

ARTISTIC QUESTIONS IN THE FANTASTIC STORIES OF ALEXANDER SVISTUNOV

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Annotation. In this article, we consider issues of artistry in science fiction stories written by Alexander Svistunov. Initially, science fiction was considered to be mass literature, which, unlike literature intended for the elite, requiring a certain reading preparation, is read by many lovers of literary fiction. But we do not think so, since fantasy is a phenomenon so diverse and combining different principles of representation with different genres. Thus, one of the key questions about the essence of science fiction as such and science fiction in particular has only recently become the subject of research in works of various kinds.

Key words: fantastic phenomenon, mysterious stories, artistic method, reality, supernatural, artistic device.

The study of the fantastic phenomenon in the works of A. Svistunov, a recognized science fiction writer, one of the creators of the Russian socio-psychological story and socio-psychological story, has not yet become a subject of special research interest in literary criticism. The fantastic as a special type of figurativeness, based on the displacement of the boundaries of the possible and the impossible, is clearly present in the poetics of a number of novels and short stories by A. Svistunov. The very principle of uniting them under the sign of "mysterious" is largely due to the introduction of images and motifs into the artistic fabric of the stories, which give the events described in them a special atmosphere of mystery and mystery. For the first time, these stories were considered by literary critics and called "mysterious stories".

The reality presented in the stories is shown by the writer as an artistic reality that organically combines the real and the fantastic. It contains images that can be interpreted as fantastic on the basis of a receptive-communicative approach, from the point of view of the mental state of the hero and the reader - doubt, uncertainty, fluctuation between the natural and the supernatural, the possible and the impossible. These elements of the

poetics of "mysterious stories" largely create their special artistic world, therefore, a holistic and comprehensive study of the fantastic, its place and role in the poetics of a number of writer's stories is an urgent problem in modern science of literature. In addition, the conceptual analysis will help to complement the understanding of the features of the "secret" psychologism, as well as the ideological-philosophical, moral-ethical and autobiographical content of the "mysterious stories". It is important to note that in the modern science of literature there is a steady interest in the fantastic as an element of the poetics of a literary work, which is confirmed by a number of monographs and dissertations devoted to this aspect of a literary work in the work of writers, and in connection with the study of general problems of the development of fiction [1].

The creative heritage of A. Svistunov is an outstanding literary phenomenon. Its originality is due not only to the uniqueness of the writer's artistic talent, but also to a powerful ideological complex that incorporates his socio-political, philosophical, aesthetic, religious and ethical views. All this, in turn, was reflected in the ideological and thematic complex of the writer's works, embodied in the poetological originality of his stories, including the "mysterious stories". In the writer's work, "mysterious stories" occupy a special place - they reflected A. Svistunov's interest in the mysteries of the soul, mental states, intuition and premonitions of a person, in strange and obscure phenomena of hypnosis, genetic memory, telepathy, the life of the human subconscious in those years. In them, the writer continued and comprehended a whole complex of philosophical, ideological, moral and ethical problems. All these aspects are embodied in the artistic world of these stories, in which, along with realistic pictures of Russian reality - nature, everyday life, the material world, there are images that have a dual nature, that is, events and elements of reality are described in the most incredible way, representing a high degree of conventions, which can be interpreted as fantastic.

In the writer's work, and in particular, in the "mysterious stories", features, "oddities" of the personality of the writer himself are considered. The presence of dreams, visions, ghosts in poetics and other works is explained by such traits of Svistunov's character as belief in premonitions, a tendency to exaggeration and the mysterious, intuition, "deep" vision.

In a number of works, the question of the fantastic in the works of A. Svistunov was touched upon in connection with the solution of the problem of the writer's artistic method in the works. Many studies consider the fantastic in "mysterious tales" as a means of romanticization: "The inner world

of the main characters of "The Song of Triumphant Love" and "After Death" is portrayed as enigmatic and mysterious, and mysterious phenomena, as it were, suddenly burst into the ordinary, everyday, prosaic environment and romanticize her. "The purpose of this artistic technique is the same as that of Gogol in *The Nose* or *Notes of a Madman*: with the help of romantic hyperbole, it is more vivid to convey the essence of reality."

