

PROBLEMS OF THE ARTISTIC PARADIGM IN MODERN LITERATURE

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ABSTRACT

With the growth of social development and the democratic movement in the late 19th and early 20th centuries, many writers appeared in Russia who created, updating the artistic paradigm of traditional realism. Realism, both as an artistic method and as a literary trend, continues to develop as a major line in literature. The article also examines the peculiarity of modern literature - the diffusion of literary genera, genres and styles – a characteristic feature of the era of poetics of artistic modality – the period of experimental searches, meaningful and formal freedom. In general, the prose of the 21st century is an essential stage in the development of literature. It has various aesthetic systems. There is an intensive creative search for an artistic word. The turn of the 19th and 20th centuries was a turning point for realism in Russian literature. By the 90s of the twentieth century, a new reality had formed in Russian literature. At the same time, critics argued about a new type of poetics that is still being formed.

Keywords: Artistic paradigm, realism, world literature, Russian literature, modern literature.

INTRODUCTION

Modern literature deserves special attention for a number of reasons: firstly, the literature of the end of the 20th century summed up the artistic and aesthetic quest of the entire century in a peculiar way; secondly, the latest literature helps to understand the complexity and controversy of our reality; thirdly, with its experiments and artistic discoveries, it outlines the prospects for the development of literature of the XXI st century.

Literature of the transition period is a time of artistic search, it is a period of genre transformations. "In many ways, we, the children of the turn of the century, are incomprehensible, we are neither the "end" of the century, nor the "beginning" of the new, but the battle of centuries in the soul; we are scissors between centuries." Andrei Bely's words, spoken more than a hundred years ago, can be repeated by almost everyone today.

Various elements of artistic paradigms began to permeate the literary work, which to some extent served to create synthesized genres. As a result, a discussion was held about a new genre contamination in literature.

METHODS

The methodological basis of the research is an integrated approach combining cultural and literary principles. The cultural principle is based on a historical and cultural approach, while the literary approach involves primarily using a comparative typological research method, as well as using elements of intertextual analysis.

RESULTS

One of the striking features of modernity is the polyphony of modern literature, the absence of a single method, a single style, and a single leader. The well-known critic A. Genis believes that "the modern literary process cannot be considered as one-line, one-level. Literary styles and genres clearly do not follow each other, but exist simultaneously. There is no trace of the former hierarchy of the literary system. Everything exists at once and develops in different directions." The space of modern literature is very diverse. Literature is created by people of different generations: those who existed in the depths of Soviet literature, those who worked in the literary underground, those who started writing very recently. Representatives of these generations have fundamentally different attitudes towards the word and its functioning in the text.

Realism is a very multifaceted genre in the development of world literature. In Boris Pasternak's statement, "Realism is not something that can be understood as a trend, realism is the very nature of art, its watchdog, which does not allow you to evade the trail laid by Ariadne's thread" [5, c. 267- 277].

Realism, both as an artistic method and as a literary trend, continues to develop as a major line in literature. There were moments in the history of literature, as a spiral of movement, realism continued to exist. It is eternal, just as human existence is eternal, as society ceases to exist, as man disappears from the earth, and from that moment realism disappears. Because realism has replaced literary methods as the embodiment of man himself.

A.S. Pushkin is the founder of realism in Russian literature. The development of realism in Russian literature is primarily associated with the names of A.S. Pushkin and N.V. Gogol. They were among the first writers to switch from romanticism to realism.

In the mid-1990s, realism was revived and achieved significant success. At the same time, realism became one of the hot topics for discussion. In 1997, the first seminar on new realism was held. One of the initiators of the seminar, S. M. Kaznacheev, first proposed the slogan "New Realism". At another seminar, which took place in early 2000, S. M. Kaznacheev compared postmodernism with new realism and considered some poetic elements of postmodernism as one of the features of new realism.

The prose of the turn of the XX-XXI centuries is a special phenomenon in the history of literature that has not been fully understood. Most critics unanimously note the emergence of a new point of view on the problem of depicting a person in a work of art, associated with an alarming sense of upcoming global problems, the solution of which depends on the joint efforts of all mankind.

An important feature of Russian literature of the XXI st century is the modification of synthesized realism. The transition to a new era marks the search for aesthetics in the cultural space. Realism is an "eternal striving for earthly reality", which means "affirmation of the finite in the name of the infinite", Romanticism is an "eternal striving and penetration beyond the limits of earthly reality" and, therefore, "denial of the finite in the name of the infinite" [4, c.63].

