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TYPES AND FORMS OF REPRESENTATION OF THE AUTHOR'S STRATEGY IN THE POST-REALIST DISCOURSE OF V. POPOV AND E. POPOV

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Abstract:

Introduction. *The relevance of this study stems from the need to comprehend the phenomenon of the author's strategy from the point of view of its specific implementation in writing practice. The most noteworthy in this context is the work of the writers V. Popov and E. Popov. In this regard, this article is aimed at identifying some types of text game and borrowings in the artistic discourse of the selected works.*

Methods. *The leading approach to the study of this problem is the method of discursive analysis, which allows us to comprehensively consider such popular techniques as intertextual, allusion, centon, etc. The article presents and clarifies the concept of "author's strategy", which allows using it in relation to the history of modern Russian literature; the essence of the author's strategy of the writers' prose, which is an important part of the formation of Russian literary consciousness at the end of the 20th century, is revealed.*

Results. *The materials of the article are of practical value for further in-depth and comprehensive study of the processes taking place in the literary process at the current moment of its development.*

The intertext of the mythological narrative used by E. Popov has different functions: ridicule of the myth and mockery-parody of the fictitious author himself through his primitive attitude to myth and art in general, as evidenced by the two-part structure of the story: the Greek myth and the "myth" of the fictitious author. The motive of touch, in which everything turns into art, on the one hand, ridicules the art at the turn of the end of the 20th century. ("decomposition" of classical aesthetic theories), on the other hand, it does not profane art itself as such, but its one-sided, "finalizing" serious perception, as well as various mental stereotypes and cultural patterns.

Discussion. *The narrative-compositional structure of the novel is indicative of the fact that it erases the boundaries between metatext and pretext, as a result of which the multi-vector nature of the dialogic orientation and the dialogic interconnection of text fragments is realized. The structure of the text of the novel, therefore, has an obvious pathos of structurality and hierarchy, but only "in dialogue" with the early novel "The Soul of a Patriot": "The Beauty of Life" "turns inside out" its chaotic structure with its ironic pathos of structurality and "beauty", already expressed in the first phrases of the novel: "The main pathos of the essay offered to readers is that life is beautiful, because it exists, but if it does not exist, then it is no longer beautiful.*

Conclusions. *The "beautiffulness of life" is arranged as follows" [10]. The comedy of the last phrase is based on a pun: "the beauty of life" as the title of the novel and as what it really means. However, based on the author's irony, the concept and genre variety of the novel is a "carnival utopia", postulating an ambivalent and comical image of the Soviet era.*

Keywords: *author's strategy, intertextual, discourse, postmodernism, ideostyle, cultural code*

Introduction. Intertextual connections in a literary text are a branched system. Many researchers tried to classify and determine the main structural features of this system, among them P.Kh.Torop, J.Jennet, N.A.Fateeva.

The classification of N.A. Fateeva covers the variety of intertextual elements and intertextual connections in literary texts, where one can single out 1) intertextuality itself, which forms the "text in text" constructions (quotations, allusions, centonic texts); 2) architextuality, understood as a genre connection of texts, 3) hypertextuality as a mockery or parody by one text of another. [12, p.25-38]

This classification is based on the types of interaction of texts proposed by J. Jennet [2, p.130] and the principles recommended by P.Kh.Torop, which were the starting point for such categories as attribution - non-attribution of a borrowed text or part of it, the explicit or hidden nature of attribution, the method and amount of presentation of the source text in the text - recipient. [4, p.73]

A quotation - a reproduction of two or more components of the previous text - is typologized according to the degree of attribution to the original text, namely, whether the intertextual connection turns out to be an identified factor in the author's construction and reader's perception of the text or not. Following N.A. Fateeva, we note varieties of quotations with attribution - an exact reproduction of the previous text with an indication of the author and quotation marks, inaccurate reproduction of the donor text, but an indication of the source of the borrowing, a quotation with extended attribution - the expansion value is acquired by alluding to the author, for example, "one poet", "there was an eccentric among the wise men" or with the help of a pseudo-biographical basis).

Quotations without attribution are formed by adding "operators" "not" to well-known quotations or the adversarial union "but". Also "quoting" adjoins this group.

