

INTERMEDIALITY AND THE RECEPTION OF LITERATURE: HOW MODERN MEDIA SHAPES LITERARY PERCEPTION

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Abstract: The study of trends in the development of literary perception in the context of intermediality is relevant due to the rapid development of globalisation and digitalisation phenomena that transform traditional mechanisms of reception of works of art and, as a result, integrate new media formats with their multimedia interactivity. Therefore, there is a need for a fundamental rethinking of the ways of perceiving art, mainly through adaptation to changes in cultural practices and using the latest tools for interpreting artistic meanings. This research article aims to study the theoretical aspects of the reception of a work of fiction in the context of intermediality and to identify the impact of the popularisation of modern media formats on literary perception. The research methods include analysing literary sources, systematising and generalising, using statistical methods, surveying respondents, and using the χ^2 -square criterion to determine the relationship between respondents' age, level of education, and literary perception in intermediality. The results of the study outline the relationship between the age characteristics of respondents and their perception of literary works through modern media formats ($\chi^2 = 16,91101321$; $df = 12$), with the younger generation being more likely to use audiovisual media ($\chi^2 = 26,753926$; $df = 16$). In addition to the age category, the level of education also influences the reception of literature: respondents with higher education are capable of more profound analysis of literary texts ($\chi^2 = 22,9970956$; $df = 2$) and conscious choice of media platforms ($\chi^2 = 26,16517714$; $df = 4$). Thus, intermediality determines the perception of literary works by the new generation to the greatest extent, depending on the educational level and cognitive skills. Currently, the main task of contemporary cultural criticism is to identify and prevent the negative impact of the simplification of artistic works on the cultural development of society due to the popularisation of new (fast and accessible) media formats. The destructive phenomena are mainly the commercialisation of art, the possible reduction or loss of creative freedom of artists, and the decline in recipients' interest in classical literary genres. In this context, it is essential to avoid a large-scale rethinking of traditional methods of perception and to focus scientific discourse on the possibility of enriching recipients' experiences through interactivity and multimedia presentation of the text in new media formats.

Keywords: Intertextuality, Intermediality, Literary dialogue, Reader's competence, Key competences, Artistic discourse, Reception of a work of art

1 Introduction

Today, the growing role of digital technologies in society is leading to transforming and adapting artistic works in appropriate formats for modern media. In this context, intermediality, which implies the interpenetration of different types of art and media, significantly expands the boundaries of a work of art, offering new forms of its reception. In particular, literary works often take on new forms through film adaptations, audiobooks, comics, or even video games. The most famous works for film adaptation are prose and poetry by E.A. Poe, which have been used as the basis for 212 films. The number of film adaptations based on O. Henry's works reaches 184, and J. London's works have become the basis for 124 films. Among the most popular authors of adaptation are also H. P. Lovecraft (109), M. Twain (105), F. Baum (105), G. James (70), and F. S. Fitzgerald (40). Instead, in terms of the number of video games created, the first place is occupied by J. K. Rowling's Harry Potter series. In the context of expanding classical artistic genres to meet the requirements of the digital environment, the study of intermediality becomes an opportunity to reveal complex communication processes, focusing on the recipients and the mechanisms of their interaction with artistic works. The reception of a work of art in the context of intermediality is both the result of the recipient's personal experience and the consequence of the multifaceted influence of contemporary media, given the new integration of textual, visual and audio elements. In this context, there is a need for a comprehensive study of the impact of modern media formats on literary perception and how traditional texts adapt to new formats, creating new interpretive possibilities for the reader.

This research article aims to identify the theoretical aspects of the reception of a work of fiction in the context of intermediality and the impact of modern media on literary perception. The article aims to analyse existing approaches to defining the concept and essence of reception, its impact on literary perception, theoretical aspects of intermediality, and its manifestations in contemporary literary art. The empirical study conducted to substantiate the impact of modern media on the perception of literary works is aimed at identifying changes in the reception of literary works adapted to modern media formats, reader competencies and communication mechanisms in the context of intermediality.