The main trends and facets of modern realistic prose are: philosophical trend, artistic and journalistic trend, religious trends in modern prose, romantic trends in modern realistic prose, conditionally metaphorical prose, sentimental realism, "other prose", dystopian genre in

modern prose, ironic avant-garde, postmodernism, prose of "twenties". Having traced the genre and style trends of the artistic paradigms of modern literature, we will be convinced of one thing - whatever literary trend the works did not belong to, they developed on the basis of realism.

The following feature of modern literature should also be noted - the diffusion of literary genera, genres and styles – a characteristic feature of the era of poetics of artistic modality – the period of experimental searches, meaningful and formal freedom. The long-standing syncretism of generic and genre forms, their later normativity and canonization are being replaced by a process of mutual influence, interpenetration and contact. In literature, the interaction of features of different genres is much more common than genera. Writers freely operate with genres, combining them even within the framework of small works. Each individual genre has distinctive, historically formed features, but they are also gradually being modified. Genre interaction causes stylistic interaction, which becomes a characteristic trend of literature at the turn of the twentieth and twenty-first centuries. The modern literary process is characterized by active intergenerational diffusion, the interpenetration of generic concepts within a single work, which are sometimes equal in it.

30 years have passed since the collapse of the Soviet Union. During this period, Russia has undergone qualitative changes in the socio-political and socio-cultural space. This time is, according to the famous culturologist and literary critic E. A. Ermolin, "... Time is extremely meaningless, murderously vulgar, spent on the tit of banal comfort, on the pathos of sovereign stability and power. An egoistic time, focused on oneself. His mainstream, in fact, is marginal in the long run: a weed in the bins of eternity." [1, 10 c.]

The hero changes in the new literature. The characters in realism analyze the world both around themselves and inside themselves. In modern literature, the characters have changed, the image is individualized, mythopoeic, magical, and fate-broken images penetrate the system of artistic images.

In modern Russian literature, the type of "little man" remains the same as it was in the 19th century, i.e. the one with an aimless life, boring everyday life, and a feeling of constant loneliness.

DISCUSSION

Socio-economic and political changes took place in the history of mankind, but man was always in the abyss of the movement of history, he himself turned the wheel of history, and he remained a literary hero. Every time has created its own story and its own hero in literature. At the same time, if at the end of the XX – beginning of the XXI century. the market began to dominate culture, which negatively affected the entire cultural consciousness as a whole, devaluing the importance of art in society. In the first twenty-first decade of the XXI st century, "the main directions of change in the content of human existence include the development of a person with a life orientation of "Being" rather than "Having"; the priority of spiritual and moral development of a person; the priority of human development of social principles, social justice, social equality, social collectivist existence; comprehensive development of human personality; free human development; human development towards higher aspirations of wholeness and integrity." [9, c.17]

The problem of the hero has never left the agenda of fiction. This confirms the old truth that there is always a person at the center of a literary work. During certain periods, literature developed one or another concept of the hero, which, naturally, could not remain frozen, not amenable to change, "its main aspects depended on trends, schools and literary practice." [9, c.8].

Despite the difference in attitudes, it is possible to identify common key problems in the work of the authors: alienation of man and society, loneliness, determination and freedom of the individual, power, the relationship of man and history, the succession of generations. The genre specifics of modern realism are changing, and there is an interest in such genre forms as manifesto, autobiography, essay, novel in short stories.

As the literary critic A.A. Serova notes: "Critical realism of the 19th century was formed in a continuous connection — at the same time repelled — with enlightenment realism and romanticism; in the works of Tolstoy and Dostoevsky, the highest synthesis and creative development of the achievements of previous artistic methods was realized. It was the first artistic synthesis." [10, c. 7]

A new synthesis occurred in the first decade of the XXI st century, and its essence was to some extent explored in the dissertation research by A.A. Serova. The literary critic N.L. will characterize the artistic embodiment of the concept of a new synthesis. Leiderman: "In all transitional epochs, after the vigorous offensive of secondary artistic systems, the time came for the formation and establishment of a new primary artistic system as the dominant of the literary process, which again modeled the world as a Cosmos: this meant that the time of a general mental crisis ended with the creation of a new cultural paradigm that offers new explanations for the world order, creates a new mythology of the world order." [5]

In general, the prose of the XXI st century is an essential stage in the development of literature. It has various aesthetic systems. There is an intensive creative search for an artistic word. There is a radical change in the subject matter of prose texts, and new models of the world, man, and time are being developed.

