Postmodernism Creation with Local Characteristics in From Moscow to Petushki and Its Effect Analysis

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Abstract: Professor Yu Yizhong is the earliest scholar in mainland China who studied Venetikt Yerofiev. In his paper "Venetikt Yerofiev and his novel From Moscow to Petushky", he analyzed the post-modern creation of his novel and his unique "Dionysian spirit" based on interviews with Venetikt Yerofiev in 1989. Other domestic studies of the novel "From Moscow to Petushky" are few, but show a trend of development, generally because the research of Russian post-modern literature is becoming more popular and important, and Veneticket, as an early representative writer of Russian post-modern literature, its status is increasingly elevated. Considering that post-modernism is still widespread in Russia and in the world, there is still no trace of retreat. On the other hand, Russian post-modern writers and their works reflect Russian localization that is not exactly the same as Western post-modern writers. This paper will try to explore the beginning and development of postmodern literature in Russia, and analyze the text content of the novel "From Moscow to Petushki" to explore the postmodern creation of the author Vene Yerofiev in the novel. The technique and the characteristics of Russian localization have a clearer and clearer understanding of the creation of this novel

1. Source: Russia before the 1980s

In 1945, the Soviet Union just won the victory of the War of Patriotism, and the will of the state was further strengthened. The mainstream of domestic literature was still the style and method of "socialist realism" established by the Soviet Union Writers'Congress in August 1934. During this period, a large number of works describing the revolutionary years and the stories of characters in the war era emerged. Until the 1950s, Stalin's personal authority and totalitarian rule reached its peak. The People's Interior Committee headed by Belia transformed the Soviet Union into an unprecedented police state. Literature was tightly bound in the battle car of the national ideology. There was no freedom at all. The creation of Soviet literary and artistic workers Gradually entering a period of "pseudo-idealism", literary and artistic works show the characteristics of "concealing and deceiving" and "whitewashing real life". When Stalin died in 1953, Belia was arrested and executed, and Khrushchev became the new First Secretary of the Soviet Communist Party. After Khrushchev came to power, he carried out a series of policies to rectify the chaos, including Amnesty for prisoners of reform-through-labour, closing down the national reform-through-labour camp system (Gulag), and exposing the harm of Stalin's personal worship. At the same time, it shows an open attitude on the literary and artistic line. This marked the arrival of the first "thaw" period in Soviet ideological circles. At the end of 1954, the Second National Writers'Congress of the Soviet Union was held. In the congress's Congress message, the Central Committee of the Communist Party of the Soviet Union asked writers to "study and show in depth" and "reveal the contradictions and conflicts in life". In 1957, the Gorky Institute of World Literature of the Soviet Academy of Sciences held an academic seminar on realism in world literature in Moscow. Some scholars pointed out that the second part of the theory of socialist realism is "the authenticity and history of artistic description." The specificity must be combined with the task of transforming and educating the working people with the spirit of socialism, "can be removed from the whole theory [1]."At the same time, the sensationality of humanitarianism and nature began to return in large numbers in Soviet literature. From this time on, a large number of "anti-utopian" underground works and literary thoughts that show the theme of agricultural collectivization,
counter-revolutionary movements, labor camps, and other red horrors have also quietly become popular. The typical representative is Alexander Isayevich Solzhenitsyn and his novel "Ivan Denisovich's Day", which was recognized by the official ideology during this period, and more are underground. Countless works that are not recognized by the mainstream. The creative themes and expressions of this period provided material and experience for post-modernist literary works in the next 60s and 70s ("post-authoritarian era").

The "thaw" period did not last for a long time. With Khrushchev losing power in the internal struggle in 1964, Brezhnev succeeded him as the new general secretary, and soon stopped a series of reflections on Stalin's era in various aspects during the Khrushchev period. With the expulsion and persecution of young poet Brotsky and other writers by the Soviet government in the same year, the public criticism of Ivan Denisovich's Day in 1965, the sending of troops to suppress the "Prague Spring" in 1968, and the trend of thought of "thawing" began to fade and fade away, Soviet society entered a quiet and repressive social stage, which was later called by Soviet President Gorbachev. The period is "stagnation". The impact is that the will of the state once again kidnapped literary creation. Since the mid-1960s, after two discussions on the issue of "socialist realism", Markov first established the theory of "open system" in 1972. His theory tries to show that "socialist realism" has infinite potential and can absorb all the past and present art schools Achievements. A large number of literary and artistic works that show production and life and "panoramic" wars emerged at this time, but most of them are responsive to the national policy, or endorsement of "developed socialism" and other propaganda slogans, real artistic achievements are very limited. As one of the forms of confrontation with mainstream literature and official ideology, it is also the intellectuals who feel the loss of personality, the collapse of ideals, the fall of morality, and the development of Russia in the centuries from the time of the Russian Empire to the October Revolution and the Great Patriotic War. The reflection of the course, the post-modernist literary thoughts and creations began to thrive in an unprecedented social background.

