

## V.O. PELEVIN'S ARTISTIC REALITY ON THE MATERIAL OF V. PELEVIN'S NOVEL GENERATION "P"

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### Abstract

There is little doubt that the system of symbols of the modern Russian mass media is completely false and expresses the ideology of consumption, and that this symbolic umbrella is covering the country more and more tightly. Everyone and everywhere, including the media, is saying that something must be done to avoid losing future generations in this ever-increasing system of false symbols. But in order to oppose something, you have to know it. V. Pelevin's novel Generation 'P', the main pathos of which is the rejection of consumer ideology, is of great interest in this sense.

**Keywords:** Pelevin, postmodernism, intertext, allusion, reminiscence, cinema, reality, Generation "P", artistic field.

### Introduction

A few words about the work of V. Pelevin in general. His novels tell about virtual worlds based on systems of false symbols. The author has an unusually subtle sense of man's immersion in the word and the conditioning of human life (from elementary everyday life to lofty impulses) by the quality of this word. The word creates both the world and man, it stands between man and reality, between man and his Self. Man lives in a virtual world created by language and speech. His living space is formed by a system of mythologemes. The heroes of Pelevin's novels are prisoners of systems of false names: Soviet-style communism ("Omon Ra"), the value system of the cooperative era ("The Life of Insects"), the entire complex of mass phenomena of the 90s ("Chapayev and Emptiness", "Generation "P""). They are unable to soberly assess reality or to break through to their Self. [1. p. 59]. The plot core of the novel "Generation "P", around which the entire system of contextual metaphors-symbols develops, is the transformation of the main character Vavilen Tatarsky from a writer into a copywriter and his professional and career growth as a media worker, this process is simultaneously a gradual depersonalization of the hero, consisting in the displacement of personality and the formation of identity (a system of commercial symbols) in its place, and, ultimately, the transformation of the hero himself into a commercial symbol. The artistic reality of the novel is the fruit of the free play of the author's consciousness with the names of real existing trademarks, the names of real political figures (he classifies both of them as market products), as well as ancient myths and historical facts. The author explains his right to this by the fact that all of them are empty forms existing in the virtual worlds of the human mind that has long been entangled in the snares of the false word. These forms acquire their meaning only after receiving a certain ideological content. Ideology (that is, what motivates people's actions) in the trade and political information space in which the action of the novel unfolds is established by mammon - here a symbol of the ideology of consumption that is consuming Russian society. The novel draws a direct parallel between the ideology of



consumption, which turns a person into an identity, and the enemy of man. [2. p. 89].

Everything comes down to money, because money has long since come up against itself. The word as a lexis becomes especially responsible, because the correct naming, which underlies lexical units, not only interprets the purpose and application of all things, but also determines their understanding, the education of people and the management of social processes. Here is the ethical center of the philosophy of language. In the 20 th century, too many incorrect names - "mythologemes" - were created. Hence the impossibility of a rational arrangement of life, because each mythologeme, alas, is a desire for one's own benefit to the detriment of others. There are numerous examples. : The ethical tasks of language: "do not lie, do not bear false witness" - are not new, but essential. In modern conditions, new ethical tasks have arisen that correspond to the information society. These are tasks about names: do not create names that contain only partial truth, do not distort the interpretation of names and thoughts of another. These new ethical tasks are connected with the construction of mass media texts, first of all. [3. p. 159].

There is hardly any doubt left in the fact that the system of symbols of modern Russian mass media is completely false and expresses the ideology of consumption, and that this symbolic umbrella is covering the country more and more tightly. Everyone and everywhere, including the mass media, are talking about the need to do something in order not to lose future generations in this ever-strengthening system of false symbols. But in order to resist something, you need to know this something. V. Pelevin's novel "Generation "P", the main pathos of which is the denial of the ideology of consumption, is of great interest in this sense.

The falsity of names, leading to the destruction of both man and the world, is the main leitmotif of the novel. All the names that create the hero's living space, both in the past and in the present, are false. False, relative and empty, capable of disappearing and turning into anything. The hero's own name is also false. He perceives this state of affairs as an opportunity for unlimited freedom of manipulation of words, as an opportunity to create his own false names. Once he realizes this fact, the hero also understands what power these opportunities give to a person. In search of power and money, he, having become a media worker, embarks on the path of a creator of false names. [4. p. 91].

