

## THE RECEPTION OF LITERARY PLAY IN THE WORKS OF NABOKOV

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### Abstract

The article examines the methods of V.V. Nabokov's literary game and the mechanisms of their formation, organizing the linguistic, figurative and plot-motive world of his metatexts; the nature of V.V. Nabokov's literary game as a way of demonstrating creative freedom and exclusivity of his work.

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Russian Russian writer Vladimir Nabokov, the greatest Russian writer of the XX century, a representative of the literature of the Russian Abroad. He was first published under an assumed name – VasilyShishkov, then under the pseudonym Vladimir Sirin, and after emigration – under his real name – Vladimir Nabokov. He is known mainly as an author of novels. Meanwhile, he wrote more than seventy short stories, and many of them became a notable phenomenon of Russian prose of the past century.

V. Nabokov called the genre of the story "a small perfect form". In relation to his works, this definition is justified by the harmony of the composition, the sophistication of the plot and style, and the variety of artistic techniques.

V. Nabokov's small prose is traditionally interpreted by art critics as a "creative laboratory", where the main themes of the writer's future novels were born. In small prose, the writer, as it were, makes experiments, develops the main lines of the idea, a system of artistic techniques, draws the main images, after which he embodies his plans in a larger canvas.

But this does not detract from the artistic value and self-sufficiency of the stories, since V. Nabokov, of course, created an original model that influenced the development of the short story / novella genre in the literature of the XX century.

He highly appreciated Nabokov's creative gift and always spoke positively about his works by V. Khodasevich. He saw in Nabokov, first of all, "an artist of form, a writer's technique." "His works are populated not only by actors, but also by countless techniques. They build the world of the work and themselves turn out to be its irreparably important characters. Sirin does not hide them because one of his main tasks is to show exactly how techniques live and work" [9]. This, says the critic, is "the key to all of Sirin."

In all the stories, Nabokov's hero exists simultaneously in two worlds, real and imaginary. The main motives of the works associated with the hero - the motives of memories, memory, creativity, loneliness - constitute the content of the inner world, the world of the hero's imagination and are opposed to the motives of the external world, alien and hostile to him.

The writer experiments in the organization of the plot and plot, in the creation of narrative levels of the text. So, for example, the composition of the story "Circle" is unusual, beginning with the words: "Secondly,... Thirdly,... finally, ..." and ending with the words "Firstly, because ...", represents the thoughts of Innocent, the main character, about the causes of "terrible anxiety" in the soul, as a rotating stream that has no end.

The composition of the story is based on the technique of retrospection. Innocent, who happened to be in Paris by the will of fate, sitting in a cafe, with a sense of nostalgia recalls the past years, childhood, his late father, a school teacher. All memories are fragmentary and connected by associative connection, they are like circles on the water from a thrown stone. Memories of childhood, like a lost paradise, are a characteristic feature of Nabokov's work. The author himself experienced the same feelings while in exile.

The motif of the circle contained in the name is constantly reflected in the text of the story by direct references to the word "circle": "a hook was tearing from a small, round, toothless mouth of a fish"; "it was raining invisible in the air, diverging through the water in mutually intersecting circles, among which a circle of a different origin appeared here and there, with a sudden center"; "another dream took a special turn, – the power of sensation, as it were, took him out of the circle of sleep." In the last example, the metaphor of rotation appears.

The semantics of the circle supports a number of lexical units that carry the meaning of something rounded: "gold coin", "golden buttons", "oval face", "dipped a brush in a bucket", "huge moon", "crushed hat", etc.

Paradoxical, at first glance, denouements, the careful motivation of which can be verified only by carefully rereading the work; the introduction of an "unreliable" narrator, whose opinions and assessments contradict the logic of the depicted events, thereby creating an atmosphere of semantic uncertainty and ambivalence, which allows with equal degree of persuasiveness to offer mutually exclusive versions of the described reality. [1].

The author did not accidentally build his story on the principle of the ring. The composition reveals the main idea of the story: the persistent repetition of the image of the circle at different levels of meaning - from concrete to metaphorical - gives rise to a sense of inevitability, repeatability of the life circle.

Identifying the points of view of the author and the hero makes it possible to restore the chronological sequence of parts of the narrative structure of the short story "Fairy Tale". The analysis of the point of view system makes it possible to identify at least two variants of the restored event in the "Fairy Tale".

