

oposición

Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,
Lingüística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

Año 36, 2020, Especial N°

27

Revista de Ciencias Humanas y Sociales

ISSN 1012-1587/ ISSNe: 2477-9385

Depósito Legal pp 198402ZU45



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Vectors in the works of Varlam Shalamov- poet and prosaic

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Abstract

The article reveals the theme of Varlam Shalamov's creative search in poetry and prose, his movement from realism with a bit of romanticism to the literary fact. In this context, in particular, the author explains the radical changes in his views on the purpose of the art of speech, on human nature, reveals the presence of significant difference in the pathos in the sequence of his lyrical and epic works. From the analysis of many specific works, it follows that Shalamov was critical, selective about classical traditions that his poetics of his work changed significantly depending on the tasks set by the master. The article is based on the findings of many researchers-predecessors.

Keywords: Varlam Shalamov; creativity; poetry; prose; Kolyma Tales.

Vectores en las obras de Varlam Shalamov- poeta y prosaica

Resumen

El artículo revela el tema de la búsqueda creativa de Varlam Shalamov en poesía y prosa, su movimiento del realismo con un poco

de romanticismo al hecho literario. En este contexto, en particular, el autor explica los cambios radicales en sus puntos de vista sobre el propósito del arte del habla, sobre la naturaleza humana, revela la presencia de una diferencia significativa en el pathos en la secuencia de sus obras líricas y épicas. Del análisis de muchos trabajos específicos, se deduce que Shalamov fue crítico, selectivo acerca de las tradiciones clásicas, que su poética de su trabajo cambió significativamente dependiendo de las tareas establecidas por el maestro. El artículo se basa en los hallazgos de muchos investigadores-predecesores.

Palabras clave: Varlam Shalamov; creatividad; poesía; prosa; Kolyma Tales.

1. INTRODUCTION

Varlam Shalamov, a prisoner of Gulag, found his rightful place in the history of Russian literature only in the new Russia. His work has not been fully studied yet, but there are substantial publications about him, for example, detailed information about him can be found in the works of Elena Mikhailik, Glad John, Valery Petrochenkov. Shalamov became widely known in the country and abroad as an eyewitness and chronicler of the terrible years of Russia – Stalin's repressions. Formation as a writer, the formation of the aesthetic system Shalamov had in the twenties of the XX century, when his multi-faceted inquisitive personality, ready to fight for his ideals, found himself in poetry.

Shalamov's creative years – were the insight and the formation of view of what happened in the country in the recent past, the view

which is "still free in its expression and artistic embodiment and possibilities." The life of the poet and prose writer provided a lot of materials for reflection and creative development.

At the age of 22 Shalamov was sent to the punishment camp for the first time as a "socially detrimental element" because of the "wrong" understanding of "Lenin's testament. However, then he reacted to this romantically, believing that he continues the work of the revolutionaries of the People and Socialist Revolution respected by him. After his return he published in different genres. In 1937 he was again convicted of "counter-revolutionary Trotskyist activity." The term was indefinitely extended. To Moscow from the hell of Kolyma camps, a seriously ill man, VarlamShalamov returned only in 1956. But, he gained fame only after the publication of "Kolyma Tales", which he wrote from 1954 to 1973. To some extent, these stories overshadowed his other outstanding works.

From 1932 to 1936 in different magazines and newspapers "Gudok", "Vechernyaya Moskva", "Prozhektor", "Ogonyok" more than 80 of his notes and essays were published. In parallel, he wrote poetry and prose, developing his own literary technique. About a hundred works created over the years, were destroyed after his second arrest, and only nine small stories survived: "Hans", "Three deaths of Dr. Austino", "Return", "PAVA and the tree", "At the factory", "The Second Rhapsody Sheet", "Map", "In the mirror", "Mr. Bergere in the hospital."

The plots of the first stories were fictional, their basis were the classic confrontations between good and evil, the need for a complex

moral choice were faced by the main character. For example, the story "Hans" (1935) – a small volume, very dynamic: a few lines fit the past and future of the German officer. Characters are written schematically, the syllable is sharp, "hewed": "Waiter, another mug. Send me the flower girl. A small bouquet, cheap, you know. Yes, Yes, to that lady. Blond, at the corner table... don't say like that. I didn't mean to offend you, but you know... I have very little time. I'm asking for minutes, few minutes, Margaret, you're a brave woman. You are silent. I respect you. I love you, don't be angry. I not only love. I hate it. I'd like to fight together. Hans, you are mistaking me for someone else."

