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**RECONSIDERATION OF THE RUSSIAN "SILVER AGE"
IN THE LITERATURE SCIENCE OF THE XXI
CENTURY**

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Abstract: This article deals with the rethinking of the Russian "Silver Age" in literary science of the XXI century. "Silver Age" is researched as modernism in Russian literature. A number of dissertations were traced, in which the multilevel questions of the literature of this period were studied.

Key words: "Silver Age", literary science, modernism, synthesis, symbolism, acmeism, futurism, aesthetics, metaphor, "Russian Renaissance".

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One of the main attractive features of fiction is its aptness to reveal the secrets of a man's inner world, to express spiritual movements as accurately and vividly as it is not possible for a man in everyday, ordinary life. It is quite legitimate, because today new thinking is required - bold, original, creative, initiative, constructive, innovative - novelty.

Innovative - novelty of rethinking of the Russian "Silver Age" in the literary science of the XXI century in terms of world literature helps to understand how, in general, the geopolitical coordinates of art

changed drastically and irrevocably at the end of the XIX and in the beginning of the XX centuries: European culture more and more absorbs the influence of Russian literature, above all, represented by F.M. Dostoevsky and L.N. Tolstoy, and Russian literature of European modernism.

The concept of "modernism" included many phenomena of literature and art of the XX century, born at the beginning of this century is new compared to the realism of the previous century. However, new artistic and aesthetic qualities appeared in the realism of this time:

the "frameworks" of the realistic vision of life expanded; there was a search for ways of personal expression in literature and art. Synthesis becomes the characteristic features of art, indirect reflection of life in contrast to the critical realism of the XIX century with its inherent concrete reflection of reality.

A striking manifestation of modernism was "Silver Age" of Russian literature. A new culture born at the turn of the centuries cast doubt on many approved and proven truths, abandoned positivism and narrowly understood citizenship of art and proclaimed "three main elements" of artistic creation: "mystical content, symbols and expansion of artistic impressionability" (D. Merezhkovsky). This is how modernism appeared in Russian literature, the basis of which as a literary movement were symbolism, acmeism and futurism, which declared their existence between 1890 and 1917. Undoubtedly, modernism does not exhaust all the poetry of the turn of the century, but in many respects determines its development. Modernism declared itself consciously updating poetic means "in order to express a renewal of the world perception - a change of big historical epochs" (M. Gasparov). "It was the epoch of the awakening of independent philosophical thought in Russia, the flourishing of poetry and the exacerbation of aesthetic sensuality, anxiety seeking, - wrote the Russian philosopher N.A. Berdyaev.

The end of the XIX - the beginning of the XX century is characterized by an extraordinary cultural uplift, which N. Berdyaev called the "Russian Renaissance". It was the heyday of painting, music, literature. Appeared new styles, new forms; artistic searches, composers and writers. They were determined by the main feature - to depict the contradictory nature of time, to find answers to numerous questions contemporary time. The inseparable connection between creativity and personal destiny inherent in the epoch was expressed in a multitude of artistic masterpieces.

This period is not by chance considered to be the "Russian Renaissance" in all spheres of culture. Philosophy was represented by brilliant orthodox scholars: N. Berdyaev, S. Bulgakov, S. Frank, I. Ilin. No less bright is the gallery of painters who worked in the genre of psychological portrait, both historical and quotidian. The depth of philosophical thought is distinguished by the paintings of M. Vrubel, M. Nesterov, V. Serov, I. Repin, N. Roerich and many other artists of the turn of the XIX-XX centuries. This can be fully attributed to the poetry of that time, which was not homogeneous.

This period of Russian literature is called the "Silver Age".

There are many points of view regarding who first gave the metaphorical name to this stage of Russian culture. Some researchers believe that the term "Silver Age" was introduced into literature by

Nikolai Berdyaev, others argue that the definition belongs to the poet Nikolai Otsup, the third is called Nikolai Gumilyov, the fourth - by the publisher Sergei Makovsky. But this is not the point. It is fundamentally different: if representatives of Russian culture at the same time come to the conclusion that the era is marked by the birth of a new aesthetic, a new philosophy, then one should think about the meaning that poets and thinkers put into this metaphor [1].