Allusion - borrowing certain elements of the pretext. Allusion differs from a quotation in that the borrowing of elements occurs selectively, and the whole statement or line of the previous text, correlated with the new text, is present in the latter only implicitly.

Centonic texts are a whole complex of allusions and quotations. Most of them are unattributed. Centon is the creation of a complex language of allegory, within which semantic connections are determined by literary associations.

Important for our study is such a type of intertextuality as intermedial citation (Ts. Oraich) or paracitation (S. Moravsky) - a citation from other semiotic systems. In this understanding, quotations are signs - substitutes for works of non-verbal arts (paintings, musical works, etc.).

In postmodern poetics, parody is a frequent manifestation of intertextuality. A parody is a work of art in which there is a correlation of three language planes. Through the first plan, its second plan is necessarily translucent - the text of the work, which is presented in a special way so that the serious becomes ridiculous, "high" - "low". Each element of the new text depicts some feature of the text, which becomes the object of parody. The intertextual game is set by the third plan of parody, which reveals the ironic and humorous skill of the author.

Materials and methods. One of the brightest representatives of the St. Petersburg "sixties" is the writer Valery Popov. Sharp grotesque, humor, fantasy are the main features of V. Popov's style. At the same time, the content of many of his works is serious and even tragic. Grotesque - as the shortest way to victory over horror - this is the main method of his writings. The reserve of optimism, humor, friendly mutual assistance helped him - and his friends and heroes to overcome the difficult eighties, turbulent nineties, and save themselves, their style of life and literary style.

The most popular works of V. Popov are the following: "Dance to death", "Ink angel", "Third wind" and others. In his works there is a grotesque, and a detailed description of the small details of life, and optimism, and lightness. V.Popov writes all his stories with pleasure. Many of

his stories are taken from the biography of people he once met, but the author always adds his own fiction to these stories.

In the works of V. Popov, there is absolutely no politics, no public and social problems, since he himself said many times in an interview that these topics did not interest him at all. In his stories, he tries to explore human psychology, to understand the meaning of life. His writing activity was highly appreciated, although not encouraged by prizes and awards. He tried all the time so that his colleagues in writing were not deprived of these prizes and awards. It is known that Valery himself was awarded the Order of Friendship and became the winner of the Sergei Dovlatov, Nikolai Gogol and Alexander Pushkin awards.

Obviously, in his stories, Popov, by exacerbating various social problems and showing the absurdist background of the characters' lives, recreates paradoxical situations in order to manifest the inconsistency of the characters' characters and express their point of view on life. For example, the story "Disappear, so with the muse" tells about the development of cinematography in Russia, about its influence on the narrator and friend Lekha, and also on the example of these friends, the general state of intellectuals during the Soviet Union is shown. They love alcohol, strive for fame and fame, but, disappointed in their own cinematic education, they do not work in their specialty. Or in Free Swimming, the tragedy of the hero of the simple worker Koli-Toli, thrown out of the factory at the beginning of perestroika and forced to engage in small business and extortion to support his life, has a causal connection with the collapse of socialism. V. Popov expresses social problems with an ironic attitude. This style can be compared with the style of Gogol. Both of them describe the world with the help of the grotesque. At the same time, they reflect the reality of society and life in an ironic tone. This is also the reason for the formation of the duality of V. Popov's works. Therefore, we can say that the style of V. Popov is a synthesis of the spirit of classical literature and postmodernist feeling.

The story "Disappear, so with the muse" is characterized by the use of a double code with irony. The author, with the help of a play on words, expresses his point of view and creates a parodic character of this story. For example, the title reveals the following character: the play on words "with the muse" comes from the concept of "with music", which is a Russian idiom. The meaning "disappear, so with the muse" contains the meaning of the opposition of the last part "with music". Therefore, the title is not only a play on words in sound, but also in meaning. From the meaning of "disappear, so with music", i.e. "knowing that the situation will end badly, you can have fun before the bad ending", the idiom shifts to another meaning "knowing that the situation will end badly, you can start to be creative." Thus, the meaning of the transformed idiom includes the rejected first meaning and the second affirmed. This replacement of the familiar with the new reflects the painful result of the hero's reflections in a difficult life situation, when he changes the habit of drinking on every occasion, which does not bring him success, to another to start writing stories seriously. In addition to the use of word play, humor and metaphor also serve to create an ironic double code.

