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POSTMODERN TRANSFORMATIONS OF WILLIAM GOLDING'S "LORD OF THE FLIES"

Abstract. The article deals with finding out features of postmodern transformations of the literary text. As a synthesis of many genre varieties and philosophical and aesthetic concepts, the postmodern novel has changed the canonical parameters of the epic: the detached events interpretation grows in it, the displacement of time-space planes is observed, a conditional world's model is built, the focus of attention is shifted to understanding the narrator's inner world as if he merged with the characters, and the plot is deformed. The author actively demonstrates his fiction secondaryness, and there is a tendency to hide the author and the author's modality (in literary studies, this phenomenon is called "author's death" or "author's mask") in the work's aesthetics. The leading principle of the author's style is the conscious creation of game relationships in the three-dimensional space "author–text–reader", where the game becomes cultural dominant. In the novel "Lord of the Flies" W. Golding follows all game rules, takes into consideration all the subtleties and peculiarities of the conditional model of the world, and creates a fantastic picture of events that could never happen in reality. The situation in which the English boys find themselves is a kind of absurdity, behind which there is the author's challenge to all humanity. Among the postmodern means, it is appropriate to name numerous symbols, landscape sketches, portrait characteristics, allusions, reminiscences, etc. The author's use of symbols helps to create a field for a novel's multifaceted interpretation by the reader, to reveal the characters' images, reflecting their world and emotional state.

Keywords: allusion, analysis, "deconstruction", hyper receptivity, interpretation, intertextuality, postmodernism, poststructuralism, reminiscence, "rhizome", text, transformation, self-birth of the text, "simulacrum", scriptor, "author's death", correlation.

Анотація. Статтю присвячено з'ясуванню особливостей постмодерністських трансформацій художнього тексту. Як синтез багатьох жанрових різновидів та філософсько-естетичних концепцій, постмодерністський роман дещо змінив канонічні параметри епосу: у ньому зростає відсторонене тлумачення подій, спостерігається зміщення часо-просторових площин, вибудовано умовну модель світу, центр уваги перенесено на розкриття внутрішнього світу оповідача, ніби злитого з персонажами, деформовано сюжет. Автор активно демонструє свою

художню вторинність, а в художній естетиці твору з'являється тенденція до приховування автора та авторської модальності (у літературознавстві це явище отримало назву «смерть автора» або «авторська маска»). Провідним принципом стилетворення митця стає свідоме створення ігрових стосунків у тривимірному просторі «автор–текст–читач», де гра постає культурною домінантою. У романі «Володар мух» В. Голдінг дотримується всіх правил гри, враховує всі тонкощі і особливості умовної моделі світу, створює такий фантастичний малюнок подій, які насправді ніколи не могли б статися. Ситуація, в яку потрапляють англійські хлопчики – свого роду абсурд, за яким стоїть авторський виклик усьому людству. Серед постмодерністських засобів доречно назвати численні символи, пейзажні замальовки, портретні характеристики, алюзії, ремінісценції тощо. Використання автором символів у художньому творі допомагає створити поле для багатогранної інтерпретації твору читачем, розкрити образи героїв, відображаючи їх світ та емоційний стан.

Ключові слова: алюзія, аналіз, «деконструкція», гіперрецептивність, інтерпретація, інтертекстуальність, постмодернізм, постструктуралізм, ремінісценція, «ризома», текст, трансформація, самонародження тексту, «симулякр», скриптор, «смерть автора», співвіднесеність.

Problem formulation. The middle of the 20th century is defined by a number of new political, social, philosophical, and literary phenomena, where one of the leading places still belongs to postmodernism. Modern modernization processes affected its characteristic features, outlining the next stage of literary and cultural development. Rejecting any unification forms, this rather complex and multi-meaning aesthetic phenomenon professes diversity at the plot, compositional, and image levels. Postmodernism can resort to any synthesis form, and the choice of means of aesthetic influence on the reader is practically unlimited.