The theoretical, philosophical and aesthetic roots and sources of the work of symbolist writers were very diverse. So V. Bryusov considered symbolism a purely artistic direction, Merezhkovsky relied on Christian teaching, Vyach. Ivanov sought theoretical support in the philosophy and aesthetics of the ancient world, refracted through the philosophy of Nietzsche; A. Bely was fond of VI. Solovyov, Schopenhauer, Kant, Nietzsche

"... Art is the comprehension of the world by other, not rational paths," says V. Bryusov, and calls the works of the symbolists "mystical keys of secrets," which help a person to reach freedom. The heritage of the Symbolists is represented by poetry, prose, and drama. However, poetry is most characteristic. A. Blok, V. Bryusov, Z. Gippius, A. Bely, V. Ivanov, F. Sologub, K. Balmont and others introduced Russian symbolism to enrich Russian poetry with new form and content. "Symbolic poetry, in which organically, not forcibly, merges two

contents: hidden abstraction and obvious beauty merge as easily and naturally as on a summer morning, the river's waters harmoniously merge with sunlight," determined KD Balmont.

The "Silver Age" of Russian poetry, which presented Acmeist poetry, became a blooming manifestation of modernism. N. Gumilev, A. Akhmatova, I. Mandelstam sought to return the word to its natural clarity, their human feelings were agitated as a manifestation of the spiritual life of a person, and not a symbolic representation of the World soul. Acmeists relied on the achievements of world culture, which brought them closer to neo-romantics.

The literature of the Silver Age, like a beacon in the artistic ocean of thoughts, constantly attracting to itself, opens up creative spaces not only to poets and writers, but also to scholars of literature. In the XX century, has been investigated a lot and said about the word "Silver Age". In the new XXI century, there is again the need to rethink about the unsaid and unresearched literature of Silver Age. The appeal of many researchers and literary theorists to specific questions of the poetics of this period will help us understand the reception of the impact of creativity of representatives of the "Silver Age".

Let us follow the study of the literature of the "Silver Age" in the XXI century: In the manual of MA Chernyak "Modern Russian Literature" [2] a special attention is

paid to bright personalities who have had a noticeable influence on the formation of the latest literature. As noted by Ronen O. [3], the edge of the XIX-XX centuries was a period of renewal of various genres and types of artistic creativity, a period of birth of new literary forms, the development of a "new artistic vision".

In the monograph of A.K. Zholkovsky "New and Newest Poetry" [4] in the first chapter a large place is given to the analysis of the poems of poets of "Silver Age" by I.A. Bunin, A.A. Akhmatova, B.L. Pasternak. The poem by Akhmatova "Waking up at dawn ..." the author connects the "refreshment of poetics", demonstrating the concept of "freshness" in a number of poems by Akhmatova. In the works of B. Pasternak, the author identifies three periods: early, middle and late.

The theme, popular in both Russia and Uzbekistan, once again has been the poetry of "Silver Age": research in this field is distinguished by both its multiplicity and multidimensionality [5]. Particularly it is noted, that convergence of the genres of philosophy and fiction was precisely at the beginning of the XX century. However, at the same time, the understanding of this period is vague, including in the aspect of dates. The boundaries in research of Silver Age are expanding until 1890-1935, but some scholars are considering the beginning of the Silver Age even from the 1880s. Versions concerning the final border of "Silver Age" vary considerably -

from 1913 to the middle of the XX century.

Usually, "Silver Age" considers a special way of thinking and the type of creativity peculiar to Russian culture and art at the end of the XIX and the beginning of the XX century and approximately concurrent era of modernism. Most researchers recognize that "Silver Age" is an era of incredible creative progress in all spheres of spiritual activity: music, literature, philosophy, visual arts, etc.

It is noted that in the literature of the "Silver Age" large genre forms, such as a novel and a poem, have lost their dominant value, made a way to subjective lyricism, lyric cycles, and a book of poems as a genre. This is connected with the common for "Silver Age" installation on subjectivism, to the comprehension of the unique world of the human soul.

Meanwhile, the Russian poets of "Silver Age" restored archaic genres, such as idyll, sonnet, triolet, sextina, canzone, ballad, tertina, ode, and message. But the "revolt" against the genre system of the second half of the XIX century was combined in the literature of the Silver Age with a heightened interest in the genre forms of the era of classicism, baroque, renaissance, European Middle Ages and antiquity. In many ways, this was due to the rejection of the positive value system of the second half of the XIX century and to the inclination to myth and mystery as universal, synthetic genre forms. Such synthetic genres were

supposed to combine the artistic means of various types of art - theater, music, literature, plastic arts, and painting.

