

Lyricism Of K. G. Paustovsky As The Main Artistic Intention Of 1940-1945.

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Annotation. The article, based on the story “Nastya the Lacemaker,” analyzes the work of Konstantin Georgievich Paustovsky during the Great Patriotic War (1940-1945). Particular attention is paid to the lyrical direction in his works, which became the main artistic vector of the writer in those years. The author of the article explores how, during the war, Paustovsky was able to preserve and develop the lyrical potential of his talent, despite ideological pressure and restrictions.

Keywords. Lyricism, intention, microprose, essay, theme of nature, theme of war, theme of love.

Лиризм К. Г. Паустовского, Как Основная Художественная Интенция 1940-1945 Годов.

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Аннотация. В статье на основе рассказа «Кружевница Настя» анализируется творчество Константина Георгиевича Паустовского в период Великой Отечественной войны (1940-1945 годы). Особое внимание уделяется лирическому направлению в его произведениях, которое стало основным художественным вектором писателя в те годы. Автор статьи исследует, как в условиях войны Паустовский смог сохранить и развить лирический потенциал своего таланта, несмотря на идеологическое давление и ограничения.

Ключевые слова. Лиризм, интенция, микропроза, очерк, тема природы, тема войны, тема любви.

In the very first years of the Great Patriotic War in proclamations, poems, essays, pamphlets voiced hatred, anger towards the conquerors. This feeling is conveyed in Paustovsky's stories of 1941-1942, which show the cruelty of the fascists ('English Razor' (1941), 'White Rabbits' (1942), 'In the ancient land' (1942), 'Shy Heart' (1942)). Also the main theme of many stories written during the war becomes the manifestation of the best human qualities of characters ('Nastya the Lacemaker' (1941), 'A Stop in the Desert' (1942), 'The String' (1943), 'The Right Hand' (1943), 'A Pack of Papyros' (1943), 'Fenino Happiness' (1944), 'The Prayer of Madame Beauvais' (1945), etc.).

Paustovsky 'is a lyricist by his very stitching essence' [1, p.270], he does not quite succeed in epic depiction of events. The sphere of his writing interest is a man in the movement of his inner life. Before the war, the lyrical potential of Paustovsky's talent, according to L.P. Kremontsov, remained 'unclaimed' [2, p.94], so in the years of war, when 'the ideological pressure weakened somewhat, the endless restrictions and demands of "advice" loosened their iron ring for a while' [3, p.95]. [3, p.95], lyricism becomes the main artistic direction of the



writer. Since 1943, Paustovsky writes a number of lyrical and psychological novels, which are united by the cross-cutting motifs of home, meeting, parting - 'Snow' (1943), 'Breeze' (1944), 'White Rainbow' (1945), 'Rainy Dawn' (1945).

The writer's contemporaries and researchers of his work were puzzled why 'in such a terrible time Paustovsky writes lyrical, heartfelt works, in which there is no or almost no depiction of war pictures' [4, p.95]. Indeed, in none of the stories we will not find battle scenes, movement of regiments and divisions, etc. But nevertheless its breath permeates all the named works of the artist. This is a very peculiar, 'Paustovsky' response to the trace that the war left in the life and soul of man. He depicts the war with lyrical resources, through the reflection of its consequences in the minds of heroes and their fates. Therefore, in these works, along with the event plot, the lyrical plot, based on the principles of depicting the inner experiences of the heroes, acquires great importance.

Let us analyse Paustovsky's lyrical wartime story 'Nastya the Lacemaker'. Paustovsky's story 'Nastya the Lacemaker' is devoted to the theme of the beautiful in the ordinary, the beauty of handiwork 'And the lace on the curtain is ours, northern. And it was woven by some beautiful Nastya.', love of nature 'The wet flowers of wild peonies burned on the windowsill like hot coals. It was stuffy. Steam rose above the damp rocks. The brook roared and rolled over the rocks in the abyss.' [5, p.229], life wisdom 'The lift lady scolded Nastya, but Nastya was glad. She was glad that she was not deceived, and still hoped to see Balashov.' [5, p.232], and preservation of traditions 'Balashov first came to the North. He did not know the local customs. They are very stable in the North, they hold on for a long time and do not immediately surrender under the onslaught of new times. Balashov did not know that a man who came without a call to a girl's hut and brought her a gift is considered, if the gift is accepted, to be her fiancé. This is how they speak of love in the North.' [5, p.230].

Nastya: A lacemaker girl, personifying folk wisdom, love of nature and tradition: 'Nastya's doctors-teachers were amazed by her ability to make bandages, the dexterity of her slender and strong fingers. 'I am a lace maker,' she answered them, as if justifying herself.' [5, p.232]. She is talented, hard-working, friendly and joyful.

Narrator: young wounded lieutenant Rudnev, who knows Nastya and who admires her skill and wisdom. He is a guide for the reader into the world of Nastya and her life: '- What Nastya! She gives all her care to the wounded. The best sister on our section of the front.' [5, p.234].

The story is based on a description of Nastya's life: her home, her labour, her relationship with nature. The key moment is the meeting of the Leningrad artist Balashov with Nastya, which allows him to penetrate into her world and see the beauty of her heart: 'The artist, just like the fighters, was excited by the story of an unknown girl looking for a lover, was amazed by the strength of her love. He often thought of this girl and began to envy the man she loved. How could he know that he was envying himself?' [5, p.233].

Paustovsky masterfully describes nature, Nastya's house, her needlework, which creates a vivid and sensual picture: 'In the first village he liked Balashov got off the old river steamer and settled in the house of a village teacher. In this village lived with her father - a forest guard - a girl Nastya, a famous in those places lace maker and beauty. Nastya was silent and grey-eyed, like all the girls of the North.' [5, p.230].

The author uses metaphors to convey the beauty of lace: 'lace flows like a river', 'lace is like a spider's web', 'lace is like snow'. The use of epithets helps to describe objects and phenomena more vividly: 'old hut', 'white lace', 'warm evening'.

The story 'Nastya the Lacemaker' shows the beauty of simple life, the value of manual labour and traditions. He encourages the reader to notice the beauty in the ordinary and to keep in touch with nature: 'Nastya learnt the truth Balashov was married. So he deceived her, mocked her love. Nastya was scared to talk to Balashov's wife. She was scared in the city flat, among silk dusty sofas, scattered powder, insistent phone calls.' [5, p.231]. Laces in the story symbolise the intertwining of human destinies, as a chain of lives of people whom the protagonist met and helped.

In the story there is both the atmosphere of war and its reflection in nature: 'At night a thunderstorm rumbled deafeningly in the Ala-Tau mountains. Frightened by the thunder, a large green grasshopper jumped into the hospital window and sat on the lace curtain. The wounded Lieutenant Rudnev got up on his bunk and looked at the grasshopper and at the curtain for a long time. On it flashed from the blue piercing lightning a complex pattern - lush rosettes and small crested roosters.' [5, p.229].

Paustovsky uses clear and poetic language, which makes the story easy and pleasant to read: 'Nastya was leaving Balashov, and out of pity for the wounded man her first maiden love was born. But the manifestations of this love were so shy that Balashov noticed nothing.' [5, p.230].

The story 'Nastya the Lacemaker' is an example of Russian literary realism.

Paustovsky writes about a man at war in a sublimely sentimental way. Perhaps that is why many of the above works seem somewhat implausible, but it is they that prepare the appearance of the most intimate, subtle lyrical and psychological stories - 'Snow', 'Rainy Dawn', 'Telegram'.

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