The characters in Svistunov's fantastic works are considered as a type of personality, whose mental state is the most important method of explication of the fantastic. These characters - dreamers, dreamers, people with a vivid or morbid imagination, characterized by a penchant for a mysterious perception of the phenomena of reality - are characterized in the work as "special" personalities.

Mysterious stories occupy a special place in the work of A. Svistunov. Their originality is largely due to the presence in the poetics of works of fiction, which has become a new form for expressing new content. The fantastic in "mysterious stories" has literary and non-literary origins. Literary origins should be sought in Russian romantic fiction, which actively used fantastic images in creating the "two worlds" characteristic of romantic poetics. An equally important source of the introduction of the fantastic as a way of psychological characterization of the characters was the works of A. S. Pushkin, in which the fantastic becomes not a manifestation of the romantic "two worlds" - "here" and "there", but a method of psychological disclosure of the inner world of the characters. First of all, these are "The Queen of Spades", "The Undertaker", the poem "The Bronze Horseman", in which fantastic dreams and visions of the characters gave A. S. Pushkin the freedom to artistically express their feelings and experiences [2]. The non-literary sources include the rapid development of natural science knowledge in the second half of the 19th century, which became the reason for the artistic understanding of the secrets and mysteries of the human psyche. A. Svistunov, as a truly great poet, has always been occupied and excited by the "mystery of man" - his fate, faith and disbelief, love and passion, life and death. It was these questions that marked the psychological and moral-ethical complex of problems posed by him in the "mysterious stories". All these factors had a decisive influence on the semantic content of the fantastic in the "mysterious stories". To express the philosophical and ideological issues and the ideological content of his works, Svistunov uses various forms of the fantastic. These are images-characters, images-situations, images-sensations (forebodings of death and death perceived as a sensation, its "breathing", "rustles", "movements") [3].

All these forms of manifestation of the fantastic often replace each other, which enhances the mystery and mystery. The fantastic in the poetics of "mysterious stories" is realized in various motives - zoomorphic, natural, real, sound, etc. They also become a constructive element of the fantastic and help to create a full-fledged artistic world, which can be characterized as fantastic.

At the center of this world is a "special" character. Through the introduction of fantastic images and motifs into the artistic fabric of "mysterious stories", the writer reveals the inner world of his hero. The fantastic situations created on the pages of the stories help the author to penetrate into the depths of the human psyche, into the area of unsteady, emotional movements, into the unconscious, and give the author the opportunity to record in great detail sensations, experiences, changes in consciousness and subconsciousness, mental states of a person who is faced with something. then mysterious. So, with the help of the fantastic Svistunov, he reveals the inner world of the characters - their feelings, experiences, views on the surrounding reality.

Thus, in the poetics of "mysterious stories" the fantastic performs a psychological function, "secret psychologism" here acquires a new quality, a special depth. In fantastic images, A. Svistunov's own feelings, his impressions, thoughts and moods are often expressed. The fantastic actively influences the plot-compositional decision, spatio-temporal organization, the system of images, etc., its exclusion deprives the "mysterious stories" of its meaning. "Mysterious tales" are built, as a rule, in the form of "a story in a story", "a story in letters", "a monologue from the grave", as a stylization of an "old manuscript". The use of these techniques gives the events a double interpretation: the narrator can always miss something, or tell something differently than it really was. In addition, this form of compositional solution of stories opens up extraordinary freedom of the author's fiction. The fantastic organizes the artistic time and space of the stories we are considering in a special way. Based on the concept of chronotopes developed by M. M. Bakhtin, we can say that several types of time are active in the artistic fabric of Turgenev's works - psychological time, the time of dreams, each of which, in turn, determines the type of chronotope in which the fantastic realizes itself. In his "mysterious stories" Svistunov in many respects anticipated the artistic discoveries of the 20th century, he acted as a great artist of the word, a master of plastic form and a true innovator.

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