



The Technique of Carnivalization Included in the Skaz Form of Viktor Erofeev's Novel "The Russian Beauty"

Tagoeva Feruzabonu Erkinovna

*Teacher of the Department of Russian literary criticism of Bukhara, state university, Uzbekistan,
Bukhara*

Annotation: The article deals with the technique of carnivalization, included in the skaz form in the work of Viktor Erofeev, based on the work «Russian Beauty».

Keywords: carnivalization, postmodernism, fairy tale form, centon, pastiche, intertextuality.

Introduction.

V. Erofeev is one of those word artists in modern Russian literature who successfully synthesizes the traditions of realistic discourse with numerous aspects of postmodern art. At the end of the 20th century, among writers of even the postmodernist direction, the adherence to centon writing ("centon" - the "patchwork quilt" technique) weakened somewhat, which was only an artistic game of unraveling pretexts. Writers, adhering to the traditions of classical realism in general, include in the text of their works the entire arsenal of postmodernist techniques and techniques - intertextuality, irony, grotesque - adjusting it in this way to the mass reader, which completely ensures its "readability".

For the later work of V. Erofeev, the technique of pastiche is characteristic. Pastiche - (French pastiche; from Italian pasticcio, lit. - pate, figuratively - a mixture), imitation of the style of a work of art of a particular author, genre or direction. In literary creativity, this is a mimicry of a literary sample. This is a special ironic, parody game, where the author deliberately deforms the main features of the original.

The appeal of V. Erofeev to this particular technique is largely due to the search for the form and method of artistic expression that correspond to the postmodern worldview. Erofeev's metastyle of the 1980s is made up of a synthesis of various styles. M. Lipovetsky, E. Dobrenko, O. Dark and others, already mentioned by us, wrote about the features of the poetics of Erofeev's works more than once in their studies.

Main part.

So, M. Lipovetsky states the artistic culturology of modern historical reality and Russian history in the ideology of V. Erofeev. Erofeev describes evil in the modern world, this is perhaps the most important motive of his works. In the eternal opposition to evil (even abstract, unnamed) the mission of heroes and fighters leads to the opposite result - to the multiplication of evil, its acquisition of materiality. Being inevitably rolls towards a catastrophe; overcoming this fall is carried out through a postmodern artistic game, with the help of which a model of the relationship between the author and the text, the text with the reader is built.

The skill of the writer is expressed in the ubiquitous game confluence of heterogeneous styles, languages, genre forms and modifications. According to M. Lipovetsky, the Writer "balances on ... the verge of "from ..." and "to ...".



Since we consider the work of V. Erofeev in the context of Russian postmodernism, in the novel "Russian Beauty" we noted, first of all, the manner of narration.

The narration is in the first person, has a tale form. In this regard, the carnival structure of the novel also has a peculiar structure. The very principle of carnivalization, theorized by M.M. Bakhtin, is based on the concept of "inversion of binary oppositions". In Erofeev's artistic discourse, this principle is the basis of the model of the world. The combination of the tale manner of narration, observing all the features of the narrator's speech, down to individual lexical units, with the cultural and literary tradition of realism and the most productive elements of postmodernism, make up the originality of V. Erofeev's poetics and the analyzed novel.

Let us dwell on the nature of the carnival laughter involved in the novel. Carnival laughter originates from folk street action, where, with a certain degree of courage, it was aimed at loosening and discrediting certain phenomena of reality. In postmodernism, carnival laughter is focused on updating, replacing, rethinking the system, transferring meanings and meanings. So, Erofeev ridicules, for example, the archetypes of culture, the motive of heroism and messianism, sacrifice, faith, the ideals of beauty and chastity.

The whole space of the novel is filled with a sense of relativity and improbability, gives the impression of a farce, brought to the point of absurdity. This is also emphasized by repeated repetitions of the same fragments. For example, the constant reminder of the main character about her beauty, the intricate speeches and metaphors of Dr. Stanislav Albertovich, the poetic and at the same time vulgar lyrical digressions on the topic of the smells of women, the mention of Joan of Arc in various interpretations, citing the poetry of Blok or Pushkin. Before the eyes of the reader, eternal ethical and aesthetic values are destroyed, acquiring a new meaning:

"In a wide, sun-kissed valley, bergamot trees bloomed in a delicate blue color."

"... he further developed his thought: it's not for him, they say, to interfere in your, baby, stormy and interesting life, some of the vivid details of which he had an accidental accident - then he lowered his voice - to contemplate in the original magazine - I calmly raised my eyebrows, - very respected reserved magazine, he was full of admiration, and said so, the most genuine delight, although, thank God, he sighed noisily, he had seen everything, and not only he, but also several very, very close friends who were so amazed that they even considered it frivolous bragging to assert on my part that I occasionally used you, in the medical dimension, of course. Moreover, our boundless admiration reached some involuntary moments, which we were all forced to state with embarrassment and pride, and it became clear to us that your, baby, charm is much more effective than many foreign crafts of this kind, and since mine friends are sometimes prone to generalizations, they generalized that here, in this area, arguing in a purely patriotic sense, we could have a certain advantage and superiority.

