

DOI: 10.7596/taksad.v9i2.2558

Citation: Savchuk, R. I., & Tuchkova, O. O. (2020). Hyperrealism as an Artistic Phenomenon in French Literature of the 20th-21st Centuries. *Journal of History Culture and Art Research*, 9(2), 367-380. doi:<http://dx.doi.org/10.7596/taksad.v9i2.2558>

Hyperrealism as an Artistic Phenomenon in French Literature of the 20th-21st Centuries

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Abstract

The article deals with the concept of hyperrealism in the projection on a fictional work of the 20th-21st centuries. The study is focused on the features and techniques of hyperrealism, inherent in different types of art, which have been reflected in literature, in particular French literature. The period of powerful development of digital technologies made scientists wonder about the essence of reality, and taking into account the fact that the latter can create their own reality, their attitude towards it acquires different, modified features: what I see may be or may not be reality. Thus, the dominant philosophy of this period is the attempt to manipulate reality in various forms of art, both verbal and fine art. Hyperrealism in painting, sculpture, and cinema uses similar techniques. Therefore, the purpose of this article is to find out the techniques and means of hyperrealism in the French literature of the 20th-21st centuries. Works of French writers whose creativity is consonant with the techniques of creating/reproducing excessive reality in a literary text were selected as the illustrative base of the research. The methods of component and linguostylistic analysis, as well as elements of communicative-pragmatic and descriptive analyzes were applied to achieve the desired objective. Thus, in the article the narrative technique of detailing the image is positioned as the dominant technique of hyperrealism in French prose works, functioning at the compositional, linguistic, and syntactic levels of the literary text. It is found out that this technique is accompanied by a detailed description of the photograph as a reflection of the development of photorealism precisely in this period and by a realistic description of the city acquiring forms of working with the map. Detailing that runs through the whole content and structure of a fictional work of art is aimed at the reader, in particular at gaining his/her confidence in the events and/or actions depicted. Herewith, the text has a minimum of evaluative characteristics that could simulate the reader's opinion regarding events and/or actions, since all the detailing is directed to the free judgment of the reader. Therefore, the detail is the key element by which you can "grab" the reality, because changing the detail gives rise to a new spiral of reality. The content of the article can serve for further studies of modifications of the concept of reality, its dependence on the worldview of a man, and its multidimensionality on the material of works of fiction or other arts from the perspective of psycho or sociolinguistics.

Keywords: Hyperrealism, Reality, Detailing, Sociolinguistics, French novels.

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Introduction

Anthropocentrism as one of the most expressive tendencies of the scientific paradigm of the 20th century in the projection of an interdisciplinary approach expands the horizons of research, enriches approaches to the interpretation and explanation of the most essential mental and linguistic phenomena, and also significantly diversifies creativity and art. Leap in advances in information technology has questioned the reality as such, opening a new angle of its perception, which, in turn, provoked the emergence of a number of new features and qualities. The transition from modernism begins in the mid-twentieth century and leads to changes in the social improvement of being in accordance with new forms and principles of reality (Bauman, 2008). Therefore, the idea of reproducing a changed reality was manifested in *hyperrealism*, i.e. a trend that embraced a variety of arts, including painting, literature, photo, and film art. An equally important factor is the content of hyperrealism, which "conceals" the worldview of man in the face of critical confrontation between the individual and society, the coexistence of the real and illusory world generated by the development of digital technologies (Shekhter, 2011, p. 95). In this way, the basis of artistic intention contains the effect of illusion, that is, the tendency not to reproduce reality, but to create its "perfect" copy (Savchuk, 2018, p. 315). The focus here is precisely those details that are real, forming a harmonious plausible illusion, which, in turn, models a new reality. Hyperrealism reproduces the development of a society at a certain moment in its reality, whatever the temporal duration of the latter, hyperrealism verbalizes something large-scale, great, or significant. And although the features of hyperrealism in art constitute a circle of topical issues, the aim of our article is to study the hyperrealism techniques that are involved in the construction of a French prose work of the 20th – 21st centuries.

Literature Review

The development of *hyperrealism* began in the 1960s and it continues to prevail today. Literature of the first third of the 20th century developed in line with modernist discourse and the interaction of various styles: from neo-romanticism, symbolism, and impressionism to avant-garde (Tkachuk, 2007, p. 186). French literature of the 20th century is associated with such writers as Blaise Cendrars, Claudel, Alain Fournier, Marcel Proust, Andre Gide, Sidone-Gabriel Colette, Louis Ferdinand Celine (Detouch), René Chard, Jean-Paul Sartre, Albert Camus, Raymond Keno, Michelle Butor, Michelle Tournier, Natalie Sarrot, Alain Rob-Grillet, Annie Ernaux.

It is worth noting that French literary works, in addition to the artistic component, always relied on the philosophical background of the time. The philosopher Z. Bauman analyzed the transitional stage precisely from the point of view of social consequences and its influence on a person, on his / her individualization, on changes in his / her self-perception and self-awareness (Bauman, 2008, pp. 32-33). Individualization, according to the teachings of Z. Bauman (2008), is the process of liberation from the innate, hereditary, and from various prescriptions. The result of such society is the subjective individualization in which the individual is focused solely on himself/herself in his / her thoughts and reflections.

At the same time, everyone who is nearby turns to be only a part of the world, those with whom one needs to find a certain way of coexistence. Communication in the space of postmodernism is based on the principle of decoding, because each message is a combination of code variations, and therefore the way of communication is reduced to selective decryption (Baudrillard, 2009, pp. 136-137). Such individualization is enhanced by the development of abstractionism, minimalism, and performance, and against the background of the unstable and variable worldview, there arises a need to return to the plot, figurativeness, to a specific situation, and actually to a fact, to an event and/or action that happened in life. This is also facilitated by the development of photographic art, because photography itself reproduces the captured moment or instant.

