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The Fusion of Intertextual Essence in Powers' *The Greek Slave* and Updike's *Before A Mirror*

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Abstract:

Pictures, visual simulations, stereotypes, illusions, copies, reproductions, imitations, and fantasies are subjugated by the culture in which we live. Apprehensions which are related to the power of visual culture are not just the zone of decisive cerebral. A critic of visual culture has the capacity to observe   the power of images for good and evil which is competent of discerning the diversity and historical specificity of their uses. The plethora of artistic intersections nowadays is producing a wealthy corpus of critical studies which partaking a long history of analysis, pursues to develop new nodes of inquiry, angles of research, investigation tools and multimodal methodologies. Interarts embraces the visual arts with an inclusive vision, providing a platform to study and generate art that is consciously informed by the art and culture around us. This paper explores the interchangeable feature of both art and poetry in their surface as well as deep structure clarifying its subjectivity and objectivity. This paper has given an overview of the principles theories that approximate the literary and visual arts. The deep affinities between writers of literary texts and creators of visual art raise crucial theoretical concerns that situate the art and the texts beyond the historical, national or aesthetic framework in which they have traditionally placed, facilitating different "ways of seeing". Advances in the field of interact studies have made it possible to develop relationship between literary texts and films in which works of art play a major role. The inter art typology helps out to demonstrate how different genres influence the dimensions created by the reader or viewer for further implications of a work of art. The 20th century brought paradigmatic changes in the actual stage performance which became a main object of analysis.

Keywords: Intermediality, Visual and Verbal Stimulations, Iconicity, Index, and Symbol

Today an interart is shifted into the field of contemporary arts of illustration and is used mainly as a notion to portray an interpretational device. For the benefits of the " Sister arts" a nonstop alteration and reconversion of the term ekphrasis is needed, one that allow a wider interpretation range, one that put language and vision together. Through this way the visual arts is opened for all the new forms of expression like the cinema of reality, visual anthropology and the urban theatre representations, all of them means of transformed daily life into artistic production. Originated from the combination of the Greek „ *ek*", meaning „out" and „*phrasis*" meaning „to speak" Interarts or Ekphrasis is a term used in early Greek rhetoric. In this sense, ekphrasis takes less effort to explain visual works, to present something by using words will be in images.

The Greek Slave or the picture of *The Girl Before Mirror* is both sculpture, theatrical representation, a literary support, artistic form and intertextual object, a multilayered signification producer. Mutuality and intertexuality being the heart of ekphrasis two works of art, visual and verbal, interact resulting in a transtexual product. It is a process of comingling of poet's and painter's imaginations where both of the things intermingle and cowork although they do not do this simultaneously. Although there are two sides in this transtextual encounter, the bonding between the two is a result of rather complex web of interactions and intermingling imaginations.