2 Literature review

In today's conditions, where media and information technologies are rapidly developing and integrating into all spheres of society, the interaction of literature with new means of communication is becoming an integral part of the cultural process. In a long-standing context, the interaction between different types of art and their digital analogues is a central topic of contemporary literary dialogue and a pressing problem of art criticism. The classification of art into separate types, such as literature, painting, music, film, sculpture, and architecture, as well as the formation of new creative trends (games, comics, advertising), is mainly the result of historical development and does not reflect the profound nature of art (Honour & Fleming, 2005; Horbolis, 2021; Petrovska, 2024; Veleni, 2024). Given that art forms are always in close interaction and synthesis, regardless of their external separation, this leads to the creation of new, interdisciplinary expressive means (Shkliarenko, 2021). The primary conceptual approach to studying this phenomenon is the theory of intermediality, which is currently undergoing active development. In general terms, the definition of intermediality is the creation of an integrated (holistic) polyartistic space in the cultural system (Pieshkova, 2015). However, there is a narrower definition of this concept, presented in more recent research by Pieshkova (2018), which is that intermediality is a particular type of intra-textual relations in a work of art where different types of art interact. Instead, according to Urmina et al. (2022), intermediality is a theoretical construct that implies the systematic interaction and interpenetration of different art forms within a single work of art. To summarise, it is important to highlight the definition of Hnatiuk (2013), according to which the reception of an artwork is an act of active interpretation of art by the recipient, where the reader is a participant in the aesthetic experience that shapes his or her understanding and emotional reaction to the result of interaction with a particular work. In studying the interaction of the arts, contemporary scholars are gaining relevance to the principle of intertextuality, which is determined by the intertextual relationship of literary works (Hempfer, 2024; Yildiz, 2024). That is, according to Prihodko et al. (2024), intertextuality is a phenomenon of correlation of literary works using textual means (for example, quotation, centon, reminiscence, allusion, parody, plagiarism, stylisation, pastiche, paraphrase). Instead, Abu Sakour (2024) sees intertextuality as a new opportunity to expand the boundaries of communication and strengthen the links between different discourses within literary works, which allows for a deeper analysis of socio-political contexts and cultural identity. In her research paper, Popova (2017) proposes a distinction between intertextuality as the interaction of verbal texts and intermediality as the correlation of different art forms, which she justifies by the characteristics of the components that come into contact. The author emphasises that intermediality is characterised by multichannel perception and consists in representing art in fiction, while intertextuality is a form of interliterary interaction. Another important aspect of intertextuality, as highlighted by Chandrasoma and Ananda (2018), is the stimulation of the reader to actively participate in interpreting a work of fiction, which increases their reading competence. The results of the study conducted by the authors

emphasise that the reception of a work of fiction by the modern generation of readers is directly dependent on their key competences, including knowledge of foreign languages, media literacy and critical thinking, the development of which is a fundamental factor in the depth and diversity of interpretations of literary texts. Instead, Qamar's study (2016) indicates that the reception of a work of fiction involves the ability of readers to analyse, evaluate and use information from various sources. However, in the context of digital transformation, which also causes changes in artistic discourse by reorienting the emphasis from classical art forms to alternative media formats, many scholars have observed a tendency towards the degradation of art (Azcarate, 2024; Balestrini, 2017; Kaun & Fast, 2014; O'Sullivan, 2017). It is manifested primarily in the simplification of artistic concepts, a decrease in the depth of content, and lower aesthetic standards caused by the influence of mass culture and the commercialisation of creative processes. Other studies, such as Lievrouw (2023), point to the possibility of supplementing traditional art forms with new media formats without radically changing their nature, distorting artistic works' content and perception.

3 Applied methods

In the course of the study, the analysis of literary sources was used to define the concept and essence of reception, its impact on literary perception and theoretical aspects of intermediality, and systematisation methods were applied to substantiate the differences between different manifestations of intermediality and generalisation to identify manifestations of intermediality in contemporary literary art. Statistical analysis was used to collect sociological data by distributing a questionnaire to the public (Appendix A) and to determine further the relationship between the respondents' age and level of education and literary perception in intermediality. The general population of the study includes 119 respondents aged 16 to 67, divided into age categories of 15 years and two educational groups: those without higher education and those with bachelor's and master's degrees. To ensure the sample's representativeness, a stratified approach was used to consider the respondents' social characteristics (including age and education). The respondents were divided into groups according to their age category and level of education, which ensured proportional representation of different social strata and, as a result, allowed for objective results that could be generalised to a broader audience. The survey consisted of questions aimed at identifying the frequency of reading literary works, the frequency of using media formats to get acquainted with the plot of literary works, and the interpretation of works of art by respondents. The survey participants were informed about the purpose of the study and were informed about the voluntary nature of their participation, the confidentiality of their answers, and the observance of ethical standards in conducting a sociological study. The empirical study formed the methodological basis for further calculations of the χ^2 -square criterion and auxiliary indicators (expected frequencies and degrees of freedom). The central hypothesis of the study is the null hypothesis (H_0), which states that there is no dependence between the variables of the analysis, i.e. the influence of modern media (film adaptations, audiobooks, social networks) on the perception of literary works does not depend on the age or education of the respondents. Instead, according to the alternative hypothesis (H_A), there is a dependence between the identified variables. A limitation of this study is the lack of representativeness of the sample. Firstly, increasing the number of respondents would allow us to more clearly outline trends in the perception of literature under the influence of modern media formats among different social groups and identify a broader range of approaches to literary reception. Secondly, we propose to include the distribution of respondents by region and gender to consider the socio-cultural environment of the studied groups' functioning and their perception of literary works in the context of intermediality.

