
Legal Conditions to Prevent the Fragmentation of the Cultural Field

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Abstract

Laws to protect the owners, legal occupiers and non-governmental and private operators of immovable works and historical-cultural contexts and considering the large number of historical works in the country and the necessity of preserving them and considering the duty of the government to support and protect them and historical contexts- cultural as heritage and treasure of culture and civilization and following the law of supporting the restoration and revival of language and cultural textures, this issue requires special attention. The article examines topical socio-cultural problems of contemporary Russian poetry (2000-2020s). In the post-Soviet period, the poetic peak of contemporary Russian poetry has been discussed greatly. A commonplace was the thought that the 1980s-2020s were the third significant period in Russian poetic culture, exceeding in duration the periods of the Golden (1810-1830s) and Silver (1890-1920s) centuries. In recent years, literary community has clearly the idea to designate and comprehend what has developed. There are still few studies and monographs devoted to the state of Russian poetry in the last thirty or forty years. At the same time, the main aim of them is not to give the most complete description or, moreover, the presentation of the development of Russian poetry. More often, researchers collect separate articles under one cover that concern specific authors or different problems [1-5]. Poetry is unusually broad and heterogeneous; it lacks a clear designated aesthetic mainstream. In the past two decades, the general poetic space was divided into many heterogeneous small groups, associations, unions, clubs, publications, network resources, publishing houses and cultural projects. Problems of disintegration, fragmentation and atomization of the literary and reading field are currently seen as one of the most acute and alarming. The article analyzes the reasons which led Russian poetry to such state, and the possible solutions are indicated.

Key words: Russian laws, cultural field, Russian literature, sociocultural issues, cultural field.

Introduction

The critic and editor-in-chief of the *Znamya* magazine S.I. Chuprinin noted: “(...) one will not find an author who would explain with concentration and responsibility what is happening (...) in modern poetry and how things stand today with the ranks, rivalry talents, the ratio of prose and poetism, tradition and innovation, but one never knows with anything else. I haven’t heard any clear statements about style trends and genre transformations for a long time (...). And this is sad because the only knowledge we have is the knowledge of the context” [6].

There are objective reasons for this situation. Firstly, contemporary Russian poetry is unusually broad. Secondly, poetry is heterogeneous, it lacks a clearly defined mainstream, in relation to which not only currents and directions, but also groups and individual figures, are independently determined or easily determined by an outside observer. Thirdly, being in a constantly changing process, it is difficult to find an angle of view which would make it possible to understand, if not the whole picture as a whole, then at least its significant part.

If the observer manages to look at contemporary Russian poetry in an extremely generalized way, “from a bird's eye view”, then an impressive picture will open up to his gaze, striking by the breadth of the landscape and the variety of species living in its vastness. According to the most conservative estimates, there are now at least several hundred authors at the same time who deserve the attention of thoughtful readers, and the number of poetry books published in modern Russia every year is in the thousands. In general, according to the total statistical data in the country, at least once in a life, more than a million people have written a poem. This is approximately every 150th inhabitant of Russia. For example, on 10/12/2021 872,219 authors were registered on one well-known non-professional site Poems.ru. However, it should be borne in mind that not everyone who writes poetry is a *qualified poetry reader*.

Methods

The basis of our research is the historical-functional, typological, comparative-typological, hermeneutic and structural-semantic approaches. With their help the authors of the article identify the specifics of the literary process in Russia in the late XX - early XXI centuries in general and modern poetry in particular. The problems of the manifestation of the genetic and typological ties of modern poetry by the Russian tradition were studied under the influence of Yu.M. Lotman, V.E. Vatsuro, N.L. Leiderman, M.N. Lipovetsky. In identifying the fragmentation of contemporary poetic Russian space, we mainly focused on modern literary studies (E.I. Seifert, L.V. Zubova, A.A. Zhitenev, Yu.B. Orlitsky, N.A. Fateeva, I.O. Shaitanov, E. V. Stepanov, S. I. Chuprinin, A. S. Afanasyev, T. N. Breeva, A. N. Pashkurov, A. I. Razzhivin, A. A. Khaibullina, E. F. Nagumanova, L. Ye. Bushkanets, N.G. Makhinina, L.Kh. Nasrutdinova, N.G. Komar, M.M. Sidorova and others) [2 - 4, 7-13, 14, 15 - 19] and literary critical publications (V.G. Kulakov, D.P. Bak, S. Aflatuni and others) [1, 5 - 6].