Painting→ Poet

Painter→ Poet

Fig.1: *The first level of the linear ekphrastic relationship*

On the surface, ekphrasis occurs as in fig: 1; a poet, inspired by a painter's painting writes a poem or in common simply a painting evokes the composition of a poem. A deep analysis however says that ekphrastic composition is more than what it seems to be.
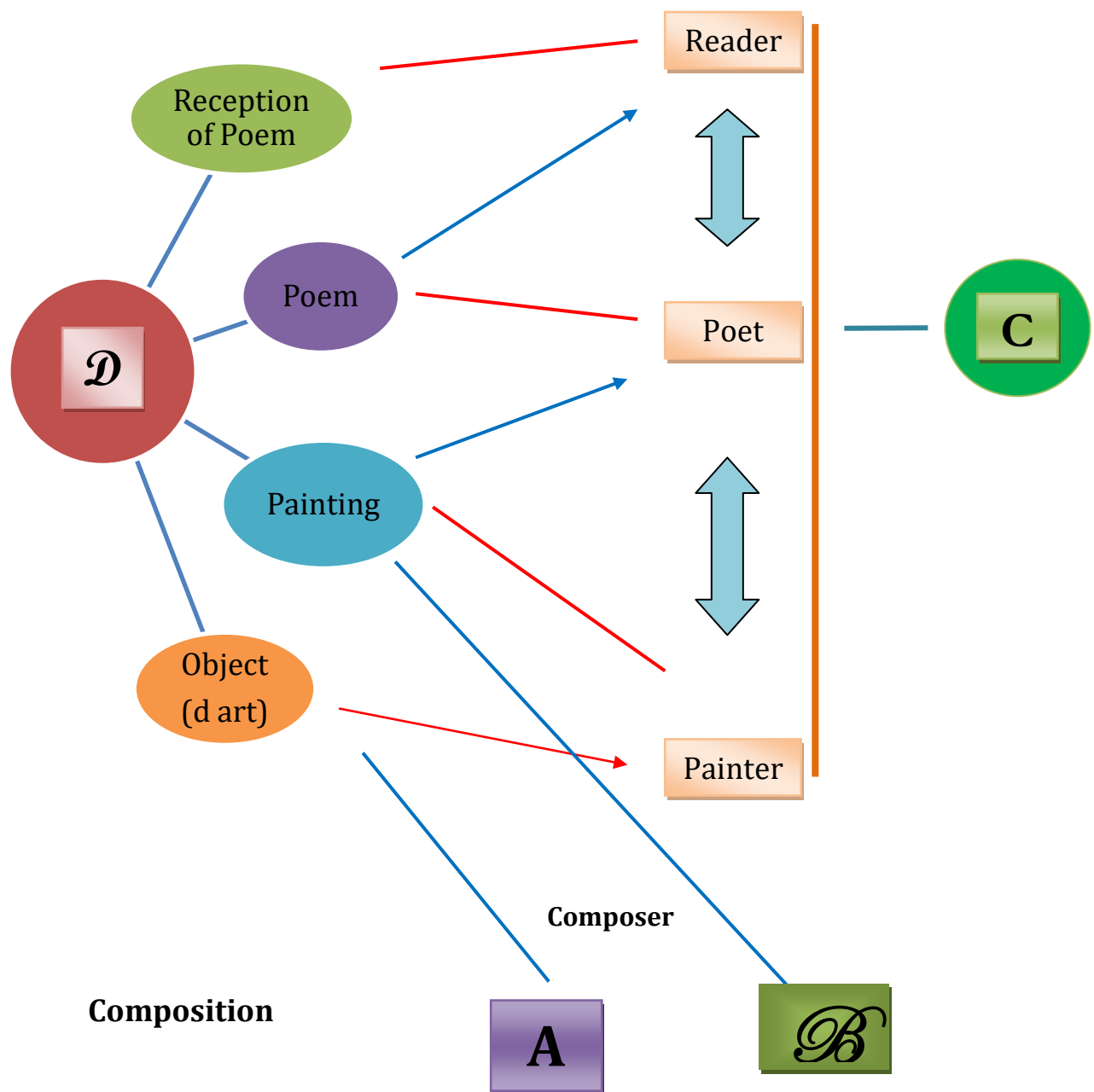
Figure: II *A complex web of correlation showing the relationship between ekphrastic media.*

As present in fig: II when the poet, painting and the readers are taken together for discussion, the ekphrastic phenomenon becomes more intricate and less linear. The object chosen by the painter and the painting purified by the poet and the poem read by the readers are complex. Even if there is a compact bonding between the painting and object of painting, the poem and the reception of the poem by the readers put a

concerning questions of aesthetics, style and creation as shown in figure: II by the letter D. As called by Rosand, ekphrasis as mutatis muntandis relationship, it is figured out that it evolves a multi-layered network of interrelation between visual and verbal.

Intermediality in Powers' *The Greek Slave* and *Girl Before a Mirror*:

Contemporaneously, the art languages are not restricted to the themes of languages, but its hybridism and profusion of means involve aesthetics linked to the classic, baroque and romantic, reconfigured in the shapes of the contemporary debate about the modernity and post-modernity. This poetic complexity, influenced by several disciplines (theatre, cinema, architecture, dance), requires a theoretical system for its comprehension (not only the one of the autonomization of the languages) that includes all the aesthetics involved in the creation of the artistic object. In order to go deeper into this study, critics and linguists underwent a long process and were able to link these arts to a subtle state of semiotics: a process of sign making, interpreting and developing the conceptual tools that help to grasp the various arenas of cultural activity. The semiotic process brings the image into language, a creative process that involves making verbal art from the visual art. The poet or the artist crates his vision in a chosen format as in the sculpture. The whitish colour of the statue represents the pure soul of the slave. The graphing of the views and thoughts whether in a form of painting or poem is done with the help of this scientific tool: semiotics which provides a coordinate way of talking about how thoughts for the sculpture can be expressed in terms of the world outside. The three basic entities: sign, concept and object serve the purpose how meaning arises during the daily encounters with the many signs that fill the human environment.
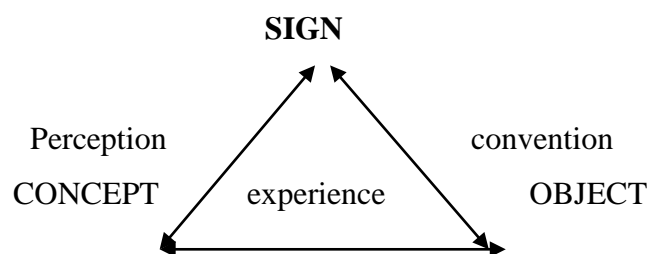
The art of an artist becomes a sign of analysis for the writers that becomes a color, a gesture, a wink, an object, a mathematical equation, etc.-that stands for something other than itself.