The turn of the XIX th and XX th centuries was a turning point for realism in Russian literature. Literary critic Konstantin Leontiev summed up the previous era: "The Russian literary school of the realistic period fulfilled its purpose" [1, c. 8]. Tolstoy had exhausted the old forms of realism and it was time for new forms," he argued. Leontiev's thought outlined a strategy for moving Russian prose in a new direction from traditional classics to a new aesthetic.

Anton Pavlovich Chekhov became the founder of these new aesthetic trends. Later, the "new prose" manifested itself in the works of Ivan Bunin, Maxim Gorky, Evgeny Zamyatin and other Russian writers.

Thus, the exhaustion of classical realism required new forms of artistic dialogue with the world. According to Larisa Smirnova, the literature of the turn of the nineteenth and twentieth centuries integrated various trends: realism, impressionism, symbolism, romanticism, and the mythologization of images. So, Smirnova suggested calling this phenomenon neorealism.

The 1990s are significant for the renewal of the Russian literary process. The "returned literature" contributed to the temptation of permissiveness of the writers of that period. Literary critic Lyudmila Vyazmitinova commented on the mid-90s as follows: "The middle and

culmination of the 90s - at least in literary life – really falls in their middle, in 1996. By this time, there was a clear sense of the irreversibility of the changes that had taken place in the country and in literature. And at the same time, there is sufficient saturation of the information field created by the unprecedented information boom in the country that began in 1986-87" [16]. In these years, Russian literature was reunited into a single whole. The censored part was combined with a component officially authorized by the authorities for reading, which had not previously seen the light of day.

By the mid-90s, a new reality of literary life had formed. Everything that claimed the right to live had to take its place. In 1996, all kinds of authors were published in magazines and books, and samizdat and tamizdat were no longer necessary. At that time, literature was divided into mass and elite. There were voices in criticism about the convergence of modernism and postmodernism with realism, about the formation of a new type of poetics.

In the XXI st century, Russia entered the global information space, thereby achieving the popularization of literature. At the beginning of the XXI st century, there is a situation of consensus, freedom of creativity is perceived more broadly and when every writer has the right to choose.

At different times, the work of completely different writers was attributed to new realism: Dmitry Bykov, Zakhar Prilepin, Dmitry Novikov, Sergei Shargunov and others. Ivan Frolov speaks with some sarcasm about the new realism of the 21st century. The critic considers the writers of this period to be the Perestroika generation.

CONCLUSION

The receptive function of literature has changed: works written in different periods of the XXth century. (starting from its very beginning), they began to be perceived as key phenomena of the end of the XXth century. Thus, the artistic paradigm of the 90s absorbed almost all the main modernist phenomena of the XXth century, since it was modernism in all its manifestations that was banned in the Russian cultural space of the most significant period of the XXth century (practically from the XXs to the very end of the 80s). The works that appeared directly in the period of the early 90s were not written in the system of innovative trends, but rather as an afterthought of prohibited trends.

Russian literary critics N. Leiderman, M. Lipovetsky, N. Ilyin, V. Kuritsyn, M. Epstein, I. Skoropanova and others were able to clearly define the constants of postmodernism in the system of "postmodernism as a socio-cultural situation" (in the context of which the Russian literary process of the late twentieth century really developed) and "postmodernism as a literary phenomenon." a direction" with a logically structured worldview concept and a coordinate system of poetics (in this regard, a fairly narrow circle of Russian writers practicing postmodernism in their artistic system was identified).

According to M. A. Chernyak, "at the turn of the XX - XXI centuries, the exhaustion of the cultural paradigm of the XX century is felt. In a crisis situation, cultural mobilization usually occurs, which is expressed in the emergence of all hidden layers, a kind of "underground" cultural currents, which are designed to give a new quality to an exhausted culture."

The modern literary process deserves special attention for a number of reasons: firstly, the literature of the end of the XX th century summed up the artistic and aesthetic quest of the

entire century in a peculiar way; secondly, the latest literature helps to understand the complexity and controversy of our reality; thirdly, with its experiments and artistic discoveries, it outlines the prospects for the development of literature of the XXIst century.

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