

The Representations of Ageing (Old Age) in German-Language Literature

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Abstract: The relevance to study the representations of ageing is conditioned by the necessity to understand the variety between generations, differences in age psychological attitudes and increased life expectancy, in particular in European countries. All this is reflected in fiction. The aim of this work is to outline the main features of artistic representations (indirect, «secondary» prototypes and images) of ageing (old age) in German-language literature of Germany, Austria and Switzerland, especially during modernism, postmodernism and the formation of modern society. The twentieth century in the literature is characterized by the development of such directions as modernism and postmodernism. The last one was originated as an ideological signpost associated with a certain unity of philosophical, theoretical, and methodological approaches. The concept of a human in these theories was marked by skepticism on the world caused by The First and The Second World Wars, sarcasm, irony, despair and hopelessness about the absurdity of the world. In the hieratic works of the twentieth-century German-language literature, representations of old age and gerontological motives were very rarely central. Therefore, in social, physical and psychological dimensions, the ageing process has become richer over time. Literary representations of the elderly were mostly stereotyped. Since the early twentieth century the problem of depicting the elderly has acquired existential sense, postmodern view on human life, the search for human sense of life, human loneliness in society, the role of an individual in the periods before, during and after the two World Wars.

Keywords: *Inclusion; inclusive practice; value- and attitude-based inclusive culture; inclusive values; educator readiness; inclusion index.*

How to cite: Gaidash, A., Shapochkina, O., Kadubovska, S., & Kishchenko, N. (2022). The Representations of Ageing (Old Age) in German-Language Literature. *Revista Românească pentru Educație Multidimensională*, 14(4), 180-195. <https://doi.org/10.18662/rrem/14.4/636>

Introduction

Topics of a social nature in all spheres of art and universal human culture were raised at different times. These aspects were especially acute in literature as a specific type of creativity, which through the artistic word depicts the world around us in its various types. No wonder many works that capture the attention of readers depict the problems of human and society, parents and children, women and men. They are a common thread through the literature of all countries.

The relevance to study the representations of ageing is conditioned by the necessity to understand the variety between generations, differences in age psychological attitudes and increased life expectancy, in particular in European countries. All this is reflected in fiction. Scientific papers on age and gerontological features indicate the necessity for socio-psychological and historical-cultural analysis of the phenomenon of ageing.

The aim of this work is to outline the main features of literary representations (indirect, «secondary» prototypes and images) of ageing (old age) in German-language literature of Germany, Austria and Switzerland, especially during modernism, postmodernism and the formation of modern society.

The concept of "representation" has different interpretation in the light of the humanities, including linguistics, literary criticism, philosophy and sociology. Scientists Kubriakova and Demiankov (2007) "attribute" to it a "pre-scientific" status. They argue that "representation" is on the periphery of sciences and serves more to define other terms and concepts than to interpret its own content.

In the outlook of philosophy, this phenomenon develops from Plato's understanding of representation as "the ideological embodiment of an object, image, prototype, reflection of reality", to the positivist presentational sign phenomenon and the "Cartesian likeness of perception of truth" (Kuzmenko, 2001, p.3).

The linguistic understanding of the concept of "representation" shows that this term is explained as "mental representation of the objects of the surrounding reality and images". At the same time, linguistic and cultural studies "see" it as "the embodiment of mental images by means of language" and identify it with "performance", "reflection" and "presentation" (Kubriakova & Demiankov, 2007).

If we study in detail the history of representations of ageing in European culture, it turns out that they are depicted in the literature of

different countries. And this is no occurrence. In the fiction of representatives of national literatures in Europe, manifestations of old age appear since Antiquity to the end of the twentieth century.

Firstly, this phenomenon had a religious and communal perception, but then it began to have a scientific and individualistic nature of gerontogenesis. Significantly, the dominant aspect of the discourse of ageing in the fiction has always been the "a motive complex of intergenerational conflicts", but at the present stage of development of society representations of everyday realities of elderly characters, their family relationships and social roles also origin. This means that the social attitude to gerontogenesis has undergone significant changes in the course of history similarly to their literary realizations.

Many scholars have studied the representations of old age on the basis of works of fiction. In particular, S. de Beauvoir (1996), Gaidash (2019), Kubriakova & Demiankov (2007) studied the discourse of ageing in the historical diachronic context, and Shakhova K. (2001), Shustova S.V. (2012), Kucher Z. (2011), Krepak (2000) dealt with this topic in German-language literature.

