

Text in Postmodernism Concepts (Lyudmila Petrushevskaya novels)

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Abstract - Lyudmila Stepanovna Petrushevskaya was born 26 May 1938 in Moscow in family of a public servant. She authored books "Immortal love", "Eros's way", "Like a flower of water" and other.

Psychology of characters are depicted in simple live situations. She created an image of a multifaceted city and showed destinies of her contemporaries.

Keywords - Absurd, General Life, Moscow Life, Soul Leaves Before Death, Made Up Faces, Wasted Genius, Life Trench, Raw Human Heart.

In the center of the story of the story "Little Terrible" are the central lines of the fate of the heroes. Parts of the story are connected by the unity of the place, the unity of action. The outline of the text is composed of events taking place in a Moscow apartment. Phrase: "She achieved the goal of her life and left her daughter a luxurious apartment" [1, 235] can serve as the leitmotif of the story.

The story begins with the ending of the heroine's life. Petrushevskaya draws a line under the life of the heroine. That's all, life is gone, and death ends with a funeral. The way of her life is ordinary: marriage, parenting, relationships with relatives. "Little Terrible" can be taken as a story with a large volume and composition of 28 chapters.

There are key phrases in the story that help to understand the image of Grozny: "She raised her hands to someone, to whom [1, 287], only she extended her arms up like a child to be taken out of bed (apparently)." [1, 238] It is possible that the writer thus gives the key to understanding the inner world of the heroine. Everything that has accumulated in the soul has switched to sign language.

The writer gave the last minutes of the heroine's presence on earth in dark tones: "even the son-in-law and granddaughter didn't come from abroad", "the retired daughter went here from abroad, although not at the right time". [1, 232] The "mysterious" speech of the writer requires decoding, therefore she gives a neutral narrative: "But in the end she herself remained in the grave, that is, on one and a half square meters of living space, a poor, small, dead, graduate of a mental hospital, and even abandoned by everyone - a handful of people in the crematorium do not count, everyone came from their own moral principles, but they didn't forgive themselves." [1, 235] Petrushevskaya gave the heroine such a strange lens, as if sympathizing with the heroine.

The image of Grozny is given in closeup. She seems to be on the upfront scene. Petrushevskaya created the image of a wife, mother. The curtain opens, and there are pictures of the life of the Moscow family. The whole narrative consists of twenty-eight chapters. The composition is made up of sketches. Twenty-eight sketches were created by the artistry of Petrushevskaya. She painted a fragile world of family relationships on a transparent glass of everyday life.

When reading a work, you think about what it is: a literary game, an absurdity, a fiction of a writer, whose goal is to solve the problem of living space.

The first level is represented by everyday material: "The medical staff, of course, made a stand, and the son who came to visit Grozny did not receive a meeting, but received the address of a psychiatric hospital in his hands, that's all. A mental hospital at the end of life ", [1, 235] - this is the touch of the Moscow world.

Petrushevskaya refers to a neutral narrative, gives the phrase: "Let's see how things turned out." [1, 235] Summing up the phrases: "I ate a lot of life," "when someone nearby leads their loud impudent and bestial existence, eats, takes off his pants. And do not enter the restroom, "" she disdained everyone, "we conclude that this is life in a communal apartment. This explains, according to the writer, her behavior, her principle.

The writer characterizes the heroine: she went to exhibitions, inspired fear, had a firm character, "everything outside Grozny was dissolved, as in sulfuric acid," "leave me to live alone." [1, 239] The era created such a character, a personality was formed.

Petrushevskaya clarifies the origins: "The rise of Grozny occurred that year, when everyone was planted and many empty vacant places arose. "New people came to power, and each of them was a little Terrible." [1, 239] The echo of the era thundered in the fate of the townspeople. Terrible people called their daughter Stalin. They had twin boys. Terrible gave birth to them at home. The husband came home for lunch, said the phrase: "Why two? We are cats, right?" [1, 245] These defining phrases were laid in their relationship. Grozny felt that Grozny did not love him, so he started novels in sanatoriums and hospitals. Once he invited the castellante to live with him, to do the work of a housekeeper. She came with gifts for children, and in response the heroine sprinkled flour on her husband with sugar. Terrible in general often scandalized.

