



*Asesorías y Tutorías para la Investigación Científica en la Educación Puig-Salabarría S.C.
José María Pino Suárez 400-2 esq a Lerdo de Tejada. Toluca, Estado de México. 7223898473*

RFC: AT1120618V12

Revista Dilemas Contemporáneos: Educación, Política y Valores.

<http://www.dilemascontemporaneoseducacionpoliticaervalores.com/>

Año: VII

Número: Edición Especial

Artículo no.:10

Período: Octubre, 2019.

TÍTULO: Estrategias comunicativas en los estudios de textos posmodernos rusos desde la perspectiva del análisis multinivel.

AUTORS:

1. Ph. D. Elena A. Zhindeeva.
2. Ph. D. Ekaterina A. Nikolaeva.
3. Cand. Ph.D. Olga A. Romanenkova.
4. Cand. Ph.D. Sergey N. Stepin.
5. Cand. Ph.D. Tatiana V. Utkina.
6. Cand. Ph.D. Julia I. Schankina.

RESUMEN: El artículo presenta un enfoque teórico para el análisis multinivel de formas de formar estrategias comunicativas basadas en un diálogo creativo entre el escritor y el lector en algunas obras de la literatura posmoderna rusa. Al tratar las habilidades interpretativas de los lectores contemporáneos como una variable derivada de su percepción de una obra de arte en particular, la totalidad de su conocimiento filosófico y cultural y la singularidad de su comprensión de su espacio sociocultural existencial, los autores concluyen que es necesario identificar alguna hermenéutica, índices dentro del texto analizado, cuya combinación contribuye a construir un diálogo individual entre el lector y el escritor. Los hallazgos teóricos del estudio sobre la disposición del "escritor-lector" dentro de una obra literaria proporcionan la base para un análisis más profundo de una serie de obras contemporáneas de escritores como Yu. Mamleev y D. Lipskerov.

PALABRAS CLAVES: Estrategia comunicativa, texto posmoderno, análisis multinivel de obras literarias.

TITLE: Communicative strategies in studies of Russian Postmodern Texts from the perspective of multilevel analysis.

AUTHORS:

1. Ph. D. Elena A. Zhindeeva.
2. Ph. D. Ekaterina A. Nikolaeva.
3. Cand. Ph.D. Olga A. Romanenkova.
4. Cand. Ph.D. Sergey N. Stepin.
5. Cand. Ph.D. Tatiana V. Utkina.
6. Cand. Ph.D. Julia I. Schankina.

ABSTRACT: The article presents a theoretical approach to the multilevel analysis of ways to form communicative strategies based on a creative dialogue between the writer and the reader in some works of the Russian postmodern literature. Treating the interpretational abilities of contemporary readers as a derivative variable from their perception of a particular work of art, totality of their philosophical and cultural knowledge and uniqueness of their understanding of their existential sociocultural space, the authors conclude that it is necessary to identify some hermeneutic indexes within the analysed text, the combination of which contributes to constructing an individual dialogue between the reader and the writer. The theoretical findings of the study on the "writer – reader" disposition within a literary work provide the basis for a deeper analysis of a number of contemporary works by such writers as Yu. Mamleev and D. Lipskerov.

KEY WORDS: Communicative Strategy, Postmodern Text, Multilevel Analysis of Literary Works.

INTRODUCTION.

The current stage of the intercultural communication development is characterised by the desire of scholars to understand the essence, patterns and forms of influence of such communication, and ways to further develop verbal creativity inherent to the human nature.

The growing scholarly interest in the issues of communication is related to expanding intercultural and interethnic contacts and results from the desire of the communities formed in the first third of the 21st century to develop and describe some reliable models ensuring effective interaction of all participants in the communicative act. There is more to it than just a result of the reproduction and perception of the speech aspect of behaviour.

Communication is a complex process of exchanging information and constructing meanings, involving not only the mechanisms of speech memorization, reproduction and perception, but also the tools for decoding the received information. Human communication is an absolute configuration of the abstract (semantic) reconstruction of reality reflected in a certain piece of art. Thus, not only literary works can be considered as pieces of art in this context — architectural monuments, paintings, films, etc. can be also classified in this way, but in any case, recognizing the significance of the singular, its independence and self-worth, we should admit that there are some general conditions of communicative support for the perception of a piece of art as a whole.

Today's literary process in Russia has a number of distinctive features that are of scholarly interest not only for theorists and historians of literature and for literary critics, but also for culturologists, sociologists, psychologists and historians. The observed synthetic nature of creative writing — the desire of contemporary authors both to broadcast national traditions and to use well-known international strategies to achieve artistic harmony in their works — makes it possible to identify multicultural elements, making the text recognizable and requiring not only (and not so much) ethnic identity but wider knowledge of the world cultural space.

