



THE ROLE OF THE CHRONOTOPE IN THE WORKS OF VIKTOR PELEVIN

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Annotation

This article discusses the features of the style and techniques of the Russian writer Viktor Olegovich Pelevin. He is one of the most popular, read and discussed writers of contemporary Russia. He graduated from the Literary Institute, is literate, well-read and, of course, talented. In his works, he raises many eternal questions of mankind. The meaning of human life? What is consciousness? How is the world? Pelevin's work is not included in the framework of ordinary creativity, so it is difficult to attribute it to any school. In his works one can find features of surrealism, postmodernism, symbolism, fantasy. He himself refers to the school of pop art.

Keywords: surrealism, pop art, postmodernism, illusion, philosophy, fantasy, Pelevin V.O., "Chapaev and the Void".

Although in the works of Pelevin there are many chimeras, illusions, invented worlds, it is not difficult to read his works. The worldview of V. Pelevin, based on the philosophy of Zen Buddhism, the mystical teachings of Carlos Castaneda, is expressed with surprising ease. Solving the "eternal problems" of humanity, the author is far from boring edification or lifeless dryness of a philosophical treatise. It immerses us in its own special world, where every detail is saturated with meaning, which involuntarily enters our consciousness, forcing us to overestimate our own value system. The avant-garde writer uses a variety of traditional and non-traditional literary devices. The complex and interesting relationship of space and time is also one of Pelevin's "signature" techniques.

We wanted to understand the features of the writer's chronotope, this explains our choice of topic for this article. Within the framework of our article, we limit ourselves to one work - the novel "Chapaev and Emptiness", since in it, in our opinion, the features of the chronotope are best expressed. Making a review of critical literature on Pelevin's work, we found that there are no separate studies of the writer's chronotope.



However, it is necessary to cite interesting and often contradictory statements of literary critics about the writer's work. In our time, there are many articles written by various critics about Pelevin's work. Most of them can be found at: <http://www.pelevin.nov.ru/stati/>. <https://cyberleninka.ru/article/n/hudozhestvennye-realii-v-rannih-rasskazah-viktora-pelevina>

It should be noted that the most complete analysis of Pelevin's work is presented in the works of Andrei Nemzer (<http://www.ruthenia.ru/nemzer/>):

"So it was, so it will be. And Pelevin knows this (I will refrain from "witty" hypotheses about cloning, computer synthesis or hired authors) no worse than I do. That's why he flaunts cynicism, which well-wishers will certainly call "sham" - that's what he's counting on. There is, however, a nuance.

In fact, Pelevin really wants to convince himself (first of all, and at the same time his readers) that the "holy books" put on the conveyor, in addition to the "educational" and "commodity" dimensions, also have an "artistic" dimension, which, in fact, he is not a "craftsman" and not a "guru", but a happy artist, cheerfully and freely creating his own world, elegantly using the natural stupidity of those who make bashlis (in particular, on Pelevin's letters) and believe in some kind of higher wisdom (clumsily extracted from the same source)" [1. p. 3]

"To delve into the essence of teenage philosophy is to unwittingly play along with the "thinker" fixated on three axioms: a) there is nothing in the world but dirt, lies, porn sites and towers; b) no matter how you turn, you will certainly be thrown; c) at the last moment, Viktor Pelevin's "enlightened" deputy (the unchanging hero of his prose) still manages to jump out of the total crap and rush towards the light of Inner Mongolia (and / or the Schengen zone). Conduct a debate with him and explain why his mocking, wobbly and irresponsible chatter is successfully sold not only to club boys of the Pelevin class, but also to other sane people - thank you. [2. p. 3]

I propose to get acquainted with a different point of view on the writer's work, which refers to Pelevin's rare talent:

"The result was the formation of a writer of rare talent who is able to cross the line separating two literatures. Roughly speaking, the place occupied by Pelevin in modern Russian literature is comparable to that which belongs to



Murakami in the literature of today's Japan. Both of them are mediators, throwing a bridge across the abyss that separates serious and popular literature; their popularity is huge; they cooperate with "thick" magazines, but the scope of their activities is much wider than the modest world of literary magazines" [3. p. 4]

