

THE SPECIFICS OF THE FUNCTIONING OF THE CONCEPT “ROAD” IN RUSSIAN POSTMODERN LITERATURE

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Annotation

The article considers the "image of the road" as a path leading to enlightenment to the final instance. Postmodernism was the first trend in the artistic culture of the 20th century to admit that the text does not reflect reality, but creates its own reality, or, more precisely, many virtual realities. Nevertheless, the "image of the road" has a path from folklore to modern writers, among them V. Sorokin and V. Pelevin take their places. The image of a path, a road is a universal of world culture. In the mythopoetic representation of space, the center and the path are its main elements.

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The road is an ancient image-symbol. There is an expression in the language "life path" - this is a space-time metaphor or "foreign word". The road symbolizes life in its development. The symbolic meaning of the road can be both the life of an individual, and the life of an entire nation or even all of humanity. However, the problem of the theory of intertextuality is connected with the concept of dialogism of the Russian literary critic M. Bakhtin, who was the first of the researchers to start using the concept of "foreign word" in his works. [1. p. 64]

The road in the minds of the Russian people was associated with grief and suffering: along the way, young guys were driven into recruits; on the way, the peasant carried his last belongings to the market; along the road lay a mournful path to exile. Russian folklore reflected many motives and situations related to the theme of the road. Walking was not only a means of transportation, but also an act of piety - atonement for sins, spiritual cleansing. All the prayers and hopes of the wanderer on the prepared path are directed to God.

The motive of the road in literature can be associated with the theme of travel, and then the journey itself also partly acts as a metaphor for the life path or as a symbol of fundamental, fateful changes in the life of the hero. The motive of the path can be presented in a positive aspect (travelling, searching, bringing new impressions, enriching the hero's life experience) or in a negative way (the mournful path of a wanderer-exile, deviating from the direct path, etc.).

The theme of the road in Russian literature is extensive, multifaceted and deep. The motive of the road is clearly visible in a number of works of ancient Russian literature: on a campaign "to the Polovtsian land", wanting to take revenge on the nomads for the insults inflicted on the Russian people and "to scoop up the Don with a helmet", Prince Igor Svyatoslavovich of Novgorod-Seversky sets off with his

squad, whose warriors “ were born under chimneys, grew up under helmets, grew up as warriors”, that is, they got used to battles and nomadic life; Prince Dmitry Ivanovich of Moscow (Zadonshchina) leads the army on the way to the battle with Khan Mamai; the distant, full of difficulties journey to foreign lands of the Tver merchant AfanasyNikitin is dedicated to an autobiographical manuscript, which is called “Journey beyond the three seas”; full of deprivation and suffering, the hard journey from Moscow to Siberia of the martyr for the old faith, the frantic archpriest Avvakum and his family (“The Life of Archpriest Avvakum, written by himself”).

In Russian literature of the late 18th century, the theme of the road can be traced even in the titles of some works. Writers - sentimentalists often used the genre of fiction as a journey: impressions of visiting Germany, Switzerland, France and England formed the basis of the book by N.M. Karamzin "Letters of a Russian Traveler", and the road from St. Petersburg to Moscow shocked A.N. Radishchev, which eventually led to the creation of his most famous book - "Journey from St. Petersburg to Moscow."

The motive of travel is also characteristic of the work of A.S. Griboyedov "Woe from Wit". The calmness of Famusov's Moscow was outraged by the arrival of Chatsky from abroad, who "did not write two words for three years and suddenly burst out, as if from clouds." Having not spent even a day in Moscow, the hero is forced to leave the old capital again with the words “I'm running, I won't look back, I'll go looking around the world where there is a corner for an offended feeling...”.

In V. Sorokin's novel "Ice", the image of the road has several meanings: the path of the character-narrator is nothing but the road - a destiny, an ideological struggle with the world and the foundations of life, an Idea that helps to survive everything and achieve a certain goal; “the road as a path for the development of literature”: the novel “Ice” metaphorically shows the path of development and functioning of Russian literature in the period from 1934 to the 2000s.