A postmodern literary work is no exception in this respect, since it is a phenomenon encompassing not only the history of literature but also literary theoretical research, as well as author's understanding of distinctive stages, schools and genres of creative writing as a specific mental, communicative and philosophical practice of an individual writer, or author's consideration of a particular literary trend in the context of interpreting a particular piece of literary art.

Even the concept of "postmodern narrative" does not have an unambiguous interpretation or generally accepted exhaustive and exact properties, and the Russian literary critics began using the term not so long ago. If we consider the world literature and compare the traditional and the new methods of analysing a literary work, it is quite easy to identify the occurrences of transitivity, convergence and even synthetic character of its features.

In the first quarter of the 21st century, the new literary realities of coexisting multidimensional artistic constructions resulted in the formation of a specific research paradigm, which makes it possible to largely focus on the non-linear global social reality that has been formed until now. The intrasocietal environment currently provides for justifiable application of new models of analysing literary works. And we are going to focus our attention on one of them — multilevel analysis of a postmodern literary work.

DEVELOPMENT.

Literature review.

The multilevel analysis of a postmodern literary work requires a solid theoretical background, and not only in the sphere of philology. The author's position, thoroughly considered in theoretical works of such literary critics, culturologists and philosophers as R. Barthes (2001), M.M. Bakhtin (1975), L.Ya. Ginzburg (1987), M.M. Girshman (2002), D.I. Zatonkij (1996), B.O. Korman (1992), Yu.M. Lotman (<https://i-annik.livejournal.com/962.html>) and other scholars, can become, in our opinion, the starting point for understanding the concept of man and the world in discourses on the essence of any artistic work.

At the same time, the research findings on the Russian postmodern literature in the scholarly works by I.N. Ilyin (1996; 1998), M.N. Lipovetsky (1997), N.E. Likhina (https://www.gumer.info/bibliotek_Buks/Literat/lihina) T.G. Prokhorova (<http://www.torrentino.com>), I.S. Skoropanova (<http://yanko.lib.ru/books/cultur/skoropanova-russ-postmodern-lit.htm>), V.I. Tjupa (2001; 2002), and M.N. Epstein (2005) and its comparatively well-developed concept allow us to base our study not only on the projection of objective-subjective principles in the narration but also on justification of the ability of a postmodern literary work to build its own theory of the communicative-pragmatic axis "reader – writer", in which the author of the literary work, on the one hand, can present oneself as a competent carrier of knowledge about the hero and his epoch, and the reader; on the other hand, can recognise familiar information in an expanded social context or, less often, gain specific knowledge about previously unknown features of the sociocultural process.

It is noteworthy that many years ago M.M. Bakhtin, considering the relationship between literary studies and philosophy, referred to "the lack of a challenging statement of common problems" (Bakhtin, 1975). The history of philosophy consistently demonstrates that understanding of consciousness and the concept of consciousness are not identical, which can lead to the creation of interpretive subsystems when we consider manifestation of the individual in literary texts. Actually, a reincarnation of this idea is present in almost every piece of the Russian postmodern literature. Thus, it is important to form both the perception of the concept of intercultural communication and the practical communication skills, which require — along with the own point of view based on the deep and solid knowledge of the analysed process or phenomenon — tolerance, mutual respect, competence and critical perception of the surrounding reality and oneself.

Of considerable interest for our discussion are such studies of the last years as the works by M.V. Averina (2012), A.A. Aslanova (2013), F.B. Beshukova (2009), O.S. Issers (2003), I.V. Maksimova (2005), I.V. Samorukova (2002), V.L. Shunikov (2006) and other scholars, considering different aspects of communicative strategies, including those in contemporary works of the Russian literature.

Methods.

The focus of our attention and the main object of the multilevel analysis of the literary postmodern text is the system of interaction, complementarity and mutual transitivity of two fundamentally different, in many respects objectively distanced principles — the author and the reader. The intentional collision of two positions ("what he wanted to say" and "what he/I can understand"), which is typical of Russian post-modern texts, provides an opportunity for constructing an objectively non-linear system of relationships between the writer and the reader.

If a writer assumes two positions ("what I want to say" and "what a reader can understand"), then, respectively, the one to whom the text is addressed is building another paradigm: "what the author wanted to say", "what the author said", "what I can understand (accept)", "what is not acceptable to me", "what is not clear at all", etc.

As a matter of course, the author's consciousness not only reproduces the epoch as an environment for personal creativity, but also suggests the author's "tags" for identification of axiological constants, which not only have various external forms shaped in the course of life and depending on circumstances of the artistic phenomenon creation, but also have different internal structures, allowing to determine, on the one hand, the prerogatives of the depicted subjects, their volitions, pursuits, doubts and achievements, and, on the other hand, a perspective picture of the reasons for choosing a particular approach to depicting events and the main hero of the literary text created by the writer.