Image being a conceptual element attempts to unravel what it entails culturally and personally. In our own culture, the concept that *the slave* elicits is that of a woman that has been enslaved as a prisoner, a woman standing as a sexual entity for the man and also an object to be sold in the market. But for others, it has elicited instead the concept of sacredness, purity, chastity, and a woman of ideal beauty representing womanhood. Her each and every part of the body truly speaks about the status and position of hers in classical as well as popular culture. Thus, any kind of work of an artist can have three dimensions to a sign: (1) a physical, such as the sequence of sounds *g-r-e-e-k s-l-a-v-e* which (2) elicits a concept (as a type of female) which (3) is given culturally conditioned form ("passionless, pure, and perfected, an alien image with enshackled hands etc.). A sign can now be defined, more precisely, as *something that stands to somebody for something else in some respect or capacity.*

Whereas Ferdinand de Saussure divides the sign into two components, the signifier (or "sound-image") and the signified or ("concept"), and his suggestion that the relationship between signifier and signified is arbitrary were of crucial importance for the development of semiotics. Peirce, on the other hand, focused on three aspects of signs: their iconic, indexical, and symbolic dimensions are relevant insofar as the relation which the signifier poses to establish with the referent differing in each case. Iconicity constitutes an attempt to simulate the sensory properties perceived in things. Indexicality constitutes a strategy for referring to the existence and location of objects in time-space. And symbolism is the result of historical and social conventions, agreements, or facts.

Iconicity:

The icon i.e. the slave establishes a relation of resemblance (in sculpture), the index operates by contiguity (slave denotes women's modesty) and the symbol has a completely arbitrary or conventional relation to its referent, as is the case, for example, of the qualities attributed to color used for her physic. The painters or the poets come across images around their age same as Powers *The Greek Slave* and Picasso's *Girl Before Mirror*. As time passes, they scrawling become more and more controlled; geometrical shapes such as crude, circles, crosses, and rectangles, at first accidentally produced, are repeated and gradually perfected. Now the act of making shapes appears pleasurable and satisfying in itself. Of course, shapes eventually

suggest "things" to the poet as his or her ability to use language for naming purpose develops. Examples can be seen in the poems written on the sculpture.

Indexicality

Manifesting all kinds of representational behaviour, Indexicality can be seen in the pointing index finger. It helps in locating things, people, and events in the world. Many words, too in the poems have been devised as indexes—for example such as there, this, that etc. which allows speakers to refer to the relative location of things when speaking about them.

- **Spatial Indexes:**

According to this division, language is primarily symbolic, with the exception of certain indexical elements such as the demonstratives (that, those, their, them etc.), the personal pronouns (her, she) and the adverbs of location and time, which place the discourse in the "here" and "now" of the communicative context.

- **Temporal Indexes:**

These are the indexes relating things with the others in terms of time. Adverbs such as before, after, now, or then are the examples of temporal indexes. For example, the girl in the mirror reflects two equal sections, one of which contains the real image of the girl and the other containing her reflection in the mirror. The title with the adverb "before" represents many phases of the girl when she let herself stand in front of the mirror i.e. she makes herself analyzed at a particular time period. Also *The Girl Before Mirror* reflects the image of the girl in two folds. It shows the time of the accident which she has underwent. Peeping into the mirror she tries to see herself and recalls the time when she was pure in the eyes of the people, the time when her beauty was a part of her glorious life.

- **Person Indexes:**

Particularly they represent not only the viewers but the poets who come with their ideas to pen down a particular image with pronouns such as I, you, he, she, or indefinite pronouns such as one, the other as in the poem Before the Mirror: she, I, we and us etc.

Given that language is primarily symbolic and that painting was mainly iconic, the concept of "visual poetry" and the literary experiments of the avant-garde illustrate the iconic nature of poetic language. Both processes, the abandonment of figurative

representation by painting and poetry's approach of iconicity, constitute a remarkable semiotic shift in twentieth-century aesthetic perception, a shift that, to this day, marks the greatest difference between Postmodernism and the aesthetic systems prior to the Modernist avant-garde.

