

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHHI (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2020 Issue: 05 Volume: 85

Published: 30.05.2020 <http://T-Science.org>

QR – Issue



QR – Article



Elena Mihaylovna Kaminskaya  
National university of Uzbekistan  
Doctor of philosophy (Ph.D.)  
[kaminskaya-nuuz@mail.ru](mailto:kaminskaya-nuuz@mail.ru)

## CREATIVE LABORATORY: THEORETICAL AND PRACTICAL ASPECTS

**Abstract:** In this article are reflected the questions connected with the study of the «creative laboratory» notion. The theoretical specificity of this notion is considered on the example of the article by B. S. Meylach. In the process of considering the «creative laboratory» notion it is pointed to its relationship with modern literary criticism. In the process of considering the meaning of the «creative laboratory» notion it is pointed to the necessity of solving the problem of conversion this notion from the sphere of literary criticism to the sphere of theoretical poetics. It is paid attention to the fact that in modern literary situation «creative laboratory» should be converted into the terminological level. In the article it is pointed that using the «creative laboratory» as a concept-term in the process of literary research is one of the most actual and fruitful strategies.

**Key words:** creative laboratory, concept-term, the creative history of the work, psychology of the creative work, genesis of the text, theoretical poetics, complex approach in the research of «creative laboratory», ekphrasis, creative homosphere, the image of the carpet, creative experiment, text, context.

**Language:** English

**Citation:** Kaminskaya, E. M. (2020). Creative laboratory: theoretical and practical aspects. *ISJ Theoretical & Applied Science*, 05 (85), 129-135.

**Soi:** <http://s-o-i.org/1.1/TAS-05-85-27> **Doi:**  <https://dx.doi.org/10.15863/TAS.2020.05.85.27>

**Scopus ASCC:** 1211.

### Introduction

Actuality of this research consist in the fact that it suggests one of the possible variants of overcoming «situation of globalization» as a world scale problem. «New world of globalization epoch is marked by appearance of «new world global system». In the first place the question is about a forming process of new type of «global thinking». «A person in the world» and «the world in a person» -these are two foreshortenings of the problem. Person perceives the world and passes it through himself becoming in his individual system of co-ordinate the reflection of this world. Global world is a system which is able to widening on a scale of eternity. In the connection with this let's raise a number of regular, in our opinion, questions. Is a person able to put into himself and into his consciousness the idea of globalness? Is a person able to become a bearer of this idea?

Which factor must be determinative one in this situation? We shall give the answer to the last question. Creative work directed to creation and co-

creation (dialogue in the broad sense, as it was interpreted by M. Bakhtin). The thesis «creative work is an overcoming of globalization» is perfectly real nowadays. The two systems as a matter of fact, are equal: they both are opened and in the situation of discource, when every push becomes a stimulus for beginning of a new system subsystem. Here we note such qualities of the system as complication, non stability, ability to self-organizing. This view on the situation is connected with the synergetic burst, owing to theoretical correcting in methodology of literary criticism research became possible. Theoretical accents are placed in that way, that on the first place there is not only the concept «literature as a system» but, no small importance, properties of the system.

The main thing on which we should pay attention is that the system is able for self-regulation. We shall not say that this is absolutely new scientific approach. In our opinion the question is about new theoretical foreshortening, which allows to see classical problem of integrity (integrity of the world, a man as a

## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

personality, a text, a thing and so on) Let's return to the idea about ability of the system for self-regulation. It takes those abilities from itself. As far as before we had said about a problem of integrity as a key one for the history of literature and more extensive-the process of cognition, so we consider it is possible to use the rule «the part and the whole», named «Hermenephtical» circle for the self-regulation. «Circle» is a symbolical designation of integrity, where every part has information about integrity and it conveys this integrity in the scales of microsystem.