The system for determining axiological coordinates is also affected by the consciousness of the author of the literary work. As the author's objective is both to stay within the limits of veracity of the accomplished acts and, at the same time, to show the nuances of the sensual world and motivations for certain human acts, or the life story of a particular artistic work, it is essential for the author to depict how everything happened rather than what happened. All the manipulations of facts, harsh comments and factual errors make it possible to analyse not the work itself, but the author's manifestations, in which the author's position is a priori measured up to the knowledge and assessments of the reader. Therefore, analysis of such literary work should provide an assessment of

the author's level of understanding of what is happening and the level of reader's perception of the text. As a consequence, such multilevel modification requires specific approaches to the text interpretation and different methods of analysing a literary work as a model of the epoch and a product of the society.

Direct and hidden quotations, allusions, semantic hints and reticence are in the focus of attention when analysing postmodern works, in which recognizable signs of today's society are skilfully combined with fictional pseudo-historical events and with balanced and carefully selected facts. This ultimately leads both to differentiation between the positions of the "author" and the "reader" and to their integration, with the priority of the author's axiological message. The synthesis of elements of various functional styles in such literary work allows us to pay special attention to the speech aspect of the image of reality, as this aspect most clearly reflects the nature of the personality.

From this perspective, the subject-object portrayal of emotions and personal relations in the postmodern narrative allows modelling the main paradigmatic line "author – reader" according to the principle of the time component stratification, which can be divided into "what happened from my (author's) point of view", "what the reader knows about the writer" and "what is simulated within the story itself". Thus, temporal codification of the narrative is one of the axiological coordinates of multilevel interpretation of the text, which is required to identify its distinctive features and choose proper methods for analysing the portrayed characters. In this case, the focus is on the emotional background of the narration, because it is both the result of the writer's selection of material, the reason for the reader's choice and the cause of certain ideas about the text.

The author's coordinate system plays a special role in the postmodern narrative. The relative accuracy of life projections of individuals is the basis of the plot structure. However, a controversial point in this case is whether it is possible to identify specific values parameters resulting in the creation of an artistic representation of the writer's personality. Based on the findings of Russian scholars, we can specify some essential components of such literary work: polithematism of the depicted recognizable circumstances; an appraising statement of the facts of the writer's life; an emotional summary of the

description of the epoch and the place of a particular personality in it; individualization of time — the focus is on a spatial dominant of the hero's personal life within the timeframe of the epoch (in some rare cases, a temporal break transposition or a parallel reality allow the author, while maintaining the integrity of the nature of the main hero, to produce an intricate initiation of characters).

Secondary episodes of the postmodern narrative are often presented in the grammatical imperfect as repeatedly replayed scenes of everyday life determined by the historical and individual time of the plot, which allows scholars to compare author's emotions with the feelings of readers (as any professional philologist is also a reader). In this case, we can rather talk about the different nature of emotions of the author (conveyed through the general concept of the novel and the author's intent), characters (allowing them to be perceived as individuals) and the reader (as a result of comprehending the read text).

Results.

Taking into account that a communicative strategy is nothing else than a conscious choice of individual writing techniques and methods used to convey ideas and to build a dialogue with the reader, the entire literary text can be considered to be a common area of collision between the personalities of communicants (the writer and the reader): on the one hand, it is the result of the speech efforts of the author expressing his thoughts; on the other hand, it sets possible limits of the semantic perception by the reader.

At the same time, despite definite limits and impossibility to continue discussion on the raised issues and the historical epoch outside the fixed linguistic, semantic continuum of the text (unless the writer and the reader meet in person, carry on correspondence, etc.), potential orientation to the reader as a fellow creative thinker is an obligatory component of the communicative strategy in any postmodern text. Partly that is why it is so popular in the first third of the 21st century, staying in the focus of interest not only among professional scholars but also among amateurs.

The concept of a literary work largely depends on the author's worldview and on the goals and objectives the author pursues while creating the text. We can better understand a literary text through a thorough detailed study of the author's worldview, including his system of values, the range of issues of interest and the themes touched upon in many works, with a special attitude to them. At the same time, we must not forget that the writer has a difficult task of "implanting", sensually expanding his understanding of what is happening, as reflected in the hero's inner world, and communicating all these to the reader for the latter to be able to act as a co-author. In the novels by Yu. Mamleev (2003), this very complex task is partly solved through a system of descriptions of the characters' possible actions sanctioned by society, and the dialogue between the writer and the reader is reduced to social interaction and its linguistic reproduction.

