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ABSURDIST TECHNIQUES OF REPRESENTATION OF THE AUTHOR'S POSITION (N. VERYOVCHKIN "GOGOL'S SKULL")

Abstract. In the present study, in the light of psychological theories, the methods of expressing the writer's position and absurdist methods that express it are examined; the notion of the inseparability of the writer from the artistic whole is realized. An effort is made to explain these kinds of ways of conveying the writer's opinion such as the title and inter-textual inclusions from the perspective of Freudian teachings about the two main energies of man – Eros and Thanatos. The usefulness of the poetics of the absurd as a representation of the notion of confusion and absurdity is analyzed, which enables a further examination of the format of the character's mental condition in the work. Based on the works of Kazakh and foreign literary critics, it is proved that the expression of the author's position and the characterization of the character series correlate with the manifestation of the author's unconscious, psychological trauma and defense mechanisms. A thorough approach confirmed the theoretical importance of the study to studying the expressions of the author's viewpoint in the light of the theories of traditional literary criticism and psychoanalytic approaches. The novelty of the study is determined by the fact that for the first time in the story "Gogol's Skull" by N. Verevchkin, the poetics of the absurd and the forms of expressing the author's position in the psychoanalytic aspect were considered.

Keywords: author's position, poetics of the absurd, psychoanalytic literary study, modern Kazakh literature, author, hero.

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Абсурдистские приемы репрезентации авторской позиции (Н. Веревошкин «Череп гоголя»)

Аннотация. В настоящем исследовании в свете психоаналитических концепций рассматриваются формы выражения авторской позиции и абсурдистские приемы, ее выражающие, актуализируется идея неотделимости автора от художественного целого. Предпринимается попытка описать такие формы выражения авторской позиции, как заглавие и интертекстуальные включения с точки зрения фрейдистских учений о двух ключевых энергиях человека – Эроса и Танатоса. Рассматривается функциональность поэтики абсурда как выражения концепции бессмыслицы и нелепости, позволяющая более углубленно рассмотреть форму психологического состояния героя произведения. С опорой на труды казахстанских и зарубежных литературоведов доказывается, что выражение авторской позиции и характеристика персонажного ряда соотносится с проявлением авторского бессознательного, психологических травм и механизмов защиты. Теоретическая значимость исследования обоснована комплексным подходом к рассмотрению форм выражения авторской позиции в свете теорий традиционного литературоведения

и психоаналитического подходов. Новизна исследования определяется тем, что впервые в рассказе Н. Веревошкина «Череп Гоголя» были рассмотрены поэтика абсурда и формы выражения авторской позиции в психоаналитическом аспекте. Практическая значимость работы выражается в возможности использования результатов статьи в исследованиях форм выражения авторской позиции, теоретических понятий «автор» и «герой» в современной русскоязычной прозе Казахстана.

Ключевые слова: авторская позиция, поэтика абсурда, психоаналитическое литературоведение, современная казахская литература, автор, герой.

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Авторлық позицияның абсурдистік әдістері (Н. Верёвошкин «Гогольдің бас сүйегі»)

