

“Fabulousness” as a Feature of Poetics by Barbara Frischmuth

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Abstract: The researchers of modern Austrian writer Barbara Frischmuth have been commended by numerous literary rewards. The genre peculiarity of her researches is based on the traditions of classical Austrian literature. The study discusses the functioning of fantastical elements in the literary researchers by B. Frischmuth “Sophie Silber’s Mystification”, “The Moon Women”. The researcher of the study gives generic characteristics of the genre of fiction literature and considers the researchers by Frischmuth in this context. In writing, the study the author was guided by biographic, cultural-historic, receptive, hermeneutic research methods in the study of literature. Frischmuth carries on the traditions of the Austrian classics but creates her own image of “the fantastic reality”, she precisely renders the reality by combining lyricism with irony and humor. In her researchers the problems of modern times are reflected there. Different in their composition, style of writing the books, united by common goal, help not only convey to the reader the ideas of the writer but energize him. At the end of XX century in the German language literature the fantasy was in great demand, the Austrian authors appealed to old myths, interpreted them, however in a new way. Therefore, there arise various variants of narration about the unusual. Barbara Frischmuth has been reckoned among the most popular authors as before. She chooses penetration in the fabulous world as one of the forms of narrating. In her literary researchers “Sophie Silber’s Mystification”, “The Moon Women” there exists a magic world, one can meet the fantastic motifs along with the real events. These literary researchers are reality and fable simultaneously. That is a peculiarity of Barbara Frischmuth’s narrative strategy. The authoress succeeded in making contact with the reader. In the mind’s eye of the latter there may appear variants of scenarios which are absent in the text of the literary work. The characteristic peculiarity of the researchers of Austrian authoress Barbara Frischmuth of the 1980s-1990s is the using of fantastic motifs in describing contemporary reality. Over a period of many years Frischmuth has been narrating the things that exist in her soul and heart. She attempts to convey her feelings and thoughts to the reader by using various narrative strategies. The Frischmuth’s fantastic reality helps adequately interpret the reality and not lose the faith into the bright future.

Key words: Fiction literature, mystification, fantastic genre, Austrian literature, fantastic elements, literary imagination

INTRODUCTION

The “geographical vicinity” of Austria and Germany and the common language made for the Austrian literature have to be proving for a period of many years that it is not the German but independent literature. The Austrian literature has the centuries-old roots. For a long period of time, the Austrian literature has been remained insufficiently explored and appreciated. The Austrian authoress Barbara Frischmuth has played a great role in the development of the literature of Austria of the end of XX century, her literary researchers have not lost its actuality at the present time. In Frischmuth’s books, each reader can discover themes to his taste as her researchers reflect the tendencies of different developments in literature. These are the children’s books and the books which touch upon the role of a woman in contemporary

society, the researchers of autobiographic and philosophic character and also the researchers in which the parallel with antiquity is discernible.

Zatonsky (1985) considers Barbara Frischmuth after I. Bachman’s death to be one of the greatest of modern Austrian writers. At present, the significance of creative personality Frischmuth does not give rise to doubt. Her literary researchers have been studied rather well in the foreign literary criticism. Kravchuk (1998), the authoress of the only theses in Russia, devoting to the Frischmuth’s researchers, considered the early researchers of the writer as an important period in her literary search that allowed to trace the initial period of Frischmuth’s creative literary evolution the Romance studies and also to compare her researchers written in the 1970s with literary context of the epoch (Pavlova, 2005).

This article, treats the fantastic elements as features of poetics of this original writer by way of the researchers "Sophie Silber's Mystification" and "The Moon Women".

