



Marginal Space As A Sign Of The Path Of The "Generation Of The Forties" In V. Makanin's Novel "The Underground, Or A Hero Of Our Time"

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ABSTRACT

The article is devoted to the work of V.S. Makanin. "The Underground, or a Hero of Our Time", which was published in 1999, was noticed by critics, but quickly faded into the shadows, could not stand the competition in the stream of books, publishing projects of Rossi, which stepped into the new millennium. But Makanin's prose remains a part of the literary process, the literary period of study, that is, it needs scientific understanding. The organization of the artistic space in the narrative is carried out through images, they are the most significant part of the novel space.

KEYWORDS

Competition, publishing projects, scientific comprehension, images, novel space.

INTRODUCTION

As you know, once V. Makanin belonged to the generation of "forty". This was the name of the writers in Soviet times who came after the sixties and who "dissolved the ardent sixties pathos in stagnant everyday life." Today

Vladimir Semenovich is a living classic of Russian literature. His work was awarded the Booker Prize (1992), the New World Prize (1995), the Pushkin Prize of the Genfer Foundation (1998), the Znamya Magazine

Foundation (1998, 2000), the State Prize of the Russian Federation (1999). In recent years, interest in the writer's work, as well as in the literary heritage of many writers of his generation, has noticeably decreased, other prose that can shock the reader in an era of new values and paradigms has come to the fore in literary life. But Makanin's prose remains a part of the literary process, the literary period, which has not yet become an object of consistent study, that is, it needs scientific understanding. First of all, this refers to the novel "The Underground, or a Hero of Our Time". Published in 1999, it was noticed by critics, but quickly faded into the shadows, could not withstand competition in the stream of new books, publishing projects in Russia, which has stepped into the new millennium.

The novel "The Underground, or a Hero of Our Time" organically fits into the artistic world of V. Makanin and can even be considered a kind of continuation of earlier stories about the fate of a person close to the writer of a generation (an example of such a story can be the well-known story of Makanin "One and One"). From the very first pages, Makanin's novel gives the impression of a composition of particular importance (at least for the author), drawing a semantic line under the long-term "search for the absolute," the final one in the most precise sense of the word. In addition, the central character of this novel is related to literary creation ("once a writer"), and his brother is "a once brilliant artist."

DISCUSSION

The semantic burden of the circumstances of place and time is declared very persistently in this work of Makanin. The hero is the one who finds himself "here and now", in "our time"

and "underground". Almost all quotations and parallels are associated with the literary image of space and time - and they are all mediated by Lermontov, the main source of Makanin's literary experiences. Critic S.M. Odintsova writes about this: "The title sets the reader up for associations with Lermontov's work. The underground man, like Lermontov's hero, is "superfluous", although the time, circumstances and reasons are different. Apart from the talent to be oneself, to keep the spiritual space of one's "I", Petrovich has nothing. It is superfluous in the social and social sense, but for the most intimate essence of life it is necessary" [3, p. 122]. The organization of the artistic space in the narrative is carried out through the images of endless loops of dungeons, sewers and, above all, through the image of corridors. Despite the fact that the hero characterizes the corridors as "ordinary passages through the floors" [1, p. 33], they are the most significant part of the novel space, the leading symbol of the novel, the corridor image "grows", according to Petrovich himself, "to a universal, earthly routine."

The space of the corridor belongs to everyone and no one; it simultaneously actualizes the semantics of connection and separation. Petrovich is a permanent resident of this space. He takes a special position here, being unable to completely get rid of the common collective unconscious, to leave this house - a hostel. The hero needs to realize his own presence in being. He gave up writing, does not try to publish anything. Then there should be something that makes it possible to see one's "non-recognition not as a defeat, not even as a draw - as a victory" [1, p. 436]. This "something" became for the hero the guarding, not in the everyday, but in the lofty, existential sense. He is a watchman, a keeper

of the memory of the underground, of the "chewed existence" of the common people, of the word. Accordingly, it can only exist "in the endless corridor of a gigantic Russian hostel" [1, p. 203], as in a transitional, "transit" space.

