



PRINCIPLES OF ORGANIZATION OF ARTISTIC TIME IN THE NOVELS OF V. AKSENOV

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ABSTRACT: - The work of Vasily Aksenov has attracted the attention of American readers and literary critics for many years. His works are quickly translated into English, and many are included in the list of required literature for students of Slavic studies in American colleges; his name is mentioned in American encyclopedias and in books on the history of Russian literature; about the artistic world of Aksenov, reports are read at scientific conferences, candidate and doctoral dissertations are written, scientific monographic studies are published, articles are published in the most prestigious American literary journals.

KEYWORDS: Author, novel, times, literature.

INTRODUCTION

By the writer's fiftieth birthday, a collection of literary essays dedicated to him "Vasily Pavlovich Aksenov: a writer in search of himself" was conceived, edited by the largest American Slavist Edward Mozheiko, but the book was delayed for a number of technical reasons and was published only in 1986. The collection is divided into three parts: the first includes interviews of Aksenov himself and about Aksenov, as well as a literary biography of Aksenov written by J. Johnson, which has now become the main guide for everyone who is interested in the writer's work.

The second part includes review works of a wide profile, and the third part consists of articles of a narrower and more specific nature, mainly analyzing one individual work. In the introduction, Mozheiko says that while working on the book, he set himself the goal of delineating the widest possible range of topics so that the reader would become familiar with the various stages and facets of Aksenov's work. The anthology is replete with the names of leading Slavic scholars: in addition to Mozheiko himself and the aforementioned J. Johnson, Priscilla Mayer, Efim Etkind, Per Dalgard, Natalia Gorbanevskaya, Alexander

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Zholkovsky, Inger Lauridsen, Nina Kolesnikof, Vladimir Maksimov, Konstantin Kustanovich and many other. The articles examine all genres of Aksyonov's prose, reveal the spiritual world of the writer, the originality and novelty of his style, the artistic features of this talent, which continues the traditions of Russian classical literature.

The Hermitage, Silver Age, Liberty and Ardis publishing houses have published almost all of Aksenov's works in Russian as separate books, and since 1987 Ardis has been publishing a multi-volume collection of his works. The novels "Burn", "The Island of Crimea", "Say Raisins", the stories "Steel Bird", "Our Golden Iron", "Paper Landscape", the plays "Aristophanian with Frogs", "Four Temperaments", "Heron", the story "The Right to an Island", memoirs "In Search of a Sad Baby" in the 80s first came out in America, from where they then came to the author's homeland to Russian readers. Aksyonov's success is due not only to the sharpness of his political satire, the specifics of US-Soviet relations, the sensation around the first Russian uncensored almanac Metropol, and the expulsion of the writer from the Soviet Union in 1980. Mainly, Aksenov's works are attracted by their novelty and relevance of ideas, liveliness of images, stylistic originality and depth of moral and philosophical issues. Already in the late 1960s, Aksyonov became known in America as a representative of youth prose, who developed the theme of "fathers and sons" from the position of the younger generation of the Khrushchev thaw. In 1971, the now famous scholar Priscilla Mayer, in her doctoral dissertation, examined Aksenov's work in the context of Soviet literature of the 50s and 60s and, noting the writer's talent, figuratively defined the form of his early stories as "socialist realism in modern clothes." The heroes of Aksyonov's first works are most often lonely romantics with an

uncertain future, which they opposed to Soviet everyday life. Slavic philologist Olga Matic singled out in their actions a protest against the socialist realist ideology of puritanism, as well as a reflection of the principles of hedonism and unofficial folk culture. According to Greta Slobin, the youth of that time were generally characterized by a departure from collectivist society; typical characters of Aksenov, Bitov, Kazakov and Voinovich try to get away from traditional social duties, do not accept the "sacrifices" of their parents, and they have more in common with Western peers than with their older compatriots.