The essence of Grozny reveals another episode: when on December 31, 1944, girls rang the doorbell and said that dad (a close friend of Grozny) was at the front, and his mother was in the hospital. Terrible did not let them into the apartment, but brought them a piece of bread.

Her behavior is logical, because in childhood she walked with outstretched hand, went hungry. As if in a difficult childhood, its indifference is laid. The writer reveals the character of the heroine using an act. Time passed, father returned from the war. At the market, Misha sold his

greatcoat and bought a loaf of bread. He brought Grozny's bread, but she didn't remember the girls at all, and her husband didn't know at all that the girls were coming.

Petrushevskaya reveals the tragedy of everyday life, and the reason lies in the large apartment of Grozny. The apartment is the conflict that drives the plot. She combined the fate of Grozny, Grozny, Stalin, two twin brothers. The narrative does not describe their life together, their past. Children grew up, got married. Stalin and her husband went abroad.

The sons moved to their wives in small rooms, and the large apartment was empty. Short phrases characterize the life of one of the twins. He divorced his wife, went to the province, three years later returned to Moscow and began to drink in black. He got into a car accident and became crippled. The mother agreed to take her son, but without a wife and children.

She kicked her son out: "the terrible and driven-out paralyzed son of Grozny was seated by his wife and his friends in the truck cab, and his knees were covered with a woolen blanket taken from the bed by a family blanket." [1, 251] Father went down from the floor, went to the car, took off the blanket from his son's knees, and there was a severe frost on the street. The reason for the exile was that the wife and children came to visit his father. The children fell asleep. They got chickenpox, and there was quarantine in the garden. Terrible decided that all this is rigged and they will remain in her large apartment. She kicked them out. Petrushevskaya emphasizes with the phrase: "That's the whole story, as a matter of fact." [1, 251]

In the work, events do not go beyond, there are no dialogues, monologues, but there are separate messages about their life. "Now everything is behind us, long ago behind us. The son of Grozny died, already a birch rose above his grave high-tall ", " Terrible went to the grave of his son, who died at 32 years old. " [1, 268] But the memory does not give reassurance to the mother: "The old woman stands, speaks with her son, whom she never talked with during her life, but here she talks about something, cries, complains to him, her gray-haired stutter, who died a terrible death, and he comforts her. She does not allow a living son to come to her, "[1, 268] - this is how the writer noted the feeling of loss, the sorrow of her mother. Thus, one storyline was completed.

Another storyline is related to the life of the eldest son. The writer justifies his behavior and explains with the phrase: "His twin, beloved brother and friend were expelled

from their parents' homes and died." [1, 274] His existence, the inner world, is clearly defined by the writer: "every day I look for money for a bottle". [1, 274] The problem of housing depersonalized the hero. His wife pushed him "to the kitchenette, where he sleeps with his legs crossed, feeling that nobody in the world needs it." [1, 285]

Petrushevskaya noted that this man used to be handsome, talented, defended his dissertation, but "loved like a blind puppy, his father and mother and his children." [1, 285]

The image of the apartment created by Lyudmila Petrushevskaya is important for understanding the images of heroes. With warmth, images of sons are given, the image of Stalin is given only by strokes. The eldest son was discharged from a large Moscow apartment, although his mother gave him the keys and money. He did so because he knew that his mother was saving this apartment for Stalin. The patient, with destroyed kidneys, poor earnings, gave the children his sister's apartment. There was an exchange of apartments. The brother was discharged from a large apartment, and his sister gave him his apartment. Children condemned the father and did not come to his birthday.

Philosophical reasoning is united by one phrase: "We all lose our youth." [1, 285]

In the last (28) part of the work, the son cares for the sick mother. She lies in the ward for the seriously ill and dying.

The chronicle of family life is complete. Is there another life: "" the soul leaves before butterfly's death in space. " [1, 287] it turns out according to the logic of Petrushevskaya that there is a pacification of souls.

