

Abdullayeva Y.A.,

Candidate of Philological Sciences, A/Professor of Literature
of foreign countries department of Azerbaijan University of Languages,
Azerbaijan, Baku, e-mail: y.abdullayeva68@gmail.com

**PLAY CONCEPTION IN BRITISH POSTMODERN NOVEL
(In the context of the ideological and cultural typology of the novel)**

The play conception determining the XX century culture comes from the ancient times till modern period. Even Plato, then Aristotle spoke of play's thinking peculiarity and appreciated it as the main feature of mimesis. The play as a cultural event, as a part of the culture, was in the center of attention of representatives of German romanticists, tried to determine a scientific basis of it. At the beginning of the XX century Johan Huizinga in his work «Homo Ludens» presented the «culture as a play» conception, appreciates «a playing man» as a phenomenon. J. Huizinga's «play conception» is shown in the postmodernist aesthetics point of view such as in the discourses of R. Barthes, J. Deleuze, Y. Kristeva, J. Baudrillard.

In postmodern prose, the notions such as play with the text, play within the text, metalanguage play, and carnival trickery are based on the «culture as a play» conception. The idea of the center's being not one but several makes the history seemed serious common, historical hero transforms into the common person, falls down into total irony by the postmodernist play principle. If there exists no certain truth, if the truth is many-sided then the idea of «the past is not the notion to be imitated» comes from here. The history not imitated, «removing» of seriousness transforms into imagination. Imagination may be a play material. The borders of serious things almost worshiped for many years by people go through their spirit and intellect, the removal of borders means seriousness becoming imagination. The transforming something into «play» element has the goal to show its notion hidden in the deepest levels. The postmodernist writers based on the thoughts that human's thought is not objective but subjective laughs at objectivism mocks its seriousness, the fore it transforms into the play element.

Key words: postmodernism, play conception, British novel, irony.

Абдуллаева Е.А.,

Әзірбайжан тілдер университетінің доценті, ф. ф. д.,
Әзірбайжан, Баку қ., e-mail: y.abdullayeva68@gmail.com

**Британ постмодернистік романдарындағы ойын тұжырымдамасы
(романның мәдениеттанымдық-идеялық типология мәнмәтінінде)**

XX ғасыр мәдениетін танытатын ойын тұжырымдамасы ежелгі уақыттан қазірге дейінгі – ұзақ жолдарды жүріп өтті. Платонның өзі, содан кейін Аристотель ойынның танымдық сипатының бар екендігін және оның еліктеудің (мимесис) негізгі белгісі екендігін айтқан. Ойын мәдени құбылыс және мәдениеттің бір бөлігі ретінде оның ғылыми негіздерін анықтауға әрекет еткен неміс романтизмі өкілдерінің назарында болды. XX ғасыр басында Йохан Хейзинг өзінің «Homo Ludens» шығармасында «мәдениеттің ойын тұжырымдамасын» алға тартты, «ойын үстіндегі адамды» мәдени феномен ретінде бағалады. Йохан Хейзингтің «Ойын тұжырымдамасы» постмодернизмнің эстетикалық пайымдауларынан атап айтқанда: Р. Барт, Ж. Делёз, Ю. Кристеваның, Ж. Бодрийярдың шығармаларынан көрініс тапты.

Постмодернистік прозада мәтінді ойнату, мәтіндегі ойын, метатілдік ойын, карнавалдық-трикстер барлығы дерлік «мәдениеттің ойын тұжырымдамасына» сүйенеді. Бір емес бірнеше орталыққа негізделген пайымдау біз қарастырып отырған «өткеннің» «байыптылығын, шынайылығын» төмендетеді. Тарихи кейіпкер кәдуілгі адамға айналып, түгелімен тәлкекке ұшырайды. Абсолюттік ақиқат болмаса, ақиқат көпқырлы болса, өткен нәрсе ұғымы, еліктеу нысаны бола алмайды – бұдан шығатын қорытынды осы. Үлгі болудан қалған, шынайылықтан

