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DMITRY SNEGIN'S NOVELS OF RECENT YEAR

In this article we are talking about a kind of artistic manner of the writer in the novels of recent years. In the new prose writer actualized role of the author: the narrator, the storyteller, he does not hide his presence, he tells about present and past. The plot of each of the stories is logically completed events are commented in a kind of epilogue, where in summary form contains information about the fate of the characters. Snegin as a writer summarizes not only his creative life, but from the height of his experience reinterprets the results of the life of his characters.

Key words: storyteller, the narrative structure, the fate of the heroes.

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Дмитрий Снегиннің соңғы жылдардағы шығармашылығы

Мақалада жазушының соңғы жылдар хикаяттарындағы ерекше шығармашылық мәнері туралы айтылған. Жазушының жаңа прозасында автор рөлінің өзектілігі арттырылған: әңгімеші ретінде ол өз қатынасын жасырмай, қазіргі уақыт пен өткен өмір туралы баяндайды. Снегин-жазушы тек өзінің шығармашылық өмірін жиынтықтыра отырып қана емес, өз тәжірибе негізінде кейіпкерлердің қорытындыларын қайта ойланады.

Түйін сөздер: әңгімеші, кейіпкерлер тағдыры, баяндау құрылымы.

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Повести Дмитрия Снегина последних лет

В статье речь идет о своеобразной художественной манере писателя в повестях последних лет. В новой прозе писателя актуализирована роль автора: как рассказчик-повествователь, он не скрывает своего присутствия, повествует как о настоящем, так и о прошлом. Сюжет каждой из повестей логически завершен, события прокомментированы в своеобразном эпилоге, где в краткой форме приводятся сведения о дальнейшей судьбе героев. Снегин-писатель подводит итог не только своей творческой жизни, но с высоты своего опыта переосмысливает итоги жизни своих героев.

Ключевые слова: рассказчик, структура повествования, судьба героев.

Dmitriy Fedorovich Potseluyev, who is better known by his pen name of Dmitriy Snegin, had a worthy place in Russian literature of the Kazakhstan at Soviet period. But all the works that he has created in the last twenty years of his life are also important. The artistic heritage of Dmitriy Snegin, his posthumous publications that he has written «on the table» (to never be published), big archive, which was commissioned in Central State Archive

of Kazakhstan by the request of the writer and which is waiting for the researcher, priceless letters as well as memories and commemorative publications in magazines and newspapers causes a keen interest to Snegin as the original artist and spiritually rich, distinctive creative person.

In recent years, Snegin turned to the genre of the novel: romantic tale of love in the plains «Flamy», philosophical story «Tell yourself, or Pelym and

its inhabitants» and the vanguard-existential story «VCR Player number 00001 or Rustam's mischiefs». A careful reading of this stories makes it possible for us to speak about Snegin's new artistic manner. First of all, in the new prose writer actualized role of the author: being the narrator and storyteller, he does not hide his presence, so the illusion of storytelling becomes the dominant. Snegin's subject of attention in the new prose is not merely routine and life of the hero and society, but his mind, the psyche – the unconscious part, which is, perhaps, can't be felt by the characters, but its blurts out by the author himself, and therefore, it becomes clear to the reader.

Snegin's novels of recent years mostly have a number of sustainable features and design features; they are distinguished by a mechanism of worldview predetermining the perspective, the style, the space-time intersections, types of actions and narrative relations that characterize the novel genre. The second difference is in the fact that they are quite large, especially «Tell yourself, or Pelym and its inhabitants» and «VCR Player 00001 or Rustam's mischiefs». They are based on the events and episodes that have critical effort to the fate of the hero and which actually are typical for his whole life. Each part of the novel is a complete episode. Typically, the author divides the work into separate chapters, and each one tells about a significant event in the life of the character. As a result, the narration about one or more events in the life of the hero constitutes the story of his life. The scene to scene transitions are smooth and do not create the impression of information loss or lead to misunderstanding. Acute dramatic action helps to identify the characters. And, what is most important, the focus of the author is one the life story of a hero. At the same time the private destiny of the person integers to the background of the socio-historical and cultural life of the country. The main subject of the image is not the reality itself, not historical period, but the individual, personal destiny of man, deployed as a memories of the time past.

Another important genre feature of these novels is that the past, present and future of Snegin's characters are not located on the same time axis. A time when depicted event is happening, is separate from the time of their recall by the particular interval of the life. We can recall that in the «Flamy» time of the narration is in the 2000s, but mainly, narration tells about the period of 1930th. Consequently, the hero looks at the life past from the present time. This type of construction, when the end leads us to the beginning, became one of the constants features of Snegin's story about the past.