Contrasting the invented disposition of the dead world, as a way of manifestation of another consciousness, to everything that can happen to characters in reality, Yu. Mamleev hints to the secret forces that govern our world, the unexpected invasions of which allow the characters to realize their "otherness", their chosenness and elitism, or just feel the changes around them and understand that another world exists, but it is not accessible, it is closed to human consciousness and physical penetration. Such replacement of the paradigm of the humanitarian and technological process of life with a mystic-metaphorical idea of what is happening reveals a specific structure of the universe in the world portrayed by the author.

Let us analyse the novel "The World and Laughter" from the perspective of the earlier described multilevel approach, taking into account the worldview of the author — a Russian literary scholar and philosopher.

A strong statement already in the novel's title, describing in a condensed form a perspective process of the sense-making by joint efforts of the writer and the readers, reduces the process to the positions of a description of what is happening and the laughter as an involuntary response to it.

It all starts rather routinely: a young woman named Alla loses her husband, and only his reflection in the mirror remains. However, familiar witches and psychics refuse to help her, saying that Stasik (her husband) was kidnapped by the dark "pathological" forces, and it is dangerous to communicate with them. But Alla stubbornly follows in the footsteps of Stasik. She is driven not so much by the desire to find and help out her husband, but by curiosity and desire to understand all capabilities of her "otherness". She is surrounded by a typical assemblage of eccentrics and freaks: a clairvoyant in a dirty communal flat, metaphysicians in a pub, angels at a scrapyard and members of "the sect of the unpredictable" dreaming about a total transformation of man. Not only the characters give clues to understanding the inner state of the main heroes. Introducing otherworldly absurdity (often, however, well-recognized), the writer raises the issue of the formation of "I" as a manifestation of several incarnations.

By clearly separating "I" and "not I" and opposing herself to others, Mamleev's heroine cannot really be different (other) and, therefore, remains herself, feeling the duality of the surrounding world but, at the same time, perceiving herself as an integral personality, albeit with little mysteries and secrets typical of any woman. Another "I" is hidden from her, as well as the multi-faceted nature of her "I", the search for which leads to a dead end.

The creative transformation of oneself and of the existent being is not something secondary, derived from human subjectivity — it lies at the basis of the development of man as a rational being, as an active, transforming principle, as a subject. This is the way of existence in this novel of Yu. Mamleev, and, like any other foundation, it is both the beginning and the result of individual being. The essence of man, according to the writer, is the perpetual formation and desire to improve oneself or the ability to degrade. This concept can explain why practically each portrayed character demonstrates an immanently disappearing and emerging unity of creativity and freedom. This is partly stated and justified in the novel as the process of the formation of Alla's inner conviction in her desire to know the other world as a way of conscious existence and understanding of the world.

The society in the novel does not initially oppose and cannot withstand the invasion of the "otherness", moreover, everything around Alla and her sister Ksenia is reduced to identifying the elements of chosenness, but ultimately, only confirms their complete absence. Let us consider some specific examples. A professor of the secret institute of disappeared civilizations offers a painless head transplantation to one of the characters. A misanthrope working in the morgue marries a woman's corpse, and suddenly found Stasik (more precisely, his dead body) mysteriously disappears from this very morgue.

The main theme is the desire to find the missing person, replaced by a willingness to penetrate into the forbidden world and a desire to explain chaos and lack of faith in this world (the characters respond to criticism of the modern world order with invectives).

The other world by Yu. Mamleev softly surrounds and envelops all the characters. It is recognized in the descriptions of characters. "The Potapovs, resembling raging gnomes, stood at the exit door" (Mamleev, 2003). "He was a scientist. When he was young. Then he turned into a brute. He became a man dancing on the edge of the black abyss" (Mamleev, 2003). "Stepanushka was lying under a tree. It seemed to him the tree branches went mad" (Mamleev, 2003). The characters of the analysed novel (as well as those in both previous novels by Yu. Mamleev — "Shatuny" and "The Wandering Time") are "underground" Moscovites, "metaphysical girls", enchanted old men, and visionaries of the future, partly mystical Russia: "[B]esides the faces bearing generic affinity to her, she noticed some others — the future of Russia was dormant in the depth of their eyes. In those eyes, she saw something fantastic, but akin to her, both wise and mad" (Mamleev, 2003). Such approach to the spatial organization of the text produces the desired effect, especially if we take into account that one of the objectives, which, in our opinion, Yu. Mamleev successfully achieved, was to create a basis for dialogue with the reader by introducing the latter into the essence of the narration.

Organizing an interactive dialogue with the reader at the level of affecting the reader's system of values and changing the worldview, the writer reserves the right to be heard within the frames of the communication ritualization, aspiring to shape the "own" reader as a co-author.

The study of the modern literary process in Russia is impossible without an analysis of a number of biblical scenes and myths, which are abundant in many Russian postmodern literary works. Here, as a rule, the main biblical motifs are associated with the themes of superhuman power, inexplicable spiritual torments, loneliness, pilgrimage, transience of human life in the context of eternal life, etc. Such narrative perspective requires specific tools of the plot organisation and social transmission techniques, and we cannot but mention them in our analytical work devoted to the postmodern literature.