MATERIALS AND METHODS

The researchers of the study follows the methods in which the experience of classical, Foreign studies of literature and the literary study of our country are combined:

- The biographic method allows to retrace the creative evolution of the writer, her inner dynamics, "embeddedness" into society, actualization of the acquired experience in the pages of the researchers
- The cultural-historic method is a system of art study using the culture as a key to interpretation of the literary work, to understanding of the artistic process on the principle that culture is a social memory of the humanity, social product of people's activity and only in its bosom a literary work may arise, be comprehended and perceived as social phenomenon. This method is a mode of perception, analysis and appreciation of literary researchers in the framework of cultural-historic aspect
- The receptive method a reaction of a sensing consciousness and feeling of the reader to a literary work of the author. Perceiving the text, the reader renews it in his mind and recreates in his own way. It is like an invisible dialogue between the writer and the reader (the text and the reader). Barbara Frischmuth's researchers appeal to the reader and does not leave nobody indifferent to the read text
- The hermeneutical method. The modern literary science hermeneutics philosophical aesthetic theory of text interpretation and science of understanding the sense of the literary text-points to appropriateness of applying multiple research methods. The function of interpretation consists in teaching how to comprehend the work of art according to its absolute artistic merit. The literary work is a factor of culture and by its interpretation it is necessary to reconstruct its place in spiritual history of humanity

RESULTS AND DISCUSSION

The researcher of the study studies the researchers of the Austrian writer Barbara Frischmuth in so doing, she relies on the analysis of her professional road, biography. The sources of information were the writer's researchers, interviews with her and also literary criticism. Barbara

Frischmuth is not only the authoress whose researchers are read at home but also a recognized master of modern German language literature on the whole. In the Frischmuth's work, one perceives the originality of her mastery which consists of a skill to paint the fiction to reality, a skill to combine lyricism with irony, humor. The creative work of the writer is tune with the time, therefore in her researchers it is not difficult to find "problem themes" of today. The work "Sophie Silber's Mystification", "The Moon Women" ("Die Mystifikationender Sophie Silber", 1976," Die Frau im Mond", 1982) are bright example of escape from reality into the world of fable in which Barbara Frischmuth tries to search for the germs of the bright future. She appeals to myths and folk tales. In her works, the allusions to the classic world literature are present. This confirms the opportunity of intell ectual reading her researchers. Books, different in their composition, style of writing, help not only to render the writer's ideas to the reader but also excite.

The Austrian literature of XX century: In XX century in the Austrian literature a certain soul-searching took place. Pavlova (2005) emphasizes the Austrian literature occupying a special place among the literatures of the world. It is tied with the culture of German-speaking countries, first and foremost, via the language and deep generality. The Austrian literature differs from the German literature. Deep and peculiar understanding of life is characteristic for her. And certainly with the course of time this understanding has been changing. Melzer (1988) writes that "literature from Austria insisted upon being named the Austrian literature, well then, puzzling over its own identification, it was inevitably asking itself about identification of the very Austria". In the researchers of Austrian writers it was touched the problem of national identity. The postwar time, conception of new cultural policy, "antipatriotism", "new subjectivism" reflected in literature.

In the 1970s another ascent of the Austrian literature connecting with the names of Peter Handke, Barbara Frischmuth, Tomas Bernhard took place. The literature of this period "after having been satiated with diverse searches for that what should be depicted turned back to the main problem what exactly should be depicted and why and also to the strong belief in grave responsibility of the writer for his people" (Arkhipova and Fiction, 1981). Next 10 years the reader ceased to be interested in his own "Self".

Klaus Zeiringer in his fundamental study concerning the problems of identity of the Austrian literature, writes that the literature of this period should become diverting

in the very broad sense of the word. It has been appeared the demand for the fantastic, it is explained that a narration has become interspersed with fantastic motifs. Many authors have turned to the old myths, treating them in a new way Zeyringer (1999) believes that the most character motifs of the modern Austrian literature and of all perception of the world on the whole are features of mythological reality such as metamorphoses, state transitions, transformations when "nobody is what he is, or at least is all simultaneously at once". Plakhina (2002) stresses that the interest to myths is explained by first of all, the fact that they represent an array of plot-element materials, allow to tell stories to go beyond the bounds of a small country and homegrown problems into other worlds, into macrocosmos, into different reality, including the language reality. Peculiar to the mythological reality the metamorphoses are typologically more character not only for the Austrian literature and for the national, Austrian world perception as well. "Trying on" different roles, mask changes, state transition exactly these borrowed from mythology features the researcher considers the most characteristic by answering the question, what is it that unites the Austrian literature of the 1980s with all its variety and multidimensionality.