Thus, a distinctive feature of hyperrealism is its ability to see phenomena in their true course. Its main theme is the world around in its objects, details, and the person against their background (ROSSPEN, 2003). In hyperrealism as an art movement, there are two ways of perceiving reality: excessive documentation, one of the manifestations of which is photographic art, excessive documentary, one of the manifestations of which is photo art, and an unambiguous interpretation, which takes on obvious features in the movie (Shekhter, 2011, p. 123).

Therefore, *hyperrealism* evolves as quite concrete, but at the same time, an abstractly cold art movement that is oriented towards revealing the things of the world in their openness, obviousness, such as the author sees and perceives them. Among the techniques of hyperrealism inherent in different types of art, we also highlight the optical effects, detailing, close-ups, the author's storyboard, which build a vivid and doubtless illusion of reality. It is hyperrealism that is marked by an excessive concentration of attention to ordinary phenomena and to events and / or actions of reality. For example, artists tend to display architectural structures in the smallest detail, and the human body is depicted in a state as close as possible to the natural. In general, the purpose of the demonstration is the objects of the world as an individuality, as a self, without any emotional layers.

On the one hand, hyperrealism seems to be limited by realism, however, the emotions of the characters and sensuality do not remain detached in the works, it is only the way they are presented that changes. The meaning is seen not in copying, not in the verbal description of the character's emotions and experiences by the author, but in conveying the outstanding features, which focus on the inner filling of the image, on his feelings, emotions. So such philosophical foundations gave rise to the "interweaving" of the genre structures of various arts (Osypova, 1999, p. 75). This, in turn, provoked the modification of established genre forms, the diversity of narrative, the enrichment of its methods, techniques, and tactics in the construction of prose works.

In the works of French writers of the 20th and early 21st centuries, in the era of modernism/postmodernism, the personal understanding of the world and the realities of the day is reproduced precisely through *a hyperrealistic narration*. Therefore, the study of the narrative features of hyperrealism is necessary in our research intention to reconstruct the whole panorama of the main principles, values, and components of the author's worldview and outlook embodied in the artistic narrative of the 20th and 21st centuries. The focus of our article falls on the techniques and mechanisms of hyperrealism in French fictional text formation of the 20th-21st centuries.

Results and Discussions

The works of this period are striking with their over-realism due to the fact that the latter is present at every level of the construction of the fictional text. The performed analysis made it possible to identify techniques of hyperrealism at different levels of narrative creation, namely in the main narrative-compositional categories of the fictional text, and to explore the ways of its realization at the lexico-stylistic, syntactic and pragmatic levels.

The basic technique of narrative hyperrealism is its *detailed*. At the compositional level, this reality is made possible by the detailing of time, space, and voice. The realism of events is achieved by a detailed reconciliation of the parameters of the existence of an individual event and / or action with its verbal designation in the fictional text, which is the starting point at the narrative-compositional level of the story.

As an example, it is worth looking at some elements of the hyperrealistic narrative structure in Annie Ernaux's novel "La Honte":

"Mon père a voulu tuer ma mère *un dimanche de juin, au début de l'après-midi. J'étais allée à la messe de midi moins le quart* comme d'habitude [...] Une fois les clients partis, les volets ajustés sur la devanture de l'épicerie, nous avons mangé, *sans doute la radio allumée*, parce

qu'à cette heure-là, c'était une émission humoristique, *Le tribunal*, avec Yves Deniaud dans le rôle d'un lampiste accusé continuellement de méfaits dérisoires et condamné à des peines ridicules par un juge à la voix chevrotante. [...] La vaisselle débarrassée, la toile cirée essuyée, elle a continué d'adresser des reproches à mon père, en tournant dans la cuisine, minuscule – coincée entre la café, l'épicerie et l'escalier menant à l'étage –, comme à chaque fois qu'elle était contrariée. Mon père était resté assis à la table, sans répondre, la tête tournée vers la fenêtre. D'un seul coup il s'est mis à trembler convulsivement et à souffler. Il s'est levé, je l'ai vu la traîner *dans le café*. Je me suis sauvée à l'étage, je me suis jetée *sur mon lit*, je me suis précipitée *au bas de l'escalier*, j'appelais "Au secours !" de toutes mes forces" (Ernaux, 1999, pp. 13-15).

[My father wanted to kill my mother *on a Sunday in June, in the early afternoon*. I went to a *quarter to noon mass* as usual. [...] Once the customers left, the shutters adjusted on the front of the grocery store, we ate, *probably the radio on*, because *at that time, it was a humorous program, Le tribunal, with Yves Deniaud* in the role of a lampist continually accused of trivial mischief and sentenced to ridiculous terms by a quavering judge. [...] The dishes cleaned, the oilcloth wiped, she continued to reproach my father, turning in the kitchen, a tiny one - stuck between the cafe, the grocery store and the stairs leading upstairs, - like every time she was upset. My father remained seated at the table, keeping silence, his head turned towards the window. Suddenly he started trembling convulsively and blowing. He got up, I saw him dragging her *in the cafe*. I ran *upstairs*, I threw myself *on my bed*, I rushed *down the stairs*, I cried "Help!" with all my might.]

