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The Specificity of the Text of Synthetic Nature in the Sociocultural Space of the 20th Century

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Abstract

The article considers suppositions and implementation of "figurativeness" of literature in the modern cultural context. The intersection in the process of the synthesis of arts generates polyartistic domain within the framework of a unified author's text. The phenomenon of this process has started to be examined only since the beginning of the 19th century, but examples of synthetic art can be found since Antiquity. The tendency to synthesis is inherent both in some art forms and a number of separate genres. The synthesis of different types of arts can be carried out within a particular work or at the intersection of two or more works belonging to different types of art. The very understanding of the "synthesis of arts" has undergone changes in its assimilation, but the basic principle of creating a new form remained constant. At the same time, in the "watershed" periods, the actualization of synthesis was observed, which contributed to the emergence of new artistic objects. At the same time, literature was influenced greatly and, first of all, by cinema. By the example of Boris Akunin's novels, it is possible to observe how, following the author's strategy, the novel space is filled with cinematic and illustrative imagery, which contributes to the creation of polyartistic, polysemantic in the figurative and expressive respect of the text.

Keywords: Synthesis of arts, Polyartistic text visuality, Modern fiction, Akunin.

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Introduction

It is well known that literature, historically prepared for the perception of expressive means of cinema, at the turn of the 20th-21st centuries, is becoming more and more "figurative", not just "supplying" the content of the film, depicted on the screen, and dictating it the authority of the word (suffice it to recall Peter Greenaway's thesis about the "literariness of cinema"), but also being obviously influenced by cinema in terms of composition, dialogues, methods of storytelling development, intensifying of associative techniques (see: Bochkareva 1996; Dmitrieva 1962; Nemtsev 2004; Osmukhina 2012). The interaction of artistic literature with cinema, painting, music generates a polyartistic text as a fundamentally new type of text in the context of the work of a particular writer - polysemantic in the figurative and expressive sense. Although the synthesis of arts, not only as an expression of the integrity of different types of arts, the convergence of its various forms, but also as a human aspiration for harmony and balancing life on these principles, was characteristic of almost every period of cultural development – from Antiquity to modernism, and it is obvious that this trend is most clearly manifested in postmodern literary texts, reflecting the general activation of the integrative processes of the threshold epoch. The tendency to synthesis is a phenomenon inherent in some types of art and a number of individual genres. Although the idea of synthesis of arts theoretically has started developing only since the beginning of the 19th century, the practice of combining different types of arts in one artistic act has existed since ancient times, in fact since the origin of art. However, at this stage we should not talk about synthesis, but about syncretism, i.e. the undivided unity of all kinds of art that have not separated from each other yet. The synthesis of arts as an integral artistic phenomenon was realized for the first time in the culture of Antiquity: an ancient Greek tragedy was synthetic in nature. Synthesis of arts acts as an important artistic trend in the culture of subsequent centuries, examples of this is a miracle, mystery play in the Middle Ages, an opera in the Renaissance.

Problems of synthesis of arts actively began to be discussed at the turn of the 18-19th centuries. German romanticists started studying the legacy of previous epochs, sought the principle of synthesis in the form of incoherent syncretism in art and philosophy in order to use it to create a new mythological and artistic ideal. E. B. Murina believes that romanticist understood the synthesis as a fusion of two types of art ("sound and colour") in a new kind (sound-colour), which can compete with nature in terms of the impact on humans (Murina 1982). This understanding gave rise to the idea of creating a universal work of art that would bring together the various arts, necessary for a joint artistic influence of all-encompassing content on a viewer-listener. The romantic utopia of the society spiritual renewal with the help of synthetic "conciliar" artistic creativity was later developed by symbolists. The modernism style at the turn of 19-20th centuries attempted a practical synthesis of the Renaissance in the household on the basis of architecture. Developing ideas of synthetic culture (W. Morris, H. Van de Velde), rationalists and representatives of constructivism sought to create a holistic artistic environment that actively directs the life processes. At the same time, the analytical, figurative and cognitive functions of art were often discounted, and artistic creativity was considered as the main factor of "life-building".

