
ARTISTIC SOLIPSISM IN THE EARLY PROSE OF PELEVIN V.O

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ABSTRACT

This article examines the connection between the philosophy of the solipsistic worldview in the adaptation of the Pelevin art world. The article reveals "an extreme form of subjective idealism, in which only the thinking subject is recognized as an unquestionable reality, and everything else is declared to exist only in the consciousness of the individual."

KEYWORDS: *Pelevin V.O. postmodernism, solipsism, the artistic world, the ninth dream of Vera Pavlovna.*

INTRODUCTION

The artistic reality of early Pelevin occupies the minds of many critics, literary scholars, students and researchers. Let's try to give a more detailed breakdown of the solipsistic plot in Pelevin's early stories. In many of the works of early Pelevin, there are various philosophical treatises and teachings. In my opinion, one of the reasons is clear, there is no limit to human consciousness, which Pelevin demonstrates to us in his solipsistic plots. He is like a spider, weaves texts, only a spider weaves from a web, and Pelevin weaves his grace from words. Let's try to understand this web. The analysis was based on three stories from the collection cycle "Blue Lantern". This is the story "Sleep", "News from Nepal", "The Ninth Dream of Vera Pavlovna." Note that there are not so many works and works devoted to the study of solipsism, in comparison with other systems of philosophical views. Meanwhile, this extravagant concept "contributes to the awareness and improvement of the foundations of philosophical knowledge" [4, p. 21], which means it deserves more attention.

Therefore, the source of information about solipsism for us is mainly the works of its critics, or fiction. As a rule, the authors give a negative assessment of the concept, but they cannot refute it. Solipsism (from Lat. Solus - one, only, ipse - itself, sum - existing) is a philosophical term denoting a point of view according to which one reality of my consciousness is unquestionable. The existence of the external world and other thinking subjects besides my consciousness is subject to doubt [1, p. 357]. For the solipsist, only he himself is real, and he is real not as a material body, but only as a set of acts of consciousness. At first glance, the philosophical views of Arthur Schopenhauer, set out in the work "The World as Will and Representation", are directly related to solipsism. According to Schopenhauer, the world is a representation: "We must completely reject such a dogmatic understanding of the reality of the external world, which sees it in the independence of this world from the subject" [9, p. 12].

There is no world that exists separately and independently of our consciousness; the material world exists only as an intellectual construct. An object does not exist without a subject. If there is no perceiving subject, then there is no world. The fact is that Schopenhauer overcomes solipsism by considering objects known to the individual only as representations as manifestations of will. In other words, he recognizes the plurality of subjects perceiving the world, moreover, each subject is at the same time an object, since it can be cognized by another subject. And this already goes against the principles of solipsism. Pelevin's manner of thinking Schopenhauer is close to the spirit

of presentation. And we see this clearly in three stories. For example, in the story "Sleep" the hero Nikita Sonechkin lives without waking up, where is he real? At the very beginning of the third semester, at one of the lectures on em-el philosophy, Nikita Sonechkin made one amazing discovery. The fact was that for some time now something incomprehensible was going on with him: as soon as a little eared assistant professor, who looked like a priest, overcome by blasphemous thoughts, entered the audience, Nikita began to fall asleep to death. [8, p. 1].

Pelevin from the very beginning of the story demonstrates to us an almost blurred edge of the hero's consciousness, mixed in one plane of solipsism. At first, Nikita was very upset because of his inability to sit through the lecture normally, and then he wondered - is this really happening only to him? He began to look closely at the rest of the students, and it was here that the discovery awaited him. It turned out that almost everyone was asleep around, but they did it much smarter than he did - resting their forehead on an open palm, so that their face was hidden. [8, p. 106].