Barbara Frischmuth in the context of the Austrian literature: As before Bartsch (1992) has belonged to the authors whose researchers are the most read. The Austrian novelist believes that in their childhood people see the richest colours to which they keep on turning back to. According to the words of the writer the most enormous impression was made on her still in her childhood by the work "The Thousand and One Nights", filled with magic and enchantment. Therefore, probably in many books and not only in children's ones, the authoress escapes from reality into the world of dream, the world of miracles, metamorphoses and myths. Her characters are fairy personages, the spirits of water and earth, elves, fairies. Mythologism and hoax are the most significant constituent parts of her female aesthetics. She with her conception of "new place of imagination", chooses for a woman-author a penetration into a fantastic world as one of the forms of the narrative. But in her books the fantastic, fabulous, imaginary are combined with the reality. In the first place, this concerns such literary researchers as "Sophie Silber's Mystification", "The Moon Women" ("Die Mystifikationender Sophie Silber", 1976; "Die Frau im Mond", 1982).

Characterizing the Austrian prose of the end of 1970s the beginning of the 1990s on the whole, Sedelnik (2010) notes that in contrast to sad and gloomy days Frischmuth creates a colourful world, the main characters of which are

not businessmen, burghers, careerists. Her fabulous world is the dreams about the future where happiness, amicability, sympathy, love reign. She depicts the magic with her distinctive features. If all these are lost, the magic is integrated into the world of ordinary people. The fairies, elves, water sprites are not human imagination but an existing reality. Frischmuth does not belong to so called "mythologizing authors", like Elias Canetti (1905-1994), whose "world sensation are traced back to the historical memory of humanity which finds its expression in myths, legends, tales" (Shastina, 2013). He is from another epoch which requires another aesthetics from the writer. At the same time, both Austrian writers are united by "transformation" play. For Frischmuth as well as Canetti, metamorphosis is a prevailing structural and semantic principle that is masterly embodied at the very different levels. According Canetti's opinion, a poet is a keeper of the transformations as he takes in the heritage of the humanity, so rich in transformations (Shastina, 2014). In this sense, Frischmuth keeps on the traditions of the Nobelists (1981) Elias Canetti.

Frischmuth (1991)'s biography is rather typical for people of her generation. She was born in 1941 in the mountainous resort country (Salzkammergut) in the family of the proprietor of a hotel Frischmuth. Today she is a skilful literary woman, who has written books, studys for mass-media, translated and is a holder of numerous awards in literature. Till 2012 more than thirty books of various genres, oriented to different age groups, have been translated into the other languages that is indicative of significance of her literary researchers.

It is her autobiographic experience that underlies Frischmuth's first prosaic researchers ("The Cloistral School" 1968, "The Days and the Years" 1971) ("Die Klosterschule", "Tage und Jahre"). She converts her experience into the experimental texts, analytically exploratory relations between language and reality. Characterizing the early prose of Barbara Frischmuth, Sedelnik (2010) places her in the line between avant-garde and traditional narrative art in which the intellectual games are language exercises exclude fibula and chronological order.

Barbara Frischmuth's work "Sophie Silber's Mystification": "Sophie Silber's Mystification" (1976) is one of the researchers from "sternwieser" trilogy, the main character of which is a fairy Amaryllis Sternwieser who transforms from enchantress into an ordinary woman. At the same time in the work, the life of an ordinary woman Sophie Silber is depicted whose fortune is not always favourable to her. Sophie Silber, who is not only between two time dimensions between the past and the present

and even the future also combines the two worlds: real and fantastic. The theme of a woman in the researchers reveals the problem of getting even with the past.

