



# CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE

Volume: 03 Issue: 02 February 2022

## Man and Society in the Stories of Petrushevskaya

*Kudbieva Nafisakhon*

*Ferghana State University Master's Student of Literary studies direction, Year 1, Faculty of Philology,  
Ferghana city, Uzbekistan*

*Received 27<sup>th</sup> Dec 2021, Accepted 26<sup>th</sup> Jan 2022, Online 18<sup>th</sup> February 2022*

### **Abstract:**

This article discusses the problem of man and the environment and its solution in the stories of Lyudmila Petrushevskaya. Describing the lives and destinies of contemporaries, raising the classic theme of the "little man", the author shows the modern realities of Russia, raises acute social problems of society, thereby creating his own special artistic world. Analyzing the stories presented in the article, we tried to identify the features of Lyudmila Petrushevskaya's approach as a follower of the traditions of the natural school. To determine the features of the genre in her performance, the originality of the style, the artistic means of depicting a person and his environment, as well as to understand the author's relationship with his characters.

**Keywords:** modern life, the main character of the story, author, hero, life, character, story, fate, reader.

Lyudmila Petrushevskaya, one of the most macabre Russian writers, with her characteristic paradoxicity, did not find a better time to start official literary activity than the seventies height of socialist realism with its love of positive examples from the lives of citizens. Petrushevskaya's first attempt was published in the Aurora magazine in 1972 under the title "Through the Fields", promising nothing bad and even flickering with some deceptive agricultural optimism. In the very first lines, it turns out that these are not exactly the fields where winter and spring crops are planted — this is rather the notorious field from the proverb "To live a life is not a field to cross", where something may be planted, but it is unclear what, it is terribly dirty, slippery, and legs are moving apart.

Every story of the author is the story of an individual, which allows you to imagine in detail the type of the hero himself and the environment in which he lives. The environment, most often, is a contradictory crowd of a modern city, and the main character is an ordinary ordinary person, an inseparable part of this huge crowd. However, thanks to her deep psychologism and interest in modern life, she creates a complex picture of the interaction of the individual with the relationships that have developed in society, which suggests that the hero is an absolute product of the environment.

Each of her characters tries to find their sovereign place in the world and does it as best they can [1]. And at first glance, their goals are simple and vulgar, but, meanwhile, they are understandable to the reader. Any, even an uncomplicated everyday story, ends with a collision with the laws of modern life. Petrushevskaya

brings to our attention seemingly insignificant details and situations from the life of characters, which in her lens become serious existential problems.

Researchers note that the fate lived by each of Petrushevskaya's characters is always clearly attributed to a certain archetype: orphan, innocent victim, betrothed, murderer, destroyer, Petrushevskaya, as a rule, only having time to introduce the character, immediately and forever sets the archetype to which all her/his existence will be reduced [2, p. 619].

In the story "The Narrator", the girl Galya reveals one of the central themes in Petrushevskaya's prose - the fate of a lonely woman.

The distinctive character trait of the heroine is excessive talkativeness, frivolity, the author demonstrates to us from the first lines of the story: "She can be forced to tell anything about herself, if only someone wants it. She does not value at all what others hide, or, on the contrary, tell with bitterness, with self-pity, with restrained sadness" [3, p. 27]. The author seems to slow down the course of life and pulls out a piece of the hero's biography at any moment. The so-called "unusual origin" is Petrushevskaya's favorite artistic medium, with which she often misleads and even shocks readers. In "The Narrator" we do not immediately find out that the seemingly carefree girl Galya grew up in a difficult family relationship, was not a beloved child and grew up an unhappy person. We find out that in the office where she works, she has no friends at all, Gali's mom is dying, she gets cut, and no one wants to come to her wedding. However, until the very end, it seems to the reader that no hardships of life are able to touch the talkative and welcoming Galya. And only, the "happy" wedding finale demonstrates the opposite: "And Galya in her long dress to her feet, throwing back her veil and taking off her gloves, cried terribly in this wet toilet at the cafe" [3, p. 35].

