

*T.O. Berdnik, P.V. Lenivkina*  
**DESIGN APPROACHES TO VISUALIZING LITERARY TEXT**

UDC – 7.067, 82.091

## DESIGN APPROACHES TO VISUALIZING LITERARY TEXT

**Tatiana O. Berdnik**

Don State Technical University  
1, Gagarin Square, 344000, Rostov-on-Don  
e-mail: [tatiana@berdnik.me](mailto:tatiana@berdnik.me)  
ORCID iD: 0000-0003-4698-9013  
Russian Federation

**P V. Lenivkina**

Don State Technical University  
1, Gagarin Square, 344000, Rostov-on-Don  
e-mail: [tatiana@berdnik.me](mailto:tatiana@berdnik.me)  
ORCID iD: 0009-0004-5122-0916  
Russian Federation

<https://doi.org/10.56243/18294898-2025.3-3>

### Abstract

This article defines the importance of design methods for visualizing literary text for the purpose of its popularization. The author's experience in searching for visual metaphors for the graphic presentation of one of A.P. Chekhov's most significant works, "Sakhalin Island," serves as the basis for this research. This project analyzes how, in the context of the prevalence of clip-based thinking, contemporary artistic techniques and communication design help to actualize literary ideas and visually convey the urgency of social issues.

**Keywords:** information visualization, transmission of meaning, artistic metaphor, clip thinking, communication design.

### Introduction

The mission of design in the age of the information society goes beyond the artistic design of the objective world of the habitat of human civilization. With the rapid increase in the number and speed of information dissemination, it is extremely important to set priorities and place accents for a more confident orientation of a person in the ocean of messages that he receives every second. Graphic, or more relevant, defined, communicative design becomes a navigator in an oversaturated information space.

Design visualizes information, helps to increase its attractiveness and competitiveness. His possibilities in building ideological attitudes, principles and attitudes that determine public attitudes towards the most pressing problems of our time are truly limitless. It is no coincidence that communicative design is considered the most effective tool of social advertising, which forms a system of moral and moral values that determine a person's attitude to the world around him and himself in it.

*T.O. Berdnik, P.V. Lenivkina***DESIGN APPROACHES TO VISUALIZING LITERARY TEXT**

The most important theme of social advertising is to draw attention to national history and artistic culture. The problem of our century is the fragmented perception of information, provoked by modern media and social networks that broadcast messages in the form of disparate, superficial narratives [1,2]. It is possible to gain a complete and in-depth understanding of the logic of cultural and historical events that determine the essence of civilizational processes only through a thorough and consistent study of their nature, causes and consequences.

As before, the most effective form of cognition is reading classical fiction and scientific literature. Unfortunately, the need for reading in the era of clip thinking is being lost by a significant part of society.

**Conflict Setting**

This study is an attempt to understand the possibilities of design in attracting interest in reading and studying history through acquaintance with the works of classical writers. The material for the research was the author's experience of visualization in the format of advertising and educational posters and infographics of Anton Pavlovich Chekhov's great work "Sakhalin Island".

**Research Results**

The book Sakhalin Island occupies a special place in Russian classical literature. This is not fiction or dry reportage, but a deep experience of documentary immersion, a "book about the people" [3], written at the cost of personal risk and the author's health. Despite its uniqueness, this text remains one of the most unread and underestimated in the writer's legacy, being overshadowed by his famous plays and short stories. Anton Chekhov's decision to go to Sakhalin in 1890 was a deeply personal, long-suffering act. The successful writer, who is at the peak of literary fame, deliberately abandoned a comfortable life in the capital in order to undertake a grueling and dangerous journey to the "edge of the world." He was motivated not by journalistic excitement, but by an existential need (Fig. 1).

Being not only a writer, but also a doctor by profession, Chekhov felt the need to break out of the circle of the literary environment and turn to a genuine, harsh life [4]. In this Chekhov's intention, the human factor became decisive — the desire to see through the eyes of a doctor and a writer and to comprehend the extreme degree of human suffering, which was penal servitude.