If literature is a macrosystem, then microsystem can be named, for example, concept. Or, for instance, information field, which owing to the process of globalization became a worldwide poly-functional system, undoubtedly, to macrosystem. Within the limits of the macrosystem there is a field of creative work-microsystem, which is able to overcome pressure of the macrosurroundings, proceeded from its own resources. There is nothing more effective than the power of creative thought (flight of thought which is capable to overcome limits of any system) because in its principles there is an idea of liberty of creative work (the idea is «creative work without limits»). So global information system «enslaved» humanity can be opposed by another system named «creative» homosphere» (term by D. S. Likhachyov). «Creative homosphere» is a result of creative constructive activity of free personality.

In history of literature (last 20 years) globalization is treated as a problem, which has a bearing both on the world of literature and scientific humanitarian paradigm (system). Researchers fix not only the fact of replacement of scientific paradigms but started process of forming new methodological base. The question is about so named «integrative history of literature» or « alternative history of literature». Links between different scientific branches of knowledge become actual and in the process of researching necessity of using all complex of knowledge obtained (intensifies) so sciences as philosophy, ethics, aesthetics psychology, sociology, intensifies. As a variant of complex research may be offered «integral comparativistics» based on the theory of intercultural communication (theory of G. Garipova).Or for example, variants «alternative hermenephtics» basing on theories of methapoetics and poetics of ekphrasis.

The notions «methatext» («methatextuality») and «ekphrasis» - are two fields of theory of literature, account of which is going on nowadays. Researching possibilities in those theoretical fields increase with every new artistic pattern or artistic conception. To these notions are suitable practically the same definitions: they both are meaningful and so they are multifunctional. These two notions can be considered by a way of «theoretical interdependence» or «theoretical interconditionality»: forming methatextual system in the process of functioning of

creative laboratory befalls by means of ekphrasis. Ekphrasis by its nature has a prosperity to methatextuality (methaphrasis). Ekphrasis - is a work of art (painting, music, sculpture, thing of applied art, etcetera) in a work of art.

Crossed from the level of conceptual idea to the level of text and became an equal participant of narrative situation, ekphrasis asserts about it as about multileveled, manyfunctional system. It should be noted that on every stage of literature communication ekphrasis owing to its theoretical and artistic potential makes more active the field of discourse. Its status in synergetic aspect can be defined through concept «universal emergental property of the system». Discours is a dynamic modus. Finding itself in the field of discourse, the system comes into dynamic condition and suffers qualitative changes. When the question is about poetics of ekphrasis, using operating techniques «thinking by the field» (the term by U. Borev), directed to the interaction between the fields is fruitful. Being in the state of cross interaction (superposition one on another) the fields about complication and meaningful not only the work, but also creative process.

Those six kea fields are: the semiotical field, the social and historical field, the field of culture, the field of literature, the field of public opinion, the field of author's creative work (classification by U.Borev). We note the fact that the conclusion about «thinking by the field» as a productive strategy when researching in the sphere of poetics of ekphrasis was made by participants ofLozanna symposium (materials about poetics of ekphrasis were published in 2002 year), speaking about necessity «versatile and adaptable understanding» of ekphrasis. Among the levels of creating and apprehension of artistic, on which the ekphrasis notion had declared about itself» were named these ones: religiouse, philosophical and aesthetical epistemological or heuristic, semiotical, cultural and historical, intertextual, poetic, textual, thropological (classification by L. Geller). Let's return to the idea of the idea of theoretical synthesis on the level of poetic of ekphrasis and methapoetic.

The situation «text about text» supposes parallel (cross) developing with following combining of the two narrative lines - theoretical and artistic on the level of methaconseption. The author at the same time is in two spheres. In the first one he is a creator of artistic work. In the other sphere he comprehends the meaning of creative process (and the image of creator) rising to the level of investigator and theorist. The question is aboute the interaction of the text and methatext, in the text there are variousemethasignals making more active processes of sencebeginning and making the writer's consept on methalevel. It should be noted that the transformation, which we are describing, takes place with the text, which is in the situation of discourse. We consider it is advisable to introduce the term-concept «creative laboratory».