Corridors, unlike individual apartments, are a space that does not impose a certain model of behavior, it is plastic and capable of changing along with those who move through it. The presence of one's own home is too strongly connected with the inertia of everyday life, the "spontaneous flow" of life, when it is no longer space that is subordinated to a person, but on the contrary, a person is at the mercy of stereotypes. In other words, it is not the common residents who are the owners of their apartments, their living meters dictate a model of behavior to them. The corridor for "them" is a place where you are in plain sight and, accordingly, you try to either show your strength or hide faster, but in general you submit to standardized common thinking [4].

The cross-cutting theme of the novel is the "pain of life", which Petrovich is acutely experiencing. The pain of life is in his personal experience, in the confessions of the inhabitants of the hostel, in the fate of his brother, who was healed in a psychiatric hospital. At the same time, it is in the context of the established spatio-temporal paradigm that this pain acquires meaning, becomes the basis for being aware of oneself as a person.

The official status of the protagonist Petrovich is a general watchman, that is, he himself, in fact, is part of the hostel, and at the same time he is "a corridor philosopher - a guard, guarding, after all, their chewed life" [1, p. 121]. The double perspective of the interpretation of human existence in this Makanin world is an

important principled setting in the views of the author and his characters, the main feature of the space-time paradigm in the novel. Moreover, we have the opportunity to say that in Makanin's world the social environment is not directly linked to the dominant personality, in a person there is always something metaphysical that does not fit into causal relationships [5].

The spatial boundaries of the characters in the novel are outlined not only by the images of corridors and rooms. In fact, a kind of spatio-temporal philosophy is taking shape here, where "each person has "his own size of life, like his own size of a jacket and boots", where "a person needs life according to his own size!" [1, p. 63]. Someone shortens it with drunkenness, someone convulsively shortens his trousers, bringing himself to a heart attack, like Tetelin. The corridor is thought of as a common border for a number of heroes, a form within which the plots of their lives are realized.

When this conditional border is crossed for a person of the twentieth century, nothing has changed, since there is no torment that was characteristic of people of the past: "The path has become a torn one. For us, the current ones, their attempts, or even their torment, are speculative ... Our man with a line to "you" ... He walks over the line and back easily - as if to visit. As for the service, and then home. There - here" [1, p. 148]. This reasoning is applicable to all modern, vain humanity. Petrovich himself steps over this line, passes this conventional floorboard, killing an accidental Caucasian on a bench and a snitch Chubisov. But for him, this is followed by a kind of redemption: "I will not say Hell - a modest typical Purgatory, which for three months in a row ripped off my" I "with a

completely proportional iron scraper" [1, p. 147].

A hospital, a psychiatric clinic is designated in the novel as a space synonymous with the space of a dormitory. Having nothing in the existential sense, the commoners are emphatically aggressively holding on to everyday life, to the material world. Inhabitants of psychiatric hospitals also take good care of the rest of their consciousness. That special border with which "losses in the soul" are associated is forgotten and erased in being, which means that the losses themselves are imperceptible for them. But the less they protect the soul, the more they protect their squares. meters, its "sourish living spirit" [1, p. 121], trying to preserve the rigid structure of the surrounding world. Petrovich's brother, the once brilliant artist Venedict, also lives in the space of the corridor. But unlike Petrovich himself, his space is nonlinear: "He suddenly realized that he was in a perfect world in its outlined completeness: the metaphysics of chambers, and strictly intersecting hospital corridors" [1, p. 30]. Venedict exists outside of time and even outside of space. "It was as if my brother took root in childhood, moving there like a thickened earth layer - into a deep layer, where clay and already stone. There the time began. Somewhere there the original first car was pushed ... And now the whole train was quietly shuddering, crawling ... From the past - to us, from childhood - into our present life, like a modest attempt: a cautious, lizard-like Time crawled out" [1, p. 116]. Such an opportunity to live simultaneously in several temporal and spatial dimensions went to Venedict at the cost of losing his rationality. Healed in a psychiatric hospital, he lost his "I", lost the present (time) and gained Eternity. Venedict, located at the intersection of various temporal and spatial

dimensions, personifies the subconscious of society, which contains the memory of the past and knowledge of Eternity. He deliberately refuses "rationality" and falls into the subconscious of the world, knowing everything about him now.