**Fig.1 Design of a multi-page publication dedicated to A.P. Chekhov's book "Sakhalin Island"**



*T.O. Berdnik, P.V. Lenivkina*

**DESIGN APPROACHES TO VISUALIZING LITERARY TEXT**

On Sakhalin, he not only studied the life of convicts, but also, following his medical duty, treated people for free, trying to somehow alleviate their plight. Chekhov conducted a real research work: he personally communicated with thousands of convicts and settlers, filled out statistical cards of almost ten thousand people, studied everyday life, working conditions, and social ties [5].

The synthesis of an unbiased scientific method and active compassion is the unique value of the book. The main significance of A.P. Chekhov's work lies in its unprecedented authenticity. This is not an observation from the outside, but the result of a dangerous journey, personal testimony based on vivid impressions, interviews with convicts and accurate statistics. Chekhov consciously went to this work in order to overcome the feeling of lack of familiarity with genuine Russia and the Russian man in his most tragic manifestations [4,5].

In order to attract interest in this literary and civic feat, the idea arose to translate the unique documentary text of Chekhov into a visual form. Moreover, the task was not to illustrate the book in the traditional way, but to create a multifaceted visual image that would allow us to understand the Russian character and history of Russia in a new way, to see them through the prism of Chekhov's experience.

The modern cultural context is radically different from the Chekhov era. We are witnessing a fundamental change in the way information is perceived. The phenomenon of clip thinking has become an integral feature of modern man. The brain, overloaded with an avalanche of information, tends to "save energy" by filtering out the verbose, clinging to the short, vivid and dynamic. Deep analysis gives way to fast scanning.

In this reality, infographics are experiencing their finest hour. It is an ideal response to the request of fragmentary consciousness [6]. Instead of a long text, she offers a ready-made visual image, which, thanks to an expressive metaphor, becomes clear in a few seconds. The popularity of infographics is not just a fashion, but a direct consequence of the changed way of perception.

However, the bright picture, which was once the guarantor of attention, is now drowning in the general flow of competitors. Aesthetics for aesthetics' sake stopped working effectively. Design is forced to evolve and take on a new, deeper role. Its function shifts from attracting the eye to the "beautiful wrapper" to involving the mind in a social problem, to an important idea through the cultural code. Thus, modern design becomes a bridge between a complex topic and the viewer, a tool for communication and enlightenment. It turns information not just into an object of consumption, but into an occasion for reflection, becoming a powerful language of modern culture [7].

The relevance of a classic work is only increasing today, but the modern rhythm of life and the changed patterns of information perception create a barrier between a complex, multi-layered text and a potential reader. This project offers a solution to the problem through the creation of a visual interpretation of Sakhalin Island in the format of a ZINE (author's small-circulation magazine) and infographics. The visual language helps the book, which is undeservedly in the shadow, to reveal to the viewer the harsh truth about life on the edge of the empire, which becomes the key to unraveling the "mysterious Russian soul" [8]. The images created based on the book Sakhalin Island shed light on Russia and its people, while

T.O. Berdnik, P.V. Lenivkina

**DESIGN APPROACHES TO VISUALIZING LITERARY TEXT**

simultaneously introducing the viewer to the harsh, businesslike and compassionate side of Chekhov's documentary work (Fig. 2).

The visual interpretation of Sakhalin Island creates an opportunity to see the authentic Russia through Chekhov's most unexpected text. This is a chance to rediscover a forgotten masterpiece, which, when translated into the language of images, allows you not only to learn, but to experience the history of Russia and the mentality of its people without embellishment and excessive romanticization.



**Fig.2 Compositional and artistic design of the author's small-circulation magazine of A.P. Chekhov's book "Sakhalin Island"**

Such a visual reading becomes a window into understanding Russian life — its hierarchy, absurdity, steadfastness and humility, showing history not through dates and wars, but through human destinies [9, 10].



**Fig. 3 Journalistic page design style of the author's small-circulation magazine of A.P. Chekhov's book "Sakhalin Island"**

Today's pace of life leaves less and less space for slow, thoughtful reading. By compressing time and meaning, the project strives to ensure that every frame, every image is a visual summary of the book. The interactive aspect of this task was not just to tell, but also to encourage the viewer to experience the pain, despair and stoicism described by Chekhov. To see is to learn and want to understand more deeply.

