

Postmodern Openings

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Postmodern Tendencies in the Russian Poetry of the “Silver Age”

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Abstract: For the first time, the article analyses certain aspects of Russian poetry of the “Silver Age” in order to identify the rudiments or features which are characteristic of the postmodern creative paradigm. It is noted that a number of poets almost do not have any postmodernist tendencies. Despite the fact it is proved that postmodernism denies the personality-centric and aesthetically oriented concept of modernism, it nevertheless arose on the basis of modernism and has sharpened evolutionary features formulated in the first half of the 20th century. The article aims to prove a hypothesis that arises in the authors during a preliminary perceptual reading of the poets` works of the “Silver Age”: in the early 20th century. Sporadically and consistently in individual authors can be observed irony, play, reconstruction and performance as precursor of postmodernist creative thinking. Specialties of the Russian poetry of the “Silver Age”, which directly correlate with postmodernist tendencies of the second half of the 20th century is not a description itself, but the realization of reality, ambivalence, as well as following the linguistic and figurative, conceptual, motive levels of gradual transitions between the paradigms of “symbolism – modernism” and “modernism – postmodernism”. The international significance of the article is that the material of one of the Eastern European literatures has proved the existence of postmodern (quasi-postmodern) features in the first half of the 20th century for the first time, which can serve as a deeper research in the field of literary typology, continuity; culturology and anthropology.

Keywords: *Postmodernist trends, literary continuity, origins of intertextuality, aesthetic categories, mythological figures.*

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Introduction

The poets of the “Silver Age” represent “high modernism”, in which key aesthetic and philosophical concepts are formulated comparing to the futurists and symbolists of the end of the 19th century - beginning of the 20th century. The latter (existentialism, impressionism, social realism) became a kind of “bridge” leading to the postcolonial period of art development.

Postmodernism, with its total quotation and irony about past values, is characterized by involuntary or special receptions and “repetition of what has been before” Deconstruction as a key feature of postmodernism is nothing more than a new organization of old elements, which actualizes the game and parody use of what has already been created (Nerubasska et al., 2020; Nerubasska & Maksymchuk, 2020). At present, many researches speak of the common romantic and revolutionary origins of both modernism and postmodernism as two key creative paradigms of the 20th century. Their immediate “neighborhood” in time suggests the possibility of identifying determinant and hereditary connections between these inherently antithetical areas.

Griubel (1976), Lyotard (1998), Rorti (2001), Thomassen et al. (2006), use the categories of high modernism or modernism of the third age, recognizing that the research of the relationship and relations of modernism and postmodernism is actual (Griubel 1976; Lyotard, 1998, etc.). These two great epochs of the 20th century are clearly united by the abandonment of the usual human and cosmogonic universe. Both directions tried to combine art with life and came to the conclusion that this is not possible and are absurd. Modernism initiated the idea of deconstruction, and so postmodernism put it into practice, although a number of scholars (Thomassen et al., 2006; Hassan, 1975) using the bipolar model prove the incompatibility and antithetical nature of modernism and postmodernism (Thomassen et al., 2006).

The hypothesis of the article arose after the preliminary (before analysis) reading and perception of some individual authors of the Russian “Silver Age”, namely - Nikolai Gumilov, Veleimr Khlebnikov, Sasha Chorny and others, in the work of which intuitively can be felt the features inherent in the literature of postcolonialism and postmodernism, namely - deconstruction, game, loss of subjectivity (Russian poets of the “Silver Age”, 1991). It seems that postmodernism is to bring to a critical point the irrational parody-game and skeptical principles, which are already observed

in the modernist period, and much earlier - in all traditions of the Baroque principle in literature.

Propaedeutic reading of a number of the “Silver Age” poems confirmed the existence of the intertext beginnings: a selected text or its allusion is introduced into a broader cultural and literary context. In this case, intertextual connections create a vertical context of the work, due to which the latter acquires multidimensional meaning. On the other hand, the postmodernists had the tendency of unfolding the main text of already existing images, myths and concepts that relate to the texts of other authors which allows the artist to define his difference from others, and thus to establish his own creative “Itself” among others and in relation to others. This shows that these intertextuality beginnings as a key feature of postmodernism are also presented in the works of symbolists and poets of the “Silver Age”.

Thus, we will try to apply textual types of analysis, in particular conceptual (mental), figurative, linguistic and cultural one (identification and analysis of myths, archetypes, “eternal plots” - all that can be a marker of cultural code which is recognized and re-evaluated). Thus, the aim of the article is to find the main manifestations of quasi-postmodernist tendencies in some individual representatives of the “Silver Age” of Russian poetry.