Code-irony: A friend of the author-narrator Lech works as a conductor. At the beginning of the story, the author describes: "He was already in all his strength and beauty, in a black uniform overcoat and cap, with coats of arms and braids. Master! Conductor!" [5] The author sneers at Lehi's "career": being a conductor now is already his "strength" and "beauty". This reflects the narrator's view of his friend and hints at their common past: they both studied at the Institute of Cinematography, but their lives have little to do with cinema; Lekha has a "talent" to be friends with celebrities, or rather, sometimes he manages to drink vodka with them, and the narrator begins to write scripts, but cannot show them to influential people without Lekha's help. Therefore, the assessment of Lehi in the form of a guide as an artist playing the role of a host is an ironic reflection of the situation. Lekha must take the narrator to famous people in Moscow and introduce them (here there is also an allusion to Pushkin's *The Captain's Daughter*, where Pugachev himself turned out to be the hero's guide in a snowstorm), but as a result of a Moscow

booze, the hero lost his money and, not remembering what happened to him happened, must return home. Now the narrator is on the train where Lekha works. However, "If it weren't for a wild headache, I would probably be terribly grateful to him for not leaving me in Moscow, useless," without a ruble and without sails," but took pity, picked me up and is now taking me home True, in an almost empty carriage, they put me in the last, worst place..." [5]

"Without a ruble and without sails" turns out to be a new play on words - this is an allusion to Lermontov's poem "The Demon" - "without a rudder and without sails." By replacing the word "rudder" with "ruble", the author causes the effect of irony. A person without a ruble is exactly like without a rudder: he cannot do anything, he does not know where to go next. Another ironic example of describing the situation of the author-narrator: "After yesterday - nothing! In all pockets, including breast pockets, there are only deposits of sand, not gold or sugar, but the most ordinary. [5] This also hints to the reader that something bad has happened. Now the author has nothing, and the "golden sand" - a symbol of wealth - is a clear irony over such a helpless state. When describing his acquaintance with Lekha, the narrator uses irony to create a contrast between them. So, "We became friends with him at the screenwriting department of the Institute of Cinematography in Moscow, where both shone for five years. Have shined! I grabbed my head in despair. Lech is now at least a guide, with gigantic connections, but who am I? Renegade! Renegade from everything! I don't even remember what I shone at the institute, it seems, with some kind of dumb and sound studies, but I remember exactly what Lech shone with. You won't forget this! Friendship with celebrities. It was even more than friendship! Do not think anything bad! Drunkenness!" [5]

Both, the author and Lekha, "shone" and even "became brilliant" - this forms an ironic contrast between them and reality, i.e. in fact, their "achievements" are small. And when Lehi's "talent" is mentioned, the author also shows his ironic look: "Friendship with celebrities. It was even more than friendship!", and then adds "don't think anything bad! Drunkenness!". In this fragment, there are two pairs of Lehi's antithesis: "a guide with gigantic connections" and "friendship with celebrities... Drunkenness!", which clearly express the author's assessment and at the same time create the image of Lehi. In terms of describing Lehi, the use of words that acquire an ironic meaning in the context is characteristic. The following examples also help readers understand this character. So, "He had another talent, however, no longer directly related to his career. Women!" []. The meaning of "talent" in this sentence does not at all coincide with our typical perception of this word because of "woman", so the group "talent-woman" expressively forms the second important property of Lehi. And one more example: "Yes, Lech was a great master of creative sadism!" [5] "Master" and "sadism" also creates a sense of contradiction and increases the degree of irony over Lekha.