Aiming to institute itself as a non functional language; since it is non discursive, poetry becomes a special language which possesses its own autonomy. It uses letters to put things into the imagination, and painting renders things really outside the eye so that the eye receives the similitude as if they were natural; and poetry renders what is natural without that similitude. Many level of competition coexist in popular culture; competition between modernity and antiquity, between nations, between languages and between the arts. All of them are articulate through the notion of mimesis, since to say mimesis is to translate, its re-codification, whether by means of words or by means of new image.

The artist perceives colors before he sees objects and figures. Colors do not remain abstract qualities or formal concepts; they becomes matter—carefully prepared matter—and it is such matter that gives more precise meaning to the term unguent. The origin—that which informs painting—rests in the perception of colors which have been retained from a cohesive view and placed in relationship to one another and committed to canvas after having been materialized by unguents.

Indexicality becomes the evidence that while writing poetry or composing any form of art when it comes to the viewers point of view, they are not only attentive to the patterns of color, shape and size etc that results in iconic signs, but also to the recurrent relational and cause and effect patterns that are contingent on time and space.

Symbolism:

Standing for its referent in a conventional way, words in general are symbols. But any signifier—an object, a sound, a figure etc—can be symbolic. The color chosen for the sculpture marble white by Powers and that of the poetic words by the poets such as "snowy splendors", "robe, of purity", "clothed with chastity", "inborn purity of soul", "passionless, pure and perfected", "from God's pure heights of beauty", "divine face", "thunders of white silence" etc for *The Greek Slave* figures out the

representation of woman's beauty and womanhood. It narrates the story of a woman clothed in modesty, purity and chastity. Its dazzling white marble and sleek, smooth, surfaces was used to represent ideal beauty, goodness, and perfection. As far as the Girl before Mirror, she symbolizes the dominance of the patriarchal society along with the vulgar gazers. The lines from a poem by John Updike such as "…as a cardboard queen", "she bounced the erotic balls of herself", "squinting nostalgia for the womb", "…lemon yellows full of childish juice bestows many a perception of the viewers as well as readers.

The iconic, indexical, and symbolic modes of representation often converge in the creation of a sign or text. As an example, the common white color standing for chastity and purity of woman in the sculpture. The signifier of this sign consists of two mode of expression: the physical appearance of the slave and the girl standing in front of the mirror. The iconic white Greek Slave represents not only one perception of beauty but also the represents the true womanhood. Her position as uttered by the poets in their poetic lines "…on threshold stands…with enshackled hands.", "thunders of the white silence, overthrown." etc symbolize many a perceptions which is given by the public. One the one hand it symbolizes all the positive aspect whereas her nude body placed in the market symbolizes the condition of Powers' age. It refined the horrors of American slavery. It was also bondage throughout the world. C.D. Stuart lauded:

> "I thank thee, Ideal sufferer, for
>
> Renewing more by sign than word,
>
> The Freeman's lesson—"of all crimes
>
> Is Human Slavery most Abhorred?"
>
> --New York Tribune, September, 1847, Powers Scrapbook.

For the Americans, Powers' Slave incorporated a corporeal authentication of the idea that the thirst and creed of equality should be spread not only in the United States but to the entire world as well.

Thus, the symbolism of this statute can be understood on many levels.

a) The subject matter taken from the Greek War of Independence appealed to the eyes and ears of the Americans sentiments and stimulated her self-esteem as the inheritor of ancient Greece's civilization and democratic ideology.

b) The theme of captivity evoked thoughts about southern slavery by reminding Americans that both dark and fair Christians were auctioned at the New Orleans market.

c) The Greek Slave involved the concept of freedom. By relating the Greek Revolution to American abolitionism, issues that advocated the triumph of Christianity, civilization and freedom over heathenism, barbarism and tyranny, the Greek Slave caused some Americans to urge that the United States fulfill its destiny as the preserver of liberty throughout the world.

d) Finally, Powers' Greek Slave inspired nationalistic and patriotic pride through its validation of liberty as the premier purpose of the United States of America.

Thus, interart analysis of any form of art puts focus on the use of language in all the form of discourse; be a literary text or cinematic discourse. Language in use does not stand by itself but is integrated with and is totally dependent on others. The heavy support of others cannot be neglected. Any kind of iconic media does not function alone but has full cooperation with the articulated meaning. Thus, the interart studies make discourse analysis more comprehensive and approximate.

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