

CONTRAST AND PARADOX IN OSCAR WILDE'S NARRATIVE PROSE: TOWARDS A CHARACTERIZATION OF THE WRITER'S CREATIVE METHOD

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ABSTRACT:

The work is dedicated to the work of a well-known writer, one might say, famous all over the world. Oscar Wilde belongs to our era almost more than his own. His works, as he predicted, did not die. Now, when the best of them are appreciated at their true worth, he appears before the readers in his different sides: laughing and crying, uttering aphorisms and paradoxes, attractive in his striving for the arts.

Keywords: paradox, method, non-fiction prose, narrative story.

INTRODUCTION:

The most famous and perhaps the most interesting of all logical paradoxes is the Liar paradox. It was he who mainly glorified the name of Eubulides of Miletus, who discovered it. There are variants of this paradox, or antinomy, many of which are only seemingly paradoxical. In the simplest version of "Liar", a person utters only one phrase: "I am lying." Or he says, "The statement I am making now is false." Or: "This statement is false." If the statement is false, then the speaker told the truth, and it means that what he said is not a lie. If the statement is not false, and the speaker claims that it is false, then this statement is false. It turns out, therefore, that if the speaker is lying, he is telling the truth, and vice versa.

METHOD:

In one of his letters to E. de Goncourt, Wilde mentioned that the philosophy of the unreal is the basis of his aesthetics. In literary criticism, there are many works devoted to the aesthetic views of the English writer, but few

researchers approach the study of the very "foundation" - the philosophy of the unreal. The difficulty lies in the fact that the writer did not set out his theory in the form familiar to the reader, he generally always strove for harmony of form and content, therefore, singing recklessness ("minutes when a person is reckless can be the best in his life" [1: 400]), did not consider it possible to speak about the power of the irrational in dry scientific language. Since Wilde himself stated that "if we are not completely devoid of at least some philosophical convictions, they must necessarily manifest themselves in what we write" [1: 112], we have the opportunity to study the foundations and essence of his worldview, relying on creativity.

An appeal to Wilde's non-fiction prose shows that his worldview is based on an interest in the spiritual sphere, while the idea of a dual world known from antiquity, in accordance with his views, was transformed into the idea of a plurality of worlds.

RESULTS:

At the beginning of the 19th century, the idea of the presence of real and ideal reality was very popular among romantics, Wilde constantly turned to this era, because, he believed, "realism as a way to create art is completely untenable" [1: 230]. In 1890, in his treatise "The Critic as an Artist", the writer argued that realism fascinated readers until they understood its nature, but now his time has passed, although "with a dreary monotony, artists are still trying to truthfully portray themselves or each other." [1: 307]. "Today we yearn for the romantic," Wilde continues, "and

now its wind stirred the foliage of the groves growing in the valley, and Beauty appeared on the sun-drenched top of the hill, stepping silently on them in her luxurious dress" [1: 307]. The possibilities of the romantic form are very wide, it is characterized by bright contrasts, the play of passions, freedom of movement, the depiction of heroes that evoke strong, sometimes contradictory feelings. The romantic method, according to Wilde, is inherent primarily in the works of Marlowe and Shakespeare, the writer highly appreciates the romantics of the 19th century: Keats "with his passionate self-will, with his fantastic whims and brilliant inconsistency" [1: 156], Shelley, who understands the "mission of the playwright more clearly than others. and meaning drama" [1: 115], E. Po, "the god of the most wonderful poetic rhythm" [1: 109]. The art of romanticism was close to Wilde, since the romantics saw the path to truth not in the arguments of reason, but in poetic revelation.

The subjective-idealistic basis of Wilde's aesthetic views was most acutely manifested in the treatise "The Decline of the Art of Lying". Written in Wilde's typical manner of revealing his thoughts through a dialogue colored with paradoxes, this treatise was highly polemical and became one of the manifestos of Western European decadence. Denying reality that exists objectively, outside the consciousness of man, Wilde tries to prove that art does not reflect nature, but, on the contrary, that nature is a reflection of art. "Nature is not at all the great mother who gave birth to us," he says, "she is our very creation. Only in our brain does it begin to live. Things exist because we see them." London fogs, according to Wilde, exist only because "poets and painters have shown people the mysterious beauty of such effects."

Art helps to understand the world, art is a peculiar way of knowing the world, and this idea was shared by the symbolists of the late 19th century. In the novel "The Picture of Dorian

Gray" Lord Henry, reflecting on his influence on Dorian, thought this way: "Ordinary people wait for life to reveal its secrets to them, and to a select few the secrets of life are revealed before the veil is lifted. Sometimes art (and art is perhaps the only thing that can affect the soul without deforming it, any other influence, as Wilde believed, is negative. "There is no good influence, Mr. Gray," Lord Henry told Dorian. - Any influence is already immoral in itself - immoral from a scientific point of view. <...> To influence another person means to transfer your soul to him. He will begin to think not with his own thoughts, blaze not with his passions. And his virtues will not be his own, and sins <...> will be borrowed" [5: 34]. In many works, Wilde shows the results of the influence of women, they are charming by nature, but they seem to have a vicious beginning, they carry men along with them, persuading them to actions that they would not have done on their own. An illustrative example is the image of Gerald Arbuthnot, who, on the one hand, is convinced by his mother, on the other, by the bride, as a result he makes a decision that suits women, but does not meet his own aspirations: in his heart he would like to be the secretary of Lord Illingworth, but as a result goes to America. In the comedy *The Ideal Husband*, Robert Chiltern is first influenced by Mrs. Cheveley and then by his wife Gertrude. His choice in either case is false, and only a suddenly made independent decision is really in life changes the better side. In the tragedy "Salome" the heroine's desire to satisfy her passion leads to the death of the prophet Jokanaan; few researchers doubt that this heroine belongs to the type of femme fatale - women whose beauty brings evil mainly literature) contributes to this, acting directly on the mind and feelings" [5: 64].

In Wilde's work there is a hero - the spokesman for the author's views, who knows how to live in harmony with the irrational; it is the type of character that the writer has called

"a work of art." In literary criticism, it is customary to define him as a dandy hero: this is Prince of Maralovsky, Earl of Mo-ranzone, Lord Henry, Lord Darlington, Lord Il-lingworth, Lord Goring, Algernon Moncrief. In addition to wealth, sophistication of manners and external gloss, they are united by a special insight, due to the intuitive comprehension of the world, reliance on philosophy (in their views, much comes from ancient philosophy). With dandy heroes Wilde tied the future, believed that refined people should dominate.

CONCLUSION:

Oscar Wilde showed himself not only as an esthete, but also as a thinker, his philosophy of the unreal can be seen at the level of themes, problems, ideas, compositions, character systems, artistic images (images of the moon, mirrors), the study of the principles, ideological ideas of the writer expressed in treatises, letters, aesthetic miniatures and embodied in works of art, will help a deeper understanding of his work.

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