

**LOVE AS A COGNITIVE DOMINANT  
IN FORMATTING THE POINT OF VIEW IN *THE ORANGE GIRL*  
BY JOSTEIN GAARDER**

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**INTRODUCTION**

It is no coincidence that the genre of Jostein Gaarder's *The Orange Girl* is supplemented and defined as «the mystery novel». From the point of view of narrative organization of the text, such clarification is not only justified, but also necessary, since there is a continuation of an intensely defined ontological line: the incredibly complex and sometimes paradoxical question projects the most complex reception, unfolding of narration more and more actively expands the “horizon of expectation” until it becomes clear to the reader that there is no limit to this extension.

The author's narrative strategy, originally modeled in his works, consistently affirms the necessity, the need and the possibility of embodying exceptional and vital problems in the ordinary narrative situations and habitual images. The main expository form of Jostein Gaarder's poetic system is the epistolary one – in various plot, figurative and thematic modifications. The author manages to focus his point of view in such a way that the whole textual plane “works” to achieve a certain result: Sophie Amundsen (*Sophia's World*) had to continuously and intensively think about two questions – “Who are you?” and “Where did the world come from?”; Floria Emilia (*Vita Brevis: A Letter to St Augustine*) aspired to comprehend the mysterious philosophy that forced the famous “Bishop of Hippo” to abandon her and their son in order to find the meaning of existence; Stein and Solrun (*The Castle in the Pyrenees*) had to find themselves in a place that tragically separated them more than thirty years ago in order to atone for the cost of life the sins of the past and answer the questions, “Who would have thought that everything would happen again?”; little Cecilia (*Through a Glass, Darkly*) during her last Christmas, disputed with Angel Ariel to make sure that “the world exists at this moment!”. Each time Jostein Gaarder manages to choose such a “fulcrum” for unfolding of narration that further detailed tragic event or story is transformed into the background for perceiving a deep truth, opening a mystery that everyone should discover on one's own, in hard work on oneself and on one's own prejudices.

The point of view, defined by W. Schmid as “formed by the external and internal factors knot of conditions that affect the perception and transmission

of events”<sup>1</sup> is primarily associated understanding the perspective, which distances the viewpoint and the event itself. The theoretical justification for the introduction and research activation of this category is based on three main aspects: the concept of an event and its narratological projection, differentiation of perception of a particular event and its transmission, as well as differentiation of viewpoints by essential levels for presentation of narration. According to Franz Stanzel<sup>2</sup>, the prerequisite for introducing the category of point of view is the complexity of the concept of “narrative situation” that is basic for narratological discourse, and is optimally implemented in the system of three-level opposition: person (identity of the narrator and character), perspective (internal or external: *Innenperspektive* – *Aussenperspektive*), modus (narrator – reflector). The researcher, on the basis of structuring the opposition of the center of presentation, offers a dominant characteristic of a particular situation, and therefore, by analogy, the point of view is: “first person”, which emphasizes the clear superiority of the narrator or character as the center of presentation; “auctorial”, which indicates the predominance of the external view of the situation; “personal”, which details primarily the reflection, and later – presentation. In G. Genette's concept, at one theoretical level there is a “way of regulating aesthetic information” and a “voice” of presentation, whereas the typology of focalization is detailed (“zero”, “internal”, “external”). On the part of W. Schmid<sup>3</sup>, the major statements of the French scientist are criticized on the basis of several key questions: the phenomenon of perspective is limited to knowledge, it is not clear what is meant by “knowledge”, the inability to relate the phenomenon of perspective with the criterion of “knowledge”, the assumption of the possibility of existence of narrative text without point of view, and confusion within the classification itself, when some opposition pairs differ by the object, and others – by the subject of focalization. Instead, an important contribution to the development of the theory of the point of view in the narrative discourse was made by B. Uspenskyi<sup>4</sup>, who differentiated four basic levels of implementation of the point of view – “plans” of evaluation (ideology), phraseology, spatial and temporal characteristics and psychology. In the Ukrainian literary criticism, the category of the point of view is in the active theoretical apparatus. In particular, the study of the formation and development of impressionism in the Ukrainian prose by Yu. Kuznetsov is directly related to the point of view, whose change led to the transformation of the typology of the

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<sup>1</sup> Шмид В. Нарратология. М. Языки славянской культуры. 2003. С. 121.