The novel is set in Salzkammergut. Picturesque landscapes being buried in plants, flowers, rich in scents and sounds make the narration being more sensual. The fairies, water sprites, water nymphs all these mystical creatures present their fairy world which integrates into reality. Like the personages from the work by E.T.A. Hoffmann "Little Cahes, nicknamed Zinnober", the Frischmuth's characters, being endowed with preternatural forces, live along with ordinary people are worried about their fortunes and become upset to learn that people have stopped understanding each other that there are much evil in their lives. But in spite of this, the spirits have decided to help people to become more friendly, merciful to get rid of all theories and ideas which carry harm to the humanity.

In the book "the Dream of Literature the Literature of Dream" Barbara Frischmuth points to paraphrases of E.T.A. Hoffmann. Her female character Amaryllis she "drew" from the fairy "Little Cahes, nicknamed Zinnober" and her meeting with Prosper Alpanus is reflected in the meeting of the fairy Amaryllis with Alpenoks. The researchers by E.T.A. Hoffmann are not only the researchers which Frischmuth considers to be the source of inspiration to her and the other fairy tales as well, first of all, the French tales (Frischmuth, 1991). "Sophie Silber's Mystification" can be compared with the fairy tale about magicians but the problems to be touched upon in this work are not magic. The men of mould have not needed in the magicians and fairies anymore, they have not only stopped believing in wonders but they have been destroying everything that is dare to the miraculous creatures. The latter should decide whether to interfere in the situation to help people find in the first place, themselves. To this purpose it has been decided to organize "meeting of recollections", during which the people have to make a decision whether to choose a new way for themselves or make amends for their past but, at that, forget what they have done and seen next day. And Sophie Silber has decided to change her life after this ritual. It is a crucial moment even for Frischmuth's spirits, whether they seclude themselves by having withdrawn from the world of people or integrate into it.

Time and memory are the main notions in this research. Everybody is recalling from their memories and Sophie and the fairy creatures. The fairies do not have the power and influence as before and therefore they should change and hoax. And these transformations will be success only if people need their emotions and mind.

Sophie is a linking part between the world of reality and the fantasy. Owing to mystic creatures, she has managed to think over her past to reappraise her present and think over her future to be conscious of the significance of what she has already lived through as trying to understand the past enhances the chances to have dazzling prospects in her future.

"Sophie Silber's Mystification" is a fascinating fable, play of imagination in which the reader is to take part by all means. And only after having accepted the play one can understand the author's message. The writer resorted to imagination for the reader to see the life from another standpoint to penetrate into the essence of phenomena familiar, at first sight to him but not fully perceived.

Barbara Frischmuth's Narrative "The Moon Women"

Like in "Sophie's Silber" in "The Moon Women" there is present the fairy world, the fantastic motifs are found along with real events. The book "The Moon Women" is distinguished by its unusual structure of narrating, the psychological aspect of which is more important than the plotline. The reader has often to "pre-fantasize" by himself, to "pre-invent" the ending of one or another situation.

In Frischmuth's (1984) judgment, the literary work "must conceal a certain enigma which a reader is to read by himself". Only the great Russian classic Chekhov (1955) to the researchers of whose B. Frischmuth appeals as well (among their number to the story "It is Time to Read Chekhov") (Arkhipova and Fiction, 1981). In this story, he confessed that he wrote and always meant the reader that he in his turn by reading will add all the missing elements in the narration by himself. Every writer thinks of his character on his own, verbally describes the impressions of the events, inserts the shades of his emotional experience into the text and the reader comes to assist the author. While reading, a man breaks through barriers of perception. To rightly understand, feel everything that the author tries to convey it is necessary for the reader to read carefully to go deep into the meaning, to appreciate the narration and realize that the depicted events might just as well not have existed in the reality that they have been reviewed thought of, created by the writer.

A special interest is provoked by the epigraph to the narration "The Moon Women". The theme of alienation, solitude of "a moon woman", lone, outcast by the earth, misunderstood by people runs through the poem of the Austrian poetess Christina Lavant, a poetess with not easy fortune: "It's wonderful: my look has been hidden, as if I had never been before. A grain which rejected the Earth, the Moon will grow now" (Frischmuth, 1984). And what about Frischmuth's characters? Are these sufferings familiar to them?

