

"ANTI-SOVIET" INTERTEXT IN THE ART CYCLE OF A. ZHAKSYLYKOV "THE DREAMS OF EVILS"

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ABSTRACT

This article considers Intertext as a paradigmatic phenomenon, as a set of the texts united by certain "super idea". In our case these texts are the texts of anti-Soviet orientation accompanying the works of A. Zhaksylykov with additional meanings. The literary sequence with I. Bunin, I. Shmelyov and A. Platonov's works becomes the author's strategy setting a special mode of a narration to all cycle of events. It is a strategy of destruction of the socialist realism myth, a way of an exposure of all its destructive parts.

Key words: intertext, anti-Soviet myth, anti-utopia, literary dialogue

1. INTRODUCTION

Precedent texts form the universal culture; their knowledge serves as an indicator of a high level of cultural competence of the personality. The corpus of the precedent texts is a "frame of background knowledge" of a particular linguocultural community. The functions of the myths correlate with the functions of the precedent texts because they define the axiological reference points of a culture.

In dialogue of texts each work becomes a remark, a reaction to this or that art stimuli. Inclusion and further transformations of the "alien" word allocate the work with semantic plurality.

"Each text represents the new fabric, which was weaved from old quotes and in this sense each text is an intertext and other texts are presented here at the different levels in a more or less recognizable form" [1, p. 88].

Within the frame of a postmodernism the technique of which is typical to A. Zhaksylykov's cycle "The Dreams of Evils", there are the elements of an intertext, which carry out the constructive and text formative function. In this case the new text assimilates not a pretext only, but also constructs its interpretation.

M. Riffaterre thinks that "the inter context does not function and does not receive a textuality if the reading process from T1 to T2 does not pass through an interpretant, if the interpretation of the text through the intertext is not the function of the interpretant" [2]. According to Riffaterre, the text and intertext are not connected with each other as a donor and a recipient; their relations cannot be characterized as a primitive idea of "adoptions" and "influences". Under the influence of interpretant there is a mutual transformation of meanings of both texts.

Intertext is a phenomenon of a paradigmatic level, it is a certain *set of all texts*, which is "beyond of the concrete authorship" in the course of numerous reference to them, which became a part of a semiosphere. Intertextuality is a *property* of the concrete text for the generation of connections with other texts. From the readers' point of view the intertextuality is a setting for profound understanding of work in the course of its "archeology" (Yu. Lotman) or "solution of misunderstanding of text anomalies" (N. A. Fateev).

Being guided by these mentioned above, it is possible to draw a conclusion that any intext (inserted element) is always the fact of a precedent. The precedent text is not only a well-known text for a wide-range of people (in our case it is the identity of the writer), but it is significant for a particular surroundings in informative and emotional contexts since behind each precedent phenomenon the unique system of associations is taking place.

By the semiotic way of the precedent text existence (Yu.N. Karaulov) we understand the full-volume work of art as an integral unit of designation, which exists in consciousness of native speakers including the most significant details: plot, conflict, system of characters and so forth. The appeal to work is regulated through system of the correlated symbols: quotes, names of characters and situations. So in consciousness of the recipients the reduction of this text and its subsequent explication under the influence of the next textual and precedent stimuli is observed

We will try to illustrate our arguments with an example from the novel "Singing Stones". The main character, Jean, was named as "unlucky *Don Quichotte*". "Developing" a precedent name *Don Quixote*, we actualize the meaning: Don Quichotte is a "person dreaming of feats, but inappropriate in his behavior"; "the person selflessly fighting for abstract ideals of good" and so forth. We remember that in Cervantes's work we

observe the mutual imposing of three plans of the narration – the world of tales of chivalry, the imagined Don Quichotte's world and the realistic world of Spain of the XVII century. Don Quixote lives in the sphere of his own high ideals, feelings and tries to change the reality under it. As a result he is perceived by surrounding environment as strange, ridiculous and mad person. Therefore, the image of Jean is filled with additional meanings: "dreamer", "idealist", "odd fellow" and so forth.

2. DISCUSSION

1. THE ELEMENTS OF ANTI-UTOPIA IN THE CYCLE OF "THE DREAMS OF EVILS"

We cannot claim that the cycle "The Dreams of Evils" is anti-utopia within the frame of this term, but according to L.V. Safronov, the cycle reveals this genre at the level of stylistics, specific figurativeness and perspectiveness.