To emphasize the journalistic nature of Anton Chekhov's work, the design of the ZINE pages in the style of document design was chosen. Visual materials convey the expression of Chekhov's text through such artistic and compositional techniques as emotionally vivid color, dynamic diagonal rhythms that literally cut through the pages, expressive contrasts that emphasize the writer's feelings of anxiety and pain. The author's concept is based on the memorable imagery, sensuality, and appeal of a visual language that combines documentary logic with artistic expression. The purpose of this design solution was to attract the reader-

*T.O. Berdnik, P.V. Lenivkina*

**DESIGN APPROACHES TO VISUALIZING LITERARY TEXT**

viewer first at the level of interest in the illustrative material, and then at the level of desire to decipher the visual codes by immersing himself in the writer's text.

The design creates visual quotes that speak louder than any retelling. This is not a substitute for reading, but a powerful impulse to his interest. Thus, design visualization becomes the key to actualizing classics, turning them from an object of academic study into an acute, socially significant statement available here and now.

**Conclusions**

Chekhov went to Sakhalin for the truth, which could not be conveyed in words alone. The design method allows turning Chekhov's complex, multi-layered text into instantly recognizable visual archetypes, creating an emotional portrait of the book that does not discourage the desire to read it, but creates a deep personal need to do so. In order to understand the depth of the great Chekhov text, one glance will not be enough and the hand itself will reach for the book.

**References**

1. Isaeva A. N., Malakhova S. A. "Clip thinking": psychological deficits and alternatives (spatial focus) // The World of Psychology. Scientific and Methodological Journal. Moscow: Moscow Psychological and Social University, 2015. Vol. 84. No. 4. pp. 177-191.
2. Dobrovolsky V. Clip thinking, conceptual and equilibrium / V. Dobrovolsky. – Access mode: <http://www.proza.ru/2014/04/30/258> (date of reference: 04.10.2025).
3. Chekhov A. Sakhalin Island – Moscow: AST Publishing House, 2025-512c. – ISBN: 978-5-17-154245-0.
4. I.F.Miftakhov. Contemporaries of A.P.Chekhov on "Sakhalin Island" // Proceedings of the Samara Scientific Center of the Russian Academy of Sciences, vol. 17, №1(4), 2015. Pp.960-962
5. Ivanova, T.V. A.P.Chekhov's book "Sakhalin Island": problems and significance: abstract of the dissertation of the Candidate of Philology (10.01.01) / Tatiana Vladimirovna Ivanova. Saratov, 2004. 16c.
6. Zakharova A., Shklyar A. Metaphors of visualization // Scientific visualization. 2013. Vol.5, No. 2. pp. 16-24. URL: <http://sv-journal.org/2013-2/02/index.html> (accessed 03.10.2025).
7. Kolchikova, N. L. Visualization of literary text as a means of forming students' reading literacy / N. L. Kolchikova // Bulletin of the N.F. Katanov Khakass State University. – 2020. – № 4(34). – Pp. 107-114.
8. Chigaev D. P. Methods of creolization of modern advertising text: abstract of the dissertation. // Candidate of Philological Sciences, Moscow, 2010. URL: <http://cheloveknauka.com/sposoby-kreolizatsii-sovremennogo-reklamnogo-teksta>
9. Lupton, E. Graphic design from idea to implementation. / E. Lupton; translated from English by V. Ivanov. – St. Petersburg: Ed. St. Petersburg, 2013. – 184 p. – ISBN 978-5-459-01645-1.



*T.O. Berdnik, P.V. Lenivkina*

**DESIGN APPROACHES TO VISUALIZING LITERARY TEXT**

10. Berdnik T.O., Morozova P.O. Means and tools of communication in graphic design // Decorative art and the object-spatial environment. Bulletin of the Russian State Pedagogical University named after S.G. Stroganov. 2021. No. 4-2. pp. 127-133.

