
AESTHETIC VIEWS AND POETICS OF A. VARLAMOV'S WORKS

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ANNOTATION

The article examines the issue of aesthetic continuity and development of the traditions of Russian prose of the Soviet period in the works of the 2010s, which is topical for modern Russian literature: the novels of A.N. Varlamov "The Myslenny Wolf" and A.V. Ivanov's "Bad weather", which are scientifically analyzed for the first time. These texts are characterized by an appeal to key motives and philosophical ideas expressed by A.P. Platonov, - the problem of spiritual orphanhood and the search for its overcoming, the need for social and moral transformation of a society experiencing revolutionary upheavals. Conclusions: modern writers, following Platonov, show how the temptations of personal enrichment and violent reorganization of the world are defeated by self-sacrifice and love for one's neighbor, they investigate the national utopian consciousness and believe in the possibility of spiritual rebirth of both the individual and the entire country. Platonic motives productively influence the poetics of the works under consideration and expand their semantics.

Key words: work, semantics, expand, rebirth, utopian

Russian prose of the last decade, emerging from the forced competition with postmodernism and the dominance of mass commercial prose, renewed, which has regained the right to the attention of a serious reader and critic, is in a state of productive search for its own artistic language and philosophical semantics demanded by society. Contemporary writers strive to rethink the achievements of modernist and realistic prose of the 20th century, entering into a complex ethical and aesthetic dialogue with the literary traditions of the past century. Thus, there is a revival of historical narrative (novels by L.A. Yuzefovich ("Cranes and Dwarfs", "Winter Road"), Zakhara Prilepin ("Abode"), E.G. Vodolazkin ("Soloviev and Larionov", "Laurus"), women's prose in its best examples is working on the development of a family-biographical and family-everyday novel, spiritual and religious prose through the efforts of O. Nikolaeva and M. Kucherskaya is looking for new genre and stylistic forms corresponding to the modern era. cultural dialogue with Russian writers of the twentieth century. becomes one of the vectors of development of modern prose. In the center of our article is the reception by contemporary prose of the creative tradition of one of the most distinctive Russian writers of the last century A.P. Platonov, who possesses both a unique stylistic manner (the so-called "Platonic tongue-tied"), and a specific worldview, in which the philosophy of "Common Cause" by N.F. Fedorov, and a number of socialist ideas, and Christian ideals, and the people's utopian consciousness. In modern perception, Platonov turned out to be that "unrecognized genius" of the Soviet era, whose talent, paradoxically, is not challenged by people of the widest range of ideological convictions and aesthetic preferences. For such different authors of the second half of the 20th century as I.A. Brodsky and V.G. Rasputin, Platonov embodied the peculiarities of national thinking, perception of the world and man. Platonov, hardly translated even into Slavic languages, nevertheless becomes in the XXI century. one of the symbols of Russian prose with its search for the meaning of existence and a penchant for metaphorism and symbolism, for increased semantic fullness of the text. For the most part, Platonov's stylistic findings are largely irreproducible due to the uniqueness of Plato's creative style. But the recognizable stable Platonic motives of orphanhood and the search for its overcoming, spiritual brotherhood, skill and transformation of the "substance of existence" both in the social and everyday life and in the

metaphysical planes turn out to be relevant for modern Russian prose, to a certain extent representing the quintessence of the cornerstones. national ontological and social problems facing national consciousness. The subject of the article is two new novels by popular Russian prose writers: "The Mental Wolf" (2014) by A.N. Varlamov and "Bad Weather" (2015) A.V. Ivanov, of which the first describes the events of the early twentieth century, pre-war and pre-revolutionary Russia, and the second - the era of the "dashing nineties." The novels are united by the general impression of the collapse of the "old world" and the tragically realized need by society for new philosophical and social foundations of life, as well as the mythologization of the artistic space: Varlamov has a number of historical characters, including the writers M.M. Prishvin, V.V. Ro-zanov, D.S. Merezhkovsky, A.S. Green, the famous Grigory Rasputin bred under assumed names; Ivanov's action takes place in the nonexistent city of Batuev, in which Yekaterinburg is recognized. Both writers, with varying degrees of persuasiveness, were critical of the "neo-substantiated" direction (new "village prose") in modern Russian literature [1; 7]. It is important for us to emphasize that with all thematic, semantic and stylistic dissimilarities, these literary novelties in an obvious way refer to the creative heritage of A.P. Platonov, developing and modifying a number of significant Platonic concepts. The concept of "overcoming orphanhood" in the novel by A.N. Varlamov's "The Mental Wolf". For A.N. Varlamov's interest in the work of A.P. Platonov's is natural - Platonic motives are significant for Varlamov's novels of the late 1990s. "The Sunken Ark" (1997) and "Dome" (1999), already in the new century the writer became the author of a fictional biography of Platonov in the framework of the project "Life of Remarkable People" But in The Myslene wolf, the Platonic line is connected not with the "historical" layer of the novel, but with the main characters: the mechanic Vasily Komissarov and his daughter, a teenager Uley, who can be considered among the classic "Platonic orphans", Ulya Karlamovskaya is close to the type of Plato's orphan in several key indicators: her mother abandons her in infancy, leaving to atone for some mystical sin, which gave the girl the opportunity to walk and even indirectly endowed her with a craving for flight, for the wind, for freedom (Platonic Moscow by Chestnov from the novel Happy Moscow, which "loves the wind in the air and other things" [9. P. 14], has a similar thrust): More than anything, Ulya loved the night sky and the strong wind in it ... In a windy dream, she ran in a dream, easily pushing her legs off the grass, tirelessly and without stopping her breath ... something happened to the thin girlish body, which made it torn off the ground, and Ulya physically felt this half-half-flight and the transition to with his skin she remembered when she did not fall from reality to sleep, but accelerated, soared, and the air held her for several moments, like water [2. P. 7]. This "half-run-half-flight" is metaphorically synonymous with the spiritual quest of Plato's heroes who set off on a journey around the world with the aim of gaining kinship and overcoming orphanhood. Like Plato's orphans, Ulya, throughout the entire story, will look for a true family instead of a lost mother and a married father, who later went to war and abandoned his family (a plot close to the story of Patuli Antipov-Strelnikov from B.L. Pasternak's novel Doctor Zhivago "). The general adolescent desire to run away from home ("she liked the idea - to run away, swim away, disappear" [2, p. 88]) in Uli's case turns into a real attempt to escape - rafting down the river, and communication with Rasputin and his daughters, and already girlish dreams of a trip to India with Saveliy Krud, a revolutionary, an aferist and "buffoon", and a thirst to alleviate the prison life of the writer Legkobytov, which ended in a terrible disaster for Uli. All these plot twists and turns in Platonic style symbolize the torment of the soul seeking its true purpose, its true love in a world crumbling under the onslaught of war, revolution and the "mental wolf", personifying in itself both Western freethinking and devilish temptation, and death itself.

LITERATURE

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