The Boundary 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 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 following works are proposed for consideration: Christoph Ransmayr’s “The Last World”, М. Гржимека “Слежка”, П. Зюскинда “Парфюмер” и М. Крюгера “Виолончелистка”. It is proved that the 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”. 

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The Twenties The years between 1917 and 1930 form the first period. This was the time when the crisis of the bourgeois world reached its highest point and revolutions took place in several countries in Russia, in Germany and in Hungary. The general strike of 1926 revealed the seriousness of the class battles in Britain. A symbolic method of writing had already started early in the 20th century. It was in the twenties, along with work of Critical Realism produced by Shaw, Wells and Galsworthy, that there appeared writers who refused to acknowledge reality as such. They would not believe that...