



Development Trends of Russian Internet Prose

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Abstract: The article examines the main trends in the development of Russian prose on the Internet. The authors see the originality of the literary process of this period in the “kinetic” composition of texts, the widespread use of film editing, and the peculiar interaction of the consciousness of the author and the reader. The first article of the planned cycle analyzes the features of the artistic world of A. Solzhenitsyn’s prose and its significance in the development of literature.

Key words: Russian literature; architecture; kinetics; image contexts; photograph of the author; the reader's mind.

The literature of the 1990s became part of the history of Russian culture. Today, after the end of the next period of literary development—the 2000s, the researcher finds himself in an “external” position in relation to the “nineties”, as a result of which it becomes possible to objectively assess the main thing. Trends in the development of the historical and literary process at the end of the twentieth century. It's time to do the math and identify patterns. In fact, the 1990s. Many literary scholars do not distinguish them as an independent period in the development of Russian literature. Thus, in the textbook “Modern Russian Literature” by N. L. Leiderman and M. N. Lipovetsky, 1990–2000. It is considered within a single period, starting from 1986. In the textbook “Russian Literature of the 20th Century”, published under the editorship of L.P. Kremontsov, this period is analyzed in the general context of literature of the 1970–1990s¹.

We think the second half of the 1980s. — The period of “Gorbachev’s reconstruction” is, on the contrary, the end of the previous stage (or even several stages associated with the existence of “Soviet literature” and the “method of socialist realism”). The development of literature—its ideas, images, artistic means used—basically continued the directions of the previous stages. An important feature of the cultural process of the second half of the 1980s. The emergence of the phenomenon of “returned literature” (which is often “afraid” of modern literature in the minds of readers), the publication of which restored the whole picture of the literary process of the twentieth century. All this makes it difficult for literary scholars to study the period in question.

The nineties are a qualitatively different period, characterized by an intense search by literature for new ideas, new artistic techniques, new ways of contact between writers and readers. During this period, the phenomenon of “returned literature” no longer had the same significance for the perception of readers as in the 1980s. Literature is trying to form its own new path, largely polemically rejecting the “legacy” of the previous decade. The assessment of the period under review by literary scholars and critics was also different: from the point of view of some, this is a

¹Abasheva M.P. Literature in search of a face (Russian prose at the end of the 20th century: the formation of authorial identity). Perm: publishing house Perm. unta, 2021. 320 p.

“glorious”, “wonderful” decade, from the point of view of others, such an assessment can only be a consequence of the manifestation of the “phenomenal responsiveness” of the critic.

One of the few works containing generalizing observations of the period, a monograph by M.P. Abasheva, notes that it was “... a time of uncensored development of literature, a time of its qualitative renewal, the coexistence in it of modern and previously unrealized artistic systems,” “a time of results, self-reflection of writers and literature about the century as a whole”; “The 1990s are becoming a kind of lens that focuses a wide range of historical, literary, cultural and philosophical problems of the era².”

The nineties are a time of practically realized diversity in the literary process, associated both with significant ideological differences between writers and readers, and with genre, style and directional separation, i.e. with the implementation of a kind of “cultural multilingualism”. As N.L. Leiderman and M.N. Lipovetsky show, during this period a new type of poetics was formed in literature, which was characterized by the rapprochement of modernism and postmodernism with traditional artistic systems and trends-with realism (“neorealism”, “postrealism”), romanticism (“neo-romanticism”), sentimentalism (“neo-sentimentalism”), Acmeism (“neo-Acmeism”), etc., which leads to the inevitable transformation of “parental” systems into a new quality.

However, such a process did not lead to the transition of “secondary trends” to a new quality-opposition and “struggle” of various literary trends (as happened at the beginning of the 20th century), but rather to the loss of significant differences between them: the difference in the work of writers was associated not so much with belonging to one or another aesthetic or ideological group, but with the development of the artist’s creative individuality. As M.P. Abasheva notes, this time was characterized by a “crisis of personal identity”: “Today it can be argued that it is not so much stylistic or genre development, but rather the task of the artist’s self-identification that comes to the fore, ferments and structures the modern literary process.”

During the 1990s. There have been significant changes in the paradigm of consciousness and cultural and historical directions of society. The erosion of socialist ideas, the disappearance of some states and the emergence of others, constant local wars-all this created confusion in the public consciousness. In Russian culture, traditional connections between literature and the reader have been severed, the circulation of books, newspapers and magazines has sharply decreased, and the influence of the latest electronic media on people has increased.

