

## GENRE SPECIFICITY OF A. PLATONOV'S STORIES

**Djurayev Tokhir,**  
first-year master's student at TerSU

**Abstract:** This article examines the genre specifics of Andrei Platonov's stories, as well as the writer's creative legacy.

**Keywords:** story, process, genre structure, cycle, epic forms.

From its very beginning, Andrei Platonov's work has been organically and completely woven into the complex fabric of the literary process of the 1920s. The writer's artistic laboratory of these years is vivid evidence of this. "Everything written during these years bears the stamp of fragmentation and syncretism," observe textual scholars and editors of the first scholarly edition of A. Platonov's collected works. Syncretism at the genre level manifests itself primarily in progressive integrative processes. Penetrating into the depths of an individual work, this integrative process modifies its genre structure according to the laws of convergence and contamination of genre archetypes.

It also leads to the cyclization of short epic forms, to the formation of cycles. The 1920s are in many ways a unique and unrepeatable era in the master's literary career. In particular, Platonov would later no longer deliberately organize his works into rigid cycles, but the cyclization techniques mastered during this time, and the unique poetics of textual-contextual relationships that emerged, would forever remain defining constructive principles in his work, becoming the basis for subsequent poetic experiments, the foundation upon which the whimsical growth of Platonov's poetics would grow.

The cycle will grow into the work of the writer of the 1930s and 1940s and bear fruit in the form of collections of short prose and meta-genre units grouped around central works – "The Pit" (1930), "Happy Moscow" (1934) and involving drama, essays, screenplays, and short prose into their orbit. At the turn of the 20-30s, a short story ("The Doubting Makar"), a novel ("Chevengur"), and a chronicle ("For the Future") appeared, bearing a cycle at their core.

In addition, within the seemingly insignificant cycles of Platonov of the 1920s, the main forms of the master's small prose will be formed: an anecdote story, a fragment story, a "hagiographic" story, a short story, a parable, a story. Each of these genres will have its own destiny in Platonov's work: the anecdote story will forever remain in the 20s, but the "communicative strategy" (V. Tyup) of the anecdote will continue to be one of the defining trends in artistic discourse.; The "hagiographic" story and the short story-parable (as well as the communicative strategies of biography and parables) will be further developed and will become one of the leading genres in prose in the second half of the 1930s – 1940s. A special place in Platonov's work will be occupied by the genre of fragment. It would probably not be an exaggeration to say that Platonov has fragments, and in all three generally accepted meanings of the term.: as partially preserved works, as incomplete by the author, as conceived as a fragment? – there are much more than completed, complete works. This topic is still waiting to be explored. Now we will turn to the artistic units formed in Platonic cycles, along the way we will touch upon the features of small prose, their component, in order in the next chapter to come to the logical conclusion of a decade full of various kinds of experiments, marked by hopes and disappointments, full of intense inner work – the story "The Pit".

By the mid-20s, Platonov's desire to expand his epic perspective led him to create a number of novels: "The Ethereal Tract" (1926), "The Hidden Man" (1927), "The Origin of the Master"

(1927), "For the Future" (1930), "The Excavation" (1930), "The Juvenile Sea" (1932). In them, the writer went to create a dynamic concept of national history, which coincided with the general vector of the literary process. During these years, the novel genre, along with the short story, assumed responsibility for the ideological and aesthetic understanding of the era.

All of these works are full of deep philosophical meaning; sometimes grotesque, allegorical in form, they reflect the main motives in the artistic world of "the most metaphysical Soviet writer" (S. Semenov) — "the search for truth", "the meaning of separate and common existence", the beneficial effects of people in the process of transforming the world, so that, according to Platonov, not to live like a dog, "thanks to one birth." In all these works, the author looks intently at his era, the era of revolutionary transformations, and everything that worries him is fully in tune with our current worries and worries. An entry in Platonov's diary has been preserved, which is the key to revealing the pathos of his works: "Everything is possible — and everything succeeds, but the main thing is to sow souls in people".

During the Great Patriotic War, A. Platonov worked as a war correspondent for the Red Star. Published in 1946 in the *Novy Mir* magazine, one of the writer's best short stories, "The Return," caused a new wave of negative reviews, after which the path to Platonov's works was practically closed until his death in 1951.

Each line of this story is the ultimate empathy, it is "the search for humanity in man" (A. Platonov), it is a reminder to people that "adults should step ahead of children" ("The Pit"), a man should become a support for his wife and children. The metaphorical structure of the "naked heart" gives the story "additional capacity" (L. Shubin). Let's listen to the text: "He suddenly learned everything he knew before, much more accurately and more effectively: before he felt someone else's life through the barrier of self-love and self-interest, and now he suddenly touched it with an exposed heart." The critic V. Ermilov, who called the story "The Return" "slandorous" without any objective grounds, in 1964 would respond to the previous assessment of the story as his serious mistake.: "I failed to enter into the uniqueness of A. Platonov's artistic world, to hear his special poetic language, his sadness and his joy for people.

However, without being afraid to expose the tragic contradictions of time, the acuteness of unsolvable conflicts, the genre of the story often lost its "general" features, such as descriptiveness, unhurried sequence of events, the narrator's power over the narrative, while revealing functions not peculiar to it. The narrative was often based on intense socio-moral conflicts, which caused a crisis of epic beginnings in the story and violated the very nature of the genre. First of all, the crisis of the epic origin was revealed in the complexity and ambiguity of artists' understanding of the world around them, expressed in A. Neverov's well-known formula: "One cannot not regret, and one cannot regret." The stories of A. Neverov, S. Sergeev Tsensky, Vs. Ivanov, L. Seifullina, L. Leonov were distinguished by a similar ambiguity in assessing reality, many of which were also ambiguously evaluated by critics.

Platonov saw both suffering and darkness in life, but he also saw something that could withstand it. Let's recall the truly human resolution of the conflict in the story "The Return." Platonov's works... it is necessary to consider not from purely ideological positions, but as a literary phenomenon, a cultural phenomenon... remembering that artistic works are called such not because they suit us in a philosophical, moral or other form, but because their aesthetic basis is indestructible, it is the result of a genuine creative act

Platonov's artistic language is complex and distinctive. It can be difficult to read it. His word is sometimes unusual, scooped up from the living sea of folk speech. The genre appearance of his prose is unusual. Everyday and conventional, mundane and allegorical, psychology and fairy tale, parable and satire, teaching — all forms are necessary for Platonov and often exist in his unique and unusual alloys.

Summing up the conversation about two landmark Platonov novels of the turn of the decades, we can say that in their genre model, the trends defining the development of prose of that period were reflected in their own way: concentration on the private and special, on individual human fate, on the one hand, and the search for an epic perspective in the artistic reconstruction of post-revolutionary reality, on the other. The genre codes of the adventurous travel novel, the anecdote novel, and the essay chronicle (legend), entering into a complex interaction, make up the genre phenotype of Plato's novels of the late 1920s.

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