4 Research results

Reception is the process of perception of a work of art by the recipient of the reader's active involvement in interpreting the text, in which aesthetic experience becomes an integral component that shapes its understanding and emotional perception. The theory of reception considers the problems of artistic perception, as well as the semantic paradigm "author – text – reader", in which the leading role in the cognition, comprehension, and interpretation of a literary work is assigned to the recipient, who acts as a subject of perception and creates "his work" (Andriashyk, 2017). However, in today's conditions, characterised by the speed of globalisation, digital transformation and the emergence of new media formats, the reception of a work of art is becoming a multidimensional process that involves not only the active participation of the reader in the interpretation of artistic meanings but also a fundamental rethinking of traditional methods of perception against the background of the capabilities of modern media to enrich the experience of recipients through interactivity and multimedia presentation. The contemporary development of the reception of a work of art is closely linked to the spread of the phenomenon of intermediality, which, as a process of interaction between different media formats, helps to expand the aesthetic possibilities of perception, activating the reader's creative potential and forming new contexts for the interpretation of artistic texts.

4.1 Theoretical analysis of intermediality and its manifestations in contemporary literary art

The development of contemporary art forms is primarily associated with the evolution and influence of new media, which are specific sign systems aimed at transmitting information and shaping recipients' perceptions, influencing their consciousness through various cognitive, emotional and sensory mechanisms. In this context, the role of the media is to mediate between the work and its audience, and thus it is a tool of communication and manipulation, changing both the content and the form of artistic experience. As a result, the traditional artistic space is being transformed, leading to new artistic phenomena and trends whose function is to adapt artistic discourse to the requirements of the digital environment. The critical phenomenon of transformation is intermediality, a concept characterised by the interaction of different art forms through the integration of their sign systems. Intermediality creates new opportunities for inter-artistic dialogue, in which the synthesis of visual, sound, textual and other elements forms an innovative, multisensory artistic space. After analysing contemporary concepts and approaches to intermediality, three critical interpretations were formed: conventional, normative and referential intermediality.

Conventional intermediality should be viewed in terms of developing non-traditional art forms that illustrate complex intra-textual relationships (musicality of painting, plasticity of music). Contemporary manifestations of intermediality create a multilayered artistic structure that goes beyond traditional media and forms a new type of media exchange in which different artworks interact, reinforcing each other and opening up new possibilities for perception. This approach allows us to expand traditional ideas about art and create new models of artistic expression, which, in turn, become vital to understanding the contemporary cultural context. An example of conventional intermediality is a series of illustrations for the world-famous book *The Lord of the Rings* by J.R.R. Tolkien, which are represented by visual images of textual quotations from the literary work with elements of fantasy and convey various artistic codes, which deepens the meaning of the author's ontological world, creating a synthesis of visual and textual art forms (Velten, 2024). The interaction between artistic text and architecture is represented by fragments of D. Brown's novel *The Source*, which describes the interior and exterior of the Guggenheim Museum in Bilbao. The creation of three-dimensional analogies between the novel's protagonist and the architectural structure serves as a springboard for understanding the character and personal qualities of the hero (Pieškova,

2018). Thus, conventional intermediality is a fundamental factor in forming new aesthetic paradigms that reflect the complexity and multifacetedness of contemporary artistic discourse.