Modernism and postmodernism from the sight of modern literary and cultural discourse

At the end of the 20th century, the tendencies of egalitarianism (cultural and other equality) and liberalism have become noticeable in Europe, which, according to scholars’ opinion forms not only self-confident artists but also ordinary citizens. Ortega y Gasset et al. (2013) generally stated that “our time is characterized by a rare sense of superiority over any other era; moreover, it is not reduced to a common denominator with them, and is indifferent to them, does not believe in exemplary times and considers itself a completely new and higher form of life” (Ortega y Gasset et al., 2012). For the literature of the 20th century it means that both the reader and the author from the beginning of the century and still are constantly observing the expansion of their own “Itself” into the world, increasing demands on life, abandonment of all traditions that previously have organized life valuable and morally. These tendencies contributed to the rapid transition from elitism (modernism) to egalitarianism (postmodernism). However, we assume that between the two World wars such a transition could not be abrupt, but was present in its infancy after the 20s of the 20th century.

An unambiguous factor that unites modernism and postmodernism is their mutual western (in terms of civilizational genesis) nature. In the heyday of modernism. In the heyday of modernism Max Weber (2009) has observed that only in western culture such phenomena emerges defining the cultural face of the time and has its universal value (Weber, 2009). The universality of cultural and civilizational tendencies described by Max Weber can be easily extrapolated to postmodernism, since both modernism and postmodernism are systemic transcultural phenomena, which totally cover “systematic theology, rational concept, standardized methods of scientific experiments, rational and harmony music, extensive perspective use in painting, bureaucratic behavior of the organizational sphere and systematic rational management of economic affairs - which are unique to the West and illustrate its own self-recognized universality” (Wolin, 1984).

Williams & Sewpaul (2004) and the authors study the key features of modernism and postmodernism and find their common features in lack of standards, competition between private and public, knowledge and power, etc. The authors note: “We claim interpreting modernism and postmodernism as a linear progression and as a bipolar categorization is falling into the traps of modernism itself. Thus, we avoided the choice between modernism and postmodernism - between justification, objectivity, reason, universalism, proof and unity of science on the one hand, and postmodernist emphasis on language, power and concrete, contingent and relational on the other” (Williams & Sewpaul, 2004). This thesis is extremely relevant to the culture of post - end of postmodernism, when both classical, modernist and postmodernist methods and approaches can coexist in culture, symbolizing its qualitative completion.

The difference between modernism and postmodernism is in the difficulty of interpreting the last term. Although it is used in many thematic and multidisciplinary discourses, it is still difficult to understand its mono-semantic definition. In this respect, there is continuity between modernism and postmodernism. Modernism was the first multimodal cultural epoch that did not have clearly defined canons and was rather a “collective name”, postcolonial society and culture were even more separated in style, modality and individual works. Thus not for nothing, Newman (1989) called his book “Revision of Modernism, Representation of Postmodernism”, alluding to the genetic and sometimes typological connection between these phenomena (Newman, 1989).

There are already many attempts made in literary criticism to find features of modernism and postmodernism within the framework of one work or a number of works. Or at least an attempt to place the work

between these destinations. As a rule, this applies to meta-fiction and children’s literature, which combines postmodern individualism and alternativeness, and on the other hand, postmodernism abandons traditional values by “intertwining fantasy and social consciousness. Like some other European texts, Greek meta-fiction for children and young people shows a subversive trend that is based on specific postmodernist techniques, offering readers different points of view and different realities”.

More courageous approach is to find common origins of modernism and postmodernism. The commonality is seen between the maxims of modernism/postmodernism and early German romanticism, which find somewhat different ways of their synthesis through personality-centric, individual (molerism), diffuse and devalued, mass (postmodernism) by contrasting reason and nature. Etaryan (2020) claims that the basic concepts of modernism and postmodernism can be presented as a manifestation of self-reflection of literature, the extreme manifestation of its freedom and romanticism (Etaryan, 2020).

The contrast between modernism and postmodernism seems hopelessly polar. However, it is rather an epistemological stereotype and attitude. In our opinion, the common denominator between modern and postmodern is that both directions do not offer an artistic treatment of reality, but its alternative. This is especially true of postmodernism. The notions of modernism and postmodernism are diffuse, semi-generic, very basic, and probably “are contained within each other”: “In this way, trying to present the multi-interpretative smoothness of modernism and postmodernism, the focus of this examination as a dubious continuation will explore the stylish and hypothetical fusion of the two most important trends of the 20th century. It is vital to explore how these classifications can change given the semiparalaxical association with any given arrangement of hypothetical systems” (Rajesh S. & Suresh D., 2018).

