



## MORAL CHOICE OF CHARACTERS IN S. DOVLATOV'S STORY "ZONE. OVERSEER'S NOTES»

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**ABSTRACT:** - Dovlatov Sergei Donatovich (real name - Mechik) (1941–1990), born September 3, 1941 in Ufa - prose writer, journalist, a prominent representative of the third wave of Russian emigration. From 1944 he lived in Leningrad. Was expelled from the second year of the Leningrad University. Once in the army, he served as a guard in the camps of the Komi ASSR.

**KEYWORDS:** "Soviet Estonia", "Evening Tallinn".

### INTRODUCTION

He wrote reviews for the magazines "Neva" and "Zvezda". The works of Dovlatov as a prose writer were not published in the USSR. In 1978 he emigrated to Vienna, then moved to the USA. He became one of the founders of the Russian-language newspaper "New American", whose circulation reached 11 thousand copies, from 1980 to 1982 was its editor-in-chief.

They don't ask God for supplements.

Dovlatov Sergey Donatovich

In America, Dovlatov's prose gained recognition and was published in American newspapers and magazines. He became the second writer after V. Nabokov published

in the New Yorker magazine. Five days after Dovlatov's death in Russia, his book Zapovednik was put in a set, which became the first significant work of the writer published in his homeland.

Dovlatov's major works: The Zone (1964-1982), The Invisible Book (1978), Solo on Underwood: Notebooks (1980), Compromise (1981), The Reserve (1983), Ours (1983), March of the Lonely (1985), Craft (1985), Suitcase (1986), Foreigner (1986), Not only Brodsky (1988).

All Dovlatov's works are based on facts and events from the biography of the writer. Zone - notes of the camp warden, whom Dovlatov served in the army. Compromise - the story of Dovlatov's Estonian period, his impressions of

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his work as a journalist. The reserve is the experience of working as a guide in Pushkinskie Gory, transformed into a bitter and ironic story. Ours is the family epic of the Dovatovs. A suitcase is a book about everyday belongings exported abroad, memories of Leningrad youth. Craft - Notes of a "Literary Loser". However, Dovatov's books are not documentary; the writer called the genre created in them "pseudo-documentary".

It is difficult to choose between a fool and a scoundrel, especially if the scoundrel is also a fool.

Dovatov Sergey Donatovich

Dovatov's goal is not documentary, but "a sense of reality", the recognition of the described situations in a creatively created expressive "document". In his short stories, Dovatov accurately conveys the lifestyle and attitude of the generation of the 1960s, the atmosphere of bohemian gatherings in Leningrad and Moscow kitchens, the absurdity of Soviet reality, the ordeal of Russian emigrants in America. Dovatov defined his position in literature as the position of a storyteller, avoiding calling himself a writer: "The storyteller talks about how people live. The prose writer is about how people should live. The writer is about what people live for. "

Becoming a storyteller, Dovatov breaks with everyday tradition, evades the solution of moral and ethical tasks that are mandatory for a Russian writer. In one of his interviews, he says: "Like philosophy, Russian literature took upon itself the intellectual interpretation of the surrounding world ... And, like religion, it took upon itself the spiritual, moral education of the people. In literature, I have always been impressed by that which is directly literature, i.e. a certain amount of text that plunges us either into sadness, or causes a feeling of joy. "

An attempt to impose an ideological function on the word, according to Dovatov, turns into the fact that "words are piling up intangible, like a shadow from an empty bottle." For the author, the very process of telling is precious - the pleasure of "a certain amount of text". Hence Dovatov's declared preference for American literature over Russian, Faulkner's and Hemingway's over Dostoevsky and Tolstoy. Based on the tradition of American literature, Dovatov combined his short stories into cycles in which each separately taken story, being included in the whole, remained independent. The cycles could be supplemented, modified, expanded, and acquired new shades.

To love publicly is bestiality.

Dovatov Sergey Donatovich

Dovatov saw the moral meaning of his works in the restoration of the norm. "I'm trying to make the reader feel the norm. One of the serious sensations associated with our time was the feeling of impending absurdity, when insanity becomes more or less normal, "said Dovatov in an interview with the American researcher of Russian literature John Glad. "I walked and thought - the world is in madness. Madness is becoming the norm. The norm evokes the feeling of a miracle, "he wrote in the Reserve.

Depicting the casual, arbitrary and absurd in his works, Dovatov did not touch absurd situations out of love for the absurd. For all the absurdity of the surrounding reality, Dovatov's hero does not lose the feeling of normal, natural, harmonious.

The writer makes a way from complicated extremes, contradictions to unambiguous simplicity. "My conscious life has been the road to the heights of banality," he writes in the Zone. - At the cost of enormous sacrifices, I realized what I was taught from childhood. I

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have heard a thousand times that the main thing in marriage is the community of spiritual interests. A thousand times he answered: the path to virtue lies through ugliness. It took twenty years to grasp the banality that was suggested to me. To take a step from paradox to truism. "

I've read so much about the dangers of alcohol! I decided to quit forever ... read.

Dovlatov Sergey Donatovich

The desire to "restore the norm" gave rise to Dovlatov's style and language. Dovlatov is a minimalist writer, a master of the ultra-short form: story, everyday sketch, anecdote, aphorism. Dovlatov's style is characterized by laconicism, attention to artistic detail, lively conversational intonation. The characters of the heroes, as a rule, are revealed in masterly constructed dialogues, which prevail over dramatic collisions in Dovlatov's prose. Dovlatov liked to repeat: "The complex in literature is more accessible than the simple."