## Impact Factor:

ISRA (India) = 4.971	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHHI (Russia) = 0.126	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 8.716	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350

This term is productive exactly for description creative process as meaningful and multi-functional system, visually demonstrating alternative abilities (strategies). Specific character of «creative laboratory» is determined firstly: by the theory of literary communication, secondly: by the theory of discourse. «Creative laboratory» is a model, which has the purpose: firstly to reveal specificity of creative process in the stage of text, context and metatext, secondly, to show the creative process as a zone of artistic and theoretical experiment, pointing to the changings taking place in the creative consciousness of writer and reader, thirdly: to give integrated notion about the dynamics of creative process in the moment of transferring from conception to methaconception. Creative laboratory can be determined as a model (strategy) intended for research exactly in the sphere of poetics of ekphrasis visually demonstrating resources of this category.

Ekphrasis is introduced into the work with the help of method «text inside the text», which is known as «novel inside the novel». In the text ekphrasis can be a detail, a character, a concept. Even if in this artistic context ekphrasis does not exceed the limits of detail or character it does not stop to be a text, containing in itself the system of symbols, the system in any moment is able to assert about itself with all strength owing to aesthetic potential and overcome existing textual limits owing to communicative potential. Possibilities of ekphrasis are such extensive, that deviating from the main «mother» text, overcoming narrative attraction, it is able to absorb «mother» text and to impose its own will and its own rules, to become the dominant of creative process on the artistic, narrative and conceptual level.

Such extraordinary metamorphosis should be considered exactly as a creative experiment it changes the role of a researcher (reader), whose purpose now is not only cooperative creative work but observing of the conducting of creative experiment, participation in laboratorial tests, fixation and description of the results. The status of the author as a initiator of the creative experiment is also changed. And the conception in the process of creative transformation and refraction must pass to the level of methaconception. Of course, a number of theoretical assumptions should be done, taking into consideration the form of art, to which ekphrasis placed in to artistic text, is related. But it doesn't abolish the profundity of this category, its multilevelness and poly-functioning. Possibilities of ekphrasis, which is related to applied art will be considered within the bounds of this research.

### Preliminary results.

The object of our heed and also starting material for creative experiment became the image of the carpet. Research of this form of ekphrasis as starting material had been made by us before. Our purpose was description of the theoretical and artistic potential of

the image of the carpet as an object which roots are in peoples art. In the capacity of material allowed not only to give all round description of ekphrasis, but to submit a model capable to show conceptual moments for this form of ekphrasis we have chosen the essay by Azerbaijan writer Anar «The Wisdom of the carpet». Further we shall submit a carpet as a system; its levels make it possible to compile integrated image about this object of peoples art. The first and the main aspect a key link (core of the system)-it is the relation of carpet with the category «national».

Pattern on the carpet is a map of native region, the immense expanse of native land. If we look at the Earth from the altitude of the birds flight, the Earth will present itself in the view of the luxurious carpet. This strategy look from height «is conditioned by specificity of the carpet, which being the magic object in peoples tales carried out either the function of flight or the function of modeling the world so called «living picture»: on the carpet like on the map is represented a land and the pattern necessarily comes to motion. In the carpet is put an idea of remembrance to roots-nature landscape, the most ancient patterns of culture, people's epos. The opportunity of specific «inside» mental vision appears owing to the carpet. This vision gives people much more, as it is based on the interrelation of a man and a culture of nature (the term by D. S. Likhachov), on the sense of unity with it. So the carpet, or the idea of integrity which had been put in it - the pattern on the carpet - is the whole and integrated world - gives the feeling of harmony.

Going out to the idea of integrity is carrying out owing to the category of expanse, which is the dominant for this type of ekphrasis: the connection with the height and the bottom is carrying out through the carpet, in it there is the idea about spatial multimeasureness. Two sides of the carpet create the situation of two worlds conveyed through the expanse of the threshold. Thus, the first strategy - «from the birds flight»: the world is perceived as a whole, as a common and separate integrity. The second strategy - «root», when a man is attached to his native land, his native place, is betrother to the land. In the first case «the height» plays important role as a key spatial orienting point, in the second case - «the bottom» (is important). In the first case it is possible to hover to heaven and watch the world in its integrity and harmony. In the second case one can fly up not leaving the earth and even on the contrary to cling to it with body and soul, uniting with roots and native source (origin).