The subject of the doctoral dissertation of Rogacheva N.A. is rather peculiar to the theme: "Russian lyrics of the edge XIX-XX centuries" [6]. The object of the research in the thesis is the figurative poetic language of smell in the Russian lyrics of "Silver Age". Chronologically, the main body of the texts under consideration fits into the framework of the 1890s - 1910s, but the historical approach required to attract works of the XVII-XIX centuries, from the beginning of the formation of the system of olfactory imagery of Russian poetry to the era of the "olfactory explosion", as modernism X. Rindisbacher calls it, associating the origin of the "explosion" initially with the names of F. Nietzsche, 3. Freud, A. Bergson. In the lyrics of "Silver Age", as in general in literature dominates visual and acoustic imagery. But, along with it, images and motifs based on different perceptions - tactile, temperature, motor, taste, etc. The principal novelty of the thesis is to separate the poetics of smell into a special type of lyric text poetics.

However, not all literary scholars assess "Silver Age" phenomenon as positive [7]. In A.M. Etkind's book *Sodom and Psyche: the intellectual essays of the Silver Age, the Russian mentality of the prerevolutionary and revolutionary years* is in the focus of attention. Chapter three is

called the Living Sphinx; Golden Age mysticism in mythology. According to A.M. Etkind, (with whom it is difficult to agree), the Silver Age gave way to the great rise of Russian culture, it also prepared its fall. From the romanticization of the Silver Age, it is necessary to move on to its critical history: see the transitions from the forgotten oddities to the brilliant explosion at the beginning of the century and from here to everything horrible or colorless that happened in this century in Russia. "If we are talking about a poetic period, then, in our opinion, it is unfair to shift the poets of the realities of two revolutions, wars and repressions of the XX century.

The candidate dissertation of Uzbek literary critic O.N. Gibraltar "The cultural paradigm of the XX century in the work of D. Andreev". According to the author, "in the work of D. Andreev, the main tendencies of the cultural paradigm of the 20th century were embodied in the synthetic genre of "poem-mystery" - a form that makes it possible to explicate the highest philosophical and aesthetic values more adequately through parodies of the totalitarian nationalization of culture the compositional structure of the "Iron Mysteries" implements the aesthetic concept of the Poet herald, which directly continues the tradition of A.S. Pushkin and consonant with the understanding of M. Tsvetaeva "[8].

It should be noted that among the poets of "Silver Age" (in a broad

sense), Boris Pasternak occupies a special place in terms of popularity among literary critics and linguists. Starting with the classic articles of DS Likhachev in the 80s of Twentieth century, in which basic observations of the features of descriptions of nature by Pasternak are summarized. The flow of monographs, theses, articles about the work of this unique poet in the history of the poetry increases every year [9].

It is noted that different types of thinking were synthesized in Pasternak's artistic consciousness: the spatial essence of painting and the temporal orientations of music and poetry. This inseparability is due not only to the individual characteristics of Pasternak's poetry, but also to natural science theories and discoveries in the beginning of the XX century. The general trends of the epoch which merged the categories of space and time in a simultaneous mythological context.

The process of B. Pasternak's aesthetic and stylistic self-determination is considered and proposed the concept forming his poetics as "organic". The feature of the contacts is shown between the works of B. Pasternak and the poetry of Pushkin and Lermontov, Tyutchev and Yazykov, Fet and Polonsky. The focus of the analysis is not the personalities of B. Pasternak's predecessors, but the tradition that sets a certain algorithm of creativity and manifests itself in the formation of connections between the artistic and real world,

formulation of the tasks facing the artist, his ideas about the image of the author. B. Pasternak follows mainly those artistic traditions which the fundamental thing is the desire to go beyond the limits of art to embrace "the whole ocean of being".