«аластатылған» өткеніміз жалғанға айналады. Осы жалғандық ойынның материалы бола алады. Көптеген уақыттар бойы адамдар табынып келген нысан, шынайы сезім шекарасы олардың жаны мен ақыл ойы арқылы өтіп, шекараның бұзылуы шынайылықты жалғанмен жақындастырады. Бір нәрсенің «ойын» элементіне айналу мақсаты оның тұңғығында тасаланған нәрселердің әйгіленуі болып табылады. Адам ойының объективтілігін емес субъективтілігін дәлел ретінде келтіретін постмодернистік жазушылар объективтілікті келемеждеп, оның шынайылығын әжуа етеді. Сондықтан да оны «ойын» элементіне айналдырады.

Түйін сөздер: постмодернизм, ойын тұжырымдамасы, британ романы, тәлкек.

Абдуллаева Е.А.,

к. ф. н. доцент Азербайджанского университета языков,
Азербайджан, г. Баку, e-mail: y.abdullayeva68@gmail.com

Концепция игры в британском постмодернистском романе (в контексте идейно-культурологической типологии романа)

Концепция игры, определившая культуру XX века, прошла длительный путь – от древних времен до современности. Еще Платон, а после Аристотель высказывались о познавательном характере игры, считали ее основным признаком подражания (мимесиса). Игра как культурное событие и одна из частей культуры была в центре внимания представителей немецкого романтизма, предпринимавших попытки определить ее научные основы. В начале XX века Йохан Хёйзинга в своем произведении «Homo Ludens» выдвинул «игровую концепцию культуры», оценил «играющего человека» как культурный феномен. «Игровая концепция» Й. Хёйзинги нашла отражение в эстетической мысли постмодернизма, в частности, в постмодернистских дискурсах Р. Барта, Ж. Делёза, Ю. Кристевой, Ж. Бодрийера.

В постмодернистской прозе игра с текстом, игра в текст, метаязыковая игра, карнавальность-трикстер опираются именно на «игровую концепцию культуры». Мысль о наличии не единого, а множества центров упрощает «серьезность» рассматриваемого нами прошлого, исторический герой превращается в обычного человека и подвергается тотальной иронии. Если отсутствует абсолютная истина, если истина многосторонняя, прошлое как понятие перестает быть примером для подражания – вот исходящая из этого идея. Переставшее быть примером, «исторгнутое» из серьезности прошлое превращается в вымысел. Вымысел же может стать материалом для игры. Граница серьезных истин, которым на протяжении длительного периода времени люди почти что поклонялись, проходит сквозь их душу и интеллект, разрушение границы приближает серьезность к вымыслу. Целью превращения чего-либо в элемент «игры» является обнаружение сокрытых в его глубинах моментов. Писатели-постмодернисты, приводящие в качестве доводов не объективность, а субъективность человеческих мыслей, смеются над объективностью, высмеивают ее серьезность и именно поэтому превращают ее в элемент «игры».

Ключевые слова: постмодернизм, концепция игры, британский роман, ирония.

Introduction

The play being a cultural phenomenon had been talked for many centuries. At one time F. Shiller said that play gives an opportunity to free of accepted treatment norms, to get rid of heavy «load» of every day's cares and to achieve moral-spiritual balance. The continuation of this thought became XX century cultural phenomenon J. Huizinga's «Homo Ludens» conception being inseparable «part» of culture. Just this work («Homo Ludens») was kept in memory as a play-phenomenon, its essence, and function in European aesthetic thought history. J. Huizinga in his work «Homo Ludens» looked at the universal culture through play representation. The play was come across in M. Bachtin's writings as the phenomenon of culture and the aesthetical essence of play may be found in H.G. Gadamer's

works. E. Fink estimated the analysis of play as a phenomenon of human existence on the philosophical anthropology context for the first time. J.P. Sartre pointed play as an important conceptual element of phenomenology.