Thus, considering the originality of the novel "Relatives" by D. Lipskerov (2002), it is necessary to pay special attention to the technique based on playing with the reader, which is often used in postmodern literary works. Its patterns and boundaries are determined by the reader's knowledge of Biblical mythology and are based on the grotesque refraction of the reality surrounding the author. Combining the familiar sociocultural elements, which are well known and frequent in everyday life, with the elements of artistically balanced surreality, the writer transmits to the reader an informative-emotional code, choosing such features and means of language that contribute to the final blurring of boundaries between the text and the myth.

There is an obvious connection between the novel "Relatives" and the Bible. First, D. Lipskerov (2002) vividly depicts the images of the Angel (impersonated by student Mikhailov) and the Demon (Arokoko), both taken from the Holy Book. These are embodied images of Good and Evil — pure, monochromatic, possible only in the dualistic world. They are depicted in the technique of postmodern reality. Student Mikhailov is an angel — the Good oblivious of the Evil, unable to refuse — but, at the same time, he is an experimental creature, a product of genetic experiments, suffering from oligophrenia. Arokoko is a demon, part of the absolute evil transferred to the space of reality, but devoid of any sense of violence. Akhmetzyanov is an archangel appearing before the reader in the image of a pathologist working at the Central Hospital of the town of Bologoye — so, the extra-terrestrial divine is combined here with the terrifyingly commonplace, mundane pragmatic.

Naturally reproducing the well-known biblical code, the author deliberately distorts the Gospel story. The traditional biblical ordinance is violated by the introduction of a plot-generating detail into the narrative — a platinum locomotive wheelset as an indicator of the hero's correspondence and the means of initiating the hero. D. Lipskerov leads the reader to understanding that in the modern world "flying purses make greater impression than flying saucers. <...> It turns out that Mr. A. did not accomplish the biblical transformation of reality, but exactly the opposite" (Lipskerov, 2002).

In our opinion, when performing multilevel analysis of a literary work, we should pay attention to the functional significance of these images: their poetic nature, on the one hand, and their philosophic meaning, on the other hand. Student Mikhailov is an embodiment of Goodness and Beauty. He transforms people with only one look of his sky-blue eyes, ennobling them and giving them confidence, hope and love. "Car attendant Rosa experiences minutes of mad happiness in the arms of a handsome blond" (Lipskerov, 2002), and nightclub dancer Vera falls in love with a medical student, and this feeling transforms her, lifting her up from the underclass. It is not a mere coincidence that the writer decorates her body with a tattoo of a butterfly, which comes alive at the end of the novel. In Christian symbolism, a butterfly is "a symbol of the soul, immortality, rebirth and resurrection" (Balod, 2005). And this free flight of the soul fills the heroine's life with meaning and returns the girl to the stage of the Bolshoi Theatre in order to convey the beauty, produce it and acquaint ordinary people with it. The author comes to a logical conclusion: any person is created by God and is driven towards the intended purpose. In his opinion, people in the modern world are so degraded, so weak, impersonal and powerless that even the coming of God to earth does not save everyone, as many of them are not even able to notice it.

In his novel D. Lipskerov introduces another storyline taken from the Bible as a concomitant frontal theme. We mean the story about the Jews who fled from Egyptian bondage in search of the promised land, and were wandering in the wilderness and eating heavenly manna on the way. The author transforms this story, introducing the image of an orphaned bear cub, a relative of the mythical Assyrian bear, which has been extinct for two thousand years but is revived on the pages of the book.

The bear pursues the human race, feeding on the bread of the Lord along with them. The climax of the love story is the birth of a child conceived by Jewess Mary from the bear. These events "were observed by a man on a shining cloud in the opened heavens, and then a bearded old man with grey hair covered his head with a veil, and ever since he has been walking faceless..." (Lipskerov, 2002). The conditional metaphorical principle here clearly prevails over the logic of the narrative. A refined allusion refers a prepared reader to a whole constellation of Russian literary masterpieces (from folk pieces to "Chevengur" by A. Platonov).

D. Lipskerov endows the bear with the capability to think, and the bear, in turn, tries to comprehend the nature of the "animate" and "inanimate". "Inanimate" for him is his mother killed by poachers, and "animate" is something "that in the woman's belly is splashing like a little fish..." (Lipskerov, 2002) — a new life. The author leaves the Jews without further attention, and we do not know whether they will find their "paradise". The biblical story mostly performs here a modelling function. Time, characters, their stories, destinies — everything is mixed and mysterious. It is difficult to understand where the storylines are linked: now they converge, now they diverge, both in time and in space. However, the beginning and end of the story are contextually related to the content of the biblical myth, which, of course, does not explain everything that happens. It only delineates the boundaries of the narrative, determining the place for the opposing, but, nevertheless, related elements. In our opinion, this is actually the main idea of the novel "Relatives".