Normative intermediality is creating a unified polyartistic space by developing the plot of a literary work through its adaptation to different media formats but preserving the fundamental normative principles of the original medium. This intermediality presupposes maintaining the connection between the original literary text and its adapted versions, such as film adaptations, theatre productions, or visual arts. In this process, the original text's key ideas, plots, and images are integrated into new forms of expression, ensuring their multifaceted interpretation and enrichment of the work's content. As an example of normative intermediality, O. Wilde's novel *The Picture of Dorian Gray* has had a large number of film adaptations, including *The Picture of Dorian Gray* (1977), *The Sins of Dorian Gray* (1983), *A Deal with the Devil* (2003), *Dorian Gray* (2009), through which the plot of the novel acquires new meanings and develops the main ideas of the literary work while preserving the critical elements of the original text (Martin-Payre, 2020). Thanks to normative intermediality, adapted versions explore the main themes of the work, such as immorality, sin and the philosophy of hedonism, and, most importantly, preserve the core of the novel - the idea of eternal youth and the moral fall of the hero through his deal with the devil. However, in this case, the plot is interpreted each time, creating new artistic codes, mainly through visual and audio design, affecting the original ideas' perception. Each film adaptation also interprets the story according to cultural and temporal contexts, which allows for a deeper understanding of the work by the contemporary audience. Returning to J.R.R. Tolkien's novel *The Lord of the Rings*, it is worth adding that the creation of a single cultural space of the work through the film adaptations "*The Lord of the Rings: The Fellowship of the Ring*" (2001), "*The Lord of the Rings: The Two Towers*" (2002) and "*The Lord of the Rings: The Return of the King*" (2003), which retain the storyline and key elements of the literary original, while transforming the text into a visual form that meets the requirements of cinema (Thompson, 2007). The trilogy forms an integral poly-artistic space where different forms of media are in direct interaction while maintaining the normativity of the original text. In this context, the successful intermedial transformation of J.K. Rowling's *Harry Potter* series is worth mentioning. Interactive adaptations, including a series of films (*Harry Potter and the Philosopher's Stone* (2001), *Harry Potter and the Chamber of Secrets* (2002), *Harry Potter and the Prisoner of Azkaban* (2004) and video games (those released before the premiere of each film, as well as "*Harry Potter: The Quidditch World Cup*" and the LEGO dilogy "*Lego Harry Potter: Years 1-4*", "*Lego Harry Potter: Years 5-7*"), along with theatrical productions and numerous amateur literary reconstructions, have created an opportunity for the recipient to actively immerse themselves in the fictional world while preserving the critical plot and aesthetic components of the literary source (Tani et al., 2021). In addition to world bestsellers, normative intermediality can be traced in contemporary film adaptations of classic literary works, including the modern adaptation of the bestselling novel of the same name, *The Black Crow*, by Ukrainian writer V. Shklyar. Shklyar; the co-production film *The Price of Truth* (2019) based on the book by American writer A. Halupa; the film adaptation of S. King's book *Pet Cemetery* (2019), which contains certain deviations from the original plot, creating new narrative aspects and reinforcing modern thematic elements. It is also worth mentioning the unique example of adapting the original plot of the novel *The Kaidash Family* by Ukrainian writer Ivan Nechuy-Levytsky to the modern context by creating a new cultural space in the film *To Catch Kaidash* (2020), which allows preserving elements of the original plot while exploring classical themes through the prism of modernity.

Reference intermediality (also known as ekphrasis (Popova, 2017) in the Western European literary tradition) as a cultural

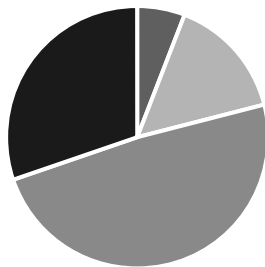
phenomenon is the interaction of different media, and its essence is to act as a referent for another work of art, which forms alternative interpretations through quoting or referring to existing works of art. An example of referential intermediality in the classical sense is the description of Achilles' shield in Homer's epic poem *The Iliad*, which is a kind of text that contains narratives, historical events, and mythological images, creating a complex intertextual network of symbolic meanings. Similarly, the elements of reference intermediality in the previously mentioned novel *The Portrait of Dorian Gray* by O. Wilde are manifested in the integration of aesthetic concepts of painting into the literary narrative. In the context of contemporary cinema, films such as *The Labyrinth of the Faun* (2006), which has a large number of quotations from classical fairy tales to support the main plot of the film, and the film adaptation of the classic novel by L. M. Alcott's classic novel *Little Women* (2019), where elements of the original text are used to interpret the literary work through the characters' dialogues, demonstrates the reference intermediality, which in this case is used to enrich the overall cultural context and deepen the literary perception of classic works of fiction through the prism of modernity. Fundamentally new media products that are gaining popularity on social media also contain examples of reference intermediality, such as the contemporary hit by the Ukrainian band *Pyrig i Batih*, "*Gai Shumlyat*", based on the work of P. Tychyna (the poem "*Gai Shumlyat...*", 1913), which conveys the emotional component and imagery of the original while adapting them to the modern sound. Instead, in the case of A. Pyvovarov and K. Petrivna's single "*Drum*" (2024), based on the poem "*Drum of Sadness*" (1923) by the Ukrainian futurist poet G. Shkurupiy, the referential intermediality is manifested through the use of the text of the original poem as the basis for its musical version, which allows the interpreted work to convey the main idea and emotional colouring of the original and to update the content of the poem to the requirements of a new audience. Thus, referential intermediality serves to deepen the meaning of literary texts, contributing to the development of an interdisciplinary approach to art studies, and is also a tool for expanding the cultural context of a work of art through the interaction of different media formats.

