

The Receptive Field of F. Dostoevsky's Creativity in the Novel by Y. Buida "Third Heart"

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Abstract:

The article examines the issues of reception of the figurative system of works by F.M. Dostoevsky in the novel "The Third Heart" by Yu. Buida.

Keywords: reception, symbolism, chronotopicity, figurative system.

The work of Yu. Buida represents the receptive field of themes, images, problems of Russian classical literature. The text field of the novel "The Third Heart" is filled with historical realities in relation to the eternal problem, clearly outlined in the literary process by the work of F.M. Dostoevsky, formulated by the writer in the nomination of his novel "Crime and Punishment". Yuri Buida's novel "The Third Heart" tells the story of a creative personality, an interesting photographer Fyodor Ivanovich Zavalishin, whom everyone called Theo in the French manner, about a short period of his life in Paris during the First World War (1926).

The hero is endowed with the telling surname Zavalishin, which has 2 meanings, the first comes from the verb "to fall over" and has an outdated meaning of "to come, to come, to look, to fall over," and the second is the personification of the action of a person who is engaged in overloading, filling up some structures. The main character Fyodor Zavalishin falls by the will of historical events into the space of another country (the action takes place in France). Moreover, he is not an isolated case, but represents a fairly large layer of people who left Russia.

Retrospective and rethinking by the main character of the events of the Civil War period, awareness of personal responsibility for participation in certain historical events in Y. Buida's novel is not just the plot of the plot, but determines the degree of guilt, even for an unconscious choice. The degree

of responsibility for the choice made, at first glance, overtakes the hero suddenly, after viewing the famous painting by S. Eisenstein "Battleship Potemkin".

The author uses the principle of retrospection when creating the image of the hero and focuses on elements of biography, presenting the origins of character formation - this is the betrayal of the mother: who, leaving her son, left to arrange her personal life; and loneliness during the boy's formative years in his aunt's house, and service in the army, and participation in the suppression of the mutiny of the crew of the ship "Battleship Potemkin Tauride" in Odessa, service in the Gomon film company, volunteer participation in the war with Germany, enlistment in 1916 Russian Expeditionary Force.

It was thanks to the latter that Theo came to France, and then stayed in Paris, becoming a fairly successful photographer. Thus, watching S. Eisenstein's famous masterpiece film "Battleship Potemkin," which is the beginning of the action, becomes a fundamentally important plot-forming element. The suddenness of feelings 21 years after the date of the crime he committed, the sudden late awareness of what he had done and the horror of the sensations he experienced, turns Theo's life upside down and the hero is overtaken by a flurry of memories of the execution of children and women.

From this moment on, Chance becomes the protagonist's companion, with the key "suddenly" changing the course of the natural course of life. The key "suddenly" is the reception of the state of the protagonist of the novel "Crime and Punishment" - Raskolnikov, in whose life point moments of existence form the process of revaluation of life principles: a suddenly encountered drunk girl, a random conversation in a tavern between two officers, Marmeladov's confession, a letter to his mother.

In "The Third Heart," the hero goes to the police with a confession, but a sudden epileptic seizure takes away the urgency of his report of what he has done and leaves the impression of the hero's severe mental turmoil, who, according to the police, is not guilty of anything - many years ago he was simply following an order.

In Y. Buida's novel there are no mentally healthy people; the author does not simply present a "pathological" picture of life, but develops the theme of a person's doom, focusing on problematic relationships in the family. The theme of a "sick society" runs through the writer's entire prose, in which pathogenic relationships become the norm and, mutilated by life, people in these relationships live out their lives.

So, the next morning after the event, Theo, as if by chance, comes across a newspaper article about the new Jack the Patroshtel, who buried 7 cut up and stuck together female bodies in a "Dauville grave" two hundred kilometers from Paris. Talking about this event, the author connects biographical time with the "inner space" of Theo's life, in which the shooting as a historical reality echoes the private act of a mentally unstable person, distorted by participation in military events, his friend, for whom the boundaries of peace and war have disappeared.

Focusing on the existential component, the author includes the deep layers of a multi-level process that is constantly occurring in the hero's soul. The sick space of the soul of inner Theo is due to many reasons: "crippling" by historical cataclysms, and the negative experience of participating in military operations, and the need to accommodate himself in the new living space of Paris. However, the external component of the hero's life develops well in everyday terms: Theo is well dressed, he has a nice gray coat with a fur collar, he smells of "West Indian tobacco, English cologne and good cognac" [1, P.8].