So, the concept of "GENERAL WEALTH" in novels is exposed by Zhaksylykov to the process of an ideological destruction in its connections with:

1. theme of vitality destruction (shooting of donkeys; murder of sparrows; Polygon);
2. attempts of "submission" by the Person of Nature (agrarian "domination" of corn);
3. destruction of bases of micro and macro society (for the sake of "GENERAL WEALTH" the family of the Grey Cuckoo, the Person – Father, Mugalim and the Journalist was destroyed); also the root system of ethnos suffers.

The anti-utopian plan of a cycle is doubled: we can observe a classical "modernist-soviet" line and a grotesque travesty. In the first case Zhaksylykov incorporates the cliché from a socialist realism; in the second case he uses the model of the Soviet reality in relation to new "society" – race of rats:

We will breed a new type of undoubted blue race, which would start a new era on the earth and lead the rat people to the Golden Age! Down with naked skin riffraff and bright future live long! Rattus the Great is with us! Hurrah! Hurrah! Hurrah!

An important role in creation of the general mood of a cycle is played by satire which "is the esthetic development of incompleteness of personal presence "I am" in a world order" [3, p. 59]. In this case the author's position of derision directed at lameness of the described object is active. "The reality in her ridiculous perversity is represented as a destruction of herself in herself in order to find the truth as a strong keeping force in self-destruction of insignificance" [4, p. 593].

So, the satirical "causticity" with elements of sarcasm impregnated the scenes of Bright future, the Great Leader, Blue Race of Rats, Meetings of Cows, Bulls and Pigs:

The iron, monolithic and hairy reared leader stood on a granite, made the speech, having raised his hands towards the silent East. The sky mystically shone with scarlet flashes, innumerable columns of energetic people-marmots and people-badgers marched on the immense thunderous area. Repeatedly they raised harmonious linear feet all at once, stepped out briskly with a roar, and rent with enthusiastic faces the air with shouts of happiness in response to futuristic slogans of the leader. Neither Napoleon nor Alexander or Genghis Khan never heard from the troops of such a powerful universal "Hurray"[5, p. 327].

Each element of this fragment is functionally loaded: "enthusiastic faces" (the high style appealing to religious lexicon and "sublime" artistry) are syntagmatically close to "shouts of happiness" (colloquial); stylistic diffusion shows derisive and ironic "color" of a situation.

The iron and monolithic leader (the semantics of a *lifeless and metal subject, an Idol*) compensates the true values of peoples' life. So, in the typical picture of the "system" the happy mother is feeding the child and trying to join a column of the marching; the child is "happy that he is underfed" (the concepts of COMMON CAUSE and GENERAL WEALTH are presented here as absurd ones).

"Linear feet" of the marching people is a hint at positivistic idea of a "linear progress", which generated the concept of a historical optimism (happy mother and the child) and the birth of the person of a "new type" (underfed and joyful baby).

Socialist optimism "existed as the principle, as the main setting, which was not allowed to be broken under no circumstances. Socialist optimism was inserted as the element of the mythical future" by the principle: "The more unattractive the present day, the more rigid the fight and the victory is closer" [6, p.181].

The appearance of people-marmots and people-badgers (the animalized creatures) has a symbolic meaning here. "An instinct of humanity is insecure, it is historically acquired, it can quickly be replaced with the "main" instinct of animal egoism", – it was found in a notebook of A. Platonov. This record reveals his story "The Garbage Wind", which was published posthumously.

"The GarbageWind" is visible through the tissue of all trilogy as one of the pretexts. We will compare the analyzed fragment with a fragment from "The Garbage Wind" by Platonov:

The crowd came nearer to a monument; faces of people meant happiness: the pleasure of force and senselessness blazed, the peace of night and food was provided for everyone with dark power of their own quantity. They approached the monument, and the vanguard of crowd proclaimed a chorus greeting to the

person from bronze – and then helped the working people, and the garbage rose from them with a power of elements so Likhthenberg felt dandruff even in his soul. Other thousands and millions of people also trampled down the old and hard earth of Germany, expressing the pleasure to the savior of the ancient homeland and modern mankind.

Both fragments are ideologically fastened by the whole complex of motives: presence of the metal leader idol, senseless and frenzied “happiness” on the faces of people, of many thousands marching crowd welcoming “the savior of mankind”. The second pretext of a fragment can be considered as fragment from the earlier work of the Russian literature – documentary and publicistic “diary” of I. Bunin where all above-mentioned parameters present distinctly as well:

Demonstration, banners, posters, music and inharmoniously, in hundreds of throats: “Stand up, get up the working people!” All voices are uterine, and primitive. Women’s faces are Chuvash and Mordovian; men’s faces are criminal, some of them from Sakhalin. Romans branded the faces of the convicts of a “Nisi giget”. It is not necessary to brand these faces; everything is clear without any brands. <...> The soldiers and workers rattled on trucks with the triumphing muds.