The executioner and the victim, good and evil, light and darkness — they all have the same origin and, even if they are not parts of a single whole, they are closely related to each other. D. Lipskerov deliberately creates a legend novel, where the well-known plot lines are set forth in today's interpretation. The author brings together several plot lines into a single whole: a story of anecdotal Chukchi Jagerdyshka striving to go to America; of a polar bear dying at the hands of the Jews but leaving a "new life" behind; and of the confrontation of the demigod student Mikhailov and the unbridled evil in the person of Arokoko. Thus, the writer is trying to comprehend all life manifestations as a continuous chain of kinship. This is a single invisible, but very strong thread of

brotherhood. The author unhurriedly connects the ends and builds up a single sequence of events, bringing a variety of heroes together to prove that they are all really relatives. Surgeon Botkin, intensely reflecting upon his potential as a genius, turns out to be a descendant of a brother of famous physician Botkin.

Chukchi Jagerdyshka recognizes his relative in a prehistoric exhibit placed in a glass box of a museum in Alaska, after which he feels himself to be a link in a great historical chain. An orphaned bear cub is a relative of the mythical Assyrian bear. Even Arokoko — an embodiment of the evil — is "descended from the same pair as the fair-haired demigod" (Lipskerov, 2002), who so unfortunately visited Russia on the eve of the 21st century.

It is also not a mere coincidence that at the end of the novel Jagerdyshka sees that "the Polar Star, as if made from palladium, shines from the northern sky" (Lipskerov, 2002). It is well known that this biblical symbol used by D. Lipskerov means "the presence of a deity, supremacy, eternal and non-dying, the highest achievement and hope shining in darkness" (Lipskerov, 2002). The novel ends with an appeal of a little Eskimo to God, but the reader clearly hears here the voice of the writer himself, who is deeply worried about the future of mankind and asks the Almighty to protect the human race: "O Lord!" whispered Jagerdyshka, raising his flat face to the sky. "Let all good people have enough space on it [the Polar Star - E. Zh.]. Then he named all the good people he knew, and it turned out that all the people he knew were good..." (Lipskerov, 2002). "And do not forget about my son, my Lord!" (15, p. 41). "He did not mention only himself" (Lipskerov, 2002).

D. Lipskerov uses the biblical motifs in his works in different ways: he uses a biblical own name, an image, a separate storyline and a philosophical thought taken from the Holy Scriptures. But, in our opinion, they constantly preserve their modelling function. Such text, in which the real and the imaginary are intertwined, is characterised by a number of specific features, and the main of them is the author's desire to impose on the reader the game of recognizing reality and looking for the cultural codes that can explain the society and reconcile the existing contradictions.

A particularly important stage of the multilevel analysis of a Russian postmodern literary work involves identification and interpretation of a simulacrum as an integral part of such narrative. In formal terms, the simulacrum is simulation of the reality, and it becomes the foundation for modelling potential unity of the author's understanding and the reader's perception of the text. Actually, only a limited number of Russian postmodern prose writers have mastered this technique.

Considering that the simulacrum is a kind of apparent unity, a phantom of consciousness and reproduction of experience, we can say that D. Lipskerov endows his characters with a special state, known among psychologists as depersonalization. Descriptions of the characters feeling as if they were outside the existing reality are present in most of the novels by the author. At the same time, the narration for D. Lipskerov is not so much a representation of the author's consciousness as a field of mental interaction with the reader, a dialogue with the thoughtful partner — "his own" reader — and a monologue addressed to everyone else.

Discussion.

Based on the assumption that the text as a semiotic infrastructure for the transmission of writer's thinking process and the way to represent the perceived reality, we can state that the reader is offered a universal code with which the information is first encrypted (by the writer) and then decoded (by the reader). We believe that the sense-making tools used by the writer include the elements of writer's individual style and the ability to create a cultural scheme within a particular work and to build a dialogue with the reader.

Any literary text originates in the creative mind of the writer, and, in our opinion, the major role in this process is played by the writer's perception of the world, through the prism of which the issues of interest and details of the unique worldview are highlighted, while the achievement of the dialogue effect indicates the level of the writer's skills.

Thus, the literary text can become a tool of communication and broaden the understanding of psychology and thinking of an ethnos, its past and present. The multilevel analysis as a principle of comprehending the communicative strategy of the author can serve as an example of familiarizing

with spiritual and moral values of the Russian culture and understanding the key issues of the studied literary works and the figurative nature of the Russian language and literature as phenomena of verbal art.

CONCLUSIONS.