At first glance, it will appear that it is three distinct researchers. But having gotten a grasp, one is discerning a deep tie between these parts which form a single image of the researcher. In the research, there are three characters, three fortunes that do not meet but are united by a common symbol of a mysterious Moon. The Puppet-maker Colombina the Artist and the Woman are totally unlike each other, artistic souls, incarnate the problems of women, they are enigmatic like the Moon the image of which as it is known has mythological origin, symbolizing feminine. They do not fit in society that surrounds them, they are strangers to material interests, one can say for them that they are "out of this world".

The first heroine the Woman whose monologue the work of the Austrian writer begins with and ends with. She is reflecting through all the work on the relations with her beloved man, on the reasons of their misunderstanding each other. In so doing, the Woman is not rewarding herself, she only wants to be dear to him, support in times of need and not be his shadow. The Woman wants to wend her way through life only ahead, loneliness is for her not the purpose, she strives for, like "the Moon woman" by Christine Lavant "and still you mean infinitely a lot for me. Even my difference from you exists only insofar as you exist" (Frischmuth, 1984).

The second heroine Colombina, cheerful, happy-go-lucky puppet-maker. And perhaps thanks to her nature she does the difficulties with ease. The puppet-maker tries to be happy with her Pierrot, her imagination helps her. She wanders with Pardus who is invisible to people around her, her faithful companion who can take the image of her husband. Their plays are the pieces of their lives inspiration for their writing one may find in the Moon "a myth must always underlie let us think of a new myth, the characters of which will be us ourselves" (Frischmuth, 1984). The puppeteers make up a play-parody "The Moon women".

The Artist the third heroine is an aloof to the world, unsociable, withdrawn nature. The pictures of the past are appearing before her eyes. She easily moves in time. The present is more dangerous for her because it seems everlasting. To live the present means to be waiting for. And sitting at café every day, she was waiting, by no means, not for a fairy, moon prince but for an ordinary prince. "One wonderful day the door will open and someone will appear, her soul is longing to, so it is necessary not to be spluttering an anguish it fills her before a time" (Frischmuth, 1984). One night she went home with a waiter Ludwig. And everything has happened. Frischmuth holds on an intrigue allowing the reader to "dream up" the details.

The narrative strategies of Frischmuth: The works "Sophie Silber's Mystification" and "The Moon Women" position themselves at the same time as reality and fable, that can be compared with the peculiarities of the narrative strategies of Bartsch (1992). Beyond all doubt, imagination is something more than pure invention. The fantastic world of the Austrian authoress is not closed on itself, it inevitably comes into contact with a living human experience, with an extratext reality. Frischmuth thoroughly thinks of all variants of unfolding events also the plotlines are presented as allusions, suppositions made by her personages. The writer manages to make contact with the reader. In the consciousness of the latter the variants of those unfolding events are evoked which do not exist in the text. But, more probably one can suppose that Barbara Frischmuth intends to gain the result in which there will not be the difference between the horizons of expectations of the text and the reader.

The timeframes are rather relative, the present intersects the past that finds reflection in numerous reminiscences of the characters. The fantastic world in the researchers "Sophie Silber's Mystification" and "The Moon Women" move to the forefront and model the existing reality.

Frischmuth regrets that "a dream" is pushed into the background in the Austrian literature. She appreciates the authors for whom a poetry is a dream and a dream is a poetry. As Michael Lutzeler says, he cannot disagree with the thing that the motto for most of her researchers might be the citation by Jean Paul "The Earth is a daydream with abundance of dreams".

Gurtler (1985) believes that Frischmuth has chosen exactly this literary genre as a manner of narrating by the author-woman by means of which she tries to overcome language dumbness. Unlike Ingeborg Bachmann, Frischmuth depicts this problem in higher lights that is why in her books there is no hopelessness which is peculiar to the researchers of her country woman.