A year later, the story "Three deaths of Dr. Austino" (1936) was written. Here is already a noticeable appeal to a slightly different writing technique, the inclusion of psychological and emotional evaluative elements: "I Refuse, said Dr. Austin loudly and clearly. "Damn you!" ... Stop! Doctor! A man dies, and a man is born... And why did he become a doctor? He loved people, he wanted and began to heal, to save life from death... Dying himself, the doctor saves the life of two people. And maybe the third – himself. The warden of the prison has human feelings, gratitude." All the feelings and thoughts of the characters are presented in the description by the author. In the stream of consciousness, the narrator reveals his attitude towards the situation, and to the characters. Even though the doctor, having the opportunity to escape from prison, does not run from the prison to save the lives of a dying child and a woman giving birth. He performs his professional duty and protects his honor. For this the doctor had to pay with his life.

2. METHODOLOGY

The story "Hans" was saturated with active actions of the characters. The story "Three deaths of Dr. Austino" had hidden reflections, internal dialogisms, throwing the efforts between survival and the desire to remain in the memory of the people by an ethical person. But it is noticeable that already in the early works of the writer did not seek to give a happy ending, did not try to soften or embellish the described reality. This feature is reflected in most of the finales of his later works – with obvious changes in style and language.

In a later story "The peahen and the tree"(Pavaidrevo) (1937), his narration can be marked more expressive and complicated in style. Sentences become longer, appears adverbial participial, which gives the feeling of "softness". The "flow" of the text, often uses direct speech with simple dialogues, nation-specific dialectal and with other painted lexical units. Here, for example: "Where to us, mother. You were the finest and famous craftswomen of the North, and now they call you that. AnespodistAleksandrovich, the receiver, recently said: "If your gene, Nastasya, into the artel". - That's it. Yes, and thread is too thick. Such a thread, only goes well with pillowcases."

3. RESULTS

Over the years, the poetics of Shalamov replenished even more complex pictorial and expressive techniques. Often to author, his prose

is close to poetry, which carries an intense degree of trope, everything works to create extremely emotionally expressive images. Here are a few examples, expressions and characteristic from the letters of Shalamov written by him over those years: "the gene of Anna Vlasyevna- gens from the lace craftsmen", "This changing geography of the living place disturbed the blind", "the Voice is deep." All these texts gave fantastic charm, and semantic depth to Shalamov's works. For example, let us turn once again to the story "The peahen and the tree" (Pavaidrevo). Here it is said: "the old woman started a habit: staying alone, she moved around the room and felt new things. Once I felt a large mirror and began to cry. This changing geography of the living place disturbed the blind. For years she moved confidently, like a sighted person, and suddenly came across bent chairs, a chest of drawers, a new forged chest. – At least leave my corner alone, – she begged the children." The syntactic and lexical figurative and expressive means used in the text allows not only to understand what the author wants to convey, but also to feel the described.

On the one hand, in a pictorial manner, Shalamov continues the tradition of the past, the so-called democratic classical literature – displays everyday life of a man. On the other hand, conceptually, at some point he goes far away from this tradition. Russian, and also the world classic argued that for all the devastating situations, both moral and physical, a person must preserve morality, spirituality, that is, humanity. Yes, according to Shalamov, it should, but, alas, the possibilities of Homo sapiens are not unlimited, beyond these possibilities, the "process of moral degradation of the individual"

begins with the need. Mostly all his camp and post-camp creativities are describing this.

Shalamov realized the imperfection of the "human project", being behind the barbed wire. And this understanding had a huge impact on his subsequent life, on the worldview, and of course, on his writings. He determined for himself that in extremely difficult conditions of existence "with the rate of life" can neither be born, nor remain neither friendship, nor good, nor hope. Moreover, in his opinion, as a result of the incessant experience of cold, hunger, beating a person turns into a beast living exclusively with anger and the thought of his own survival at any cost – the camp cannot give anything positive to anyone, the camp only corrupts.

It is known that it was a polemic not only with the classics, but also with the discoverer of the Gulag theme in the literature with A. Solzhenitsyn, with some other authors, for example, with G. Demidov, who also wrote about the horrors of Stalin's camps. It is impossible not to touch upon the topic of relations between Solzhenitsyn and Shalamov, talking about both. Solzhenitsyn allowed the possibility to remain human in inhuman conditions. In fact, this idea is expressed in his camp debut story (in the author's definition – in the story) "One day of Ivan Denisovich". However, V. Shalamov suggested that Solzhenitsyn depicted here "camp is "easy", not quite real". It is known, that in the 1950-ies A. Solzhenitsyn offered Shalamov to write "the GULAG Archipelago" together, but got a refusal. Decades later, Solzhenitsyn wrote: "Only much later, already working on the "Archipelago", I thought: and views? Yes, there could had been a

combination of our worldviews? To me, connecting with him, with his fierce pessimism and atheism?"