But the essential component of the personality is manifested in a dialogue with a one-legged girl; he gives himself at first glance a strange, but very sincere description: "I am a photographer and a pedophile" [1, P.8]. This is how the writer reveals the problematic component of the internal picture

of the protagonist's life, his soul, twisted by war and everyday metamorphoses. The naturalness of the life process correlates with the presence in the novel of eternal predetermination, expressed in the whirlwind of the existential existence of a person trying to find his own answer to the eternal questions of the world order.

The cyclical nature of the processes of Existence is represented by the principle of a compositional ring that predetermines the course of events both in life and in the novel, represented at the beginning of the story by an everyday picture of a description of an underground passage: "A drunken big-lipped big man with a black eye in an underground passage is juggling two balls and a red orange, sitting next to on the floor is a one-legged, ugly girl of ten or twelve with brightly painted lips, watching with an evil gaze at people who pay attention only to the sign hanging on her chest - "Buy me, otherwise you'll dream about me" [1, P.7]. .

The author thus represents the hopelessness of life as a "vicious circle, a labyrinth in which a brainless conscience beats and rushes, trying to find a way out where there is no entrance" [1, P.8]. This is a clear reception of the state and worldview of the main character of the novel F.M. Dostoevsky's "Crime and Punishment", conditioned by the space of choice, when Raskolnikov painfully tries to find answers to the eternal questions of Existence, determining his own position in life by solving the dilemma "Am I a stinking louse or do I have the right" [2,].

In the novel "The Third Heart" there is no multifaceted conditionality of the hero's action, but Buida focuses the reader's attention on the problem of choosing the strange behavior of his heroes Theo and the girl Mado, transferring the essential component of the dialogue to a comic plane, absurdizing the situation of choice. By focusing on the everyday component, the author disavows the principle of repeatability of situations, which transfers the hero's choice from the existential space to the everyday space.

In the novel there is not only a space of choice (according to Dostoevsky) for each hero, but also the indirect image of the writer F.M. himself. Dostoevsky. Journalist Jacques-Christian Auffroy gives an evaluative description of "Dostoevsky's poisonous psychologism", then the author's reminiscence of the protagonist's appearance, which, as it were, indirectly explains the problematic components of the essence of Theo's character, who outwardly "was completely unlike Dostoevsky's skinny and hysterical heroes" [1, p. 22], in correlation with the internal component of the personality, which was very accurately felt by Offroy, on whom Theo made a strong impression.

The dialogue between Theo and Offroy is reminiscent of Raskolnikov's conversation with Porfiry Porfiryevich (the novel "Crime and Punishment", only the role components of the participants change places. In Dostoevsky's novel, Porfiry Porfiryevich is the leader of the conversation, and in Buida's novel the function of the tempter is assigned to the main character Theo "What does a person feel, who suddenly saw that he had hit his best friend with his bayonet? And how could he live after that, monsieur?

In both novels we are talking about a crime, about a murder, so in the novel by Yu. Buida, the principle of double reflection is used - the murder in Deauville, which was accidentally revealed 7 years after it was committed, and the shooting of rioters on a wide staircase in the Odessa port. The author put the general component of psychological torment into the mouth of the journalist Auffroy, who hated Dostoevsky most of all, hated God, and hated himself: "God always appears inopportunely, such is his position..." [1, P.22].

The story of Jacques-Christian Auffroy's memories is also a reminiscence from the novel "The Brothers Karamazov", which becomes the key to rethinking the image of Fyodor Pavlovich Karamazov in the novel "The Third Heart", the repetition of the crime. The female characters of Lizka Stinking and the fool Lulu complement and capture the single component of the crimes committed by the heroes.

A special task in the novel is performed by the image of a “bearded subject in a wide-brimmed gray hat with a rolled-up brim” [1, P. 26], who not only polemicizes with the writer “Punishment does not follow the crime with the inevitability that Dostoevsky insists on” [1, P. 27], but represents Dostoevsky’s heroes’ own concept of the existence of God, expresses a personal point of view about the bipolarity of all things “... in the human heart, in this abode of evil, good is born” [1, P.27].