Hence, in the history of the development of Western civilization, S. de Beauvoir (1996) considers two views on ageing (in the first, moralistic – old age was respected, and in the second, poetic – was despised) in society. The issue of old age was associated to a large extent with stereotypes in society, government and the system of social values.

The greatest interest for a long time was focused on the "elders" of the privileged strata of the population; all other persons were ignored and did not have public interest. For centuries, elderly women hid their age in order not to be as an object of shame or disgrace or to become "invisible" in society (Beauvoir, 1996).

But all persons sooner or later reach old age; human eventually acquires wisdom, experience, independence of status or, conversely, its loss. The problem of depicting the elderly from the early twentieth century has acquired an existential sound, postmodern view of human life, search for meaning, loneliness man in society, the role of the individual in the periods before, during and after the First and Second World Wars.

The representations of ageing in German literature of the twentieth century

The twentieth century in the literature is characterized by the development of such directions as modernism and postmodernism. The last one was originated as an ideological signpost associated with a certain unity of philosophical, theoretical, and methodological approaches (Nerubasskab & Maksymchuk, 2020; Nerubasska et al., 2020). The concept of a human in these theories was marked by skepticism on the world caused by The First and The Second World Wars, sarcasm, irony, despair and hopelessness about the absurdity of the world. Postmodernism helped for authors of fiction to expose the inability of former utopias and systems to show realities in a real, unsophisticated form (Hromiak & Kovaliv, 2007).

The views of a postmodern writer are thoughts of an internally free person. An author cannot get out of the "closed" circle of life, but tries to rise above it spiritually, in thoughts and feelings. Such a person was a margin person who is at some kind of "crossroads" of different eras, space and time (Berbenets, 2008).

The model of development of the German-speaking space in the period of the 20th century was connected with the historical events of that time. In 1945–1960 it was considered a period of restoration of traditional literary forms with a positive connotation. At the same time, in Austrian literature new impetus of literary construction arose based on the French avant-garde school that emerged in the early twentieth century, as well as groups of literary creators who abandoned the idea of imitating the classical-realistic German tradition (Shakhova, 2001).

In the early twentieth century studies of gerontogenesis were formed in three views such as – sociological, biological and psychological. Hence, it has been observed that the elderly usually have many chronic diseases, in particular, high blood pressure. For the elderly, "death from old age" was most often characteristic. In all countries of Europe at that time there was a large increase in population, including the elderly (Gaidash, 2019).

Additionally, in the last century official difference between the biological age of human (the age of person looks and feels him/herself) and passport (chronological) age began. It was possible due to the development of scientific and industrial revolution, the formation of new strata of society and rapid urbanization (growth of the quantity of cities and urban residents).

The situation of the elder workers became poor because they could not adapt to the rapid pace and working conditions (Topol, 2013).

Radical changes in the ageing process of Western European civilization occurred during the transition from agrarian to industrial form. First of all, new hygienic facilities have increased the number of elderly people, but economic technological processes have led to the disappearance of old and the emergence of new professions. This has led to the loss of jobs, status, positions and income of the elderly residents of Germany.

In details the above-mentioned processes were depicted in the drama "The Weavers" by the German novelist and dramatist Gerhart Johann Hauptmann. The work depicts the events before and during the Silesian weavers revolution. The writing and publishing of this book, according to Ivan Franko (1955), was a sign that a revolution in society had already taken place. The drama was written in the spirit of naturalism, and Hauptmann's "teacher" is considered the Frenchman Emile Zola, who wrote his works with naturalistic details. It depicts necessity, humiliation, despair, "darkness, hopelessness and other troubles in the lives of ordinary weavers" (Franko, 1955).

No wonder Hauptmann dedicated this drama to his father Robert, who had his father a "poor weaver" who "sat in poverty", as depicted in the work, and heard the story of the poor existence and despair of workers, and therefore "drank his son's heart".

The first act of "The Weavers" deals with the reception and inspection of cloth at the Dreissiger factory and the payment of income to workers who worked diligently and wove cloth. These people are like criminals waiting for the judges to decide on a sentence – life or death. Weavers, mostly older, felt as if they had been received alms. Men are portrayed as "poor-dressed people" who are sick, coughing, have pale and brown skin on their faces, and women are tired from years of exhausting work, dressed in rags (Franko, 1955).