The motive of becoming wild and returning to a “cave” primitive conditions is something like a transition connecting all three texts. The “stupid” crowd raging in “Damned days” of Bunin is the same many thousands horde (Zhaksylykov writes: “The horde of darkness ...”) which rises the new Leader in “The Garbage Wind” by Platonov and in “The Dreams of Evils” by Zhaksylykov.

So, the physicist Albert Likhthenberg, standing near the monument to Hitler, reflects: “You will reign centuries – you are the strongest one among imperial dynasties: your reign would be endless...”. The leader who is “the strongest one among all dynasties” reminds Zhaksylykovs’ “monolith”, which was stronger than Alexander, Genghis Khan and Napoleon.

Both the Journalist, and Jean as his structural mask passes through a stage of “becoming wild”: both see the reflection of a “sad anthropoid ape” in a mirror with “a degenerate muzzle”. “Becoming wild”, assimilation with monkey catch Albert Likhthenberg up, who was dying subsequently.

“The hero is becoming wild in the suffocating atmosphere of “the garbage wind”, he is gradually turning into animal, and his increasing madness becomes an emblem of the disintegration of life. On the other hand, the right for being mad is the only possibility of preservation of internal freedom in the furious world”, as E.N. Proskurina writes. – “Such reading is actualized by an early epigraph to the story: “Leave madness to me and give those, who deprived me of my mind”. But the scene of the death when he tries to feed with the “beef” which was cut off from own body, the dying woman, rised the image up to that sacrificial height, which became the evidence of a spiritual life in a wild body – according to an evangelical formula “The spirit is vigorous, the flesh is ailing” (Mk.: 14:38). Vertical measurement gives the hero the death with “eyes down”, representing a variation of Platonov’s motive of death with “face down”, loaded with mysterious sense of revival” [7, p. 197].

The name – contamination of the Plato’s hero (made of the names of (Albert Entstein) and (Georg Christof) Likhthenberg) accumulates the idea of human mind, which is powerless before the new “system”, and therefore is dying. According to E.N. Proskurina, the end of an era of mind marks the loss of hope for “a world humanization”: in “The Garbage Wind” the scenario of “the End of Europe” predicted by Spengler is realized.

You are the first one who understood that on the back of the car, on the gloomy and poor hump of the exact science a stubborn despotisms should be built, not a freedom! You will not die because mechanisms, huge surplus of productive forces will feed your guard! You will not disappear.

The arguments of Platonov’s Likhthenberg are connected with the hero of Zhaksylykov, who was a scientist and created “the offspring of a technological mind of a mad digital and formular century” [5, p. 333]:

On the reinforcement, on the laced tower there was a child bred in a brain belly of the genius of hot numbers – plutonium monster, the chimerical offspring, a mutant, the scientific child loaded with all human pains and fears for all times. The child expected his birth, the planned phenomenon in a world for a greater and general celebration of ideological people, who have nothing in soul, except relentless desire to make happy all human race with an incarnate kingdom of light on the earth [5, p. 328].

In both fragments there is the Spengler’s idea about regeneration of culture into civilization: “The Faust’s feeling of act in any great person from Shtaufens and Velfs to Frederick the Great, Goethe and Napoleon was vulgarized to work philosophy. Galilei, Kepler, Newton made acts in science, the modern physicist is occupied with scientific work” [8, p. 413]. According to the philosopher, it predicts the end of the old world, the European civilization.

Platonov actualizes the attack of “a kingdom of animal” in the cannibalism scene: the police officer, “having seen in the kitchen center a pan with nutritious and still warm meat ... he sat down to eat it for dinner”. The motive of “cannibalism”, “anthropophagy” is found in Zhaksylykov’s work; however in this case it is a metaphor of a post-industrial and technogenic urban society.

In "The Garbage Wind", there was an imaginary and "factual inaccuracy": the author showed Germans as poor and starving, though there was no hunger in Germany of that time. Thereby the analogy "Germany = USSR" was strengthened. The story was written in 1933 when millions of people all over the country died of hunger, however for literature this subject was tabooed. Platonov inserts it in "the German context", and subsequently develops it (in the summer of the same year he creates the tragedy "14 Red Huts" where the theme of a hunger becomes one of the most important one in the country). There was a marginal note in the manuscript of the fourth action of the play: "To develop hunger everywhere" [149, p. 440].