The symbolism of the title “The Third Heart” also focuses attention on the primary importance of the hero’s internal state - the awareness of the presence of a soul, a beating “third” heart, as a starting point for self-determination in accordance with the higher laws that explain higher matter - the reasons for man’s presence on Earth. In Buida’s novel there is ideological markers that run like a refrain through the entire narrative are the phrase of Aunt Leo, who was engaged in charity work and to her husband’s ridicule that no one would be grateful to anyone for anything, she answered with absolute confidence “no change needed” and the famous phrase of the poet Goethe that “free the first step, but man is always a slave to the second.”

In the correlation of these expressions, which at first glance seem completely unrelated in meaning, there is a single dominant, which determines the chronotopic nature of human existence on earth, the main moral concepts of which are Good without gratitude and the opportunity for everyone to make their own choice, which determines the further behavioral line every person, the path of Being. After reading the note, Theo understands who the killer is and comes to his military comrade Ivan Yakovlevich Domani, who, after a serious wound to the head, had the upper part of his skull removed and he was forced to wear a thin steel hemisphere.

The old comrade's only weakness was the need to talk about abstract topics and his love for Dostoevsky and Pascal. The dialogue between Theo and Domani is structured in accordance with the philosophical orientation of Dostoevsky's heroes. During the conversation, a parallel arises with the correlation between the type of voluptuous man F.P. Karamazov with the image of Domani, but the latter loses face and is an image-generalization of the base, vicious. If F. Karamazov is a voluptuous person, then Domini is a voluptuous person who defines his concept this way: “I have been thinking about love and voluptuousness for a long time, or rather about voluptuousness. How to distinguish true love from impure passion?

I think that in true love there is always at least a share of dirt, sin, darkness, believe me, otherwise love would not pull us into the darkness where monsters await us. Love is a delicate chemistry, but my brain is rotting, it is decomposing and stinking”[1, P.42]. The line between two worlds of the real, the carnal and the sick, conditioned by the fateful realities of the life lived, is transformed into a split imagination, where each of the participants in the crime has his own grudge against fate and his own unfulfilled personal ambitions. Domino's feelings of resentment are synonymous with envy of healthy people, which forces him to write letters to the police.

This is not a spiritual need for repentance, which latently demands punishment, but a soul-corroding feeling of envy, caused by the need to make everyone around him feel bad, so that everyone will feel the same way as him. And therefore Theo, sincerely loving his comrade, is forced to kill him in order to save the lives of other comrades Seryozha the Little, Bubble Ivanovich and others. And then the life embodiment of the phrase is realized: the first step is free, but we are slaves of the second”: Theo pushes away the woman Domino-Nastya, who witnessed the murder and rushes at him with scissors, as a result she hits herself and dies.

Further, when leaving the room, the girl Shimmy jumps out of fear onto the windowsill and throws herself out of the window. In essence, this is the situation of Raskolnikov, who, having killed the old money-lender, then kills the innocent Lizaveta.

The reception of the figurative system of F. Dostoevsky's heroes is transformed in the heroes of Yuri Buida and, expanding the spatial coordinates of existence, determines the dualistic principles

of world existence, asserting that Good and Evil live side by side in the human world. Buida shows how the awareness of Good occurs in his hero Theo, how the third heart grows in the human chest.

The third heart is the standard of the ethical and moral laws of Eternity. The “third heart” reveals a certain highest moral imperative, which, like a litmus, highlights the real and the imaginary, the real and the surrogate. Choosing his path, going through suffering, through a string of crimes, the hero is sure that everything happens according to some command from above.

The reception of the motif of F. Dostoevsky's *Miracle* is determined by the time of the events - Christmas Eve, but in the meaningful context it is presented as the antithesis of the “Christmas story”, predetermined by the double format of the development of events, in which the detective story intersects, as an intriguing component of the development of the action with a psychological study of the hero's state of mind. All these components allow us to talk about the receptive sound of the ideological and thematic complex in Y. Buida's novel “The Third Heart”.

Literature:

1. Buida Yu.V. *Third heart*. Eksmo, Moscow 2010.
2. Dostoevsky F.M. *Crime and Punishment*. MYTH, Moscow 2023.