

## INSIDE JOHN FOWLES' VISUAL IMAGES: "TEXT OF CULTURE" IN JOHN FOWLES' SHORT STORY "THE EBONY TOWER"

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In this article visual images of J. Fowles' short story 'The Ebony Tower' are analyzed. They composite specific 'text of culture', by which is meant reflected in the text entirety of arts and cultural values, that were formed during the whole European culture development and actualized and comprehended in the context of presence as well as by author's and potential recipient's consciousness. Numerous and diverse visual images, that compose the text of 'The Ebony Tower' and saturate it with senses that need to be decrypted, make Fowles' short story to be one of the leading as well as in the context of writer's creation and in European fiction of XX<sup>th</sup> century. The reading possibilities of literary text as visual object with the help of intermedial analysis are concerned. Aspects of visual poetry realisation in text are traced on explicit and implicit levels, specific of cooperation and mutual enrichment of literature and art languages, when at the intersection of two semiotic systems appear fields of complementary semantic tension are studied. This interpreted semantic space deepens senses of fiction text and activates reader's cultural memory. Results of study of this text as a «text in text», its diverse ekphrasis, ways of narration adopted from art, specific of his contextual references allow to consider 'The Ebony Tower' as 'text of culture', that demonstrates all traits that characterize XX<sup>th</sup> century.

The main aim of this article is to study 'The Ebony Tower' as a visual text on one hand and as a text of culture, which multiple cultural layers compose into unity of European cultural universum, that roots from its own past and projects with the origins and present being into the future on the other hand. This text is analyzed as a text of culture, which exposes ambiguous relations between literature and art, with word and line, color, with author, text and recipient. All this complicated 'languages', literature and art languages are engaged in Fowles' short story, make it heterogeneous and equivocal, oriented towards reading at the same time at different semiotic levels, more precisely at intersection and interlacement of these semiotic levels where new senses are generated. In so doing not only intersemiotic relations are marked as complicated, but also dialogue-polemical relations between traditional and avant-garde art. This way, 'The Ebony Tower' appears to be very 'complexly composed text' (Y. Lotman), that shows typical for XX<sup>th</sup> century culture diversity, heterogeneity, dynamism and fragility.

'The Ebony Tower' is opened for reading as a visual object, the poetry of visibility dominates in it. Author's and his characters' vision is almost the most important guide to the kingdom of culture and art, that reveals at first to our visual perception, and then to our spiritual perception and consciousness, repeatedly increasing senses and their shades. The key artistic trick in organization of 'The Ebony Tower' is ekphrasis.

On the explicit level the short story is full of names of outstanding artists of different times of existence of European culture: from Early Renaissance till the middle of the XX<sup>th</sup> century, from romantics, realists, modernists till the avant-garde artists of different areas and representatives of the Newest Art. Using the names of artists of the past or the names of their paintings in the short story, this 'burning' images of semiotic pictorial art system, this way J. Fowles deepens, increases senses of literary semiotic system. On implicit level poetry of visibility is exposed by building the short story as Fine Art, that Fowles borrows from pictorial art, starting from using the points of view from different angles, different perspectives, backgrounds and ending with tropes that are turned towards visual perception.

J. Fowles intends to saturate text with visual images, which work as significant codes of humanistic culture. The intersection of literate and artistic semiotic systems, their dynamic cooperation and enlightenment of one medium with the help of using means from another contributes to increase in internal semiotic significance of this fiction, inside visual images of which we can read the whole area of European humanistic culture.

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