Аңдатпа. Бұл зерттеуде психоаналитикалық тұжырымдамалар аясында автордың позициясын білдіру формалары және оны көрсететін абсурдтық әдістер қарастырылады, сонымен қатар автордың көркемдік тұтастықтан бөлінбеуі идеясы өзектендіріледі. Адамның екі негізгі энергиялары – Эрос пен Танатос туралы қарастырылған Фрейдтік ілімдер тұрғысынан тақырып және интермәтіндік қосындылар сияқты авторлық позицияны білдірудің формаларын сипаттауға әрекет жасалған. Абсурд поэтикасының функционалдығы жұмыс кейіпкерінің психологиялық күйінің формасын тереңірек қарастыруға мүмкіндік беретін мағынасыздық пен абсурд ұғымдарының көрінісі ретінде зерттеледі. Қазіргі Қазақстандық және шетелдік әдебиеттанушылардың еңбектеріне сүйене отырып, авторлық позицияның көрінісі мен кейіпкерлер қатарының сипаттамасы автордың бейсаналық, психологиялық жарақаттары мен қорғанис механизмдерінің көрінісімен байланысты екендігі мақала мәтінінде дәлелденеді. Зерттеудің теориялық маңыздылығы авторлық позицияны білдіру формаларын қарастырудың кешенді тәсілімен негізделген: мәселен, дәстүрлі әдебиеттану теориялары мен психоаналитикалық тәсілдер аясында. Сонымен қатар, зерттеудің жаңалығы Н. Веревошкиннің «Гогольдің бас сүйегі» әңгімесінде алғаш рет абсурд поэтикасы мен психоаналитикалық аспектідегі авторлық позицияны білдіру формалары қарастырылғандығымен анықталады. Жұмыстың практикалық маңыздылығы авторлық позицияны білдіру формаларын, Қазақстанның қазіргі орыс тілді прозасындағы «автор» және «кейіпкер» сияқты теориялық ұғымдарын зерттеуде мақала нәтижелерін пайдалану мүмкіндігінде көруге болатыны анық.

Кілт сөздер: авторлық позиция, абсурд поэтикасы, психоаналитикалық әдебиеттану, қазіргі қазақ әдебиеті, автор, қаһарман.

1. Introduction

The presence of the author in a literary text is the subject of discussion of oppositional points of view, stating, on the one hand, his “death” (R. Barthes, J. Derrida, M. Foucault, etc.) and, on the other hand, considering the author as a subject connecting all elements of the literary text system into a single whole and being its semantic center (M.M. Bakhtin, Yu.M. Lotman, G.A. Gukovsky, V.I. Tyupa, B.O. Korman, V.V. Kozhinov). An alternative concept in the theory of authorship is a psychoanalytic approach to “the problem of interaction between the author and the hero, with an emphasis on the personal qualities of the author, “transferred” to the hero...” (Safronova, 2007: 6)

This study actualizes the idea of the inseparability of the author from the artistic whole. The author's position, his worldview, personal experience - all this is present in an explicit or implicit form in a literary text and is defined as "the image of the author" (V.V. Vinogradov), "the author's modality" (N.S. Valgina), "the position of the author", "Author's ideal" (A.B. Esin), "Author's consciousness" (L.O. Butakova, N.I. Gatsura), "Author's principle" (O.N. Kopytov).

From the point of view of psychoanalysis, the presence of the author in the text is associated with such concepts as "sublimation", "repression", "projection", "regression", etc. All these concepts are associated with the theory of S. Freud that the two main energies of a person are Eros (sexual attraction) and Thanatos (fear of death), under the influence of the psychological defense mechanism, are transformed into socially acceptable forms of activity, for example, into creativity, during which the above defense mechanisms work - sublimation, repression, etc.

Often, such a displacement of complexes into the text is accompanied by absurdist methods of expression, indicating the accentuation of the character or deviations in the psyche of the heroes of the work (Strelets, 1997: 51).

Thus, according to the psychoanalytic approach, a literary text is a product of the author's frustration associated with experiences in his personal life or complexes, and the author's position in a literary text reveals, among other things, a manifestation of the author's unconscious.

2. Research methods and materials

2.1 Methods

The analysis of scientific sources on the problem of the poetics of the absurd showed the relative knowledge of this category on the material of the literature of the early twentieth century. The poetics of the absurd at the turn of the 21st century has been studied relatively little, and in Kazakh literature it has not been studied at all. Meanwhile, unconditional examples of the absurdist style are quite common in the literature of the CIS in the transitional period, and this phenomenon requires scientific understanding. The preliminary hypothesis of the study lies in the conditionality of absurdist poetics by social, collective and individual traumas, which are most adequately deciphered, first of all, by the methods and techniques of psychoanalytic and cognitive literary criticism.

