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Naive and Game in Primitivism as a Strategy for Overcoming Post-Modern Relativism

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The task of high culture of our time is to resolve the conflict between the relativistic way of thinking and the life-giving commitments of art. The aesthetics and ideology of postmodernism pretend to correspond to relativistic gnosis, philosophical criticism points to its secondary nature, multiplication of entropy, lack of perspective. The return to the value paradigm of thinking, but with the preservation of the deep reflexivity of the form, has actualized a model of creativity – literary primitivism – that is not canonical in form but is traditional in the system of values. Its spiritual and aesthetic program is the restoration after a deconstruction of a whole and clear world outlook, the image found is a naive consciousness.

The comparative method of analysis showed the content of literary polemics that is an attack on naive and naive apology at the turn of the 20th-21st centuries. The value relativism of postmodern conceptualism exploits the mask of non-reflexive simplicity in D.A. Prigov's poems, the stories of V. Sorokin. The simple-minded willpower consciousness protects the vital meaning: faith, love, patriotism, humanism, compassion. The literature of the high naive shows children's immediacy, following the commandment "Be like children" (poems and prose of T. Kibirov, historiosophy of V. Sharov), sympathizes with "fools" (prose of V. P'etsukh, O. Zaionchkovskii), depicts blessed ones (verses by M. Stepanova, drama by V. Levanov and L. Petrushevskaia), revives the fairy tale (L. Petrushevskaia, O. Zaionchkovskii). The poetics of the primitive, which is simplicity, clarity, emotional contagion, the original "artlessness" of the form, is represented in parafolkloristic plots, images of heroes-simpletons, sentimental narratives. The gravity to naive is spontaneous; it cannot grow into a direction, but expresses the conscious strategy of authors. Naive declared itself in lyric and satire, prose, essays and drama, which indicates a deliberate polemic with ideas, anthropology and the aesthetics of relativism. Systematicity is manifested in the fact that the naive opposes postmodernism in almost all key points of sociology, the philosophy of creativity and the poetics of its expression. Relativism is opposed to ontological consciousness – not in pretentious, but in organic forms, laughter as a way of cognition, existence, criticism and affirmation of meanings. Anatural anthropology opposes the image of a simpleton in a variety of life, behavioral modifications: the blessed, the fool, the child, the wise skeptic, national poet. Naive is a resource, a justification and an image of modern humanism.

The paper reviews the meaning and development of digital humanities giving the ex-amples of work published in various DH areas. The paper discusses what using these technologies means for the humanities, giving recommendations that can be useful across the sector.

Keywords: naive consciousness, primitivism, relativism, postmodernism, reflexive and volitional type of creativity, humanism, anthropology, simpleton, blessed, national poet, «be like children».

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The task of high culture of our time is to resolve the conflict between the relativistic way of thinking and the life-giving commitments of art. The conflict arose as a result of dehumanization that was a regular turn of creativity towards self-knowledge and a rejection of active sociality. Postmodernism has shifted from alienation to total relativism and annihilation of meanings. Art itself must find a way out of the situation of self-destruction. The purpose of the article is to follow the internal polemics in literature and search for an alternative, using the example of criticism of the ideology of postmodernism from the standpoint of “naive” playing “primitive”. Primitivism is an artistic version of the naive, inevitably alienating its “naivety.” It is necessary to disclose the intellectual experience of the “naive” worldview – not only a professional imitation of the primitive style, but also a subtle reflection on ideas embedded in the simple and clear indivisibility of the suggestive form.

Principles and prospects of criticism of postmodernism

Relativism is a cognitive, value, creative principle of postmodernism. All together is rigidly interdependent, the world view is not subject to criticism, for it corresponds to objectivity: the physical world view, dehumanized history, the crisis of traditional cultures, the victory of the information civilization, anatural anthropology. The non-mimetic image of creativity enters deep inner resonance with reality, although it declares the purely conventional nature of “artistic activity” (Prigov, Epshtein, 2010: 64).