The third strategy is unsophisticated, natural, peculiar to children's perception of surrounding world (world as mother's lap, world as the paradise place as a place of harmony), it is a vision and feeling the world from yourself. The third strategy is related with the people's roots of the image of the carpet: pattern on the carpet is similar the ancient letters: it can be understood only with the soul, with specific creative

## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

vision and belief in miracle. For this perception of the world it is characteristically a presentment of a miracle even beyond the small and insignificant realities comprehending of secret things in the world, «substance of existence». So the question is about a special form of comprehending of world modeling, so the relation with the image of a child is expressed in some variants: comprehending of the «substance of existence» by the small sage-prophet or adult with the child's soul.

Perception from the height of «child's sight» leads to the search of roots relation with the image of mother. The image of woman in literal sense is hidden, in the nature of the carpet, just as the image of woman-unites with the image of man creating mythological image of two-faced creature, passing through time. Since the beginning of time the craftsmanship of making carpets was women's work. A carpet is a masterpiece created by women's genius. An emotional impulse of woman to creation, what is favoured by her great mission, is expressed in birth preservation and increasing of life and beauty in the world. This is the image of a woman, which from the Middle Ages is revered as Woman-Universe or Woman Soul of the World (as one of the variants of this image - «Rose of the world»). Relation with the image of woman in the ekphrasis system «the carpet» is concealed on the metatextual level history of creative primary source and at the same time concealed in the deepest recesses of the carpet idea of attachment to maternal bosom (navel-string), indeliberate or conscious search of this origin of life, like search and finding of heaven.

The fourth strategy is the search strategy of «concealed» search of origin and at the same time of opposite source for following joining. The earning to continuation of kin and wider - the life in all its manifestations is concealed in this idea of search. Through men's and women's courses which in schematic form represent vertical and horizontal can be realized such characters - archetypes like the Everlasting Tree, the Tree of Life (cross) or the Wheel of Existence the Wheel of Life (the wheel cross) or cross inside the circle. So far as comprehending of the World naturally transfers to the stage of its creative transformation, so the idea of creator (idea of existence interaction of form and content will be insert to the model of the World). In the «carpet» concept there are also two notions - labour and art. The fifth strategy - «creative». One of the most interesting forms of existence of the carpet is its architectural form. Owing to the carpet the genuine (desired for a person) architectural area, possessing at the same time aesthetical and practical significance, is created.

Carpet as an architectural construction can be a home (for people who lead settled way of life, it as a room is a part of interior, but for those who lead nomad life it is a home itself: walls, floor, roof), it can be a

temple or its prayer part (a small prayer rug - namazlik - in its design it definitely has an architectural detail - an altar in a mosque: in any place, settling on the prayer rug, a prayer is able to feel himself in the desiring interior). A carpet-home, a carpet-temple - it is mental architecture, imaginary one, giving the feeling of complicity to the general process of creating. The principle of «unity and variety» is realized through the image of the carpet: every detail can be comprehended by itself, but its general beauty and wisdom, attitude to the world, which is embodied in its compositions, colour combinations, mood, which is blown by the carpet - all these are the essence of harmony and entirety. Let us note two important observations, which open two key moments in understanding of the image of the carpet.

Carpet is a system of symbols, organized in a specific way - it is a «language of the carpet». Carpet is a text. The sixth strategy is «cross», when the scheme «carpet as the world-the world as a text-text as a carpet» works by means of synthesis of different semiotic lines, aesthetic codes (synthesis of arts, synthesis of folklore and art elements, synthesis of tenors of life, synthesis of masculine and female elements, synthesis of children's and adults elements). If carpet is a text, so we should say about the language (the system of symbols), poetics (the system of principles of depicting style (the conception and system of conceptions) and communicative specificity (aesthetics of comprehending the text by reader and aesthetics of influence) of the carpet. To the text and as well as to the carpet we can use the notion polysemantic. Three elements co-exist in the carpet, three sources - mythological (archetypical like cultural matrix, programming aesthetical appearance of humanity by), folklore source (traditions, which are given by people from generation to generation) and individual author's element. They to the same degree are perceived, realized and read both the creator of the carpet and a person who at the moment is apprehending (examining, decoding) this carpet.