<sup>2</sup> Rimmon (–Kenan) Shlomith. *Narrative Fiction. Conemporary Poetics*. London, 1983. P. 155–162.

<sup>3</sup> Шмид В. Нарратология. М. Языки славянской культуры. 2003. С. 113–114.

<sup>4</sup> Див.: Успенский Б. *Поэтика композиции. Структура художественного текста и типология композиционной формы*. М. Искусство. 1970. 225 с.

narrator, and further – the structure of the narrative<sup>5</sup>. Closest to the foregoing, we find the rationale for a similar theoretical concept, the “point of view of interests”, which is defined as “the consideration of narratives and events through the prism of interests of the character to which they relate”<sup>6</sup>. It should be noted that the identification of the essence of the point of view with the position of a particular character somewhat narrows the capabilities of the narrator as a meaning-creating factor.

### 1. Narrative centers in modeling the perspective

Poetics of the novel *The Orange Girl* presents an interesting cognitive phenomenon. It is difficult and uniquely structured, but at the same time surprisingly simple and clear both in terms of accumulation of semantic layers, and from the position of the embodiment of narrative perspective. The unified homodiegetic narration is clearly differentiated into two narrative centers, but neither of them dominates or prevails in the presentation of the story. Moreover, the novel represents two intradiegetic situations, neither of which can be defined as primary or secondary. By intriguing the reader and formulating unanswered questions, stringing mysteries, the author defines a dominant narrative line that is, in some way, distant from the direct storytelling, from the specific individuals with whom the described episodes of life are connected, making the cognitive discourse seemingly objective and argumentative.

The first-person narrative is embodied in the image of a fifteen-year-old teenager: “I am fifteen now, or rather, fifteen years and three weeks old – to be precise. My name is Georg Røed and I live on the Bumblebee Street in Oslo with my mother, Jørgen and Miriam. Jørgen is my new dad, but I just call him Jørgen. Miriam is my younger sister”<sup>7</sup>. The strategy of presenting the story is intentionally defined and, thus, there is a primary receptive design of the text in the style of teenage intriguing: “At the end of this book, there will be a sensational secret of Jørgen, but now I will not betray it. Who will read, will learn everything”<sup>8</sup>. Obviously, for convenience of analytical discourse, the medium of presentation should be defined – therefore the designations “narrator-son” and “narrator-father” are most appropriate. The plot of the story is concentrated in the fact (the found letter from the father to his son) and the process (the boy’s reading, comprehension, commenting on the letter). The artistic world is devoid of actors in the traditional sense, since the main action is Georg’s perceiving what was happening in his life many years ago,

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<sup>5</sup> Кузнецов Ю. Импресіонізм в українській прозі кінця XIX – початку XX ст.: Проблеми естетики і поетики. К. Зодіак – ЕКО. 1995. С. 5.

<sup>6</sup> Ткачук О. М. Наратологічний словник. Тернопіль. Астон. 2002. С. 139.

<sup>7</sup> Гордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005. С. 5.

<sup>8</sup> Ibid.

when he could not understand anything, and his father knew that he was dying, so he hurried to tell his son the most important thing: “My dad died eleven years ago. I was only four years old at the time. I did not expect a new meeting with him, but now we are writing this book together”<sup>9</sup>. The subsequent story is a lengthy confession: “He wrote a story about the Orange Girl to me so I could read it when I am old enough to understand it. He wrote a letter to the future”<sup>10</sup>. How could you predict that the finding would be on time, and in the best way? My father hid the letter “behind the lining of a red children's sports car” with which little Georg was playing, as if encoding the time of the finding. Jan Olav was dying a very painful death, inevitably separating from those whom he loved the strongest. The cognitive circuits are as close as possible, because the young terminally ill doctor has determined the reference point for himself and the point of view for his son, which in retrospect will recreate the family tragedy: “We are not only determined by our place in life. We are timed. So it is, and the only point of reference I can choose for myself is only the moment in which I exist: August 1990”<sup>11</sup>.