The difference between the positions of these writers-sufferers has been explained by one of the famous researchers of A. Solzhenitsyn, in his own way: "Unlike V. Shalamov, who considered the camp only as "negative school", A. Solzhenitsyn focuses not only on the negative experience that prisoners acquire, but also on the problem of resistance and resistance – of physical and spiritual and moral. However, the writer in detail talks about how the camp molested human souls, and how people found the strength to stand in an unequal battle with the Communist Leviathan.

In "Kolyma stories" to express his "worldview" Shalamov turned to the so-called "new prose". In a sense, he was one of its founders. This prose, unlike other classic proses, has a unique set of disharmony, it is characterized by the absence of end-to-end plots, deeply written characters, but, obviously, that this prose was to talk about the new "miraculous world" of disharmonious life.

The main topic of his prose was "the fate of the martyrs, not of the former ones, who could not become heroes." Shalamov was raised from the obscurity of people without biographies, people without a past and with life without a future. At the same time, his narrative is outwardly emphasizing on calm, author's laconic comment and, as it were, impartial. "Anyone who authentically wants to write about his camp experience should use "the instinctive, primitive thoughts" and use barren camp language" –reinforces Varlam Shalamov. And wrote the same way. But this "barren camp language", this laconism, this

imaginary impartiality that properly effects the readers– striking their imagination. He uses the "inner dialogism of self-reflection", and aims at creation of multidimensional and multifaceted, energetically intense text.

It can be assumed that the description of the terrible reality, the real hell on earth, even for researchers of literature, not to mention the readers, have eclipsed the artistic features of Shalamov's works. Anyway, long enough speech about it did not begin. In this regard, the uniqueness of the writer's work and his identity remained beyond the scope of perception and evaluation, he himself was perceived only as "an eyewitness of the events and the Creator of the documentary work".

But here's what's remarkable. Literary theorist Shalamov is not quite in consent with the artist of the word by Shalamov. So, according to Shalamov, the theorist, the basis of the "new" fiction should be based on the principle of reliability. Recalling members of the lefovites (Left front of arts), who described about "literary facts" in this point. The author, according to Shalamov, should not "adapt according to the expectations of the reader", soften, embellish, he must tell the whole truth, even if it is harsh. At the same time Shalamov denies didacticism, moralizing literature: literature "should not preach, teach, or read notations." In General, as whole, the writer Shalamov followed this theory: his prose cries out and strikes first of all, as already mentioned, with its content component. But, it is also impossible not to see that the artist achieves all this Shalamov's style, language

techniques! Obviously, he carefully worked out the concepts, principles of his works, and paid attention to their sound.

And yet there is something constant in Shalamov's prose – they are his "branded" short, hewed, phrases. Vivid examples can be found in every story. Let us turn to the story "at Night" (1954): "Glebov was silent. The time when he was a doctor seemed very far away. And was there such a time? Too often that world beyond the mountains, beyond the seas, seemed to him like a dream, an invention. Real were the minute, hour, day from lifting to a release – and then further he is not guessing and did not find power in himself to think. Like everyone." However, it would have been strange if the writer's style did not change in the post-writing period. In the late Shalamov practically disappears emotionality, value judgments are rarely found, often there is deliberate rudeness, simplicity, and even primitiveness. As if the form is pulled up to the content. Here, for example, a few lines from the story "sherry-brandy" (1958): "By the evening he died. But they wrote him off two days later - his inventive neighbors managed to get bread for two days on a dead man; the dead man raised his hand like a puppet. Therefore, he died before the date of his death – no less important detail for his future biographers."

The word "smert" (death) is the most frequent in Shalamov's works. It is often used by him as a noun, as a verb, and as an adjective – "smertniy" (dead), "smertitelniy" (deadly). In a work of art, this word is usually marked, emotionally colored. While for Shalamov its other way around. His narrator is not talking about the "death as tragedy", not "death as deliverance", not "death as a celebration". Here

death is a commonplace, an ordinary fact. So, appears camp life "as it is." In "Kolyma stories" Shalamov created a style that immerses the reader in the displayed reality. Literary critics characterize Shalamov's prose as "naturalistic", "simple", but this is not so. The writer proceeds from his artistic system, resorts to certain narrative techniques, and such "immersion" has its roots in the classics.

In the last years of his life Shalamov gradually revealed himself in different guises: in the 1960s and 1970s – as a poet, by the end of the 1980s – as the author of "camp prose", in the 1990s, after the publication of his memoirs and correspondence – as a thinker, and a creative person. Gradual disclosure was associated with the objective of socio-political circumstances, with the subjective processes of understanding the camp past, and also with the changes in the worldview, in the understanding of goal of art. S. AFR. Smirnov believes that Shalamov is first and foremost a poet by nature, that originally he "was determined as a poet" before he mastered the technique of versification. Shalamov understood that his numerous of poems, which are written in pencil in notebooks, may not have been carrying artistic value, but, according to him, were "inseparable from my resurrection, from my transformation, from my appearance to the world." That is, they were a form of work by themselves.