Homodiegetic narrator, who narrates in the first person singular *je "I"* from the first lines of the novel, prescribes the temporal determination of a key event of his childhood: "Mon père a voulu tuer ma mère un dimanche de juin, au début de l'après-midi" [My father wanted to kill my mother *on a Sunday in June, in the early afternoon*]. Time fixing of events and / or actions indicates the day (*un dimanche*) [*on a Sunday*], month (*juin*) [*in June*], and even narrows down the daily timeline to the start of the afternoon (*au début de l'après-midi*) [*in the early afternoon*].

In the second sentence, the writer details the time not by direct nomination of hours, but in a descriptive way by referring to everyday, repetitive events and / or actions: "J'étais allée à la messe de midi moins le quart comme d'habitude" [I went to a *quarter to noon mass* as usual.]. Traditionally Sunday Mass (*la messe de midi*) [*noon mass*] began at 11 o'clock, so due to the author's clarification (*moins le quart*) [*to a quarter*], she left the house at 10.45. The following is a description of the usual actions of the family, which also indirectly determines the time point on the coordinate of the course of events and / or actions.

Consequently, in the following example:

"Une fois les clients partis, les volets ajustés sur la devanture de l'épicerie, nous avons mangé, sans doute la radio allumée, parce qu'à cette heure-là, c'était une émission humoristique, *Le tribunal*, avec Yves Deniaud dans le rôle d'un lampiste accusé continuellement de méfaits dérisoires et condamné à des peines ridicules par un juge à la voix chevrotante"

[Once the customers left, the shutters adjusted on the front of the grocery store, we ate, *probably the radio on*, because *at that time, it was a humorous program, Le tribunal, with Yves Deniaud* in the role of a lampist continually accused of trivial mischief and sentenced to ridiculous terms by a quavering judge.]

The specification "*à cette heure-là*" [*at that time*] becomes a direct deictic time marker, and the name of a humorous radio program "*Le tribunal*" specifying the name of the actor "*Yves Deniaud*" and

the character "*d'un lampiste accusé*" [a lampist continually accused] he represented there becomes an indirect deictic time marker. Therefore, the deictic function of the time marker (day, hour) can also be performed by the realities of the moment and their detailing (name of the actor and of the radio program).

Having outlined the time and date, the author goes to the space in which this scene once took place. The location of each family member, as well as their actions, is written accurately, without emotional coloring, without artistic descriptions. For example, the mother has just sat down (*ma mère sitôt assise*), the father was sitting at the table in a specific pose (*Mon père était resté assis à la table, la tête tournée vers la fenêtre*) [My father remained seated at the table, keeping silence, his head turned towards the window], and the space of the kitchen itself and its location between the rooms is rather detailed (*minuscule, coincée entre la café, l'épicerie et l'escalier menant à l'étage*) [a tiny one, stuck between the cafe, the grocery store and the stairs leading upstairs].

The further course of events and / or actions, as well as the change of position of characters in the house is specified through simple sentences with key verbs capturing the action of each character with the place marking: "Il s'est mis à trembler ... il s'est levé, je l'ai vu la traîner dans le café, je me suis sauvée à l'étage, je me suis jetée sur mon lit, je me suis précipitée au bas de l'escalier, j'appelais "Au secours !" [Suddenly he started trembling convulsively and blowing. He got up, I saw him dragging her *in the cafe*. I ran *upstairs*, I threw myself *on my bed*, I rushed *down the stairs*, I cried "Help!" with all my might.].

Sentences syntactically similar in structure rhythmize the actions of the characters, intensifying the approaching of the scene completion. This accuracy of the date, course of events and/or actions on that day, due to the "stinginess" of artistic means, but at the same time the generous marking of time and space, creates a *hyperrealistic narrative image*. Detailing the time and the spatial continuum carries a pragmatic load in the text. Deictic time and space markers along with cohesive lexical units (*tout à coup, ensuite*) [suddenly, then] support a clear sequence of events and / or actions, which in turn are accompanied by adverbs *sans doute, comme d'habitude, comme à chaque fois, ordinairement* [surely, like every time, probably, ordinarily] to enhance the persistence or even traditionalism of some of them.

We examine a story formatted by a homodiegetic narrator in an extradiegetic position on the example of narrative poetics by Swiss and French modernist writer Blaise Cendrars. In this case, the homodiegetic narrator usually textualized in the traditional narrative by the pronoun of the 1st person singular, is here a part of the *nous* [we] as the main narrative object. In the following fragment, the narrator, who shares his or her own impressions of the experience verbalized by the first person plural *nous* [we] and by the corresponding deictic elements denoting or related to the cited pronoun: "*nous* remontions l'Orénoque sans parler" [we went up the Orinoco keeping silence]; "*deux d'entre nous* étaient" [two of us were]; "*nous* avons transformé *notre* chaloupe" [we transformed our boat]; "*nos* visages étaient tellement racornis" [our faces were so shriveled]; "*qui nous* collait" [which stuck to our face]; "*nous* comprimait" [compressed our skull]; "*nos* pensées" [our thoughts]. Therefore, "*je*" [I] as a narrative subject formats the narrative from the position of *nous*, herewith only the latter is the narrative object (*je* as a component of *nous*). In fact, *je* as an independent narrative subject and object loses its autonomy and responsibility for what is said/done. Constructing the narrative from the position of *nous*, this narrator assumes the function of a focalizer in the metonymic "*framing*" of separate fragments of the narrative (Mazurak, 2012, p. 50):

"Nous remontions l'Orénoque sans parler.

Cela dura des semaines, des mois.

Il faisait une chaleur d'été.