According to recent research, in the 21st century modernism/modern, postmodernism/postmodern is again the subject of reflection in modern aesthetics. Moreover, this return is again total: we have modernist and postmodernist methods in the approach to social, ideological, historical, political aspects of life, ontological challenges characteristic of all revolutionary directions become relevant again: “identity of the subject, sense of existence, sense of crisis, art of crisis” (Sorcan, 2013). This testifies to a certain comeback of modernism and postmodernism against the background of post-culture and post-truth.

Common in modern and postmodern philosophy is a fundamental difference from the previous, revolutionary, total innovation and denial not

only of previous trends and aesthetic and philosophical concepts, but also the rejection of the usual laws of creation and reality, the appeal to the irrational and subconscious, penetration into all forms of consciousness not even related to creativity).

Boletskyi (2001), emphasizing even the etymological connection of the terms “modernism” and “postmodernism” notes that the later one is the “twilight” of modernism, its aesthetic and philosophical continuation. The scholar explains that epoch-making alternative currents that come “after” often become objections to the previous ones (Boletskyi, 2001).

If we compare modernism and postmodernism, despite their anti-identity and contradiction, we can find common features, first of all, at the level of departing from realism and construction in the discourse of new art worlds, at the level of polymodality of styles and revolutionary proposed changes. It is believed that postmodernism has arose on the basis of modernism, passing the filter (or barrier) of deconstructivism and poststructuralism.

It is easy to follow how modernism was transformed into postmodernism and by what mechanisms. It is noticeable that futuristic, decadent, and later - impressionist and expressionist tendencies gave doubts in the eternity and steadfastness of aesthetic and moral categories of beauty, freedom, authorship, self-identity, etc. Thus, Losik (2016) notes: “Aesthetic and artistic “vulnerability” and “dandyism” of modernist authors and theorists have become for many postmodernists an exemplary example of the mature in the Enlightenment conflict around the comprehensible limits and potential opportunities for freedom” (Losik, 2016, pp. 99-104). The phenomenon of “schizophrenia” being widespread in postmodernism, became actualized – meaning the segmentation and fragmentation of worldview modalities, which, however, were already aesthetically observed in modernism, and now have spread to the life and everyday worldview. Excessive fragmentation began to destroy the relatively holistic worldview of the postmodern, and the seemingly “degenerative” factors were in fact the “salvation of thinking” from bourgeois-capitalist norms and avant-garde guidelines (Lyotard, 1986, p. 109).

The above mentions, in our opinion, should facilitate the search for postmodern features (quasi-postmodern) in the modernistic literature of the “Silver Age”, avoiding logical extrapolation and focusing on the author’s style and method.

Features of postmodernism in Russian poetry of the “Silver Age”

In Russian poetry of the “Silver Age” authors with a clear experimental tendency already have a way out of the decadence, when “all creative and cultural aspirations are ridiculous” (Pannwitz, 1917, p. 64) and attempts to find a new non-concept, which however managed to deconstruct only by postmodernists. There are also paradoxes at the level of form and semantic play, which can be considered as the forerunners of performance, total paradox and denial of past cultural reality. At the same time, both modernists and postmodernists observe the residual world of the symbolic universe, archetypes and myths, which are now not defining but background. However, modernists still considered symbol, myth, archetype, and concept too important to definitively devalue them (Hassan, 1975).

The first clear feature of the Russian “Silver Age” of poetry and the avant-garde in general is mythologism, which turns into parody, travesty, and the creation of game models (Osipova, 2001). Mythological images are being translated from high stylistic registers into everyday life, up to oxymoron and solipsism. The first clear feature of the Russian silver age of poetry and the avant-garde in general is mythologism, which turns into parody, travesty, and the creation of game models (Osipova, 2001). Mythological images are being translated from high stylistic registers into everyday life, up to oxymoron and solipsism. These features directly correspond to the postmodern signs of skepticism, parody, play, banter and, of course, total intertextuality, against which there is a deconstruction of myth and concept. Consider the Table 1, which shows the image-concept of the “Sun” in the works of “Silver Age” poets with the comments of the author of the article:

Table 1. The image-concept of the SUN in a quasi-postmodern interpretation

Author	Original citation	English citation	Comment
Akhmatova O. (Russian poets of the “Silver Age”, 1991, p. 43)	<i>Наше солнце, в муке погасшее</i>	<i>Our sun, extinguished in agony</i>	Litota, devaluation of key symbols.
Mandelstam O. (Russian poets of the “Silver Age”, 1991, p.	<i>Вчерашнее солнце на черных носилках несут</i>	<i>Yesterday's sun on a black stretcher is carried</i>	Surrealism, constructing a real situation using world symbols.