The plot of each of the stories is logically completed, events are commented in some kind of epilogue, where in the form summary information about the fate of the characters are contained. Snegin as a writer summarizes not simply his creative life, but from the height of his experience reinterprets the results of the life of his characters.

The first of the abovementioned novels – «Flamy or an Charmed by himself» also called «steppe fairy tale.» And this was not caused accidentally. Snegin writes about the past, about years of his student life. There is no clear boundary between the real and the fantastic and surreal worlds in the story, in both of which the main hero acts. Hero is remembering about a romantic adventure away from the big cities, telling about how his dream – to meet a firebird with a gentle, warm, pink-pink name Flamy came true (in his perception – the name originates from the marvelous flamingo bird).

World of third decade, which is setting for an action time is catastrophic period. Therefore, according to the author, this period, which is surely not perfect, it has a detrimental impact to people's lives and creates a special philosophy of life. But on the background of turmoil and tragedies the protagonist is able to express faith in goodness, in the purity of feelings, faith in himself: «It's a sketch (cuts) of certain events experienced by the author himself, when love and falling out, just like other feelings and actions are stormy and unpredictable. Everything is achievable and possible. And there is no impermissibility» [1, p.5].

In the foreword to the novel, he directly addresses the reader: «The further event postpones in time, which we have experienced, then even more vividly unveils its' charm, and deeply tragic character can be seen. This property of human nature contains a great danger: the later we refer to memories, the further it will drift away in our representation of the experience from the actual picture, distorting it in the pursuit of a mature truthfulness» [1, p. 5-6].

The last appeal to the reader (through the story the author is constantly engaged in a dialogue with the reader – is also a distinctive feature of Snegin's later prose) explains the reasons for his pick of the fairy tales genre: «All of it is nonsense! – some readers would complain. – It happens only in fairy tales. That's right: a fairy tale – a lie, but there is also hint in it. That is exactly what was implied by Great Poet. Strange, mysterious surprises are waiting for us starting from the day of birth and not let us out of their nets to the last breath. We are not aware of it, until they become painfully sweet memories».

In this story, that faces the past, tangibly expressed the desire of the author to reveal a positive start in life, marvelously beautiful, but full of contradictions. With the background of poetic plains landscapes, terrible scenes of everyday life of the time are shown: piteous villages with flat roofs cabins, self-made fireplaces, and people meet and see off the students with «long eyes, filled the age-old anxiety and tolerance». Sullen expectation of change for the worse is in the steppe air and in fantastically beautiful and well-kept Rozhdenstvenska, where Kazakhs and Germans live peacefully. But within two days of students' staying (of the steppe measurements is a moment not enough for eagle's blink) here, as well as in far Alma-Ata, something irreparable happens: in Rozhdestvenka a wise and poetic Bien Myrzageldin and equitable burgomaster Klinke were arrested, in Alma-Ata from his position was removed sociable, temperamental, encyclopedic educated Uraz Jandosov. «There is one more separations without parting» – sums up the author. The hero-narrator realizes that life is wonderful and at the same time tragic, and only human owns the right and opportunity to overcome the burden of difficulties that fell on his generation.

Next story by Snegin – «Tell yourself, or Pelym and its inhabitants» differentiates with particularly more philosophical, multilayered narrative, shifts of time planes, the possibility of limitless movement of characters in space and time. Snegin addresses again to the issue of the existence of an intellectual hero in environment that is hostile to him. His heroes mainly looks similar to Zybin, hero of Yuri Dombrovskiy, who drank the cup of suffering to the end, but stayed true to its principles in defending the right to be a thinking person, responsible for his deeds and actions.

In this story, Snegin uses a complex narrative structure: his narrator-storyteller Yuri Galaktionovich Sedlovsky is a poet, an orator, a philosopher and a man of wide erudition and abilities. As in other stories, reader «enters» into the narrative through the «invitation» to go into action. Consequently, by using unauthored-direct discourse creates the effect of the presence of the reader in the story, his «participation» in the events.

Another feature of the story structure is that in each of the five parts, there is a kind of chronological polyphony. Different times of the events, and their following «unity» in the single story about Foma Antonovich Sovin, 38-year-old communist, administrator of Ensk Academy of Sciences SSR, sentenced to death for taking «a bribe in a large scale for the illegal provision of apartments in cooperation

with some other senior officials of the Yuzhnogorsk executive committee» [2, p.66]. It occurs only by virtue of the narrator.

