

Summary

RECONFIGURATION IN THE POETICS OF VIKTOR PELEVIN'S NOVELS SOLIPSISM – LANGUAGE - HISTORY

The purpose of the considerations presented in the monograph was to test the hypothesis of the reconfigurational nature of Viktor Pelevin's novelistic poetics. It must be emphasized that my reasoning does not claim the status of the only conceivable interpretation (sic!), being only a possible reading of the selected texts of the Russian author. In the course of the analysis, it turned out that the works of interest to me, when contextually examined, open up to an abundance of semantic dimensions. The discovery of this semantic potential certainly confirms the legitimacy of a given reading angle. In addition, a detailed study of Pelevin's novels led me to several major conclusions.

We can surely consider the reconfiguration procedure to be the basis of the writer's creative method, which comprises a multi-level structure of ideas and forms. From this perspective, we can interpret the presence of many repetitions and the superficial lack of depth in Pelevin's writing as a way to find adequate means of expressing a certain conceptual base. One should also pay attention to the outstanding characteristic feature of Pelevin's field of reconfiguration – the internal connectivity between individual works, which makes it a very difficult task to read them in isolation. The poetics of the Russian writer's novels seems to be a peculiar dialog of ideas and forms creating a space of elements interweaving into a holistic constellation. Pelevin's field of reconfiguration resembles a fabric made of words and ideas, all components of which interact and create a plethora of meanings. This immanent property of the analyzed novels, understood as a single literary organism, was revealed in the course of my reflections on solipsism, language, and history.

It should also be noted that the aforementioned reconfigurable aspects undoubtedly occupy a privileged position within Pelevin's prose. The solipsist worldview (in the original artistic version) amounts to the conceptual core of the Russian writer's novels and clearly overlaps with the understanding of the ubiquitous violence of language and the specific perception of the historical process. Moreover, solipsism in Pelevin's novels relates to the idea of the ephemeral and unstable character of any reality, which is the key to understanding the above-mentioned field of reconfiguration, both in its ontological and epistemological dimensions. In addition, it is worth emphasizing that this field is constructed in such a way that its individual parts in combination with each other acquire new, non-obvious values. Interestingly, this overlap, or, more precisely – internal intertextuality, is also noticeable on the most superficial level of forms. This refers to the migration of characters, events, discourses, etc. inherent in Pelevin's texts.

The analysis also revealed the writer's deep interest in purely existential issues. Pelevin is not limited to the problems of the theory of cognition, as he focuses on the fundamental ontological status of reality and the perceiving subject. In addition, the motif of the simultaneous creation (Eros) and destruction (Thanatos) of reality plays a key role in all aspects of the analyzed novels. It is interesting that the presence of these two opposing principles can be observed not only in the context of Pelevin's solipsism, but also in the reconfiguration of the violence of linguistic perception as well as the reception of the (un)reality of the past.