Metaphor code: Metaphor code also has the function of creating irony, but more often of creating a deep ideological meaning. Metaphorical codes express yet another social irony in this story. For example, in the description of Lekha with a woman and in the author's opinion about how one can get into the cinema, a metaphorical code appears: "pipe". "Into the pipe? In the wasteland in front of the institute, wide pipes had long been lying around, but they had not yet gone into action. But Lehi went. He did a light sweep - and now only their legs were sticking out of the pipe! And now the legs have disappeared!", [5] "You won't even get through the pipe into the magical world of cinema" [5]. The concept of "pipe" in these two fragments interacts with the Russian idiom "to pass fire, water and copper pipes". The meaning of this idiom is a test of difficulties and glory, after which a person becomes stronger. In the first sentence, the "pipe" forms a degradation of the real meaning, since the action of Lekha and the woman is not at all spiritual - this is also an expression of irony. Lekha promises beautiful women to introduce them into the world of cinema, which gives fame, and then, using this deceit, "light hooking" drags them into the pipe, i.e. uses them as lovers.

In the work of Yevgeny Popov, the rethinking of the experience of classical Russian literature, as well as his contemporaries, is of dominant importance. Speaking about the impact of the artistic heritage of N.V. Gogol on the prose of E. Popov, genre, narrative, poetic-stylistic, character and motive influences are obvious: anecdotism of the plot / transfer of anecdotes “from life” into literature; carnival roots of creativity; the centrality of the category of absurdity; specific character typing; fairy tale narration, etc. (“Two dried fingers from five former ones”, “Fun of Russia”,

“Good club”, “How they ate a rooster”, “Emanation”, “Drummer and his wife, a drummer”, “Tragic consequences of one ridiculous joke”, etc.)

The work of M.M. Zoshchenko becomes an equally significant intertext for E. Popov’s prose: both writers are characterized by the use of fairy tale narration in order to create an author’s mask and conscious parody: for the first, the emerging concepts of Soviet culture, for the second - the already formed myths of the official ideology. Tale at of both prose writers strives for a two-voiced construction of a point of view: it breaks up into two voices - the author and the narrator (character). Carnival poetics becomes specific for both writers: the speech behavior of the narrators, who collide the low and high aspects of the linguistic style, creating the effect of absurdization of the language and the stereotypes behind it; comic discrepancy between the means of speech and the subject of speech and, as a result, a parodic image of the character's consciousness; laughter world modeling: comic and anecdotal plot situations, the underside of plot situations (“Meeting with Kipling”, “Seeking Silver Spoons (The Story of a Rich But Unfortunate Man)”, “Portrait of Tyurmorezov FL”, “Thinking Reed”, etc.).

The intertext of V.M. Shukshchin’s stories is of particular importance for the “small” prose of E. Popov: E. Popov entered into great literature, having received a benevolent review from Shukshin, who presciently noted the specific features of Popov's narrative manner - the “accuracy” of the dialogue, “stinginess in revealing the sincere feelings of the characters”, “density of writing”. The “density of writing”, which Shukshin pointed out, is the postmodern type of irony, which has great aesthetic significance for E. Popov's prose. The stories of both writers, with all the subject-thematic and narrative-stylistic proximity, acquire different evaluative and plot specifics. If V.M. Shukshin’s “eccentricities” of the hero do not play the role of an open, demonstrative repulsion from the official Soviet discourse, then E. Popov’s eccentrics only contribute to such a “reading” of the plot (“Merry Russia”, “Unclean Spirit”, “Strangeness” and etc.)

The key story of E. Popov’s cycle “Fetisov’s Box” is “Fetisov Again (an excerpt from N. N. Fetisov’s book of stories “Myths and Tales of the Former Ancient Greece”)", firstly, with a parodic subtitle, it orients the reader to a comical reading of the work; secondly, it is redirected by the author of the “real” (fictitious publisher) to the fictitious author with the help of the same subtitle and a parodic hoax of the alleged publisher “Evg. Popov. In the preface, E. Popov, on behalf of his fictitious publisher, positions N.I. Fetisov as a “brilliant master of the artistic word”, but as already “deceased”, comically implementing the principle of “merry funeral”, ridiculing and parodying the well-known “serious” stereotypes of culture (read the deceased, to recognize his talent after death). In the preface, the “real” author parodically uses clichés of Soviet speech (literary criticism, public speaking), hiding the notions of the Soviet era about “artistic creativity”, which is deliberately combined with elements of “laughter” (merging praise and abuse) and colloquial familiarity. “Myths of Ancient Greece” by E. Popov is a modernized parody-retelling and consists of two parallel plots - a Greek myth and a “myth” of a fictitious author: parodic-mythological and pseudo-autobiographical, as indicated by the fictitious publisher “Evg. Popov.