2.2 Materials description

In this sense, the most adequate methodologies for the study of literary works are psychoanalytic and cognitive literary criticism, working with the mechanisms of cognition and the unconscious, displaced into the author's text and distorting the author's rhetoric, performing the functions of reaction and psychological defense. These are, first of all, such methodological works as the philosophy of the text by V. Rudnev, cognitive research on the psychology of creativity by N.N. Nikolaenko, T.V. Chernigovskaya, R.Ya. Rezhabek, V.P. Belyanin and others.

3. Discussion

In world literary criticism, the theoretical problem of absurdity is quite well developed, starting with reflections on the essence of absurdity by Albert Camus and the philosophical works of M.M. Bakhtin, the book by M. Esslin "The Theater of the Absurd", published

in 1961, and a large body of works devoted to the study of the work of D. Kharms and the Oberiuts (E.N. Stroganova), A.A.Kobrinsky, O.L. Chernoritskaya, D.V. Tokarev, O.D. Burenin, M. Virolainen, M. Yampolsky and others).

The problem of the absurd is traditionally studied on the material of English literature in connection with the work of Lewis Carroll and the pan-European traditions of the development of absurdist literature (J.P. Kalkman, J. Farrell, J. Flescher, E. Guiliano, G Willis, L. Schweitzer, M. Heyman, E. Tarantino, S.A. Kharlamova, V.Yu. Charskaya-Boiko). In the scientific field of the CIS countries, first of all, the concept of studying the speech absurdity of L. Shcherba (L.V. Safronova, Z.R. Dokhova, R.Kh. Urusov, D.A. Samarina), E.L. Trakhinin and others). There were also works related to the psychoanalytic method of studying literary absurdity on the material of modern Russian literature (O. Babelyuk (Babelyuk et. al, 2021), L.V. Safronova, O.N. Zyryanova (Zyryanova, 2006), as well as the works of foreign scientists general theoretical character (N. Cornwell (Cornwell, 2006), W. Tigges (Tigges, 1988).

What is the genesis of the poetics of the absurd in a literary text? This is a consequence of psychological disturbances (deviations) or certain mental upheavals of the character, which affect his internal state, which, in turn, gives rise to his absurd actions or insane speech. In other words, trauma generates a shift in consciousness, and as a result, an absurd text appears (Baizhigit, 2020).

The position of the author can be expressed with the help of the title, epigraph, prologue, epilogue, and other compositional structures; through the organization of the character system, character characteristics, artistic details, through secondary characters, means of artistic expression - allegories, metaphors, epithets, etc. Traditional literary criticism considers the expression of the author's position at the formal-subjective, content-subjective and non-subjective levels.

M.M. Glazkova considers intertextual inclusions as forms of expressing the author's position, which "express the author's assessment, aphoristically characterize the characters or the situation, contribute to the typification of the depicted" (Glazkova, 2012: 50). The researcher notes that in a literary text "the author's voice is felt through a pronounced associativity, a game with the meaning of a word, a clash of functional styles through intertextuality" (Glazkova, 2012: 51). The implementation of the author's presence, according to the researcher, is achieved by "updating the codes of classical literature", which are "recoded" by the author in accordance with the idea and contemporary realities (Glazkova, 2012: 52). Thus, the intertext in a work of art, performing a meaningful function, allows you to adequately interpret the vector of disclosure of the idea given by the author.

Each of these forms of expressing the author's position can have a psychoanalytic basis.

4. Results

The poetics of the absurd. In N. Verevchkin's story "Gogol's Skull", absurdity manifests itself at various levels of the artistic organization of the text, revealing the internal states of the characters (Shmakova et al., 2023).

The artistic space of the story is a priori absurd: in the name of the city "Novostarovsk" one can read the antithetical beginning of the confrontation between "new" and "old", two

traditions - classical and modern, which involves the division of characters into several camps.