In the first case, the plot coincides with the plot and is a fantastic story: a young man one day meets Mrs. Ott, a trait in female form, who promises to collect at the address "Hoffmann Street, 13" at Erwin's full disposal those women whom he will mark with a glance from noon to midnight, provided that the number of chosen ones will be odd. But the deal is not made: the thirteenth girl turns out to be the first (Here another allusion technique, characteristic of Nabokov's work, is used — an author's reference, in this case to Hoffman's romantic work, with his two worlds and dreamer heroes. The presence of allusions is a bright sign of postmodernism literature).

The exposition of the novel, containing the psychological point of view of the hero-dreamer,

presents the phraseological point of view of the author. The composition is built with the help of Nabokov's favorite technique of retrospection - the event that will be the subject of the narrative is given in the preface to the story itself: "It should be borne in mind that only once in his life Erwin approached a woman on the street, and this woman quietly said: "Shame on you... Go away.""

By comparing the plans of the points of view in the leitmotif phrase "Fantasy, awe, delight of fantasy ..." (repeated in the exposition and in the finale of the novel), a chronological shift of parts of the narrative structure is revealed. In both cases, there is a discrepancy of points of view: psychologically, these are Erwin's points of view. But phraseologically and ideologically, the author's point of view is manifested, indicating the inconsistency of the sequence of fragments. The exposition notes that the hero "knows well" what "fantasy, awe, delight of fantasy" is. In the final scene of the night chase, Erwin still "doesn't know anything", he "only goes" and sees "the one who... was walking in front of him". Consequently, the exposition of the novel is not a preface to the story, but a posthistory. The finale of the novel refers to the beginning, because on Monday, just like always, Erwin will be recruiting new captives in the tram carrying him to and from work.

Doubts of the narrator, his inadequacy, forgetfulness, "mask of misunderstanding" lead to the "loosening" of the author's position. Nevertheless, the complexity of the narrative form is caused by the peculiarities of the author's attitude to the depicted events. [2].

In the center of the story "Passenger" is a conversation, a dialogue between the writer and the critic about the relationship between life and art. The hero-writer complains that "we", i.e. artists, writers, are engaged in the fact that the "insipid plagiarism of life" is "seasoned with our own inventions", not trusting the "genius" of life. In this use of words, the writer differs sharply from his interlocutor, who is confident in the correctness of art at the end of the story – it differs not only in the nature of word usage.

As proof of his thought, the hero-writer cites one incident that happened to him on a train trip. His whole story is provided with the same irony in relation to the "fictions" and clichés of popular, mass literature. So, at the very beginning of his story, when he fell asleep "under the lightness of a narrow government blanket," the phrase follows: "And here let me use a technique that is often found in such stories as mine promises to be. Here it is – this old, well-known technique. "In the middle of the night I suddenly woke up"" [8, p. 232].

Later in his narration, he will repeatedly emphasize how a life incident brought him together with a passenger neighbor, whose face he did not see so clearly, as he did not solve the riddle of why the passenger who was sitting above him on the top shelf behaved completely unexpectedly - he was not sleeping and made sounds that became clearer to the waking hero when he listened: "The man on the top bunk was crying."

When the train is stopped and the detectives will look for the criminal killer of his wife and her lover and check the documents, the hero-narrator expects that this sobbing passenger will be the one they are looking for. But a person full of secrets for a writer, capable of becoming the hero of a future large-scale work, will not meet the expectations of a storyteller and will not be the one they are looking for. Nevertheless, this gives him the opportunity to conclude: "But it seemed like it would be great — from the writer's point of view, of course — if a sobbing passenger with unkind legs turned out to be a murderer, how great his night tears could be explained, and, most importantly, how great it would all fit into the framework of my night journey, into the framework of a short story. But, apparently, the author's plan, the plan of life, was in this case, as always, a hundred times more magnificent" [8, p. 235].

The hero-writer here is offended by the fact that he never saw the appearance of the one with whom

he spent the night in the train car, that he was worried about such a trifle as the leg of a man in a woolen sock, through the hole of which "a large nail stuck out in front of his eyes".[3]

In the best Nabokov stories, psychologism and realistic life-likeness get along with grotesque fiction and parody—game elements, lyrical perception of life - with tragedy. [4]

The hero of the story "Cloud, Lake, Tower" Vasily Ivanovich, a Russian emigrant living in Berlin, wins a "pleasure trip" and, unable to refuse it, goes on a trip at the will of his employer, hoping that "it will suddenly bring him wonderful, trembling happiness, something similar to childhood".

On the way, the head of the group constantly forces him to participate in amusements and entertainments filled with vulgarity and petty-bourgeois humor. The hero tries his best to resist their pressure, but he does not have enough mental strength for this. "Glorious Fun" ends with Vasily Ivanovich eating a cigarette butt.