There is an important point about the role of fiction in the synthesis of the arts which has been proved by S. E. Sedykh: "The interaction of literature with other arts in the context of creative work of a multidimensional person gives rise to a special type of text – polyartistic text that implements several ways of interaction between arts, its polysemantics increases, its meaning of the image goes deeper, various meanings of several themes overlap" (Sedykh 2009: 4). This position can be enhanced by talking about the polyartistic text in Lotman's understanding, and interaction of all kinds of arts in a broad sense. At the same time, of course, we should not overlook the problem of verbalization of the images meaning, when literature acts as the selected, leading art form in the synthesis.

Materials and methods

We have already had to note the synthetic nature with the obvious presence of cinematic elements in the texts of D. Lipskerov, V. Aksenov and others. (Osmukhina 2012: 101-102). The same applies to Western novelists - from Turkish literature (works of O. Pamuk, B. Karasu, L. Tekin) to English-American prose (Th. Pynchon, D. Lodge, P. Auster, J. Le Carré, etc.). Having said this, the synthesis of arts, art and science is characteristic not only of modernity: in the early twentieth century Mayakovsky combined drama, poetry and painting in the "Mystery-Bouffe", poetry, poster and advertising in the "ROSTA Posters (ROSTA Windows)". Zamyatin built the novel "We (My)" on the laws of mathematical logic, the mathematical language describes the fictional world of the novel here; science-fiction writers (J. Verne, R. Bradbury, A. Belyaev, I. Yefremov, S. Lem, I. Asimov, Strugatsky brothers) synthesized the achievements of art, biology, physics; B. Brecht created epic theatre, postmodernist playwrights created performance.

The synthesis of cinema, theater and literature is carried out in modern prose at different levels: within the type of work (for example, the use of cinema methods and techniques) and between the art forms (for example, scenario adaptation of a literary text, its visualization and screening). The need for a broader and holistic reflection of reality gives rise to the uniting of arts in a new synthetic form and to the emergence of a fundamentally new – polyartistic – text. It can be possibly studied by methods of literary studies: comparative-historical, discourse, method of holistic analysis.

Literature Review

Scientific understanding of the synthesis of arts was undertaken primarily by philosophers and fine art experts (Azizyan 1975, 2001; Vanslov 1977, 1983; Zis 1978; Kagan 1972; Murina 1982; Stepanov 1973, 1984; Shvidkovsky 1984). M. S. Kagan in his work "Morphology of Art" (1972) showed for the first time how different types of art crystallized out during the development of artistic culture and how they interacted, forming new synthetic arts. Fundamental works on the synthesis of arts were written by G. P. Stepanov (1973, 1976, 1984). He believes that the synthesis of arts is basically a part of a vital common "man and environment" problem. The scientist has revealed the development of synthesis of arts and formulated its main categories. Stepanov, speaking about the architectonics of the synthesis of arts, considers the improvement of the architectural form as a prerequisite: constructive discoveries should turn into expressive tectonic forms, which predetermines the ways of interaction between architecture, plastic arts and painting. According to Stepanov, with the development of the synthesis of architecture and art, the combination of the mass and the unique is of great importance. In the scientist's thinking, a harmonious combination of mass and unique works is a naturally determined way of forming full-fledged works of synthesis of contemporary arts. I. A. Azizyan considers the compositional and methodological aspect of the problem of synthesis of arts (Azizyan 1975). She states that the understanding of "synthesis" as a direct compositional interrelation of arts prevails in national and foreign theory and artistic practice.

At the turn of 20th–21st centuries the problem of the synthesis of arts was continued by Russian scientists, while considering new forms in art. In 1997 the first book "The art models of the universe. Interaction between arts in the history of world culture" by V. P. Tolstoy (Khudozhestvennye modeli mirozdaniya 1997), where the realization of the synthesis of arts phenomenon in the world artistic culture is traced from the ancient pieces to the present day. In the second book "The art models of the universe. Interaction of the arts in search of a new image of the world" (Khudozhestvennye modeli mirozdaniya 1999) the interaction of arts in the XX century is considered. It is shown there how diverse the forms of synthesis of spatial and temporal arts can be.