The fictitious narrator N.N. Fetisov “retells” the Greek myth about Dionysus and King Midas, translating it into the semantic plan of Soviet ideologies and “carnival misalliances” [1, p.287-297]. Thus, the images of demigods and the god Dionysus are familiarized, since they are

viewed by the narrator, firstly, through the prism of Soviet ideological clichés, and secondly, from the standpoint of the narrator's modernized and deliberately "lowering" ideas.

The most important structural component of E. Popov's novel "The Soul of a Patriot, or Various Messages to Ferfichkin" and part of Popov's author's strategy becomes the supposedly author's preface. Firstly, it mystifies the reader, secondly, it parodies the method of the author's mystification, and thirdly, it is a metatext commentary on the pretext of the novel. The author of the preface allegedly acts as a publisher of "one-sided correspondence". The preface to the novel is presented to the reader as a hidden inconsistent hoax, which is a signal of an abstract author and parodic exposes the so-called publisher ("Evgeny Anatolyevich"). His figure should not be identified with the "real" author, since Popov the publisher is Ferfichkin's addressee and the author's mask. In this case, it is important to emphasize that the communicative function of prefaces in the work of E. Popov has a special aesthetic meaning: a double code, suggesting both a literal meaning and a playful one, misleading a naive or inattentive recipient about the direct meaning and hidden subtext.

The instance of the abstract author in the novel is non-subjective and is represented by the whole work. The position of the author in the novel is the position of the second voice, hidden in the subtexts of the speech of the author-character depicted by him: thus, when describing photographs, the autohero refers to Ferfichkin, identifying him with the image of a generalized reader. The image of the author-character is also characterized by an orientation towards the speech strategy of the buffoon type, which is marked stylistically. In cases where the narrator turns to his addressee Ferfichkin, deliberate exclamations, questions, feigned intonations, language play, hidden or explicit quotations appear. In this regard, the addressee performs only a formal function: in terms of plot, he is not connected with the author-character, he is abstract, the author needs it only to create a game mode of narration.

The narration in the novel is organized with the help of stylization of the stream of consciousness, as evidenced by: fragmentation, "discontinuity" of the narration; method of associative, unordered writing; subjectivism; automatization; various elements of the narrator's dialogue with himself; "ironic lyricism". The novel as a whole is built as a story about a story. At the same time, the object of the image is not the narrated, but the narrating "I" even in the second part of the novel (the narration of Brezhnev's funeral). The narrating "I" becomes both the narrated "I", and the fictitious creative "I", and the fictitious creative process, with the author-character "critically" commenting on his narrative. Such a metanarrative functions as an ironic distancing and as a way of recoding the text and its author's position.

Thus, the specificity of the author's strategy of the novel "The Soul of a Patriot..." is based on the following metanarrative techniques. First of all, the specular nature of the narration, which is manifested in the introduction of the image of a parodic author's mask ("Evgeny Anatolyevich Popov"); secondly, the activation of a specific reader through a fictitious reader (Ferfichkin); thirdly, the activation of the creative "I" and the creative process as deliberately fictitious facets related to the narrating "I". And finally, a specific feature of the author's strategy of the novel is the transfer of the center of gravity from the narrated "I" and the narrated world to the "I" narrating and the world of the narrator.

The specificity of the author's narrative strategy of the collection "Waiting for unfaithful love" considers the variants of the images of the abstract author, hero-narrators and secondary narrators within the framework of the author's strategy of the writer. The collection "Waiting for unfaithful love" consists of thirty-three short stories organized by means of a fairy tale narrative with varying degrees of characterization of the narrator's image. The communicative field of the narrative text of the short stories in the collection is constructed by autoreflective methods of narration, the most important of which are: "activation of the reader" [3, p.317] and metanarrative of the narrator. These interdependent devices are significantly different from the narrative components of a non-reflective type (inappropriately direct speech, direct internal

monologue, character dialogues, description lines, narrator's characteristic lines, etc.), which are not a text that tells about the text.