In the Zone, the Reserve, the Suitcase, the author tries to return the content he lost to the word. The clarity and simplicity of Dovlatov's statement are the fruit of tremendous skill, careful word processing. Dovlatov's painstaking work on each, seemingly banal, phrase allowed the essayists and critics P. Vail and A. Genis to call him a "troubadour of polished banality." The position of the narrator also led Dovlatov to move away from evaluativeness.

Possessing a merciless sight, Dovlatov avoided passing judgment on his heroes, giving an ethical assessment of human actions and relationships. In Dovlatov's artistic world, the guard and the prisoner, the villain and the righteous are equal in rights. Evil in the writer's artistic system is generated by the general tragic course of life, the course of things: "Evil is determined by the conjuncture, demand,

and the function of its bearer. It is also a factor of chance. By an unfortunate coincidence. And even - bad aesthetic taste "(Zone).

You don't have to be like everyone else, because we are like everyone else ...

Dovlatov Sergey Donatovich

The main emotion of the narrator is condescension: "In relation to my friends, I was possessed by sarcasm, love and pity. But first of all - love," he writes in Craft.

In Dovlatov's writing style, absurd and funny, tragic and comic, irony and humor are closely intertwined. According to the literary critic A. Aryev, Dovlatov's artistic idea is "to tell how strange people live - sometimes laughing sadly, sometimes grieving funny."

In the first book - a collection of stories The Zone - Dovlatov unfolded an impressive picture of a world engulfed in cruelty, absurdity and violence. "The world I got into was terrible. In this world, they fought with sharpened rasps, ate dogs, covered their faces with tattoos and raped goats. In this world they killed for a pack of tea. " The zone is the notes of the prison guard Alikhanov, but speaking of the camp, Dovlatov breaks with the camp theme, portraying "not the zone and convicts, but life and people."

The zone was being written then (1964), when the Kolyma Tales of Shalamov and One Day in the Life of Ivan Denisovich Solzhenitsyn had just been published, but Dovlatov avoided the temptation to exploit exotic material of life. Dovlatov's emphasis is not on reproducing the monstrous details of army and prison life, but on identifying the usual vital proportions of good and evil, grief and joy. The zone is a model of the world, state, human relations.

In the confined space of the Ust-Vymsk camp, paradoxes and contradictions that are common for a person and life in general are

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condensed. In Dovlatov's artistic world, the warden is just as much a victim of circumstances as the prisoner. In contrast to the ideological models "convict-sufferer, guard-villain", "policeman-hero, criminal-fiend of hell" Dovlatov drew a single, equalizing scale: "On both sides of the ban there was a single and soulless world. We spoke the same rough language. They sang the same sentimental songs. We were undergoing the same hardships ... We were very similar and even interchangeable. Almost any inmate was good enough to be a guard. Almost any warden deserved to be jailed. "

In another book by Dovlatov, the Reserve, the ever-growing absurdity is emphasized by the symbolic diversity of the name. The Pushkin Reserve, where the protagonist Alikhanov comes to work, is a cage for a genius, an epicenter of falsehood, a preserve of human morals, a "zone of cultured people" isolated from the rest of the world, a Mecca of an exiled poet, now elevated to idols and awarded a memorial.

Genius is the immortal version of the common man.

Dovlatov Sergey Donatovich

Iosif Brodsky was chosen as Alikhanov's prototype in the Reserve, trying to get a librarian job in Mikhailovsky. At the same time, Alikhanov is both a former warden from the Zone, and Dovlatov himself, who is going through a painful crisis, and - in a broader sense - any disgraced talent. The Pushkin theme received a peculiar development in the Reserve. Alikhanov's bleak June is likened to Pushkin's autumn in Boldin: there is a "minefield of life" around, there is a responsible decision ahead, disagreements with the authorities, disgrace, family troubles.

Equalizing the rights of Pushkin and Alikhanov, Dovlatov reminded of the human meaning of

Pushkin's genius poetry, emphasized the tragicomic character of the situation - the guardians of the Pushkin cult are deaf to the manifestation of living talent. Dovlatov's hero is close to Pushkin's "non-interference in morality", the desire not to overcome, but to master life.

Pushkin, in Dovlatov's perception, is a "genius little man" who "soared high, but became a victim of an ordinary earthly feeling, giving Bulgarin a reason to remark:" He was a great man, but he disappeared like a hare. " Dovlatov sees the pathos of Pushkin's creativity in sympathy for the movement of life as a whole: "Not a monarchist, not a conspirator, not a Christian - he was only a poet, a genius, sympathized with the movement of life as a whole. His literature is above morality. It conquers morality and even replaces it. His literature is akin to prayer, nature ... ".

Name: Sergey Dovlatov

Age: 48 years

Place of Birth: Ufa

Place of death: New York, USA

Activity: writer, journalist

Family status: was married

Sergey Dovlatov - biography

The life of this writer and journalist resembles a heavy and muddy postmodern romance ...

In the first year of the Great Patriotic War, in Ufa, a son, Sergei, was born in the family of director Donat Mechik and actress Nora Dovlatova evacuated from Leningrad. The combination of Jewish father's blood and Armenian mother's gave him an explosive temperament. But the rest was given by the country and time. An intelligent family in

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cramped circumstances and the brutal street world of the post-war USSR ...

Later he described those years as follows: "A fat, shy boy ... Poverty ...", "Black courtyards ... An emerging craving for the plebs ... Dreams of strength and fearlessness ...", "Cigarettes, wine and men's conversations ... "Then even the debate about Dostoevsky could end in a courtyard fight.

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