4.2 An empirical study of the influence of modern media on the perception of literary works in the context of intermediality

To conduct our sociological study of the impact of modern media on literary perception in the context of intermediality, we have compiled a questionnaire presented in Appendix A. The questions of the questionnaire are structured in such a way as to reveal public opinion on the frequency of reading literary works, the choice of media formats for getting acquainted with their content, as well as the impact of film adaptations and social networks on the process of interpreting works of art. Particular attention is paid to the educational level of respondents, as the final stage of the analysis is to identify critical aspects of how the level of education correlates with media consumption and perception of literature in the context of the transformation of cultural practices. One hundred nineteen people aged 16 to 67 (distributed with an interval of 15 years) participated in this survey. The results of the survey are shown in Figure 1.

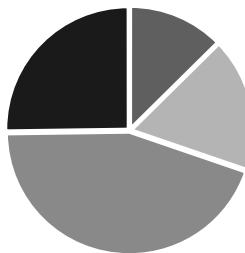
To determine the relationship between the qualitative variables (age and level of education) and the respondents' literary perception in the context of intermediality, the χ^2 -square criterion (χ^2) was used to analyse the contingent tables (Pandis, 2016). First of all, two key research hypotheses were formed, where the null hypothesis (H_0) states that there is no dependence between the variables, i.e. the influence of modern media (film adaptations, audiobooks, social networks) on the perception of literary works does not depend on the age or education of the respondents. Instead, according to the alternative hypothesis (H_A), there is a dependence between the identified variables.

Have you ever not read a book but got to know the story through cinema/social media/audiobooks?



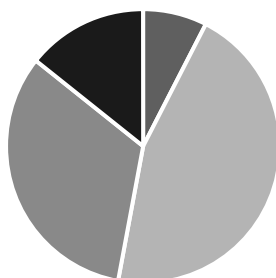
▪ All the time ▪ Often ▪ Sometimes ▪ No

How often do you read literary works?



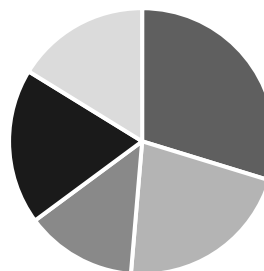
▪ Daily ▪ Several times a week
▪ Several times a month ▪ Rarely

How does the perception of a work change after watching its film adaptation?



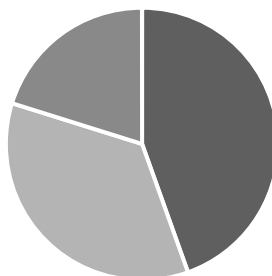
▪ Deepening understanding
▪ Interpretation changes
▪ Loss of interest in reading the original
▪ No effect

What media formats do you use to get acquainted with literary works?



▪ Printed books
▪ E-books
▪ Audiobooks
▪ Films/Serials
▪ Social media (discussions, reviews, blogs)

How do you assess the influence of the media on your interpretation of artworks?



▪ Essential ▪ No impact ▪ No impact

Figure 1. Results of a survey to study the impact of modern media on literary perception in the context of intermediality
Source: compiled by the author

The methodological basis of this study is the formula for calculating the χ^2 -square criterion:

$$E_{ij} = \frac{N_i * N_j}{N} \tag{1}$$

where. E_{ij} - is the expected frequency for the cell of the corresponding row i and column j ;
 N_i - is the sum of frequencies for string i ;
 N_j - is the sum of frequencies for column j ;
 N - is the total number of observations.

However, in order to obtain the initial data for calculating the χ^2 -squared criterion, it is necessary to calculate the expected frequencies:

$$\chi^2 = \sum \frac{(O_{ij} - E_{ij})^2}{E_{ij}} \tag{2}$$

where O_{ij} - is the observed frequency for the cell.

To interpret the results, the obtained indicators are compared with the critical value, which involves calculating the degrees of freedom for each value of the χ^2 -square criterion:

$$df = (r - 1) * (c - 1) \quad (3)$$

where r - is the number of lines;
c - number of columns.

Appendices B and C present the process of calculating the indicators for each stage of the analysis. The χ^2 -square criterion was calculated for each study item based on the obtained frequencies.