The narrative strategy of the novel is the attributive space in which all the meaningful elements of the narrative are arranged, and therefore in the context of representation of the concept of love it can be considered as one of the poetic logical constants of the artistic world: “the world of the literary work is created in it through the medium of speech and involvement of fictional subject matter; it includes not only material data, but also the psyche, the consciousness of a man, and most importantly, his very self as a spiritual and bodily unity”<sup>12</sup>. The way in which the positions of presentation and perception of narrative information are coordinated is largely determined by the receptive efforts and interpretative capabilities of the person who intends to communicate with the text. The narrator-father is aware of the paradoxical situation created by him, so he mentions certain features of his message: “I involuntarily catch myself because I am confusing myself with the tone that elderly women tickle at young children. This is no good, because I'm writing to adult Georg, whom I had never seen and with whom I will never be able to speak frankly”<sup>13</sup>. That is why, at this cognitive level of narrative, the formulation of questions and the possible answers to them must be synchronized: the father not only outlined his own position and his own point of view on the story, but also tried to project the probable reception, emotional and evaluative attitude of the adult son.

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<sup>9</sup> Гордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005. С. 3.

<sup>10</sup> Ibid. С. 6.

<sup>11</sup> Гордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005. С.11.

<sup>12</sup> Хализев В. Е. Теория литературы. М. Высшая школа. 2000. С 157.

<sup>13</sup> Гордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005. С. 13.

Simultaneously with differentiation of the narrator's personality, there is a temporal distancing (the father uncertainly identifies Georg's life space with his own: "Who knows, do you still live on Bumblebee Street"<sup>14</sup>): "... in this arithmetic problem, that is, during our last meeting, we are in two time dimensions. It is as if we are standing on our misty mountain top and trying to see each other. A valley long since forgotten has passed between us – you have just crossed it on your life path, crossed it without me. Still, I try to stick to the present, those morning hours writing, while you're in kindergarten, always mindful of future time – only your time when you read my letter"<sup>15</sup>.

The cognitive projection of the love story in Jostein Gaarder's novel by means of artistic and emotional expression reveals the unique essence of literature as a key factor, first of all, for personal self-fulfilment, as an opportunity to see oneself "through a glass, darkly", and then later – that author-conceived subject matter that will complicate one's worldview, deepen knowledge, or synthesize experience. According to M. Zubrytska, "the path from *homo homini lupus est* to *homo homini deus est* goes through the world of literature, education, and culture, which means through the world of *homo legens*"<sup>16</sup>. The proposed format of narratological outline of the uplifting, moving and full of mysteries in the history of acquaintance and love between Jan Olav and the Orange Girl opens the world of emotions, the world of unexpected impressions and unpredictable associations to the fullest extent. This story has become the only possible way to harmonize one's view of oneself in the lace of one's fears, prejudices, expectations and the outside world in the uniqueness of combinations of material, spiritual and axiological contexts.

The narrators of the novel are responsible for the reasoned selection of the most important fragments for presentation of the history, for ordering the links in the narrative chain according to the concept or receptive direction that sets the parameters of the cognitive process. At the same time, the reader must take responsibility for the level of "accustoming" into the world of the literary work, for the most accurate understanding of the given content, including through the perception and comprehension of all elements of the artistic structure. Otherwise, by metaphorical definition, the reader must realize how "he is able today, like two thousand years ago, to form not only a visual but also a visionary culture of worldview, and how to learn the wisdom of the ancient principle of *animo videre* – to see with the soul"<sup>17</sup>. Indeed, the romantic story of the Orange Girl can only be perceived by the heart.