The literary process of the 21st century in Russia is marked by the emergence of new genres and new genre forms. For example, let us list modifications of only one genre — the novel: parable novel "Father Forest" by A. Kim, epigram novel "A Goat in Milk" by Yu. Polyakov, anti-utopia novel "Moscow 2042" by V. Vojnovich, mystery novel "Mushrooming to the Music of Bach" by A. Kim, anecdote novel "The Terrible Passenger" by A. Segen and so on.

Almost every literary work demonstrates a particular focus on the genre and category specifics, and the writers pay special attention to the correspondence between the content and the form and to the ways of presenting the author's worldview; they skilfully emphasize the essence of the chosen form at the expense of the intermedial content of the work. The analysis of such literary works is not very complicated, as it follows a definite scheme — from line-by-line understanding of the work to comprehending the entire context. To a large extent, this is not the case with postmodern literary works.

The objective-subjective principle in the postmodern literature significantly expands the narrative boundaries and is strategically resolved on several levels having some particular features: the specific structure of the boundaries, delineating the exact knowledge of the writer and understanding by the reader; reflection of speech etiquette features of the characters, typical of their epoch; synthesis of elements of various functional styles; and literary text multifunctionality (sociocultural and culurological).

Taking into account all the above, we can formulate the conditions for the formation of a communication strategy within any piece of art and the place of its existence:

1) Presence of the piece of art and its entourage (most often we are talking about the actual piece of art and its interpretational variants — for example, the painting itself and its description).

- 2) The synthetic nature of understanding and subsequent interpretations.
- 3) Various versions of the piece of art within the textual paradigm (for example, different types of narrative used by the same author, or a novel and a text of a different genre based on it).

As a conclusion, we can state that the communicative-pragmatic axis "reader – writer" is one of the manifestations of the communication strategy in the postmodern text, in which the author of the literary work, on the one hand, can present oneself as a competent carrier of knowledge about the hero and his epoch, and the reader, on the other hand, can recognise familiar information in an expanded social context or, less often, gain specific knowledge about previously unknown features of the sociocultural process (introduce this knowledge into a possible interpretation of the work).

The multilevel analysis of postmodern literary works is undeniably a prospective area of research, and its non-linear structures requires scholarly modelling. We considered only one part of such "writer – reader" modelling, which makes it possible to continue the study in the future.

BIBLIOGRAPHIC REFERENCES.

1. Aslanova, A. A. (2013). Kommunikativnye strategii avtora v postmodernistskom hudozhestvennom diskurse (na materiale proizvedenij Ajris Merdok) (Author's communicative strategies in postmodern artistic discourse: Based on a Study of Iris Murdoch's works). Cand. Sci. Thesis in Philology, Speciality 10.02.19. Rostov-on-Don: Southern Federal University, 197 p.
2. Averina, M. V. (2012). Metodologija urovneвого analiza kak adekvatnyj instrument ob#jasnenija mehanizmov funkcionirovanija otdel'nyh sfer sociuma (The methodology of multilevel analysis as an adequate tool for explaining mechanisms of certain spheres of social functions). *Gumanitarnye nauki i obrazovanie*, 3, 114–116.
3. Bakhtin, M. M. (1975). *Voprosy literatury i jestetiki* (Issues of Literature and Aesthetics). Moscow: Prosveshcheniye, 504 p.
4. Balod, A. (2005). *Massovaja kul'tura i ee vidy* (Mass culture and its types). *Novy Vzglyad*, 19, p. 2.

5. Barthes, R. (2001). *Izbrannye raboty: semiotika, pojetika* (Selected works: Semiotics, poetics). Moscow: Progress, 485 p.
6. Beshukova, F. B. (2009). *Mediadiskurs postmodernistskogo literaturnogo prostranstva* (Media discourse of postmodern literary space). Dr. Sci. Thesis in Philology, Speciality 10.01.01. Kuban State University, Krasnodar, 396 p.
7. Epstein, M. N. (2015). *Postmodernizm v russkoj literature* (Postmodernism in Russian literature). Moscow: Vysshaya shkola, 495 p.
8. Ginzburg, L. Ya. (1987). *Literatura v poiskah real'nosti* (Literature in search of reality). Moscow: Prosveshcheniye, 398 p.
9. Girshman, M. M. (2002). *Literaturnoe proizvedenie: teorija hudozhestvennoj celostnosti* (Literary works: The theory of artistic integrity). Moscow: Moscow University Press, 375 p.
10. Ilyin, I. (1996). *Poststrukturalizm. Dekonstruktivizm. Postmodernizm* (Poststructuralism. Dekonstruktivizm. Postmodernism). Moscow: Moscow University Press, 453 p.
11. Ilyin, I. (1998). *Postmodernizm ot istokov do konca stoletija: jevoljucija nauchnogo mifa* (Postmodernism from the beginnings to the century end: Evolution of the research myth). Moscow: Nauka/Flinta, 186 p.
12. Issers, O. S. (2003). *Kommunikativnye strategii i taktiki russkoj rechi* (Communicative strategies and tactics of Russian speech). Moscow: Nauka/Flinta, 208 p.
13. Korman, B. O. (1992). *Izbrannye trudy po teorii i istorii literatury* (Selected works on the theory and history of literature). Izhevsk, Udmurt State Univ. Publ., 235 p.
14. Likhina, N. E. *Aktual'nye problemy sovremennoj russkoj literatury. Postmodernizm* (Current issues of modern Russian literature: Postmodernism). Textbook. [Online]. Available at Gumer Library: https://www.gumer.info/bibliotek_Buks/Literat/lihina
15. Lipovetsky, M. N. (1997). *Russkij postmodernizm* (Russian Postmodernism). Ekaterinburg: Ural State Pedagogical Univ. Publ., 317 p.
16. Lipskerov, D. (2002). *Rodichi* (Relatives). Moscow: Eksmo, 448 p.