The calculation of indicators based on the survey results shows that the age category significantly impacts the respondents' perception of literary works influenced by modern media. There is a significant difference between the expected and observed frequencies, in particular, the frequency of reading literary works ($\chi^2 = 34.96262496$; $df = 12$), the use of interpreted works ($\chi^2 = 26.753926$; $df = 16$), the perception of film adaptations of a work ($\chi^2 = 16.91101321$; $df = 12$), interpretation of works of fiction ($\chi^2 = 23.30779107$; $df = 8$), and familiarisation with the plot through other means ($\chi^2 = 697.768612$; $df = 12$), indicates that there is a dependence between the age of the respondents and the perception of literary works through different media formats. It should be emphasised that contemporary intermediality is widespread among the new generation of consumers, who more often perceive art through the prism of audio and visual interpretation and social media due to the tendency to simplify plots and reduce the content of works. The rapid pace of digitalisation is driving modern media to focus on the rapid assimilation of information through social media, audio and video formats, reducing interest in fundamental texts. That is why classical literary works are now giving way to short, informative formats that quickly meet the information needs of the new generation, i.e. Generation Z. Thus, it is possible to justify the rejection of the null hypothesis of the study in favour of the alternative one; therefore, the change in approaches to the perception of literary works by younger consumers in favour of the speed and accessibility of new media indicates that the age category affects the respondents' literary perception in the context of intermediality.

The study also suggests that the focus on the age distribution of respondents is not exhaustive, as the results can be misinterpreted due to the presence of education as a factor that shapes the cultural and intellectual context of the perception of literary works. In addition, the level of education can significantly impact the process of evaluating works and choosing media formats by an individual. The baseline data contains a significant number of responses from respondents who do not have a university degree or are in the process of obtaining one, so we assume that the degree of influence of modern media on the respondents' literary perception may depend on the level of education (regardless of age) and intellectual skills. Nevertheless, the results of the analysis show that the frequency of reading ($\chi^2 = 9.077639854$; $df = 3$), the use of media formats ($\chi^2 = 26.16517714$; $df = 4$), the perception of the work after viewing it from an adapted version ($\chi^2 = 362.986229$; $df = 3$), influence on the interpretation of the work ($\chi^2 = 22.9970956$; $df = 2$), and familiarisation with the plot through media ($\chi^2 = 550.3531409$; $df = 3$) have a similar dependence on the level of education of the respondents as on their age category. Therefore, in this case, the null hypothesis is also rejected in favour of the alternative. The assumption about the tendency to simplify literary works and art, in general, is also confirmed by the results for the two educational groups. Thus, respondents with a university degree can critically evaluate the content of literature, analyse its artistic features and consciously choose media formats for consumption, while those with less education or who are studying are more likely to be satisfied with simpler, quicker forms of perception.

The study results indicate that the younger respondents focused on rapidly consuming information and digital formats are more likely to use modern media that provide instant access to content, such as audio and video adaptations and social networks (discussions, reviews, blogs). This assumption is confirmed by

the fact that the majority of respondents who do not have higher education and belong to the age group under 18 show a preference for modern forms of consumption, as they satisfy their need to receive information quickly, including the content, plot, and characterisation of literary works. This trend among Generation Z significantly impacts the interpretation of literary works, as young consumers, accustomed to the rapid assimilation of information, often perceive works superficially without delving into their context and artistic value. The problem of simplistic perception of literature is harmful to the critical analysis skills of literary works and the further development of art in general. Given the demand of modern consumers for accessible, quick and straightforward information, artists (regardless of their types and genres) need to adapt established creative practices to the conditions defined by digital culture, focusing on the ability to attract the attention of the audience and meet their needs for instant perception of ideas and content of artistic works. Thus, the trend towards forming fundamentally new artistic practices and formats that will meet the requirements of the modern consumer, integrating visual and audio elements that allow for more effective communication of the main idea of the work, is predicted.

5 Conclusion

Foreseeing the destructive consequences of replacing the sustainable emphasis of art with the superficial standards of the digital environment is a primary task of contemporary cultural criticism and research into artistic practices. In this context, the most obvious is the risk of simplifying the content of artistic works, as artists who are forced to adapt to the instant demands of the audience lose the complexity and depth of the content of the final artwork. As a direct consequence of artists' pursuit of the response of the target audience to their works, the commercialisation of art also leads to the commercialisation of art, which will affect, first of all, the level of interest in classical literary works and traditional genres as the basis of cultural heritage and artistic traditions, and will lead to the displacement of artistic experiments and innovative solutions. This displacement indicates the possibility of transforming the artist's role in society, as adapting art to mass trends will limit their creative freedom, turning the artist into a product of the commercial market. It should be noted that in this context, preserving the artist's role as a conductor of cultural values and critic of social reality, as well as the impact of art on cultural discourse and social processes, is a priority task to maintain artistic value and aesthetic experience. However, a possible solution to this problem is to balance the commercial component and the creative reality of art, which involves rethinking the artist's place in the digital society rather than completely transforming their role. Thus, the current changes in literary perception due to the influence of modern media may catalyse artistic practice's evolution in the twenty-first century shortly, which will have a predominantly negative impact on the artistic value of works and the cultural development of society.