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<sup>14</sup> Гордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005. С. 11.

<sup>15</sup> Ibid. С. 15.

<sup>16</sup> Зубрицька М. Homo legens: читання як соціокультурний феномен . Львів. Літопис. 2004. С. 14.

<sup>17</sup> Ibid. С.25.

One of the important features of the novel is its accentuation of the post-postmodern tendency to mimetic expressiveness, clarity, psychological adequacy of the fictional and real worlds. The narrator-father carefully develops a style of communication that would be as clear and truthful as possible; a narrator-son without special emotional and psychological effort or trauma to his own experience enters the consciousness of the Other. The communicative component of the novel acquires a special sound, because the text becomes not only the “voice” of a vital idea or problem, but also a way of self-reflection and implementation of moral and ethical searches. The complication of the narrative style itself is caused, in our opinion, by the laws of both the objective (contextual and purely literary) level and the expansion of receptive possibilities, or, as M. Zubrytska points out, “it was the 20th century that became a vivid illustration of the literary explosion that on the one hand, led to the eruption of an avalanche of literary information and, on the other, to the multiple nature of its theoretical comprehension”<sup>18</sup>. Actually, the artistic space of the father-son dialogue confirms the transformation tendency of the narrative, as noted by I. Franko: “the excitement in the soul of readers by a similar feeling or mood in all the ways given by the language and the functions of our imagination connected with it”<sup>19</sup>.

The cognitive and narrative configuration of the point of view occurs through the establishment of a sequence selection of narratively relevant elements that will represent a particular piece of history, which really forms the basis of the narrative. As the narrator-father admitted, “writing to an orphaned son is a hell of a pain, though reading will also hurt. But you're almost an adult. If I have been able to find the strength to write these lines, then you also should have the strength to read them”<sup>20</sup>.

The process and the result that can be intertwined during the text study or appear as far apart as possible are defined by R. Gromyak as two inseparable categories of narrative discourse: the “lexeme of the narrative” conveyed categories of verb and noun: narration as the process of reporting adventures, events, experiences ends with the result – a narrative that has a certain linguistic and speech structure (text)”<sup>21</sup>. Therefore, the process of visualization should be considered as two-level: first, there is the selection of individual elements,

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<sup>18</sup> Зубрицька М. Homo legens: читання як соціокультурний феномен . Львів. Літопис. 2004. С. 25.

<sup>19</sup> Франко І. З останніх десятиліть XIX віку. *Зібрання творів : У 50 т.* К. Наук. думка. 1981. Т. 41. С. 525–526.

<sup>20</sup> Гордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005. С. 15.

<sup>21</sup> Гром'як Р. Проблема включення українських традицій у сучасну наратологію *Наративні виміри літератури : [матеріали міжнародної конференції з наратології]. Тернопіль, Україна, 23–24 жовтня 2003 р. / Упор. І. В. Пануша // Studia methodologica. Вип. 16.* Тернопіль. Редакційно-видавничий відділ ТНПУ. 2005. С. 11.

whose importance is assumed by the author, and then by means of artistic expressiveness, these elements are transformed into presentative types on certain issues, topics, emotional tone of presentation, projection of some receptive plane of the subsequent existence of the literary work. It is also necessary to include cognitive characteristics that complement and refine the psychological processes of transforming the story's narrative into the narrative of perception. The principle of the dual basis of imagery is also supported by Tz. Todorov's considerations concerning the basic features of the narrative, the most important of which are called the "sequence of succession" and "the relation of transformation", which must have "discontinuous units".<sup>22</sup> *The Orange Girl* lacks both textual and cognitive-receptive grounds for differentiating narratives: everything in the plane of the narrator-father is a process and remains a process for the narrator-son. The time interval does not differentiate the presentation into two stories: real life narrative and narration, modeled by the speech means for perception. The cognitive chain unfolds in a special way when everything that Jan Olav experienced was gradually perceived and experienced by Georg Røed. For this purpose, proper conditions were created by all members of the family: the reading of the letter took place slowly, in isolation, with clear intentions of the relatives not to interfere and prevent the epistolary acquaintance, which was to grow into a strong friendship.

