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TIME AS A COGNITIVE DOMINANT IN FORMATTING THE POINT OF VIEW IN JOSTEIN GAARDER'S FICTION

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ABSTRACT

The article is about the bestseller of the Norwegian writer Jostein Gaarder's nove "The Orange Girl" and tells about intertextual searches in Gaarder's work. Emphasizes the writer's ability: to speak lightly, even a little naively, and in an interesting way about the most difficult, to "understand" the reader in interacting with himself, which is the most important of the many possibilities that literature offers. At the same time, it is no coincidence that the genre of Jostein Gaarder's "The Orange Girl" is supplemented and defined as the mystery novel.

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Introduction. Bestseller - This term refers to a product with a high sales rate and, thus, it is more in the field of marketing than - literature. In relation to a specific text. There are many different factors that make a literary product a bestseller, but one of the most important determinants, in many cases its author, is the Norwegian writer Jostein Gaarder, whose 1991 book "Sofia's World" became a real world bestseller. Critics consider him a future Nobel Prize winner in the field of literature, although the writer does not complain about the lack of prestigious literary awards today: Norwegian Critics' Prize for Literature in 1990 and German Literary Prize for the best-selling book "Sofia's World" in 1994, Royal Order of Norway in 2005, etc.

The first thing that comes to mind when reading Gorder's work is that the text clearly implies the accelerated rhythm of modern life and in this context a kind of "impatience" of the reader due to lack of time: The events unfold dynamically, if we are subjective, some episodes created the full illusion that we were dealing with footage built on the principle of editing. The narrative technique used by the author is very close to the language of cinema. In literary works, this contains some kind of superficial danger, however, the author manages to escape this "danger" and have a sincere, soul-stirring, intense dialogue with the reader by stimulating emotions that may be common to the reader and his characters. Neither the topic itself of the father and son relationship nor the message received from the deceased father is new in the literature. Nor should it be a coincidence that the protagonist of the work, at a crucial moment for him, as if by default, borrows from Shakespeare's most famous character and uses his own paraphrase: "Presence in Absence", which is remarkable that it is the successful reminiscence by the author.

The novel "The Orange Girl", which can actually be said belongs to the genre of mystery novels, develops in two parallel times and circumstances. "It was written to twelve or fourteen-year-old Georg - a boy whom my father had never met and whom he might never have met." At the same time, it is a letter from the past in the "accelerated" time, in which the computer owned by his father 11 years ago is already considered an anachronism and a museum exhibit. Thus, in the composition of one independent story, another story unfolds, "Story in Story": the author uses the method of retrospection - to return both the characters and the reader to the past, when the foundation was laid for the events of Georg's time. The narration takes place in two planes - on the one hand, it is a dialogue with the past and, on the

other hand - it is impossible with the future, here too there is a distant allegory - the possibility of restoring a broken time connection - on impossibility. However, the main puzzle of the text, the main provocation is the orange girl, who for one of them is a mysterious beautiful creature, a lovely person, then a wife and the mother of his child, and for 15-year-old Georg a mother who discovers "signs of mystery" only after reading his father's letter. And most importantly, only for them - for the mother and son will find a common space, which belongs only to them and is related to a common past. With the message, the character gets a chance he has already lost - to re-establish some connection with the deceased father, which he only remembers fragmentarily and very vaguely. If we consider that the author of the text was a teacher of philosophy and his first writing experience is related to his participation in the compilation of textbooks of philosophy and theology, Of course, it is no coincidence that his character receives this message from the past at the age of 15 or so, when a person has the most questions and often the most resistance, about his relationship with himself or the world around him. In one of his interviews, Gaarder explains how important this stage is in the formation of personality: "Adolescents at the age of 13-14 develop themselves when the ability to be amazed develops into the ability to draw conclusions and think" [Gaarder, 2007: Interview]. Perhaps this is the answer to the question of why the characters in his works are often teenagers.