The heroine of the play, the collective farmer Ksenia, blames Stalin's regime for starvation: "The damned Moscow! I will scratch the eyes out for such a destiny" [9, p.204].

E.N. Proskurina notes, that the general for both works while depiction of the scenes of hunger are the motives of death of the child, the withered body and the victim of the own flesh for the sake of other life preservation [7, p. 194]: "Suyenita tries to squeeze out an ichor from the withered breasts to feed the dying son, and in "The Garbage Wind" Likhthenberg cuts off from "healthy foot" a part of a flesh to cook it and feed the woman found in the settlement, which became extinct because of hunger – the act costing him life: "Then he crept out outside on the partitioned-off yard and laid down. Plentiful life left him with a hot stream ...".

Zhaksylykov continues the declared by Platonov (declared extremely rudely – the work of 1933 read by Gorky was not accepted for the publication) a theme of a hunger, describing terrible destiny of Old and eternally lonely:

Koke, we reached the city ... Koke, all of them laid down along the road and fell asleep in the graves ... Koke, I dug the graves by child's hands, one for another, one for another. Mother had no tears any more, from eyes the hunger watched terribly. I dug the graves, wrapped them up with the grief, put to bed my brothers and sisters, I put to bed everyone, and the quail cried in an impenetrable subsoil of a meadow, it didn't want to fall asleep alone in a gray twilight, but people wanted to fall asleep quietly, eternally. There was nothing to eat, I dug a grave by grave, I was tired to dig until the city. I was tired to put to bed the relatives, all from the last nomad's area, old and young, old men and old women, children and babies. I still see in my dream the graves, the chains of the graves, which designated the steppe border, the silent caravans of eternity. My hands are still hurt, ah, as the hands are hurt; Koke, we reached the city, the mother, the brother who was exhausted on my back, we reached it for many years, through rains, fogs, cold and hunger. We knocked all windows, all doors, gates and groaned: "For God's sake, bread, bread ... Bread ...", - we groaned and raved, - bread, for God's sake, bread ...", - we wandered and raved by the last nomad's area, we went from the city to the city for many years, straying in time labyrinths, spoke about the last nomad's area and the chains of graves, endless graves, which designated Deadline borders. However, people did not trust us, they were cold and cruel, and they mistrustfully looked at us, laughed and dropped severely: "Hunger did not exist. Forget about it. There were no hunger and graves. You have invented it. It was the bad dream. Quietly eat now, be forgotten in quiet dreams [5, p.165].

In the image of Old and eternally lonely there is an idea of the lost paradise (childhood) and approach of the deadline. The idyllic mode of a narration (the game of a little rogue on a meadow, the call of the mother, the laughter of the father) is replaced by tragic tone: the father is arrested, brothers and sisters die, mother with "the blue, bleeding mouth" slowly roams about road, where the "an eternity caravan" of graves of her children is stretched out. The memories of the old man who is sitting at the "threshold of the nonexistence house" are extended to the level of ontologic generalization: the Golden Age of free steppe life is ended; the Iron Age in which the former axiology is destroyed has come. The death in "the happy and equal state" is no more than a dream, hunger – "lie", human life is depreciated, and the House does not exist anymore: it is an illusive reminiscence with a nonexistent threshold. The life of the man, who is created for life and death for the life, which is similar to a dream, and death, which is similar to eternity" [5, p. 169].

Destruction of the "HOUSE" archetype actualizes the motive of an eternal wandering and homelessness. This is a motive line for Zhaksylykov and Andrey Platonov's texts. So, according to N. V. Matveeva's supervision, the "homelessness" and "wandering" dooming the person to eternal searching of the House – the plot attractors of many Platonov's works, in particular, his play of "Street organ". "Such lexemes as "vagrant", "wanderer", "pedestrian" in the paratext, actualize the motive of wandering. Further it is shown in remarks of the "pedestrian Bolsheviks" going "to socialism" and also in arrangement of characters: to heroes who are wandering and bureaucrats who are stopping any movement. <...>Platonov intentionally avoids a lexeme "house", emphasizing not only the homelessness of the world, but also the direction of the movement, which was changed imperceptibly for the workers. Instead of coming nearer to socialism as to a certain promised land ("the far beautiful area"), Alyosha and Myud found themselves in the "dead kingdom" of bureaucracy, which is fenced off from "alive life" [10, p. 6-7].