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Primary Paper Section: A

Secondary Paper Section: AM, AJ

Appendix A

A questionnaire to study the impact of modern media on the perception of literary works in the context of intermediality

The questionnaire

Your age:

- under 18 years of age
- 18-29 years old
- 30-44 years old
- 45-59 years old
- 60 years and older

Do you have a university degree?

- Yes
- No.

How often do you read literary works? (Choose 1 answer)

- Daily
- Several times a week
- Several times a month
- Rarely

What media formats do you use to get acquainted with literary works? (Choose up to 3 answers)

- Printed books
- E-books
- Audiobooks
- Films/Serials
- Social media (discussions, reviews, blogs)

How does the perception of a work change after watching its film adaptation? (Choose 1 answer)

- Deepening understanding
- Interpretation changes
- Loss of interest in reading the original
- No effect

How do you assess the influence of media on your interpretation of artistic works? (Please select 1 answer)

- Essential
- Minor
- No impact

Have you ever not read a book, but got to know the story through cinema/social media/audiobooks? (Please select 1 answer)

- Constantly
- Often
- Sometimes
- No.

Appendix B

Calculation of the chi-squared test (checking the relationship between age and literary perception of respondents)

Table B1

Age groups	Answers to the questions: How often do you read literary works?				Amount
	Daily	Several times a week	Several times a month	Rarely	
under 18 years of age	2	3	18	19	42
18-29 years old	5	8	17	7	37
30-44 years old	2	4	15	3	24
45-59 years old	4	5	3	1	13
60 years and older	2	1	0	0	3
Amount	15	21	53	30	119
Expected frequencies					
	5,294118	7,411765	18,70588	10,58824	
	4,663866	6,529412	16,47899	9,327731	
	3,02521	4,235294	10,68908	6,05042	
	1,638655	2,294118	5,789916	3,277311	
	0,378151	0,529412	1,336134	0,756303	
Observed frequencies					
	2,049673	2,62605	0,026637	6,68268	
	0,024226	0,331214	0,016472	0,580884	
	0,347432	0,013072	1,738604	1,53792	
	3,402758	3,191554	1,344343	1,582439	
	6,955929	0,418301	1,336134	0,756303	

Table B2

Age groups	Answers to the question: What media formats do you use to get acquainted with literary works?					Amount
	Printed books	E-books	Audiobooks	Films/Serials	Social networks	
under 18 years of age	14	7	12	17	20	70
18-29 years old	21	17	8	8	7	61
30-44 years old	12	10	4	6	2	34
45-59 years old	5	4	1	3	1	14
60 years and older	3	2	0	1	0	6
Amount	55	40	25	35	30	185
Expected frequencies						
	20,81081	15,13514	9,459459	13,24324	11,35135	
	18,13514	13,18919	8,243243	11,54054	9,891892	
	10,10811	7,351351	4,594595	6,432432	5,513514	
	4,162162	3,027027	1,891892	2,648649	2,27027	
	1,783784	1,297297	0,810811	1,135135	0,972973	
Observed frequencies						
	2,228993	4,372635	0,682317	1,065692	6,589447	
	0,452572	1,101074	0,007178	1,086208	0,845444	
	0,354097	0,954293	0,076948	0,029071	2,239004	
	0,168656	0,312741	0,420463	0,046608	0,710746	
	0,829238	0,380631	0,810811	0,016088	0,972973	

Table B3

Age groups	Answers to the questions: How does the perception of a work change after watching its film adaptation?				Amount
	Deepening understanding	Interpretation changes	Loss of interest in reading the original	No effect	
under 18 years of age	5	24	5	8	42
18-29 years old	3	15	14	5	37
30-44 years old	1	9	12	2	24
45-59 years old	0	5	7	1	13
60 years and older	0	1	1	1	3
Amount	9	54	39	17	119
Expected frequencies					
	3,176471	19,05882	13,76471	6	
	2,798319	16,78992	12,12605	5,285714	
	1,815126	10,89076	7,865546	3,428571	
	0,983193	5,89916	4,260504	1,857143	
	0,226891	1,361345	0,983193	0,428571	
Observed frequencies					
	1,046841	1,281046	5,580945	0,666667	
	0,014536	0,190817	0,289599	0,015444	
	0,366052	0,328256	2,173239	0,595238	
	0,983193	0,137051	1,76149	0,395604	
	0,226891	0,095912	0,000287	0,761905	