In this passage of the text - in the story of the Orange Girl, the author of the novel uses a typical paradigm of a fairy tale: Here is a mysterious beauty and a young man following in her footsteps, there are signs and hints without which the exposition of any fairy tale is unthinkable. There is the mythologized symbol - the orange, which acquires a metaphorical load as in a real fairy tale and which is the link between this mystical story and, most importantly, there is a tendency in this story, the answer to the question: What a message, a subtext, it's a seemingly naive, sentimental, wonderful story. It's evident, that the use of the symbolism of orange is not accidental either - it also derives from mythology and is associated with purity, love, marriage in Roman, Chinese, and later Christian symbolism. The author himself does not avoid this similarity, on the contrary, he even hints at the characters of fairy tales several times: The prince, the princess, Cinderella, the crystal cage and even explains why this world is so captivated when she advises Georg: "Such a spontaneous feeling of the objects of nature is found in folk tales, as well as in the magical tales of the Brothers Grimm. Ask them often, Georg, read Icelandic sagas, Greek and Norwegian myths, Old Testament. Watch the world, Georg, watch until you are overwhelmed with physics and chemistry" [Gaarder, 2014: 109].

The orange girl for Jan Olav is a "other", mysterious creature from the surreal world, whose every appearance and disappearance is a source of new inspiration. The girl seems to invite him to the magical world and gently, unobtrusively feeds the young man's imagination, or rather with it creates a fairytale space, the main characters of which are themselves. For Jan Olav, every meeting with the orange girl raises more questions than answers. However, no matter how much his character wanders in search of an orange girl in the suburbs of Oslo or Seville, no matter how frustrating it may be to create and test your own theories about a mysterious girl, it's still natural, real life for Gaarder's character, for which this country is a "magical world" from the very beginning: "I am a scientist myself and I do not reject any science. But, at the same time, I have a mystical, almost anomalous view of the world. Never did Newton or Darwin have the right to ignore the mysterious lights of life" [Gaarder, 2014: 110].

It is possible that it is in this context that an unexpected symbol appears in the work: It is possible that it is in this context that an unexpected symbol appears in the work: one of the connecting links between 15-year-old Georg's time and 3,5-year-old Georg's father's "common time" - the Hubble Space Telescope launched into space in 1990, which is, in fact, another character in the novel. From the very first lines of the letter, Jan Olav reminds the telescope, and from here Georg is asked a question about the connection between this story and the topic of the special assignment he successfully completed. This unexpected connection is one of the questions that remains relevant to the reader from the first pages to the last. Perhaps the desire to emphasize this position is due to the fact that the product of the "world overflowing with physics and chemistry" - even the Hubble Telescope - takes the author into the metaphysical space: The character calls it the "eye of the universe", which may help humanity find the answer to the question: "What is this great tale, where we live and in which each of us spent so little time?... Maybe there, beyond the galaxies, there is an answer to what constitutes a human being ... However, it cannot be ruled out that this may be a mental or intellectual puzzle and the answer is in us" [Gaarder, 2014: 121].

In his books, Gaarder describes an amazing world that is at the same time ours - that is, completely existent, familiar, realistic and at the same time fabulous, in the direct and figurative sense

of the word ... Gaarder's World - This is Life as a Miracle! Life as a romantic adventure! Life as a philosophical puzzle! The synthesis of all this creates an incredible, unique feeling - of fragrance and color - of airy brightness! A more accurate description is probably difficult. Gaarder's definition of the meaning of life is: life as a miracle, as a reward, justification - this is conditionality, inhabited by Gaarder's characters, who with the reader, "discovers" that life in this world itself is the greatest miracle and that each of us is a part of this miracle. The world itself is a party that we become guests of, even though we know like a famous character in a fairy tale, it will not be endless.

And yet, this is the main question that the past sends to the future: "Would I choose to come to this earth with the unshakable knowledge that this life would once be cut short, who knows, maybe even in the midst of happiness?... What would you choose if you were given a chance to choose in advance? - That you fell to the ground for a while and then disappeared forever, or you would say: Thank you, but I prefer not to be born?" [Gaarder, 2014: 135]. However, that Jan Olav's character is skeptical when asked this question: "Let me seduce an orange girl, love, the idea of having a child", but by given above, perhaps this is a rhetorical question for Gaarder, who believes that to move to a serious stage in a relationship with the universe, one must begin by understanding this tiny part of one's own vast universe.