In this fragment, in a continuous stream of speech, the narrator captures all the accompanying nuances - facial expressions, gestures, voice timbre, reactions of interlocutors - that lead to understanding the ultimate goal: the frank beauty of a Russian woman, published in a glossy men's magazine, should serve the patriotic ideals of the motherland.

The method of carnivalization of postmodern discourse is rooted in the traditions of the menippea genre.

The menippea, a genre of the carnivalized direction of ancient literature, acquired a new sound in the postmodern situation of the late 20th century. According to the concept of M. M. Bakhtin, it is the appeal to the menippea genre that justifies and determines the construction of a dialogic discourse.

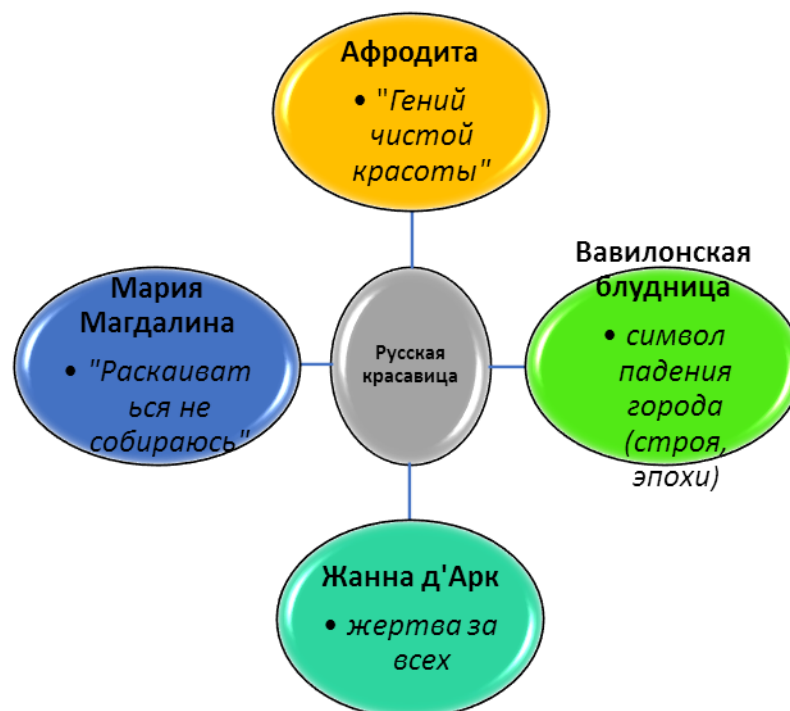


The author of "Russian Beauty" refers to the tradition of the menippea genre in order to demonstrate the falsity of situations, demonstrative substitution, the interaction of cultural codes, dialogism - everything that M. M. Bakhtin calls "the conversations of the dead" .

Let us designate the main features of the menippea as a genre:

- carnival laughter is universal and ambiguous;
- free use of non-realistic elements (fantasy, mysticism, mythology) that test the viability of the main philosophical idea of the work;
- synthesis of realism (naturalism), fantasy with philosophical reflections and dialogues;
- philosophical encyclopedia and extreme intuitiveness;
- diverse structure of space and time;
- psychological and moral tests of heroes;
- oxymoron nature of images;
- combination of heterogeneous texts (prose and poetry);
- acute social problems, journalism.

V. Erofeev deliberately combines different, often opposite and controversial philosophical, religious, aesthetic, moral categories and values into one mosaic canvas, placing them in a context that is not just inappropriate, but completely unacceptable, which is why they completely change their meaning. So, in the image of the main character Irina Tarakanova, archetypes of various eras and cultures are combined, refuting each other. Visually, this can be represented as follows:



The mythology of Aphrodite in the novel is justified by the fact that in mythology Aphrodite is not only the goddess of beauty, but also of sensual love. The main character of Erofeev's novel is a priestess of love, who at the same time yearns not only for admiration for her physical perfection, but also for simple female quiet happiness. The son of Aphrodite Eros is the deity of love. Irina's unborn child symbolizes only despair, the collapse of hopes and death.



The Babylonian harlot in a biblical context, according to the Revelation of John the Theologian, a fallen woman, riding a terrible seven-headed beast (the beast of the Apocalypse), “drunk with the blood of the saints and witnesses of Jesus”, with her “the kings of the earth fornicated” symbolizes, ultimately, the fall of Babylon and death the wicked who do not believe in the Father and the Son. The fate of Irina Tarakanova, her friends, her lover-writer, dissidents of unknown origin also prophesy the imminent death of the Soviet system.