Nevertheless, a “culturally sane” criticism of postmodernism from within is possible. It is described as a self-contained system of artistic thinking, incapable of development, “*Citation instead of self-expression, simulation instead of truth, the game of signs instead of the representation of reality, the difference instead of*

the opposite (italics added by the author) – this is this post-sentimental, post-tragic, post- quixotic world flushed with its own secondariness – and willingness to complete everything, to use it as a material for the last and endless game” (Epshtein, 2005: 475). M. Epshtein reproaches the relativistic game not in immorality, hedonism of total irony and deconstruction, but in the loss of the ontological foundations of creativity, “Postmodernism is theoretically the most sophisticated form of burial of time under the pretext of its preservation and perpetuation in countless repetitions and postponements. <...> postmodern theorists, denying any beginning at all, celebrate the end and completion of everything here and now, in the eternal present” (Epshtein, 2004: 85).

In overcoming the “chronocide,” the culturologist sees the prospect of an evolutionary way out of the tightness of postmodernism – without revising the worldview system itself and appealing to relativism as a heuristic method of comprehending the future. So the former utopian humanism must give way to humanism – the study of a new man as a biotechnological species and anatural culture as the stage of creation of the noosphere. Then the answer to the question “What is the constructive meaning of deconstruction? What does this festive death give birth to and what recovers in it from the deceased?” will be obtained (Epshtein, 2005: 475). The philosopher is convinced that the total exposure of any claims to absolute meanings is not the irresponsibility and impasse of one’s own creative impotence, but the beginning of a new era demanding intellectual fearlessness, “It is this subtle *interval between postmodernism and postmodernity* where we are now and responsible for the meaning of this interval” (Epshtein, 2005: 476). Philosophical neotopic criticism of postmodernism is produced as a self-reflection of this type of thinking and is aimed

at developing the heuristic and constructive potential of relativism.

Art criticism of postmodernism is less tolerant, including self-criticism. It assesses the current situation of art, and for it the truth of life is a measure of true content, but not in the sense of mimetic conformity, but as a criterion of fruitfulness, social value, and the real significance of results.

The object of criticism is Moscow conceptualism, the most striking claim of postmodernism in the graphic and verbal art. At the time of the onset, during the period of stagnation, B. Grois gave it an oxymoron characteristic – “romantic”, referring to the works of L. Rubinstein, F. Infante, A. Monastyrskii, and others, which retained a specific emotionality, akin to “mystical religiosity”, what “some specific” lyricism” and “humanity “of art are associated with. Even those who escaped long ago and happily from all this pretend for them” (Grois, 2003: 171). The object of late criticism was the work of other, more successful representatives, such as I. Kabakov, D. Prigov, V. Sorokin, already free from the rudiments of positive emotionality.

The avant-garde artist and culturologist-publicist M. Kantor sees “a security system for the individual, a defense against any total theory” in the ideology of postmodernism that is consistent deconstruction, irony and de-heroization (Grois, 2003: 444). The result was entropy aesthetics and anthropology, “It did not give big talents and colorful characters, it was boring, like every decadence, it willingly gave out the indulgence of mediocrity and was generally focused on mediocrity – half-knowledge, half-inspiration, half-utterance. It is progressive mediocrity that is the best defense against the cult of personality and total projects. <...> Being invulnerable is not valor, but in the context of history it is more likely a disaster: everything that is genuinely alive is

mortal” (Grois, 2003: 444-445). The imperative of the organic nature of M. Kantor is the challenge of limitation and hedonism.