I. A. Azizyan (2001), developing her early theses, described synthesis as the use of dialogue-cooperation of certain types of art with each other. Azizyan writes that the problems of interaction between the arts received their theoretical and conceptual justification in the aesthetics of Russian symbolism and

modernism, which picked up the romantic aesthetic tradition. Figurative and formal interaction of the arts and their synthesis become major topics for symbolists: synthesis is associated with life and creativity, the transformation of life. Azizyan believes that at the beginning of the 20th century a new type of universal artist appeared. A number of theorists of literature act as screenwriters of the first silent motion pictures; painters work as architects; poets-futurists organize theatrical performances, etc.

A. G. Gabrichevsky (2002) considered three types of synthesis: absolute; relative (a specific artistic image), and ideal (a type of classics). The scientist claimed that every art object is, first of all, a synthesis of the absolute proportion of dynamics and statics, content and a priori formal synthesis. This synthetics includes an art work in a specific value range, in which the criterion for evaluation is synthetics itself.

The modern view on the understanding of the "synthesis of arts" nature is reflected in reference books as well. The dictionary of I. Lisakovsky "Art culture" defines the synthesis of arts as an organic combination of artistic means of different types of art in terms of an integral work creation – with a unified system of artistic imagery, united by a common idea, style, and performance (Lisakovsky 2002: 161). I. Lisakovsky's view on the nature of "the synthesis of arts" concept coincides with the traditional interpretation of this concept in art studies. A. Smely pays attention to the synthesis of spatial arts theory, reveals the historical role of the synthesis of arts, also considering the theoretical views of national and foreign art historians on the synthesis of arts problems. The scientist gives the following definition: "synthesis" is a creative way to obtain a significantly new quality from the required number of industrial and artistic components, using the right technology, where the new quality can be: the invention of the material, number, substance, construction; the creation of art, style, composition, an artistic image. The constituent component of the new quality can be: a knot, a part, an accessory; a chemical element, a particle, a space field, a black hole; a line, a color, a volume, a space; a kind of trajectory, a design, a space. The researcher interprets the concept of "synthesis" in a new way: if traditionally synthesis was understood as an organic combination of different types of art when creating an integral work, A. Smely characterizes the concept of synthesis as a way to obtain a new kind of art (Smely 2007). Thus, the synthesis of arts problem continues to be relevant, especially with the assertion of the fundamental importance of interdisciplinary research.

At the beginning of the 21st century not only art historians, but also literary scholars continue to address this problem. At the same time, for obvious reasons, the vector of scientific interest is shifting: researchers are no longer studying the synthesis of literature and music, or literature and painting, but primarily literature and visual arts, literature and cinema. The very number of monographs on this topic, which appeared in the first half of the 20th century, reflects the interest in this issue, and many of the 1920-1930-ies works by N. D. Anoshchenko, B. Balazs, L. Delluc, A. I. Piotrovsky, Yu. N. Tynyanov, V. B. Shklovsky, S. M. Eisenstein and I. G. Ehrenburg, and modern ones have not lost theoretical significance (Bochkareva 1996: 23-24).

Much attention of both foreign and national researchers is paid to the principles of interpretation of the authentic text within the framework of another art (it should be said that in this direction the study of cinematic interpretation of the text prevails). In 1948, the French researcher A. Bazin published a short article "Adaptation, or the Cinema as Digest" (Bazin 2000: 19-27), which became a milestone in the study of the synthesis of literature and cinema. In today's scientific context, the issue of interaction between literature and cinema remains one of the most relevant. In that way, here we can specify, for example, works by F. Vanoye (2011), J. Cleder (2012), the collection of articles "Film Adaptation. An Anthology" edited by J. Naremore (2000). However, in the same collection R. Ray and R. Stam, affirming the importance of research in this vector, further pointed to possible errors in the analysis of communicating between these two types of art. In national science, the question of screen adaptation is considered, for example, in the collection of articles by T. Mikhaylova (2015), where the researcher points to the principle of semantic translation and the creation of a cinematic analogue of the literary text; in the monograph by N.