<p>241) Tsvetaeva M. (Russian poets of the “Silver Age”, 1991, p. 388)</p>	<p><i>Три восковых свечи – Солнцу-то! – Светоносному</i></p>	<p><i>Three wax candles – And the sun! – To the Lightbringer</i></p>	<p>Litota, irony.</p>
<p>Khlebnikov V. (Russian poets of the “Silver Age”, 1991, p. 308)</p>	<p><i>Я хочу вынести за скобки общего множителя, соединяющего меня, Солнце, небо, жемчужную пыль.</i></p>	<p><i>I want to put out of brackets of the common factor connecting me, the Sun, the sky, the pearl dust.</i></p>	<p>Deconstruction, combination of incompatible heteromorphic images.</p>

A close feature of the poetic ontology is the carnival of individual poems by representatives of the “Silver Age”. Carnival as an autonomous and key phenomenon of the postmodern era in modernism is manifested in individual affective poetry in the form of a masquerade as a way to return to the rulers, to the subconscious and the “dark side in general”.

In this sense, a related view can be made: the postmodernist tendencies of total play and performance are closely correlated with the modernist traditions of the “Silver Age” poets, associated with a tendency to dramatize, to describe life as an action without a script (improvised action). Moreover, both life and death are considered a holiday and the greatest events of such an action. Osipova (2001) summarizes in this regard: “The perception of the theater is saturated with a tragic tone. Hence the famous Mandelshtam’s thought “I will not see the famous “Phaedra”. Thus, the aestheticization of theatrical spectacles, the combination within one semantic series of “theatrical light genre” and the darkness that wheezes, hairiness (all hairy - people and objects) as an expression of archaic chaos (Osipova, 2001). There is an interesting fact that the symbolism characteristic of modernists in such poetry is combined with mythological reminiscences, which are the forerunners of the total intertextuality of the second half of the 20th century. In addition, the poets of the “Silver Age” are the first, to postmodernists, to feel the game (masquerade) and cultural codes of mankind and questioned their absoluteness.

Thus, in the late lyrics of the poets of the “Silver Age” we observe the forerunners or even the signs of the coming postmodern era. If such narrative and aesthetic markers as “author’s death”, “world as text”,

“ambivalence” are practically not observed self-orientation of culture, not extroverted, fantastic parody and irony – “*I don't know if the Earth is spinning or not, It depends on whether the word fits in the line. I don't know if my grandparents were Monkeys, since I don't know Do I want sweet or sour*” (Mandelstam); *Я не знаю, Земля кружится или нет, Это зависит, уложится ли в строчку слово. Я не знаю, были ли моими бабушкой и дедом Обезьяны, так как я не знаю, хочется ли мне сладкого или кислого* (in the original language), (Russian poets of the “Silver Age”, 1991, p. 243), as well as a combination of logic and absurdity within one discourse or even image – “*But your groom ... Thunder and gun! You and him - think, sweetheart: Dandelion and frog, Butterfly and goblin. These gestures and smiles, These pants, these stripes ... All to the bottom, like paste, sticky - Small broker and bastard*” (Chornyi S.); *Но жених твой... Гром и пушка! Ты и он — подумай, душка: Одуванчик и лягушка, Мотылек и вурдалак. Эти жесты и улыбки, Эти брючки, эти штрипки... Везь до дна, как клейстер, липкий — Мелкий маклер и пошляк* (in the original language), (Russian poets of the “Silver Age”, 1991, p. 403). In the “Silver Age” lyricists the concept and motives of death are transformed and acquire unreal features, concept and motives of death, which manifests itself in the binary oppositions of joy - sorrow, culture - chaos, birth - death, and so on. Death as a fact of complete reset of culture in postmodernists will acquire absolute (and at the same time not terrible) significance: the death of culture, the death of the author, the death of civilization.