**References**

1. Исаева А. Н., Малахова С. А. "Клиповое мышление": психологические дефициты и альтернативы (пространственная ориентация) // Мир психологии. Научно-методический журнал. М.: Московский психолого-социальный университет, 2015. Т. 84. № 4. с. 177-191.
2. Добровольский В. Клиповое мышление, концептуальность и равновесие / В. Добровольский. – Режим доступа: <http://www.proza.ru/2014/04/30/258> (дата обращения: 04.10.2025).
3. Чехов А. Остров Сахалин. – М.: Издательство АСТ, 2025. -512с. – ISBN: 978-5-17-154245-0.
4. И.Ф.Мифтахов. Современники А.П.Чехова об "Острове Сахалин" // Известия Самарского научного центра Российской академии наук, том. 17, №1(4), 2015. Стр.960-962
5. Иванова, Т.В. Книга А.П. Чехова "Остров Сахалин": проблемы и значение: автореферат диссертации кандидата филологических наук (10.01.01) / Татьяна Владимировна Иванова. Саратов, 2004. 16с.
6. Захарова А., Шкляр А. Метафоры визуализации // Научная визуализация. 2013. Том 5. № 2. с. 16-24. URL: <http://sv-journal.org/2013-2/02/index.html> (дата обращения: 03.10.2025).
7. Колчинова, Н. Л. Визуализация художественного текста как средство формирования читательской грамотности студентов / Н. Л. Колчинова // Вестник Хакасского государственного университета им. Н.Ф. Катанова. – 2020. – № 4(34). – С. 107-114.
8. Чигаев Д.П. Методы креолизации современного рекламного текста: автореф //Дис. канд. филол. наук, М., 2010. URL: <http://cheloveknauka.com/sposoby-kreolizatsii-sovremennogo-reklamnogo-teksta>
9. Луптон, Э. Графический дизайн от идеи до воплощения. / Э.Луптон; пер. с англ. В.Иванова. – СПб.: Изд-во СПб., 2013. – 184 с. – ISBN 978-5-459-01645-1.
10. Бердник Т.О., Морозова П.О. Средства и инструменты коммуникации в графическом дизайне // Декоративное искусство и предметно-пространственная среда. Вестник РГПУ имени С.Г. Строганова. 2021. № 4-2. стр. 127-133.

*T.O. Berdnik, P.V. Lenivkina*  
**DESIGN APPROACHES TO VISUALIZING LITERARY TEXT**

## **ԳՐԱԿԱՆ ՏԵՔՍՏԻ ՎԻԶՈՒԱԼԱՑՄԱՆ ԴԻԶԱՅՆԵՐԱԿԱՆ ՄՈՏԵՑՈՒՄՆԵՐ**

**Տ.Օ. Բերդնիկ, Պ.Վ. Լենիվկինա**

*Դոնի պետական տեխնիկական համալսարան*

Քննարկվում է գրական տեքստի վիզուալիզացիայի դիզայնի մեթոդների կարևորությունը: Ուսումնասիրությունը հիմնված է հեղինակների փորձի վրա՝ Ա.Պ. Չեխովի «Մախալին կղզի» ստեղծագործության գրաֆիկական դիզայնի տեսողական փոխաբերություններ փնտրելու համար: Այս նախագիծը վերլուծում է, թե ինչպես է հոլովակների վրա հիմնված մտածողության տարածվածության համատեքստում, ժամանակակից գեղարվեստական տեխնիկան և հաղորդակցման դիզայնը նպաստում գրական գաղափարների իրականացմանը և սոցիալական խնդիրների նշանակության տեսողական փոխանցմանը:

*Բանալի բաներ*՝ տեղեկատվության վիզուալիզացիա, իմաստի փոխանցում, գեղարվեստական փոխաբերություն, հոլովակների վրա հիմնված մտածողություն, հաղորդակցման դիզայն:

## **ДИЗАЙНЕРСКИЕ ПОДХОДЫ К ВИЗУАЛИЗАЦИИ ХУДОЖЕСТВЕННОГО ТЕКСТА**

**Т.О. Бердник, П.В. Ленивкина**

*Донской государственный технический университет*

Рассматривается важность дизайнерских методов визуализации художественного текста с целью его популяризации. Основой для данного исследования послужил опыт авторов в поиске визуальных метафор для графического оформления одного из самых значительных произведений А.П. Чехова «Остров Сахалин». В этом проекте анализируется, как в условиях засилья клипового мышления современные художественные приемы и коммуникационный дизайн помогают актуализировать литературные идеи и визуально донести значимость социальных проблем.

**Ключевые слова:** визуализация информации, передача смысла, художественная метафора, клиповое мышление, коммуникационный дизайн.

Submitted on 12.06.2025

Sent for review on 15.06.2025

Guaranteed for printing on 18.11.2025