So, we understand that there is a "non-textual reality" about which Petrushevskaya says nothing. As it does not speak about the causes of the event that unfolded in the finale of the story, and about the inner state of the heroine, but only shows the environment as the root cause. In this and in many other works, the author asks himself and his reader the questions: "why and why?", she searches for the root causes of a person's character and behavior in a social environment, in family education, etc., reveals the connection between the past and the present.

The characteristic style of L. Petrushevskaya's stories is colloquial speech, and the author's point of view is almost never expressed obviously. Based on these characteristics, the writer is often compared with A.P. Chekhov. The heroes of their stories suffer equally, experience difficulties from everyday troubles. But if Chekhov's characters are trying to change something in their lives, then L. Petrushevskaya's characters, as a rule, go into a "case", which is the environment and from which there is no escape. It is this model of behavior that the heroine of the story "Cycle" demonstrates. The action of the story takes place within the apartment and ends with the phrase: "The cycle of one evening has ended" [3, p. 54]. The word

"cycle", in our opinion, gives an assessment of the life of the heroines of the story, as a set of interrelated events and phenomena, where one

"empty evening" is similar to another, and so on in a circle. And no protest, no real meaningful attempts to change anything in this cycle.

The heroes of L. Petrushevskaya like to invent some other life for themselves. Gradually, it becomes for many of them the only true reality, a way of leaving the hostile world where they are alone. In the stories of the writer, you can find various options for such "care". So, in the story "The Country", the main character of the

story is a woman abandoned by her husband with a child. All the hardships of life have fallen to her share, and the only ways to forget are alcohol and sleep. It is not for nothing that the author symbolically calls alcohol "medicine" in the story. And the dream into which mother and daughter plunge every evening in the hope of getting into the very land of dreams, where life is not like the one they live. "And no one knows what divine dreams daughters and mothers have." Concluding the story, Petrushevskaya does not give any hope that the fate of this small family will change for the better. On the contrary, she ruthlessly but fairly says that they "should have never woken up."

In her work, Petrushevskaya often exposes the myth of man as the creator of his happiness, showing how much the environment changes and organizes people's lives. "Writers have shown that the Soviet man is entirely dependent on the household environment, he is a grain of sand thrown into the whirlpool of history" [3, p. 113]. L. Petrushevskaya's stories confirm this theory. One of the serious problems raised by the author is prostitution. Showing what kind of life cruel reality leads to, we guess that the writer wants to justify the unfortunate women, but leaves no hope that their fate can be changed. For example, we will not know until the very end what happened in the fate of Raisa, the main heroine of the story "Such a girl". Leaving the "non-textual reality" invisible, the author does not turn the whole life and fate of his heroine inside out, the reader is left with a lot of questions and an irresistible feeling of pity. What happened in the fate of the heroine? What caused her mental state? Petrushevskaya does not answer questions, does not judge and does not deduce morality: she only shows us the fate of a little person in a cruel environment in her own deep and psychological way.

Telling various stories of the most ordinary people from the modern reality, opening for us this "wrong world", with all its shortcomings and laws, L. Petrushevskaya solves the main creative task: the writer traces how the deformation of personality occurs under the influence of the environment, tries to reveal the inner world of a modern person, showing him in extremely difficult life circumstances; she sees him in a very different guise - from the usual to the incredible [4-6].

And, despite numerous disputes among researchers about the writer's attitude to her own characters, we are convinced that such close attention to the fate of the "little man" is caused by exceptional love. The love for his heroes (single women, children, prostitutes, evil, kind and all others) is transmitted to readers, although the author always avoids evaluation. And these "all sorts of others" get the right to poetry from the writer, despite all the prosaic environment. The environment in her works is a background that can be described in brief, fleeting phrases. But a man - never. She always talks about him with extraordinary detail, depth, and psychology. She knows him, therefore, recognizes him.

## REFERENCES

1. Петрушевская Л. Маленькая девочка из «Метрополя»: повести, рассказы, эссе. СПб.: Амфора. ТИД Амфора, 2006.
2. Петрушевская Л. Парадоски. Строчки разной длины. СПб.: Амфора. ТИД Амфора, 2008.
3. Маркова Т. Поэтика повествования Л. Петрушевской. *Русская речь*. 2004; 2.
4. Нефагина Г.Л. *Русская проза второй половины 80-х – начала 90-х гг.* Минск. 1998.