Yakiv Bystrov
ORCID: https://orcid.org/0000-0002-6549-8474
Vasyl Stefanyk Carpathian National University

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IN BETWEEN MEDIA FROM THE PERSPECTIVES OF LINGUISTICS, LITERARY AND TRANSLATION STUDIES

This collective monograph is a significant contribution to the study of intermediality – a relevant direction in contemporary humanities that explores the interaction of different media and artistic forms. Edited by Olga Vorobyova, Ruslana Savchuk, and Larysa Taranenko, *Cross-disciplinary Horizons of Intermediality* is a compelling academic volume that explores the intersections of linguistics, literary studies, and translation studies through the lens of intermediality. The volume presents the results of the research "Linguistics of intermediality in the challenges of today: Polymodality of mind, intersemioticity of text, polylogue of cultures" (Ministry of Education and Science of Ukraine grant for fundamental research, State registration number 0119U100934, 2019-2021).

Published by Kyiv-Mohyla Academy Publishing House in 2024, this 392-page bilingual (Ukrainian and English) collection brings together established linguists, literary scholars, translators, as well as their diverse scholarly perspectives, offering fresh insights into how different media and disciplines interact in contemporary cross-disciplinary research. The dual-language presentation and English-language abstracts at the beginning of each article in the volume make the research valuable for both Ukrainian and international scholars. The combination of Ukrainian and English contributions broadens the academic discourse beyond Anglophone scholarship. This bilingual format seems relevant and necessary as it not only broadens its accessibility but also underscores the importance of cross-cultural academic dialogue. The inclusion of tables and illustrations enhances the presentation of complex ideas, making the material more accessible.

Cross-disciplinary Horizons of Intermediality is well-timed, well-thought-out, and structurally balanced, but the manifold dimensions of intermediality outlined in the monograph may at first sight seem discouraging as it challenges the borders of intermediality studies and blurs boundaries across philological disciplines in particular. Some readers might desire a more unified theoretical framework to tie the diverse contributions together. Therefore, it becomes necessary to outline

the boundaries of the intermediality domain concerning its interpretation in broad and narrow senses.

In a very general sense, as Y. Bystrov and N. Telegina claim, "intermediality is observed when one media product – for example, the novel – begins to employ the strategies and techniques of another medium, or when the structural elements of one (source) medium come to be incorporated into another (target) medium or are translated into it" (Bystrov | Telegina 2023, 515). Consequently, intermediality comes to be applied to cases of intermedial references known as "the use of descriptive or narrative techniques as well as compositional devices borrowed [by one target medium] from painting, cinematography, photography, music, theatre, computer discourse, etc., including ekphrasis, montage, zooming in/zooming out, close up, counterpoint, hypertext and many others" (Vorobyova 2017, 97). Moreover, intermedial references are capable of further differentiation between implicit and explicit intermedial references, as frequently oriented towards an ensemble of more than one meaning-making semiotic resource. Nevertheless, the editors of the volume managed to systematize them both for conveying meaning-making manifestations in architectural tropology, fiction, cinematography, artistic citations, the artist's personality, political discourse, photography, the fiction-theatre interaction domain, or even music-driven eroticism.

The volume balances theoretical frameworks with concrete case studies, making it useful for both researchers and practitioners. Thematically, it ranges from contributions spanning theoretical frameworks to practical analyses, thus demonstrating how intermediality manifests in language, literature, and translation. The spectrum of intermedial references is also reflected in the structure of the volume, which is divided into three main parts, each dedicated to a specific disciplinary approach to intermediality. This structure allows for a systematic examination of how intermediality operates within and across different domains of study.

Section one, "Linguopoetics of Intermediality", which is the most extensive one, successfully bridges linguistics and media studies, offering a holistic view of intermediality and fresh insights into how language adapts in intermedial/multimedial environments. The contributors analyze phenomena such as intermedial poetics of architecture (E. Chrzanowska-Kluczewska), musico-literary intermediality and multimodality in the domain of cognitive metaphors (O. Vorobyova), a cognitive poetic view on ekphrasis as exemplified in the essays about visual arts (T. Lunyova), intermedial narrative strategies of literary text (R. Savchuk), the multimodal and intermedial interaction of the tools affecting the perception of the rhetorical message (T. Sayenko), multisemiosis of emotions in cinematic discourse (T. Krysanova and I. Shevchenko), war discourse in film and strategic political narrative from the intermediality perspective (Y. Fedoriv, S. Zhabotynska and N. Chaban), multimodal metaphors in the European political discourse (A. Kryvenko).

The second part, "Intermediality in Literary Studies", shifts focus to literary texts, examining how literature incorporates and interacts with other media forms. Key themes include manifestations of intermedial performability in fiction (S. Matsenka), theatre-cinema intertransmedial relations (N. Vysotska), the interplay of text and pictures as well as a literary approach to iconotexts (M. Vangi), the artist's identity, intermedial quotation, and interart relations as represented in the novels about painters (O. Levytska, N. Mochernyuk).

The final part of the volume, "Intermediality in terms of Translation Studies", addresses the challenges and new insights in translating intermedial texts. Contributors discuss similarities and dissimilarities of interlingual and intersemiotic translation with the focus on fiction and its theatrical adaptations (T. Nekriach and R. Dovhanchyna), as well as the issue of visual images in translations of children's literature (O. Rebrii).

Cross-disciplinary Horizons of Intermediality is a significant contribution to the growing field of intermedial studies among Ukrainian scholars who are interested in new and unconventional approaches to the phenomenon of intermediality. Its cross-disciplinary essence, embracing linguistics, literary analysis, and translation theory, makes it a valuable reference for scholars exploring the intersections of various media – language, arts, and cultural studies. The editors and contributors have crafted an insightful volume that is one of the most important academic works of 2024 in the field of Ukrainian humanities. Being both theoretically rich and empirically grounded, it offers new pathways for future research in the dynamic area within Ukrainian scholarly discourse.

The peer-reviewed monograph *Cross-disciplinary Horizons of Intermediality* is intended primarily for researchers in linguistics, media studies, comparative literature, and translation studies, as well as advanced students interested in various branches the humanities, specifically in intermedial phenomena.

Bibliography

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