

## THE ARTISTIC ORIGINALITY OF L. PETRUSHEVSKAYA'S CREATIVITY

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**Abstract:** Petrushevskaya's work is a special, in many ways unique artistic world. The artistic world of Lyudmila Petrushevskaya is a complex synthesis of mutually exclusive aesthetic trends: postmodernism and realism, naturalism and sentimentalism, modernism and baroque. The genre diversity of her works is quite large. These include dramatic and prose works, as well as fairy-tale prose.

**Key words:** originality, artistic world, genre, drama, fairy tale

From her first appearance on the literary scene - in 1972 in the Aurora magazine, where two of her stories were published: "The Story of Clarissa" and "The Narrator", the writer posed a number of riddles to critics and literary theorists, one of which was the original image of the narrator. Petrushevskaya discovered the gift of "shorthand reproduction" of everyday situations, frighteningly accurately stating them in the "hateful, crazy language of the queue." The language of her works became an expression of the "psychopathology of everyday life." But it was only this extraordinary style of Petrushevskaya that could cause the "effect of self-expressing life", making her one of the most prominent figures in modern prose. But the path to fame and recognition turned out to be difficult for the writer.

In the "stagnant" seventies, the works of a young writer who graduated from the Faculty of Journalism of Lomonosov Moscow State University in 1961 were printed with great difficulty. After the publication of two of her stories in Aurora, only seven years later her one-act play "Love" ("Theater") was released. 1979. №3). At the same time, Petrushevskaya's unpublished plays were staged on the Moscow stage: "Music Lessons" (1973) were staged by R. Viktyuk in the 70s at the Moscow State University Student Theater, the one-act "Love" (1974) - Yu. Lyubimov at the Taganka Theater in the 1980s. The 1985 performance at the Lenin Komsomol Theater based on the play "Three Girls in Blue" turned out to be successful. The situation with the publication of Petrushevskaya's works changed during the period of perestroika. In 1988, along with the first collection of Petrushevskaya's plays "Songs of the XX century", her book of short stories "Immortal Love" was published. In 1991, the writer was awarded the Pushkin Prize in Germany.

Many Russian critics have recognized her novella "Vremya Noch" as the best work of 1992. In 1993, a collection of short stories "On the Road of the God Eros" was published, in 1997 the book "Real Fairy Tales" was published in Moscow, in 1998 a collection of prose "House of Girls" appeared there, where, along with the stories, Petrushevskaya's novellas, previously published only in magazines, were published. Recognition came to the already mature author because Petrushevskaya showed the terrible realities of life of "stagnation" and the first years of perestroika with talent and courage. The "gray" everyday life is depicted in Petrushevskaya's prose in the rhythms and speech of today "Strongly. Briefly. Rigidly" (Mikhailov A. Ars Amatoria, or The Science of love according to Petrushevskaya // Lit. gaz. - 1993. - Dec 15. N 37. - p. 4.). The writer emphasized: "...My workplace is on the square, on the street, on the beach. In public. They unknowingly dictate topics to me, sometimes phrases... But I'm still a poet. I see each of you. Your pain is my pain. Plays, short stories and novellas are usually terrifying, but fairy tales, on the contrary, are pleasing - this artist has such a gift for words.[ 1, p.37]

Petrushevskaya's drama and prose give the impression of being realistic, but somehow twilight. Since the late 1990s, the predominance of the unreal in her prose has become increasingly apparent. The synthesis of reality and fantasy becomes the main genre, structural and plot-forming principle in the works of this writer. Notable in this sense as the general title of her book "Where I was. Stories from another Reality" (2002), as well as the names of the short stories included in it: "Labyrinth", "There is Someone in the House", "New Soul", "Two Kingdoms", "Phantom of the Opera", "Shadow of Life", "Miracle", etc. In this collection, reality is pushed far away towards the "kingdom of the dead", thus, the idea of a romantic two-world, the opposition of "here" and "there" of being, is peculiarly refracted. Moreover, L. Petrushevskaya does not seek to give the reader a holistic view of either reality or the mysterious otherworldly world. The solution of the problem of measuring a person with an unknown "kingdom", their interpenetrability comes to the fore: it turns out that the beyond and the infernal have not just penetrated into our real world - the neighborhood of dark mystical forces with people, terrifying and at the same time alluring, is quite organic, legitimate and for some reason even unsurprising.

Petrushevskaya never makes a distinction between the heavenly world and the earthly world, moreover, between the fabulous, archaic world and the civilized world. In her prose, everything beyond is spelled out on the same street and even in the same apartment where the ordinary lives. But not only the mysterious and otherworldly penetrates into "our" world, on the contrary, even more often the person himself penetrates from "this" world into "that", infernal, inexplicable, frightening.