## **2. Narrative actionality and reception fictionality in the cognitive plane**

According to W. Schmid, "the term "narrative» does not refer to the presence of a mediated instance of the statement, but to a certain structure of the material presented"<sup>23</sup>, so it is noted that there is almost no juxtaposition between the descriptive and narrative texts. For unification of theoretical discourse, the concepts of event (and its attributes), fictionality as "simulation without negative character"<sup>24</sup> (i.e., a way to establish aesthetic understanding through the text) and aesthetics were proposed, and they can be performed by the author, the narrator, the narration process or the text. In each of these aspects of presentation of the cognitive and narrative story in Jostein Gaarder's novel we can find an opportunity to establish the foundations of the image-creating process: in the discourse of eventfulness (the first meeting with the Orange Girl, long searches, the mysterious task to wait six months before the next meeting, etc.) the character-creating component is implemented at the level

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<sup>22</sup> Тодоров Ц. Поняття літератури та інші есе. К. Вид. дім «Києво-Могилянська академія». 2006. С. 41–44.

<sup>23</sup> Шмид В. Нарратология. М. Языки славянской культуры. 2003. С. 12.

<sup>24</sup> Ibid. С. 23.

of fictionality (the world of love between Jan and Veronica appears new and romantically exalted), the cognitive and psychological patterns in the autonomization of the images of young people in love and their reception are embodied. In the context of arousing the aesthetic impression, the specificity of love as an artistic image occupies a key place, because it is through the positioning of psychological constants that the reader approaches the understanding of the work.

The event series becomes expressive at the moment of a certain emotional state: “My gaze immediately came to a pretty girl, who was standing with a heavy paper bag filled with ripe oranges up to the rim. The girl was dressed in an old orange anorak, and I remember thinking at that moment that the package she was clutching to herself was so big and heavy that it could just get out of her hands. However, I paid attention not to oranges, but to a young lady. I immediately realized that she was unusual, unlike anyone else, there was something magical and enchanting about her”<sup>25</sup>. For the development of the cognitive plane, it is important that the reproduction of the moment of acquaintance is maximally retarded: Jan details every movement of the girl and of his own, every change in facial expression, every step and mood change. The fixation of a real event with its careful comprehension also in some way characterizes the narrative strategy of the author – to penetrate as deeply as possible into the psychological depths of personal embodiment, to synchronize the emotional experiences of the two narrators (the direct speaker and the mental speaker). Therefore, the origin of love is described in the form of rhetorical questions: “But why was she smiling so cunningly and provocatively? Did the smile really to me? Or maybe she was smiling at some pleasant thought that had flashed into her head and had nothing to do with me? Or did she laugh at me?”<sup>26</sup>. The entire sincerity of the narrator cannot be called into question: “You are probably surprised that I am able to describe so vividly the event of that distant afternoon many years ago. But I remember it as a funny story, like footage of silent movies, and I want you to see it too... Actually, I feel like I'm in a dead end, or rather in despair, to be quite honest. And I do not hide it...”<sup>27</sup>. So, gradually, a great mystery is revealed to the son: the father, who has long been gone, has described as closely as possible the path of the related souls towards each other. Jan Olav devoted a lot of writing space to the details of finding a stranger, describing his mood in the moments of joyful exaltation and intense despair, detailing the scene of acquaintance. The tendency of fatal coincidences and analogies, as evidenced by all works of Jostein Gaarder, is actualized here by the fact of Jan's

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<sup>25</sup> Гордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005. С. 20.

<sup>26</sup> Ibid. С. 21.

