The Boundaries of Literariness: Image of the World as a Book in the European Prose of the late 20th Century (through the example of the novel by Christoph Ransmayr „The Last World“)

The article suggests the new treatment of contemporary European literature landmark texts, which are traditionally assigned to the aesthetics of postmodernism: Ch. Ransmayr’s “The Last World”, M. Grzimek’s “Shadowing”, P. Suskind's “Perfume” and M. Kruger’s “Cellist”. It is proved that aforementioned writings mark overcoming the deadlock of deconstruction, the beginning of the absolute spirit search into the world-chaos. The most important issue of the research is whether it is possible to embody the image of the ideal, remaining within the ludic aesthetics of the postmodernism. And if it is possible, which artistic devices are used? Emphasis in the research is put on the analysis of the novel by Austrian author, Christoph Ransmayr “The Last World”, which is recognized the best among European prose works of the end of the 1980s. The narrative basis of the novel includes the search and interpretation of mystified and confabulated “The Metamorphoses” by Ovid and is represented as the Book of Genesis. The variants of rendition of the famous text are understood as manners of external making, examination of the author’s self-awareness, an attempt of approximation to the truth. The chosen strategy of the research allows us to educe the modes of the author’s self-reflection through images-masks, narration, mystification of the world literature texts, the characters-storytellers themselves and the system of comments. Characters-storytellers who offer different interpretations of the disappeared poem, implement their own conception of the reality that requires further discussion and study. The human history is preserved in people's memory and consciousness due to the stories, which authors rely on in their personal existential experience and experience of their predecessors, and predict the future. The process of cognition is the process of reading, interpretation the previous texts and creation of the new ones, that depart with the main thesis of postmodernism about self-enclosure and structural integrity of a text. The mystery of the elusive time as well as heaven and hell, are revealed to Ovid in the novel and he tries to share these secrets with his interlocutors. The process of compassion and co-authorship brings us closer to the understanding of the metaphysical foundations of being. The image of an Artist is functionally associated with the image of the Creator, and this fact disputes the well-known thesis about the “death of the author”.

Anнотация:

The human history is preserved in people's memory and consciousness due to the stories, which authors rely on in their personal existential experience and experience of their predecessors, and predict the future. The process of cognition is the process of reading, interpretation the previous texts and creation of the new ones, that depart with the main thesis of postmodernism about self-enclosure and structural integrity of a text. The mystery of the elusive time as well as heaven and hell, are revealed to Ovid in the novel and he tries to share these secrets with his interlocutors. The process of compassion and co-authorship brings us closer to the understanding of the metaphysical foundations of being. The image of an Artist is functionally associated with the image of the Creator, and this fact disputes the well-known thesis about the “death of the author”.

In the article the new approach to the famous texts of modern European literature, traditionally assigned to postmodernism aesthetics: Ch. Ranzmayr “The Last World”, M. Grzimek’s “Shadowing”, P. Suskind's “Perfume” and M. Kruger’s “Cellist”. It is proved that aforementioned writings mark overcoming the deadlock of deconstruction, the beginning of the absolute spirit search into the world-chaos. The most important issue of the research is whether it is possible to embody the image of the ideal, remaining within the ludic aesthetics of the postmodernism. And if it is possible, which artistic devices are used? Emphasis in the research is put on the analysis of the novel by Austrian author, Christoph Ranzmayr “The Last World”, which is recognized the best among European prose works of the end of the 1980s. The narrative basis of the novel includes the search and interpretation of mystified and confabulated “The Metamorphoses” by Ovid and is represented as the Book of Genesis. The variants of rendition of the famous text are understood as manners of external making, examination of the author’s self-awareness, an attempt of approximation to the truth. The chosen strategy of the research allows us to educe the modes of the author’s self-reflection through images-masks, narration, mystification of the world literature texts, the characters-storytellers themselves and the system of comments. Characters-storytellers who offer different interpretations of the disappeared poem, implement their own conception of the reality that requires further discussion and study. The human history is preserved in people's memory and consciousness due to the stories, which authors rely on in their personal existential experience and experience of their predecessors, and predict the future. The process of cognition is the process of reading, interpretation the previous texts and creation of the new ones, that depart with the main thesis of postmodernism about self-enclosure and structural integrity of a text. The mystery of the elusive time as well as heaven and hell, are revealed to Ovid in the novel and he tries to share these secrets with his interlocutors. The process of compassion and co-authorship brings us closer to the understanding of the metaphysical foundations of being. The image of an Artist is functionally associated with the image of the Creator, and this fact disputes the well-known thesis about the “death of the author”.

В статье предложена новая трактовка знаковых текстов современной европейской литературы, традиционно относимых к эстике постмодернизма: “Последний мир” К. Ранзмайра, “Слежка” М. Гржимека, “Парфюмер” П. Сускинда, “Виолончелиста” М. Крюгера. Доказывается, что названные произведения знаменуют выход из тупика деконструкции, начало поиска Абсолюта в мире-хаосе. Важнейший вопрос статьи – возможно ли, оставаясь в пределах игровой эстетики постмодернизма, воплотить образ идеального и, если возможно, каким художественным средствами? Акцент в исследовании сделан на анализе романа австрийского автора – Christoph Ransmayr „Die letzte Welt“, признанного лучшим произведением европейской прозы конца 1980-х годов. Сюжетную основу романа составляет поиск, интерпретация мистифицируемой и мифологизируемой поэмы Овидия “Метаморфозы”, выступающей в роли Книги Бога. Варианты прочтения знаменитого текста понимаются нами как способы обновления, проверки авторского самосознания, попытки приближения к истине. Избранный ракурс исследования позволяет выявить формы авторской саморефлексии через образы-маски, сюжетное повествование, мистификацию текстов мировой литературы, самих персонажей- рассказчиков и систему комментариев к ним. Герои-повествователи, предлагающие различные толкования исчезнувшей поэмы, реализуют собственное понимание действительности, требующее...
The article suggests the new treatment of contemporary European literature landmark texts, which are traditionally assigned to the aesthetics of postmodernism: Ch. Ransmayr’s “The Last World”, M. Grzimek’s “Shadowing”, P. Suskind’s “Perfume” and M. Kruger’s “Cellist”. Emphasis in the research is put on the analysis of the novel by Austrian author, Christoph Ransmayr “The Last World”, which is recognized the best among European prose works of the end of the 1980s. The narrative basis of the novel includes the search and interpretation of mystified and confabulated “The Metamorphoses” by Ovid and is represented as the Book of Genesis. 158 books based on 235 votes: 1984 by George Orwell, Brave New World by Aldous Huxley, One Hundred Years of Solitude by Gabriel García Márquez, The Stran... I took exception with the Modern Library List as there are: 1) multiple entries for the same author, 2) only works written in English, and 3) glaring omissions. This is a work in progress. Score. A book’s total score is based on multiple factors, including the number of people who have voted for it and how highly those voters ranked the book. All Votes Add Books To This List. 1. Literariness is the organisation of language which through special linguistic and formal properties distinguishes literary texts from non-literary texts (Baldick 2008). The defining features of a literary work do not reside in extraliterary conditions such as history or sociocultural phenomena under which a literary text might have been created but in the form of the language that is used. Thus, literariness is defined as being the feature that makes a given work a literary work. It distinguishes a