Modernists of the “Silver Age” also felt and glorified the evolutionary and revolutionary potential of death, which reloads the burden of past cultures, epochs and their own experience: “*Let them say: love is winged, — Death is a hundred times more winged. Another soul is embraced by struggle, And our lips fly to it*” (Mandelstam O.); *Пусть говорят: любовь крылата, — Смерть окрыленное стократ. Еще душа борьбой объята, А наши губы к ней летят* (in the original language), (Russian poets of the “Silver Age”, 1991, p. 248). Or the same author uses the motives of celebratory and solemnity of death: “*At the theater and at a holiday dinner the Person dies; ... Tell me, Venetian, How to get away from this festive death?*” (Mandelstam O.); *На театре и на праздном вече Умирает человек; ...Скажи, венецианка, Как от этой смерти праздничной уйти?* (in the original language), (Russian poets of the “Silver Age”, 1991, p. 250).

If the modernists deprived the word of the “Aureole of sacredness”, the postmodernists have gone further and have deprived sacredness not only of the text, but also of reality, culture and its values. As a result – the emergence of previously unexpected combinations of words, this can already be described by modernists as the beginning of destruction.

Such tendencies as an experiment, first of all, reached the complete deconstruction at the level of form. An example is the poem of Khlebnikov V. “Laugh Chant” (“Заклинание смехом”):

Laugh away, laughing boys!
Laugh along, laughmen!
So, they laugh their large laughter, they laugh aloud laughishly.
Laugh and be laughed at!
O the laughs of the overlaughed, laughfest of laughingstocks!
Laugh out uplaughingly the laugh of laughed laughterers!
Laughingly laughterize laughteroids, laughtereens, laughpots and laughlings...
Laugh away, laugh boys!
Laugh along, laughmen!
(Russian poets of the “Silver Age”, 1991, p. 310)

О, рассмейтесь, смехачи!
О, засмейтесь, смехачи!
Что смеются смехами, что смеяются смеяльно,
О, засмейтесь усмеяльно!
О, рассмешиц надсмеяльных — смех усмейных смехачей!
О, иссмейся рассмеяльно, смех надсмейных смеячей!
Смейево, смейево!
Усмей, осмей, смешики, смешики!
Смеюнчики, смеюнчики.
О, рассмейтесь, смехачи!

О, засмейтесь, смехачи! (in the original language), (Russian poets of the “Silver Age”, 1991, p. 310)

The reference to the spell and its devaluation as a magical genre can be observed along with a completely playful kind of presentation and design.

There are fragments of texts given below that, as a result of the types of analysis mentioned in the introduction, have been qualified as containing the beginnings of postmodernist features (presented with the relevant literary and cultural comments, Table 2).

Table 2. Characteristic fragments of poems by the “Silver Age” authors, which testify to the quasi-postmodernist features

Author	Original text	English version	Comment
Maiakovskiy V. (Russian poets of	<i>Я волком бы выгрыз</i>	<i>I would be a wolf gnawing</i>	The use of lower range of stylistic

<p>the “Silver Age”, 1991, p. 260)</p>	<p><i>бюрократизм. К мандатам почтения нету. К любым чертям с матерями катись любая бумажка. Но эту...</i></p>	<p><i>bureaucracy. To mandates There is no respect. Any piece of paper roll with mothers to any devils. But this ...</i></p>	<p>vocabulary along with the business one. Irony, skepticism, devaluation of stereotypical values.</p>
<p>Mandelstam O. (Russian poets of the “Silver Age”, 1991, p. 239)</p>	<p><i>Век мой, зверь мой, кто сумеет Заглянуть в твои зрачки И своєю кровью склеит Двух столетий позвонок? Хотелось быть ее чашкой, Братом ее или теткой, Ее эмалевой пряжкой И даже зубной ее щеткой!...</i></p>	<p><i>My age, my beast, who can Look into your pupils And he will glue with his blood The vertebrae of two centuries? I wanted to be her cup Her brother or aunt, Her enamel buckle And even her toothbrush!...</i></p>	<p>Creation of new irrational reality.</p>
<p>Chorny S. (Russian poets of the “Silver Age”, 1991, p. 43)</p>	<p><i>Белка сказала, ворча: «Где же мои орехи и жёлуди? – Скушали люди!»</i></p>	<p><i>The squirrel said, grumbling: “Where are my nuts and acorns? – People ate!”</i></p>	<p>Deconstruction, stringing words of different lexical and semantic groups in one sentence.</p>
<p>Khlebnikov V. (Russian poets of the “Silver Age”, 1991, p. 402)</p>	<p><i>Тихо, прозрачно, уж вечерело, Лепетом тихим сосна целовалась</i></p>	<p><i>Quietly, transparently, it was already getting dark, The pine was</i></p>	<p>Game, performance, joking, skepticism</p>