One of the weaving families is the family of poor Baumer, who rents a small house from a landless landlord. The old man is a former weaver who once worked in a factory and now earns for life by weaving baskets. He is mutilated, "used" by the system, thrown to the periphery of society. Baumer has no money to pay for housing during six months, especially since his family lives there: a sick elderly wife, young daughters and a mentally ill son. The weavers' neighbor, Frau Heinrich, asks the family for a handful of flour, but they don't have it. The elder generation in "The Weavers" suffers from

the torments of misery and despair of life. All these conditions go through-line of the work and the depiction of their images.

In the twentieth century it should be stressed, the institution of a traditional patriarchal (extended) family disappears, in which several generations of family lived in one house. This was due to the process of active urbanization and the outflow of young people to towns from rural areas. Instead, in that time, new concept was originated namely a nuclear family, where only parents and children live in one house. In addition, the development of mass education and the "elimination of illiteracy" had led to the process when old generation (the elderly) practically harbored respect and esteem. They practically lost advantage of the wisdom, knowledge and experience of life, which they hoped to pass on to their children and grandchildren (Falkner, 1995, p. 21).

In Germany, as in other Western European countries, all political events, coups, revolutions of the last century were organized by active youth, while the older generation rarely took part in them. Elderly leaders rarely held high positions. The only exception was K. Adenauer, who left the post of Chancellor of Germany at the age of 87.

Researcher de Beauvoir (1996) noted that interest in the elderly was gradually declining both in society and in the works of writers of the modernist and postmodernist period. The experience of ageing, he said, was "discredited" because present-day society believed that knowledge would become obsolete over time, rather than accumulated during life. Old age was no longer considered an advantage, but was a "burden". No wonder in progressive countries in Europe compulsory age insurance was introduced, in particular in Germany in 1889, in Austria in 1906, and in Sweden in 1913 (Beauvoir, 1996, p. 210).

In the hieratic works of twentieth-century German-language literature, representations of old age and gerontomotives were very rarely central. However, in social, physical and psychological terms, the ageing process has become more salient over time. Literary representations of the elderly were mostly stereotyped. Even if they were contradictory, but so "obsessed" that they were only repeated and no one paid much attention to them in the literature (Beauvoir, 1996, p. 221).

The representations of old age were outlined by the absurdists, too, yet not dynamically. Writers of the theater of the absurd were less interested in old age, which was hidden beneath the veneer of everyday life and the very old images. In the German literature of that time, rather the rationalist

and scientific depiction of the processes of ageing was interesting. Only postmodernists again drew attention to the "elders" and the spiritual aspects of the characters of respectable age.

In the works of German poets, prose writers and dramatists of late modernism and postmodernism the discourse of ageing is detected. In particular, Thomas Mann, Günther Grass, and Patrick Suskind addressed this topic. Their works were characterized by the problems of parents and children, the difficult fate of the elderly and the so-called "intergenerational conflict".

The German novelist, interesting and original writer Günther Grass, with his work challenged the prevailing system and literary tradition in society. In particular, his work "Local Anaesthetic" raises issues of intergenerational conflict between parents and children, teachers and their students. In this book, a writer tries in a postmodernist sarcastic and ironic spirit to ridicule the current trends of society, student movements and to analyze the moderation of the elderly. No wonder critics compare this work with the genre of fugue (Krepak, 2000).

The main character of the older generation is a teacher Starush, who embodies moderation, wisdom and common sense in the work. He denies his high school student Sherbaum, from the public burning of his dog on the central street of Berlin (West). The boy wanted to "sacrifice" a dachshund at the entrance to one of the famous restaurants in Germany, where rich ladies of respectable age drank coffee and ate cakes. They were always dressed in jewelry and fur coats. The public "sacrifice" was to remind these "fed grandmothers" and other wealthy citizens who loved pets of the terrible Vietnam War.

"Local Anaesthetic" demonstrates that the older generation (Starush) calls for the avoidance of utopian revolutionary fervor and at the same time for "sober" pragmatism and moderate compromise. Grass in the work raises issues that help for individual to seek and find yourself, ego (Pavlyuk & Shustova, 2012).

The literary image of teacher Starusch is a literary portrait of a "little man", the protagonist of the German era of 1950–60s, who speaks of national self-awareness of his nation, the idea of collective guilt, responsibility for past and future, the motive of disappointment in society, its know-how, turning point, the formation of a modern new personality. The main idea is also "frustration in both small and large", which could be considered relevant to the topic of "lost illusions" (Krepak, 2000).