The degree of problem research. The problem of the literary specificity of a postmodern work was investigated by O. Babelyuk, O. Danylchuk, V. Pakharenko, U. Tykha, and M. Shemuda. The indicated studies testify to the revolutionary changes in fiction of the second half of 20th – the beginning of 21st century, which are due to the emergence of new approaches to its interpretation: first of all, recognition of the rhizomatic essence of modern culture (J. Deleuze, F. Guattari) [1], understanding of the "world as a text" and deconstruction theory (J. Derrida) [2]. Ph. Sollers' ideas regarding fiction text as global unitary writing are interesting in this context. The formal author's absence in such works and the emergence of the concept of subject decentration (R. Barthes) [3], (M. Foucault) [4], became the subject of postmodern studies. As proclaimed by R. Barthes, the thesis "The Author's death" in a postmodern work contributed to the emergence of several new terminological concepts that significantly expanded the scope of understanding the author's intention and the authorship institution. However, the analysis of the scientific literature shows that the transformational processes in the postmodern work (its philosophical background, aesthetic principles, features of the author's image, means of its reflection, etc.) were not the subject of systematic

consideration, which determines **the relevance** of this study.

The purpose of the article is to find out the postmodern transformations in W. Golding's "Lord of the Flies".

The object of research is the fiction and aesthetic structure of the work and its **subject** is the transformation processes in it. The research **material** is W. Golding's "Lord of the Flies".

The research **methodology** is based on a functional approach to the analyzed material. Elements of the descriptive-stylistic method are also used, which characterizes the features of the image-aesthetic system of the work, the mechanisms of using relevant techniques, their meaning and their role in the whole structure of the text. The study uses a figurative way of analyzing literary text, with the help of which the specificity of the author's presence in it is determined.

Main material. Touching upon the theoretical aspects of the problem, we have to note, that postmodernism describes the modern stage of the development of Western European culture, which origin falls on the end of the 60s of the 20th century (first this name was spread in architecture "to denote stylistic trends directed against faceless standardization and program technicism, and soon – in art and literature") [3]. It is a reaction to the de-individualization which is characteristic of a mass, consumer-oriented society. It is worth turning to the book "Postmodern Condition. A Report on Knowledge" (1979) by Jean-François Lyotard, who hypothesized about the changing status of knowledge in the context of post-industrial society and post-modern culture [5, p. 17].

It is to such a synthesis, to the creation of such a conditional world model, that W. Golding refers to in his novel "Lord of the Flies" (1954). It should be noted, that the appeal to "the island" plot is not new in world literature. Even several groups of works can be identified by genre specificity: adventure (Homer's "Odyssey" (VIII century BC), J. Verne's "Mysterious Island" (1875), R. Stevenson's "Treasure Island" (1883), utopian (T. More's "Utopia" (1516), W. Shakespeare's "The Tempest" (1611), T. Campanella's "The City of the Sun" (1623), F. Bacon's "New Atlantis" (1623), A. Huxley's "Island" (1962), dystopian (H. Wells' "The Island of Dr. Moreau" (1896), A. France's "Penguin Island" (1908), socio-political (J. Swift's "Gulliver's Travels" (1726), B. Shaw's "John Bull's Other Island" (1904), J. Galsworthy's "The Island Pharisees" (1904), social-psychological (R. Kipling's "From Sea to Sea" (1889), J. Conrad's "An Outcast of the Islands" (1895), and R. Rilke's "The Island" (1906-1907). W. Golding's novel is more reminiscent of a dystopia, demonstrating openness to other genre systems.

First of all, the main attention should be paid to chronotype features, that is, the time-space markers of the work. It only seems to the reader that he is witnessing the dramatic life situation where the children find themselves. However, the chronological framework of the period referred to in the work is not specific (neither date nor year). Just two time periods are mentioned: before the plane crash (i.e. events related to the civilized world) and after it (life in uncivilized conditions). The geographic coordinates of the plane crash are not completely determined either: on which continent, in which country exactly did the story take place. The novel depicts some general features of the tropical climate (*"jungles", "heat"*), and the focus is on the exotic conditions of the main

characters: "*He was clambering heavily among the creepers and broken trunks when a bird, a vision of red and yellow, flashed upwards with a witch-like cry; and this cry was echoed by another*" [6, p. 6]. The image of *a deserted island*, as one of the key ones, is something unknown and secret. It acquires a broad philosophical generalization, becoming a field of characters' struggle both with other beings and external circumstances, and above all, with collision arena of different beginnings in the person himself.

