COMMUNICATIVE ASPECTS OF INTERPRETATION OF ARTISTIC TEXT

Abstract: The peculiarities of the author’s narrative prose of Sasha Sokolov on the novel “School for the fools” are analyzed in this article. The necessity of differentiation of the author and the narrator & neutral style for a more accurate interpretation of the literary text is proved.

Keywords: author, motive, plot, hero, narration, image, chronotop.

Global changes occurring in the world today show that education is determined by many countries as a priority direction of social and economic development, the means of maintaining competitiveness and leading position in the global markets. Conditions for the existence of mankind in the XXI century urgently demand the transition to a strategy of development of society on the basis of dynamically updating knowledge and high-performance technologies, including rapidly developed communication strategies in philosophy, culture and other humanities. In view of the foregoing, we note that today there is paid special attention to the formation of communicative culture of the future specialist-philologist, teacher of language and literature. It is known that anthropometric model of language description, which has become one of the major achievements
of the whole philological science of the twentieth century, is intended to increase attention to all manifestations of the activity of the text’s author, which owns the role of organizing and synthesizing the beginning of all types described reality.

As part of this work is very important to be submitted as the leading global semiotic thoughts, ideas about the text as "meaning-device" that belong to Y.M. Lotman, and the types of intertextual communication, "artistic behavior" of recipient who perceives the text [1, 84].

The object of our attention is the activity of the implicit author, increasingly manifested in the works of contemporary world literature providing the opportunity for different reading the main story situations. It does not matter which one offers the reader versions or variants takes place in reality ("extra-textual" reality"). Implicit author is interested not so much what is happening, but how it happens, and what the consequences for the further development of the plot conflicts has an occasion.

In this article the object of attention is the novel of contemporary Russian emigre writer Sasha Sokolov "A School for Fools". He is the only Russian writer of the second half of the twentieth century who was highly appreciated by Vladimir Nabokov. The famous Russian-American writer called this work "charming, tragic and touching book." It was the first novel of S.Sokolov published in the USA (1975) after his departure abroad. Prominent American professor of Slavic Studies Carl Proffer translated the novel into English and helped to publish in the publishing house "Ardis", United States. S.Sokolov’s prose is the novels "Between Dog and Wolf" (1979) and "Palisander" (1985) became known for publication in the foreign publishing house and Russian readers could read them only during the adjustment period.

"School for Fools" is characterized by very complex narrative structure: in the novel sound different voices of the narrator - "student" and his counterpart, of his (their) mother, of the teacher Paul Norvegov, also called Saul, of implicitly "impersonal" author, as well as many random characters (neighbor in the queue, train dispatchers etc.). In a short time to accommodate as much as possible
situations, the author gives to the narrator power that allows him to subdue a period of time: the last moves freely from the future to the past and back again. The narrator characterizes the usual notion of time: "We have with it, with time, some confusion, confusion - all is not as good as it could be. Our calendars are too arbitrary, and numbers, which have written there, don’t mean anything like counterfeit money ... Also I would like to say that each person has their own special, unlike to other’s the calendar of life..."[2, 37-38].

The narrator seeks absolute freedom, freely treating the time, denying it the opportunity to influence the events of his own life according to the will of the author: "... recently (this minute, soon), I floated (float, I'll float) down the big river on a boat. Until that, (then) many times I've been (will be) there and I’m familiar with the surroundings. It was (it is, it will be) a very good weather ...")[2, 39].

Habitual perception of time as a reality is insufficient for implicit author. It is known that time flows not only at the time of the events, but when all has already happened. Past in the S.Sokolov’s novel constantly continues and continue to occur after an event has already occurred. Not by chance in the title of the novel featured a musical term "school" – in such way called collections of Studies for young musicians ("for fools"). From the "music" of different character’s "life calendars" composed some action, in which music, layering of word is more important remember the Mandelstam: "We were the music in the ice ..."). In addition, in the Russian culture image of Ivan the Fool is not clear: as it known, he became smarter than everyone else ...

Mental disorder of narrator, a boy with a forked consciousness, who is a student of the school for mentally retarded children, is motivated by the narrative technique of the novel. The hero is a teenage boy who believes that he has a twin, sometimes does not distinguish illusion, own dream from reality. As critic A.Zorin noted: “Sokolov’s poetics is characterized by the simultaneous existence of several strands not only the central narrator, but factually all of the other characters [3, 252]. Their voices on equal conditions included in the narrative, thereby contributing to the creation of a special polyphony.
The narrator differentiated from the surrounding amazing spirituality, warmth and kindness. "School for Fools" is pervaded by the poetry of childhood - the time of special closeness to the nature and the greatest fullness of life, which is very close motivated to Vladimir Nabokov's many Russian novels, particularly in memoirs and autobiographical novel "The other shore". But instead of poeticized by Nabokov the noble mansion figured the Cottage for sale, where the hero lives "in her father's house," prosecutor’s assistant (in Nabokov’s novel - lawyer), not very attractive person, unlike from Nabokov’s idealized character.

The pupil of the school as well as Nabokov's hero loves butterflies and cycling ("because the bike - it is always good in any weather, at any age"), but unlike him is not able to distinguish the incidents in terms of their significance in view of the split personality and some "selective memory". He seemed to live in the paintings which scrolls on the screen of consciousness. He is fall love with his teacher of botany Veta Arkadievna, the subject of hopeless boyish passion. His beloved tutor, Paul (also known as Saul) Petrovich Norvegov, also fall in love with pupil Rosa Vetrova, who studies at the same special school. In the mind of the hero Veta Arkadievna Akatova easily converted into a "branch of acacia", then in the railway line on which trains go from the city to the country. Roza Vetrov same miraculously transformed into the geography teacher Norvegov’s professional symbol, the favorite student, and exposcer of lies and falsehood.