The legendary Joan of Arc, the Virgin of Orleans, died at the stake for the sake of great ideals: the liberation of the country from usurpers, the purity of faith, her own innocence, true divine protection. The heroine of the novel Erofeev takes hellish torments in the name of saving all people in a farcical form: intercourse with an incomprehensible creature in the forest, wild running around the field with a threefold repetition of the process, drinking alcohol at a symbolic fire and fleeing from the place of the feat look pathetic and parodic.

Mary Magdalene, or Mary of Egypt, the myrrh-bearer according to biblical and gospel sources, a follower of Jesus, his faithful disciple and helper. One of the first to whom Jesus appeared after the resurrection. In Catholicism, she is also revered as a repentant sinner. But in Erofeev's novel, the heroine goes the way of Magdalene only to some limit: she decides to accept God, decides to be baptized, confesses, accepts the rite, but at the same time resolutely declares that she is not going to repent of sins. For, in her opinion, there is no sin in living to the fullest in all available ways. Yes, and God and faith never gains.

Another sign of the menippea is the modification of the author-creator. In fact, in Erofeev's novel, the author is absent, the narrator is made up of heterogeneous statements of other people, quotations, expressions, profanity, etc., collected in a single canvas. The writer creates a stylization of the tale format, where in the process of discourse deconstruction a simulacrum character is born, which has all the properties necessary for a character, including a hybrid language. This process is due to the fact that the postmodern text is a mosaic or, as in this case, a kaleidoscope composed of randomly selected fragments interacting with each other. In the novel "Russian Beauty" the interaction of fragments, i.e., plot collisions, is shown in reflection, not directly.

Earlier it was noted that literary facts are subjected to simplification and devaluation in the novel, the genre of life suffered the most. In essence, Erofeev endows the novel with all the genre features of this type of literary work, turning them inside out: the introduction of the novel immediately presents the whole picture as a reflection, because the narrative begins from inside (literally) the body of the main character. Little is said about parents and childhood, of course, there is no piety, but grandmother is mentioned: the main character looks like her, is proud of her beauty and Polish origin. The heroine does not struggle with temptations, on the contrary, she succumbs to them with all her passion; her mentors are far from the righteous, the rejection of the family (2 ex-husbands) realized due to her lifestyle, the rejection of children as a hindrance, a voice from above, ordering to make a sacrifice (a kind of sacrifice in the spirit of her disorderly life), interaction with a deceased lover (miracle), unrighteous death (suicide). The very image of the martyr is represented in the novel in the opposite way.

Conclusion.

Thus, in the novel "Russian Beauty" by V. Erofeev, the carnival mood is combined with elements of the canonical genres of realistic literature. Traditional values are underestimated in order to act as a result of the standard, a symbol of eternity. During interaction, polyphonism arises, ordering chaos.



Speaking about the tale form of the novel, it is impossible not to note the presence of the actual fabulousness.

Fairytales are manifested in Erofeev in a few references and some plot elements. For example, the title of the novel refers to such fairy-tale characters as Varvara-Krasa, Vasilisa the Beautiful, who, as you know, are distinguished by their incredible beauty. Like fairy-tale heroines, the image of Irina is somewhat exaggerated - her beauty in real life is really incredible (at least she herself thinks so). Just like the heroes of fairy tales, Irina goes through a series of trials, carrying her main mission - the savior of Russia. Fairy-tale features are manifested through a three-fold repetition of actions (three times Irina marries; three times she goes out to "fight" with evil).

Thus, the fairy tale discourse, interacting with other elements in the novel, acquires a secondary meaning. All narrative must be taken as a conventional model of reality; all characters have an allegorical meaning; the reader gets the impression of the symbolism of everything that happens.

References.

1. Новиков, В. Nos habet humus. Реквием по филологической поэзии// Новый мир. 2001. №6. С.173
2. Иванова, Н. Преодолевшие постмодернизм// Знамя.1998. №4.С.199
3. Большая российская энциклопедия.
4. Понятия и термины современного литературоведения. <https://literaguru.ru/ponyatiya-i-terminy-sovremennogo-literaturovedeniya-s-primerami/>
5. Липовецкий, М. ПМС (постмодернизм сегодня) // Знамя. 2002. №5.
6. Липовецкий, М. Мир как текст: Вик. Ерофеев. Тело Анны, или Конец русского авангарда. Рассказы. М.: Моск. рабочий, 1989 // Лит. обозрение. 1990. № 6.
7. Бахтин, М.М. Франсуа Рабле и народная смеховая культура Средневековья и Ренессанса / М.М.Бахтин. М., 1965. - 367 с.
8. Ерофеев, В. Русская красавица/В.Ерофеев – М., 1994. С.2
9. Бахтин, М.М. Проблемы поэтики Достоевского. Изд. второе. М., 1963. С. 162
10. <https://proreligiu.club/spravochnik/terminy/vavilonskaya-bludnitsa.html>
11. https://ru.wikipedia.org/wiki/Мария_Магдалина