It is the human environment that largely determines the irreal background of the work. Surprisingly, there is not a single adult in it. This image, which is extremely important for understanding the ideological content, seems to be eliminated and recedes into the background. Only periodically does the reader notice its presence: sometimes in the depiction of the remains of a dead parachutist, sometimes in the discovery of a downed plane, and sometimes in the mention of the rules of the civilized world. However, the world of adults is a full-fledged member of the novel's fiction space as a significant part of the boys' consciousness: they often think about their previous life, for some time they still live according to its rules, and it is from adults they expect salvation. Civilized life as a moral ideal a person should strive for is associated with them. There are almost no adults in the novel, except for a naval officer who appears only on the last page of the novel to rescue the children from the island.

Under such difficult circumstances, it is children, exclusively boys of different ages, who are forced to decide their fate. Such a conventional model of children's society, where "*No grownups!*" [6, p. 7] seems to be quite convenient for unfolding the novel's plot. At first glance, the reader's attention is focused on the child's behavior in extreme conditions outside civilization. The uniqueness of the chosen characters lies in the features of their character, which opens up wide opportunities for reality interpretation. To delve into the hidden circumstances of the characters' inner life allows both a short factual biography of the characters, and also a unique spiritual narrative, not burdened by ideological, social or public significance.

Touching on the novel's characters, we have to note, that each of them expresses a certain position (a side of the human soul) in the struggle of two worlds: on the one hand, the world of common sense, adulthood, civilization, and on the other – the world of savagery, irresponsibility, a joyful feeling of uncontrolled freedom. They (Ralph, Simon, Piggy, and Jack) differ in their situation perception, and the nature of everyday and social behavior, and also become the embodiment of certain social psychotypes. It is on this confrontation that the novel's main storyline is built. The "savages" are born not in isolation from civilized life, but from yesterday's cultured English children who, as a result of a plane wreck, find themselves on a coral island in tropical latitudes.

As long as there is a hope for salvation, they try to behave according to the behavioral norms established by society, the rules of civilization and democracy. But over time, their dreams become more and more ephemeral, and then disappear altogether. For most of them, the civilized world eventually becomes an illusion and its existence begins to be questioned. Later, their behavior also changes: losing faith in rescue by the adults, they no longer correct their actions. The reader only

observes this strange form of social relations, trying to determine the origins of the terrible metamorphoses, the reasons for the characters' dehumanization, who at first behaved in a civilized manner (imitating adults, holding democratic elections and establishing an appropriate government form), and then turned into monsters for some reason.

Against this background, there is an opportunity to project such a conditional model of children's society into other social spheres, to investigate the causes of more global conflicts: revolutions, various social cataclysms, and world wars, to determine the mechanisms of influence of an individual personality on the masses, to outline the dictatorship origins, etc. The allusive nature of the novel is not accidental, because, at the associative level, the story of Jack's formation and his gang can be correlated with specific historical facts: the coming of the German Nazis to the power led by Adolf Hitler, the dictatorship of the Bolshevik Party in Russia, led by Vladimir Lenin, the suppression of human rights and freedoms in modern putin state. This associative series can be continued, touching on any totalitarian system that disregards the democratic rules.

Such duality, when an allusive-reminiscent background of a certain historical event or phenomenon appears behind the adventure plot and exoticism of the unknown, determines the novel's aesthetics, giving space for reader activity and personal declaration of those pure philosophical and worldview principles. The semantic transformations of individual linguistic units are interesting in this regard, in particular *the tribal* lexeme: "*Listen all of you. Me and my hunters, we're living along the beach by a flat rock. We hunt and feast and have fun. If you want to join my tribe come and see us. Perhaps I'll let you join. Perhaps not*" [6, p. 172]. The meaning of the latter acquires broad social generalizations, actualizing the signs of a return to the original communal development of man, the background of which is his spiritual degradation, and the phrase: "*The Chief has spoken*" [6, p. 173] symbolizes the final stage of children's transition from individual to collective consciousness, that is, the loss of one's own "I" by an individual.

W. Golding actively uses the fantastic content of fairy tales, myths, and beliefs, which become an integral part of the novel's fiction aesthetics. Perhaps this explains the introduction of *the beast* image into the plot as the embodiment of children's unconscious fears: "*Now they talk – not only the littluns, but my hunters sometimes – talk of a thing, a dark thing, a beast, some sort of animal*" [6, p. 99]. The appeal to animalism as a source of knowledge about the environment dates back to the time of mythological ideas about the world. Its echoes can be seen, in particular, in the assessment of the behavior of Jack's group (hunters), which tries to appease the beast through sacrifice. The gang intoxicated by the permissiveness, absorbed by the primal fear of the unknown, decides to propitiate the latter with a terrible gift – a pig's head on a stick. When it rots, flies gather around it, turning an already disgusting object into a materialized form of evil. In this part, the text is not devoid of naturalistic details in the idol's image. The symbolic meaning of many animalistic names is based both on direct observations and also on the indirect – through myth-making, fable, fairy tale – image perception.