Deux d'entre nous étaient toujours en train de ramer, le troisième s'occupait de pêche et de chasse. À l'aide de quelques branchages et des palmes, nous avons transformé notre chaloupe en cabaret. Nous étions donc à l'ombre. Malgré cela, nous pelions, la peau nous tombait de partout et nos visages étaient tellement racornis que chacun de nous avait l'air de porter un masque. Et ce masque nouveau qui nous collait au visage, qui se rétrécissait, nous comprimait le crâne, nous meurtrissait, nous déformait le cerveau.

Coincées, à l'étroit, nos pensées s'atrophiaient.

Vie mystérieuse de l'oeil.

Agrandissement.

Milliards d'éphémères, d'infusoires, de bacilles, de l'algues, de levures, regards, ferments du cerveau.

Silence" (Cendrars, 1999).

[We went up the Orinoco keeping silence.

It lasted for weeks, months.

It was an oven heat.

Two of us were still rowing, the third was fishing and hunting. With the help of a few branches and palms, we transformed our boat into a cabaret. So we were in the shade. Despite that, we were peeling, our skin was falling all over the place and our faces were so shriveled that each of us seemed to be wearing a mask. And this new mask which stuck to our face, which shrank, compressed our skull, bruised us, distorted our brain.

Stuck, cramped, our thoughts atrophied.

The mysterious life of the eye.

Enlargement.

Billions of mayflies, infusoria, bacilli, algae, yeast, looks, ferments of the brain.

Silence].

We believe that the linguostylistic code of the presented fragment is built on a *metonymy*, or to be more precise, on a *synecdoche*, as a trope that allows the use of "a part instead of the whole". Thus, it is the latter that underlies the principle of editing combination of contrasting elements, the decomposition of the action into phases and their combination, depending on the author's intention (Bozhovych, 1987, p. 58) within the same narrative, but different plans and angles. Metonymic construction "*vie mystérieuse de l'oeil*" [mysterious life of the eye], taken into account the denotative value of the conceptually significant unit "*oeil*" [eye], which forms such a metonymic model as "*oeil* → *yeux*" [eye → eyes]: "a look, glance, expression, or gaze" (CED 2012), emphasizes and details the versatility and variety of the core token "*vie*" [life].

This nominative unit is aggregated by *ascending gradation*: "*milliards d'éphémères, d'infusoires, de bacilles, de l'algues, de levures*" [billions of mayflies, infusoria, bacilli, algae, yeast, looks, ferments of the brain], which, taking into account the denotative values of such textual units as nouns "*éphémère*" [mayfly]: "an insect which lives near water and only lives for a very short time as an adult" (CED 2012), "*infusoire*" [infusoria]: "the zoological genus of which the members are the infusorians" (CED 2012), "*bacille*" [bacillus]: "any bacterium that has a long, thin shape" (CED 2012), "*algue*" [algae]: "a type of plant with no stems or leaves that grows in water or on damp surfaces" (CED 2012), "*levure*" [ferments of the brain]: "any agent or substance, such as a bacterium, mould, yeast, or enzyme, that

causes fermentation" (CED 2012), gives the narrative a detailed, even somewhat *naturalistic descriptive* and *documentary tone*.

It is worth noting that in the French prose text of the transition period from modernism to postmodernism, neutral visualization, informativeness and linguistic objectivism transform into a *metaphorical equivalentization of perception*, combining the knowledge about the world, sensory impressions, and imagination into the syncretic integrity (Korvin-Piotrovskaja, 2009):

"Tout devenait monstrueux dans cette solitude aquatique, dans cette profondeur sylvestre, la chaloupe, nos ustensiles, nos gestes, nos mets, ce fleuve sans courant que nous remontions et qui allait s'élargissant, ces arbres barbus, ces taillis élastiques, ces fourrés secrets, ces frondaisons séculaires, les lianes, toutes ces herbes sans noms, cette sève débordante, ce soleil prisonnier comme une nymphe et qui tissait, tissait son cocon, cette buée de chaleur que nous remarquions, ces nuages en formation, ces vapeurs molles, cette route ondoyante, cet océan de feuilles, de coton, d'étope, de lichens, de mousses, de grouillement d'étoiles, de ciel de velours, cette lune qui coulait comme un sirop, nos avirons feutrés, les remous, le silence" (Cendrars, 1999).

[Everything became monstrous in this aquatic solitude, in this sylvan depth, the boat, our utensils, our gestures, our dishes, this river without current which we were going up and which was going wider, these bearded trees, these elastic coppices, these secret thickets, these centuries-old foliage, the vines, all these unnamed grasses, this overflowing sap, this sun trapped like a nymph and weaving, weaving its cocoon, this fog of heat that we tow, these clouds in formation, these soft vapors, this undulating road, this ocean of leaves, of cotton, of tow, of lichens, of mosses, of swarming of stars, of velvet sky, this moon which flowed like a syrup, our muffled oars, the eddies, the silence].

Thus, in the above fragment of the narrative, the narrator is immersed into the background of reduced events and / or actions, and being desemantized and dematerialized the narrator can be interpreted as some "color spot" that harmonizes with the coloring of the environment (Ostaszewska, 1998, p. 221).