The space of the corridors (chronotopic corridor), by analogy with the psychiatric hospital, corresponds to the space of the prison. In a prison cell, "a low dark niche", or rather a half-cell, since it was impossible to stand there tall, Petrovich spent "a magnificent dark night in a cage" and received a "square window - far away." In the dark cell, as in the queue, he crawled with the speed of a "sensitive snail." A "dark window" separated Petrovich from that "distant world behind bars." The moon has risen somewhere, but it can't break through the "ink darkness". Peering into the "blackness of the night", Petrovich was looking for "his black square", already knowing its magic. As Malevich stood in line until complete dissolution, in this "black square of the window" Petrovich found his nirvana: "The heart did not stop, but now, squeezing, it slowed down a little ... still to begin ... and how from above - as salvation - the feeling of stopping minutes was born out of nothing. A stumbled life. Not life itself, but its slow prose, its everyday life and great silence. Here she is. Time stopped twitching: it started flowing" [1, p. 39].

At the intersection of chronotopes and spaces - dormitories, psychiatric hospitals, prisons - it is no coincidence that the image of Malevich's painting "Black Square" appears. Moreover, in the novel, the motive of Malevich's painting "Black Square" is a link between the chronotope of the queue and the chronotope of the prison cell. The hero of the novel,

Petrovich, stood in the Russian queue, like Malevich once before writing his "Black Square", until he was completely dissolved in it. Malevich stood in one of the first Russian lines, Petrovich - in one of the last. As if through decades this line stretched: Malevich - the first, Petrovich - the last. The queue, according to Makanin, is "the absence of the future in the name of the suspended present", "the historical roll call of high humility", trampling, breathing "in the back of each other's head" [1, p. 34]. The idea of a queue "this is the nirvana of one and only (black) paint". "Step by step, so be it, you stand and stomp, dissolved in people, is not distinguished by anything, is hidden by everyone" [1, p. 34].

The complexity of the spatial architectonics of the narrative is reinforced by the image of the metro, which plays a generalizing role in the novel. Venechka, standing at the exit to the subway, asks people "about the time, let them give a countdown (About Time as such)": "What time is it?" Makanin will never give the answer to the curious: eternity. It is no coincidence, in our opinion, - at the entrance to the metro, next to the "underground", "underground", underground. The reflections of the heroes about the Parisian metro are not accidental in the novel: "In Paris, the metro stations are so close that, looking into the tunnel mouth of one station, you see a faint speck of light from the other. You see underground. If you like, through the ground. This suggests a dungeon roll call. About contact of the underground. You can send greetings. At least a simple energetic message through space and time" [1, p. 98]. The main character "thought about the roll call of the dungeons, looking into the dark mouth of the tunnel, waiting for the subway train." By analogy with these reflections, the novel

actualizes the connection between different people, their fates. For all the troubles of everyday life, the characters of this novel have the opportunity to avoid personal loneliness, realize the connection with each other: "The underground of feelings is not only mine. The soul of many gravitates here, under the arches, away from daytime eyes" [1, p. 144].

The hostel, the psychiatric hospital, the prison, the metro are spatial images-labyrinths, similar to each other and in the perspective of generalizations correlated by Makanin with the images of the city and country. But for all the segmentation of space, the heroes of the novel have in their lives a special luxury of living like brothers: "Brothers meet and see each other. In one, in two decades, but even in half a life, but the brothers meet - that's the truth" [1, p. 53]. Or: "A family moment is like after a long winter, like the first sticky maple leaves. Of course, you won't look at them for a long time. But if for a minute or two ... " [1, p. 56]. The heroes are aware of the eternal scale of their meetings: "... they brought the art of human communication (telephone, kitchen, during working hours, in a train carriage) to an unimaginable height. Conversations are our pyramids. For centuries" [1, p. 61].

The motive of the meeting (and next to it the chronotope of the crossroads) is a cross-cutting, plot-organizing element of the narrative, connecting the heroes not only in space, but also in time: "We stood with him at a fork in the road, two boys, and there was dust from a passing truck. We stand, and the dust on our face, on our teeth, dust under our bare heels, that's why. For that white summer dust" [1, p. 118].

The motive of the meeting is an important and symbolic attribute of the space of the heroes of this Makanin novel. Moreover, the very structure of space, which is a system of labyrinths, is focused on finding a way out, on finding an interlocutor.