The writer, as it were, justifies the heroine's behavior: "But on the other hand, we repeat that if you imagine that Grozny allowed Stalin to be with Pasha, once; the youngest son with his wife and child, two; and the eldest son with that and another child, and all in one room, so what comes out? The same hostel in one room. Sheets to block off and stand in line in the toilet. Plus, Grozny's mom with these two ravens, plus her long-distance truck brothers, plus a blind father with a charge for Caucasian longevity and his wife, thank you. " [1, 264] Yes, everything corresponds to logic. The pace of the work is slow, the text is filled with philosophical reasoning. The main thing in the story is moral issues, it is the second level of the story. Events of the present and past are mixed in the text to strengthen the desired motive. The motive reinforces the phrase: "everything was dissolved in the fog of the past tense." The

heroine is no more: "burned at the Nikolo-Arkhangelsk crematorium, her daughter rents an apartment for dollars, she lives abroad." [1, 268]

The story of Lyudmila Petrushevskaya "Little Terrible" about moral values. The test of heroes was the Moscow large apartment in the city center. The conflict node is unraveled. The work is not didactic in nature, but the writer gives philosophical categories.

Petrushevskaya's stories are highly artistic and topical. Heroes exist in the flow of time, the urban mass of people are images of her books. The scene is the city of Moscow. Thus, the plots, images of heroes are taken from the life of Moscow. Her characters are representatives of different professions and different fates. The writer awakens kindness, responsiveness, and the ability to defend one's dignity in people. The fates of the "lost" heroes in the city's problems are given against the background of the city's life.

There is a neutral narrative: "A genius, a genius, an unrecognized genius, they left, they say, heaps of manuscripts, nobody wanted to publish them, now we need to do something, and those present in a single impulse are ready for anything" [1, p. 133], - so characterize the hero, people who know him well. Petrushevskaya defines them with the word "present" [1, p. 133].

"Such an incident as the case of falling in love with the deceased is widely known" [1, p. 132], - the story "Abyss" begins so simply. Whether this is a casus, or an awakening of those with "made-up faces" [1, p. 132], who came and stood at the grave. Case is a key word to each of them. The casus is Moscow life itself, which led to the abyss.

The situation in the cemetery is the climax. The Petrushevsky insight of those gathered explains this: "this spirit, purified, taken in the most exalted and holy moment of departure, in a terrible moment stopped (the most beautiful moment of the last years of his life) - those who wish take this spirit into their complete possession, carry it with them the form of photographs, for example "[1, p. 132].

The Spirit will not ask for anything from them, it will only awaken their conscience for what they have done. Each with "make-up faces" [1, p. 132] revealed his inner "make-up" world. So the writer gave the axiom of life.

The hero died, he no longer sees his funeral, and that "he is littered with flowers, surrounded by former friends (who had long left him during his lifetime), and his wife and daughter are crying, people are gloomy, guilty, and a repentant sounds in their speeches: genius" [1, p. 133]. The

writer does not use the life of heroes in the story, but only reveals the tragedy of everyday life. A lot is hidden behind the bustle of the city. Those who came to the funeral expressed their attitude with flowers. "But here is the funeral, the coffin is full of flowers, music, friends were found, he himself lies like a saint, haggard, thin, petrified, youth has come out, a little baby face ..." [1, p. 135]. The philosophical reasoning of the writer deepens the tragedy of human life. Flowers are a symbol of forgiveness. Because the hero turns to them for support: "they spoke briefly with him on the phone and he was already embarrassed to call" [1, p. 133]. The hero felt that he became a burden to them. He moved away from the circle of friends. Loneliness in such a big city made him "lost" in the crowd.

The writer created yet another plot incident: the talented writer "collects bottles, it turned out that everything was divided up here, all spheres of influence, and he was treated with one bottle not found by him across the skull, then two operations and a metal plate behind the ear, in place break, then as a result of Parkinson's disease" [1, p. 134]. The writer defined the current situation: "the hollow of life" [1, p. 134].

