

MAIN CHARACTERISTICS OF MODERN RUSSIAN FEMALE POETRY

^aALINA R. GAYNUTDINOVA, ^bARTEM E. SKVORTSOV,
^cALFIYA F. GALIMULLINA, ^dEVGENY V. NICKOLSKY

^{a,b,c} Kazan Federal University, 18 Kremlyovskaya street, Kazan
420008, Russia

^dWarsaw University, Krakowskie Przedmieście 26/28, 00-927
Warszawa, Poland

mail:^aalfiya_gali1000@mail.ru, ^binfo@ores.su, ^cglobal@ores.su,

^drussia@prescopus.com

Abstract: Poetry at the turn of the XX-XXI centuries is a heterogeneous and largely unexplored phenomenon. The fundamental importance is gained by the works in which the issues of the development of modern Russian poetry are considered systematically. One of the important trends of 1990-2010 is the flourishing of women's poetry. Despite the obvious cultural phenomenon as a whole, it has not yet been studied. This article offers an initial analytical review of this phenomenon. As a result, the following conclusions have been made. 1. A certain stage in the evolution of modern Russian women's poetry is part of the general process – the heyday of Russian poetry of the 1990-2010-ies. 2. Modern female poetry occupies an increasingly prominent place in Russian literature, but it is not a monolithic cultural phenomenon. The artistic worlds of female poets are heterogeneous, have different genesis and require different interpretations. 3. A number of female poets show a tendency to be isolated within the general literary process, they somehow emphasize the gender of their work and are addressed mainly to the female audience. 4. There is a trend towards increasing thematic radicalization and formal diversity among female poets who have entered the literature in the last 15-20 years. The conducted primary analytical review gives grounds to assert that the current socio-cultural situation is favorable for the development of Russian women's poetry. However, there is no reason to talk about women's poetry as a phenomenon that has clear and constant characteristics. This is not a trend in literature or ideological unity, but the activity of individual authors, between whom only the most common speculative typological connections can be drawn.

Key words: modern Russian poetry, female poetry, gender, trends, themes, verse form, lyrical hero

1 Introduction

Russian poetry is going through a period of intensive development between 1990 and 2010, readers and critics note its exceptional stylistic and genre diversity. Extensive and contradictory poetic material needs to be evaluated, analyzed and generalized in historical and cultural conclusions. Currently, there are few studies devoted to the general state of Russian poetry of the last thirty years. Not every one of them sets the task of describing or, especially, presenting the concept of the development of the current poetic culture as fully as possible. Even the consideration of one or another part of modern Russian poetry through the prism of certain problems is rare (Chuprinin, 2000; Zubova, 2000; Zubova, 2010; Skvortsov, 2005). This is understandable: modern Russian poetry is wide and heterogeneous, there is no clearly represented main phenomenon, in relation to which the currents and directions, groups and individual figures are determined. The poets themselves are not in a hurry to help analysts: the authors with similar poetics rarely unite in groups and do not perform with noticeable manifestos (Skvortsov, 2015; Villalobos Antunez et al, 2013). In addition, being in an ever-changing process, it is difficult to find an angle of view that would allow you to see if not the whole picture, then at least a significant part of it. There are about 250-300 authors who deserve a serious professional evaluation of contemporary Russian poetry (Skvortsov, 2015; Zaidullina & Demyanova, 2017). Philologists face the problem of material classification, at least in the first approximation.

One of the important trends of 1990-2010 is the flourishing of women's poetry. This is manifested, firstly, in a noticeable increase in the number of women poets in this period, and, secondly, in the fact that many of them are beginning to attract the attention of both readers and professional literary community (critics and philologists).

2 Methodology

The research is based on historical-functional, typological, comparative-typological, hermeneutic and structural-semantic

approaches to the identification of artistic features of modern Russian women's poetry.

In consideration of the poetic perspective, we mainly focused on the works of BORN I. Yarcho, M. L. Gasparov, O. I. Fedotov, Y. BORN Orlitsky, manifestations of genetic and typological connections with the tradition studied under the influence of Y. M. Lotman, V. E. Vatsuro, N. L. Leiderman and M. N. Lipovetsky, also the studies of the modern literature (Y. V. Domansky, A. S. Afanasiev, T. N. Bryeva, M. Ryttonen, M. I. Ibragimov, E. V. Nikolsky, V. N. Krylov, etc.) and literary-critical publications (Afanasev et al, 2007; Afanasev & Breeva, 2016; Afanasev, 2015; Leiderman & Lipovetsky, 2001; Orlitsky, 2002; Ryttonen, 2000; Krylov, 2014).

3 Results and Discussion

The existence of female authors in a national literature is one of the true signs of the maturity of this cultural tradition. From this point of view, Russian literature has reached a state of maturity 200 years ago: A.P. Bunina, whose talent was noted and supported by G. R. Derzhavin, I.A. Krylov and a number of other major writers of the era was already creating her works. Later, in the XIX century there appeared single prominent women poets (K. P. Pavlova), but particularly fruitful was the beginning of the twentieth century, the era of modernism (A. A. Akhmatova, M. I. Tsvetaeva, S. Ya. Parnok, etc.). However, it would not be an exaggeration to say that it was in the post-Soviet period that there was a qualitative leap in growth in relation to women poets.