I would like to mention one more position, which claims that Pelevin uses complex, unusual literary devices to hide his ineptitude:

"All three blows hit the art of prose. The strike "where" removes the problem of space - interior and landscape. All claims to descriptions are broken about Pelevin's "nowhere"; describes what is not - so does it matter how it is described? With a blow "when" Pelevin deals with narrative time and plot connections. If not for this "when", the writer would have great difficulty in moving from episode to episode, from chapter to chapter. But it says "never". So, you can repeat the same ligaments. Let the stamp be worn out into a rag; after all, it seems, the whole point is in the hole. After hitting "who", everything becomes clear with the appearance and inner world of the characters. The answer "I don't know" cancels the previously necessary requirements for portraits and characteristics" [4. p. 10]

Most often, literary critics criticize Pelevin for his lack of skill, not recognizing his works as literary work. In the examples given, Pelevin's work as a writer is called into question, and it is said that he only aims to earn more money on his books, using all sorts of tricks and tricks in them to increase his own profit. Including unusual, unusual, complex forms of space and time. We believe that such a view is hypercritical and superficial, and we hope that our article will make it possible to verify the artistic skill of Viktor Pelevin.

Before proceeding to the analysis of the chronotope in the works of Viktor Pelevin, it is necessary to turn to the concept of space and time in classical physics. This need is due to the fact that Pelevin is a metaphysical writer.

In classical physics, time is a continuous quantity, an a priori characteristic of the world, not determined by anything. Our usual time is constant and unchanging, each second is equal to another second, each minute consists of sixty identical seconds, each hour of sixty identical minutes of sixty seconds, and so on. Time, in the usual sense for us, is objective, you can't stop it, for each of us the clock is ticking the same way.



Space in physics is very similar to space in literature. Only in physics this is an area where various physical processes take place, and in literature this is a place where any actions of heroes take place. The space familiar to us is enclosed in three dimensions: length, width, height. Thus, we live in the world of space and time. Three dimensions of space and one dimension of time surround and simultaneously limit us.

Both of these concepts, from the point of view of an ordinary man in the street, are objective. Space and time for one person will be the same as for another, and this cannot be changed in any way. Fantasts often come up with ways in their works to get around this limitation: a time machine, teleportation, other dimensions, parallel space, hyperspace. Pelevin, on the other hand, refers directly to the human essence, to his dreams, when he wants to take the hero to another space and time.

Speaking about space and time in literature, we should mention the works of Mikhail Mikhailovich Bakhtin, a famous Russian philosopher and literary critic. He owns such concepts as polyphony, laughter culture, carnivalization and chronotope.

Under the chronotope (from the Greek words "time" and "place") M.M. Bakhtin understands "the essential interconnection of temporal and spatial relations". Bakhtin in his work [4. p. 17] wrote: "The chronotope in literature has a significant genre significance. It can be said directly that the genre and genre varieties are determined precisely by the chronotope, and in literature the leading principle in the chronotope is time. The chronotope as a formally meaningful category determines (to a large extent) the image of a person in literature; this image is always essentially chronotopic. ... The assimilation of the real historical chronotope in literature proceeded in a complicated and discontinuous way: some certain aspects of the chronotope, accessible under given historical conditions, were mastered, only certain forms of artistic reflection of the real chronotope were developed. These genre forms, productive at the beginning, were consolidated by tradition and continued to exist stubbornly in subsequent development even when they had already completely lost their realistically productive and adequate significance. Hence the existence in literature of phenomena that are deeply different in time, which extremely complicates the historical and literary process.



Based on the content of Bakhtin's works, I would like to once again emphasize the importance of the chronotope in literature, it is he who determines the genre of the work. The phrase that the image of a person in literature is always chronotopic can be interpreted as follows: "the image of a person in works always reflects the time in which this person lives."

"Viktor Pelevin is the most famous and most enigmatic writer of his generation. The reality in his works is closely intertwined with phantasmagoria, the times are mixed, the style is dynamic" - an excerpt from the annotation to the novel [5. p. 2].