Table B4

Age groups	Answers to the question: How do you assess the impact of media on your interpretation of artworks?			Amount
	Essential	Minor	No impact	
under 18 years of age	24	11	7	42
18-29 years old	17	15	5	37
30-44 years old	11	9	4	24
45-59 years old	1	7	5	13
60 years and older	0	0	3	3
Amount	53	42	24	119
Expected frequencies				
	18,70588	14,82353	8,470588	
	16,47899	13,05882	7,462185	
	10,68908	8,470588	4,840336	
	5,789916	4,588235	2,621849	
	1,336134	1,058824	0,605042	
Observed frequencies				
	1,498335	0,986228	0,25531	
	0,016472	0,288553	0,81241	
	0,009044	0,033088	0,145892	
	3,96263	1,267722	2,157105	
	1,336134	1,058824	9,480042	

Table B5

Age groups	Answers to the question: Have you ever not read a book, but got to know the story through cinema/social media/audiobooks?				Amount
	Constantly	Often	Sometimes	No.	
under 18 years of age	5	11	23	3	42
18-29 years old	2	4	23	8	37
30-44 years old	0	3	8	13	24
45-59 years old	0	0	4	9	13
60 years and older	0	0	0	3	3
Amount	7	18	58	36	119
	Expected frequencies				
	2,470588	2,470588	2,470588	2,470588	
	2,176471	2,176471	2,176471	2,176471	
	1,411765	1,411765	1,411765	1,411765	
	0,764706	0,764706	0,764706	0,764706	
	0,176471	0,176471	0,176471	0,176471	
	Observed frequencies				
	2,589636	29,44678	170,5896	0,113445	
	0,014308	1,527822	199,2305	15,58188	
	1,411765	1,786765	30,7451	95,1201	
	0,764706	0,764706	13,68778	88,68778	
	0,176471	0,176471	0,176471	45,17647	

Appendix C

Calculation of the chi-squared test (checking the relationship between the level of education and the respondents' literary perception)

Table C1

Educational groups	Answers to the questions: How often do you read literary works?				Amount
	Daily	Several times a week	Several times a month	Rarely	
Have a university degree	10	14	24	9	57
No higher education	5	7	29	21	62
Amount	15	21	53	30	119
	Expected frequencies				
	7,184874	10,05882	25,38655	14,36975	
	7,815126	10,94118	27,61345	15,63025	
	Observed frequencies				
	1,103003	1,544204	0,07573	2,00659	
	1,014051	1,419671	0,069623	1,844768	

Table C2

Educational groups	Answers to the question: What media formats do you use to get acquainted with literary works?					Amount
	Printed books	E-books	Audiobooks	Movies / TV series	Social networks	
Have a university degree	35	26	12	14	12	99
No higher education	20	14	13	21	18	86
Amount	55	40	25	35	30	185
	Expected frequencies					
	29,43243	21,40541	13,37838	29,43243	29,43243	
	25,56757	18,59459	11,62162	25,56757	25,56757	
	Observed frequencies					
	1,053185	0,986213	0,142015	8,091753	10,32499	
	1,212388	1,135292	0,163482	0,815982	2,239872	

Table C3

Educational groups	Answers to the questions: How does the perception of a work change after watching its film adaptation?				Amount
	Deepening understanding	Interpretation changes	Loss of interest in reading the original	No effect	
Have a university degree	1	27	25	4	57
No higher education	8	27	14	13	62
Amount	9	54	39	17	119
	Expected frequencies				
	4,310924	4,310924	4,310924	4,310924	
	4,689076	4,689076	4,689076	4,689076	
	Observed frequencies				
	2,542893	119,4162	99,29143	0,022425	
	2,337821	106,1568	18,48836	14,73029	

Table C4

Educational groups	Answers to the question: How do you assess the impact of media on your interpretation of artworks?			Amount
	Essential	Minor	No impact	
Have a university degree	28	24	5	57
No higher education	25	18	19	62
Amount	53	42	24	119
	Expected frequencies			
	25,38655	25,38655	25,38655	
	27,61345	27,61345	27,61345	
	Observed frequencies			
	0,269044	0,07573	16,37133	
	0,247347	3,34686	2,686787	

Table C5

Educational groups	Answers to the question: Have you ever not read a book, but got to know the story through cinema/social media/audiobooks?				Amount
	Constantly	Often	Sometimes	No.	
Have a university degree	1	13	22	21	57
No higher education	6	5	36	15	62
Amount	7	18	58	36	119
	Expected frequencies				
	3,352941	3,352941	3,352941	3,352941	
	3,647059	3,647059	3,647059	3,647059	
	Observed frequencies				
	1,651187	27,75645	103,7038	92,87926	
	1,518027	0,501898	287,0019	35,34061	