The causes of this phenomenon have not been studied. It can be assumed that "women's poetry" develops in parallel with "women's prose", a serious stage in the evolution of which was observed in Russian literature a little earlier – since the late 1970s. But, most likely, this is due to both general cultural and intra-poetical reasons.

General cultural reasons are the following: in Russia women are increasingly creatively manifested in various fields of art, and literature is no exception. Intra-poetical reasons are probably due to the fact that modern female poets have many options for implementing their creative strategy, and, in addition, they have a relatively large readership, and in general the problem of obtaining a sympathetic response is solved relatively easier than in the pre-Soviet period (this is largely facilitated by the Internet).

Classification of contemporary Russian women's poetry is problematic. There are several standard ways of classification: by generations, by socio-cultural affiliation of authors, by their declarations and manifests, by their aesthetic attitudes. We have to admit that in this case none of them is adequate and does not give any significant educational results.

First of all, this is due to the fact that the majority of modern female poets exist in literature without a clear and strong connection with any literary groups and phenomena. This is a collection of "literary loners", and if there are certain situational association (e.g., participation in joint educational events or the production of magazines, anthologies and books), they are unstable and do not lead to long-term serious artistic consequences.

It is possible to distinguish several generations of female poets (leaving aside the question of whether they belonged in the Soviet period to the censored or uncensored literature):

- the generation that came to literature in the 1950-60's (Inna Lisnyanskaya (1928-2014), Novella Matveeva (1934-2016), Natalia Gorbanevskaya (born 1936-2013), Bella Akhmadulina (1937-2010), Yunna Moritz (born 1937), Larisa Miller (born 1940));

- in the 1970s and '80s (Elena Shvarts (1948-2010), Olga Sedakova (born 1949), Irina Vasilkova (born 1949), Nina Iskrenko (1951-1995), Olesya Nikolaeva (born 1955), Marina Boroditskaya (born 1954));
- in 1980-90-e (Irina Yermakova (born 1951), Svetlana Kekova (born 1951), Faina Grimberg, (born 1951), Irene Evsa (born 1956), Maria Galina (born 1958), Inna Kabysh (born 1963));
- in 1990-2000 (Irina Mashinskaya (born 1958), Tatiana Voltskaya (born 1960), Anna Gedymin (born 1961), Elena Fanaylova (born 1962), Anna Arkatova (born 1962), Vera Pavlova (born 1963), Olga Sulchinskaya (born 1966), Maria Vatutina (born 1968), Maria Stepanova (born 1972), Polina Barskova (born 1976));
- in 2000-2010-e (Inga Kuznetsova (born 1974), Ganna Shevchenko (born 1975), Linor Goralik (born 1975), Yana Tokareva (born 1976), Nata Suchkova (born 1976), Fred Gerber (born 1977), Anna Zolotareva (born 1978), Anna Logvinova (born 1979), Marianne. (born 1980), Anna Russ (born 1981), Maria Markova (born 1982)).

It is important to note that regardless of belonging to a particular generation, the majority of female poets have gained the opportunity to address the widest readership in the post-Soviet period. In addition, the flourishing creativity of some authors, long-established in the literature, also falls during this period. The case of I. Lisnyanskaya is especially significant, according to some critics, who created her most significant poems in the 1990s-2000s.

In general, women's poetry appeals to the widest possible readership, without dividing it by gender. However, the authors have deliberately dwell attention to gender issues, and they are found among virtually all generations: I. Lisnyanskaya, I. Kabysh, V. Pavlova, M. Vatutina, I. Kuznetsova, L. Goralik, A. Logvinova and others. Among this small contingent of the group there are authors who make their central theme the specific physiological characteristics and experiences that are unique to women. Here it is necessary to name V. Pavlova, M. Vatutina, I. Kuznetsova, L. Goralik and A. Logvinova. At the same time, none of them can be defined as apologists of feminism, their ideas about gender relations do not come into direct conflict with quite traditional paternalistic views characteristic of Russian society.

From the point of view of poetry, the work of female poets in General tends to the already established poetic practices. Formal experiments are much less common in them than in male poets. However, the increasing interest in metric diversity, expansion of stylistic palette, language and literary game of the authors who came to the literature in the last 15-20 years is noticeable. There are examples of poetics that can be conditionally attributed to the avant-garde or postmodern practices of writing (E. Schwartz, N. Iskrenko, E. Fanaylova, M. Stepanova, L. Goralik, P. Barskova, A. Zolotareva, M. Geide).

The question of whether there are some thematic constants of women's poetry, has no definite answer. On the one hand, there are no "male" themes that could not be touched in the works of women. On the other hand, most of them still act on behalf of the lyrical heroine, not the hero.