Belonging to a childhood and a willingness to suffering, lust for life and resignation, beauty and corruption are merged into a single context: "... northern branch, the branch of acacia or, say, lilac blooms white flowers that smell of creosote, vestibule dust, cigarette smoke, looms along the right of way, evening tiptood back into the garden ... branch is fall asleep, but the trains which symmetrically placed on it, running in the dark, calling on the name of every flower ... "[2,18].

Text can be built up as continuous inner monologue addressed to the "other" himself. In this monologue erased any time and cause-effect relationships, and "events", which is narrated, are perceived as a multidimensional event: "... sleep,
sleep smelling creosote branch wake up in the morning and the color fades after the rash petals eyes semaphores and dancing in beat your own wooden heart, laugh at the stations, be sold a passing departing and cry and cry naking in the mirror compartment as your name, I known as a branch of acacia branch railway line, I ... take me here I still take it fades quite inexpensive at the station, I'm no more ruble I sold tickets and want to ride as free auditor will not ... "[2,19].

In the structure of the story is still possible to identify a number of sites - the love of the hero to the teacher and the associated with internal experiences and episodes (imaginary courtship to her); split hero after he tore a river lily "nymphaea Alba" (nymphaea now becomes the name of his "other himself" and acts as an opponent in relation to the Veta Arkadievna); history of dismissal "by magic" and teacher Norvegov’s a very strange death, talked about it to his disciples, who came to visit him in the country.

At the same time he appears as a postman Mikheev (he is also Medvedev) Sender Wind, immortal prophet Saul, who is also Paul of "Acts of the Apostles." One of the three epigraphs, premised the novel, is an extract from this source and the style reminiscent of "weaving of words": "Then Saul, who is also called Paul, filled with the Holy Spirit, looked intently at him, said ...". The second epigraph to the novel is a group of verbs exceptions, "rhythmically organized for easy memorization", "Chasing, hold, run, hurt, hear, see and twirl, and breathe, and hate, and depend on, and endure." It is connected with a hard life of pupil of a special school, the "excluded" from the usual society. As for the third epigraph: "The same name! The same look! ", this phrase, as indicated in the epigraph, taken from a short story by Edgar Allan Poe “William Wilson” in which the hero pursued his double. When the hero finally managed to kill the twin, it turned out that he killed himself. It is interesting that in the Vladimir Nabokov story "Horror" shows a similar situation that requires special study in connection with the problem of reflection in the writer.

As an element of intertextuality in the novel there is unnamed by author another Edgar Allan Poe story "The truth about what happened to Mr.
Waldemar", where hero "shows" own death in the first person as a teacher Norvegov at S. Sokolov. Last sitting on the school windowsill, angrily tells pupils that he apparently died.

Lotman wrote that it was the peculiarity of the sender is most valuable as a text message. Thus, the speech stream of consciousness beginning writer often has the character of the mythological perception of the world to limit the generality of the surroundings: "How was it called? The river was called", And how was called the station? - I can not see from a distance. The station is called", "Came those who came" and others. Next to the images of violence and cruelty, which contribute to the creation of motives humiliation of children, the stupidity of the authorities of the school for the mentally retarded inmates ("Fools"), in parallel, without interfering with them, with the help of free verse language is formed, implicit author's internally ordered, free imagination. The narrative is determined by the dynamics of rhythm, clutch phonetic and grammatical associations. For example, the word "tickets" comes through the river Leta, also arises about Land of the Lonely Nightjar, gentle bird Nightingale, etc. Disappeared as a result of some kind of metamorphosis "student" like a ghost, does not leave any traces even in the sand of the river Leta (!), which can be crossed in that and in other directions. Interestingly, in an interview with American journalist John Glad [4] Sasha Sokolov spoke about his concept "disinterest narrative element," citing the fact that life itself plotless and literature - "is not about that".

Before the final of the "School for Fools" takes place the conversation between the author and the narrator, several times accentuates the communicative nature of the text: "Apparently, our story is nearing its end, and the time to decide what the titles we will put on the cover" [5, 256]. The book's title is given by the narrator, by analogy with the "School for the piano," "School for the barracuda," moreover, "Nymphaea said that you can only write about it, because only about it and should be written ..." (author's irony concerning the writer's rapture is obvious). However, the ubiquitous enemy of lie in all its forms, Saul Petrovich had already sold a skeleton as testament, "in installments", to the pro shop, where "real
(highlighted by the author of the article) skeletons are much more expensive than artificial" [2, 257].

This action evokes the narrator excited flood of memories about "knowledge-hungry, bold truth-seekers, Saul’s and his principles and statements heirs". Despite internal disagreements, "pupil" and his "alter ego" Nymphaeum and author, whistling "silly songs" together go to the "street with thousands of feet" and "magically" transformed into passersby. So once again built up "extra-textual art-life text", which, according to Lotman, mutually exclusive options are implemented at the same time both in terms of the speaker, and from the point of view of the hero.

Discussed material teaches the importance of deep study in any artistic discourse or text saying of its communicative orientation, and, in particular, the organization of the narrative. In addition, the analysis made it possible to identify the four most common in the modern world literature strategy: appeal to the reader (listener) and established dialog, a straight, simple lines of statements, tendency to clarifying the previously said and tendency to emotion. These strategies are implemented in the text by selecting the appropriate language resources.

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