The richness of the narrative in such *metaphorical constructions* as "*cette solitude aquatique*" [this aquatic solitude]; "*cette profondeur sylvestre*" [this sylvan depth]; "*ces arbres barbus*" [these bearded trees]; "*ces taillis élastiques*" [these elastic coppices]; "*ces fourrés secrets*" [these secret thickets]; "*ces frondaisons séculaires*" [these centuries-old foliage]; "*ces vapeurs molles*" [these soft vapors]; "*cette route ondoyante*" [this undulating road]; "*cet océan de feuilles*" [this ocean of leaves], expands the emotional and content elements of the verbal image of the *seascape*, captivating and frightening at the same time taking into consideration the denotative and invariant meanings of such textual units as adjectives "*monstrueux*" [monstrous]: "extremely large in size or extent" (CED 2012), "*secret*" [*secret*]: "it is known about by only a small number of people, and is not told or shown to anyone else" (CED 2012), "*séculaire*" [*centuries-old*]: "hundreds of years old" (CED 2012), "*débordant*" [*overflowing*]: "very full; almost filled over capacity" (CED 2012) and nouns "*solitude*" [*solitude*]: "the state of being alone, especially when this is peaceful and pleasant" (CED 2012), "*profondeur*" [*depth*]: "such as a river or hole is the distance downwards from its top surface, or between its upper and lower surfaces" (CED 2012).

The principle of combining the real length of linear space with conceptually meaningful *metaphorical images* is important in organizing a modernist narrative: "*ces taillis élastiques*" [these elastic coppices]; "*ces fourrés secrets*" [these secret thickets]; "*ces frondaisons séculaires*" [these centuries-old foliage]; "*ce soleil prisonnier comme une nymphe et qui tissait, tissait son cocon*" [this sun trapped like a nymph and weaving, weaving its cocoon]; "*cette buée de chaleur que nous remarquions*" [this fog of heat that we tow]; "*ces nuages en formation*" [these clouds in formation];

"*ces vapeurs molles*" [these soft vapors]; "*cette route ondoyante*" [this undulating road]; "*cet océan de feuilles, de coton, d'étope, de lichens, de mousses, de grouillement d'étoiles, de ciel de velours*" [this ocean of leaves, of cotton, of tow, of lichens, of mosses, of swarming of stars, of velvet sky]; "*cette lune qui coulait comme un sirop*" [this moon which flowed like a syrup].

The latter is *synesthesia*, built on sensory correspondences, such as "*ces vapeurs molles*" [these soft vapors], "*cette route ondoyante*" [this undulating road], "*ce ciel de velours*" [velvet sky], "*grouillement d'étoiles*" [swarming of stars], "*cette buée de chaleur*" [this fog of heat], given the denotative and invariant values of adjectives "*molle*" [soft]: "something that is soft is very gentle and has no force" (CED 2012), "*ondoyant*" [undulating]: "moving in waves or as if in waves" (CED 2012) and the noun "*velours*" [velvet], used here as an adjective: "smooth or soft like velvet" (CED 2012), as well as the nouns "*grouillement*" [swarming]: "to move in or form a swarm" (CED 2012) and "*chaleur*" [heat]: "warmth or the quality of being hot" (CED 2012). It should be noted that it is through the extension of the metaphorical context of the narrative that there is the psychological hyperbolization of sense/feeling of *fear* and *loneliness* in the narrative.

Closer to the period of postmodernism in the works of art, the fear and mental state of the character's perplexity are conveyed in numerous comparisons: "Maintenant, elle est grisée, incohérente et muette, comme un film sur une chaîne de télévision crypté regardé sans décodeur" (Ernaux, 1999, p. 18) [Now it's grey, incoherent and silent, like a movie on encrypted TV channel watched without a decoder.]. The author outlines the scene of the attack in her memory and renders its ambiguity through the gray colour (*elle est grisée*), incoherence (*incohérente*) and soundlessness (*muette*). The selected adjectives thus conform to the image of the encoded television channel – "comme un film sur une chaîne de télévision crypté regardé sans décodeur", which, in turn, becomes a widespread reality at that time, so that the reader can more clearly imagine the tendency of the author-woman's memories. But the author leaves to the reader's own reflections the name or list of emotions. We may analyse this statement in the following example: "Mon père *qui m'adorait* avait voulu supprimer ma mère *qui m'adorait* aussi" (Ernaux, 1999, p. 19) [My father who adored me wanted to remove my mother who also adored me]. Homogeneous syntactic structures "qui m'adorait – qui m'adorait aussi" [who adored me – who also adored me] are intensified by possessive pronouns *mon*, *ma*, that invariably accompany the nouns *père*, *mère* [father, mother] respectively, only sometimes they are replaced by personal pronouns *il*, *elle* [he, she]. This permanence in the use of possessive pronouns throughout the novel underlines the tragedy of the scene for a child for whom both *mon père*, *ma mère* [my father, my mother] are important people. The adverb *aussi* in post-position adds reinforcement, which also equates the importance of father and mother for the child. The syntactic structure reflects the state of psychological confusion of the child.

At the syntactic level, in the above fragment of the work of Blaise Cendrars, we distinguish the editing phrases, which, consisting of moving "*nous remontions l'Orénoque sans parler. Il faisait une chaleur d'été*" [we went up the Orinoco keeping silence. It was an oven heat] and quasi-moving frames "*cela dura des semaines, des mois*" [it lasted for weeks, months], form a real episode. Thus, complete, but not-extended sentences starting each with a new line form a background against which unfold the events and / or actions in the story: "*nous remontions l'Orénoque sans parler. Cela dura des semaines, des mois. Il faisait une chaleur d'été*" [we went up the Orinoco keeping silence. It lasted for weeks, months. It was an oven heat]. This is how the general plan is formatted, which is also reinforced by its temporal dynamics *Passé Simple* and *Imparfait*.