The fantastic genre in literature: Kovtun charges the literature with the features of "magic crystal" since the Pushkin's times which transforms the reality as directed by the author. But, besides not always the transformations similar to this are persuasively and bright realized like with the help of literary images, more or less reconstituting the aspect of the world as usual but in the forms which change it, creating the reality to be unrecognizable. Thus, the various variants of narration about unusual arise. The writers write about the things that have never been before. But all unusual that we encounter in literature should not be considered as something fully new, queer and unknown before the

moment of embodying into the texture of the literary work. "The human brain is not able to create anything that would have a link with the reality, even indirect" as Kovtun says. Asmus (1968)'s words confirm it once again. "There is no trace if such invention which might be an absolute product of the "creative fantasy". The most desperate science-fiction writer and visionary does not "create" his images, but makes up them, combines, synthesizes from real facts".

As Chernysheva (1992) insists, two factors are necessary to appreciate the fabulous incompatibility of the image of the objective reality and perception of it by a man in either epoch. Thus, all mythological events are fantastic only for us, as many images and notions do already exist. For the very writers of the myths all these creatures: the fairies, the spirits, the gods are not the fantasy but the reality. And fantasy is considered to be only something imaginary that does not have an analogue in the reality. In the literature, the fantastic are those phenomena which people do not believe in or ceased believing in.

The author of the fundamental work about the nature of the fantastic in literature Tsv. Todorov (1997) writes that without "mystical events" fabulousness cannot exist, something unreal is perceived by us as an unusual event. Certainly, the fantastic does not consist only in these events, but they are necessary condition. This literary genre evokes various reader's emotions (curiosity, fear, horror). An intrigue runs through the whole narration.

Todorov (1997) sets three conditions that classify the work as fabulous. The first condition is an attitude to the read text, the text should be make the reader view the world of personages as the world of living people and hesitate in choosing between the natural and the supernatural explanation of the depicted events. The second is a personified narrator. Sometimes, this condition remains to be unrealized. And the very personage can «hesitate»; thus, the role of the reader is whatever trusted in the personage and at the same time, the very hesitations become the plotline, one of the themes of the work. A certain attitude of the very reader to the text can be referred to the third condition: he is to reject both the allegoric and "poetic" interpretation.

By way of the analyzed literary researchers by Frischmuth one can indicate to realizing all the three conditions. The content of the books is hardly to remain a reader indifferent to the described events and emotional experiences. Every reader will be able to see himself in the main characters. And, perhaps, this will help find the ideal model of the life, the search of which in the Frischmuth's one have not succeeded. In her books, the Austrian writer

shows that there should not be the indifferent people to all those that happen to all us that the ordinary things we appreciate more than spiritual values. The writer advocates for the unity of people defending humaneness, charity that will tomorrow move from the category of the imaginary into the reality. Let us, like Frischmuth have bright memories of our childhood which will become "the carpet" where all our dreams and fantasies, painted with bright colours, come true.

CONCLUSION

The study of the literary researchers of Barbara Frischmuth by way of the material of the prosaic researchers of the 1980-1990s points to the character feature of the poetics to be the use of fantastic motifs in describing the modern reality. Frischmuth has been writing during many years about the things that she has in her soul and heart. Her books which are easy to read, are characterized by unusual language play and at that are filled with deep sense, they represent the German language literature with dignity.

Neighbourhood of ordinary people with fairy creatures who do not have cynicism not in the least do Frischmuth's researchers really kind. Her personages go through all the periods of the development with a set to understand the "truth" of the life.

Barbara Frischmuth uses various narrative strategies of stories to establish the mutual understanding between the author, the personages and the reader. She is within the power to shock the reader to make him critically thinking of his life. Fabulousness of the Austrian writer is organic for the literature of the time when the sense of the human existing was lost. The "faith" in a fairy tale helps to adequately perceive the reality. This fact explains the popularity of Barbara Frischmuth, who keeps on the traditions of the Austrian classics but creates her own image of "a fantastic reality" which carries the hope for a bright future.

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