17. Lotman, Yu. M. Massovaja literatura kak istoriko-kul'turnaja problema (Mass literature as a historical and cultural problem). [Online]. Available at: <https://i-annik.livejournal.com/962.html>
18. Maksimova, N. V. (2005). "Chuzhaja rech" kak komunikativnaja strategija ("Third-person narration" as a communicative strategy). Moscow: Uchebnyj centr, 187 p.
19. Mamleev, Yu. (2003). Mir i hohot (The World and Laughter). Moscow: Vagrius, 256 p.
20. Prokhorova, T. G. Postmodernizm v ruskoj literature (Postmodernism in Russian literature). [Online]. Available at: <http://www.torrentino.com>
21. Samorukova, I. V. (2002). Diskurs — hudozhestvennoe vyskazyvanie — literaturnoe proizvedenie: tipologija i struktura jesteticheskoj dejatel'nosti (Discourse — artistic statement — literary work: Typology and structure of aesthetic activity). Samara: Samara Univ. Publ., 218 p.
22. Shunikov, V. L. (2006). "Ja"-povestvovanie v sovremennoj otechestvennoj proze: principy organizacii i komunikativnye strategii (Self-narrative in modern Russian prose: Principles of organization and communication strategies). Cand. Sci. Thesis in Philology, Speciality 10.01.08. Moscow, 195 p.
23. Skoropanova, I. S. Russkaja postmodernistskaja literatura (Russian postmodern literature). [Online]. Available at: <http://yanko.lib.ru/books/cultur/skoropanova-russ-postmodern-lit.htm>
24. Tjupa, V. I. (2001). Narratologija kak analitika povestvovatel'nogo diskursa ("Arhierej" A.P. Chehova) (Narratology as analysis of narrative discourse: "The Bishop" by A.P. Chekhov). Tver: Tver State University, 276 p.
25. Tjupa, V. I. (2002). Istoricheskaja real'nost' i problemy sovremennoj komparativistiki (Historical reality and issues of modern comparative studies). Teaching Guide. Moscow: RSUH Publishing House, 327 p.
26. Zaton'skij, D. I. (1996). Postmodernizm v istoricheskom inter'ere (Postmodernism in the historic interior). Voprosy literatury, 3, 182–205.

DATA OF THE AUTHORS.

1. Elena A. Zhindeeva: Dr. Sci. (Philology), Professor, Mordovian State Pedagogical Institute named after M.E. Evseyev, Saransk, Russian Federation. E-mail: jindeeva@mail.ru

2. Ekaterina A. Nikolaeva: Dr. Sci. (Cultural Studies), Professor, Moscow city Pedagogical University, Moscow, Russian Federation. E-mail: k_katrina69@mail.ru

3. Olga A. Romanenkova: Cand. Sci. (Education), Associate Professor, Mordovian State Pedagogical Institute named after M.E. Evseyev, Saransk, Russian Federation. E-mail: ol.romanenkowa@yandex.ru

4. Sergey N. Stepin: Cand. Sci. (Philology), Associate Professor, Mordovian State Pedagogical Institute named after M.E. Evseyev, Saransk, Russian Federation. E-mail: stepin.73@mail.ru

5. Tatiana V. Utkina: Cand. Sci. (Education), Associate Professor, Mordovian State Pedagogical Institute named after M.E. Evseyev, Saransk, Russian Federation. E-mail: ytkinatv@mail.ru

6. Julia I. Schankina: Cand. Sci. (Philology), Associate Professor, National Research Ogarev Mordovia State University, Saransk, Russian Federation. E-mail: julija1704@mail.ru

RECIBIDO: 11 de septiembre del 2019.

APROBADO: 25 de septiembre del 2019.