The train, the railway are considered as symbols of childhood (“School for Fools” by S. Sokolov), as symbols of the world (A. Pristavkin “A golden cloud spent the night”), etc.

This article considers the realization of the image of the road in the story "The Yellow Arrow" by V. Pelevin, in the story "The Snowstorm" by V. Sorokin, in the novel "Five Rivers of Life" by Vik. Erofeev, in the road-novels “13 months” and “mASIAfuker” by I. Stogoff, in the collection of short stories “Smrt” by E. Limonov. These works were selected according to the criterion that the authors of the works are representatives of different trends and schools in literature: Ven. Erofeev represents lyrical postmodernism in his work, V. Pelevin - melancholic postmodernism, V. Sorokin - conceptualism, Vik. Erofeev - schizoanalytic postmodernism, I. Stogoff and E. Limonov are representatives of "cruel" realism. The image of the road in their works will be realized in different ways depending on the way of modeling reality. This will allow us to draw conclusions about the realization of the image of the road in modern prose as a whole.

The most significant literary works on which we relied in this article are the following.

1. Study guide I.S. Skoropanova "Russian Postmodern Literature", which gives a holistic and systematic idea of the phenomenon of postmodernism in Russian literature of the late 1960s-90s, including a theoretical section, a brief outline of the history of Russian literary postmodernism, interpretations of famous and little-known postmodernist works, biographical information about their authors. Close-ups of the key figures of Russian postmodernism are presented in this book. The specific features of the newest Russian literature are revealed, an attempt is made to its cultural-philosophical and psychoanalytic transcription. The book is completed by an extensive bibliography, name and term index, and characteristic examples of postmodern fiction;
2. The work of V.I. Toporov "Text: semantics and structure", which offers reasonable ideas about the motive of the path, a variety of examples of its reflection in the worldview systems of various

peoples;

3. "Modern Russian literature (1990s - early 21st century)" S.I. Timina, V.E. Vasilyeva, O.Yu. Voronina and others, which proposes an analysis of the processes of development of literature of the late 20th - early 21st century, contains lists of the latest scientific and critical literature on this issue.

The main purpose of the article is to determine the specifics of the implementation of the image of the road in modern Russian prose on the basis of a comparison of the image of the road by V. Pelevin, Vik. Erofeev, V. Sorokin, E. Limonov, I. Stogoff, identifying common features and differences of this image in their works.

Postmodernism is a literary trend that replaced modernism and differs from it not so much in originality as in the variety of elements, quotation, immersion in culture, reflecting the complexity, chaos, decenteredness of the modern world; the "spirit of literature" of the late 20th century; literature of the era of world wars, the scientific and technological revolution and the information "explosion" [4. p. 123].

Postmodernism is the result of generalization and processing of the cultural heritage of past centuries, therefore, it absorbs the main elements of the paradigms of all previous artistic systems and reproduces them in texts at a hybrid-citation level. Thus, quotation is the main category of postmodernism. The era of postmodernity gives rise to a feeling in a person that all words have already been said, that all realities have already been described, that all forms of expression have already been created and tested, therefore, at present, everything is voluntarily or involuntarily repeated. Postmodernists are clearly aware of this, therefore, when they have to talk about any phenomenon, they do not try in vain to create something new, but defiantly quote the predecessor text, ironically at the world and at themselves. In other words, postmodernism is a project of the so-called "unreal reality", in which the world seems to exist, but outside the personality and outside consciousness [3. p. 6].

Postmodernism does not claim to find the ultimate truth, therefore any text of postmodernism has an unlimited number of reading options, which gives rise to a situation of multiple truths. There are no authorities for postmodernism, since any authority claims a monopoly on truth. This entails such a trend as decanonization - the overthrow of traditional values, their ironic rethinking and their birth in a new quality. The postmodern text is multi-targeted, it is a multi-level formation, and each reader, depending on his individuality, can get by with considering both one level and more of them - the perception of the text does not suffer from this. The postmodernist artist does not impose his point of view on the reader, in no way claims to dominate the text, his voice does not sound there, because he dissolves in the discourses that he uses. These features confirm the deeply democratic and pluralistic nature of postmodernism. Postmodernism was the first trend in the artistic culture of the 20th century to admit that the text does not reflect reality, but creates its own reality, or, more precisely, many virtual realities. The 1990s - the time of the emergence of a new aesthetics, based on the same destruction of the canons, undermining the foundations, the inclusion of all the shrines in an ironic context - the time when the process of creating parallel points of view, opposite to the generally accepted positions, intensified [5. p. 158].