It is convenient to identify narrators for conducting analytical discourse. In the case of this particular text, "narrator father" and "narrator son" are most appropriate. The narrators of the novel are responsible for the argumentative selection of the most important fragments for the presentation of the story, for the sorting of the links in the narrative chain according to the concept or receiving direction that sets the parameters of the cognitive process. At the same time, the reader must take responsibility for the level of "adaptation" in the world of literary works, for the most accurate understanding of the given content, including through the perception and comprehension of all elements of the artistic structure. Otherwise, with a metaphorical explanation, the reader must realize, that how he can today, as well as two thousand years ago, form not only a visual but also a visual culture of the worldview and how to learn the wisdom of an ancient principle. - Seeing with the soul. And indeed, the romantic story of an orange girl can only be perceived by the heart. One of the important features of the novel is its emphasis on the mimetic expressiveness, clarity, psychological adequacy of the postmodernist tendency and the real world. The narrator-father carefully develops a style of communication that will be as clear and truthful as possible; The narrator-son enters the consciousness of another without special emotional and psychological effort or trauma of their own experience. The communicative component of the novel acquires a special tone, because the text becomes not only the "voice" of a vital idea or problem, but also a means of self-reflection and moral and ethical search. The complication of the narrative style itself, in our view, is caused both by the laws of the objective (contextual and purely literary) level, as well as by the expansion of the possibilities of the recipient.

In the context of evoking an aesthetic impression, the specificity of love as an artistic image occupies a key place, because it is the layout of psychological constants that approaches the reader's understanding of the work. However, the narrative fragment is not only a continuation of the love story, but also an attempt by the father to formulate, to develop all possible and accessible means of communication in a rather unexpected format- A sense of responsibility towards loved ones. Because of their own actions and decisions that will affect the environment. The strange power of the secrets of love completely changes the boy's consciousness.

The development of two synchronized levels of narration reflects a new (in the cognitive aspect) reality: The reader is impressed by the indivisibility of the artistic world, the temporary continuity of the described story. Thus, the notion of love was gradually transformed into a concept of time that would be spread in a specific way at different levels of personal communication. The author's will, intention, strategy is a combination of objective factors in the perception of the work, they provide a comprehensive motivation for the position in the perception of the text, as well as address narrative intentions that describe in detail the cognitive process of reader communication. The delay in the individual moments in the narrative takes place on several levels, thus the expressive voice of the text acquires expressiveness and persuasiveness, while the illusion of the reader becomes more authentic. Thus, Jostein Gaarder's "The Orange Girl" is a story told by two narrators. Typologically, each can be defined as a homodiagetic narrator in an intradegenerative situation.

Conclusions. It is no coincidence that Jostein Gaarder's "The Orange Girl" belongs to the genre of mystery novels. Continuation of an intensely defined ontological line is felt from a narrative point of view in the text. The narrative more and more actively expands the horizons of expectation until it

becomes clear to the reader that this narrative has no boundaries. "The Orange Girl" is both a sad and a hopeful text in which the reader finds that the pronoun "reflects" an "overweight" sequence of events, which deepens in the lives of two people living on this earth "and once again thinks about the limitlessness of its possibilities in this world with the fact that" the limits of probability have already been crossed by the fact of the existence of the universe itself. "The homogeneous narrative in the work is clearly divided into two narrative centers, although neither of them dominates and does not predominate in the presentation of the stories. Moreover, the novel presents two intradegative situations in which it is difficult to define primary and secondary. By intriguing the reader and formulating unanswered questions, full of mystery, the author defines a dominant narrative line that is somewhat far removed from the direct narrative, the specific personalities to which the episodes of life are related, creating a cognitive discourse. Gaarder's works are texts created with good literary mood, in which the reader will really find thought, hope, dream, consolation, even entertainment, or even something from the many extraordinary possibilities that literature in general offers.

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