The hero's name, given to him by his father, a man of the sixties, is Vavilen, a combination of the names of Vasily Aksenov and Vladimir Ilyich Lenin and is a false mythologeme of the 60s. Ashamed of his name (and thus rejecting the ideology of his parent), the hero prefers to be called simply Vladimir. It is during this period that the author, like Diogenes, goes to look for a man in the market and finds him in Vavilen Tatarsky, a writer who dreams of living and working for eternity. But the era changes and the system of symbols changes, eternity disappears and is replaced by uncertainty, the main problem of which is the problem of survival. Vladimir again becomes Vavilen, however, now a man with the name of the ancient city of Babylon, a symbol of pride, desire for power, loss of the true language, confusion of languages, crowding of peoples. All these motives are developed in the novel. But the main one is the author's mythological motive of the Great Lottery - a game without a name, consisting in solving three market riddles. An indispensable condition of the game is either solving the riddles or death. The winner gets access to the Babylonian ziggurat, where he unites with the golden idol of the goddess Ishtar and becomes her husband (this symbolizes the acquisition of the greatest wealth and supreme power,





which in this system means the greatest wisdom). This is also the hero's life path: he manages to solve all the riddles and rise to the level of the first person on television - the ziggurat of consumer society. In fact, this path up turns out to be the path down - to an underground room in Ostankino (analogous to the underworld), where nothing but money, even human life, matters. [4. p. 57].

The beginning of a new life for Vavilen is marked by the disappearance of the old system of symbols and the appearance in its place of something that does not yet have a name: uncertainty, where everyone learns about everything from television and newspapers. The game that the hero enters, becoming a copywriter on the first step of a career in the media - the main myth-generating machine of consumer society, has no name. The slogan NO NAME accompanies the hero at all stages of his career and is an indicator of the correctness of the direction. The absence of a name is the same as a false name, that is, the sphere of the prince of darkness. Having gone from the bottom to the top in the structure of the media, the hero masters the goals and principles of this structure, the goals and principles of creating false names-symbols.

The principle of creating false symbols is based on the principle of pandemonium, that is, mixing everything: languages (primarily Russian and English), cultures, religions, historical facts, personalities, etc. (here everything is indiscriminate: eastern symbols, Latin America with Che Guevara, Russian birch trees and kosovorotkas, cowboys in jeans, medieval romance, Christian symbolism, etc.). A giant of advertising thought is one who can rhyme pants with Shakespeare or Russian history. With the era of television comes the era of mixing times and spaces, in which there is only one measure - money, and everything else is a commodity. Even space and time become a commodity (they are rented and sold).

Symbols, being torn out of their cultural and historical paradigm, are deprived of their true content, as a result of which it becomes possible to interpret them on the basis of any associations. Thus, Prophetic Oleg, symbolizing the national character, is understood as a symbol of materialism, and the slogan "As Prophetic Oleg is now going to Constantinople for things. On this stood and stands the Russian land." Democracy (within the corporate string of television people) is interpreted as a demo version for the tops. [5. p. 68].

False symbols give birth to false styles. Two main styles arise - Western and pseudo-Slavic. The essence of the Western style is in propaganda through Pepsi-Cola of the victory of the new over the old, the victory of everything "cool" and capable of going ahead. The essence of the pseudo-Slavic style is a play on the feeling of philistine patriotism and commitment to "our" traditions, the set of images used here is primitive: birch trees, churches, bells, red shirts worn outside, beards, sarafans, sunflowers, husks and some other similar ones. In general, all the heterogeneous and diverse set of advertising images creates one single image - the image of a happy person (and happy in a primitive way - as a rule, this is physical comfort, selfish security). Advertising shows people other people who managed to deceive themselves and find happiness in the possession of material objects. It seeks to convince that the consumption of the advertised product leads to a high and favorable rebirth, and not after death, but immediately after the act of consumption. Chewed "Dirol" - and already a god with white teeth. The condition for achieving this happiness is money. Money is the main mythologem of the novel. Most of the other symbols are only contextual metaphors for money. [5. p. 67].

The hero learns the following about the structure of the consumer society, which is becoming increasingly stronger in Russia. It is ruled by a parasitic virtual supernatural creature - mammon.

Its parasitism consists in the fact that it absorbs a person, displacing the personality and replacing it with a set of identifiers, such as "I am the one who has ..." and "I am the one who wears ..." etc. The main substance that makes up the world of mammon is money. Mammon influences a person with the help of the media, mainly television and advertising. Media workers are, in fact, ideological workers, propagandists and agitators. Their goal is to redistribute money so as to take the maximum for themselves. To this end, copywriters create a false panorama of life for others (botva), they invade the visual-informational environment and try to change it so that someone else's soul parted with money. The panorama of life corresponds to a whole system of symbols, the content of which is money. Money is the content of everything. In this system, everything that makes up a person and his culture is a symbol of money. What cannot symbolize money has no value. This is the basis of the lifestyle. And the first target is the person himself. "Let's drown the bourgeoisie in a sea of images" - the hero says half in jest, half in earnest. And therefore, first of all, the media strives to create a standard image of a person.