Both in Zhaksylykov's cycle, and in the texts of Platonov (dramaturgic "Trilogy", "Ditch", "Chevengur", "Children's stories", etc.) socialism is exposed as the anti-humane phenomenon directed on destruction of any identity and marking the transition of society from culture (including cultures of spirit) to "a work civilization" (Spengler).

Zhaksylykov and Platonov's outlooks are pulled together at the level of idea about transformation of the Person. In Platonov's "Street organ" the thought of "a mechanistic way" and creation of "the new person" is presented (Alyosha designs the Kuzma - iron man). However "the humanized mechanism" appears to be a

deadlock link in transformation of the world, therefore it is destroyed by his creator; thus, Platonov discredits the myth about possibility of "artificial alteration of the world" that was one of installations of a new system. We find motive of experimental transformation of microsociety in the Zhaksylykov's work: new post-apocalyptic society "is modelled" by a certain Program. As a result of experiment the human species which is essentially improved according to behaviouristic parameters has to be created, however mechanisms of pure evolution concerning orphans is disrupted.

Both for Zhaksylykov, and Platonov the socialism becomes "the false road" of the mankind since the Idea with its high purposes and tasks is substituted by bureaucratic surrogate. As N. V. Matveeva marks, "the state, which is under construction of the Soviet power didn't manage to choose the necessary vector of the movement – the movement "in socialism", and continues the way of "the crying Europe""[10].

2. INTERTEXTUAL INTERCEPTIONS OF THE CYCLE OF "THE DREAMS OF EVILS" WITH WORKS OF I. BUNIN, I. SHMELYOV AND A. PLATONOV

One more significant motive of the line of Old and eternally lonely is a motive of hunger, which is becoming "the main character" of a narration, and conciliating with "The sun of the dead" by I.S. Shmelyov and dramaturgic "trilogy" by Platonov ("Street Organ", "14 Red Huts", "An Ark, or Cain's Breed"). Textual musters of novels of Zhaksylykov with Shmelyov and Platonov's works are very transparent and are textually precise.

So, one of the quantitative dominants of the epic "Sun of the Dead" the verbal dyad "to die – to kill" is realized in all temporary measurements – past, present and future. The death becomes a peculiar continuum to which adults and children are subordinated:

We ...will kill the Koryak! We will kill him with a stone!. – the Daw shouted and threatened with a fist (the chapter "On the empty Road")

The situation almost completely coincides with the pro-position set by Zhaksylykov in the novel "Singing Stones": the boys Uku and the Manka throw a stone into the Herdsman, destroying his life. Shmelyov and Zhaksylykov personificate the Death (it is a sign of an art thinking return to a mythological field). Shmelyov writes: "The death is near the door and it will stand there forever to take away everyone. The death with a pale shadow waits!" Zhaksylykov describes the Death as an entropic essence: "The power of Chaos – the unshakable old woman with a sharp scythe in her hands is on the way of light. The darkness curls in her eye-sockets, the destruction is in bony disastrous palms".

In spite of the fact that Shmelyov and Zhaksylykov's works are chronologically remote from each other and reflect different historical events, they are united by the general and important task to disclose the idea of terrible consequences of local, and global fratricide.

"The sun of the dead" is the Shmelyov's response to events of Civil war in the Crimea. The action of "epic" (the identification of genre made by the author; the absence of "monumentalism" and a historical distance from represented picture) is developed in anonymous "white town".

The plot, broken into separate chapters is not outlined clearly, however the most frequent components of subtitles are the lexemes correlating with death ("Flirtation with death", "the End of the Bagel", "Tamarka's End", "Three ends"). I. Lukash writes: "What is the plot of Shmelyov's book? About the death of the Russian person and the Russian land. About the death of the Russian herbs and the Russian animals, Russian gardens and the Russian sky. About the death of the Russian sun. About the death of all Universe, – about the dead sun of the dead" [11, p. 42].

"The dead sun" dominates and in Zhaksylykov's cycle. The work of the Kazakhstani writer is based on other circumstances, – hunger, Semipalatinsk nuclear testing, – they also can be included into the semiotic field of the "WAR" archetypic concept. According to Zhaksylykov, the civil war, which is the foundation of the new totalitarian regime never stops: "the imaginary unity" of the new society is internally "corroded" by envy, self-interest and rage. So, the brother of Old and eternally lonely attempts on Kuralay. The letter based on barefaced envy sends Mugalim into a long-term Siberian exile. The state develops the slogan "The World Is a War" and kills their inhabitants with nuclear tests. Coming back to the settlement of the childhood, Mugalim sees the following picture:

The stony desert breathed with heat, it was exhausted under direct beams of the sun, proceeded with heavy, painful heat <...> The desert reminded the dying bed, the exhausted animal, which was tormented by aridity and thrown for cruel neophron and greedy night predators. The ruthless fire burned the peace herbs and trees, in many places the defenseless skin of the earth was melted off, cracked and settled in deep wounds <...> It was impossible to see the former, kind blue lakes dozing under a clear sky, instead of them dead hollows – putrefactive ulcers on a sore body of the steppe darkened. There were no mysterious sleepy creeks, pure small rivers where played motley cheerful graylings. They disappeared, evaporated, and sank into a non-existence [5, p. 175].

