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THE ROLE OF ARTISTIC DETAILS IN THE STRUCTURE OF THE NOVEL "THE PICTURE OF DORIAN GRAY" BY O. WILDE

Художня деталь є однією з найменших структурних одиниць твору, проте в ній сконцентровані її особливості світобачення митця, і специфіка художньої образності, її особливості художнього світу письменника. Портрет як провідна художня деталь у романі О. Уайльда «Портрет Доріана Грея» має багатозарову семантику, втілюючи різні сенси: філософський, психологічний, міфопоетичний. Художня деталь у творі О. Уайльда повертається різними гранями та значеннями, стаючи виразним символом, який зазнає різних трактувань. Функції художньої деталі – портрета – в романі О. Уайльда різноманітні. Зміни на портреті відображають учинки героя, його гріхи та глибину морального падіння. З іншого боку, портрет віддзеркалює його психологічні стани, роздуми, суперечності, а також відчуття провини. Крім того, портрет як художня деталь поєднує в собі готичну й міфологічну традицію, реальне й фантастичне. Портрет є художнім центром твору, перетином його сюжетних ліній, початком і кінцем життєвих доль героїв. Художня деталь – портрет – тісно пов'язаний із мистецтвом парадоксів, теорією естетизму й філософськими роздумами О. Уайльда. Лорд Генрі, який своїми філософськими сентенціями дав поштовх до розвитку свідомості Доріана Грея, створив відповідне тло для розвитку образу головного героя і художньої деталі, яка засвідчує його трансформації. З допомогою фантастики письменник надає художній деталі динамізму, адже портрет змінюється протягом твору відповідно до змін головного героя. Отже, портрет засвідчує зв'язок мистецтва й життя. Водночас як художній витвір портрет отримує множинність сенсів (інтелектуальних і образних), утверджуючи багатозначність і невичерпність мистецтва.

Ключові слова: Оскар Уайльд, роман, естетизм, художня деталь, символ, традиція, новаторство.

Oscar Wilde is one of those writers, whose creative heritage belongs to the most significant achievements of world literature. He made a creative breakthrough and clearly reflected the characters and events of his time in the heritage, which reflects not only the broad and deeply true panorama of life, but also contains moral truths of universal significance.

Today, the work of Oscar Wilde in one aspect or another of his many-sidedness is widely known in Ukraine. Comedies of the artist had a great success on the Ukrainian scene. As noted by researcher M. Strikh, the comedy "How important it is to be venerable" has long been the "business card" of the Kyiv theater of the name of Lesya Ukrainka (Акрюйд, 1993). Two collections of fairy tales of the writer ("Happy Prince and other fairy tales", "Pomegranate House") have found their way to children's libraries, and the novel "The picture of Dorian Gray" in Ukraine is reprinted almost every year, indicating a remarkable popularity of the works of the artist and the demand that use his books among young and adult readers.

The work of O. Wilde has found a reflection in the Ukrainian scientific reception. Particular attention is paid to the writer's novel *The Picture of Dorian Gray*. Ukrainian literary critics appreciate this worldly known work. For some critics, this novel is an exclusively decorated text, a kind of canvas for brilliant authoritarian paradoxes and sophisticated, "aesthetic" descriptions of certain objects of artificial, man-made beauty. Consequently, V.S. Botner writes: "The portrait of Dorian Gray is a gold brocade," the author himself argued. He did not create full-fledged characters, primarily interested in intellectual game, subtle paradoxes, verbal fights" (Аверинцев, Андреев, & Гаспаров, 1994). Other researchers (D.S. Nalyvayko, K.O. Shakhov, etc.) see in the novel the intellectual and aesthetic play with the reader, as well as the embodiment of not only realistic but also modernist tendencies, including impressionism.

It should be noted that O. Wilde's novel successfully passed the test of the most important for any work of art - the test of time, and more than a hundred years since the first publication still attracts the attention of readers and researchers. E. Onacki writes about the wide popularity of the work, noting the features that make Oscar Wilde's novel attractive to readers: "The Picture of Dorian Gray", which was called "the first French novel of English literature," still finds many readers admiring the paradoxes that are scattered in it, as precious pearls. The romanticism of the "Portrait" with its mystical power and the terrible tragedy of the bifurcation of human nature "are attracted." (Белинский, 1953).

Despite a large number of scholarly works devoted to O. Wilde's novel in Ukraine and in other countries, not all aspects of the work are fully covered. In particular, this concerns the question of semantics and the functioning of artistic details in the text of the novel. In this regard, the main goal of our article is to consider the role of artistic details in the novel *The Picture of Dorian Gray*, to determine the specifics and types of artistic details in the work, their content and aesthetic meaningfulness.