Fedoseyenko (2016), in which the scientist states that the concept of "screening" is not homogeneous. It should also be noted that in the study of the interaction of literature and cinema, the object also becomes the transformation of the literary text under the influence of the cinematic text (studies by T. Voloshina (2010), T. Mozhaeva (2006), a monograph by I. Martyanova (2011)). Thus, I. Martyanova points to stylistic and narrative "innovations", while paying great attention to the text phenomenon, which was the result of the synthesis of literature and cinema – screenplay.

Results and Discussions

A special place in terms of creating a synthetic, polyartistic text belongs to Boris Akunin, which found its expression, first of all, in his novels of the Fandorin cycle - from "The Winter Queen (Azazel)" and "The Turkish Gambit" to "The Lovers of Death" and "Black city". "Black City", by the way, deserves special attention due to the fact that it was published in several versions – printed, electronic illustrated and audio version. Note that if the previous novels of the Fandorin cycle were characterized by a synthesis of literary and dramatic techniques ("All the World's a Stage"), the convergence of literature and philosophy ("The Diamond Chariot"), but in the "Black City" languages of cinema and book graphics are intertwined, enhancing literary imagery.

To start with, for the first time Akunin's text is provided with black and white illustrations, organically "fitting in" into the design of the Fandorin series of the publishing house "Zakharov". This is, firstly, the "topographic" stylized miniature picture with captions that precede each chapter: "Yalta. Livadia Palace" (Akunin 2012: 5); "Baku. The railway station" (Akunin 2012: 28); "Baku. The building of the city administration" (Akunin 2012: 189). Each miniature picture not only expands the space of the literary text itself, enhancing the figurativeness of the narration, but also emphasizes the plotting of the novel on the principle of a decompressed storytelling in a series of paintings. Secondly, the text of the novel has portraits once mentioned in the narrative entities (for example, Robert Nobel, who, "passing through Baku, became interested in the oil fuel" (Akunin 2012: 34) and bought the first oil field), or incidental characters (for example, portraits of "the security outpost commanding officer on" (Akunin 2012: 326) captain Vasiliev, or Mesrop Artashesov (Akunin 2012: 98), or a "silent director of the police department" Emmanuel Karlovich de Saint-Estephe (Akunin 2012: 317)) and the main characters – Masa, Fandorin, Saadat Validbekova, Gasym, thereby claiming visual "canon" for the reader, covering not only the text of "Black City", but the rest of the Fandorin cycle. At the same time, unlike static portraits of minor characters, images of the main characters are usually dynamic – they not only visually complement the narrative series, but enhance the overall "rhythm" of the plot deployment. Noteworthy is in this respect located directly next to the correlated description illustration of laughing Saadat, as if turning around to the reader: "The female stranger was in a jolly mood. < ... > The woman swung round lithely. Well, perhaps she wasn't a beauty in the conventional sense, but her face was lively and interesting. And her eyes were simply wonderful. The eyebrows were very fine too..." (Akunin 2012: 113). Or an illustration depicting the spectacular appearance of Clara and her admirer Leon at the Artashesov's villa, fully compliant with her description: "Suddenly a tremor seemed to run through the crowd and everyone turned towards the lift cabin as Clara emerged from it with an enchanting smile, accompanied by Leon Art. She was wearing a close-fitting silvery dress that emphasized the fragility of her figure; the director, in black tails, with his hair strewn across his shoulders and an orchid in his buttonhole, also looked a picture" (Akunin 2012: 94–95).

All the images of a "wide shot," fixating these or those plot collisions and, although built in the tradition of classic illustrations with a clear composition, involving the division into the main and details and having a pithy center, also aim to strengthen the overall effect of the movement, a rapidly developing novel actions. The characters and the illustrative set exist within their own completed stories (both narrative and "visual"), as, for example, in the scene depicting the attack on Fandorin at the Baku railway station (Akunin 2012: 43–44). Here the smallest details – the jumble on the platform, punch in hero's "face and chest against the iron

wall of the coach" and even scattering in different directions Fandorin's cigar and "hat of Italian straw" (Akunin 2012: 44) is transferred by the graphic means as accurately as possible. In this case, every detail is quite a plot itself.