Starush as the protagonist of the novel emphasizes the impossibility of passive observation onto pseudo-utopia. He states with sadness that one should not ignore the consequences of people's uncontrollable desires and soulless consumption (buying an extra sweater or fur coat, new fashionable household appliances). Starusch is not an ordinary person, but an individual, sensitive, characteristic, intelligent representative of the German intelligentsia, who observes the reality as if through the "lens of a TV movie" and condemns the nihilism of young people.

We can conclude that under local anesthesia is a whole nation of the Germans, but not just the jaw of the protagonist Starush. It is similar to the mundaneness of the modern generation, which has its own "sublimated concept of pain", floats there. Hence, the hero tries to correct the profile of his nation in the historical diachronic space (Pavlyuk & Shustova, 2012).

The discussion of ageing is also characteristic of the works of a genius German prose writer Thomas Mann. One of the brightest examples is "Death in Venice". This novel is a warning to humanity against its spiritual degradation. The main character of the work is Gustav von Aschenbach, who was "a little more than fifty years old", but at his age he is already disappointed in life. His children are already adults, the man also fulfilled his mission as a writer, and therefore Aschenbach no longer sees the purpose of life and goes to beautiful Venice, occupied by cholera.

The main personage is a person who devoted his whole life to art, the service to Apollo, but he turned own being into contemplation of other people, their feelings and emotions and deprived himself of these features. He was sure that for a real artist his own feelings were alienated. However, the author shows that if people treat their lives in the same way as Aschenbach, in this case not only one person can die, but the whole culture and the world in general.

The protagonist has already achieved everything he went for – he became a true recognized master of the word, the so-called "impeccable prose". He received the approval from the intellectual elite. Hence, Aschenbach is in fact a deeply lonely, ascetic and strict, self-contained man who lives only by art, because he is nobody in life, but in art he is "everything." He has a sense of self-worth, a deep awareness of his merits and his destiny (Shakhova, 2001).

In Venice when he saw a painted old man dancing and laughing near youth, who on the viewpoint of Ashenbach looked like a clown, he felt disgust and dislike for him, and therefore did not want to grow old and to

transform into a similar person who "curls up" with the young persons. The writer himself admires a young thirteen-year-old boy from a Polish family. To escape from his feelings for him, Aschenbach runs in confusion to a barber shop and recognizes in the mirror an elderly crazy man in his own face, whom the barber changes. Hence, a genius author transforms like the old man he previously condemned.

For Gustave von Aschenbach, love is a fatal lie, humiliation, pain of conscience and confusion. His life was predictable, and in Venice from a master of beautiful form, which turns the chaos of life into an ideal world of creativity, he turns into a man who suddenly "fits" to face of this chaos and storm of feelings. All values of the protagonist, which he diligently nurtured in his soul for many years, were destroyed in one minute. Aschenbach is habituated to stability and asceticism, and after the meeting all the foundations are destroyed by the temptation of forbidden love. Therefore, the protagonist, feeling hopeless, decides to stay in the town and to die of a terrible disease.

Another novel by Mann "Buddenbrooks" tells on the degeneration of a wealthy family. The family chronicle depicts four generations of wealthy businessmen from Lübeck. However, when addressing the theme of ageing, the greatest attention should be paid to the older of them. These are people of respectable age, Johann Buddenbrook and his elderly wife.

Johann organized a successful bread business, which began to prosper. He once "traveled through the fields of the Prussian army in shoes and powdered wig" and as a result accumulated wealth and became an entrepreneur. Old Buddenbrook became a founder of the firm, built a large house in which the whole family lived.

The action in the novel takes place in the early nineteenth century, but the elderly man does not belong mentally to this day. He is a typical eighteenth-century man, a cheerful skeptic, a Voltairean with playful French phrases on his mouth. Old Buddenbrook is a "French German," an atheist, an outsider who lived easily and died just as easily. His family is also trying to preserve the inherited traditions, but cannot, so there is a gradual degeneration of the whole family.

"Doctor Faustus" is another work by Thomas Mann about an elderly character. This is a kind of allusion to Goethe's "Faust", and a sad representation of ageing. This personage was chosen by the writer of the twentieth century not by chance. Goethe's Faust is a man who shows old age as an indifferent, insignificant period in life, full of disappointments. Thomas

Mann based his protagonist on autobiographical motives, because he wrote his, according to critics, "complex novel" at the age of 70, that is, a character close to him in spirit of respectable age. The novelist "predicted" his death in 1945, after writing "Doctor Faustus", although he did not die only fell ill, but was physically and morally devastated.

The base of work contains memoirs of the philosopher Nietzsche (who is protagonist's prototype). Significantly, the novel was written, as noted above, in 1945, during the fall of Hitler and the liberation of Europe from fascism.