The fact that this carpet is very closed in its formally-informative peculiarities (with a plot and ideological and thematic clearness the system of images, narrative line, spatial organizing, complicated with the availability of the reverse side, also having its importance) to the artistic text gives the opportunity to examine it with the help of technique «novel in novel», and the fact that artistic specificity is combined with peculiar commenting (the reverse side of the carpet as the comment to its facial side) leads to the idea about metatextuality («text in text»). With those characteristics the ekphrasis can be described from the point of view of genre specificity, what is quite naturally, taking into consideration its initial antique form of use. Ekphrasis is unique form of dialogue through creative process (creative act). It makes expedient its analysis as a fragment of concept «creation». In connection with this let us characterize

## Impact Factor:

ISRA (India)	= 4.971	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
ISI (Dubai, UAE)	= 0.829	PIHHI (Russia)	= 0.126	PIF (India)	= 1.940
GIF (Australia)	= 0.564	ESJI (KZ)	= 8.716	IBI (India)	= 4.260
JIF	= 1.500	SJIF (Morocco)	= 5.667	OAJI (USA)	= 0.350

the three conditions, typical for the creative person, in another words - they are three actions in which creative person realizes himself (herself), with the subsequent reflecting of these actions in the creative act of world modeling: 1.selfidentification (realization himself (herself) in the world); 2.selfexpressing (realization himself (herself) in the world); 3.creation. As a note we can say that the second and the third points we should read as «selfexpressing through creative work».

### Main results.

We note that the use of the concept of poetics always requires clarification of theoretical parameters and the definition of key vectors for its use. The closest thing to the field being developed is the idea of the author's individual-author style: «... everything that is a part of a unique style as its repetitive, reproducible, typological beginnings» (Tyupa). Such an approach is due, among other things, to modern trends in the field of Borodino studies, which imply the identification of a number of regularities at the level of the creative process in terms of the synthesis of artistic and theoretical (the idea of «author's intentionality»). The task - to open the «new» Borodin - involves the formation of a holistic view of the concept of the writer's creativity. A study of poetics is aimed at characterizing a common creative core or creative strategy: «... summarizing the observations on the course of creating individual works of a particular writer, we can come to conclusions about a specific creative strategy characteristic of his activity as a whole ...» (Meylach).

Thus, we are talking about the general principles that characterize the creative individuality of the writer, as well as the key mechanisms of the creative process, ensuring its dynamics. And the most relevant is the idea of the conceptuality of the creative process, the transformation of the idea of artistic and theoretical synthesis in the process of observing the creative laboratory of the writer. Concept - a set of ideas aimed at the artistic and theoretical transformation of the creative process of the writer. This is the position of the writer, supported by the specific features of his poetics, which are identified with the help of a key strategy of creativity. The consideration of the question of the formation of the concept of the writer in the aspect of the interdependence of the theses «theory is creativity» and «creativity is theory» actualizes the metatextual area. An important role is played by the factor of the «dynamic mode», which is dialogically active and discursively open for creative transformations of the environment.

The concept of the writer and the conceptual nature of the creative process is determined by two poles, signifying the beginning of the creative process in a dialogically active environment and its final stage, followed by a transition into the sphere of meta-

conceptual activity, which is expressed in the methodological setting - «from concept to meta-concept». This explains the main idea of the research on the fruitfulness of using the concept of a creative laboratory in a new theoretical quality, according to its potential: creative laboratory as a term-concept. Considered as a zone of creative experiment, the creative laboratory provides a methodological and methodological basis for literary research, which can be demonstrated in the form of a two-level working model. The main condition for the functionality of the working model is to maintain a discursively active environment at the level of text, context and metatext. Hence the priority of a number of synergetic postulates, in particular, about the ability of the system to self-regulate and reproduce itself.