Poststructuralists especially J. Derrida expressing his attitude to playing conception emphasizes that it's a kind of human activity. The play was manifested itself as a scientific problem of culture in postmodernism especially in postmodernist discusses R. Barthes, G. Deleuze, J. Kristeva, and J. Baudrillard. It dealt with the fact that creative persons' attitude towards the world demanded a new regard to artworks. Its obvious proof was that postmodernist prose was presented through «play» conception. The postmodern play being open for text and future commentaries in the play process became the main method on establishing author ideas. The play ele-

ment in such a literature opened the way for not only one but several commentaries of the text.

As a rule the postmodernist prose opening the world essence deeper and clearer don't say the truth to the reader, but clarifies versatility of symbols commented as the truth by us. Postmodernist prose is constantly formulated of attitude to «others» and in such texts, the meaning is the essence of human's dialogue with «others». Postmodernist texts, as a rule, «the other's» text, is «far» from our knowledge, isn't rational and chaotic at the same time. This «benightedness» deals with mental play, based on the image. Only postmodernist aesthetics make it «known», clarifies it.

As modern literature appeals new forms, postmodern prose shows its attitude to nowadays problems benefiting art of the past in new searches. There exists no reality for postmodernists, there are only border and text deprived of its ideology. As J. Derrida says «there is nothing outside the text». The postmodernist writer takes into consideration the expectations of the reader while creating the text, not opening the meaning and not letting the reader handle it. The meaning world of text is endless; the truth accepted by the reader that's a text. The transformation of literary work to play and hide-and-seek at the same time based on, G. Deleuze's rhizome conception that's shown the as the play forming elements. The creativity is shown as plastically expression of imagination and reality as the play itself; chaotic and fragmentary are presented as life's existence. In modern literature as in postmodernist prose, the reader is the creator of the text, at the same time formulates the mutual relations of play forms between the author and the reader by means of text. And in this way, the play means are created by the author and the reader in terms of text.

As we've already mentioned one of the important elements of postmodern prose is play. Words, allusion, quotation, and meaning are included in the chaotic play. The author plays with the text, the text in its turn plays with the reader, all the world is joined to the play process. By the means of play, the text is created and as I. Ilyin says «in the process of reading three of them – the author, the text and the reader becomes one unique, forms endless space for writing the play» (Ильин И., 1996: 256). In the postmodernist text, in the world of simulacra (J. Baudrillard) play the borders between imaginative and real world disappear, the transference of reality with unreality takes place. Due to J. Baudrillard, in postmodernism simulacra, masks, «the best of the copies» interfere into the play sphere of the text. In this case, language plays have a special role. Post-

modern irony dealing with intertextual play speaks of the existence of chaotic world broken into fragments. Irony «creates» the play rules of the author (author mask) playing postmodern plays, it itself becomes the object of the play «destroying» the borders of the text.

Due to E. Fink play is the creativity arose in the magic dimension of illusion and limited time by time (Fink E., 1968: 28). Play world is the creative act of the play. Play world is the imaginative one and possesses complicated composition. E. Fink says that we play in our real world, but at the same time while playing «enigmatic realm» «appears», the borders between reality and imagination are lost (Fink E., 1968: 28).

According to Y. Lotman play model mustn't be understood as a «truth-false» but the depiction of life as «richer and poorer» (Лотман Ю.М., 1998: 74). The scientist writes following his idea: «The artwork is always conventional, at the same time must be accepted as an analogue of definite object intuitively that's «to look like» or «not to look like» at the same time» (Лотман Ю.М., 1998: 387).

Due to R. Detweiler «first of all literature is the elegant type of hypocrisy, but hypocrisy is the fundamental element of play» (Detweiler R., 1977: 50-51). As a rule postmodernist novels are estimated as «play texts» and show the explicit description of play model of literary text.