The novel's compositional and fiction features reflect the key trends in the development of postmodern literature, which synthesized the elements of a philosophical parable, history, mysticism, mythology, psychology, and fiction; and the use of *the beast* image becomes a symbolic embodiment of evil and devil ("Lord of the Flies" from ancient Hebrew means "Beelzebub"). He first appears in children's night delusions, who see him as "a snake" hanging from trees. However, the image perception is individual by each character: the civilized Ralph considers it a fiction; Piggy, relying on scientific knowledge about the world, denies the existence of dark forces; the rest of the boys are secretly afraid of this unknown murderous force, not suspecting that the cause of fear is themselves only. Due to such an absurd situation, it is possible to reproduce the psychological contours of human fear. Removing the real and the surreal opposition – mystical, imaginary, supernatural – allows us to touch on the most essential postmodern feature associated with the reproduction of a person's emotional state, which is disharmonious with nature, with the world, with other people, and with oneself.

We should pay attention to the technique of the novel's fiction drawing, which focuses on individual details: the fighting spirit, characters' combat coloring, hunting calls, and ritual dances. The feeling of one's importance and power overshadows everything – including the desire to return to the usual civilized way of life. The hunters first leave the campfire unattended, thus cutting off contact with the civilized world (fire is perceived as a signal to adults), and then turn into a wild tribe led by a chief whose orders are obeyed without question. The spilling of the first blood and the destruction of the reasonable order of things symbolize the general absurdity of life, the rupture of social and spiritual ties, and the characters' loss of moral guidelines. The absurdity of the situation is reinforced by the slogan "*Kill the beast! Cut his throat! Spill his blood!*" [6, p. 186] which becomes the leitmotif of most of the characters' behavior, defeated by the power of dark instincts that call "to hunt and kill". Once Jack realizes that he can kill a pig, hunting becomes his way of life. Following their leader, the former choristers also change beyond recognition, completely surrendering to greedy murder and animal instincts.

In this context, "Lord of the Flies" would seem to continue "the island novel" traditions, dystopia novel, cautionary novel, etc. (refer to the works of M. Zinde, S. Pavlychko, and V. Skorodenko). By the traditions following, we mean the use of a certain figurative model and clarifying the nature of human relations with its help. The reminiscent nature of such a model is not in doubt, it contributes to its symbolization, and however, the syncretic content of "Lord of the Flies" itself makes its unequivocal genre interpretation impossible. The opinion of English literary critics Bernard Oldsey and Stanley Weintraub ("The Art of William Golding") regarding the traditions of English fiction that this novel develops, seems to be correct in this context. In their words, it is "both a book for boys, and a test novel in "Robinson Crusoe's" spirit, and a traditional 20th-century novel in which our culture finds itself in exotic circumstances, and a

nonconformist religious tradition of English writings directed against science, in which authors compared scientific progress with dehumanization for centuries"[1].

Regarding the first argument – a novel for boys – we note that the author only uses the model of a children's team, understanding it more broadly – as an allegory of humanity. As for the second one – a test novel – it seeks to reveal the peculiarities of the characters' behavior, focusing on their everyday and social typicality. Touching on the third argument, that is, the level of human culture, we have to note, that the existential nature of W. Golding's "Lord of the Flies" lies in the author's desire to check how free from evil the soul of an individual is. As for the fourth one, non-conformist religious tradition (i.e. denial of the existing social order, expression of social protest against scientific progress), the author manages to create such a borderline situation where the character is faced with the necessity of a choice.

For this purpose, W. Golding raises an ontologically important problem of the meaning of human life: choosing the path of salvation or the path of sin. Modeling such a plot, the author seeks to touch on the mechanisms of the spiritual degradation of humanity and the dangerous consequences associated with experiments on it. This is a work about events that are amazing and ordinary at the same time. The fantastic appears as if from reality itself, giving a symbolic color to the novel's images. For the reader, the unusual is not so much separated from the ordinary as it is a part of it.