The novel *The Picture of Dorian Gray* is one of the most significant works of O. Wilde. According to most literary critics, the storyline of the novel is quite traditional. The writer felt free in his imagination, boldly went through his creative principles and sought to resolve issues over which humanity had been struggling for many centuries.

In this work there were characteristic signs of the individual style of O. Wilde: the accuracy of observations of the life of secular society, psychology, the study of the nature of talent and the unexpected impact on the everyday life of the mysterious, incomprehensible force that determines the fate of people.

Thus, O. Wilde, through all his works, demonstrated the possibility of a paradox as a stylistic admission. The novel *The Picture of Dorian Gray* is penetrated by the paradox at various levels of the work of art: story situations, images, and heroes' language are sometimes surprised by their controversial semantics. O. Wilde often uses paradoxes to cast a light on the poverty of bourgeois morality, to expose the essence of many phenomena in the social life of English society.

An important role in the ideological and artistic structure of the novel is played by the artistic detail, which is also associated with the paradox as a sign of O. Wilde's individual style and artistic thinking.

The artistic detail (from the French *déaîl* – a detail, a trifle) – "a means of verbal and painting art, which has a special content content, symbolic charge, an important compositional and characterological function" (Гром'як, Ковалів, & Теремко, 1997). That is, this is a definite detail in the work that has a significant ideological, emotional and meaningful colour of the novel. Due to its use, the writer emphasizes the leading feature of the paintings, objects or characters depicted in them (portrait, interior, landscape, etc.) that distinguishes them from among others and makes it possible to understand their meaning in the general context of the work.

At the level of the figurative system of the work, the category of artistic detail is too important. In literary studies, the word "detail" with the corresponding terminological connotations was mentioned by V. Belinskyi in his works (Белинский, 1926), but the serious scientific development of this concept began only in the XX century. Today, there are several views on the essence of the detail and its purpose in the artistic text. Determination of the detail as a means of fine art is given in the work of G. Pospelov "Theory of Literature," where the researcher calls it "a part, a particle, a detail" (Поспелов, 1978), emphasizing the origin of this term from the Franzuic "detael" and saying that the artistic detail is not inferior to the other components of the literary work in terms of the spectrum of functions performed. In the literary encyclopedia the artistic detail is interpreted as a kind of artistic image, a vivid detail, a part of the whole work, which gives it a special persuasiveness, makes it semantically more weighty, more meaningful (Ковалів, 2007). The literary scholar E. Dobin points to the artistic capacity, strength and expressiveness of the details, noting that "the infinitely small contains a large" (Добин, 1981). For him, the detail is a miniature art model (Добин, 1981).

The novel *The Picture of Dorian Gray* has a real foundation. O. Wilde has been friends with an artist named Disney Hollywood. Facing somehow in his studio an extremely beautiful model, the writer exclaimed: "It's a pity that he does not miss the old age with all its ugliness!" On this, Bezil replied that he was ready to draw each year a portrait so that the laws of nature - human aging were reflected in the portrait, and not on the appearance of a handsome fashion designer.

Portrait is a real detail, but in the structure of the novel it acquires not only the material but also the philosophical, psychological and ontological content, that is, becoming a symbol with a wide field for understanding and functioning. It is in this real detail that the concept of "sin" is concentrated, the guilt and the torment of conscience of the protagonist are embodied. That is why the novel is called "The Picture of Dorian Gray". "When they entered, they found a beautiful portrait of their master, as they had seen him, in all the wonder of his exquisite youth and beauty" (Wilde, 1979). The portrait of the hero appears in the text a significant number of times, but without the use of a mystical-fantastic component, he would not be a clear symbolic detail. In addition, in the portrait as an artistic detail also embodied the mythologue of a lover in himself and his kind of young man (Narcy's myth). Therefore, the portrait is still a remarkable myth that stands out because of its significance, weight and author's emphasis on it.

In the novel *The Picture of Dorian Gray*, the influence of Gothic novels on the person who sold the soul to the devil for the inexorable beauty and youth is also felt. This fable motif has a very definite literary genealogy. The motif of the mysterious connection of the fate of man with her portrait could be borrowed from O. Waeldom from the famous novel by Metyurin "Melmot-“vilukach" (by the way, Ch.R.Metyurin is a relative of O.Wilde on the part of the mother, so O. Wilde was well aware of his creativity). Consequently, on a multi-layered semantics the portrait as an artistic detail also affected the Gothic tradition.