A humble Latin philologist Serenus is the main narrator of the work, who allegedly tells the story about Adrian Leverkühn. He is independent and autonomous, but in some details his life is similar to the fate of Friedrich Nietzsche, who philosophized about being, man's place in the world, life and death, the opposing between good and evil. It is common knowledge that the Germans had legends about the medieval warlock Faust, which later formed the basis of the work of the same name by Goethe.

Therefore, in Mann the subject is reduced to the relationship between Satan and his victim. In Goethe Faustus met with Mephistopheles in different time dimensions, and in the writer of the twentieth century – in one. For certain benefits Leverkühn sells his soul to the devil. In general, his image is reminiscent of Aschenbach in "Death in Venice" (Shakhova, 2001).

Leverkühn is a person who is accustomed to restraint, icy sobriety, prudence and concentration. At the beginning of his life he was introverted, so he chose the profession of composer. He wrote music all his life, lost love and friends, but art made up for all his losses. Adrian is very ill, and then goes crazy. But the devil appears before him and offers 20 years of life and inspiration in exchange for Leverkühn's soul. He gradually developed creative torments, because one of the conditions of the agreement was that Adrian had no right to fall in love.

The composer having received all the benefits, wrote a symphony similar to the last work of Beethoven. It is the theme of destiny with suffering and joy, the human person in this world and embodies the centuries-old path of humanity to the present. Leverkühn is a large-scale and tragic person who tries to find harmony, concentration of thought and soul.

The representations of old age in the works of German-language authors of Austria and Switzerland

The texts of Peter Handke (Austrian poet and novelist), since the 1970s deprived of the avant-garde touch, typical of postmodern literature, became restrained. At the same time, the writer creates a story about his mother's life in book "A Sorrow Beyond Dreams". It was referred to by the author himself as "a performance in nature with human props, when a person loses own human image."

On the pages of his story Peter Handke reflects an irreversible process in which life withers and fades. This work is about a mother, a person more dear to him, and at the same time her desperate self-struggle. Now the elderly woman has come to terms with her fate and with the thought that she has become a frail old woman who is unable to do her daily housework, to be a housewife. She seemed to have stopped feeling time and transformed into an "animal-like creature". Having lost her mother's worries about already grown-up children living separately in their own homes, she lost all meaning in her life.

The main motive of "A Sorrow Beyond Dreams" is the spiritual and physical exhaustion of the elderly, his/her painful understanding of own worthlessness, uselessness. Such thoughts suggest to the heroine the idea of shortening her life, but soon death itself came to her. In the story the philosophical theme of the alienation of the individual sounded sharp, disappointment in the meaning of her own life and doom led to a lonely existence in the "last" years.

Christoph Ransmayr is another Austrian who continues the issue of postmodern literature about human loneliness in society and frustration in life. His novel "The Last World" has a philosophical connotation based on the ancient material "Metamorphoses" by Naso.

In the work various mythical, fictional and real historical characters are intertwined, which makes the novel complex, confusing and ambiguous. All these people live in some conditional time of "compressed" history. In particular, one of the characters - Dit was a veteran and deserter during World War II, who was seriously injured. Another elderly hero Pythagoras (ancient Greek scientist, philosopher and mathematician) became a servant of the Roman poet Naso. The latter was in exile in the town of Toma on the Black Sea coast and reportedly died there. The Roman Cotta sought of Naso's latest work "Metamorphoses".

Naso is the main character of the work, but appears only in the stories and memories of compatriots. His latest work becomes the "last world" that was allegedly burned. The theme of death and suffering is common denominator in the novel. Both Naso and Dit are devastated and disappointed in life, in the "constant variability of being". "The "Last World" could be interpreted as a severe sentence for humanity, which is constantly heading for destruction, gradually losing its moral, artistic and cultural values.

Swiss writer and dramatist Friedrich Durrenmatt also turned to the representation of ageing in his creativity, and one of such works is –"The Visit of the Old Lady". The main character of the "tragic comedy" –Claire unexpectedly returns to her hometown, which she left many years ago. But none of the residents recognizes the former resident in this millionaire old lady.

Claire Zachanassian returns to her native land not by chance, but in order to make amends for her trampled youth and disgraced honor with her husband Alfred. "The Prodigal Daughter" hires residents to kill Claire's abuser for a million dollars. She loved him many years ago, but her husband inflicted a deep love injury on her by leaving and marrying the daughter of a wealthy shopkeeper. After surviving the ordeal, she left the brothel, and after giving birth to a child, who later died, she devised her plan of revenge. Claire married the rich Zachanassian, whose money helped the woman to realize her revenge.