The first camp appeals to the Gogol tradition, where Logos reigns at the head, and in the second, Gogol is deprived of his head, which in the mythological tradition is a symbol of common sense. The characters of the second category are focused on material values, on bodily pleasures: "the superiority of the Body (and Eros) and the death of the Head (Logos)" (Bednenko, 2005). The body becomes the main thing, beauty, prosperity, pleasure, bodily pleasure in priority. Headless mannequins become a symbol of the expression of this idea in the story.

In the story "Gogol's Skull", Asya becomes such a subject of attraction for the protagonist, and Gogol's personality acts as a super-ego. The repressed desires to possess Asya evoke feelings of guilt in the hero: "Trying to get rid of him, I turned the corner again. Gogol followed me. He clearly suspected me of stealing the skull. Feelings of guilt, remorse, remorse hobbled". It is Asya who prompts the main character to search for the missing skull of Gogol, who simulates the situation with the call and the secret seller of the relic. Initially, Fedor is not interested in an incognito call offering a skull: "yes, he managed somehow before". However, Asya insists on a meeting and tries to interest the hero. Throughout the text, Asya tries to stir up Fyodor's interest in this topic in order to get material for a sensation: "We have the opportunity, without writing a single line, to enter the history of literature. We can unravel the mystery of the disappearance of Gogol's skull. We can return Gogol's skull to the literary community" (Verevchkin, 2022).

Thus, the protagonist, driven by unconscious drives, invests them in his actions, accompanied by obsessive states and paranoid delusions. At the end of the story, Fyodor, driven by fear and delusions of persecution, runs away from a headless mannequin, which turns into his hallucinatory delusion? Into a headless Gogol, and then into a chimera with Tufelkin's head and Gogol's body.

Title. Immersion in the etymology of the term "heading" gives grounds for correlating this structural element of poetics with the bodily image of the head as a symbol of a person's intellectual abilities, self-control, consciousness, Logos. Thus, the title acquires the symbolic character of the "head" of the text, in which the author's intellectual efforts are concentrated to "concentrate" his main idea, encrypt the message to the reader and create plot intrigue.

The prospection of the title of N. Verevchkin's story creates intrigue, referring the reader to detective traditions, in particular, to A. Korolev's story "Gogol's Head" and to the sensational story about the disappearance of Gogol's skull from the grave.

Losing your head (in a figurative sense) means losing power, reason, self-control, etc. The name "Gogol's Skull" contains the intrigue and symbolic meaning of the deprivation of reason of both the main characters of the story (delusions of persecution and hallucinations in Fedor, personality disorder in Asya), exposing their fears and complexes, and an attempt on the intellectual property of the great writer.

In the story "Gogol's Skull", the fear of castration is actualized by the title, which contains the fact of separation of the head from the body and this message is projected

onto the character series and the symbolic subtext of the story: a blind old man, a waiter with a divine voice of a castrato, headless mannequins, a headless Gogol, pursuing the protagonist, the mysterious skull of Gogol, around which the plot of the story is centered.

The symbolic subtext of the story reveals the fear of "creative castration", which is actualized by the symbolic subtext of the loss of the Logos - reason, immanent.

The skull, as a receptacle for the mind, that is, the Logos, and its loss actualizes the author's idea that in modern realities the Logos gives way to Eros - bodily pleasures and material values, while the immanent is lost: freedom is no longer the same, it is surrounded by barbed wire and closed with bars on the windows, and journalists are "milking the sacred cows" with might and main.

The position of the author in this case is neutral, on the one hand, he gravitates towards immanent values (journalism, literature, the legacy of Gogol the creator), on the other hand, through the hero, he feels envy of the elegant and carefree mannequin and his seductive companion with long legs. The visions of the hero Fyodor, in the delirium of which he approaches the mirage of the Logos, end, and he again goes to work, everything returns to normal. The logo is on the losing side.

Thus, the author's position can be traced in the title, which is extrapolated to the ideological plan of the text.