Victor Pelevin is one of the brightest authors of this time. Having started writing like a science fiction writer back in the journal "Chemistry and Life", leaving the Literary Institute for the sake of independently mastering the realm of computer civilization, Buddhism, the consciousness of "his own universe", in a short time he creates a series of very specific novels and stories, one of which is the story "Yellow Arrow". Of the Russian postmodernists, V. Pelevin is considered the most successful. The object of my consideration is the artistic world of V. Pelevin's stories from the collection "Blue Lantern" with the identification of the features of postmodernism in them [2. p. 37], as well as the story "The Yellow Arrow".

Determining the place of Pelevin in a number of modern literature, most often he is attributed to the

postmodern direction. Indeed, in the work of V. Pelevin there are the most important techniques of postmodernism: playing with quotations, clichés, speech clichés; using someone else's text as the basis of their own narrative. But sometimes his work is classified as fantasy and magical realism. In the work of V. Pelevin, one can find references to various philosophical systems, including Buddhist and other religious postulates.

Consider the functioning of the image "road" in V. Pelevin's story "The Yellow Arrow".

Even before the appearance of the story "The Yellow Arrow", people in Russia asked themselves the question: "Our life is a platform or a train?" The endless series of upheavals, the unusual fate of our country of the Great Experiment created the feeling that our Motherland is a fast-moving train that rushes past the stops and carries everyone to the "destroyed bridge". And then another question arose: "Maybe the whole world is a train, and Russia is only one of the cars in it?"

The train "Yellow Arrow" (country) rushes from Nowhere (socialism) to Nowhere (capitalism), and at the end of the path there is a destroyed bridge ... The inhabitants of the train have long forgotten that they are passengers (citizens), or maybe they never knew this. There is a staff car and a locomotive, but no one has seen it. The sound of wheels, like air, no one notices. The train goes on as usual. Small businessmen sell pre-broken spoons for a cordon, steal larger coasters, and the largest business privatizes compartment doors. Artists for export paint, under Khokhloma, beer cans. On the roofs of the cars, musicians are wandering somewhere to the west. The protagonist reads a book about traveling on Indian railways and dreams of getting off the train alive. But the train never stops.

The hero of the story "Yellow Arrow" Andrey spends the time allotted to him by the Creator for the fact that, together with all, mostly unfamiliar and not interesting people, in a train soaked through with the stink of the road and everyday life, he travels along one driver's guided route to the Destroyed Bridge. Needless to say much about the fact that the plot of the "road" invented by Pelevin is metaphorical. In Russian literature, there are many examples of referring to the image of a train running on rails. Everything comes to mind at once: Nekrasov's "Railroad" and Blok's "On the Railway"... One cannot fail to take into account "Anna Karenina" and Tolstoy's "Kreutzer Sonata"; Yesenin's foal running after the train; carriage crush in Platonov's Chevengur; transit to evacuation at Pasternak's in Doctor Zhivago.

Ever since the railway appeared, writers and poets have strongly associated life and being in Russia with it. The main thing is with whom, where and for what reason you are going! Indeed, where and with whom? Pelevin has no answers to these questions. They all go together, scattered though, according to varying degrees of comfort in compartments and wagons. Where? To some Broken Bridge? To death, right? For what reason? Life turned out this way ... Although no one chose such a stinking carriage. But everyone has long been accustomed to everything and do not even consider themselves passengers. All but some. These include the hero of the "Yellow Arrow" Andrey, and his mysterious friend Khan hinted at the possibility of not belonging to the train schedule. Curious is his reasoning that "one can live as if there is something else. It's like you can actually get off the train." But "a normal passenger never considers himself as a passenger" and he does not have a desire to change something once and for all by someone for him in the established order of things.

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