The master of performance-shocking, ironist D.A. Prigov was by no means a “boring”, but moderate decadent, and the limitation, indeed, was organic for him. Ambitions were realized in the conditional space of the text. The poet even manipulated the vocabulary of tragedy discourse, describing the imperative of non-illusion, “this is certainly not nothing, but that total, abstract and really terrifying freedom”, although it “comes into life through many cooling operations” (Prigov, Epshtein, 2010: 68). This is the intellectual freedom to overcome cultural taboos, but this is not a daring breakthrough into the unknown. The program insisted on limiting the goals, “Art always (? – *the author*) was engaged in *penultimate* (italics of the author) truths. An attempt to impose a solution to the latter truths on art is an attempt to make quasi-religion, quasi-existential models from it for overcoming a person, and so on” (Prigov, Epshtein, 2010: 64). Ironically acknowledging his “emotional stupidity and spiritual unenlightenment,” Prigov is determined, “In fact, I am engaged in cultural activities and cannot extend it beyond the limits of my life, death and myself. I do not see anything beyond these limits” (Balabanova, 2001: 110). Thus, personal spiritual potential, as well as intellectual experience is raised to the degree of unconditional and unique truth.

Critics of postmodernism are looking for a way out of the worldview and creative crisis of postmodernism in the search for indecomposable forms and meanings that have an infinite generating potential. Thus, the religious avant-gardist, composer and philosopher V. Martynov stated, “We approached the crisis of designation, the crisis of name, the crisis of language,” and suggested the game with a minimalist text as a way out in the new *Book of Changes*. “It was

important for the author to emphasize his kinship with the archaic: “The time comes for the first elements” (Pustovaia, 2016). This application correlates with the already defined trend that is the actualization of the naive as a controversy and even a challenge to postmodernism.

Our task is to define the content, the form of creative polemics and the degree of its mutuality. The meaning of a creative, rather than an invective dispute is to re-play the opponent on its territory, i.e. in the space of a demonstrative art game. The content of the polemic is the existence of unconditional truths. The form of polemics is a dispute between defenders of unconditional truths and the ideology of total relativism, but without an appeal to authorities. The vital importance of these truths guarantees a mutual interest in polemics.

**The subject of naive
and postmodernism polemics
is the original truth of life**

The complexity of criticism of postmodernism, as already noted, is that it claims to the thinking relevant to the contemporary scientific worldview. Russian postmodernism with known maximalism elevated epistemological relativism to the total principle and ensured self-defense, because, since the purely conventional nature of artistic activity is declared, attempts to judge fruits or losses reveal the degree of a critic’s “cultural sanity” (Prigov, Epshtein, 2010: 64).

Obviously, a general idea should be put forward. Even V. Sorokin appealed to simple life-meaning, when he did not receive the desired evaluation of the book *The Path of Bro*. The classic of postmodernism blamed free “discursive” thinking for the predetermined outcome and with unexpected passion rose against the alienated-gaming, intertextual understanding of creativity, “... philologists have only one eye, purely literary, capable of only comparing texts. The second eye,

looking to life, was dragged on by a thick textual film in most literary scholars ... <...> “Everything in the world is text!”, said the philosopher Wittgenstein, and this questionable maximum was picked up in the late sixties by French philosophers. One has to ask, is the feeling of pavor a text too? Is love a text? Is tingling in the lower back is also a text?” (Sorokin, 2005: 5).

It is noteworthy that the appeal to the most direct experience of the senses is intended to protect the very “writing” from a purely intellectual interpretation as only a game in words. The writer doubts, “Mea culpa?” – and so removes responsibility for alienation from life from himself. He does not disdain the formulation of the “fatal question” and formulates his general theme of quite an anthropological scale, “what is violence and why people are not able to abandon it?” (Sorokin, 2005: 5). Moreover, when protesting against substituting things with words, Sorokin appeals to those who are not experienced or wise in their involvement in life, “Not all people on earth see only the image of a stone instead of it. There are those who see just a stone. These are children, old people. Or simply not very literate people, peasants, for example” (Sorokin, 2005: 5). It is noteworthy that all the named “experts” are carriers of “naive consciousness,” high or simple-hearted.

