

Abstract

This thesis analyses ekphrastic passages in the short stories of the Danish writer Karen Blixen. It points out the various definitions of ekphrasis while drawing on a wider conception of this phenomenon which is based on the current intermediality discourse. The texts are analysed on two levels: 1) Ekphrastic thematization, i.e., the transfer of content elements from visual arts to literature, especially regarding landscape painting, portrait and still life. 2) Ekphrastic realization, i.e., the practical use of painting techniques in literary texts, such as the choice of colours or the depiction of light. The results of the analyses indicate a diversity of forms of ekphrasis in Blixen's works, be it in terms of scope, form or integration into the text structure. The results also point out the importance of the so-called pictorial model concept in the author's poetics.