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THEORETICAL BASIS OF RUSSIAN AND EUROPEAN POSTMODERNISM

Аннотация: в статье рассматриваются теоретические основы постмодернизма как мировоззренческой системы. Акцент сделан на сравнении теоретических основ и предпосылок возникновения постмодернистской парадигмы в отечественном литературоведении и зарубежном. Рассмотрены работы отечественных и зарубежных исследователей. Автор произведения как категория постмодернизма обозначаются как основа постмодернизма, но внимание уделяется особенностям мировосприятия литературного произведения в условиях плюрализма философских и художественных концепций, их диалога и взаимопроникновения.

Ключевые слова: литература, автор, диалог, идиостиль, стиль, философия, литературоведение.

Abstract: the article deals with the theoretical foundations of postmodernism as a worldview system. The emphasis is on comparing the theoretical foundations and prerequisites for the emergence of the postmodern paradigm in Russian and foreign literary studies. The works of Russian and foreign researchers are considered. The author of a work as a category of postmodernism is designated as the basis of postmodernism, but attention is paid to the peculiarities of the worldview of a literary work in the conditions of pluralism of philosophical and artistic concepts, their dialogue and interpenetration.

Keywords: literature, author, dialogue, idiostyle, style, philosophy, literary studies.

As for the degree of scientific development of the topic, in this case it is necessary to take into account both General theoretical works devoted to the problem of the national version of postmodernism, and the critical and scientific reception of works by specific authors. This approach is due to the need to combine inductive and deductive methods, which are advocated by I. Tarasova [4], for a deeper study of the idiostyle of each individual writer and a more accurate typology of artistic phenomena.

Theoretical understanding of Russian postmodernism, which is only part of a comprehensive study of the East Slavic version of this style, has been and remains problematic in many ways. At the moment, the primary task of theorists is to determine the specifics of national versions of postmodernism and develop its typology based on artistic material, but the criteria for such a definition have not yet been definitively formulated. I. Skoropanova proposed a set of such criteria, including: language; citation on a particular culture; problems relevant to this country; national mentality [3]. G. Merezhinskaya supplements this list with such criteria as the influence of an authoritative national literary tradition; the type of culture; the time of “entry” of literature into postmodernism [1].

Determining the national specifics of Russian postmodernism is complicated by a number of factors. There is no consensus on the date of its occurrence. Although for most artistic phenomena such dates are largely conditional, their establishment significantly facilitates the typology of artistic phenomena, determining their boundaries and specifics. Most researchers believe that the date of the emergence of postmodernism can be taken as the end of the 80s-90s of the twentieth century. Undoubtedly, this phenomenon did not arise spontaneously; it appeared on the ground prepared by the previous tradition. T. Gundorova considers “whimsical” prose (V. Zemlyak, V. Drozd) to be the artistic predecessor of postmodernism; the final strengthening of its positions, according to the researcher.

At the same time, a number of scientists (A. Astafiev, V. Ponomarev) note that the Western categorical apparatus cannot be accepted without reservations in Russian literary studies, since the national aesthetic experience is radically different from the world one. This brings researchers back to the previously mentioned problem of combining inductive and deductive methods in understanding artistic phenomena.

G. Merezhinskaya in her works not only summarizes the accumulated artistic and scientific experience, but also outlines the priority tasks facing researchers. Their field of view should first of all be the poetics of works, as well as the selection and combination of certain artistic principles, which will determine the originality of the artistic code of the national version of postmodernism [1].

The 1990s and 2000s marked the beginning of an active study of the Eastern European version of postmodernism, which involved the study and unification of a number of Russian and Belarusian variants of the style [1]. The most studied version of East Slavic postmodernism today is still Russian, and this is largely due to the earlier emergence of postmodern artistic practice in Russia compared to European literature. An active scientific search in this direction has long been consistently conducted in Russian literary studies, although, according to Y. Polishchuk, the lack of synthetic works is obvious [2]. Throughout the scientific understanding of postmodernism, which has lasted for more than two decades, scientists have expressed various opinions about its nature—from proclaiming it as a mechanistic and inorganic imitation of Western models (A. Pakhlevskaya) to the reasoned defense of the uniqueness of the artistic code and the allocation of nationally significant constants (G. Merezhinka, E. Bondareva, etc.). Today, the reality of the existence of an original phenomenon of Russian postmodernism is no longer in doubt. Scientists have accumulated considerable material that allows us to consider this phenomenon in the context of world literature, and time for broader generalizations that should be translated into synthetic works that would take into account the immanent features of national writing and the achievements of world literature. However, in order for such work to be carried out, special attention needs to be paid to the individual author's styles presented in modern literature, in particular, in youth prose. Critical and

literary reception today is represented by numerous research papers, articles, reviews, to varying degrees illuminating the specifics of prose of the XX – XXI centuries. Attempts at scientific generalization of the achievements of women's prose in recent decades were made in the dissertation research of Y. Kushneryuk, G.-P. Ryzhkova; numerous articles and reviews of T. Denisenko provide significant material for generalizing the specifics of the idiosyncrasy of Larisa Denisenko. Stadnichenko, D. Shulga, B. Valenciaga, G. Oury, A. Stancak, M. Seidel, S. Semenov, A. Sinitskaya, N. Snyadanko, etc. However, the author's creative potential, which currently consists of seven novels that are original and complex both in terms of issues and artistic level, requires generalization and systematic study in the context of leading trends in Russian and world literature. Achieving the goal of identifying processes in literature involves solving the following tasks:

- identify the main concepts of author's prose, establish the principles of forming the concept sphere and the connections that arise between the concepts;
- based on the theoretical works of foreign and domestic scientists, determine the level of compliance of the poetics of the author's works with the postmodern traditions;
- determine the nature of the use of artistic constants of Western postmodernism in the writer's work;
- to trace the manifestations of the national literary tradition in the prose;
- to introduce the author's novels in the Western and Eastern European literary context and to trace the ideological parallels confirmed by the imagery and problems of the works.

The subject of the research could be defined as the forms of existence of national culture concepts in the author's texts, specific connections between them, and poetical features of the writer's prose. The following research methods could be applied: general scientific (inductive, deductive); literary (philological descriptive, comparative, textual); elements of frame analysis and cultural method.

Theoretical and methodological foundations of the research are the works of poststructuralism and postmodernism theorists R. Barthes, I. Hassan, J.-F. Lyotard and

others; works of modern researchers of world postmodernism (I. Ilyin, I. Skoropanova, N. Mankovskaya, D. Zatonsky, T. Gundorova, G. Merezhinskaya, A. Astafiev, E. Bondareva and others); works on the theory of individual author's and General literary style (V. Kozhinov, I. Kachurovsky, D. Nalyvayko, G. Klochek, A. Tkachenko, etc.); works on conceptology (Yu. Stepanov, V. Zusman, etc.); numerous publications about young prose by D. Shulga, V. Velimchego, G. Ulyura, S. Semenov, N. Snidanko, etc.

Scientific novelty of the thesis lies in the fact that for the first time in russian literary criticism of the proposed comprehensive study conceptsphere; examples of the work of the author specified the position on the interaction of Western and native russian trends in the development of national versions of postmodernism; the thesis about the evolution of russian postmodern prose in the light of the world's postmodern experience is further developed, because the writer's novels is inscribed in a broader literary context that takes into account the specifics of postmodern writing in America, Western Europe and Russia, and thus helps to determine the place of russian literature in the formation of its new modifications.

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