It is worth touching on another important aspect of the novel – its symbolism and multifunctionality, because symbols become both stylistic means, and also "a way of revealing the hidden secondary reality – the characters' inner world" [7, p. 322]. The author carefully considers the novel's content side. The very title acquires a symbolic meaning from his presentation, because the fly, although it is fauna representative, is deprived of consciousness and mind. Accordingly, such a negative connotation of the image can be seen in the assessment of those who chose a pig's head as their idol. We have to note, that the image-symbol "Lord of the Flies" acquires a poly symbolic meaning: it first arises from an unyielding childhood fear, then it becomes a material manifestation of the fears of all children on the island, then the embodiment of the instinctive animal beginning that lives in a person and, finally, it is a symbol of dark forces, cruelty, evil and totalitarianism.

It would seem that the simplest objects or phenomena acquire a symbolic meaning in the novel: glasses, a sea shell, a pig's head, etc. For example, Piggy's *glasses*, on the one hand, symbolize the character's limited worldview (after losing them, he is doomed), and on the other hand, they support children's faith in salvation (with their help, children can focus solar energy and get saving fire). No less revealing in terms of symbolism is the image of *a shell*, with the help of which Ralph organizes a meeting. It becomes a symbol of democracy and order for a certain period: "*That's what this shell's called. I'll give the conch to the next person to speak. He can hold it when he's speaking*" [6, p. 39]. Presenting the ideas of equality, justice and freedom, the image of *the shell* contributes to the

[1] Oldsey B., Weintraub S. The Art of William Golding. London Bloomington, 1968. 268 p.

establishment of the first civilized rules of existence on the island. However, according to the game rules, no object can have an absolute meaning. So *the shell* becomes an empty trinket when the power on the island is taken away by hunters. With the loss of its symbolic meaning, the children's final degradation begins.

The author contrasts the image of *a shell* with the image of *a pig's head* as a kind of symbol of social chaos and evil inherent in human nature. The diversity of this symbol depends on the perception of a specific personality: it becomes personified evil in Simon's delusion, Beelzebub (devil) with the school teacher's voice, it causes anger and incomprehensible fear in Ralph, and it remains a simple pig's head for Piggy. As we can see, as the plot unfolds, the main characters' perceptions become even more subjective, creating an infinite number of readings and interpretations. However, the power of the symbolic influence of *the pig's head* on children disappears with the appearance of the military on the island. Leaving only a stench behind, it turns into a waste. Therefore, the novel's symbolism is conditional, and its origins lie in the depths of human consciousness.

The symbol of *fire* appears quite diverse in the novel. In the first chapters, it is traditionally associated with saving heat (during tropical rain) and salvation. On the other hand, after getting out of control, the fire destroys one of the boys, as if warning of danger. Its extinction, after Jack kills his first boar, symbolizes a change in the established way of life of the whole gang. A terrible destructive force is associated with it, which almost turns the island itself into a scorched desert during the final hunt of "savages" for Ralph. However, it is a fire that becomes a signal for adults and helps to save children.

An interesting interpretation of *fire* symbolism is offered by M. Shemuda. According to the scientist, maintaining a signal hearth is "a path to salvation... The ritual of maintaining a hearth symbolizes humanity's ascetic path to soul salvation, which, according to the Bible, requires observing certain rituals and refusing to satisfy one's material (as opposed to spiritual) needs. On the contrary, the refusal to maintain a signal hearth for the sake of entertainment, the hunting of the pig, which ends in eating this pork, leads to murder and symbolizes mankind's path to sin. The path from the children's innocent life on an island full of fruits to the transformation of boys into murderers who are afraid of everything, and the island into a black fire, symbolizes the path of humanity from innocence to modern sinful life with mass terror and self-destruction in wars; and a fire on the island warns of humanity's Apocalyptic punishment" [7, p. 321]. Although the thesis is not devoid of schematism and directness, it is a vivid example of intertextuality, a product of interweaving and transformation of other texts and events, the Bible in particular.

Even the images of the main characters, for example, Ralph and Jack, undergo some symbolization. According to M. Roshko, "This duo acts as eternal antagonists: the ruler and the envious, who is trying to take power by dishonest means. This is the eternal relationship between the Creator and Lord of the world and the eternal envious and rebel – the devil" [8]. The correlation of Jack Merridew's image with the devil is confirmed by many factors: it is Jack who acts as a boys' tempter in the novel, urging them to throw away the signal hearth and hunt a wild boar. It is under his leadership that they commit the first murder of a living being. It is he who organizes the banquet where everyone feasts on pork; it

is he who comes up with the idea of man hunting, that is, deliberate murder. And, as the conclusion of his activity, the transformation of a green paradise island, full of fruits, into a black, charred hell, where death awaits everyone. Therefore, Jack's reign "symbolizes the Antichrist kingdom, towards which human civilization is moving" [8].