<sup>27</sup> Ibid. С. 29.



longstanding, but strangely forgotten, friendship with Veronica. By calling his name before another long separation, the Orange Girl created a new mystery, made the almost enamored young man to worry even more, to seek meetings even more intensely, to look for her even more persistently: “This is madness, I am aware of it because I have not lost my mind. But it was Christmas Eve. Even if the miracle times were over, we still had one day when everything could happen. Everything in the world. When angels descend to earth, and orange girls are fluttering in flocks on the streets, as if it ought to have been so”<sup>28</sup>. All the questions that troubled Jan must now be of interest to his son – this is how the frenzy of love is transmitted in a peculiar inheritance: “And you, Georg, do not break your head? Can you explain: 1) Why does she have so many oranges? 2) Why did she look deeply into my eyes in the cafe, holding my hand and not saying a word? 3) Why did she carefully study every single orange at Youngstorget, selecting them so that they were not like each other? 4) Why should we not meet for six months? And the biggest mystery of all mysteries: 5) How did she know my name?”<sup>29</sup>. A special actualization of memory / remembrance in the cognitive chain will later happen when it turns out that the amazing stranger is his longtime and faithful companion of his children's pastimes, a neighbor-classmate: “The girl with brown eyes lived on Iris Street. We have not parted all day since we learned to walk, at least since we learned to speak. We went to one class together at school, but in the first class Veronica's family left the town. We were seven years old. Twelve or thirteen years have passed, but we have never seen each other since then”<sup>30</sup>. The new stage of relationship, the change of focus of perception and understanding are concretized with the most concise dialogue: “– Could I have recognized a small larva who turned into a butterfly? – Jan Olav! She snapped at me severely. We did not mention a single word on the miracle of a girl turning into a woman any more”<sup>31</sup>. Especially since all the questions obtained clear answers, starting from the most important one (how she knew his name) to the details of feasting one's eyes on oranges (during her studies in painting she perfected her skills by drawing these fruits) and why he had to wait six months (such a period of time was left until her graduation).

At the time of the climax of love between Jan and Veronica, as it came to life slowly and with cunning interlacement in the father's letter, there is a maximum convergence of the textual planes of the two narrators, the actual imposition of the two points of view, the psychological convergence of the cognitive chains (Table 1).

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<sup>28</sup> Гордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005. С. 29.

<sup>29</sup> Ibid. С. 61–62.

<sup>30</sup> Ibid.

<sup>31</sup> Ibid. С. 88–89.

Table 1

Narrator-father	Narrator-son
<p>“When we woke up, the sun was already high in the sky. The first one was the Orange Girl – I will never forget the feeling when she woke me up. I couldn't figure out where the fantasy ended and the reality began, maybe there was no such boundary at all. I just realized that I would no longer have to wander the world in search of the Orange Girl. I have already found her”<sup>32</sup>.</p>	<p>“And me too. Now I already knew who the Orange Girl was. Why I did not think of it before, long before I learned her name – Veronica... I read up somewhere to this point, when mom knocked the door again – It's already eleven o'clock, Georg! The dinner is on the table. Do you have much more to read? I replied by adding a little solemnity to the voice: – Dear little Orange Girl! I think about you... Can you wait a little longer? I could not see my mother's face, but I felt the ringing silence fell across the door”<sup>33</sup>.</p>

The next narrative fragment is not only the continuation of a love story, but the efforts of the father to form, develop, argue – by all possible and accessible in a rather unexpected format of communication means – a sense of responsibility for the loved ones, for their own actions and decisions that will affect the environment. The cognitive reasoning of the teenage child's predominant image is gradually completed – a grudge against the deceased father, the mother who remarried, Jørgen, who did not become Georg's father (although he was the father of his sister Miriam) is transformed. The strange power of the mysteries of love completely changed the boy's consciousness. Having spent several months in the world of his father's feelings, Georg is ready to make the important reasoning: “By using the pronoun “we”, we believe that the two do something together, and in our imagination they almost merge into one being... There are “we two” or “us”, that is, “we” that cannot be separated. When this pronoun is suddenly entangled in the fairy tale, its rules change, like by magic”<sup>34</sup>. The unfolding of the narration at two synchronized levels projects a new (in the cognitive aspect) reality: the reader is impressed by the indivisibility of the artistic world, the temporal continuity of the described story. The culminating point of emotional and cognitive dialogue should, obviously, be the narrator's story of the narrator-father about one winter night, when having realized the inevitable end he was overwhelmed by fear, and at that time the narrator-son came. A part of the night was spent in the embrace, Jan told little Georg about the structure of the universe, about the secrets of time and space, about his experiences – after all, Jan

<sup>32</sup> Гордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005. С. 96–97.

