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## L. Petrushevskaya's Non-Traditional Genres

**Akbarov O. A.**

*Associate Professor Scientific Supervisor Department of Metodologyrussian Language,  
Ferghana State University, UZBEKISTAN*

**Kudbieva Nafisakhon**

*Master's Student of Literary studies direction, Year 2, Faculty of Philology,  
Ferghana city, UZBEKISTAN*

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### ABSTRACT

This article examines the work of Petrushevskaya as a unique artistic world, special in many ways. The artistic world of Lyudmila is a complex fusion of mutually exclusive aesthetic trends, such as postmodernism and realism, naturalism and sentimentalism, modernism and baroque. The artistic way of embodiment of the artist's ideas and their connection with the genre of the work. Genre determines the structure of an epic prose work, the system of speech forms, the way of division and connection of parts, the nature of artistic time, etc.

**KEYWORDS:** Creativity of Petrushevskaya, fairy tale, modern literary process, long nose, literary scene, Russia, story.

The study of Petrushevskaya's work, like the study of contemporary Russian literature in general, is a rather difficult task, but at the same time challenging and fascinating.

Petrushevskaya's dramaturgical and nonfiction prose strikes with a supersized condensation of negativity. And the absurd depiction of life suggests an analogy with existentialism.

In the contemporary Russian literary and theatrical context, L. Petrushevskaya is known as one of the most repertory playwrights of the post-perestroika period. She appeared on the literary scene as a writer of the "new wave" and immediately became the object of harsh criticism; L. Petrushevskaya, in her own words, "lived the life of a completely forbidden writer. I had nothing to live for. The Soviet authorities did not publish me and did not allow me to stage my plays. The domestic horror of Petrushevskaya's dramatic and prose works poured cold water on the literary scene of the 1970s and 1980s. The writer was accused of piling on the "black," of de-aestheticizing literature, of focusing on low themes outside literature, and so on. Alexander Tvardovsky also accused the young writer of artistic "gloominess," refusing to publish her work in Novy Mir. Playwright A. Arbuzov, who was a teacher at Petrushevskaya's theater studio, also acknowledged the writer's undoubted talent and gave her a photograph with the inscription "From the forever frightened teacher".

Highlighting these forms of life and making sense of them required work on the genre. Petrushevskaya began to constrain herself to the conventional framework of novels and short stories and invented a special genre of requiem or true fairy tale ("True Fairy Tales," M., 1997).

The first of these was born out of elegies (the author also alludes to this when he calls one of his requiems an "elegy"). The second genre is more down-to-earth in reality, in contrast to the classic folk tales and literary narratives.

In "Requiem," the writer tries to figure out why this or that person has left this world, and each time tells someone's personal drama. But even here Petrushevskaya retains the inherent comicism of the genre. It emerges through the clever and innovative use of indirect speech, truncated idioms, new features of colloquial and pejorative vocabulary, which appear thanks to the narrator's sarcasm. The indirect speech of the hero, who has abandoned his family but visits his wife and daughter, loses its positive connotation as it is heard in the narrator's utterance, and the irony in this utterance and the subsequent description of the heroine's death. The parents' divorce and the mother's death are the reason why the daughter grows up to be a loner, having gone through all the stages of life: "a free prostitute, a girl-girl, hanging out in the basement where young people hang out, and now a mother of three, happily living with her businessman husband in a dacha near Moscow" ("Fer"). This banal idea is embodied in the story with keen contemporary artistry and is comically effective wherever the intermediate stages of the heroine's fate are skipped and she is instantly elevated from the dreadful basement to the mansion of the "new Russians."

Thus, we can say that the writer has carefully studied the life of families of different social classes, a topic in which Petrushevskaya discovered new aspects, and showed the family as a place where mostly social and social ties break down. If such ties do emerge (Hymn to the Family), it is usually under the influence of outside pressures and the birth of children.

"Petrushevskaya is not at all a domestic writer..... She shows in her stories that life only within the "fetters of earthly treasures" closes for man the very possibility of movement toward the spiritual and leaves him in the airless space of everyday life," I.K. Sushilina dispassionately observes ("Contemporary Literary Process in Russia" - pp. 39-40).

She has been writing fairy tales for adults for a long time. As she herself says: "Novels are sadness, fairy tales are death" (Sushilina I.K. Modern Literary Process in Russia, - p.39-40). In fact, all of her fairy tales have happy endings.

L.S. Petrushevskaya's fairy tales are firmly grounded in the rich artistic elements of fairy tales for both children and adults. An old woman turns into a girl with the help of a miraculous ointment ("Two Sisters"), a sorcerer gives magic to the twin sisters ("Nettles and Raspberries"), one sorceress gives a beauty a long nose, another a small one, and doctor Anisim restores a lost finger with the power of medicine ("The Nose Girl").

At the same time, stories by Petrushevskaya are similar to short stories, which deal with the pressing problems of our time. In "Nettles and Raspberries" it is a question of character development of high school students, in "The Girl with the Hook" - reflection on beauty, love and happiness, and in "Two Sisters" - the question of survival of vulnerable segments of society: the elderly and children.

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