



Creativity V. Makanin in the assessment of critics

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ABSTRACT

The article is devoted to the work of the famous Russian writer Vladimir Semyonovich Makanin. Critics' assessments of V. Makanin's work and various points of view on the division into periods.

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In the late 60s of the twentieth century, the literature was replenished with the names of such writers as Y. Trifonov, A. Bitov, V. Makanin, F. Iskander, Aksenov and the Strugatsky brothers. The work of Yuri Trifonov, Andrey Bitov, Vladimir Makanin deserved special attention in literary criticism due to successful, mature works. In the literature, they were called "three heroes." Unlike the heroes of Trifonov and other writers of this period, Makanin's heroes are ordinary people living in small villages.

Literary critics have different points of view on the division of Makanin's work into periods: one group divides into three periods, the other into four. For example, Levin-Parker divides into three periods - each decade: 70s, 80s, 90s. N.L. Leirerman and M.N. Lipovetsky are of the same opinion. Foreign slovists also adhere to such views: N.L. Peterson in an article in 1988 writes about "Makanin in the 70s" and "Makanin in the 80s". H. Gosילו in 1990 notes the "gradual process of growing up" and divides Makanin's work into three stages: until the early 70s - the stage of education; from the mid-70s to the mid-80s - a variety of experiments; since 1987 - self-confident craftsmanship.

With the advent of the story "Voices", Makanin moved from a young to a mature period of creativity, which is especially clearly expressed in the stories "Behind" and "Loss". Researcher S.Yu. Motygin divides Makanin's work into four periods: 1) 1965 - 1974; 2) 1974 - 1978; 3) 1978 - 1987; 4) 1990 - 1995

A more detailed consideration of the thematic peculiarities of Makanin's works is given in the dissertation of E. Kravchenkova. She analyzes the problems of distribution of the thematic originality of the writer's work until 2000. In addition, she gives in detail the characteristics of the heroes of various stories, and the work also studies the embodiment of the artistic world of the prose writer.

Most critics note the complete correspondence of the novel "Direct Line" with the works of the 60s. Similarly, other works that followed this novel in the 60s: "Fatherless", "Soldier and Soldier", "The Tale of the Old Village", "In the First Breath", "Old Books", "Simple Truth" also continue the tradition romantic prose of the 1960s. Critic A. M. Marchenko in his study notes: "the writer has always stood apart from the "column of" forty-year-olds" (R. T. Kireev, A. Kim, V. N. Krupin, A. N. Kurchatkin). ... Makanin does not rest on the outskirts of principle, this state in itself is organic for him, and, therefore, such a position does not require any special courage. The point here is different: the Makanin path is not suitable for collective movement along

it - it shrinks from the clatter of many friendly feet, walking correctly and moderately fast, it gets scared of correctness and disappears, and hides the gold, and hides the smell ... ".

In the 70s, the subject matter of Makanin's works changed. The story "Klyucharev and Alimushkin", the story "Blue and Red" attract particular attention of critics. Literary critic I. Rodnyanskaya called this period of Makanin's work as "social human science", and another critic M. Amusin writes about Makanin's prose of the 70s: Makanin generally differed in the 70s in that, contrary to the rules of "good literary tone", without embarrassment he looked - and led the reader - into the most hidden, often shameful corners and folds of human existence, where there is fear, pain, weakness for his beloved with a pungent smell of sweat from "his shirt". And here, in part following Chekhov, he demonstrated an almost medical dispassion and peace of mind. Thus, he proposed reducing, "cooling" adjustments to the Russian-Soviet literary tradition, accustomed to dealing with social activity, with moral choice, with "deceptions that elevate us." The seventies were marked in V. Makanin by a sharp change in the hero, the problematics and the author's position. The focus of the writer's narration is a new hero who has not merged with his native society. This is an average middle-aged man, under forty, family. And this hero is just some (conventionally designated) modern person: "Klyucharev was a researcher, it seems, a mathematician - yes, a mathematician. His family was ordinary. And the apartment is normal. And life, too, in general, was quite ordinary ... "

As literary critics note, at the end of the 80s, the "mature" period of Makanin's work begins. In 1987, the writer wrote three stories at once - "Loss", "One and One", "Behind". Now the writer is not a simple observer of modern reality. He has the image of a narrator-narrator. For example, the narrator of the story "One and One" is Igor Petrovich. In the work, the story is told in the first person, he is not an active participant in the action, but only a spectator, observer and narrator. He listens to the monologues of the main characters Ninel Nikolaevna and Gennady Pavlovich. These heroes are typical generations of the 60s era, for whom ideas could replace real life.