In the camp Sovin refers to the highest values: love for his wife Lina saves him from desperation and thoughts of death. Due to her sensitivity and sacrifice, kindness and gullibility, openness to people, he and other prisoners undergo purification, they find their place in this life. Sovin and Lina, in the search for the truth, trying to dissociate itself from the surrounding of chaos, goes into the world of poets, writers and poets, philosophers and planetary thinkers. Snegin constantly emphasizes that the knowledge, intelligence generates Lina's failure to respond to evil with evil, and at the same time it helps her to survive in the struggle for the soul of his beloved, repeat the feat of the Decembrists.

In the attempt to defend themselves in this world Sovin confronts System in the face of a virtuoso on searches – Priapov, his «faithful» life partner who betrayed later and coworker – Mary Oselkova, and immediate superior of the soul and the bodies of both of them – General Ludin. Nevertheless, even in such inhuman conditions, miracle happens: in front of all the Pelym inhabitants of the process of Priapov's and young prisoner Sergey Slutchenko's humanization who keeps resistance. Sovin fulfilled his purpose – he not only found the strength and the ability to resist the system, but also had an impact on the minds and psychology of these two lost souls. Snegin believes in the abilities of his intellectual-hero to do good things.

However, the most distinct features of Snegin's new poetics appeared in the story «VCR Player 00001 or Rustam's mischiefs», that critics has called «vanguard-existentialist». Just like in previous novels, title has a complex structure: the double name refers to the old classical tradition (for example, «Dead Souls, or The Adventures of Pavel Ivanovich Chichikov» by Nikolai Gogol) and is a kind of guide for the reader. «VCR Player» with serial number 00001 – on the one hand, is the proof of significance of this instance (remember the magic of the first issue), on the other hand – it is inanimate thing from the material world. In the second part of the name appears unusual old word for the twenty-first century reader «mischief» (synonyms – «tricks», «misconduct»), which gives it a certain negative connotation, and gives a mysterious sense of narrative. Name «Rustam» associates with the heroes of Oriental epics called «dastans», in particular, with Rustam from the «Shahnameh» by Firdousi. Later Snegin-narrator will explain why his character has this name «... As I know it now,

he could have been successfully called Remus, Roy, Roman, Robin Hood or Rededey. I preferred the name Rustam. So be it «[3, p.8]. Diversity, amorphous, «fluidity» of the hero deprives him of a certain significance as a proper name, and Snegin emphasizes this feature of contemporary society primarily in the title.

The narration comes from the first person, that is, on behalf of the Snegin – is also a dominant sign of his new manner. Narrator Snegin is an active participant of the events, the main character, i.e. the author also performs artistic image, as a real person who acts in the same world as the rest of the characters, but still has the ability to go beyond the textual reality. Therefore, he has the right to draw conclusions and to sum up the disappointing for himself inferences and be thankful to the fate for the birth of this novel: «... Lord, but then this story-novel would not have appeared on the paper. VCR, even Panasonic, can be purchased at a mediocre electronics store; it is being produced massively. Novella is always a single piece product. It's used to be created by mad individualists» [3, p.34]. Snegin-writer is above grievances that life inflicted, out of the prose of life and he forgives the «minor evil» to younger generation, which is represented by Rustam.

It is necessary to emphasize one more feature of this story: it is presented as an internal monologue of the hero-narrator, his stream of thoughts. In the

foreground, it is not merely improbable event, but the identity of narrator-storyteller, and the main subject of the image – his internal state, emotive impressions, shocks, non-rational behavior and feelings. During his heavy physical condition, it comes to life a storyline about him, with unexpected twists of action, containing the motives of the mystery, a detective, and unexpected ending for this story: offended Son-in-law and Granddaughter, crying Grandson, upset the Son, but the author-narrator is pleased with the «strange gift of fate»: «VCR – for him, to Rustam, for me – story, which turned novel. Isn't it a luck, surpriseful gift to myself? Enigmatic and mysterious, even delusional. Nevertheless, as far as I can recall, I have not seen the stories without riddles and surprises» [3, p.41]. The narrator designs the course of the events himself and gives his explanations for Rustam's actions («mischief»), like an investigator, unravels the mysterious story of the VCR until the end. Snegin focuses our attention on the idea that the everyday reality, in which human values changes catastrophically rapid, is becoming worse year-by-year and therefore – uglier. Proof is in the the story, which occurred on 23rd July 2000 with him and his family, who are also not in the security in the Alma-Ata hometown. The exact time and place of action is another element in poetics of the Snegin's recent years novels.

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