The short story presents the life of the "unclaimed genius" [1, p. 135]. The deceased writer left "... at home, there are piles of manuscripts, novels, plays, poems ..." [1, p. 135]. So briefly in the story, Lyudmila Petrushevskaya created a portrait of the hero. What happened to the hero is shown, but the writer suggested the reader to add the reasons for his failure. Petrushevskaya noted: "So far there is a grave and a cabinet with manuscripts" [1, p. 135], and the story ended with the words: we love and remember. The text contains the phrase: "the grave itself seems to be a refuge." This phrase indicates the intense life of the hero, the moral deafness of others, and maybe their envy of his talent. Who were his friends? Why is the fate of a talented person? The story lacks the dialogues of the heroes, and the internal monologue of the deceased, which would help to reveal the secret that brought the hero to life as a bum. The writer noted that the deceased had a "little baby face." So Petrushevskaya emphasized naivety, credulity, and defenselessness of a person in a big city. The situation was as follows: "the wife went to the mother with the child, and Dad will not come to the rescue at all, because he is also in trouble, he is walking after the unreachable and deranged wife; yes! ", - the writer could not do without household details. She helped deepen her deepen the conflict of complete loneliness. The hero's life consisted of: "emptiness, hunger, thirst and search for a penny" [1, p. 134]. The reason for this life is hidden in the psychology of

the writer. Petrushevskaya introduced the letter "M" into the text. You can interpret it as a master, and the left manuscripts will live, because "the manuscripts do not burn."

In the story "Thank you for life", the writer presents the apartment in which her characters live: "Three-room vest, i.e. one burochka in the middle, two cabins on the sides of the passage »[3, P. 216.]. . Heroes do not seem to understand that they live poorly. It seems like this to others, but they just live. The author deepens the conflict with the phrase: "And this biologically active mass of people lives quietly shimmering in the sun, loves, suffers, has compassion ..." [3, p. 228.] .. The heroes in this story with a serious illness of schizophrenia, but they find the ability to adapt to life. "It's hard to live, citizens. But the disease saves, people with disabilities at least somehow eat ..." [3, P.225.]. - With this phrase, the writer determines the standard of living in which the characters are happy in their own way.

In L. Petrushevskaya's story "The Power of Water", an extreme situation was chosen. One evening, when the program was "Good night, kids," they called. "At eight in the evening they called: a telegram. Three at the door, in the hands of knives" [1, p. 192]. The conflict drives the plot, and the spatial organization of the narrative makes the plot assembled into a single whole. The narrator represents the robbers and we see them through his perception. "All three were of the same kind, in light-colored jackets, some unshaven. The second also went to the big room, to his grandfather. The third drove granny and Marinka into the bathroom, tied mouths, arms and legs around his ankles with towels. Then they turned off the light, worked roughly, their hands were scary, fast, like some kind of evil, pulled, pushed, swarmed, shook. He locked the door to the bathroom and left, cursing roughly, then returned and turned off the light" [1, p. 198]. The schematic drawing of the robbers does not emphasize their appearance, personality. They have one goal to rob. Old men and granddaughter can not resist. They are humiliated and offended. Artistic time in the story is fleeting, but this makes it possible to create tension in the story.

The chosen situation is quite reliable. This is an episode from the life of one family. Petrushevskaya posed a relevant question, which is problematic in many of her stories - the existence of a child in the family. Grandmother finds a way to salvation, remembering that water can seep down into someone else's bathroom. "Once, the daughter-in-law was picking up water in the washing machine and began to gape

...”, “Another time, the daughter-in-law put a shower hose on the edge of the bathtub against the wall”, “Daughter-in-law - there were water events after the funeral - she didn't give money for repairs” [1, c. 195]. The writer exposes the tragedy of death. Petrushevskaya combined Dostoevsky's motive with Chekhov's motif, receiving the leitmotif for the story “The Power of Water”.

The first level of the story represents the situation in the apartment, in which only the walls are witnesses of what is happening: the grandmother and granddaughter in the trachea are sitting in the closed bathroom, and the grandfather is beaten in the big room. This event makes up the plot of the story, and the plot is included in the second level of the story.

Message about Marinka's mother: “Marinka's mother was a young widow and a stranger, and Grishenka, a son, died in the hospital from bleeding, was irradiated at the training ground as a young officer, there was a rocket launcher” [1, p. 182]. The hero's death caused the family to break up, “Marinka went to bed late, as a result she didn't get enough sleep ... What should I do if the child had no sleep, all after the death of his father” [1, p. 183]. The message about the hero is strung on a common core - the death of a son, husband, father.

Compassion provokes the grandmother's condition: “Grandma's whole her heavy, old body hurt terribly”, “Grandma's legs hurt very much”, “And she began to drag her stiff legs into the bathroom, and burst heavily sideways to the bottom”, “Grandma sniffed to the bathroom with her heaviness and, of course, she was killed and moaned” [1, p. 1195]. It seems that the narrator gives way to the granddaughter, who is an observer of what is happening.