In Zhaksylykov's cycle the "ruthless sun" turning the steppe into the desert pandemonium, "an infernal scorching heat"; even the night has the name of "the inside out sun". The sun becomes the witness of death, hunger and ruin; the destructions of the earth which "is humanized" by the author and suffers from "ulcers", cruelty, violence, feeble or furious attempts of a survival of all beings – from herbs to people.

Shmelyov represents the new person – “the person of the future” – as “dead creature”, and the world – as space of the extending emptiness (*I pass the country house of Roses. Everything is a desert. I go, I go. An empty beach, a waste ground ...*).

In the process of development of a plot the semantic field “emptiness” is explicated (*Emptiness is increasing. Everything is a desert*). The Shmelyov’s “Desert” is an opposition of the “alive life”, and “iron” is “the enemy to all alive creature” (the motive of an iron mortar, iron sweeper). In this aspect the Iron century is represented by Zhaksylykov as a symbolical “isomorph” of Shmelyov’s concept. Not only Degelen (the countryside where Old and eternally lonely was born) becomes the desert because of the Ground tests of hunger and numerous death, but the whole peace steppe. “The alive life” of a natural locus stops, turning the steppe into the Zone:

Don't leave, Koke, don't you see, that the time ends, and nothing can already be corrected. Animal people exhausted, gobbled up the stock of a field, and the woods, the sea, the rivers, lakes, and the ocean are indignant now. In their uterine animal dream, in the abyss which does not know neither terms, nor a limit, in insatiable violent nightmare they wolfed down the world of wood, opened a way to the yellow hot deserts which are creeping away with a bald patch all over the Earth <...> [5, p. 383].

The storyteller in “The sun of the dead” “hears the roars of animal life”, where the stone relicts the symbol, which integrates a complex of values. It is a material of the initial creation, a metaphor of impassivity and the callousness of human heart, a sign of becoming wild and loss of vital forces: (*Who am I? The stone rolling under the sun. With eyes, with ears – the stone*). Zhaksylykov, who compares Jean with a silent dead stone, actualizes similar semantics. However, both Shmelyov, and Zhaksylykov consider “stone” as a *good fortune*. It is remarkable that the seme of a *good fortune* in both cases is inserted into the image of the mountains/mountain. Shmelyov’s hero looks at the mountains gratefully, “tightened by a hot haze. Blissful stone!” Zhaksylykov has a crying mountain as a symbol of sincere clarification and release, wisdom and *good fortune*; it is a prevailing image of a cycle.

The dominant of all trilogy of Zhaksylykov is the ghost town, which became extinct, the city-cemetery. Therefore, the sun of the dead becomes not only a symbolic, but also an actual image: it ascends over the “dead” Degelen [5, p.176], over the settlement where little Jean grew, over the “dead” town where children and their Mugalim live. If the motive of hunger moves the subject line of the Old and eternally lonely, the motive of the Sun of the Dead is a cycle one, as well as motive of the Apocalypse.

3. SOCIALISM AS “THE END OF TIMES”: THE PRETEXT OF PLATONOV

In the cycle, the apocalypse has various representations: it is an image of the World Dragon (Ground), and the allegories signaling about the approach of the Kingdom of the Animal, the symbol of dying child/children and concrete lexical signification (A deadline, the End of times). One of the similar significations is an archetypic image of an Ark. Taking into consideration that the Ark appears in the text together with one of the damned heroes – the Wanderer, there is a natural disclosure of the ideological potentialities in the context of Platonov’s Ark, or Cain’s breed”.

For both writers the most significant phenomenon of judgment is a WAR, its role in the history of humanity. It is remarkable that for Platonov, as well as for Zhaksylykov, the History is a primary reality of the Time, while Space and the Nature are the secondary parameters of Life:

So, the history, not the nature – as it is now and as it was, must become a passion of our thought because the history is a look into the future, the uncompleted destiny; the history is a time, and the time is unrealized space, the future. The nature is the past, which is stiffened in the form of space-time. Moreover, we should not know the nature, we would have to comprehend one history because the history is our destiny, and the destiny is an indicator of our power, the messenger of the purpose and the end, or the beginning of other infinity.