Contemporary literary scholars consider Russian literature in dialogue with Western European, American and Eastern literature, and also reveal the influence of religious ideas: “One of the important features of Russian literature is a religious idea. Russian literature has been influenced not only by Christianity, but also by Islam, Buddhism. Nowadays this phenomenon is one of the most interesting and crucial problems of literary criticism” [13].

One of the actively developing areas in literary studies is comparative and comparative studies (V.R. Amineva, M.I. Ibragimov, E.I. Zeifert, E.F. Nagumanova, A.A. Khaibullina, R.G. Khairullina). Such studies allow us to show how two compared literatures complement each other, forming new meanings: “They determined that Russian and Tatar literature complement each other in a dialogue, contributing to the generation of new meanings. Formed in the field of comparative discourse, it involves the study of genres within their national identity, the correlation in which each of the art forms retains its unique features” [12].

The study of the specifics of the manifestation of a gender worldview in contemporary Russian literature is actively developing, works devoted to Russian female rock poetry (A.S. Afanasyev, T.N. Breeva, Yu.V. Domansky) are of interest [8-9].

Results and Discussion

If one pays attention not only to the poems themselves, but ask who writes them, and then the point of view on the situation will change dramatically. The question “who is the author?” identifies the implicit problem areas and weak points in contemporary Russian poetry.

One of them is coexistence and natural generational change.

In an ideal combination of circumstances, the situation should look like this: the joint presence of several poetic generations in a single cultural space with a clear system of relationships and the possibility of transferring cultural experience from the elders to the younger, as well as demonstrating the reverse interest of the elders in the innovations of the younger ones.

However, in today's reality, different poetic generations do exist, but the connections between them are quite specific. This is especially true of the younger's attitude to the elders. The problem is not that the younger ones often deny the experience of the older ones. This is obvious because in their development, new generations need to stand on something and oppose something. But the specificity of the current socio-cultural situation is different: the younger ones often come to the poetic space as if to an empty place, not so much disagreeing with their predecessors, but ignoring them or having no idea at all that the predecessors were and are.

Along with the problem of commonplace ignorance of amateurs, professionally oriented Russian poetry also has its own internal problems.

One of the most important problems is the division into two cultural camps, which are almost “biologically incompatible” [13]. There are no recognized clear definitions of these poles, but one can conditionally define the authors of two groups as “traditionalists”, focusing mainly on the experience of modernism in the first half of the XX century, and “newest experimenters”, developing radical methods of writing, which are mostly tracing copies from European and American models and are not yet sufficiently rooted in Russian poetic culture.

Another problem is the cessation of serious literary controversy in the form of the XVIII to the end of the XX century. Critical publications on poetry appear up to several hundred a year, but the overwhelming majority of

them is made in the genre of reviews of individual books, while the genre of the analytical article has almost disappeared. In the past two decades, poets have lost their taste for public and absentee discussions, have almost completely stopped professional debates about aesthetic problems and have divided into heterogeneous closed groups (magazines, publishing houses, network resources, etc.). Most of the authors are not interested in what the colleagues in the common literary space are doing. Accordingly, the very fact of the existence of such a community raises more and more doubts.

The Soviet literary hierarchy was largely artificial. But its disintegration, which took place in the 1980s and 90s, not only abolished the opposition “Soviet / underground” literature, but also led to the loss of the “vertical organization” of Russian literature as a whole. In 2000-2020, the emergence and development of the Internet, social networks and messengers only increased the poets and readers’ skepticism to the idea of hierarchy.

