

**THE POSTMODERN NATURE OF A.BITOV'S NOVEL "PUSHKIN HOUSE"**

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**Abstract:** The article examines the postmodern nature of the novel "Pushkin House", and also reveals the creative world of the author.

**Keywords:** postmodernism, intertextuality, ntextual camera, art Nouveau, context.

– *What is postmodernism? Styopa asked suspiciously*  
– *This is when you make a doll doll. And he himself is a doll.*  
(V.Pelevin, the novel "Numbers")

Postmodernism is a literary trend that has replaced modernity and differs from it not so much by originality, but by a variety of elements, citationality, immersion in culture, reflecting the complexity, chaos, decentering of the modern world; the "spirit of literature" of the late 20th century; literature of the era of world wars, the scientific and technological revolution and the information "explosion".

In this era, Andrei Bitov entered the literature. His first short stories were published in 1960 in the almanac "young Leningrad". In 1963, the first collection of his short stories "The Big Ball" was published. From the beginning of Bits announced himself as a writer, not an ideological, not a social one. His heroes, of course, had social parameters (a young Leningrader, an intellectual), but they lived (suffered) not social, but existential problems, namely:

1. everyday trifles of the city
2. the hero can not understand himself
3. life is an inexplicable mystery to him.

"Excessive belittlement and confusion of the heroes" were the cause of critical reproaches against Bitov in the central press (Izvestia, 1965, August 14).

In the 60-70s, however, A. Bitov continued to print. Collections of short stories: "Dacha area" (1967), " Aptekarsky Island "(1968)," Way of Life "(1972)," Days of Man " (1976), The writer turns to the genre of travel: " Lessons of Armenia "(1967-1969)," Georgian album " (1970-1973).

A milestone for A. Bitov was the year 1964, when he began working on the novel "Pushkin's House" (1964-1971). The novel was published in the United States in 1978, and in Russia-only in 1987. The publication of the novel abroad and participation in the almanac "Metropol" in 1979 led to the fact that until 1986 Bitov was not published in his native country.

During the perestroika era and after, he was awarded the Andrei Bely Prize, the Pushkin Prize (Germany, 1987), the Order of Literature and Art of France (1992), and the State Prize of the Russian Federation (1997).

The novel "Pushkin's House" clearly shows elements of postmodern poetics. Russian Russian Russian culture, the Museum of Russian culture – the Pushkin House in St. Petersburg – turns out to be a novel about the Russian and Soviet mentality, about the intelligentsia and the revolution, about the past and the present, about the "hero of our time".

In the novel, the writer focuses on the world within literature. The hero of the novel Leva Odoevtseva – a young scholar of literature. But through this image of culture, the "second reality", the problems of real life itself break through.

"Pushkin House" is a complex genre phenomenon. It is a novel about life and destiny, and the spiritual path Lev Odoevtseva. But its genre nature incorporates the features of family and household chronicles (the history of three generations of the Odoevtsev family, the problem of "fathers and children" becomes important in the concept of the work), memoir and epistolary literature. The novel also contains scientific genres – literary articles, essays, comments and appendices. In the Pushkin House, the author's tendency to expose the artificiality of the narrative to intertextual connections and the use of a supra-textual apparatus, which was so characteristic of European postmodernists, is clearly traced. The structure of the work is subordinated to the main principle of the narrative-its anti-determinism. The chronotope of the novel is distinguished by its space-time freedom. Before the eyes of the reader, the text of the novel is created, subject to the freedom of association of the author's consciousness. However, the freedom of narration is an illusion, behind which there is a complex relationship of different contexts. The author-narrator in his subjectivity carries the context of literature, and with the image of Leva Odoevtsev, the novel includes the context of modernity, real social and moral problems. The real life of the hero and his generation is based on correct ideas about life from the point of view of Soviet ideology. Therefore, the context of modernity is in the true sense a simulation of life. It is no accident that at the very beginning of the novel we read: "We are recreating the modern non-existence of the hero." From the point of view of the highest values of the Author-creator, the life of Leva and his generation did not exist, was an imaginary one. Leva's grandfather Modest Platonovich Odoevtsev, who managed to preserve his dignity in the extreme conditions of existence in camps and prisons, is merciless in his sentence to Leva: "For you, there are no facts, no reality, no reality – only ideas about them. You just don't know what life is going on."

If the existence of Leva (modernity) turns out to be imaginary, then the reality turns out to be the context of culture. Grandfather Leva, Uncle Dickens retain an organic connection with the traditions of the culture of the past. The text of the

Pushkin House actively includes associations and quotations from Russian literature of the XIX and XX centuries. They exist on an equal basis with the author's text. The citations in the novel represent Russian culture from Pushkin to Blok and Bakhtin. The author-narrator in the text is often replaced, and sometimes simply replaced by other voices. The text becomes an intertext.

The writer uses a lot of epigraphs, names from the Russian classics in the novel. But always with a shift of emphasis or directly parodic – "Poor Horseman", "Poem about petty hooliganism", "Copper People". The motives of classical literature are clearly declining.

The decline of culture in the quotations of Roman Bitov is a statement of the loss of the key to culture in the consciousness of a person and society of the Soviet period of history.

Lev Odoevtsev is the hero of the novel, a literary critic who lives within the culture and the "creator" who "composed" the historical novella "The Three Prophets" (it is included in the text of the novel as a full participant in the text among other fragments. He commits a terrible act of destruction of the museum – the Pushkin House. Does the culture still have a chance to survive in such a world? For Bitov, the odds associated with the aristocracy, the representative of which is modest Platonovich Odoevtseva. Naturally Bits is referring to the aristocracy in the spiritual sense. In Odoevtseva – Dede merged together and an aristocrat by birth, and an aristocrat of the spirit, and intellectual – intellectual. Only the spiritual elite will bring a harmonious balance to reality. In the text of the "Pushkin House" a full place is occupied by excerpts of the cultural monograph of the outstanding philologist Modest Platonovich Odoevtsev "God is". These passages are an attempt to reflect on the culture and its fate. Kolejnosci text "Pushkin house", the neighborhood artistic pieces with a literary – trait, indicating the nature of the postmodern novel.

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