Beginning in the second half of the XX century British novel became the field for postmodernist intellectual-aesthetic play activity. Due to M. Bakhtin «Play being the special type of communication is the creative act of mutual relations of communicants. Dialogism and polylogism processes are characteristic for play, the special type of human activity» (Бахтин М.М., 1986: 28). The play principles in postmodernist prose find its expression in hypertexts and as a rule, the reader becomes an active participation of played events. The play characteristic features of the reader and play in postmodernist prose deals with postmodernist paradigms as play with text play in the text, metalanguage play, text caravanning. The loss of borders between imagination and reality in postmodernist prose bases on the play principles. Dealing with this everything loses its immanent meaning, identity, mixes each other, exposed by irony and creates play effect. In the postmodern text, the differences between «self» and «other» texts are lost and the borders of past and present disappear. V. Rudnev explains his attitude like this: «reality is not determined till the end, only text exists» (Руднев В., 1999: 223).

Experiment

Play with the reader, play with the text, and play in the text principles are highly seen in the novels by Malcolm Bradbury, David Lodge, Graham Swift, and Julian Barnes in the XX century British novel.

While appealing to the novel «To the Hermitage» (Bradbury M., 2000) by Malcolm Bradbury we see that explicit author advises considering the work serious showing his attitude to history. But also through the aesthetic principles of postmodern novel, the reader interferes with the play. Pointing to historical events he speaks of history's itself being imagination. On the one hand, the author emphasizes the seriousness of the work by speaking of great French philosopher Denis Diderot, on the other hand, appeals the history itself ironically, and shows its non-seriousness. The work of two parts called Now and Then consists of thirty-six chapters. The days of past and present are presented from point of postmodernist narrative view, the historical events having been described in the borders of imagination and reality becomes the scope of postmodernist play.

Nevertheless, British postmodernist writers provide no big truths for their readers, they present the truths and deep conflicts happen in the historical processes in the form of play.

The past and present are presented in the mutual relation in R. Bradbury's «To the Hermitage». As a rule in such a description, the borders between reality and imagination are lost. Time by time play, the mixture of time layers build the close tie between past and present. Throughout the novel, the being truth of D. Diderot's library's existence with false motives, the erroneous of thoughts of the past, the idea of the past's inaccessibility forms play effect. The characters in the novel are obsessed with the past and follow the great philosopher throughout the novel, try to open secrets of the past, but as the past «being the past» can't open its secret. The open final of narration symbolizes the inaccessibility of the past, at the same time remaining the history open to make a way for its again interpretations, «its rewriting», new versions of the postmodernist play.

Due to the principles of the postmodernist novel, the borders between the text dealing with the past and the text of the present «are cleaned». It's known from the novel of «To the Hermitage» that the borders between «real» world and «imaginative» one are indefinite. Especially, what's being real, what's imagination, what's existing, in reality, are incomprehensible. Simulation mixes the different sides of reality and imagination in this case. In the case of

the narrator's listing the achievements of Empress Catherine II in the history of Russia in the ironical tone, emphasizes that he «got» the great philosopher of the Denis Diderot as other antiquaries. Adding author irony to the background of the real event turns Russian Empress's attitude towards people into the «shopping» object. As it's seen the author irony transfers into play effect, the play is created between universal values and false «values».

«The British Museum is Falling Down» (Lodge D., 1983) by David Lodge, the novel of the other well-known member of British prose is composed on the parody of XIX-XX centuries American writers' styles and the play principle of postmodernism. The texts of the writers undergone by parody such as V. Woolf, C.P. Snow, H. James, J. Joyce revive in David Lodge's novel due to the principles of postmodernist intertextual irony and play. The author using intertextual play as a method of style creates compositional-structure of the novel, mocks previous literary traditions, and contrasts with modern realities. «The British Museum is Falling Down» composed on play principle of the postmodernist novel as David Lodge's other novels benefits the help of irony.