The elderly hero becomes one of the richest women in the world after her husband's death, and she takes revenge. Claire changes men like gloves, has a luxurious life, acquaintances with celebrities, satisfies all her whims. However, the story experienced in her youth does not give her peace, leaving a heavy scar in her heart, the pain of which was not relieved by power, money or luxury of this world. Thus, Claire appears in the novel as the personification of justice and revenge, and Alfred– the atonement for old sins, while the inhabitants of the city are the embodiment of moral degradation and misery of modern society.

Next work by Durrenmatt "The Valley of Confusion" is the latest story of the famous Swiss. The main image of the mystical Great Elder is in it. He is not a simple old man. In this personage, the features of the Almighty has traced. The German researcher K. Obermüller (1989) has found the writer's artistic skill in the last pages of the novel. Other scholars

stated on the marginal orientation of this work in terms of social and moral values of civilization (Kucher, 2011).

Durrenmatt depicts true faith, human's path to the Lord as a "fall", a "jump into emptiness", into an airless space of the spirit, where much attention in the writer's negative theology is given to the human person as the focus of God's self-disclosure (Fritch, 1990, p. 53).

In "The Valley of Confusion", the author focuses the question of how a person can imagine God, whether he is a personified essence to whom a human would turn in a difficult moment for help and consolation. The Great Elder is the omnipotent being to whom one of the main characters – Melker asks to create a boarding house for the rich. He, of course, agrees and buys a house in the so-called "valley of confusion".

The Great Elder is said to be a human being, but in reality, he plays the role of a chess player who moves pieces on a chessboard. In this work he is also called as the Beardless God. A mystical grotesque image has gathered the features of different people. The Great Elder in the work is also a gangster boss, the owner of financial markets and mafia organizations, the boss of "heaven and earth", in which we can recognize the Almighty. His actions, at first viewpoint, seem mystical and approach the features of the Christian God, who with by means of a coffee grinder rotates parts of the Universe (Kucher, 2011).

Unlike the Lord, who gives meaning to each of his creations, the Great Elder does everything for the sake of a joke, a game. He seems to laugh at people and their actions. When Beardless helps Melker to create and maintain a boarding house, he has no moral purpose, but does so for fun. The Great Elder does not distinguish between good and bad deeds, does not prophesy to people neither reward, nor terrible judgment, (Emter, 1995).

Durrenmatt's hero can drink coffee in Antarctica and smoke cigars in Jamaica simultaneously, overcoming a huge distance in minutes. There are no specific features, a clear portrait in his image. In the run of the narrative, the appearance of the Elder changes. At first he looks like a sick old man in worse physical shape, with a sick stomach and heart, and then transforms into a meter snake, and in the next part – he becomes an old man again. The age of the Great Elder is also very difficult to determine. He has fantastic features, so his external transformations seem unnoticed by the characters of the novel (Kucher, 2011).

The Beardless God arrives at the boarding house without notification. Everyone thinks that he is one of the average residents, but no

one knows when he arrived, who he is, where he came from, when the Elder disappears, no one paid attention to it and everyone forgot about him. All the images, when they met him, then immediately forgot and remembered only by accident, because he is a secret to man, an abstract, elusive image. The Lord exists only in the mind of human, so he has an imaginary personification.

Hence, Durrenmatt ironically depicts the image of the Great Elder, moving away from the traditional interpretation of the Almighty as the embodiment of absolute goodness, higher intelligence and omnipotence. His personification separated from human, lost real features, showed the incompatibility of the ordinary man and the supernatural Lord. The writer gives the modern postmodernist personality the opportunity to express their own will, to find moral absolute, oneself in the new world that they created.

Conclusion

Therefore, the representations of ageing, developed by the aged characters through the study of natural and sociological sciences, are increasingly appearing on the pages of literary works in different interpretations. They help to solve for ordinary people the humanitarian knowledge of the late, mature period of life. The emphasis only on the physical aspect of old age separates spiritual and physical, soul and a body.

As we can conclude, literature of the 20th century, especially of its second half, shows an active increase in attention to the ageing process and people of respectable age. Representations of the mature period were different, sometimes contradictory, and polar. The main indicators of the discourse of ageing could be considered the analysis of their lives by the old age protagonists of works, which was realized through memories, reflections on the past, complexes of intergenerational conflicts and the search for meaning in life.

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