As a result, now in Russia there are neither generally recognized poetic figures, nor a major poetry prize, nor individual books that could at least temporarily unite writers, involve many authors in the discussion and help them reconcile aesthetic positions.

Therefore, in the socio-cultural space of contemporary Russian poetry, the following trends are most noticeable:

- loss of the main direction (classicism, romanticism, modernism, postmodernism, etc.);
- a number of heterogeneous small groups, associations, unions, clubs, publications, network resources, publishing houses and cultural projects;
- disintegration, fragmentation and atomization of the literary and reading field;
- poetic space on the principle of a decentralized network, and not on the principle of a vertical.

In the period when there is no dominant trend in literature and art, and the artistic attitudes of any poetic group can be reasonably challenged from the standpoint of other ideological and aesthetic ideas, individual authors who strive for artistic integrity based on the synthesis of cultural forms and meanings of their predecessors acquire a special status. They can be called true poetic professionals.

A professional is not necessarily one who regularly writes poetry and, perhaps, even earns money (at present there are only few such authors in Russia). A professional may write very little or not write anything at all for a long time, but he *understands the context*: what system of cultural ties he integrates into, who he enters into a dialogue with, whom he begins to oppose to, who is close / not close to him in the aesthetic sense.

Such people naturally become connecting links between representatives of many alternative writers and readers’ associations. It is possible to make a certain hierarchy and designate a certain axiology. There are few authors of this kind, and they have a special responsibility such as to be intermediaries between the previous tradition and the modern state of culture, when the majority of writers either doubted the possibility of an artistic act with synthetic meaning, or do not strive for such a goal.

Summary

Nowadays few poets are known whose authority is often recognized not only by their supporters, but also by representatives of other aesthetic groups (if not all, then at least some). Among these figures are Oleg Chukhontsev (1938), Vyacheslav Kupriyanov (1939), Sergei Stratanovsky (1944), Vladimir Stochkov (1946), Igor Irteniev (1947), Alexei Tsvetkov (1947), Sergey Gandlevsky (1952), Irina Ermakova (1952), Bakhyt Kenzheev (1950), Andrey Vasilevsky (1955), Mikhail Sukhotin (1957), Vitaly Kalpidi (1957), Julius Gugolev (1964), Igor Vishnevetsky (1964), Igor Karaulov (1966), Alexander Kabanov (1966), Maxim Amelin (1970), Mikhail Gronas (1970), Maria Stepanova (1972), Oleg Dozmorov (1974).

These poets have different, sometimes dissimilar aesthetic convictions, but at the same time there are objective points for connections between them. Each of these authors:

- demonstrates a sincere interest in the poetic tradition;
- has a high poetry culture;
- presents the established poetics, has a recognizable style;
- sets certain aesthetic goals;
- regularly published in periodicals or has published books;
- noticed by readers and critics;
- has a pronounced influence on his contemporaries, mainly representatives of the younger generations.

One more item as “receiving literary prizes” could be added, but it is optional and in fact does not indicate the creation of outstanding artistic works by the laureates, but only about the abundance of prizes and the recognition of specific authors by one or another part of the literary community.

Conclusions

Thus, the authors of the article can state only few cultural figures are consciously overcoming the disintegration in the contemporary Russian poetic space. These, as already noted, are primarily some of the poets themselves. Then, these are some philologists striving to create analytical conceptual works [14 - 18]. Finally, these are just few editors who publish anthological collections, where contemporary Russian poetry is considered to one

degree or another in a generalized and objective manner [19 - 21]. In any case, an awareness of the fragmentation in contemporary poetic Russian space has occurred and there is a hope that its solution has begun.

Acknowledgements

This paper is performed as part of the implementation of the Kazan Federal University Strategic Academic Leadership Program.

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