An important feature of the space in the novel is that the urban labyrinths here are framed by the presence of images of wildlife. In the novel, the image of trees, foliage, and plants is often found. Often in the novel there is an analogy between life, the fate of trees and the fate of people: "These were poplars - in the courtyard of the house they (little sun) stretched out to that excessive height when the roots could no longer hold. Unable to live so high, the trees began to fall" [1, p. 49]. In the hospital, the patients sitting on their beds and quietly nodding, Petrovich compares with "a fishing line moving leaves in calmness", and in the nods themselves and "agreement stretched in time" he sees "especially desirable peace: an exquisite rest from suffering" [1, p. 52].

It is noteworthy that the space in the world of the heroes of the novel is not static in nature, but is capable of constantly changing. The hero explains these changes often in a negative light, where his underground acts as a kind of protection against the laws of a changeable life: "... the world was filled not so much with new things as with new signs. It is not the deeds themselves that are vile - their signs that have surfaced, that is what is outside of aesthetics. The same typical, iconic underground. (The underground, which has stepped upward.) Perhaps I will turn out to be like that, if I go out into the light. No, really. No need "[1, p. 26]. In the course of the narration, it becomes clear how much the hero himself needs labyrinths of corridors and dungeons.

They are an opportunity to remain yourself, not to run away from life, but to live in some kind of isolation from it.

"Time and space in the novel are conditioned by each other. And time in the novel is organized as complex as space. It seems clear why critics in their interpretations of this novel by Makanin seized on the term "Makanin chronos" [2]. Hero Makanin writes "here and now" in the perspective of eternal reflections on being and against the background of the most common banalities of life. This is probably why the author slipped his hero at the moment of his acquaintance with the reader a fashionable and belated (typical Makanin situation) essay by Heidegger: "I threw off my shoes, barefoot on the carpets. The chair is waiting; who among the Russians would have read Heidegger if it had not been for Bibikhin's translation! But as soon as he froze, one might say, his soul calmed down at the next here and now, as someone is already trampled at the door" [1, p. 5].

Moreover, it is precisely time, a person's life in time that is the subject of constant reflections of the hero. The hero is constantly trying to catch the time, to catch the "current of being": "To understand my presence through housing, and not through a woman, this is where the current (flow) of being is now" [1, p. 13]. In the course of his life, the Makanin hero never ceases to observe changes in time and seek explanations for them.

Despite all the torment over time, it is Petrovich who is called "the hero of our time", it is for him that the title of Makanin's novel works (he is also a hero in the underground). It is no coincidence that modern businessman Alexei Lovyannikov, who is attractive to

Petrovich, calls him a hero of the time: "Time has passed a little, but what of that? - you are his hero! You are Time itself. " "Now, after all, everything is different: a wonderful, but troubled time!" [1, p. 222]. Petrovich calls Alexei Lovyannikov "the man of the future", "The Hero of Your Time." Communicating with him, Petrovich for the first time felt "a kind of business poetry." Lovyannikov "directly claimed the new century": "He left me in my time", and Alexei Lovyannikov himself "stepped into the XXI - he lived in his own time and with his character; fought there to the end" [1, p. 230].

In the novel, an image of the future is formed, where, on the one hand, the protagonist does not foresee a special place, on the other hand, Petrovich is not afraid of this future, does not close himself off from it, but only tries to understand and include in his system of coordinates.

Petrovich, frozen for decades in the underground, is very worried about the future: "a person already from afar hears the oncoming time, and the images of the future themselves are like passing separate fragments, the bullets of the first shots." Unlike the story "One and One", where the future is known and predictable, in the novel "The Underground, or a Hero of Our Time" the main character Petrovich realizes his own interest in the future. And these thoughts about the future are connected with the question of the fate of an entire generation of people: "But why not balance the past with the future? A person already from afar hears the oncoming time, and the very images of the future - as individual fragments rushing by, the bullets of the first shots. And in this reception of premonitions of the future, our past, I think,

has nothing to do with it. We are free from the past. We are a blank slate. We are catchers" [1, p. 27].