However, the fact is obvious in the fragment of the story "Sleep", we cannot refute the features of solipsism in Pelevin's artistic reality. From a purely philosophical discourse, solipsism has long since passed into a general cultural discourse. In one form or another, solipsism can be found in painting, literature, cinema. In cinematography, solipsism significantly expands plot possibilities and is actively used by scriptwriters. Fiction, as the art closest to philosophy, of course, also did not ignore solipsism. Features of solipsism can be found in the works of Gilbert Chesterton, Ray Bradbury, Stanislaw Lem, Mark Twain and others. We consider how Pelevin comprehends solipsism and adapts it for new readers, using the example of Pelevin's stories "Sleep", "News from Nepal", "The Ninth Dream of Vera Pavlovna." In my opinion, solipsism occupies a significant place in Victor Pelevin's early prose. In addition to the analyzed stories, we are given the opportunity to look at his early works from the aesthetic side. After all, who else but Pelevin beckons with his solipsistic plot into the secrets of the existence of a multifaceted philosophy. An unusual solipsistic plot is also in the story "News from Nepal". The heroine Lyubochka lives in her inner world. In which, she dreams of going to heaven, marrying a successful man, and maybe not even work, and wander through the ideal streets of fabulous Nepal. But the true reality all the time does not allow her to plunge into her illusory visions. At the beginning of the story, she goes to work in a tram, gets off at the bus stop, right into a puddle. [8, p. 117].

And then she is temporarily interrupted and begins to wander in two worlds between her true reality, where she is a simple accountant observing through the prism of the ghostly existence of her life in which she exists. And this is the noise of the plant and the bustle around the bustle, with some reports on the improvement of production. Unusual characters in the story "News from Nepal" they pop up at every step, or they live in the mind of Lyuba and she, being an outside observer, revives them for us readers. Pelevin masterfully begins the story with a puddle and ends it just like that. And when the door, to which Lyubochka was pressed by an invisible force, nevertheless opened, it turned out that the trolleybus had already started, and now we had to jump straight into the puddle. [8, p. 128].

Further, we observe a solipsistic plot in the story "The Ninth Dream of Vera Pavlovna". Indeed, despite the fact that we are talking about the cleaning lady of the men's toilet Vera Pavlovna, Pelevin's primary task was to "deal" with solipsism, and only then with the intelligentsia, the socialist system and others. So, Vera Pavlovna, in all likelihood, is a representative of the Soviet intelligentsia. She reads Ramacharak and Blavatsky, watches films by Fassbinder and Bergman, while she is a cleaning lady in the men's room, which makes her image somewhat caricatured. One day a curious thought comes to Vera's mind: if you know the secret of being, then the question of the meaning of life will disappear by itself, because knowing the secret of life allows you to "control being, that is, to really stop the old life and start a new one, and not just talk about it - and each new life will have its own special meaning. «And Vera learns this secret of life». The secret lies in the fact that the one who has cognized it can influence the environment, create it: "First, I

will try something simple. For example, so that pictures appear on the walls here and music starts playing”and so on. Pelevin directly calls Vera a solipsist. [2]

By this he emphasizes that the topic of solipsism for plots is not exhausted, much we can observe in the early prose of the remarkable Russian writer by this, and Russian culture is enriched, and solipsistic plots allow a new look at the stories of early Pelevin. Since the author's work is multifaceted and deeply thought out, interest in a contemporary writer, in my opinion, will not fade away soon. One of the features of the construction of artistic solipsism, which develops according to the laws of postmodernism, is the intertextual interaction of texts. A special place among the phenomena of intertextual relations that make up the concept of intertextuality belongs to reminiscence and allusion. The central text, with the help of which the writer creates artistic solipsism and plays a game with the reader, is the story of I. A. Bunin "Easy Breathing", to which the first paragraph of the story "Nika" refers the reader. In Nika, as in Olya Meshcherskaya with her “joyful, amazingly lively eyes,” everything was the opposite of death: she was a condensed life. “I did not kill her with my hand, but it was I who pushed the invisible cart of fate that overtook her many days later,” these words of Pelevin's hero could be attributed to Milyutin, after meeting with whom the Bunin heroine began her journey to death [9. p. 73-83].

