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"Digital turn" in art and the problem of entelechy of modern poetry

«ЦИФРОВОЙ ПОВОРОТ» В ИСКУССТВЕ И ПРОБЛЕМА ЭНТЕЛЕХИИ СОВРЕМЕННОЙ ПОЭЗИИ

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Written by:

Marianna A. Dudareva¹³⁷<https://orcid.org/0000-0002-4950-2322>

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Abstract

This article is devoted to two processes in modern society - digitalization and apophaticization. We are witnessing a "digital turn" in contemporary art, which leads to its massization and makes it more accessible, but at the same time, a person becomes metaphysically detached, cannot penetrate the aura of art, feel it metaphysically, which leads to the desacralization of great works of painting and literature. However, literature exists in a large dialogue of cultures, it contains the entelechial principle, that is, the meanings and codes of other eras and cultures. In the center of the research is the problem of the entelechy of culture, which requires axiological and ontological study. It is the entelechial principle in culture that makes it possible to withstand the onslaught of digitalization and technocratization. Research methodology: a holistic analysis of a literary text in the ontohermeneutic way with the use of a semantic research method. An ontohermeneutic analysis of a literary work, the poetic book "Tyutchev's Swans" by the Russian poet A. Shatskov, allows us to understand how entelechy manifests itself in modern culture.

Keywords: modern literature, folklore, entelechy, digital turn, apophatic, creativity of Andrey Shatskov.

Introduction

Today we are witnessing the process of massization of art, we understand that a "digital

Аннотация

Данная статья посвящена двум процессам в современном обществе — цифровизации и апофатизации. Мы наблюдаем «цифровой поворот» в современном искусстве, который ведет к его массовизации и делает более доступным, но в то же время человек становится метафизически отрешенным, не может проникнуть в ауру искусства, почувствовать его метафизически, что ведет к десакрализации великих произведений живописи, литературы. Однако литература существует в большом диалоге культур, в ней заложено энтелехиальное начало, то есть смыслы и коды других эпох и культур. В центре исследования находится проблема энтелехии культуры, которая требует аксиологической и онтологической проработки. Именно энтелехиальное начало в культуре позволяет противостоять натиску цифровизации и технократизации. Методология работы: целостный анализ художественного текста в онтогерменевтическом ключе с привлечением семантического метода исследования. Отногерменевтический анализ литературного произведения, поэтической книги «Лебеди Тютчева» русского поэта А. Шацкова, позволяет понять, как проявляется энтелехия в современной культуре.

Ключевые слова: современная литература, фольклор, энтелехия, цифровой поворот, апофатика, творчество Андрея Шацкова.

turn" is taking place before our eyes, which, on the one hand, has expanded our possibilities

¹³⁷ Doctor of Culturology, Candidate of Philology, docent, Russian Language Department No. 2, Institute of the Russian language, RUDN University, Russian Federation.



regarding the accessibility of art (we don't buy a ticket to Paris to get to the Louvre, but join some online excursions), on the other hand, art is desacralized, a person falls out of the bosom of sacred cosmology, and often there is no need for a serious cultural-philosophical analysis of the existence of art in the virtual space. However, along with digitalization, there is also a reverse process - apophaticization. A person is becoming more and more metaphysically detached, more and more moving away from the Absolutes of culture, the apophatic horizon of which is becoming ever higher. We cease to understand much in art, which for us today performs an entertaining function. But through myth and folklore, entelechial principles in culture, we can again approach the incomprehensible in the verbal space of Russian culture. Let us turn to the problem of the entelechy of culture and the work of the contemporary Russian poet Andrei Shatskov in this aspect.

Talking about the entelechy of culture still requires an appeal to the very concept of "entelechy", which back in the 1990s. caused controversy in the scientific community (more on this in the article by the philosopher V.P. Vizgin (Vizgin, 2017). Of course, it is worth returning to the origins, to the works of Aristotle, in which entelechy is perceived as the essence (soul) of the body (Aristotle, 1976). However, modern researchers from various fields of humanitarian knowledge continue to rethink this concept after the publication of a well-known article by the historian G.S. Knabe "Entelechy of Culture" (Knabe, 1994). In this work, the concept of interest to us was associated with the problem of the dialogue of cultures, continuity between cultures, the mechanism of their change. But first of all, attention is drawn to the fact that the scientist does not seek to give a specific definition of entelechy, pointing to its inner content, which we are able to experience intuitively (Danilova, 1994, p. 202). But this "elusiveness", or apophaticism (we will designate it this way), the antinomies and paradoxes inherent in the concept itself, should not confuse a researcher following the paths of ontological thought (Vizgin, 2017, p. 8).