All the chapters of the novel are based on the writing style and play principles of J. Conrad, G. Chesterton, E. Hemingway, F. Kafka, J. Joyce, H. James, D. Laurens, V. Woolf, C.P. Snow, and H. Belloc.

The hero of Egbert Merryman created by D. Lodge is the imaginative character of Herbert Chesterton, English writer, critic and journalist, the author of religious-philosophical treatises. The main hero of the novel Appleby finds especially his manuscripts and wants to work on them. It's known from the manuscripts that nevertheless Merryman is well-known for his religious-philosophical treatises, his personal letters were written in the different style and this writing style is different from his creative activity and unrepeated. The writer used to letters has to get off them in order to improve his material welfare and to receive the post of professor at the University, expecting for years. So he changes science, his life «essence» to «cheap» popularity. But new «discovery» not known by the history was lost in the fire broke out in motor scooter accidentally.

D. Lodge, parodying other writers of English literature arises deeper matters behind the episodes familiar to the mass readers on the surface level using «double code», makes a way for the intellectual and elite reader, contrasts him with another narrative layer, and invites him to «play».

Using literary allusions D. Lodge creates a new text with the help of intertextual play and irony. Using the word «Bloomsbury» in the text regularly, the writer pulls the reader into the play atmosphere, plays with his intellect, and opens the way for new commentaries. On the one hand it's obvious that Bloomsbury is the popular district of London and The British Museum is situated there but on the other hand, this is a hint, the allusion to the name of the creative group lived at the beginning of the XX century.

One of the characters exposed to irony is Luis Eliot, the narrator of series of novels by C.P. Snow. If Luis Eliot achieved all the goals in all the steps of his life, to say the same about Adam Appleby, D. Lodge's hero is difficult. Adam Appleby tries to teach at the university, works on the thesis for many years but can't get any result, is helpless to publish his own scientific articles, follow popularity and «looses» the opportunity he has got. So, he turns over C.P. Snow's trickster, to his ironic expression. The irony and play principles of postmodernism determine structural-compositional peculiarities of D. Lodge's modernist novel.

The author's use of literary associations, allusions as means of style became the way of forming intertextual play, managed to create the literary world of the novel contrasting literary tradition with modern reality ironically. All the literary means shown above serves to the play principles in creating the novel and this means determines characteristic features of postmodern novel.

«Nice Work» (Lodge D., 1990), the other novel by David Lodge begins with the epigraph taken from the novel by M. Drayton and B. Disraeli and only this epigraph composes «play» idea of the whole novel. The events happen in Ramming, the prototype of Birmingham city and this reminds the generalized characters of the workman city of the XIX century such as the city of Milton in E. Gaskell's «North and South», Cookstown in «Hard Times: For These Times» by Ch. Dickens. As it's seen the writer writes this novel, in the same way, being faithful to the play principles of postmodernism.

Robin Penrose's biography is described in the unity of literature of the whole Victorian period, his lectures are based on the industrial novel and the results gained come up till deconstructivism. Throughout the novel Penrose's lectures are «interfered» into the text of the novel, there happens author's «play» with the industrial novel. For creating the effect of irony D. Lodge revives the ideas of postmodernist collage and pastiche on the theory of the XIX century literature and poststructivism.

Nevertheless, the «main role» was given to E. Gaskell's «North and South», the XIX century industrial novel is close both with the direct appeal to prototype in D. Lodge's work and Penrose's commentaries on the novels of the Victorian period in the spirit of feminist criticism. It's also the cause of creating the ironical style of narration, serves to the play of novel with its reader.

D. Lodge «moves» the important terms of E. Gaskell's theme and creates his own «new» text. Forming a dialogue with modern novel, the novel «North and South» is directed to be reanalyzed again by the way of parody. D. Lodge's «closeness» to tradition ends with mixing secret irony and mockery towards the problems of modern times.