Regarding the origin and pioneers of Postmodernism in the Soviet Union or Russia, numerous scholars around the world have presented different views. Some even believe that there was no post-modernist literature in Russia at all, and there is a great controversy about those who acknowledge it. Some people think that it was born at the turn of the 1950s and 1960s. It symbolizes the birth of the "Leonozov" poetry genre and Andre Siniavsky's "What is Socialist Realism?" Publication of a paper. Some people believe that it was born in the "thaw" period of the 1960s, with writers Bitov and Akshanov as its pioneers. Some people believe that it originated at the turn of the 1960s and 1970s, marked by the emergence of Abram Teltz's Walking with Pushkin, Bitov's Pushkin's House and Venetique Yerofiev's From Moscow to Petushky. Some people think that it was born at the turn of the 70's and 80's, which symbolizes the birth of two major schools of idealism and metarealism. Others believe that it originated in the 1980s and 1990s, because only at this time can post-modernism be truly recognized by Russian literary and critical circles. Some scholars have boldly suspected that postmodernism was born in Russia earlier than the West. The author believes that, in any case, Vigne Yerofiev and his novel "From Moscow to Petushki" are undoubtedly one of the classic works of Russian postmodernism. It is also one of the earliest texts with many characteristics of postmodernity.

However, the cultural background of the emergence and development of Russian postmodernism is different from that of the West. Russian post-modern literature in the form of "underground literature" comes after Russian writers have comprehended the meaning of subversion, deconstruction and negation of tradition of Western post-modernism through their own practical experience in creation. On the basis of absorbing the national cultural spirit, historical tradition and psychological mechanism, specific Russian postmodernist literature came into being. At this level, it is not only a reference to Western postmodernism literary theory, but more importantly, it inherits and develops the local theoretical resources and the Russian literary tradition, so it is both borrowed and rejected. In the process of borrowing, the history, culture and psychology of the nation are combined, and the works created are both global and local.
2. Deconstructive Techniques and Poetic Effects with Localization Characteristics

The main content of the novel is to describe the alcoholic intellectual Venezuela traveling by train from Moscow to Petushky to see his beautiful lover and his son, which sounds like a Utopia from the narrator's tone. The hero boarded the train to Petushky with great difficulty, but because of his alcoholism and the absurdity of the journey itself, and because of the fiction of the destination, it seems that he will never reach the Petushky of his dreams. The process of the journey is the author's deconstruction of totalitarianism, Russia and even the history and culture of the world, and the Tusuke, which can never reach, is precisely the opposite of Utopia against reality.

2.1 The imitation and rewriting of the Bible and the effect of holy fools

Throughout Yerofeyev's novel "From Moscow to Petushky", there are many Biblical traces. While quoting allusions and reproducing myths and legends, the author deconstructs and transforms characters. Among them, imitative traces such as "Abraham moved to Canaan", "Exodus from Egypt" and "Job" can be seen. There is also the shadow of Jesus Christ in the New Testament. Everything is contained in the depiction of the author, the protagonist's self-narration and the intoxicating plot of the drinker's "nonsense". Therefore, the novel also has a strong Bible complex.