The hero is becoming increasingly frustrated and the "pleasure walk" becomes unbearable for him. But, on one of the days of the excursion, Vasily Ivanovich "discovered the very happiness that he somehow half-dreamed about" - a wonderful place where he wanted to stay forever. He quickly decided how he would write out his simple property from Berlin, and he would always live here. Vasily Ivanovich informed his fellow travelers about his decision to stay forever in a house on the shore of the lake. But the fellow travelers against his will grabbed him by the arms, dragged him by force to the car and, as soon as they got into the car and the train moved, they began to beat him. They drill a corkscrew into his palm and foot, beat him with a homemade whip (parallel to flagellation), iron heels, pinch and slap him.

Upon arrival in Berlin, torn apart spiritually and physically, Vasily Ivanovich refuses his post, begs his master to "let him go", says that "he can no longer, that there are no more forces to be a man." The author releases him into oblivion, from where he was taken. Nabokov's hero, whom he sympathizes with, is a thin, complexly organized, spiritually rich person in contrast to other characters, ordinary, unremarkable or vulgar, aggressive.

Here, the main motive of the hero's loneliness in a world alien to him is realized through a system of complex syntactic constructions depicting the spiritual appearance of Vasily Ivanovich, while the world of his companions - "enemies" is depicted at the syntactic level by the predominant use of simple sentences with impersonal and vaguely personal meaning, personifying the primitiveness of the "hateful, alien, alien". The hero seems to get into a game invented by someone, lives someone else's life, carried away by the chaos of historical events.

First-person narratives are characterized by the relationship of the narrator with the biographical author and overcoming the boundaries determined by the choice of the narrative form. The image of the autobiographical narrator is the semantic center of the collection "The Return of Chorb" ("Thunderstorm", "Letter to Russia", "Goodness", "Guide to Berlin", "Horror"). The narrator's thoughts, feelings, and feelings come to the fore. Descriptions of the external world are a way of self—disclosure of the hero, who is both the carrier of consciousness and the subject of the image. The hero of the early stories is a kind of artistic "double" of the young writer. When creating the image of the narrator, fiction is intertwined with the facts of real life. Thus, the boundary separating the in-text and out-of-text space becomes unstable, permeable. [4]

The unreality of the perception of life is depicted very vividly with the help of contrast techniques. The heroes of Nabokov's stories cannot be happy in a real life space and only in an imaginary, inner world come to terms with themselves. Both worlds in relation to each other are illusory for Nabokov.

Similarly, the butterfly merchant Pilgram, the hero of the story of the same name, dies for his wife,

for his customers, for the whole world - at the moment when he finally goes to Spain - a country that does not coincide with the real Spain, because it was created by his dream. The interior of Pilgram's house largely reflects his inner world. "Faded photos of the same ship" hanging over the hero's bed indicate that he is traveling in a dream to an imaginary dream world.

The fundamental literary technique of V. Nabokov here is the technique of mirroring. A mirror as a reflection of another reality in which the character lives. The word "pilgram" in the context of the study is the result of a mirror game. The proper name is actively involved in the game, summing up a hint of ambiguity of interpretation. The word takes a distorted form, hidden by an associative-semantic background, in other words, a surrogate of a crooked mirror, while the clarity of the actual image is silent about the true version — a wanderer, a traveler, a pilgrim, a praying mantis. Nabokov encrypts the name of the hero already in the title of the story with the help of a game rearrangement of syllables, as a conscious creative dysgraphia, however, the author does this with a specific purpose: to create an image and reveal the meaning of certain events of the plot that will determine the future actions and deeds of the heroes.

The butterfly in Nabokov's poetics is a symbol of the fragility of a magical dream, the ghostliness of death. The butterfly is Nabokov's attempt to comprehend the world. Its infinity, unrecognizability, versatility and universality. The butterfly also symbolizes the metamorphoses that occur with a person or his soul throughout his life.

Nabokov's method is a hoax, a game, imaginary hallucinations, verbal crosswords. Nabokov is an intellectual writer who puts the game of imagination, mind, and fantasy above all else. [7]. When reading Nabokov's works, one must be prepared for all sorts of surprises: both to the fact that the "riddles" of the work have not one, but two, three guesses, and to the fact that the texts themselves seem to resist interpretation. [6].

The variety of narrative techniques used in V. Nabokov's stories is based on the original development of the traditions of romantic, realistic and modernist literature. The patterns of narration in the stories reflect the typical features of the writer's prose. At the same time, these characteristic features acquire great semantic and formal expressiveness, which is determined by the strengthening of the meaning of any, even the most minimal element in the genre of the story

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