The name of the main hero (Victor) is equal with his old ideas of marriage, the meaning of «victory» is the irony to the events happened at the end of the novel, it's author's play. D. Lodge scorns the traditional ending of Victorian novels, make it be mocked. The reader falls down into play atmosphere and it's known that the heroes end their life with eternal and endless love getting married as it happened in the novels of the Victorian period.

Nevertheless, the male name of Robin Penrose embraces feminist views of the hero, is an irony with the character of Robin Hood, the hero of English folk ballads, the defender of oppressed and the poor, justice forerunner, it's author's play. D. Lodge's intertextual play, his use of allusion and reminiscence caused the creation of parody style of narration.

The narration of Graham Swift's «Waterland» (Swift G., 1992), the other representative of British postmodern prose is presented from the first person and narrator is the hero himself. But here at the same time, the author's mask is used and their voices overlapped. Due to American researcher C.D. Malmgren, the author benefits of the method of creating narrative chaos intentionally, description of narration fragmentary in order to get different effects in texts of postmodern works. Answering the question of what shows the «broken» text whole; C.D. Malmgren says author's image and author's mask. Only it «directs» the reader to the definite imagination, provides eternal communication. The author's mask is the play principle of making author's image real. The author-character is hesitator in the place of genius/clown; the narrator «interfered» into the text in the «changed» form. Because the character of narrator-hero existing in the narration is exposed to irony, parody» (Malmgren C.D., 1985: 165).

The plot of the novel «Waterland» «returns» the past «moving away» of present narration, the

reader faces the retrospection of the novel «Great Expectation» by Ch. Dickens, an English writer. The novel of «Waterland» clarifies the poetics of postmodern prose with the references to the works such as poem series of T.S. Eliot's «Four Quartets», the poem of «Defence of the Islands», R. Burton's «The Anatomy of Melancholy», R.L. Stevenson's «Black Arrow: A Tale of the Two Roses», Geoffrey of Monmouth's «Historia Regum Britanniae», allusion and reminiscences to the works by Ch. Dickens and W. Wordsworth, falls the reader into play atmosphere by the help of the author's mask.

Beginning with the memories of Tom Crick, the work reminds mosaic parting into unclear fragments at first sight. Tom describes the place where he lives «turning over the pages» of his memory of brother and father, the bank of the river Lim with details, speaks of Landschaft of mountainous zone in the North of England. The narration of common style, at first sight, falls the reader into «play», directs him to a new labyrinth. The reader's «direction» towards detective plot is stopped and the narrator returns to the real time in his «memories». The reader already sees Tom Crick as a history teacher and he is in the dilemma because his lesson was abridged. The life of already old and in this old years his facing the problems are «cleared» from another point of view but this clearness creates another «knot» and falls into the labyrinth of play. Fragmentary shows itself in the narration of the past too. The narrator «lost» the principles of time and place don't accept the border between past and present. As a rule fragmentary in postmodernist novels serve to the play principles and creates new relations between the reader and the text.

Basing on the plot characteristic to detective and historical novel, biographical and love novels G. Swift's work is relevant due to the postmodernist play principles. The hero remembering his childhood presents commentaries as a historian-ethnographer while describing native Fen where he grew up, ties the work with real events as in non-fiction.

The reader using non-fiction again falls down into the author's «play». The description of Fen is stopped unexpectedly and Tom narrates the story of his grandfather Jacob Crick. The reader used to read of the Grandfather Crick's story falls down into another «play» but in this place, the work unexpectedly «ends» and a new chapter begins with the order of a new school director.

As it's seen the principle of fragmentary becomes an important element in the novel narration and serves as the author's «play» method. «Returning» to contemporary time the narrator speaks of the

bitter results of being abridged of his duty as his lesson in the conflict of school, pupil, and parents lives «nonsense» of labor served for many years. The hero's director-teacher conflict is replaced with unexpectedly «revival» of the deadly accident being a secret for the majority.