Intertextual inclusions. Intertext (Yu. Kristeva) or textual dialogicity (M. Bakhtin) is a text property in the broad sense of the word "which correlates, on the one hand, with the prerequisite for obtaining new knowledge on the basis of already known knowledge, and on the other hand, with the result of cognitive creative activity of the author" (Kuznetsova 2015). It is the second property of intertextual inclusions that interests the authors of this study in the aspect of the undertaken study of the author's position in the light of the psychoanalytic tradition.

Intertextual inclusions from the works of N.V. Gogol, in the psychoanalytic aspect, N. Verevchkin's increased interest in the writer, who, according to Yu. Kristeva, is a source of desires, in this case of a creative, professional nature.

The interpretation of the functions of references, allusions, reminiscences in the text will make it possible to determine the "object that is the source of desires" and to reveal the degree of the author's introjection regarding the source of borrowing.

While the ghost of Gogol tries on the faces of passers-by, his namesake Nikolai Verevchkin tries on Gogol's heroes (Chichikov, Tufelkin, etc.) and some other distinctive features of Gogol's writing for his story. For example, speaking proper names. In the story "Gogol's Skull" almost all proper names have semantics that correlate with the author's idea, and this semantics is not veiled, but lies on the surface and is quite easy to read by a more or less prepared reader. So, the name of the friend of the protagonist Tufelkin appeals to Gogol's Bashmachkin. The main character Asya has several names and nicknames: Asya, Russula, Drosophila, Muhammad Ali, "the vilest feather." Moreover, not only those around Asya give various nicknames, but Asya herself, suffering from personality disorder, chooses pseudonyms for herself: Bella Lyadskaya (B. Lyadskaya), an arbitrator from Vechorka, and others.

Thus, the tradition of speaking names is fully used by N. Verevochkin as a consequence of the succession to the great writer, Gogol's irony, and the degree of use of speaking and borrowed names from Gogol's texts determines the author's introjection regarding the source of borrowing.

5. Conclusion

The study considered such forms of expressing the author's position as the title and intertextuality in the psychoanalytical aspect. According to the psychoanalytic approach, the author's presence and his position in a literary text reveal, first of all, the manifestation of the author's unconscious.

The method of psychoanalytic interpretation made it possible to identify fears and traumas in N. Verevochkin's story "Gogol's Skull", which are extrapolated to various elements of the artistic whole. So, for example, it was revealed that the title of the story contains a problem that, at a deep psychoanalytic level, reveals the "fear of castration", which, according to Freud, consists in separating a part of the body from the whole, in this case the head. This fact suggests an act of "creative castration" of a well-known writer in favor of the author's creative ambitions. The fear of castration is revealed at the level of the form and content of the text: in the title, the organization of the character series, the characteristics of the characters, etc.

On the intertextual plane, psychoanalytic interpretation made it possible to reveal the degree of the author's introjection in relation to the "object of desire" through the analysis of borrowed elements. It was revealed that the use by N. Verevochkin of the tradition of speaking names, allusions to Gogol's characters, reminiscent characters, Gogol's motifs ("Overcoat") in the story "Gogol's Skull" determines, according to the psychoanalytic concept of intertextuality, the degree of introjection in relation to the work of N.V. Gogol and the subconscious desire to subject him to an act of "creative castration", to deprive him of his head, and hence the Logos (immanent).

The analysis of the poetics of the absurd, considered in the psychoanalytic aspect, made it possible to trace the mechanism of the displacement of complexes into the text, which is accompanied by absurdist motifs indicating the psychological deviations of the heroes of the work. In addition to absurdist motifs, in the story "Gogol's Skull" a number of artistic elements were identified that indicate the psychological accentuations of the characters: absurd space, absurd and deviant behavior of the characters, absurd situations, etc. The protagonist, controlled by unconscious drives, invests them in his actions, accompanied by obsessive states and paranoid delusions.

The proposed research methodology can be used to analyze the texts of Russian-language prose of Kazakhstan in the aspect of psychoanalytic literary study.

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