The metanarrative of the narrator becomes a mode of narration, in which communication, the image of the reader, the image of the text, the image of the author-creator: the narrator, the double of the author is especially emphasized. All these aspects intersect, but are not synonymous. This is due to the distinction between the fictitious narrator, the abstract and the concrete author. The narrating "I" becomes a fictitious creative "I", the storytelling event turns into a fictitious creative process. In the collection, the method of communication between the author and the reader is the reception of the author's narration within the framework of a fairy tale form ("The Goldfinch", "I'm waiting for love that is not treacherous", "The Hunchback Nikishka", "How they ate the rooster", etc.). The intentionally focused on the perception of the reader self-portrait and the identification of the narrator with a specific author and elements of his biography have a game purpose.

The collection of short stories "Waiting for Unfaithful Love" is a demonstration of the involvement of E. Popov's prose not only in the classical narrative tradition of the 19th century, but also in Russian and foreign meta-narrative experiments of modernism. On the whole, E. Popov's experiments in the field of dialogization of narration - metatextuality, metanarrative, metacommunicative signals, the game of conditional fictitious authors and narrators - as methods of dialogue with the reader - are designed to enhance the carnival atmosphere of his short stories, to extend the ideological and thematic aspect of stories to formal, purely functional aspects of textual reality. For E. Popov, the "uncovering of the method" in the field of narration becomes the main means of reflection on the conditional, playful nature of verbal art.

The collection "The Beauty of Life" compositionally consists of a cycle of short stories framed in the form of the author's preface and epilogue, as well as a specific dialogue-chapter between the Author and the Muse. In the preface, the author focuses on the external composition of the work, creating an image of structuralism, again depicting the compositional device of the novel. The Beautiful Life is structured as follows: each chapter includes into yourself:

- Text, the approximate date of writing of which coincides with the numbering of the chapter.

- Newspaper citation for this year.

- Text conventionally dated to the first half of the 1980s".

As the author himself points out, the structure of the novel is a cyclic repetition of the ternary form of each chapter, and each such cycle until 1980 is divided in time.

The work of E. Popov is extremely dialogic and metatextual: its single whole is built on separate texts in terms of time, semantics, discursiveness, united in their heteroglossia by the carnival-utopian title "The Beauty of Life" and the system of codes of the author's external "presence" (preface, epilogue, comic dialogue between the Author and the Muse).

The last components of the composition are a means of creating the narrative frame of the work and the transition to an external point of view.

relative to the outer boundaries of the work. The texts of the author and the texts of newspaper citations are discursive poles illustrating the official pathos of the beginning of Soviet culture and the life of ordinary people, far from the heights of Soviet political discourse.

The title of the novel ("pseudo-essays", as defined by E. Popov) is oriented towards its perception against the backdrop of the perestroika crisis of the Soviet socialist ideology as a sarcastic antithesis, presented under the guise of authorial irony. At the same time, the plots of most of the short stories included in it illustrate the absurdity of Soviet ideology and culture.

At the same time, to create an image of the Soviet era, the author resorts to the technique of montage, linking the narration of each chapter with a newspaper citation (like a chronicle of the Soviet era), the date of writing of which coincides with the numbering of the chapter, which is in interposition in relation to the texts of the short stories.

In general, the narrative in *The Beauty of Life* is built along the following lines. models of fictitious participants in a communicative act:

1) a fictitious image of the author-character as an author-narrator and "reader" (of newspapers and "of his own composition"), which is recorded in the preface, epilogue, dialogue between the Author and the Muse, newspaper citations (E. Popov's own texts and texts about the scandal with "Metropolis"), as well as in the narrative structure of the short stories;

2) speech images of narrators and storytelling characters (secondary narrators), who act as the main formal-stylistic substitutes for the author's image;

3) the image and point of view of the fictitious reader, expressed in the nature of the speech of the narrators, reaching an external point of view, as well as directly in the image of the Muse (as a reorientation of receptive-communicative accents in the context of late perestroika: the loss of relevance of the underground writer's position).

The specificity of the narrative function of the author-character lies in the fact that he is simultaneously depicted (in the dialogue between the Author and the Muse) as an addresser and addressee, that is, as an author-creator of his own text and his own reader. In this case, he enters into a dialogue with himself, in which the act of narration and the act of reading merge.