As a result, people perceive each other as a commercially stuffed clip. Hence, in order to fit in and make the right impression (the impression of a person with money), they are forced to either buy or rent clothes (club jackets, black dresses, blue downy hats, luxurious fur coats), accessories (notebooks in leather covers, folders with gold locks, zoom pens, Rolex watches, pagers, cell phones), cars, women - everything of a certain class. Sometimes imitation can also perform the function. At the same time, there is a class of very rich people who can afford to dress in such a way as to make their partners feel as if they are doing so well that they no longer need to worry about business and the most eccentric behavior cannot cause them any harm. Special behavioral habits also arise, such as showing off cell phones or the behavior of owners of expensive cars on the roads, which are also an integral part of the image, but, in addition, are also a means of self-affirmation and self-satisfaction, and especially at the expense of humiliating others. Professional interests also boil down to money: astronauts fly not to the stars, but to bucks. Entertainment and pleasure, even such as sex and drugs, are also within the framework of this system. Sex in advertising is increasingly attractive only because it symbolizes life energy, which can be transposed into money, and not vice versa. It is not cocaine that is sniffed - counterfeit Moscow cocaine is not capable of delivering a minute of pleasure - but money (a rolled-up \$100 bill, which is required by an unwritten ritual, is more important than powder). The concept of happiness becomes quite definite: Here lies life before you, and you can walk forward through it without looking back, put yourself on the line and win, and race on a white boat across its seas, and fly on a white Mercedes along its roads: and you promise yourself that you will still tear out with your teeth a lot of money from this hostile emptiness, and sweep away anyone from your path, if necessary. The equal sign between happiness and money also gives rise to such a concept as happiness inflation (which, in all likelihood, correlates with the economic term of diminishing utility). The former satisfaction from 100 grams of vodka can now be obtained only by spending 50 dollars, and the happiness that the purchase of sneakers brought under Soviet rule can only be equated to the purchase of a jeep or a house. For the same amount of happiness you have to pay more money. In the same spirit, the evaluation of achievements: a foreign car is a trophy, testifying to a complete and final victory over life. It was not in vain that I went through what is known, and life was a success.

An indicator of the standard of living is the type of drink consumed and women. The highest





achievement in this sense is tequila and a thousand-dollar prostitute, who in the dark you can't tell apart from Claudia Schiffer. Rest is necessarily golden sand and palm trees.

Money is also the meaning of the word "freedom". Copywriters twist reality before the eyes of target people so that freedom begins to be symbolized by an iron, or a sanitary pad with wings. And they pay for it. As a result, everyone tries to show each other that they have already achieved freedom and foist off black coats, cell phones, convertibles with leather seats on each other... In addition, the characters use the word "leve" to denote money - an abbreviation of liberal values. Relationships between people are built on the fact that they position themselves in front of each other. Such relationships are called PR. Culture and art are also reduced to this topic. The central symbol of cinema and literature is a black bag filled with bundles of \$100 bills. Its movement is the plot-forming motif. It is this that generates the emotional interest of the audience. Such a bag can be replaced by the stars of the film who have one at home, or by intrusive advertising about the film's budget and its box office receipts. The most current trend in design is monetarist minimalism, when instead of paintings and sculptures, certificates are displayed indicating the price and the fact of purchase. Advertising is also subject to this trend. The main thing in it is how much money was paid. Therefore, the best advertising is when everyone sees that the customer can throw a million dollars into the basket. The same is true for ideology. The taxi driver formulates the Russian idea that they are racking their brains over like this: "I just need to earn money for gas and for the han, and then Dudayev or Mudaev, as long as they don't smash my face into the table." In the mouth of a businessman it is voiced as follows: - We are their boarders. We watch their films, drive their cars and even eat their food. And we ourselves produce only dough, which by all accounts is also their dollars. Behind every dough there is some national idea. We used to have Orthodoxy, autocracy and nationality. Then there was this communism. And now that it is over, there is no such idea at all, except dough. But there can't just be dough behind the dough, can there? And also: - We lack a national identity. Here again there is an echo of the word identity. The novel also introduces the idea of Russia as the third Rome, and it also turns into its inverted version - into Rome on the Volga, whose king is Babylon Tatarsky, that is, into Babylon on the Volga. We are all Sumerians, the hero somehow concludes to himself. This is the coloring of the symbolic umbrella of the 90s as interpreted by Victor Pelevin. Of course, this is fiction. But when you see the inverted slogan "Happy are those who possess", the boundaries between the picture of the world of the novel "Generation "P"" and the world that surrounds us blur.

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