Thus, not only naive inexperience, but also naive experience is an unconditional argument in the dispute over the fact if there is an absolute truth and what its generally valid criteria are. The spiritual and creative potential of naive reveals the primitive, namely, the original forms of art and the artistic thinking of non-professional, folk artists. Therefore, “naive” and “primitive” turn out to be synonymous, and “primitivism” is already a game of the professional to be a naive artist. The meaning of the game is in the ability to enter into resonance with the archetypal energy of creativity and the integral state of the world.

The way of the game that is the imitation of the form or the actual resonance reveals the true goals of the artist.

The spiritual and creative potential of the primitive is analyzed by art historians. It opens the “primary principles of art”, which are “the integrity, the inviolability of this powerful primal-language” (Bogemskaia, 2001: 226), “cultural force” (Baldina, 2001: 159), sincerity, which “destroys the experience of hypocrisy of culture” (Girenok, 2001: 23), “object-subject fusion” (Ryleva, Baldina, 2011: 86) with the world, “joy, openness” (Pimenova, 2001: 171) to it, the value of people and objects, which “do not obscure each other” (Tarabarov, 2001: 203) – this is the deep semantics of the original “naivety”, the source of its positive charm. The artistic paradigm of primitive-naive is revealed by the painting of original authors: the attraction to idealization, rather than the authenticity of the mimesis, the festiveness of the world perception, simplicity, emotionality, unreflexiveness and unselfish devotion to creativity. All these qualities ensure the responsiveness of viewers, ease of communication, empathy, emotional resonance due to the natural disposition to positive meanings and trust in their spokesmen.

The special value of the works of original artists is not so much in aesthetic virtues as in the positive energy emanating from them. This is emphasized by art experts, “The distinctive feature of naive art is not in the works of the artist, but in his mind. The picture and the world depicted on it are felt by the author as a reality in which he himself exists. However, the artist’s visions are no less real for him” (Lebedev, 2016: 6). The evidence of this is a life-giving attitude, clearly recognized by the bright painter E.A. Volkova, “What I want to paint is always with me. All this I immediately see on the canvas. The objects, which are already ready in both color and shape, immediately ask for the canvas. When I work, I

finish all the subjects until I feel under the brush that they are alive and move: animals, figures, water, plants, fruits and all nature” (Lebedev, 2016: 6-7). Observers make a logical conclusion, “This life created on canvas is the birth of a new myth” (Lebedev, 2016: 7).

But the myth, as is known, is ambivalent, and non-reflexivity is fraught with fatal errors. G. Gachev drew attention to this, contrary to the general apology of simplicity, and stressed, “We need a sophisticated work of the mind, reflection and will to keep ourselves, to be in this pure and simple-minded naivety ...” (Gachev, 2001: 34). Therefore, the appeal to naive poetics in modern literature indexes not only the degree of sincerity as a natural disposition to good, but the ability to convert the energy of naive to good. At least a lack of aggression is good.

Professional artists that work in naive stylistics appeal to the energy of the original realization of meanings. Primitivism in the professional art exploits the image of “simplicity”, appealing to the aesthetic-ethical authority of naive, using the energy of charming immediacy. This is an art game, the main condition of which is the spiritual proportionality of the archetypal substance, which makes up the ontological undertones of images and therefore cannot be deconstructed.

The difficulty of matching is that the professional resonance with the naive archetype is complicated by the inevitable intellectual reflection about the adequacy of the form and its own spiritual correspondence to the prototype. The game is demonstrative, as is typical of the aesthetics of the postmodern cultural context, but the spiritual message of the game is not relativistic; it is by no means a demonstration of the convention of the text. The game in naive is multifaceted: 1) this is the test of the content and spiritual potential of the form – can it contain tragedy that is not peculiar to

primitive in general without reduction, because of the epic mood of consciousness and the whole model of the world? 2) is it the compatibility of antinomic psychologism with the emblematic representation of a person, a clear worldview, the purity of colors and the clarity of lines? 3) this is the quality of laughter – is it possible for naive to be ironic and even sarcastic, if this is not a farce?