Further, grammatically correct sentences are expanded by insertive phrases such as "*malgré cela*" [despite that], and are complicated, becoming complex and compound: "*nous pelions, la peau nous tombait de partout et nos visages étaient tellement racornis que chacun de nous avait l'air de porter un masque*" [we were peeling, our skin was falling all over the place and our faces were so

shriveled that each of us seemed to be wearing a mask]. Later, the narrative becomes even more expressive through the syntactic *ascending gradation*, which is built on the enhancement / intensification of the event and / or action: "*ce masque nouveau qui nous collait au visage, qui se rétrécissait, nous comprimait le crâne, nous meurtrissait, nous déformait le cerveau*" [this new mask which stuck to our face, which shrank, compressed our skull, bruised us, distorted our brain], considering the denotative and invariant meanings of conceptually meaningful verbs "*comprimer*" [compress]: "it is pressed or squeezed so that it takes up less space" (CED 2012), "*meurtrir*" [bruise]: "it is damaged by being handled roughly, making a mark on the skin" (CED 2012) and "*déformer*" [distort]: "its appearance or sound is changed so that it seems unclear" (CED 2012).

In this case, each new step in the *ascending gradation* is realized not by the intensification of the action *per se* (*nous*), but by some variations by the shades that characterize the event and / or action: *to compress* → *to bruise* → *to distort* that is why the feeling of *escalation / aggravation* is formed and visualized. It is these sentences that build the middle ground and gradually shift the narrative into the plane of exteriorisation of the senses and feelings of the characters: "*coincées, à l'étroit, nos pensées s'atrophiaient*" [stuck, cramped, our thoughts atrophied], bringing the camera closer and enlarging the subject of image.

The fact that the psychological state of the characters is thus verbalized is confirmed by such textual units as the noun "*pensée*" [thought] in denotative meaning: "a person's thoughts are their mind, or all the ideas in their mind when they are concentrating on one particular thing" (CED 2012), the invariant value of the verb "*s'atrophier*" [atrophy]: "it decreases in size or strength, often as a result of an illness" (CED 2012) and the adjective "*coincé*" [stuck] in the main dictionary meaning: "fixed tightly in this position and is unable to move" (CED 2012).

The syntactic figure of *dislocation* – "*coincées, nos pensées s'atrophiaient*" [stuck, cramped, our thoughts atrophied] – emphasizes that the adjective "*coincé*" [stuck] turns into a *word-impulse*, which in this case denotes the feelings of the characters and rhythms the story, creating the effect of the presence and immediacy of the feelings, which the image is focused on. Then we have nominative sentences: "*vie mystérieuse de l'oeil. Agrandissement. Silence*" [mysterious life of the eye. Enlargement. Silence], that completely change the rhythm melodic of the story, since the latter represent detailed by close-up visual pictures-frames, filled with extraordinary symbolism.

It should be noted that the *minuteness* or *detailing* of the description at the syntactic level of the organization of the artistic narrative can be emphasized by the *asyndetic connection* that reproduces the simultaneous course of various events and / or actions: "Jeudi, congé, parution de Lisette. Vendredi, du poisson, samedi, du ménage en grand et du lavage de tête" (Ernaux, 1999, p. 62) [Thursday, the holidays, publication of Lisette. Friday, some fish, Saturday, housekeeping and headwashing]. Although there is no actual nomination of actions through verbs, on the contrary there are mainly nouns and adverbs (*en grand*). The substantives are selected in such a way as to project the reader's thinking over the corresponding action, alluding to it. So, with the onset of Thursday (*jeudi*), the holidays came (*congé*), a movie appeared (*parution de Lisette*). On Friday (*vendredi*) they ate fish (*du poisson*), on Saturday (*samedi*) did the cleaning (*du ménage en grand*) and washed the head (*lavage de tête*).

In the ellipse, the lexical units selected do not create variability of interpretation, and therefore do not require clarification. It is the asyndeton with the ellipse that helps to recreate the atmosphere of a routine, repeated from week to week. At this pace, the whole paragraph is written out, which the author begins in this way: "La semaine s'égrène en "jours de" définis par des usages collectifs et familiaux, des émissions de radio" (ibid.) [The week is broken down into "days of" defined by collective and family uses, radio broadcasts.]. The verb itself *s'égrèner* [break down] – "to separate into the substances which make it up" (CED 2012) tunes the reader on the routine of repetitive actions. The

presence of several sentences or a paragraph in this style and the combination of an asyndeton with an ellipse create an allusion to certain actions and requires the reader to follow this course of thinking.

Asyndeton is the most common type of connection in enumeration: "On a commencé de prévoir l'inhumation, la classe des pompes funèbres, la messe, les faire-part, les habits de deuil" (Ernaux, 1999, p. 16) [We started planning the burial, the funeral class, the mass, the announcements, the mourning clothes]. In the example, there is no gradation element in enumerating the funeral ceremonies. Instead, the chaotic recollection of what to do confirms the author's vulnerable emotional state when depicting her father's death. It is asyndeton as a kind of restrained fact-listing that creates an atmosphere of length and infinity, which conveys the charged and anxious emotional state of two people (Lehkyi, 1996, p. 79) – mother and daughter (author). In another example, when describing a grandparent's house through the asyndeton, a general outline of the house is outlined: "Ils habitaient une maison basse, au toit de chaume, au sol en terre battue" (Ernaux, 1999, p. 27). The selected elements, namely height (*une maison basse*), roof (*au toit de*) and floor (*au sol*) are aimed at easy visualization of the image of the house in the imagination of the reader, so there is no accumulation effect here, because the description of the house is not overloaded with unnecessary characteristics.