Freedom from the past and from suffering, fears about the future, or rather, the ability to live "here and now" is an important difference between this hero Makanin and the heroes of the story "One and One". At the same time, Petrovich does not close his eyes to possible prospects in the future, he simply thinks about them from a special point of reference - not from the stream of life, but from the underground (he looks at them and holds on to the corridors of the hostel, psychiatric hospital, ring metro routes). It is important to note that the hero's underground is fundamentally different from the closed space of the apartments in which the heroes of the story "One and One" live. Petrovich's corridors and rooms are associated with the space of spaciousness and with eternity. During the guard in the Moscow region, Petrovich assesses the "endless green space" around him ("space is like borrowing from eternity" [1, p. 48]), feels this space, realizes that he is a part of it.

Petrovich retains in himself the "remnants of writing", which support his self-esteem: the image of the protagonist is dramatically correlated with the image of a typewriter chained to the bed, which is important in the "plot of his life"; he thinks like a writer; accepts the confessions of the inhabitants of the shelter, as "befits" a Russian creator; is lost when it is "outside of their texts." The writer's talent is driven deep inside: Petrovich was never published - all the energy of the soul was concentrated on protecting the immensely humiliated "I".

Life opens to the hero as a violation of human rights and the widespread erosion of humanity - "there is no other door for him." But at the same time he has a hope for a meeting, there is a hope for a living life.

CONCLUSION

Thus, in the novel "The Underground, or a Hero of Our Time" through the image of space and time, the reflection of the era of the 1990s, which V. Makanin aesthetically comprehends, in which his heroes live, becomes vivid and visually visible. The chronotope surrounds the protagonist Petrovich, reflects his connection with the world, refracts the spiritual movements of the character, becoming an indirect assessment of the right or wrong of the choice made by the hero, decidability or undecidability, his litigation with reality, the attainability or unattainability of harmony between the person and the world.

One of the distinctive features of V. Makanin's prose is the special experience it reflects in dealing with spatial and temporal images. It is the categories of space and time that are important elements of world modeling in the works of V. Makanin, which is absolutely no coincidence that the main chronotopes here are spatio-temporal images, traditional for Russian literature, characteristic of the world of the classical hero: chronotopes of a house, city, roads (paths), a chronotope of meeting, threshold (crisis, fracture) and others.

The decade that separates the story "One and One" from the novel "The Underground, or a Hero of Our Time", makes its own adjustments to the spatio-temporal model of Makanin's artistic world. We recognize his heroes and even remember familiar situations with lost

illusions and empty dreams, but we can observe how the Makanin world has changed significantly. Namely: the space (with the same city and the same roads) now has a complex structure, where the "underground" becomes a special segment - the image of space that unites the chronotopes of the hostel, prisons, psychiatric hospitals and the metro. This "marginal" space becomes native and familiar to a person of a certain generation (the generation of Makanin's peers, who came after the "sixties"). Makanin's new hero does not revel in personal loneliness, he constantly overcomes the boundaries of the surrounding space on the scale of his "marginal" segment in search of an interlocutor, a loved one, and thus carefully preserves those values of life that form the basis of all human life. He is ousted from the space of a prosperous society, but he sees obvious advantages in his "marginal" space (freedom, uncensoredness, avoiding material dependence and care, transparency of communication). Reflections of the heroes of the novel about the past, present and future cannot be called rosy, but they also have a special sense of time, the connection of times (which the heroes of the story "One and One" do not have).

The focus of Makanin and his heroes on the descriptions of the spatio-temporal coordinates of the world is manifested, in our opinion, in the fact that in his works it is easy to find not just chronotopic images, but a whole system of chronotopes. The main chronotopes in the works of V. Makanin are the chronotopes of the city, corridor, apartment, road (paths, trails), meetings, paintings, thresholds, etc., the connection between them is carried out at the level of the plot, the subject organization of the work, as well as through the motives of snow, wind, motives of creativity, life and

death. The analysis of chronotopes allows one to feel and understand the figurative completeness and semantic complexity of the space-time paradigm of V. Makanin, to notice the characteristic changes in the literary world of the writer in the perspective of a ten-year period.

An obvious prospect of research can be the study of the spatio-temporal paradigms of the artistic world of V. Makanin in the context of the creative heritage of a whole generation of writers (“the generation of forty years”).

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