<p>Khlebnikov V. (Russian poets of the “Silver Age”, 1991, p. 309)</p>	<p><i>С осиною. Может, назавтра их срубят на завтрак.</i></p> <p><i>Бобэоби пелись губы, Вээоми пелись взоры, Пиээо пелись брови, Лиэээй – пелся облик, Гзи-гзи-гзээ пелась цепь. Так на холсте каких-то соответствий Вне протяжения жило Лицо.</i></p>	<p><i>kissing aspen with a quiet babble. Maybe they’ll be cut down for breakfast tomorrow.</i></p> <p><i>Bobaobi sang lips Veeomi sang the eyes, Pieeo sang eyebrows, Lieei - sang the guise, Gzi-gzi-gzeo sang the chain. So on the canvas of some correspondence Beyond the stretch lived the Face.</i></p>	<p>Rejection of the versification canons of and language laws, solipsism, “schizophrenia”</p>
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As for intertextuality, in the early 20th century it was mostly “cautious” and somewhat artificial, but the poets already felt that the old texts would become sources and generators of future meanings. So, the poet Shuf V. wrote:

*You open Pushkin, read with affection:
“The flying ridge thins the clouds ...”
And suddenly you look back with longing, with bewilderment,
–Was that it? Was there ever?
(Russian poets of the “Silver Age”, 1991, p. 413)*

*Раскроешь Пушкина, читаешь с умиленьем:
«Редет облаков летучая гряда...»
И вдруг оглянешься с тоской, с недоуменьем,
–Да было ль это? Было ли когда? (in the original language) (Russian
poets of the “Silver Age”, 1991, p. 310)*

In this case can be observed a completely postmodern ambivalence (splitting): on the one hand, Shuf V. recalls “Pushkin’s affection” as a standard of beauty of the golden age, on the other – he recognizes not only the historical nature of beauty, but also the onset of an era where it depreciates and borders on disgust and destruction:

*Yes, it was! There she is - at the bottom of a rotten abyss
The former beauty is buried,
And on the surface - patterns of stinking mud
Yes, bubbles that flew from the bottom.*
(Russian poets of the “Silver Age”, 1991, p. 413)

*Да, было! Вон она — на дне гнилой пучины
Былая красота погребена,
А на поверхности — узоры смрадной тины
Да пузырьки, взлетевшие со дна.* (in the original language) (Russian poets of the “Silver Age”, 1991, p. 413).

Conclusions

Thus, modernism is the first to deny the eternal European truths and the first to stop looking for answers to “eternal questions”, and postmodernism continued this tradition, but in its own ways – by mass, non-selection, irony, game.

The article confirmed the hypothesis that Russian poets of the so-called “Silver Age” already have numerous (but not all) features of postmodernism in its initial (“fragmentary or cautious”) or expanded form. To summarize the above conclusions there is a Table 3 which gives the revealed and undiscovered signs of postmodernism in the “Silver Age” Russian poetry.

Table 3. Signs of postmodernism and their presence / absence in the “Silver Age” poetry

Postmodernism features	The presence of the “Silver Age” in poetry	Comment
The cult of independent personality	Present	Totally present, the freedom of the author is manifested.
The attraction to the archaic, the myth	Present	Manifested in its original form, there is a crisis of

Vision of life as absurd and apocalyptic carnival	Present	means, values and meanings. Often present in the form of experiments, creative searches, desacralization of classical dogmas.
The use of game style	Present	Totally present, more than in postmodernism.
Presence of the narrator image	Present	Fragmentary present or implanted in the form of direct quotations, references to images and myths.
Echoes are observed not only on the plot-compositional, but also on the figurative, linguistic levels	Present	As an experiment with form and meaning.
Logic and absurdity are combined in one image	Present	Fairly clear connection with the external, “manifested” life.
Orientation of culture to itself, not to the real world	Present	The texts have their origins mainly in Antiquity, the Renaissance and the Golden Age.
The texts originate from the origins of historical epochs	Absent	Fairly clear connection with the external, “manifested” life.
Ephemerality and illusory, feigned action	Absent	Openness.
Metaphysical isolation	Absent	Parody and irony retain real features or are a
Nonselection	Absent	manifestation of creative
Fantastic parody and irony		experiment.

Violation of the law of sufficient justification and exclusion of the third meaning	Absent	The third meaning is possible.
A mixture of many traditional genres	Absent	Sufficient genre of “purity” remains.

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