O. Wilde, the main principle of his own work, proclaimed "the complete creative freedom of the artist, but at the same time argues that art" can not be considered an external measure of similarity to reality. It is more likely to cover than a mirror " (Акройд, 1993). O. Wilde wrote: "The true meaning of life is to seek beauty" (Аникин, & Михальская, 1985). What did the beauty of O. Wilde look like? It is far from ideal, so it can not fit in the generally accepted frame. Wilde is rightly considered to be the leader of aesthetics, the writer devoted all life to the creation of beauty, saw in her the only vocation of the artist (Бахтин, 1975). The writer himself artistically embodied in his novel *The Picture of Dorian Gray*, which became a program product of aestheticism, causing a wide reader's resonance.

The portrait of Dorian Grey, created by artist Bezil, is a sign of importance. This symbol of true art, which reveals not only the external, but also deeply concealed, depicts the human soul, even beyond the will of the artist. On the other hand, the portrait - is a reflection of the inner life of the hero, his mistakes, immorality, crimes. The portrait, like a magic mirror, reflects the essence of life, its light and dark sides. At the same time, the portrait testifies to the immortality of the beauty of art. Having identified the disease, showing all the eclipses of the human soul, the portrait after the death of Dorian Grey, who realized the falsehood of soulless life, again shone with eternal beauty. Consequently, true beauty is able to reborn again and again. Contrary to morale in art in his aphorisms, O. Wilde has in fact proved in his novel that the power of art reveals the terrible consequences of immorality, shows the person himself in its real form. Therefore, morals and art are closely interconnected: art serves to establish morality in life, the means of beauty must help the spiritual insight of man.

In the course of the study, we came to the following conclusions. The artistic detail is one of the smallest structural units of the work, but it also focuses on the peculiarities of the artist's world-view, the specificity of artistic imagery, and the peculiarities of the writer's artistic world. Portrait as the leading artistic detail in O. Wilde's novel *The Picture of Dorian Gray* has a multi-layered semantics, embodying a variety of meanings: philosophical, psychological, and mythopothetical ones. The artistic detail in the work of O. Wilde returns with different faces and meanings, becoming an expressive symbol that acquires various interpretations. Functions of the artistic detail – portrait – in the novel by O. Wilde are diverse. Changes in the portrait reflect the actions of the hero, his sins and the depth of moral decline. On the other hand, the portrait reflects his psychological states, thoughts, contradictions, and feelings of guilt. In addition, the portrait as an artistic detail combines the gothic and mythological tradition, real and fantastic. The portrait is the artistic center of the work, the intersection of its plot lines, the beginning and end of the life's destinies of heroes.

The artwork - a portrait - is closely connected with the art of paradoxes, the theory of aestheticism and philosophical reflections of O. Wilde. Lord Henry, who by his philosophical maxims impelled the development of Dorian Grey's consciousness, created the appropriate background for the development of the image of the protagonist and the artistic detail that testifies to his transformation. With the help of fantasy, the writer provides the artistic details of dynamism, since the portrait changes during the work according to changes of the protagonist. Consequently, the portrait testifies to the connection between art and life. At the same time, as an artwork, the portrait receives a plurality of meanings (intellectual and figurative), asserting the ambiguity and inexhaustibility of art.

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THE ROLE OF ARTISTIC DETAIL IN THE STRUCTURE OF THE NOVEL "THE PICTURE OF DORIAN GRAY" BY O. WILDE

The article deals with the role of the artistic detail - portrait - in O. Wilde's novel The picture of Dorian Gray. It is established that this artistic detail has a multi-layered semantics, embodying different meanings: philosophical, psychological, and mythopoeic. The artistic detail in the work of O. Wilde returns with different faces and meanings, becoming an expressive symbol that acquires various interpretations. Functions of the artistic detail - portrait - in the novel by O. Wilde are diverse. Changes in the portrait reflect the actions of the hero, his sins and the depth of moral decline. On the other hand, the portrait reflects his psychological states, thoughts, contradictions, and feelings of guilt. In addition, the portrait as an artistic detail combines the gothic and mythological tradition, real and fantastic. The portrait is the artistic center of the work, the intersection of its plot lines, the beginning and end of the life's destinies of heroes. The artwork - a portrait - is closely connected with the art of paradoxes, the theory of aestheticism and philosophical reflections of O. Wilde.

Key words: Oscar Wilde, novel, aesthetic, artistic detail, symbol, tradition, innovation.

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