Modern literary criticism connects Petrushevskaya with "other literature", which previously mastered the "taboo" realities of life for Soviet literature - prison, the

"bottom" of society, etc., which is characteristic of the new "natural school". After M. Gorky, the social "bottom" found its researcher and artist in the person of Petrushevskaya. Moreover, unlike M. Gorky, in relation to whom the inhabitants of the social "bottom" combined the elitism of the Nietzschean sense ("A man sounds proud!") and democracy, the writer's position is truly democratic. The critic's assessment is correct. Borisova: in Petrushevskaya's work, democracy is "a purely artistic category, ... and ethics, and aesthetics, and a way of thinking, and a type of beauty." [2]

The main theme of most of Petrushevskaya's short stories, novellas and fairy tales is the image of female love - for a man, children, grandchildren, parents. The modest librarian Pulcheria, the heroine of the story "On the Road of the God Eros", saw in her lover not a gray-haired and middle-aged man, a crazy genius, but a boy, "a creature who went to high worlds, covered for appearance with a gray mane and red skin." Pulcheria gave herself up to this feeling. The magnificent story "On the road of the god Eros" also shows the phenomenon of male love. But with rare exceptions, this love is depicted as kindred - to parents, usually to the mother (this theme is perfectly developed in the story "Little Brother"). [3, с.85]

The characters of Petrushevskaya's prose, with rare exceptions, do not live, but survive. Naturally, such a view of human existence required a dense description of everyday life, sometimes naturalistic. The material and household details are selected precisely and filled with psychological content. The phrase "a twenty-five-year-old son cowardly pressed into a pillow" eloquently tells about the character of the hero of the story "Younger Brother". Especially indicative in this regard is the story "Time is Night", in which the impoverished life of the main character, the poet Anna Andrianovna, is shown with great artistic force: here is a rag instead of a handkerchief, and two butter sandwiches stolen during dinner after a performance in front of children - otherwise you cannot feed your beloved grandson Timosha, and the old woman's pension - a mother who was sent to a psychiatric hospital, helping to make ends meet for a grandmother and her grandson. And here, as in the story "My Circle", there are many descriptions of the physiological functions of the human body, characteristic of neonaturalism as a late stage of realism.

True, sometimes Petrushevskaya paints scenes of happy love ("Like an angel", "Elegy"), but such love is still with a wormhole, which is typical for the artistic world of this writer. Love-family communication between two people is difficult in itself or becomes so due to unfavorable conditions. Therefore, it still brings trouble. "One thing I can't understand is why he left Nadia, because he knew it would kill her, and she really died a year after his death," is the beginning of the story "Seryozha". An elderly couple who love each other in the story "Like an angel" has a daughter, Dawn, named Angelina. The title of the story is ironic, even sacrilegious. Pavel from the "Elegy" does

not withstand the oppression of his wife's love and goes to another world. "And the one that is more tender in this duel of two hearts ..." In the depiction of love, Petrushevskaya is sometimes akin to Tyutchev's romance.

Only love for a child ("The Jewess Verochka", "Your circle", "Time is night") It reveals the best in a person, and Petrushevskaya is able to describe this feeling like no other. She achieves true poetry and lyricism in the story "Time is Night" and in the fairy tale "Two Sisters", telling in the story about her heroine's affection for her grandson and admiring the charm of children in both works.

In modern Russian literature, it was Petrushevskaya who succeeded with great success. By the way, attention to the dark side of life is most vividly seen in the story "Zina's Choice", which tells about the fate of a woman who killed her youngest son during the hard times of war in order to allow two older daughters to survive ("this happened because there were three children, the man died, hunger began, it was necessary to get to work, and where a three-month-old baby is, you can't work with him, and everyone will die without work"). The didacticism of this work is obvious: the moral lies in the thought of the destructiveness and contagiousness of hatred transmitted in Zina's family from mother to daughter, hatred "for the youngest son, an extra child."

Petrushevskaya artistically explored in her works an important process in Russian reality - the deformation of personality under the influence of humiliating living conditions for human dignity. The notorious way of life squeezes all the vitality out of the heroes of Petrushevskaya, and there is no place left in their soul for a holiday, bright hope, faith in love. "Many artists generally believe that they do not belong here," the critic N. Agisheva notes, "and squeamishly rush from crying children and swearing alcoholics to the expanses of big life. Petrushevskaya remains where people feel bad and ashamed. That's why Petrushevskaya writes about each of us."

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