According to critic M. Amusin: "In this work, the author is biased, in turn unfair not only to his heroes, but also to the very spirit of the sixties. And it is true that between Makanin and in the meantime there was tissue incompatibility. Enthusiasm, the commonplace belief in a person who "sounds proud", the intoxication with a rather ephemeral freedom of speech and self-expression - all this should be organically alien to a mocking and sober skeptic who believes in conservation laws and mass as a measure of inertia, who is used to looking deep under the surface of phenomena.

The works of the 90s reflect the most pressing, painful issues of modern reality - these are the military events in Chechnya, the vices of society, life values and others. In this regard, the story "Laz" occupies a special place, which is perceived from different points of view due to its ambiguity. If some perceive this work as historical material, then others are inclined to believe that this is an author's invention. In the small cycle "Sur in the Proletarian District" all the horrors, nightmares of life, its cruelty and absurdity, which can be drawn into the emerging order of life, are shown. For the story "A table covered with cloth and with a decanter in the middle", written in 1993, the writer was awarded the Booker Prize. The work presents the readers with a psychological situation, a psychological image - the inner world of the hero, associated with the psychological moments flowing around him. The work of Makanin, which was written in 1995 - the story "Prisoner of the Caucasus" - was enthusiastically received by critics, later a film was made based on this story. A. Ageev, a literary critic, in the 1990s, defines the main theme of the mature work of the writer - the confrontation in the soul of an individual person with swarm, choral principles. In the late 1990s, the novel "Underground, or a Hero of Our Time" appeared. Makanin this time also surprised his readers and critics. The main character of the work is a homeless person - Petrovich, who looks after apartments temporarily left without owners, is engaged in literature, but has never been published.

When it comes to the plot of the work, the writer notes: "... Underground" is not a historical book, it is about pride, about the tragedy of a talented person who, out of good intentions, did not want to be published in the "damned" Soviet publications. After all, there is censorship and so on. He did not want to, because he believed that his books corresponded to his time, and a new time had come. This is drama. His lyrics, as he himself knows, are not for all time. He was late ... Glory does not wait for him. The word he said, as he believes, remained in the past time, never having been born. Fates are different ... It is necessary to correspond

to your time, but there is a danger of merging with it too much, then time eats you up, you disappear without a trace with it.

Makanin was an extraordinary writer, he surprised me with his unexpectedness. It was different - a variety of topics and problems. In the same way, criticism also saw him from different angles and the assessment was also different, this is especially noticeable in the 1990s-2000s. For example, Amusin notes the struggle of his heroes for survival, who are thrown into extreme situations.

Since 2000, the last period of Makanin's work begins. The writer's novel "Fright", which appeared in 2006, to put it mildly, caused a certain shock state of literary criticism. He was accused of "senile eroticism", and for the novel "Asan", written in 2008, the writer was convicted of ignorance of the covered material related to Chechnya. In the same year, Makanin received his main prize, the Big Book. Later, the writer explained that his goal was not to depict the war that took place in Chechnya, but to point out all the horrors of this war and its destructive power.

In the 10s of the 21st century, Makanin's last works were published: in 2010, the story "Night ... comma ... night" and the novel "Two Sisters and Kandinsky" - in 2011. The peculiarity of this novel lies in the fact that the writer did not indicate the main idea in it, leaving this right to the readers, as A. Chekhov did in his many works, and he compiled it in the form of a dialogue. The writer wanted the work to be read like prose, seen as a play...

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