The large-scale encroachment of the Internet on a person’s personal life, the emergence of online magazines and newspapers, as well as electronic libraries, have radically changed the existence of literature. “Information” began to replace “knowledge” and be separated from a living person-its carrier. The “book” culture that dominated the last millennium began to be replaced by a “screen” culture; Science quickly began to lose its status, and the main task of education was not the joint acquisition of new knowledge, but its channeling into an ever-growing flow of information. Society seemed to return to an “illiterate” culture, noting that the student and reading had lost their status at the new stage. The consciousness of the rapidly decreasing number of students became more and more mosaic and took the form of a “collage”. Such consciousness is characterized by a loss of historicism, which is manifested in the “horizontal” arrangement of historical events, in which there is only “today”, on the one hand, and a generalized undifferentiated “past”, on the other. All these changes could not but affect the nature of literary life, the literary process, the content and form of a work of art³.

The poetics of “The Red Wheel” is directly related to the poetics of the novel-research “The Gulag Archipelago”, which amazes with the intensity of artistic thought and the speed of recording life impressions. Depth and scope of description of living conditions; various mosaics of human species, internal gestures, facial expressions, movements of figures; Repetition of stereotypes of mass consciousness of people of Stalin's time; description of complex relationships between people in

²Eisenstein S.M. Selected works: in 6 volumes. T. 3: Theoretical studies. M., 2020. 672 p.

³Solzhenitsyn A.I. Red Wheel: Narration in measured terms in 4 nodes. Node 1: August the fourteenth. M.: Voenizdat, 2013. T.2. 544 pp.

camps, prisons, exiles; the reconstruction of dozens of multifaceted trials-all these are the main features of A. Solzhenitsyn's story. In the novel-research "The Gulag Archipelago" the intonation of time-the voices of rulers and officials of a totalitarian state-is associated with "images of consciousness" (mass consciousness, "rabbit consciousness", consciousness of individuals), the value of an individual spiritual movement is also related to the historical and cultural context.

At all levels of storytelling in Solzhenitsyn's work, montage becomes the main means of creating meaningful and artistically expressive images. Unimpeded movement in time and space (1950s, 17, 18, 37, 38, 46 and 59), free polyphony in which each voice has equal rights with the other, constant change of image angles, repetition of text and text receivers. the author's intonations (from irony to sarcasm), the use of photomontage methods-all this brings the artistic language of his story closer to the language of cinema. The writer creates a certain sequence of "shots" (for example, photographs of the construction of the White Sea-Baltic Canal or many tests, the main expressive means in their creation is the change of "shooting points", the change of intonation fluctuates, the narration changes in rhythm when the reader's consciousness "jumps" from " frame" to "frame" or leaves the "frames", returns to the conceptual ideas of the author⁴.

The diversity of the story is realized in the unique structural organization of the novel. A. Solzhenitsyn presents a model of the world based on maximum entropy, equal probability and equivalence of all constructive elements, in three aspects: as a historical story, as a poetic text that animates an artistic event, and as a screen work. the reader is a symbolic image aimed at the individual perception of the viewer. This triple structure contributes to the maximum development of the process of interaction between the text of the work and the recipient. The act of artistic communication is carried out simultaneously on several narrative levels, each of them occupies a certain place in the chain of communication, through which artistic information is transmitted from the writer to the reader, or more precisely, makes it possible to carry out philosophical speech. with the reader perceiving the historical process, he was able to perceive history and thereby reconstruct himself, and thus became the central character of The Red Wheel⁵.

In a historical narrative, the reader always feels the presence of the author, looking at what is happening from "his" time. The author becomes a historian with up-to-date information expressed in an "omniscient" position regarding events and characters, which ultimately allows the reader to create a "panoramic" picture of events in their imagination. By developing and comparing different historical plots, Solzhenitsyn organizes a philosophical conversation with the reader. Such speech is possible thanks to the writer's use of a large amount of historical information, the study of many historical documents, the inclusion of which in "August the Fourteenth" makes the story "historical" and "historical", as well as "historical" and "historical". "historical". a clearer and more visual unfolding of the story before the reader⁶.

The structure of a literary text is conceptual, expressed in symbols. The fluidity of the structure of the research novel "The Red Wheel" and the recoding of its components are due to the fact that the entire textual concept is not expressed in it in advance as a conclusion-it arises in the process of perception. (perception of the text) by the reader. The most interesting thing is that postmodern writers follow exactly this structure of a literary text. In fact, it's natural. The ideas and meanings of the humanistic era of classical realism are closely connected in his work, on the one hand, with the search for another form of art-cinema, and on the other-with the "transitional" trends characteristic of postmodernism. opens up new paths of artistic knowledge (such an artist cannot decide).

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⁴ Nemzer A.S. A wonderful decade of Russian literature. M.: Zakharov, 2023. 608 p. (series "Dialogues about culture").

⁵ Komina R.V. Novel term (about the nature of the closeness of novels by M. Bulgakov, B. Pasternak, V. Grossman, A. Solzhenitsyn) // Typology of the literary process and the creative individuality of the writer. Perm, 2022. pp. 159-172.

⁶ Borovikov S. Andrey Nemzer. Russian literature in 2013. Reader's Diary; Andrey Nemzer. A wonderful decade of Russian literature // Znamya. 2015. No. 5. P. 221-225.

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