The plot of the Bible in the novel is reflected in the imitation and rewriting of the story of the Bible. At the beginning of the novel, Venezuela wakes up from a hangover in a doorway with 40 steps, which seems to coincide with the three "40 years" of Moses' experience in Exodus, indicating that the hero embarks on a journey to find the Garden of Eden and the "land of milk and honey", and Petushky is the paradise and paradise in this reality. But Venezuela does not seem to be God's "elector", nor has he ever made a covenant with God like Abraham in the Bible. He is just a drunk who has just been removed from his post. He only drinks constantly, as if this is a sign of loyalty to God. The gods and angels who spoke to him in the novel persuaded him to continue drinking in a relaxed tone. To be sober is to betray God. Vignacheka was immersed in the confused and numb state of drunkenness throughout the day, and he continued to suppress his suspicion and disrespect for God. Petushki is the "promised land" that God has given to Venečka. From the perspective of monism, it is also a means of tempting and controlling him. Therefore, the image of Venečka should be anti-Christian. In the process of traveling and thinking, he is full of doubts and resistance to God, like the rebellious image of Job in Job. Finally, "the day of betrayal must be dead." After the darkness, when Venečka stopped drinking and seriously thought about the rationality of God, God took back the promise of heaven and abandoned him to the devil. Vignec found that he not only failed to reach Tuskey, but also returned to Moscow, where he was ruled by the totalitarian and the devil. Vignacheka was finally chased by a group of unidentified people, as Jesus Christ was crucified and crucified on the road, but failed to resurrect in two days like Christ. Before he died, Vignacheka said to himself, "My God, why are you abandoning me [3]." The death of Vignacheka marks the failure of his personal pursuit of the paradise of Patushki, a human Utopia dream. Disillusionment. If the Venezka symbolizes the individual, then the opposite Kremlin represents the absolute authority of the state power and ideology, and the personal value under the wheel of the national ideology must be destroyed.

In the context of traditional Russian ship culture, there exists the word "holy fool", which originates from the Gulf language "ugly people, ugly people", and can be traced back to the root of the Slavic word "birth" or "source". From the perspective of the official Orthodox Church, "holy fool" is a madman or a madman with a meek mask for Christ. They are sometimes foolish, irrational, rash and reckless. From the point of view of ordinary believers, "holy fool" is a person with the gift of prophecy and a god-man. Their seemingly unconscious behavior often contains profound significance, even foresight and prediction [4]. All in all, "St. Stupid" has gradually become a special image in Russian traditional culture and has become a unique type of character and symbol in Russian literature. The protagonist Vignach in the novel belongs to this "stupid stupid" image: he was born in distant Siberia, about 30 years old, alone; he was just fired from the factory, wearing tattered clothes and smelly socks. The wine-smelling world appeared on the Moscow street in the middle of the night, ready to take the train to the Tushkhi. His appearance was dirty and his
behavior was rash, but he also had delicate emotions and deep thoughts. Bogutongjin is an encyclopedia. The characters of the style, when talking with people, the mixed words and the words of the mother-in-law are mixed, which has a huge contrast effect. The journey of Vignacheka is like the wandering and crucifixion of the "St. Stupid". Alcoholism and cursing on this path are his main acts, and "alcoholism and drunkenness make Vinechka gain the out-of-conventional, nonsense power of the ordinary people under normal circumstances [5]. In the state of intoxication, Vignacheka talks with various characters, cursing his unemployed, the social currency depreciation of the Soviet Union, poverty and other unfair phenomena, exposing the Soviet Union to use administrative orders for industrialization and shaping heroes at the expense of personal happiness. Myths and other facts. Interestingly, Vignacheka adopted a high-profile attitude in self-reporting or dialogue. He called the insensitive passengers in the carriages "the people of our country", as if he had given himself the status of the "fool's country" monarch. Different from the words and deeds of others, it reflects the spiritual imprisonment and poison of the “model citizen” [6].

2.2 Alcoholism and Carnival

Through the dialogue between Venezuela and various realistic, historical and mythical characters, the novel presents a vague and open space for readers. Various voices and ideas are mixed together to produce the effect of polyphony as explained by Bakhtin in his book Dostoevsky's Poetics Questions. This effect is derived from the dialogue between the protagonist and other characters, the sound of different characters, and the state of the carnival of the passengers in the Vignach and the passenger compartment drunk after drunkenness provides the effect of the "polyphony" effect. An excellent environment for the birth of the dialogue has accelerated the occurrence and progress of the dialogue.