The narrator characterizes Marinka by individual observations. “I took Marinka, went to my apartment, to my stupid mother, they two women lived as the worst enemies” [1, p. 195], Marinka herself is skinny as a worm” [1, p. 200], “The handles were so thin that it was strange how a thick towel was held on them” [1, p. 200], “Marinka gasped under a towel and stamped her legs, shook her head like crazy” [1, p. 194], “Marinka either lost consciousness - lies crocheted on the machine, like an armless worm” [1, p. 199], “Marinka, through a gag, tried to examine her in the darkness, bent over her and squeaked, but who will hear? Who will hear? Below, the sounds of music were heard” [1, p. 195].

The story gives another image of a teenager. Veronica lived in an apartment that was located under the apartment

of Marinka. “The sounds of the piano fell down below, and a very distinctly female voice said: “You scum, you will be sitting here with me without any good nights until nine in the evening, understand? The answer was a dreary muffled cry and some words. “Okay, teach Bach without me, I can't be with you, reptile?” The piano buzzed again ”[1, p. 201]. Thus, the picture of the girl's upbringing was highlighted. The problem of mother and child is solved in this way. Characteristic passages make you think about “home pedagogy”. In the story, a serious problem is solved, as it were, in the course of the plot, having the form of inserts in the overall text of the stories. Bach's music and the animal howl of the old man protest against indifference and misunderstanding.

Only water could save grandfather, grandmother, granddaughter. “The crane succumbed tightly, but nevertheless the trickle flowed, and then went to whip” [1, p. 196].

Grandmother found the path to salvation, remembering that there are gaps in the floor. The final scene: “And suddenly from below, from the lower apartment, from the bathroom, there was a very clear screech:

- Flooded! Again, scum! What is it!

Grandmother screamed: - Nina! Nina! Urgently to the police! We have a mafia! The thieves! We are bound here lying in the bathroom! ”[1, p. 202]. However, the neighbor was “deaf” to someone else's grief: “The neighbor shouted: - Misha! Misha! Everything! Call the police, let them evict them from here ... ”[1, p. 202].

The tragedy of everyday life, opened Petrushevskaya convincingly. The story breaks off, but there is no participation of neighbors in the story. There is a final scene in the story: “Marinka with her grandmother, they opened the door, stood with their legs tied in the water and watched the bloodied grandfather crawl, crawl on the wet floor on all fours to the door” [1, p. 203]. Grandfather worked at Utilsyrye, and was an avid core. Sick old people saved a little. And they hid it in the leg of the bed for Marinochka. Grandfather suffered beating, but did not give up what was prepared for the granddaughter. The story has the keyword “audibility”. Here it is that is exposing the neighbors.

The artistry of the writer deserves all approval.

The start of the story “The House with the Fountain” is shocking: “One girl was killed, and then revived. it was so that the relatives were told that the girl was killed, but they did not give her away. ” [c. 237] “The resuscitator saw perfectly that the girl was not alive, but he really needed

money,” his writer justifies, referring to the family conflict, because he needs to rent an apartment.

The case presented itself, unexpectedly. He did not want to miss a happy chance, since money would be enough for six months of life in a rented apartment. The doctor injected sleeping pills to his distraught father, plunging him into a dream. “The girl lay like a sleeping beauty, connected to the equipment”, [c. 239] notes the narrator.

Petrushevskaya emphasizes that the doctor began to resuscitate, because he was a fanatic of his work, and here was an interesting case. The usual course of real events passes into the father’s dream, developing the plot of the story. The father met in a dream with his daughter. “In the fields, among the soft green hills, stood a huge gray house with arches as high as the sky.” [c. 240] The hero walked through the fields, carrying his daughter a sandwich. The sandwich was strange: two slices of cheap black bread, and inside was a raw human heart. The daughter wanted to take away the sandwich, but the father “quickly began to eat this raw heart himself.” [c. 242]

After the father woke up, his daughters began to transfuse his blood, and he again fell into a dream, and they were already “fussing over him.” [c. 242] The father came to his senses, called his wife, said that his daughter was in the hospital.

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