Regarding the problem of the functionality of the creative laboratory, the data of the postulates of the system-synergetic approach turn out to be productive precisely in the aspect of the interaction of text and metatext with an approach to the conceptual idea of artistic-theoretical synthesis. At the artistic level, the theoretical element can be considered as an emergent property of the system, giving impetus to the semantic rebirth and, on the contrary, at the level of the theoretical emergent property becomes an element of artistic order. This is how the concept is formed in the general theoretical aspect. The individual author's side in the process of functioning of a creative laboratory is manifested in the selection of a category (level of analysis), on which, in fact, the whole process of observation of a creative experiment is based. This is a category such as ekphrasis. The working model of the creative laboratory contributes to the disclosure of the ekphrasis poetics, as well as the formation of the ekphrasis theory, the establishment of a number of regularities in the functioning of this category and the formation of new theoretical directions in its description.

Hence the priority of a number of the postulates of hermeneutics, based on the relationship in the process of interpreting two principles: interpretation as a theory and as an art. The theoretical potential of the term-concept creative laboratory and the practical possibilities of the working model of the creative laboratory are due to the development of two areas - meta-poetics and the poetics of ekphrasis and two approaches - system-synergistic and hermeneutic. Speaking about the new theoretical possibilities of the creative laboratory, we should note its proximity to the idea of alternativeness, which is confirmed by the structural features of the working model. Back in the middle of the 20th century, B.S. Meilach spoke of the potential of this concept, which can only be revealed from the right methodological perspective, and also pointed to the possibility of the emergence of new scientific fields and literary research strategies. For an alternative literary criticism, a creative laboratory is of interest in terms of the development of common and

## Impact Factor:

ISRA (India)	= 4.971	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
ISI (Dubai, UAE)	= 0.829	PIHHI (Russia)	= 0.126	PIF (India)	= 1.940
GIF (Australia)	= 0.564	ESJI (KZ)	= 8.716	IBI (India)	= 4.260
JIF	= 1.500	SJIF (Morocco)	= 5.667	OAJI (USA)	= 0.350

particular problems of hermeneutics, and if access to «alternative» hermeneutics is achieved through metapoeticism, then an alternative literary history is reached through the poetics of ekphrasis. The creative laboratory itself, presented in the form of a working model, is an alternative form in the development of poetics and individual author's style.

### Conclusions.

Possibilities of the creative laboratory, which are caused by its proximity to the sphere of discourse, were considered. It should be noted that the formulated methodological principle «from dialogicity to metatextuality» determines the discourse-potency of the working model of a creative laboratory. Discourse is «the sphere of freedom» (Borev), the discursive environment is the environment of creative activity, which stimulates the process of creating meaning and transforming the world into the Word (Logos). Discourse is a dynamic mode of existence of the system creative laboratory: in the discourse the system mechanisms of the creative laboratory are launched at various levels, there is a phase transition from text to work, from concept to metaconcept, from creativity to co-creation. For the poetics of ekphrasis, this aspect of discourse theory, when a creative experiment at the level of artistic and theoretical synthesis is supported by a dialogically active medium, indicating, inter alia, the continuity of the creative process and creative consciousness, is the best option in the process of developing this sphere.

The creation of a theoretical foundation in such a field as the poetics of ekphrasis depends on an adequately selected complex methodology and the methodological principle of its determinant. The formation of «alternative» hermeneutics occurs in the zone of intersection of metapoetic and ekphrasis poetics at the problem level of artistic-theoretical synthesis. These spheres can be considered according to the principle of «theoretical interdependence»: the formation of a metatextual system in the process of functioning of a creative laboratory occurs through ekphrasis. Ekphrasis, by its nature, is a metatextual (metaphrasical) one. Considering the creative laboratory as an experimental zone at the level of creative transformations and conceptual description, it is advisable to place exactly ekphrasis. Thus, the

working model of a creative laboratory can be used in the field of ekphrasis poetics, clearly demonstrating the full range of possibilities of this category. Since the system-synergetic approach is used in the process of developing a working model of a creative laboratory, such qualities as openness, instability, nonlinearity, dynamism, and self-regulation are relevant.