Alcohol, vodka to be exact, plays an extremely important role in Russian culture. Vodka in Russia is made from potatoes or other cereals as raw materials into high-concentration alcohol and then mixed with distilled water. It is colorless and tasteless except for the alcohol taste. It only retains the characteristics and purity of the wine. Russian science fiction writer Lukiyanenko wrote in The Night Watchman: "It's okay to get drunk. If you really want to get drunk, you have to drink vodka. Brandy or red wine - those are for your heart. What about vodka? "For your soul." Russians under autocratic rule may escape the pursuit of political tactics, but they will all be hostages to vodka. From a literary point of view, the history of vodka drinking is almost the same as the history of Russian and Russian evolution. When drunk, it is either crazy or silent, which transcends any kind of politics or ideology. Vinecchika's alcoholism is the only right thing people can do in a unified totalitarian society when their personal values are strangled and the whole is alienated. During Brezhnev’s dictatorship, people had long lost their passion for the world revolution and the struggle for communism, but at this time official discourse and ideology kidnapped and dominated everything, the standard of speech, the appearance of man, and behavior. They all become fixed patterns. Any heretical thoughts are considered to be illegal. Only vodka is a reasonable existence. The whole people's drinking is bound to become the norm of Russian life. It was in the state of drunkenness that Venečka completed the transformation to the status of “St. Stupidity”. Disgusting and vomiting became an opportunity for him to expose reality, dissolve, reflect and criticize Russian society, history and culture. A meaningless person who survives in a chaotic, numb, empty society. When the protagonist elaborated and reflected on this kind of national intoxication, he said, "We are all like alcoholic people, but each person's performance is different. Some people drink more and some drink less."

2.3 Poetic Means and Effects

According to Roland Bart's "intertextuality", any text is a transformation and absorption of the previous text, which itself plays a role of deconstructing classics and deconstructing the center. This is especially evident in "From Moscow to Petushky". The novel introduces a large number of characters, plots and even texts of classical texts (including classical writers' works) into the creation in the form of borrowing, quotation, allusion or rewriting, parody, and forms a new plot and work, forming a peculiar "mixed quotation". Almost all representative texts from ancient to modern can be
found in them. There are Russian musicians, writers and social activists. The quoted or rewritten texts include Bible stories, Greek myths, Russian folk stories, world famous works, speeches and historical documents of classical writers, priests and other historical figures in a certain period, even political papers of Russian revolutionaries, Marxist works, various propaganda slogans in Soviet official culture. And slogans. The authors combine them to break the boundaries between each other to form a new cultural field, fully deconstruct classic works and traditional culture, and construct a new piece of scattered and open text. Through a lot of parody and irony, the carnival behavior of the protagonist and other characters in the book creates a state of chaos and game. The concept of time and space becomes blurred or even disappears in the text. "Dialogue with chaos" makes Vigne In the game, Chika established his own "vehicle philosophy" and "alcoholism theory", deconstructing and revealing the absurdity of the traditional rational world with "irrationality", showing the multi-variation of the text, and also showing the personal tragedy of the protagonist and the suppression of the whole people. The alienation of the state of existence. This kind of drunken dialogue, the use of a lot of ridiculous irony techniques, and the vague time and space are also in line with Bakhtin's "The Problem of Carnivalization of Dialogue" in his book "Dostoevsky Poetics" The discussion of the body [7].

Generally speaking, the novel "From Moscow to Petushky" shows a tendency to deconstruct traditional literary genres. The author of the novel, Venetique Yerofiev, claims that his work is a "long poem", but to be exact, it is more like an encyclopedic travel literature. There is no fixed genre or narrative angle, the text is completely free and open, scattered, fragments are its main characteristics. However, in the scattered and fragmented texts, there is a large-scale cultural field. In such a cultural field, the protagonist can express his own emotions, interpret his own theories, and "quote" the pre-text after his drunkenness. And reappearance is the surface layer, while the deeper is the author's own deepest thinking about philosophy, religion, and worldview. In addition, he does not give a clear answer to this kind of thinking, or the author denies that these propositions have an ultimate answer, so the reader Pulled into the deep thoughts shared with the author.

References


[3] [Russia] Vinedit Yerofiev. Translated by Zhang Bing: From Moscow to Petushky. September 2014 edition of Lijiang Publishing House. All quotations in the original text of "From Moscow to Petushky" in this article are quoted from this translation, so the quotations in the following passage are not commented.