Platonov creates the dramaturgic work “Noah’s Ark” under the influence of external factors – the end of the Second World War and the beginning of the “Cold War”.

The play estimated by critics of social realism as “strange and sick” (it was characterized by An. Tarasenkov in the letter to A. Tvardovsky), connects together all humanity, the “majestic” people of which appear in the image of grotesque, generally - schematically figures.

N. V. Korniyenko commenting the “Noah’s Ark” summarizes: “The apocalyptic subject connected all worlds – the East, the West, the Russia, and the USA – into the unity where the world with Cain’s sin appeared on the verge of destruction and disappearance” [12].

Each “power” is realized in a cluster of the images opening its ideological installations and a political position. The USA representative is the pseudo scholar Shop (it is typical for Platonov to use “the speaking name” the semantic kernel of which is a “shop”, “purchase”, “to buy”). It explicates the idea of unlimited consumption (“Everything is bought and everything is sold”), the world where everything has the price. Other representatives are: an engineer Polignoy, the scout Sekerva, the Congressman, the Hollywood actress Marta, the operator Allison and “the person of new generation” - the Child Yek is presented as well.

Imperialistic “moods” are embodied in Churchill's characters and Duchess Winchester, in the image of the Wandering Jew. In the play there are also non-national characters – the deaf-and-dumb girl Eve and Jacob, and “The congress of world religions” represented by the Pope of Rome and Tokyo orthodox priest.

“Bolsheviks” remain out of the scenic action; however all participants of the Congress (the victims of elements) actively discuss them. Moreover, Russians at the bottom of Ararat build “the saving ship” for the victims of disaster.

The plot of the play consisting of 4 actions (work isn't finished) is a sequence of several macro situations:

1) The Shop and his team being on the Mount Ararat with the military-political purpose (creation of the armed fortress) falsify the data of finding one of the most ancient relics – the remnants of the Noah's ark. The “artefact” made by Noah Company and delivered to mountaintop was urged to become the “emblem” of a chosen by God Americans (“*Confidentially. Urgently. By plane. Ararat – for the professor Shop. Keel of Ark. Handle with care. Do not throw. Anonymous society. USA*”).

2) Due to “a great finding”, whose force “surpasses an atomic bomb”, the great Congress is convoked on the top of the sacred mountain;

3) The Great flood begins because of the American “peace” decision to drop atomic bombs into the waters of the Atlantic.

4) The representatives of the Congress who appeared to be in a trap expect the end of the world, trying to survive at the expense of murder, impatiently waiting the help from Bolsheviks.

Platonov names the audience as a “parade of egoists”, focusing attention of the reader/viewer on the basic aspect of the play - on fictitiousness of all events.

The behavior of the most of the characters is fictitious (except the behavior of Eve, Jacob, Marta and enlightened Polignoys); the surrogate is “a great finding”; the Congress is comical in their artificiality (we will remember the Congressman's remark: “*Invite here the world religious and cultural congress here! (Having looked at watch. My plane is at 2. 10 p.m.)*”).

Eventually, both patriotism of Americans, and the status of omnipotence of their country are fictitious: having adjusted to the American frequency of the radio receiver, the victims of disaster hear the words of a trite song (*the Buk-buk-buk! Where is your back, where is your front? Here is your husband! Hi, idiot! Buk-buk-buk!*), and then the absurd news that waters of the flood possess “surprising curative properties” (the next dethronement of idea of the historical optimism).

The typical line of the Platonov's heroes is their duality. Therefore, the images of Americans reflect the Bolsheviks (an episode with discussion of shadowing of all behind all between Sekerva and Polignoys).

N. V. Matveeva writes: “Platonov used the anti-American subject to bring up a question of any state, which is spoiling the human person and depriving him of freedom. Platonov could not exclude a political situation in the world, but he tried to see the sufferings of the “littered”, perished from exhaustion Earth behind the rash actions of the people. The ontological view of political struggle of the conflicting powers shows the symbolic similarity with the situation of the fratricide made by Cain. Platonov understands that the incorrect choice of the vector of the humanity movement is the main reason of the existing relations [10].

The special place in system of characters is occupied by Eve – the deaf-and-dumb girl of twenty years with her “intimate” life.