Aksyonov's heroes of the sixties are emotionally and spiritually involved in a way of life supported by Soviet ideology, but at the same time they find small loopholes for themselves (chess, jazz, an unattainable woman - everything that turns out to be vitally important in personal terms, free from official Soviet realities), which caused outrage in the Soviet press and attracted the attention of Russian and Western readers. In 1981, Walter Kolonsky, in a review of Our Golden Piece of Iron, published in the leading American literary magazine World Literature Today, noted that Aksenov's popularity had not weakened for twenty years, calling the writer a "stylistic genius", an "engineer of the word" with his strikingly eloquent manner.

After Aksenov's expulsion from the Soviet Union in 1980, interest in his work increased in the United States. Two of his best novels "The Burn" and "The Island of Crimea", written at home, but published only in exile, brought him great fame. Aksenov's artistic skill is being studied more and more closely by American and Western scientists. The Danish scholar Per Dahlgard examined Aksenov's novels and short stories from the point of view of Bakhtin's theory of chronotope and carnivalism in his master's thesis "The

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Function of the Grotesque in Aksenov", which was translated into English in 1982. He proved that Aksyonov's satire is rooted in the folk carnival tradition (in the Bakhtinian sense), bordering on grotesque realism in form. The main function of the grotesque in the works of Aksenov Dalgard considers satirical - it carries the spirit of carnival, intended to express a subjective view of life and is a reaction against a rational way of thinking. Proceeding from Bakhtin's thesis that the grotesque should be regarded as a manifestation of a folklore, carnivalistic view directed against the establishment, Dalgard reveals the second function of the grotesque in Aksenov - the expression of the author's life concept as a representative of the youth movement. Dalgard compares the structure of the grotesque with a poetic text and considers the Aksyonian grotesque at the stylistic level, analyzing its elements: metaphor, comparisons, the unexpected appearance of the author in various places and in various guises, the broken chronology of events, the variegation of style, etc., and explains that Aksenov's grotesque combines fantasy and lifelikeness, avant-gardism and realism. He also identifies three main periods in the work of the Russian writer: 1958 - 1963 - "happy", 1963 - 1970 - "angry" and 1970 - 1979 - "desperate". This periodization was refined by Konstantin Kustanovich, who combined the last two periods into one: 1963 - 1979, and the third designated as the years from 1979 to "glasnost". He also developed Dalgard's idea of the connection between Aksenov's grotesque and Bakhtin's theory of carnival. In the book "The Artist and the Tyrant. The works of Vasily Aksenov in the Brezhnev era" Kustanovich examines in detail the works of the second period of Aksenov's work. He deduces from Aksenov patterns in the development of the plot, in the structure of the construction of images, in the pragmatic function of artistic elements. Kustanovich

argues that Aksenov's grotesque characters are a combination of human and diabolical characteristics and are formalized grotesque images in the Bakhtinian sense. They perform a symbolic function in depicting Soviet life. Kustanovich points out the common features of the grotesque world of Moscow alcoholics in *The Burn* with the carnival world described by Bakhtin in his book about Rabelais, and comes to the conclusion that in this world the boundary between social classes and political groups disappears when, for example, a retired Stalinist general and a Yalta Komsomol secretary drink together with a Moscow dissident writer, his American friend, and two prostitutes. Thus, Russian alcoholics constitute a world opposed to official culture, a world very similar to the folk carnival, grotesque world characteristic of the Middle Ages. intertextual (based on the Bakhtinian theory of dialogism) - quotes, allusions, parodic allusions to various political and literary sources are widely used in his works. In Aksenov's prose, levels were identified where he spontaneously implements folklore techniques - for example, he draws some characters as a heap of awkward emblems that create an additional, secondary connection with archaic symbolism. At the same time, the artistic methods used by Aksenov are similar to the bricolage of building folklore figures. With the help of intertext, Aksenov fills his archaic images with modern content associated with manifestations of Soviet totalitarianism. Aksenov's political and social evil is endowed with demonic features, expressed with the help of traditional symbolism. Their hierarchy reflects the Soviet political structure. Demonism in Aksenov's works does not have a strictly religious meaning - it is revealed in the hero's perception of Soviet reality as a symptom of evil, it becomes a psychological and cultural manifestation of a negative attitude towards overwhelming state power.

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