<sup>33</sup> Ibid. С. 97.

<sup>34</sup> Гордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005.

Olav cried. Changing his point of view (the recent promise was never to cry at his son's presence), the young man was extremely grateful to a child who did not yet understand, but already empathized, breathed in unison, looked at the same stars and marveled at the mysteries of nature and the world. Interestingly, Georg also remembered that night: "I remembered that night on the terrace. It is etched in the entrails of my memory. It burned a brand on my heart. Reading about it, I repeatedly felt like I was in a fever. I didn't remember anything until this time, and the starry night would never be remembered but for the father's letter, and now it is brightly remembered. Perhaps this is my only true memory of my dad!"<sup>35</sup>. Strengthening the position of the new perspective of the narrator-son is attested in the final part of the novel, in a kind of post-script to the letter-reply to his father: "Sincerely yours Georg, who watches over the family bastion in the Bumblebee street with a watchful eye, and has whom to take model for conduct"<sup>36</sup>. Thus, the concept of love has gradually been transformed into the concept of affection, which will be spread in a specific way to different levels of personal communication.

The metaphor of T. Adorno convinces us that "every literary work of art is an instant, every successful work is a certain position, a momentary halt to the process, when it opens to a persistent eye. If works of art are answers to their own questions, then they themselves are questions indeed"<sup>37</sup>. The peculiarity of the cognitive and psychological phenomenon, as evidenced by the style of the writer, lies in the articulation of numerous questions in the text of Jostein Gaarder's novel. The concretization of receptive effort in a particular direction – according to the intentional principles of the work or contrary to it – is largely due to the already stated "knot of conditions", in which many objective and subjective factors are unpredictably combined. The will, intention, strategy of the author are a set of objective factors of perceiving the work, they comprehensively motivate the position in perception of the text, as well as appeal to the narrative intentions that detail the cognitive process of communication of the reader with the world of the literary work. The configuration of a series of events in the life of Jan Olav and the Orange Girl has a twofold nature: arising in the narrator's imagination as the heart of an ideological, thematic, structural conception, it is consistently separated from the so-called primary content and acquires a secondary one – the one that is specified by receptive possibilities and interferences. Thus, the point of view becomes a means of registering the most significant of questions formulated or outlined by the work and, in turn, focuses on the second level questions, that is, appealing to the reader with a wide offer of individual characters that express

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<sup>35</sup> Гордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005. С. 128.

<sup>36</sup> Ibid.

<sup>37</sup> Адорно Т. Теория эстетики. К. Основы. 2002. С. 16.

the position of one of the narrators. The process of cognitive autonomization of the meaning of the novel is primarily due to the presence in its framework of an orderly system of the point of view embodiment by the available narrative instances. The registering of individual moments in the narrative presentation takes place at several levels each time, so that the text's own voice acquires expressiveness and conviction, and the illusion of readership becomes more authentic.