According to Korniyenko's comment, “unlike these characters of all centuries and all people who betrayed their mother (“Chevengur”) and those who tormented Eve – the work with the little people brought by the power of the states to Ararat was rather difficultly. Nevertheless, Platonov found them, just as he found the little person in the mad world of communism ideology of the Russian province (“Chevengur”), in the destroyed West European world (“The Garbage Wind”), in a gloomy east world of a kingdom of Ariman (“Gian”). In the environment of a human sin, dissoluteness, a political stupidity, Platonov finds a subject of the little person his evangelical prototypes – Eve and Jacob, light and pure characters who are kind and virtuous to “saint people”, “poor”, and “the simple person” [12].

According to Korniyenko, throughout the whole manuscript Platonov did marks for the image of Eve, approaching the heroine to her bible prototype of the progenitors of the human race (“Eve – life”): *Eve is necessary (l. 9), Eve sees what is invisible (l. 33)*.

Eve is an opposition of the “alive life” of a harmful civilization turning people into egoists, desiring pleasures in unscrupulous fratricides. We will remember: Polignoys kills Sekerva, having pushed her into an abyss; The Child EC, the artificial person and the biological weapon, tries to kill his saviors – Bolsheviks and Jacob with the stone. Thus, all audience can be defined as Cain's breed: it is a generalized character of a mankind, which went by the way of wars, murders and the immemorial competition. Therefore, the Polignoys grieves: *In order to be a person is it necessary to be the murderer?*

“Damned” or “the Cain's breed” are the characters of a cycle of Zhaksylykov. By the “damned” children of Earth who betrayed the God's precepts the author sees the nations (the lecture of the Old and eternally lonely about Iron Age), and certain characters, each his own stamp of the Cain's sin.

In each case the “Damned heroes” are provided by additional meanings. So, abandoned children call themselves “humiliated and offended” (a reminiscence from Dostoyevsky's work); they ideologically continue the line of the “Outcast”, set by V. Hugo. Thus, they are damned not by God, but society, and doomed to an eternal orphanhood which “is the greatest grief” (Platonov).

Journalist's "damnation" is an ambivalent: his "wandering" nature, which made impossible the personal happiness appeared to be a gift, an opportunity to find a freedom and rescue of an ontologic scale. The Journalist, who woke up from the dream plunged by the Woman is wandering about the steppe and finds the old overturned boat – a symbolic Ark. Zhaksylykov uses the nomination of "Ark" intentionally: the motive of rescue, but this rescue is only a dream; the boat is overturned, it is covered with a moss, it would never float:

And you understood that there was no hope, there were no chances of rescue of the old blind men who are taken away by a female she-wolf, who got lost in a subsoil of a boundless and immense field, there was no opportunity to rescue them who were bewitched and confused by damned owls and eagles. Therefore it is necessary to stop trying the attempts to awaken them from the dreams plunged by a cow Maya [5, p. 382].

Platonov's Polignoys reflects whether it is possible to be the person and to kill similar person; this question torments the Wanderer also (*Koke, you see, the person invents and looks for quarrels, he follows the war track all the time, scolding and ruining incalculably similar people, and all for the sake of the weapon*).

Platonov creates gallery of "artificial people" – such is Kuzma in the "Street organ" and the Child EC in "Noah's Ark" who represents a kind of the biological weapon, a mutant. Zhaksylykov also testifies the emergence of "the self-appointed cyberperson, who is rude, empty, lonely and heartless; even stars are hidden in the sky in prefeeling of horror" [5, p. 383].

It is the End of Times when "the prodigal son of a dzhugarny field reached the limits".

The apocalypse is felt not only by the Wanderer or Old and eternally lonely; it is felt by suffering children from consequences of "wars for the sake of the world".

3. CONCLUSION

According to Zhaksylykov, the humanity is an paralogical phenomenon in the history of Earth ("paralogiya" is a synthesis of paradox and analogy, communication and a contradiction, parallel and the conflict). Being a collective form of "alive life", the Humanity is the only of all species reaching the peak of their development during the next stage of evolution, starts the self-destruction, leveling surplus of their own "live substance". The "local" and the "global" fratricide is a result of this Program. The main ideas of a novelistic cycle by Zhaksylykov:

- the research of a mankind as paralogical phenomenon, which levels the surplus of own "live substance" by local or global fratricide;
- the catastrophic consequences of "wars for the sake of the world" on the example of the broken destinies of abandoned children;
- the mankind futurology.

The appeal to "alien" voice is an "art argument", and a way to be recognized recipient, and strategy of creative cooperation with the Reader, and inclusion of the created text in the developed literary tradition.

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