The novel implements the principle of narrative framing, which allows the writer not only to distance himself from the text by switching to an external, framing point of view of the reader, but also to create a multi-level and multi-vector dialogue of texts.

Firstly, the framing of the whole novel by means of a preface and an epilogue, which are metatexts regarding the pretext of short stories and the pretext of newspaper citations and indicate the transition from an internal to an external point of view regarding the whole work (they comment on the ideological-thematic and genre-compositional features of the collection novel).

Secondly, newspaper quotations from the last 1985 chapter (the beginning of perestroika events), which enter into a dialogue with the previous newspaper pretext (chronicles of the Soviet "beautiful life"), and finally, the metatext of newspaper quotations, which is in interposition with respect to the structure of chapters and enters into a dialogue with novel pretext.

The structure of the novel is extremely dialogized, which is expressed by the double functionality of text fragments that become metatext or pretext, depending on which text is commented on, questioning or becoming its investigative-temporal reflection (change of ideological and spatio-temporal points of view).

Structurally interesting is also E. Popov's novel "The True History of the "Green Musicians"". It consists of two parts that are not quantitatively proportional to each other - the story "Green Musicians" (about 50 pages) and the author's commentary to it (about 300 pages), moreover, from several types of commentary (psychological, historical-cultural, historical-literary and etc.), the central place is occupied by autobiographical and "creative", organizing the metapoetic (creative) mode of narration.

The most important method of narration here again is the author's preface, which has stable narrative features: a metatextual frame of the main narrative, which brings the author to an external point of view - the point of view of the reader; a provocation of the reader with an orientation to a certain way of reading, veiled by the author's everyday conjectures.

There are also stable features of the narrator, characteristic of other works by E. Popov: auto-thematic, parodic obsession with his person, comic posturing in front of the reader, auto-parody. "Green Musicians" is written on behalf of a fictitious narrator, who does not have a pseudonym in the very pretext, but in the preface and commentary the author attributes it to himself (the text was written in 1974).

Results. Compared to previous novels, the use of a fictitious narrator here is not deliberate, on the contrary, it is him, Evg. Popov, authorship, which creates a dissonance

between the explicitly depicted narrator and the “real” author depicted in the metatext. As part of the author's strategy of "Green Musicians", a multi-layered author's image is presented, on the one hand, hidden behind a fairy tale mask, on the other hand, positioning and portraying himself as an author-creator and author of the real within the metatext (commentary).

The designation of narrative instances in E. Popov's pretext does not fit into a certain type: it is either an impersonal or an explicated form of self-narration, which arbitrarily varies, making the narrator's appearance fragmentary, and the author's position indefinite. Therefore, for Evg. Popov is characterized by the desire to make the narrative polyphonic (focused on the point of view of the characters) and ambivalent in relation to the position of the author and the narrator.

Discussions. The author's strategy of E. Popov's prose from the stories of the 1970s. to novels in the 1990s. undergoes an obvious evolution and becomes noticeably more complicated: the dialogization of the narrative is intensified, the methods of dialogue with the reader are clearly expressed (metanarrative, metacommunicative signals, playing fictitious authors and narrators, self-portrait, identification of the writer with the author-creator), designed to enhance the carnival atmosphere of his prose, to spread the ideological and the thematic aspect of the narration on the purely functional aspects of textual reality. For E. Popov, the “uncovering of the method” in the field of narration becomes the main means of reflection on the conditional, playful nature of verbal art. At the same time, throughout his entire creative career, Popov, unlike other postmodernist prose writers, does not just play with the reader for the sake of the game. Turning to the classical heritage both in stories and novels, self-parodying himself as a character, a narrator, he constantly emphasizes the importance of classical art, the importance of dialogue as the highest value lost by modern literature.

Conclusion. Thus, at the end of the 20th century, Russian literature is represented not so much in a variety of creative individuals and styles, but in deliberately constructed authorial strategies. In the era of postmodernism and post-realism, due to the change in the function of the author, the text itself is increasingly seen as part of the author's strategy, and the artistic behavior (image) of the writer becomes not just an accentuated, but a defining component of it.

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