Simon's image is not devoid of symbolism. Some researchers note the presence of a deep philosophical subtext in the novel, reducing it to the confrontation of two images: "Lord of the Flies" as an Evil symbol and Simon, who represents Christ's features. In their words, this is "an allegorical image of intuitive world's cognition, the meaning of being – in contrast to Piggy, who personifies rationalistic cognition – Simon is the bearer of the truth that saves boys, that the beast (evil) is not some external threat but sits in each of them, and you can win this evil only by fighting all the bad things in yourself. Simon reaches this understanding through intuition and insight. He feels evil to be a deep disease of humanity and himself. At the same time, Simon is a victim, and his truth becomes clear to others (for example, Ralph) only thanks to his death. It is the coexistence in Simon's image of the bearer of truth and the sacrifice that makes it possible to relate him to the image of Christ" [8]. As we can see, one of the ways W. Golding symbolizes the images is hyper receptivity – in this case, a pronounced ability to reflect the features of the Gospel image of Christ.

The ending of the novel seems to be no less conventional, where the scale of the described events shifts sharply, and the point of view and the coordinate system in which they are considered changes. When the novel's tension reaches its highest point and the island is on fire, Ralph, fleeing from his pursuers, suddenly runs into a warship officer. Through the author's narration, the reader understands that all these terrible savages are not just a bunch of children smeared with clay, but an ensemble successfully gathered by the author, where each character fulfills his assigned role. Such a somewhat fantastic ending does not solve any of the problems but rather exacerbates them. "It would seem like a happy ending to the story. However, it does not add a soothing note. It is too fragile, this restored world order. The author too openly parodies children's books about fairy-tale lands with a happy ending" [9]. His primary task is both in preaching moral truths and in the desire to disturb the reader, to force him to reconsider the established idea of the world.

Behind this conventional plot, there is hidden a fictional model of human civilization. W. Golding's island acquires the symbolic scales of land on which civilizations are created and destroyed, new states are formed, millions of people perish, etc. "The world of adults", which the reader seems to have forgotten, is not opposed, but likened to the world of "savages", because "an equally terrible and destructive war is raging in it, in which, there is nothing to hope for, except for the God's favor, or a lucky chance" [7]. The writer's fantasy reveals real dangers that must be realized – and, accordingly, partially overcome. A significant place in the search for answers to the question of humanity, in the understanding of social roles and social identification of the individual is given to the reader. In our opinion, the novel's philosophical content is a warning to man against negative actions.

As we can see, behind the plot simplicity of the novel about well-behaved English children who accidentally find themselves on a deserted island, a more serious problem is hidden. The adventures of the new "Robinsons" made us think about the destinies of humanity, the ways of civilization, and the relationship between the individual and society. It would be unfair not to notice the importance of the raised issues and the topical relevance of the conflicts W. Golding explored in the novel. One of the notable features of the writer's creative style is the combination of various, often opposite aesthetic orientations, stylistic features and genres within one work: fantasy, horror, mysticism, philosophical allegory, parable, symbolism, dystopia (this genre provides a total denial both of actual and possible version of the future), which ultimately makes his works original and unique. In postmodern works, the writer leaves the right to the reader to guess, interpret everything he wants to say, show, and reveal, that is, the structure of such a work remains open.

Conclusions. In W. Golding's "Lord of the Flies", the author epically distances himself from the depicted, he seems to be standing over the described events and characters, freely moving from one to another, through conditional time and space, penetrating the secret thoughts of his characters. The textual whole, thus, is not oriented to the narrator's plan. At the same time, the latter does not belong to the novel's characters and is not indicated by his name in the text. At first glance, the author seems to be neutral, and uninvolved in the plot and aesthetic content of the work. There is no fixed time plan (usually associated with the narrator's presence) in the novel, although the events are more related to the past. Postmodern transformational means include numerous symbols, heroes' characteristics, allusions, reminiscences, intertextuality and hyperreceptivity. And the novel's text itself resembles rather "a simulacrum" – an unreal synthetic product, an empty sign, a pseudo-thing; an image, a sign, not correlated with reality.

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