The entelechy of culture is the driving force of culture, or the impulse that manifests itself rhizome in its sacrum. One of the definitions of G.S. Knabe formulated it as follows: "... the absorption by a certain time of the content, character, spirit and style of a past cultural era on the grounds that they turned out to be consonant with another later era and were able to satisfy its internal needs and demands" (Knabe, 2000,

p. 19). The entelechial beginning of Russian culture can be understood through logos, since Russia has always been a logocentric country. Literature, according to the ideas of the leading philologists and culturologists of our time, both domestic (I.V. Kondakov, A. Ya. Flier (Saint Petersburg University, 1997, p. 251), and foreign (Kosovska, 2020, p. 100), is one from the first it transmits cultural meanings, being a part of the cultural text, which lends itself to hermeneutic reconstruction. Modern philosopher V.P. Vizgin also tries to comprehend the problem of the entelechy of culture through Russian poetry and quotes A. Akhmatova's words about I. Annensky's poem "The Bells": "a grain was thrown into them, from which then sonorous Khlebnikov poetry grew" (Vizgin, 2017, p. 15). But entelechy is both a "seed", a "source", and an imagining, that is, a "high" manifestation of the Absolute in the Other, that is, an entelechy process in a culture of bidirectional action: into the future and into the past. In the article we mentioned, V.P. Vizgin, let us single out one more conceptually important observation: "To be the "source", "beginning" of the germination of the future and to maintain integrity with all the multipath versatility - in this we intuitively see the "work" of a genius" (Vizgin, 2017, p. 15). However, the "work" of a genius, who, by the way, is always apophatic, incomprehensible, is not only prophetic in nature, he must not only anticipate the future of culture, but also understand the lessons of the past, fully perceive and assimilate the intonations of the past in his soul. In this context, the observation of the symbolist poet A. Bely from the 1909 article "The Emblematics of Meaning" is indicative: "What is really new that captivates us in symbolism is an attempt to illuminate the deepest contradictions of modern culture with colored rays of diverse cultures; we are now, as it were, living through the whole past: India, Persia, Egypt, like Greece, like the Middle Ages, come to life, rush past us, as epochs that are closer to us rush past us" (Bely, 2010, p. 57–58).

Materials and methods

Let us turn to the work of the contemporary Russian poet A. Shatskov, the author of the famous Lament for Russian Poets. The poet is on soil positions and believes that literary centrism will remain in Russia, as he says in his interview to Literaturnaya Gazeta: "I sincerely hope that the collapse of the "connection of times" can occur in any country, but not in Russia" (Shatskov, 2020). This article provides a holistic ontohermeneutic analysis of the new book of poems by the modern Russian poet A. Shatskov

"Tyutchev's Swans", aimed at highlighting the entelechial potential of this artistic text of culture, which allows an ontological approach to the questions of the creative process itself, to delve into the understanding of the being of the artist of the word. A semantic analysis has been carried out, the purpose of which is to determine the symbolic space, subtext in the book of a modern poet.

Results

In the Russian version of logocentrism, myth, folklore and literature are soldered, which form a vertical transmission of culture: literature "adopts" the knowledge of folklore and myth, always entering into a creative dialogue-dispute with tradition. Folklorist V.A. Smirnov writes about it this way: "a kind of "argument" with folklore is taking place, its dialectical "negation", of course, with elements of "removal", that is, productive assimilation of those potentialities that lie hidden in folklore" (Smirnov, 2001, p. 4). Modern poetry, which is difficult to think about today, since the cultural distance between the artist and the recipient has not yet been properly developed, nevertheless, also exists within the framework of tradition, the entelechial principle, which can manifest itself latently in artistic creation.

About Andrei Shatskov's poetic book "Tyutchev's Swans" one could say with the words of Fet: "This book is small // The volumes are much heavier." The book has only 16 pages, which is not typical for modern book literary production. However, history is hidden in it, the subsoil depth of our people, in the language of the Russian philosopher I.A. Ilyin (Ilyin, 1959, p. 135). The book, and this is precisely the book that is integral in its content, semantic tension, consists of a triptych. The first part, historical, is dedicated to the distant bloody days of the Mamaev battle. The poet, focusing on the figure of Zakhary Tyutchev, known from the "Tale of the Battle of Mamaev" and some oral traditions, leads the reader on the righteous path of a distant relative of the great poet:

Carrying on the Kulikovo field
 Testament of the fathers from the darkness of ages:
 About faith, valor and will,
 And overcome the enemies!
 And in the blue, spreading its wings,
 Accompanying the prince's army,
 An abundance of swans flew -
 Detachment of Heavenly Knights!.. (Shatskov, 2020, p. 8)

And here for the first time, in passing, the image of swans appears, to which, as it were, the new poetic book of A. Shatskov is dedicated. On the one hand, the reader, together with the lyrical hero, becomes a witness to historical events, deceit, battles and victories, on the other hand, in the first part of the triptych, a historiosophical, ontological plan arises:

It's done! Earrings on birches
 The autumn breeze blew
 When regiments with victory - Sergius
 I met Kremnik at the gate.