The feelings of the class lady Olya Meshcherskaya, her tragedy from meeting with reality are continued in the image of the hero-narrator "Nika". In the story "Nika" there are quotes that directly send us to the famous works of classical literature, for example, a line from the poem "Stranger" by A. Blok: "And slowly passing between the drunk, always without companions, alone ..." for the hero of Blok's poem and the hero of the story "Nika" it becomes "either a girl or a vision" (in the words of the famous song of Maxim Leonidov). The writer repeatedly in his story refers the reader to this line from "The Stranger": "Or is this just my dream?" The main heroine of the story really in some episodes appears before the readers as a dream woman, a phantom woman: “Almost all the books, almost all the poems were dedicated, if you look at Nika - no matter what her name was and no matter what appearance she took, the smarter and thinner was an artist, the more insoluble and mystical became its mystery ... "Such" illusory constructions "of Pelevin are compared with the medical concept of" phantom pain "[3. p. 57].

The roots of Pelevin's solipsistic hero-dreamer can be found in the image of Lensky, "whose character combines poetic melancholy and spiritual purity - innocence", which was one of the reasons for his tragedy. "Like a poet's life is simple-minded" and Pushkinskaya Olga, however, this property of another - animal - nature. Having flirted with Onegin at the ball, she immediately forgot about it. She did not cry for a long time about her dead fiancé, and soon married a lancer. Just as “simple” Nika, “was not responsible for her actions and desires,” just two weeks after the owner's departure was ready to go to the owner of the brown Mercedes [3 p. 43].

The hero - the narrator in Pelevin's work is constantly trying to penetrate into the special spiritual world of Nika, alien to him ("But what then is her soul?" and the rebirth of the soul. Here, perhaps, there is a connection with the novel by L.N. Tolstoy's "War and Peace". A. Bolkonskyin Natasha and the hero-narrator in "Nika" they hope, having penetrated this mysterious world, "to see some unfamiliar ways to feel and live." Pelevin, according to S.M. Kozlova, parodies "the logic of minimizing the female solipsistic image" [5. p. 173]

In the plot of "Lolita". Actually, the very name Nick is an understatement: firstly, it is a diminutive form from "Veronica" [Lolita is a diminutive form of the name Dolores], and secondly, this word (nymphet) in a reduced form. Empty beauties - the object of passion of aesthetes-intellectuals (Blok, Bunin, Gazdanov, whose works are cited in "Nika") - are becoming smaller, meager: a woman, a teenage girl, a cat. Their body decreases, their inner world decreases, their name decreases. Pelevinsky the narrator says: “I never called her by her full name. I got along with the last syllable, which was indifferent to her ... ". Apparently, the narrator does not consider the post-

shock "ka" as a syllable. Meanwhile, this is "ka" - the name of the first letter (and the last syllable) in the words cat, pussy. In modern popular culture, a cat (cat, pussy) is a symbol of female sensuality or a euphemism. The nymphet becomes a cat for Pelevin in accordance with the logic of the text of "Lolita": Humbert declares that the nymphets have "a slightly feline outline of the cheekbones" [6. p. 27].

When the best forces of the narrator's soul went "to storm this silent green-eyed incomprehensibility", the secret was revealed: he realized that he was dealing "not with a real-life Nika, but with a set of his own thoughts about her." By the way, it is here that the author leaves us with the key to that masterfully performed substitution, which the reader discovers only at the end of the story: the mysterious and inexplicable Nika turns out to be a Siamese cat. And in the previous denouement of the text, there are several direct indications of Nika's real nature: "her requests were purely physiological - to fill her belly, get enough sleep and get the amount of affection necessary for good digestion." And in La Fontaine's famous fable "The Cat Turned into woman" also mentions that "Nothing can destroy the natural inclination." Creating an artistic image of the solipsism of a female cat, V. Pelevin had in mind the comparison of a woman with a cat, known in many national cultures. It has existed for so long that the language also contains "cat" allusions, which the writer uses with success.

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