Indeed, there are several different space-time dimensions in this novel. The first is a psychiatric hospital in which a man named Pyotr Void lies, who is being treated for a split personality. The second is 1919, the same Pyotr Void, a decadent poet who serves as a commissar in Chapaev's division. And the third one is the virtual space that Pyotr Void plunges into during treatment sessions in a psychiatric hospital. It represents the dreams of other patients with whom the Void is treated.

In total, there are three chronotopes in the novel. The protagonist switches from one to the other throughout the novel. Either he becomes Pyotr Void, who lies in a psychiatric hospital, then Pyotr Void, who serves with Chapaev. These three chronotopes exist in parallel to each other, and the main character can only be in one of them at the same time. We believe that in this way the author expresses his attitude to the problem of self-identification, which occurs more than once in the novel:

He folded his arms across his chest and pointed his chin at the lamp.

"Look at this wax," he said. - Watch what happens to him. He warms up on a spirit lamp, and his drops, taking on bizarre shapes, rise up. Rising, they cool down, the higher they are, the slower their movement. And finally, at a certain point, they stop and begin to fall back to where they first rose from, often without touching the surface.

"There is some Platonic tragedy in this," I said thoughtfully.

- Maybe. But I'm not talking about that. Imagine that the frozen drops rising up the lamp are endowed with consciousness. In this case, they will immediately have a problem of self-identification.

- Without a doubt.



- This is where the fun begins. If any of these lumps of wax believes that he is the form he has taken, then he is mortal, because the form will be destroyed. But if he understands that he is wax, then what can happen to him?

"Nothing," I replied.

"Exactly," said Kotovsky. - Then he's immortal. But the whole trick is that it is very difficult for wax to understand that it is wax. Realizing one's original nature is almost impossible. How to notice what has been right in front of your eyes since the beginning of time? Even when there were no eyes yet? Therefore, the only thing the wax notices is its temporary form. And he thinks that he is this form, you understand? And the form is arbitrary - each time it arises under the influence of thousands and thousands of circumstances. [6. p. 210]

Pelevin compares human consciousness with wax, but the person himself is a drop of wax of a certain form. That is, when consciousness does not pay attention to the form, but understands its original nature, it will become eternal, it will not be afraid of the change or destruction of the form. The problem of self-identification arises in the novel in various ways:

"Actually," I said, "for such words, one would have to punch you in the face. But for some reason they drive me into melancholy. In fact, everything was completely different. It was Anna's birthday and we went on a picnic. Kotovsky immediately got drunk and fell asleep, and Chapaev began to explain to Anna that a person's personality is like a set of dresses that are taken out of the closet in turn, and the less real a person really is, the more dresses there are in this closet. It was his birthday present to Anna - I mean, not a set of dresses, but an explanation. Anna did not want to agree with him. She tried to prove that everything can be so in principle, but this does not apply to her, because she always remains herself and does not wear any masks. But to everything she said, Chapaev answered: "One dress. Two dress," and so on. Do you understand? Then Anna asked who, in this case, puts on these dresses, and Chapaev replied that there was no one who puts them on. And then Anna understood. She was silent for a few seconds, then nodded, raised her eyes to him, and Chapaev smiled and said: "Hello, Anna!" This is one of my most treasured memories... Why am I telling you this?" [6. p. 327]

Here we are talking about the same thing, only a drop of wax is replaced by a set of dresses. A person is a dress with emptiness inside, which is able to be



perceived by others, as well as by oneself. He is able to change these dresses, but the emptiness that his own consciousness represents does not change.

Each person is how he identifies himself. Space and time are created by man himself. When Petka thinks that he is sick, he is really sick and lies in the hospital, when his consciousness gives him the shape of Petka in 1919, he becomes so. Looking into the dreams of other patients of the clinic, he considers their consciousness as his own and assumes their form. His consciousness is that metaphorical drop of wax, which in turn takes the form of a sick man, a commissar.

In this novel, Pelevin expresses his position in various ways that the world is multidimensional, that there is no one objectively existing space and time. And the chronotope is the main of these techniques.

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