Close in subject and time boundaries to the research of "Silver Age" are the latest studies in the field of symbolism [10]. The monograph by V. Spesivtseva "The works of M. Tsvetaeva of 1910-20s and the Traditions of Russian Symbolism" analyzes romantic tendencies in early work and symbolist traditions in the poetry of M. Tsvetaeva. It is noted that the work of M.I Tsvetaeva still remains the object of close attention and study not only of critics and linguists, but also of philosophers, theater critics, art historians, cultural scientists, etc. This interest is not accidental and quite natural. Born at the edge of two epochs, brought up and developed under the conditions of the formation of a "new" life, new philosophical, aesthetic, socio-economic, cultural universals, being a witness and a direct participant in the historical cataclysms that shook Russia in the late XIX - early XX century M. Tsvetaeva originally reflected various layers of world culture in her work. Addressing to the lyric poetry, drama, prose of M. Tsvetaeva, it is important to note that in the heart of her work lies the life of the soul, free from the conventions of the world around it, everyday life, the soul that seeks to escape from the bondage of

ordinariness. In the early collections, the poet's split world presents by antinomies. The world of illusions is a world of terrible reality day and night, earth and sky, good and evil. This is connected not only with the traditional for two world notion, but also the perception of the people around them, particularly mother.

A particular interest is the theme of the candidate dissertation M. Meleksetyan. "The image of the mother in Russian poetry of the XX century: A. Blok, A. Akhmatova, A. Tvardovsky" [11], since the topic of the mother is so-called "eternal topic", and mother appeared in our literature at different periods of its development, as if passing from generation to generation and remaining unchanged in its basic features. In the poetry of the XX century, the development of the character of mother went in various ways: autobiographical, associated with the image of the house and childhood, in the early poetry of I. Bunin; deified, religious-metaphysical image of mother of N. Klyuev; the image of mother in the high meaning of the guiding star of Yesenin, to whom he is oriented and to which his poetry is adressed; special, expressed from the first person, the character of the mother in the poetry of M. Tsvetaeva.

Blok's poetry, anticipating all the subsequent development of the theme of mother in the twentieth century, everything addressed to a certain high female image, is an example of the first type of the embodiment of the theme of mother

in a deifying way. His mother's image, which only began to separate from the female's image, is the most specific to the romantic tradition and the least specific, incorporates both characters of the Mother of God and the character of the motherland, and with respect to the two following poetic names as the first principle in the poetic development of the mother's theme.

Romantic roots of the poetry of Blok, symbolization it as the main principle, gradual appeal to reality, the influence of realistic (Nekrasov) traditions, decline of vocabulary, the introduction of the household sphere into poetry, characters from people, (along with lyrical I and You) are all serves as a stylistic "ground" for the mother's Blok's theme and ultimately leads to the lyric poetry of the third volume with the central image of the motherland.

Akhmatova's work is a different type in this classification of system - with its image of mother expressed in the first person and most often with a realistic, psychological basis. The third, epic type of development of the theme of mother, is represented in the poetry of Tvardovsky in the form of the image of mother, perceived objectively and in close connection with the theme of the motherland.

Imagism, a peculiar manifestation of the modernist trend of English poetry and imagism on Russian soil, became a vivid phenomenon of Russian poetry. Imagists, and behind them the imagists, considered image in their poetry. Previously t.S. Eliot

gives an insight into the imaginative search for imagists. The work of S. Yesenin is connected with Russian imagism, with time he recognized that it was a good school of poetic skill. Considerable attention in the latest research, both general and private, is given to the work of S. Yesenin [12]. In the works of Mikhailov A. "The Mystery of the Esenin Strings", Prokusheva Yu.L. "A Word about Yesenin", Rozanov I. "Memories of Sergei Yesenin" interprets the poet's work on the basis of receptive aesthetics. If the first study examines the poetry of S. Yesenin as a whole, then his subsequent works deal with the biographical origins and creative way of the poet.

It is possible to trace how attention has recently been paid to the comparative study of multi-level problems. In this respect, the dissertation of Umurova G.Kh. on the theme "Zulfiya's works and Russian Literature" [13]. In this paper, a researcher, analyzed the translation

of the poem by Anna Akhmatova "Courage" into the Uzbek language, carried out by Zulfiya, meanwhile studies the poetry of Akhmatova's poems.

The research methods of literary analyzes have also expanded. When covering the topic of the thesis, the researchers used, along with traditional methods of analysis of historical poetics and comparative analysis, as well as the principles of the historical-functional method, the structural-typological method with receptive aesthetics, intertextual and bi-intertextual analysis, certain techniques of literary comparativism, principles of literary hermeneutics and motivational analysis, the method of literary hermeneutics in the aspect of the system-synergetic paradigm.

We have noted on the examples of some the literary science and cultural aspects of the study of the literature of the Russian "Silver Age", which are carried out by Russian and Uzbek literary critics.

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