

THE ARTISTIC WORLD OF POSTMODERN NOVEL

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Abstract. *This article is dedicated to the that the artistic world of a literary work is the objectivity recreated in it through speech and with the participation of fiction. The world of the work it makes up both 'material' and 'personal' reality. By a thing, the philosophy of the twentieth century understands being passive and voiceless, while the personal principle is understood as an active and speaking being. In literary works, these two principles are unequal: in the center is not 'dead nature', but a living, human, personal reality. The artistic world of a literary work is far from identical to what is called the world of the writer, which primarily includes the range of ideas, ideas, meanings expressed by him, his life credo, his life experience, which finds partial embodiment in the artistic world of his works.*

Keywords: *artistic, world, inner, image, postmodern, novel, author, reality, portrait.*

The picture of the world in a work of art obeys its own laws, which relate to the functioning of all subsystems of this world, its individual aspects, which will be discussed later. We call this fictional, inner, imaginative world of the work its artistic world. But we can say that the artistic world of a literary work is far from identical to what is called the world of the writer, which primarily includes the range of ideas, ideas, meanings expressed by him, his life credo, his life experience, which finds partial embodiment in the artistic world of his works.

The largest units of the literary and artistic world are the characters that make up the system and the events that make up the plots. The world further includes what can legitimately be called components of visual (artistic reality): acts of behavior of characters, features of their appearance (portraits), mental phenomena, as well as facts of life around people (things presented within the framework of interiors; paintings of nature – landscapes). At the same time, the reality is artistically captured

It appears both as a verbalization of being as such, and as a speech activity, in the form of statements belonging to someone, monologues and dialogues. Finally, a small and indivisible link of artistic objectivity and structural organization are the individual details of the depicted, sometimes

clearly and actively highlighted by writers and gaining relatively independent significance.

The artistic world of a literary work is the objectivity recreated in it through speech and with the participation of fiction. The world of the work it makes up both 'material' and 'personal' reality. By a thing, the philosophy of the twentieth century understands being passive and voiceless, while the personal principle is understood as an active and speaking being. In literary works, these two principles are unequal: in the center is not 'dead nature, but a living, human, personal reality, even if only potentially.

Thus, the most important properties of the artistic world of a work are:

- its non-identity of the primary reality;
- the participation of fiction in its creation;
- its conventionality, the use by writers of not only lifelike, but also conventional forms of image, since it is created through certain techniques of an established nature, that is, a certain code, equally understood by the author and the reader.

Having determined what, the artistic world is for us, we can safely identify the features of postmodern poetics expressed through the world of the work – this is a mixture of styles called polystylistics, a mixture of genres, intertextuality and intermediality. Having received a space for creation, a postmodern writer can put into the text a mixture of various genres, such as: epic (fable, epic, ballad, myth, story, fairy tale, epic), lyrical (ode, message), dramatic (drama, comedy, tragedy). And all this can be included in one text. Following the trends of postmodernism poetics in one text there may be a process of having many texts from different times and cultures, called intertextuality, which we will talk about later, and intermediality, where there is an abundance of various ways of expressing art: cinematography, etc.

In any literary work, things are and interact with each other: nature, events, people with their internal and external existence. Time and space are the natural forms of existence of this world. However, to one degree or another, the world of the work, or the artistic world, always remains conditional: it is called the image of reality, respectively, time and space in literature are also considered conditional.

Spatial and temporal representations used in literature form a kind of unity, which, following M.M. Bakhtin, is accepted to call a chronotope, which is from the ancient Greek *chronos*–time and *topos*–place, space. Time and space are one of the main objects of artistic representation and contain in the structure of the chronotope reflecting them elements of the image of the cognizing subject – the author of a literary work. The interaction of the

characters with each other, the dynamics of the plot of these characters are described not only with the help of certain space-time coordinates, but also interpretations by the author, and then by the reader. Spatially, the artist of the word can depict any segment of reality similar to the laws of epic breadth, scope or in the technique of novelistic brevity, which correlates with the linguistic and stylistic structure of the text.

The chronotope in postmodern poetics is also considered one of the main features of postmodern poetics, only in this case it is undergoing radical changes. Since in the postmodern paradigm there is a tendency to destroy the integrity of the picture, this also applies to spatial and temporal boundaries. This aspect in postmodernism is expressed by the displacement of time and space.

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