## CONCLUSIONS

Thus, Jostein Gaarder's *The Orange Girl* represents a story articulated by two narrators. Typologically, each can be defined as the homodiegetic narrator in the intradiegetic situation (according to W. Schmid: secondary diegetic narrator). Being recognized by the identified expression of his private history with maximum self-presentation and individualized embodiment of a certain emotion, this type of narrator synchronizes all three plans of the point of view. Thus, in W. Schmid's practical recommendations on the point of view analysis we refer to three key aspects that enable its holistic characterization: "1) *selection*, 2) *evaluation* and 3) *designation* of the narrative units – acts that correspond to the plans of the point of view: 1) *perceptual*, 2) *ideological*, 3) *speech*" (italics of the author. – L.M-B.)<sup>38</sup>. Naturally, the identified aspects of research interest raise three important questions: "Who is responsible for the *selection* of narrative units in this passage? Who is an *appraisal* instance in this fragment? Whose *speech* (vocabulary, syntax, expressiveness) determines the style of this fragment?"<sup>39</sup>. The response to each questions, intended for the specifics and features in the textual design of each type of narrator, which arises through the modification in the alignment of their own position in the narrative structure of the work, gives reason to summarize the functional circle of the point of view, both as an important poetological factor and as a meaning-creating phenomenon. The purpose of Jostein Gaarder's narrative strategies is not only the expressiveness of style, but also the cognitive and psychological structuring of aesthetically valuable material, the receptively defined set of indicative signs that, firstly, provide adequate perception of the Other and, secondly, activates the co-creation of the reader at the stage of its appropriation. In particular, at all three levels – perceptive, ideological and speech – we observe a representation of the complete internal identity of the source of presentation (= knowledge, understanding, experience) and the subject of presentation (= instant emotions and uncontrolled behavior changes). The concept of love becomes the poetic factor that formats the narration, designs the reception and defines the interpretation.

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<sup>38</sup> Шмид В. Нарратология. М. Языки славянской культуры. 2003. С. 143.

<sup>39</sup> Ibid. С. 143–144.

The maximally personalized presence of the narrator in the framework of the fictional world influences the way of formatting the point of view. The leveling of the formal distance between the narrator and his story provides the cognitive integrity of a meaningful context with considerable variability in emotional tone at the basic levels of perspective plans. The rapprochement of the narrator with the process of unfolding the event within the narrative story of *The Orange Girl* manifests itself in blurring the obvious boundaries in the embodiment of the plans of the point of view. At the same time, forms of speech organization in the text are particularly activated, such as internal monologue, reported direct language, monologized dialogue, which in the complex of specially selected lexico-syntactic and intonational means provide the artistic work with receptive persuasiveness and the possibility of individual modeling of the interpretation field.

Thus, the poetics of the novel *The Orange Girl* by the Norwegian writer Jostein Gaarder in appealing to the problem of love as a complex ontological phenomenon sometimes raises paradoxical answers to seemingly simple questions. The search for meaningful constants is becoming increasingly active in the mimetic canon, and the universalization of content in the configuration of complex problems acquires convincing emotionality, as if placing an epic presentation in a new – lyricized – cognitive optics, again originally rotating the “polaroid lens”.

### SUMMARY

The genre of Jostein Gaarder’s *The Orange Girl* is not coincidentally supplemented and defined as “the mystery novel”. The narrative organization of the text gives grounds for this addition to the genre of the literary work. The Norwegian writer unfolds complicated ontological lines: complex, sometimes paradoxical, questions project the most complex reception, unfolding of narration every time widens the “horizon of expectations” until it becomes clear to the reader that there is no limit to this extension.

The author's narrative strategy, originally modeled in his works, consistently affirms the necessity, the need and the possibility of embodying the exceptional and vital problems in the ordinary narrative situations and habitual images. The main expository form of Jostein Gaarder’s poetic system is the epistolary one – in its various plot, figurative and thematic modifications (*Sophia's World, Vita Brevis: A Letter to St Augustine, The Castle in the Pyrenees, Through a Glass, Darkly*).

The peculiarity of the cognitive and psychological phenomenon, as evidenced by the style of the writer, lies in the articulation of numerous questions, in particular, in the text of *The Orange Girl*. Concretization of this receptive effort in a particular direction – according to the intentional principles

of the work or contrary to it – is largely due to the already specified “knot of conditions”, in which many objective and subjective factors are unpredictably combined. The will, intention, strategy of the author are a set of objective factors for understanding the work, they comprehensively motivate the position of perception of the text, as well as the appeal to the narrative intentions that detail the cognitive process of communication of the reader with the world of the literary work.

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