The ability to make qualitative changes and the use of internal resources for these purposes, which fully correspond to the specifics of ekphrasis, which, falling into the text as an autonomous, foreign phenomenon (text in the text), is capable of overcoming the boundaries of the laws of artistry around it are highlighted. Having carried out a number of transformations (detail, image, concept), it becomes part of the text, the text itself, as well as the mechanism that determines the peculiarities of the creative process at the level of the author's consciousness. By its nature, ekphrasis belongs to both the artistic and theoretical fields. Creating an alternative literature on the basis of this category of history will make it possible to take a fresh look at such a fundamental problem as the relationship between form and content. The problem of the functioning of a creative laboratory in its decision requires the obligatory consideration of a number of theoretical tenets of the system-synergetic and hermeneutic approaches, which are connected by one conceptual idea - the idea of integrity. Within the framework of the system-synergetic approach, we call the theory of «equilibrium» structures. In the process of transformation at the level of text, context, metatext, the structure comes to a state of instability, dissipativity, ultimately overcoming its return to equilibrium, i.e. integrity. Moreover, the new quality of the structure, formed at the time of an unstable state, enhances the moment of restoring equilibrium. So in the process of functioning of the creative laboratory at the level of ekphrasis, a number of changes occur, activating the meta level, due to which the transition from concept to metaconcept and from ekphrasis to metaphrasis takes place. In the framework of the hermeneutic approach, we are talking about the theory of the «hermeneutic circle», according to which any trace element of the structure can be called the carrier of the idea of integrity.

### References:

1. Borev, U. (1981). *Iskusstvo interpretacii. Opitprochteniya «Mednogo vsadnika» A. S. Pushkina* (p.339). Moscow.
2. Garipova, G. T. (2012). *Hudojestvennaya model bitiya v literature XX veka*. (p.352). Tashkent.

**Impact Factor:**

<b>ISRA</b> (India) = <b>4.971</b>	<b>SIS</b> (USA) = <b>0.912</b>	<b>ICV</b> (Poland) = <b>6.630</b>
<b>ISI</b> (Dubai, UAE) = <b>0.829</b>	<b>PIHHI</b> (Russia) = <b>0.126</b>	<b>PIF</b> (India) = <b>1.940</b>
<b>GIF</b> (Australia) = <b>0.564</b>	<b>ESJI</b> (KZ) = <b>8.716</b>	<b>IBI</b> (India) = <b>4.260</b>
<b>JIF</b> = <b>1.500</b>	<b>SJIF</b> (Morocco) = <b>5.667</b>	<b>OAJI</b> (USA) = <b>0.350</b>

---

- Zinchenko, V. G., Zusman, V. G., & Kirnoze, Z. I. (2011). *Literatura i metodi eye izucheniya*. (p.280). Moscow.
- (2002). *Ekfrasis v russkoy literature. Sbornik trudov Lozanskago simpoziuma* (p.216). Moscow.
- Bart, R. (1994). *Izbrannye raboty. Semiotika. Poetika* / Sostavitel' G. K. Kosikova. (p.164). Moscow.
- Bahtin, M. (1986). *Literaturno-kriticheskie stat'i*. (p.543). Moscow: Hudozhestvennaya literatura.
- Bahtin, M. (1979). *Problemy poetiki Dostoevskogo*. (p.320). Moscow.
- Vorob'ev, V. V. (2008). *Lingvokul'turologiya*. (p.336). Moscow: Izd-vo RUDN.
- Vygotskij, L. S. (1965). *Psihologiya iskusstva*. (p.346). Moscow.
- Gadamer, G. G. (1988). *Istina i metod. Osnovy filosofskoj germeneytiki*. (p.284). Moscow.
- Gadamer, G. G. (1991). *Aktual'nost' prekrasnogo*. (p.194). Moscow.