As we noted earlier, the accuracy of the reflection of reality gets an aesthetic manifestation in the art of photography, and in the narrative space – in documentary description of the photo. In the beginning, the author outlines the date – "De cette année-là, il me reste deux photos" (Ernaux, 1999, p. 22) [From that year, I have two photos left] and reason for the photo card – "L'une me représente en communiant" (Ernaux, 1999, p. 22) [One represents me in communion]. The following is the appearance of the photo frame – "C'est une "photographie d'art", en noir et blanc, insérée et collée dans un livret en papier cartonné, incrusté de volutes, recouverte d'une feuille à demi transparente" (Ernaux, 1999, p. 23) [It is a black and white "art photograph" inserted and pasted into a cardboard booklet, inlaid with scrolls, covered with a semi-transparent sheet]. The author confirms her opinion (*C'est une "photographie d'art"*) [It is a black and white "art photograph"] with details of colour (*en noir et blanc*) and material (*en papier cartonné, incrusté de volutes, recouverte d'une feuille à demi transparente*).

To create the effect of viewing a photo card with the reader, the author-woman uses *On voit*, then resorts to a clear description: "On voit une fille au visage plein, lisse, des pommettes marquées, au nez arrondi avec des narines larges. Les cheveux courts, permanentés, dépassent devant et derrière le bonnet, d'où pend le voile attaché sous le menton de façon lâche" (Ernaux, 1999, p. 23) [We see a girl with a full, smooth face, marked cheekbones, a rounded nose with wide nostrils. Short, permed hair protrudes in front of and behind the hat, from which the veil hanging loosely under the chin.]. The author accompanies each facial feature with epithets. The following epithets responsible for the form are used to describe the beauty of a girl's face: *au visage plein, lisse*, where *plein* [full] – roundness (CED 2012), and the adjective *lisse* [smooth] – "no roughness or holes" (CED 2012) emphasizes tactile sensations. The standard of French beauty was considered noticeable cheekbones, about which the author notes – "des pommettes marquées". Not only the shape of the nose, but also the size of the nostrils is depicted – "au nez arrondi avec des narines larges".

Further, the attention of the author-woman turns to the head in general and focuses on the hair – "Les cheveux courts, permanentés", that stuck out of the bonnet: "dépassent devant et derrière le bonnet". There is a hunch about the presence of a veil on the headdress – "d'où pend le voile" and its sleazy look – "attaché sous le menton de façon lâche". Then follows a description of the glasses ("Des lunettes à grosse montures, claire, descendent au milieu des pommettes") (Ernaux, 1999, p. 23), smile ("Juste un petit sourire ébauché au coin de la lèvre") (ibid.) and pose on the photo card ("Elle est agenouillée sur un prie-dieu, les coudes sur l'appui rembourré, les mains, larges, avec une bague à l'auriculaire, jointes sous la joue et entourées d'un chapelet qui retombe sur le missel et les gants posés

sur le prie-dieu") [She is kneeling on a prie-dieu, elbows on the padded support, hands, big, with a ring on the little finger, joined under the cheek and surrounded by beads which fall on the prayer book and the gloves placed on the prie-dieu], clothing ([...] "dans la robe de mousseline dont la ceinture a été nouée lâche, comme le bonnet" [in the muslin dress whose belt has been loosely tied, like the hat]). The description is gradually constructed as if the author holds the photo in her hands and examines it with the reader. The same detailing of shapes, colors, position and appearance is observed in the description of the second photo, which clearly highlights the hyperrealism of the narrative.

The effect of the hyperrealism of the narrative is also achieved by *detailing the topographical descriptions*: description of the *U. city*, private school building, parents' cafe, and the city in general is dominant.

The analysis of typographic detailing has revealed that the description of the city actually begins with the story of childhood mother and father. The author then separates the paragraph: *Topographie d'Y. en 52* (Ernaux, 1999, pp. 46-47). The description is so meticulously constructed that it makes possible to draw a map of the city. The author starts from the center:

"Il représente un mélange de chantiers, de terrains vagues et d'immeubles terminés en béton, de deux étages avec des commerces modernes au rez-de-chaussée, de baraquements provisoires et d'édifices anciens épargnés par la guerre, la mairie, le cinéma Leroy, la poste, les halles du marché" (Ernaux, 1999, pp. 46-47).

[It represents a mixture of construction sites, vacant plots, and buildings finished in concrete, two floors with modern shops on the ground floor, temporary barracks and old buildings spared by the war, the town hall, the cinema Leroy, the post office, the market halls].

The following items have been specified: building type ("représente un mélange de chantiers, de terrains vagues et d'immeubles terminés, de baraquements provisoires, d'édifices anciens, la mairie, le cinéma Leroy, la poste, les halles du marché"), its material (*en béton*) and number of floors (*de deux étages*). Emphasis is placed on the description of the quarters ("*le quartier du Clos-des-Parts, Champs-de-Courses*"), separate streets ("*la rue de la République, la rue du Clos-des-Parts*"), their location ("*s'étend du centre au pont; la rue du Clos-des-Parts dessert par quatre chemins sinueux; avec des descentes brusques et de tournants marqués*") [extends from the center to the bridge; the street du Clos-des-Parts to which four winding paths led; with sharp descents and marked turns], on the material ("*pavées ou goudronnée; bordées de maisons en brique ou pierre*") [paved or tarred; lined with brick or stone houses], and the identity of the buildings ("*occupées par des notaires, médecins, directeurs; épicerie-café-charbons; les entrepreneurs, écoles publiques et privés*") [occupied by notaries, doctors, directors; groceries-coffee-coals; entrepreneurs, public and private schools].