And you, Zakhar, with a two-fingered hand
 On otchuyu, returning, howl
 Raised - to an unknown grandson
 Bless the way ahead! (Shatskov, 2020, p. 8)

And this path must and will run like a red thread through the fates of other heroes, another Tyutchev, an unknown grandson.

The second part of the book is already addressed to the manor space, the Tyutchev family estate, which was formed at the end of the 18th century:

Heavier chains - poets fate
 In Russia, covered with frosty dust...
 But proudly in the shield of the family coat of arms
 The swan's white wings are flattened!

Their brood splashes in the treasured pond,
 And walks in squadron formation in a circle ...
 I will come to them to say goodbye with a bow.
 And I will cut off a loaf of bitter bread.
 (Shatskov, 2020, p. 10)

This fragment shows that the poet is well acquainted with the history of the Tyutchev family, pays great attention to details, mentioning the family coat of arms with wings in the center of the composition. The image of swans unites the phenomenal and noumenal spaces: swans in the sky guarding the "knights squad", swans on the Tyutchev family coat of arms, a symbol of purity, and finally, real swans, the inhabitants of the estate. Where does this love for swans come from? Where are the roots of this image? Here we can raise the question of the entelechial principle, which is explicitly and implicitly manifested in these verses. It is noteworthy that in the art laboratory of Andrei Shatskov we also find in the poems of previous years the image of a swan associated with the feminine principle, for example, in "The Swans of the Blok" ("And in the yearning swans of the Blok // I again imagined you!"). The poet always

connects "top" and "bottom", thus building the necessary vertical of culture, through which one can open up the noumenal, the world of eidos. It is worth paying attention to the apt remark of the philosopher V.P. Vizgin about the need to keep in mind the concept of "eidos" associated with the problem of the entelechy of culture (Vizgin, 2017, p. 14).

It is noteworthy that the poet is organic in the classical poetic and pictorial traditions. In this entelechy context, Pushkin's Swan Princess from the famous "Tale of Tsar Saltan" and the mysterious and mythological "Swan" by M. Vrubel are recalled. In general, the image of a swan is characteristic of our national space. S. Yesenin associated the essence of the Logos with him, pointing out in the 1918 treatise "The Keys of Mary" to the special connection between the word and the ancient symbol-sign: "The tie of poetic ornaments is subject to everyone ... our Boyan could not help but give an image to fingers and strings, likening the first ten falcons, and the second to a flock of swans" (Yesenin, 1997, pp. 197–198). The artist of the word is obliged to hear the word, to bring this word out of the farthest distances (the entelechy of culture). It is with this testament that the triptych of the book "Tyutchev's Swans" ends:

History stood at the threshold
Silently
and in the essence of the night
His road wound through the Bryansk region
In Europe, of which to the edge of the river
The heart aspired, returning again
In dense bushes of willow and birch...
And the poet carried the word from far away
And he carried it to this day! (Shatskov, 2020, pp. 12–13)

Conclusion

Digitalization in contemporary art requires axiological and ontological understanding, since this process is associated with the transmission of culture, that is, the transfer of sacred knowledge from one generation to another. It seems to a modern person that he can touch great works of art through the media environment without leaving his room, that is, in the online broadcast mode. However, the massification of art also leads to its desacralization. But in Russia, the artist of the word is endowed with an entelechial perception of reality, which allows him to prophetically turn to the future and analyze the past from historiosophical positions. On the one hand, he enters into a dialectical dispute with tradition, on the other hand, the poet's work is

always permeated with an entelechy impulse, which either manifests itself brighter or fades away. In modern poetry, a vivid manifestation of the entelechy of culture is the work of the poet-soiler A. Shatskov, namely his new book "Tyutchev's Swans", where the author immerses the reader in different historical eras - from Ancient Russia to modern times close to him. But these eons are "sewn together" by the archetypal image of a woman, an ideal lover, the idea of high love, which fits into the concept of Russian cosmic Eros. Talking about the entelechy of culture allows us to radically reconsider some issues related to the apophaticism of artistic creativity, since both require cultural perception - we are talking about cultural a priori given by Genesis, God to every people. However, the relationship between the concepts of "entelechy" and "apophatic" requires a more detailed study and a separate study.

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