Shalamov's early poetic experiments were lost after his second arrest. However, he himself described them as "bad", fixing impressions of youth. All the years in camp Shalamov tried to write poetry, but "found his lyrical voice, his poetic face" only by the early

1950s. It was then in his poems appeared "blood and destiny", "emotional expressiveness and originality of intonation."

Notably, we find less rigidity in Shalamov's in poetry, it seems to be more aesthetic. It does not have that artistic asceticism which is present in prose. It is multicolored, and densely metaphorical. Shalamov's poetry is philosophical, addressing to the issues of life, while the prose, mainly, seemed terrible, and inhuman to the everyday life. It is more free from the influence of the camp and therefore domestic naturalism is less frequent in it. It can be assumed that, creating poetic verse, sometimes he rested, like his favorite writer of the classic Bunin, also a former one – in prose, others in poetry.

In many of Shalamov's poems there are two main images – the image of the author and the image of the surrounding nature – sky, river, forest, mountains. Shalamov's nature is indeed "powerful and polyphonic". His poetic thoughts are rooted in natural-philosophical stanzas of classics, for example, A. Koltsov, A. FET, and above mentioned, Bunin. The thought of the perfection in nature is dear to the poet, and his lyrical hero feels his inexpressible but inextricable connection with it, kinship with all the living. Nature for the poet is a lively interlocutor, an accomplice in his joys, anxieties and a readable book:

I found the key riddle;
I grasped the hieroglyphs' secret;
I carried into our own language
the work of the star-poet.

Shalamov- grew as a poet, too. His later verses are characterized by more complex rhythmic patterns. It can be said that over the years his lyrics became more and more lyrical. Categorical rigor was moved away from them. Favorite stylistics device – alliteration. The late Shalamov often chooses ringing and hissing consonants – "z", "Zh", "sh", "shh" of entire "stock" of consonants letters– clearly understanding their artistic expression in the recitation, and their ability to convey the sounds of the world:

All the way paying for itself in specie
Rustling, ringing foliage,
We will ask for rights on paper for this,
The everlasting rights of the poet,
In thundering, ringing Moscow...

All his conscious life Shalamov did not stop thinking about the purpose of art, first of all, of course, literature in human life. The terrible life experience could not but affect his understanding of the essence and possibility of thinking in images, his understanding of the "law of beauty". He recognized and denied the power of art. With all certainty on this subject, he expressed in 1952 in a letter to Boris Pasternak: "I have long believed in the terrible power of art, a force that cannot be measured and yet powerful, incomparable force."

Of course, in other poems of Shalamov by gone experience is somehow reflected. In those poems, the poet said "about others", fulfilling the mission of the surviving witness. Here the lyrical hero acted as a denouncer of evil, a carrier of morality, he was ordered to believe, he was ordered to be guided. According to the figurative

expression of the Shalamov-poet, he is absorbing other people's suffering, tears and blood, "melted them into ozone", making them heal. Such poetry, according to Shalamov, was a healing power:

Poetry is pain and a healing patch,
How the pain subsides,
How comforting is instantly the cure
His miraculous role...

In his poetry Shalamov in Pushkin sacralized poetic creativity, gave the poet a divine essence. Here poetry is a product of the religious spirit:

Poems are stigma,
Others ' suffering footprint,
Evidence of reckoning
For all people, poet...

4. CONCLUSION

At the turn of 1960-70s Shalamov experienced an acute crisis. Loneliness, illnesses tormented him, but the main thing was that the politicians, being afraid of his truth didn't let yesterday's innocent prisoner of the Gulag to enter in gigantic world of literature. During this period Shalamov again doubts the power of art: "I do not believe in literature. I do not believe in its ability to correct a person." Soviet censorship rules curtailed, in its own manner "corrected" literary works of all writers, but the attitude towards Shalamov was strictest. If his

poems came out, they were edited, "without blood." Collections of poems were not compiled in chronological order, but the dates were mixed, so that the reader could not determine the time of their creation. Readers were surprised that in "the Kolyma notebooks" there is nothing about "the horrors of the camps."

That is obvious. Early creativity of Shalamov has different naive simplicity, clarity, liveliness, brevity. In later literature, especially in prose, came another Shalamov, Shalamov, the prisoner – heavy, depressed, painful psychology. At the same time, it is impossible to not to recognize the increasing skill of Shalamov's later years of creativity. And this skill contributed a lot to the achievement of the author's main goal which was to truthfully convey, his life experience to the readers.

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**UNIVERSIDAD
DEL ZULIA**

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Revista de Ciencias Humanas y Sociales

Año 36, N° 27, (2020)

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.

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