In addition, as we have already noted, the "Black City" is cinematic. It concerns not only the minimized descriptions, spectacularity and liveliness: the novel abounds with fight scenes; cinematic including the casing on motor boats in the gulf with burning oil spills, prosecution of the criminal under wheels of the train, the real shoot-out during extensive shooting of the film, etc. In the context of the work, the image of the protagonist himself is vividly cinematic: in the "Black City" Erast Petrovich Fandorin has a distinct similarity with the famous character of Ian Fleming, not so much with his novel "version" as with the film interpretation of the main character of "Bondiana". Firstly, Fandorin in the "Black City", compared to the previous novels of the Fandorin cycle, is becoming more similar to James Bond, combining characteristics of Superman and an ordinary man, professional who constantly risks for a living. Secondly, as well as the British intelligence, who, by definition, cannot deal with unimportant cases and ordinary criminals and get involved in the confrontation with extraordinary villains, and Fandorin is shown in the confrontation with a unique antagonist, elusive Bolshevik revolutionary Odysseus (Woodpecker), aimed not just at the world revolution, but to change the political balance of the world: "The revolution will still break out in any case. Only first you will have to go through a world war. Instead of oil. Instead of oil, millions of lives will go to fuel it." (Akunin 2012: 343). Like James Bond, Fandorin always does justice to his rivals; he respects their intelligence, strength, ingenuity, but does not share their views. Accordingly, as in the "Bondiana", in the Fandorin cycle we are talking about the clash of different views on things, on a man: "All ardent revolutionaries are basically psychologically sick, thought Erast Petrovich. Instead of being sent to the gallows or to serve hard labour, they should be sent to a clinic." (Akunin 2012: 344).

A prerequisite for each novel and, accordingly, each series about James Bond is also a new love story of the protagonist, but the seeming invincibility of the character is adjacent to his personal vulnerability, which deprives Fleming novels and their screen adaptation of the traditional "happy end". The image of Fandorin fits perfectly into this strategy: as well as in previous novels, in the "Black City" Fandorin regains a unique (in her own way) woman with whom he experiences a whirlwind, but heavy romance, and then has to involuntarily break up with her: "At that point he hugged her close and made her stop talking with a kiss. And then he said: "You are the very best of women. I shall come back to you without fail. But at this moment I really do have to leave. And he left. Saadat slumped down onto a chair and burst into tears." (Akunin 2012: 352).

And finally, as well as James Bond, especially in the interpretation of Daniel Craig in one of the latest film versions of "Bondiana", Fandorin uses numerous technical innovations that are characteristic more of a spy film than of a classic detective novel: the most modern cars of his time, motor-bicycles, motor boats; he deals brilliantly with weapons and communications facility.

Conclusion

Thus, in the next detective novel of the Fandorin cycle Akunin expands the author's strategy: the novel space is filled with cinematic and illustrative figurativeness, which ultimately leads to the creation of polyartistic, polysemantic text in the figurative and expressive respect. In addition, the creation of polyartistic text, where cinematic and literary codes intertwine, plays a special role in the project "Boris Akunin". The classical dramas, read by Akunin not in a particular new way, are not that indicative in this respect ("The Seagull" by A. Chekhov, "Hamlet" by W. Shakespeare), as the combination of literary text with the visuals of cinema in the experimental cycle of novels-movie "The Bruderschaft Death" is. Parts of books are called "movies" and assume the reference to the operator's name, chapters are opened with picture miniatures, similar to scenes in the silent cinema, drawings with comments for musical accompaniment and

quotes from the romance songs appear in the course of the narrative, along with that a chronicle with pictures of historical events, directly related to the plot, are enclosed as well. In this regard, a "movie" in Akunin's understanding is a special literary genre.

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