

THE PROBLEMS OF L. PETRUSHEVSKAYA 'S STORIES

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Abstract. The article examines the phenomenon of Petrushevskaya's creativity, which is at the same time so ordinary, but at the same time fascinating. The simplicity of the narrative, as well as the complexity of understanding the text. It depicts the horrors of life, the impossibility of happiness, all that an ordinary person lacks.

Keywords and expressions: the horror of life, the voice of the collective, the impossibility of happiness, the phenomenon of creativity, the author, the story

Literature in almost all its manifestations is a reflection of reality, therefore, the study of literary trends in recent years contributes to the awareness of changes in social life.

The phenomenon of L. Petrushevskaya's creativity is an exciting game on spectator and reader emotions. The experience of the contradiction of form and content, i.e. admiration for the naturalness of the image and desperate resistance to its essence, is the essence of the game for the perceiver. The author forces us to look closely and even give ourselves into the torment of being, from which a "normal" person turns away mentally or estranges aesthetically. What has become a "picture" or the background of a successful existence: violence, humiliation, poverty, the doom of the weak, the vulnerability of everyone to betrayal, chance, death – is revealed in uncomplicated simplicity, from which there is no expansive salvation. The death of a woman broken by betrayal ("Stayed there") or the rotting of the state and the family ("Dance of Death") is outlined, and recognition – with its joyful experience of the effect of identifying life and art - is combined with an almost unbearable anguish of compassion.

Lyudmila borrows her plots, requiem, songs, legends from the hum of the city crowd, street gossip, on benches at the entrances. Hence the originality of Petrushevskaya's style. Her works abound in the irregularities of colloquial speech, her works are dominated by the lively speech of the streets, very often violating all literary norms. As Petrushevskaya herself said, she collects these "fantastic concatenations of words." "I have whole placers of such incorrect, incorrect babble in my notebooks. Luxury of the language lover" [Petrushevskaya 2002: 320]. Actually, a significant number of cliches on the pages of her stories, plays and fairy tales are associated with the desire to introduce the vivid speech of the crowd into the work. "I willingly and joyfully use cliches, admire them, they are poetic and quickly convey the right feeling. I write in the language I hear, and I find it - the language of the crowd - energetic and faithful" [Petrushevskaya 2002: 304-305]. Some literary critics call a similar principle of writing "tape", although Petrushevskaya herself does not agree with this definition: "you will never record this language on any tape recorder" [Petrushevskaya 2002:305].

Petrushevskaya's prose is tragic. It depicts the horrors of life, the impossibility of happiness. Everyday troubles are drawn hyperrealistically. But Petrushevskaya's shock therapy with the help of words should mobilize all human forces in order not to lose humanity even in the most difficult situations.

Very often her prose is called "black" for this atmosphere of hopelessness and horror of life. Many believe that the author thickens pessimistic colors. Petrushevskaya herself says that sympathy is at the heart of her stories. But she is hiding, camouflaged under an impassive, black, ignoble narrative, where the author broadcasts with the voice of the collective, the voice of the crowd and gossips.

The voice of the collective - he does not trust anyone and never, brings to light, he is always right and always ingenuously, cannibally inhuman.

The voice of common sense, so to speak. This voice of the people will always understand everything hidden, will interrupt everything affectionate and defenseless. He is brutally reasonable and clearly sees a bad prognosis. No pity. A sober attitude to what is happening.

Petrushevskaya gives the reader the opportunity to decide for himself how right this voice is.

The author seems to be hiding behind the characters, does not make it clear in any way who is good and who is bad. Petrushevskaya claims that everyone is equally good, only life is like that.

Lyudmila Stefanovna objects to the statement that her prose is "black". She says that a person in a book, as in a mirror, sees himself. One sees the good and cries, the other evil based on the same words. Hence the role of the author is deduced: he should not seek to awaken feelings, and not be able to escape from these feelings himself. Then they may settle in the text and appear again as soon as another person reads these lines. And the artist once said about the purpose of literature: "Messianic - don't, enough is enough. But: as a reason for immediate reflection on life, maybe?" [Petrushevskaya 2002: 306].

The essence of performance for the author himself is to be comprehended. Petrushevskaya offered a philosophical key to her work, she said that reading her stories from the stage, about suicides, alcoholics, abortions, all this black stuff? ("Vermouth Italiano, called "Cinzano". Materials for a lawyer")¹. In two books of memoir and essayistic prose ("The Ninth Volume", 2003, and "The Little Girl from "Metropol", 2006), she outlined her life experience and the history of the appearance of some texts. She explained the meaning of the most paradoxical of them, in particular, "Bifem" - the dialogue of a woman about two heads, mother and daughter: "my mother has already died / but not in me, not in me / and I composed a hymn / about maternal love / what does not know the answer" ("Instead of an interview (Answers to questions from the BBC Russian service))². She finally gave advice on what doses her stories should be consumed as an artistic drug. Petrushevskaya said that she writes them well, but only if once a month, and the reader reads all together at night. Then he swears. Pauses are needed, the writer said pauses. One story a day. ("About Nikolaita")³. But the effect of oversaturated hopelessness remains, and it is likely that it contains the creative idea and discovery of Petrushevskaya: artistic tragedy is a merciless truth and life-giving force. This is the formula of every

human existence, awareness/empathy of which is a means of delivering the soul of the viewer / reader, and the author directs this salvation.

All of Petrushevskaya's work is a protest against the bitterness of society, therefore, the communicative energy of the unconscious, living in the present person, is directed by the author to actualize the primordial emotions, which are not thought of as aggressively archaic, but as deeply Christian, since the nature of human connections with the world is love. Here she is related not to Freud, but to his opponents. The fact is that Steiner and Jung suggest that primitive spiritual reality is fundamentally Christian.² This refers to the commonality of the value attitude: "primitive spirituality", i.e. what elevates a person above biosocial instincts, ratifies the indisputability of absolute principles and the immutability of the ideal - as the acting force of the world order. Thus, not Eros, but ascended, sacrificial, unifying Love is elevated to the rank of a natural law. Assertions of value priorities – this is what Petrushevskaya professes in the folklore system of persuasion. As you know, the means of strengthening the shaken world order is a rite. It is the ritual immersion in the suffering of love, testing the ability to love and multiply love in spite of everything that creates all the works of Petrushevskaya, even the most "terrible".

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