Naturally women-poets, turn to the picture of the emotional sphere to such topics as sex, love, relationships of parents and children (especially mothers and daughters), motherhood, etc., more often than men. The women-poets are often much more radical and bolder than the male authors, and develop the theme of corporeality, physiology and unstable psychophysiological states (V. Pavlova, M. Vatutina and I. Kuznetsova especially succeeded in it).

The women-poets are less prone to philosophical and religious topics than male authors, but in the part of the women's poetry there is an inclination to metaphysics – it is most clearly manifested in the works of I. Lisnyanskaya, O. Sedakova, Shvarts, I. Ermakova, S. Checkoway, O. Nikolayeva, I.

Mashinskii, E. Fanailova, M. Stepanova, A. Zolotareva and M. Geide.

Finally, there are individual artistic practices of female poets who find it difficult to find analogues in their synchronic section. Thus, M. Boroditskaya builds her poetics taking into account the expressive possibilities of children's poetry (addressing an adult audience), V. Pavlova builds her creativity around the "extremist" image of the lyrical heroine as a "sexual counter-revolutionary", and O. Nikolaeva consciously and sometimes provocatively takes the position of a religious preacher. Special mention should be made of the work of I. Ermakova, organically combining the features characteristic of women's poetry (archetypal image of the lyrical heroine as a Great Mother, wise, merciful and forgiving), with metaphysical plasticity of style and almost unlimited possibilities of evolution of the form of verse.

4 Summary

The results of this study were the following conclusions.

1. A certain stage in the evolution of modern Russian women's poetry is part of the general process – the heyday of Russian poetry of the 1990-2010-ies.
2. Modern female poetry occupies an increasingly prominent place in Russian literature, but it is not a monolithic cultural phenomenon. The artistic worlds of female poets are heterogeneous, have different genesis and require different interpretations.
3. A number of female poets show a tendency to be isolated within the general literary process, they somehow emphasize the gender of their work and address mainly to the female audience.
4. There is a trend towards increasing thematic radicalization and formal diversity among female poets who have entered the literature in the last 15-20 years.

5 Conclusions

Contributing to the richness of modern Russian poetry, women's poetry of the 1990s-2010s characterizes a certain cultural period, allows to recognize its important trends and systematize philological knowledge about the subject.

The conducted primary analytical review gives grounds to assert that the current socio-cultural situation is favorable for the development of Russian women's poetry. However, there is no reason to talk about women's poetry as a phenomenon that has clear and constant characteristics. This is not a trend in literature or ideological unity, but the activity of individual authors, between whom only the most common speculative typological connections can be drawn.

Acknowledgements

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

Literature:

1. Chuprinin S.I. (2000). Change of fate. – M.: UFOs, p. 400.
2. Zubova L. V. (2000). Modern Russian poetry in the context of the history of language. - Moscow: New literary review, p. 432.
3. Zubova L.V. (2010). The languages of modern poetry. – M.: New literary review, p. 384.
4. Skvortsov A.C. (2005). The Game in modern Russian poetry. – Ed. Kazan University, p. 364.
5. Villalobos Antúnez J.V., Márceles V., Ayala T. (2013). Epistemología y Ciencia: La Hermenéutica Filosófica como crítica al Método Científico, Revista Electrónica de Humanidades, 16 (9), pp. 105-120
6. Skvortsov A.E. (2015). Poetic genealogy: research, articles, essays and criticism. – Moscow: OGI, p. 528.
7. Afanasev A.S., Breeva T.N., Domansky J.V. (2007). Poetic system interaction by Yanka Dyagileva and Egor Letov // Astra Salvensis, 5(10), pp. 367-374.

8. Afanasev A.S., Breeva T.N. (2016). Gender picture of peace in Russian women rock-poetry (poetic novels «Sprinter» and «Stalcker» by Diana Arbenina), *Journal of Language and Literature*, 7(1). Pp.159-162.
9. Afanasev A.S. (2015). Culture code in biographical myth structure (a case study of poem collection «Notebook of words» by S.Y. Surganova, *Journal of Language and Literature*, 6(1), pp. 262-266.
10. Zaidullina C.N, Demyanova O.V. (2017). Enhancement of the Choice of Innovation Strategy of Industrial Enterprise, *Astra Salvensis*, Supplement No. 2, p. 297.
11. Leiderman N. L., Lipovetsky M. N. (2001). *Modern Russian literature: Vol. 3. At the end of the century (1986 – 1990-ies)*. – M.: editorial URSS, p. 160.
12. Orliitsky Y.B. (2002). *Verse and prose in Russian literature*, Moscow: RGGU, p. 685.
13. Rytkonen M. (2000). Gender and literature: the problem of "women's writing" and "women's reading", *Philological Sciences*. No.3, pp. 6-11.
14. Krylov V.N. (2014). History of Russian Silver Age literature-centrism crisis // *Life Science Journal*, 11(10), pp. 399–401.