The narration parted into fragments moves between the past and the present, falls the reader down into «play» atmosphere, refresh his memory on history. The writer benefiting of the principles of fragmentary and postmodernist montage shows the narrator-hero as a specialist on history but in real life emphasizes his being «non-specialist» and mocks on her. G. Swift doesn't try to open the events directly, the «knots» some events intentionally, sometimes doesn't «pay attention».

The author's irony, play principle is seen from the first pages of the novel «A History of the World in 10½ Chapters» (Barnes J.A., 1990) by Julian Barnes, the other representative of British literature and postmodernist novel. The reader used to the religious, mythic description of Noah's steamer becomes the participator of the author's irony and play. The narration is led by imaginative authors. On one hand, these authors became the characters time by time, but on another hand, J. Barnes comments «the other's» text using the «author's mask». Woodworm replaces the role of an explicit writer and it plays the role of «connector» in the plot broken into fragments throughout the whole chapters. Woodworm-narrator takes part in ten chapters, determines the play principles of the novel. The author J. Barnes doesn't diminish the humor feeling from the woodworm-narrator makes history to fall down into irony by its «hand», mocks on it, points on its being imagination. Just only woodworm makes parallels between the past and the present, suspects «importance» of the history, transforms into the player of the novel.

Being one of the aesthetic principles of the postmodern novel the irony, «rewriting» of the history, «reconstruction» of the history are used due to the postmodernist play principles. To exhibit a new point of view over the history contains the main plot of British postmodern novel. In such novels the history is mocked over, presents the ironical background, its «revival» dream from a new point of view becomes poetical principle.

J. Barnes laughs at «living beings» lived governing by the church, sheltered by the church, seeing their rescuing only religious dogmas in the Middle Ages, mocks them. The event of woodworms' «gnawing» bishop's throne was equaled to devil's deed by claimants. But the result of the court such

as «they «sin» together with the devil, «profaning» church rebels against God» informs of the irony of the novel.

Throughout the novel an explicit author mocks religious dogmas, prejudice and chaos in church, turns it into humor object. The narrator laughing at the bishop's «bitter» fate who fell down from his throne mocks over the «tragedy» of miserable devout ones deprived of his religious lectures. The postmodern irony touches on the characters separately by explicit and implicit authors; the irony play creates carnival effect (M. Bakhtin) in the plot of the novel. Throughout the history the lifestyle of mankind is undergone to irony by author's mask, the contrast between moral values and values created by religious laws is laughed at in a bitter irony of the laugh.

Results and discussions

The irony determining the poetics of postmodern play contrasts to the lifestyle with frozen taboos, stoned laws, and stereotypes, to the thinking was based on definite traditions. The irony presented in such novels mocks over public culture, stereotypes, commonness, «frozenness», and «plays» with them. The laugh in the irony play of postmodern novel directs to the idea of life's being in disorder, the history's being «imaginative», «kneaded» by subjectivism. Indefiniteness, fragmentariness transforms into the play principles, determines the poetics of postmodern novel. The dynamic play of

irony touches on personal practices together with cultural context.

Due to postmodernist aesthetics, all known and received is preserved in human's conscious as a literary imagination, narrative imagination and in other words, the existence of the world is accepted in the form of history, the talks of it. Due to F. Jameson, an English researcher «history is inaccessible to us except text and the way of our reaching it and the way going to the truth goes through temporary texting and narrating» (Jameson F., 1977: 395).

Conclusion

It's determined while analyzing the specifics of postmodern play in Modern British novel that postmodern «players» «build» the play effect between reader and text creating cultural and intellectual communication space. The intellectual play with the reader plays an important role in opening the channels of symbols, signs, and communication and serves to create postmodernist prose.

Irony and game as the basic principles of postmodernist novel arrange the main subject of M. Bradbury's, D. Lodge's, G. Swift's, and J. Barnes's works.

Generally, authors use of irony and game principles which are important and inseparable part of fiction contain the basis of modern British postmodernist fiction.

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