It is important to note that the topographic narrative is diversified with additional information, namely: the prestige of the quarter ("*La valeur des quartiers; c'est un quartier ombreux de haies et de jardins*") [The value of neighborhoods; it is a shady area of hedges and gardens] and the presence of related objects ("*La présence d'un garage Citroën; au contrebas de la ligne S.N.C.F, à travers les barreaux, une carte postale de Lourdes*") [The presence of a Citroën garage; below the S.N.C.F line, through the bars, a postcard from Lourdes]. In this way, the topographic description is enriched with various facts, however, devoid of stylistic color, and therefore becomes an element of naturalism which, in turn, performs a pragmatic function, forcing the reader to follow the narrator in the description-walk.

The results of the analysis of the *hyperrealism* of literary prose works of the turn of the 20th-21st centuries are presented in the Table 1.

Table 1. The hyperrealism of literary prose works of the turn of the 20th-21st centuries

Hyperrealism of literary works of the turn of the 20th-21st centuries or excessive realism			Pragmatic effects / Impact on the reader
Detailing	Compositional level	Detailing of voice, time, space Technique: Direct/indirect (the name of the characteristic realities of a certain time)	Visualization / attention retention / reality of events / actions
		Editing framing Detailing towards descriptive - documentary tone	Visualization / attention retention / reality of events / actions
	Photodetailing	Detailing appearance: physical features, clothing, etc.	Visualization / attention retention / reality of events / actions
	Topographical detailing	Location of streets, buildings, features of materials, purpose, decoration and etc.	Visualization / attention retention / reality of events / actions
	Lexical-stylistic level	Detailing spiritual and emotional state Technique: metaphorical description; ascending gradation	Visualization
		A hint of a mental and emotional state Technique: presentation of facts, actions, events; comparison	Actions / events are at the discretion / consideration of the reader
	Syntax level	Moving and quasi moving frames Technique: editing phrases	Visualization
		Approaching the camera and enlarging the subject of image Technique: compound / complex sentences + parenthetical phrase	Visualization
		Detailing of visual pictures-frames Technique: dislocation + nominative sentences	Visualization
		A hint of a mental and emotional state Technique: syntactic repetition; asyndeton + ellipse	Actions / events are at the discretion / consideration of the reader

As can be seen from Table 1, constructing the excessive reality and reality in the narrative space of the studied narratives covers all levels of the work and is embodied through the technique of *detailing*. It is involved in the compositional, vocabulary and syntactic levels of the literary text.

However, the *detailing* is performed through a variety of techniques. For example, authors involve a direct and indirect way to clarify events and / or actions; a realistic topographic description; description of the photo with details of physical features, clothes, etc. It should be mentioned that even the emotional and mental state of the character is not devoid of detailing. However, two common techniques were revealed here: a metaphorical description in combination with other accompanying stylistic figures, or, conversely, a meticulous description of purely facts, actions and events, which, in turn, is aimed at generating the reader's own reflections. At the syntactic level, in this case, the reception of the enlargement of the narrative perspective, editing phrases, or again only a hint is involved. All involved techniques are united by the goal of *visualizing* events and / or actions for the reader for the sake of the latter's belief in what is described, for a fictional reality.

Since hyperrealism as a cultural tendency is inherent in painting, sculpture and film art, relying on artistic studies (Hyperrealisme, 2017), we have identified common techniques for all areas of cultural development.

Techniques of hyperrealism in painting, sculpture and, cinema	Techniques in the francophone works of the turn of the 20th-21st centuries
Optical effects	The fictional world of the work is written in the style of real events, the lack of metaphorical perception of the world.
Detailing	"Runs through" the work: at compositional, lexico-stylistic and syntactic levels of the work
Closeup	Excessive realism of the photo card, topographic description
Author's storyboard	Editing of events / actions presented; simple nominal sentences.
Emotional neutrality	<p><u>Two types:</u></p> <p>The character's emotional state is represented through a metonymic description;</p> <p>Absence of direct nominations of emotional state;</p> <p>the decision about the emotions of the character is given to the reader, as only events and / or actions are described.</p>

Conclusions

Since the aim of our article was to study the techniques of *hyperrealism* in literature, having studied the theoretical foundations, we found that the coexistence of the real/illusory world and the possibility of replacing one with another is realized in different types of art. *Hyperrealism* as a direction in art does not go unnoticed in French literature of the 20th-21st centuries, it is characterized, on the one hand, by the simplicity of presentation of events and / or actions, and on the other, by the super-reality of things, events and / or actions depicted in the text.

Linguistic and pragmatic analysis of the selected works gave us the opportunity to conclude that reality is textualized, and the text is detailed at all its levels. Photographic and topographic realism is used to enhance the effect of excessive reality.

Thus, *hyperrealism* takes the phenomenon or event in its true manifestation as the storyline, i.e. that goes beyond the norm or that "lives" in the details of memory. The *hyperrealism* of the fictional narrative is possible in the narrative due to the excessive amount of carefully selected details and almost scientific descriptions of the narrative objects. In this context, we also add neutrality and conciseness of style.

The pragmatic goal of hyperrealism is *visualization*, which is at the discretion of the reader, which is emotionally and evaluatively neutral and tends to show tolerance, impartiality, since the whole narrative is devoid of clear evaluative characteristics of the narrator, and his attitude is not imposed on the reader. Thus, such excessive reality at different levels of the narrative image makes the reader most important in assessing and forming his or her own opinion about events and / or actions.

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