The complexity of considering naive and high primitivism in literature is connected, first, with the inevitable multisyllabic semantics of the material – the word: the apparent simplicity of forms is initially reflexive, especially against the background of artistic tradition, as is evident in the prose of L. Dobychin and the “philistine tale” of M. Zoshchenko. The primitivist aesthetics in poetry is analyzed as the form-creation of the avant-garde, the search for a new way of thinking (Ivanov, 1997; Davydov, 2004). Prose and dramaturgy are practically not investigated – from searching for authors to justifying the interpretation of texts as “naive”. Since naive is not a simplification, but a special ontological way of thinking, the prose and dramaturgy of A. Platonov gives unexpected and rich material by an integral representation of the world, an understanding of the tragedy of history, a symbolic image of man and, of course, language.

The following things can be considered criteria for determining the primitive substance of prose and drama: 1) the type of hero – integral, naive and active; 2) the emblematic meaning of plots; 3) the world-order content of collisions; 4) clarity of narrative form; 5) laconism, brightness and purity of colors in the description; 6) laughter filling the text; 7) emotional communication. Laughter is inherent in the naive worldview as the energy of life itself, the expression of the joy of being and the evaluation of its collisions – smiling, humorous, satirical, but not macabre.

Consciousness of a naive artist is serious, active, non-reflexive, laughter enters his work with the play of colors, lines, elements of composition, with the joy of creative self-realization. The laughter of high primitivism in contemporary art is not naive, but it depicts “simplicity”, playing with a form, putting on a mask. The artistry of playing a role does not mean reincarnation, the convincing game requires an internal resource of naive - not only archetypal memory, but above all a deep commitment to ontological truths that provide the vital power of goodness, beauty, love, vigilance, openness to the world. This is a mystical connection with the world in its entirety and immediacy.

The main problem of the newest primitivism is the price and sense of simplicity against the backdrop of the reflexive art of the classics and the 20th century: what does it oppose to? how deep and meaningful? how simple is it, that is, what is the poetics of a form that insists on its artlessness? Obviously, the game of simplicity can no longer be simple, the question is, how organic and demonstrative spontaneous and consistent is it?

The dispute over naive – the source and substance of vitality

Memory, the energy of the myth, the unconditional, ingenuous significance of the primordial form is the source of the creative and suggestive potential of naive. Appealing to primordial forms, art seeks a way out of the crisis of exhaustion of the language or official lies. Thus, at the beginning of the 20th century, modern artists “acutely realized “the fatigue” of contemporary culture” and “sought to draw life strength from the savage, primitive world” (Lebedev, 2016: 6). The primitivism of the Lianozovians at the turn of the 50s-60s was a response to the falsehood of socialist realism. In the late 1970s, the Mit’ki developed a whole

program of a nationally oriented culture of domestic and creative behavior, in contrast to stagnant entropy and Western mass culture (Mit'ki, 2000; Mit'ki, 2008). The vital potential of naive as the spiritual substance of primitivistic forms is conditioned, in addition to archetypal energy, by the special syncretism of the artistic consciousness behind it that is the charm of *wholeness and rightness, newly acquired after deconstruction*.

That is the integrity, for which there is a struggle in the latest literature – as a struggle for a natural clean man, for an image of intellectual sensitivity, simple-minded wisdom. This results in the development of the image of an active simpleton, who is stubborn in his inquisitive naivety, an eccentric, staunch, blissful, laughing child and a demiurge. Laughter is an attribute of naive, but the laughter of the player in simplicity is not naive, the quality of laughter is an indicator of the artist's sincerity. Sincerity can be imitated as a “new sincerity”, but the direction of laughter produces imitation.

The attack on naive is what distinguishes the modern cultural situation. Postmodernism does not experience fatigue from itself, on the contrary, its goal is total deconstruction, and the archetypal fortitude of naive causes particular jealousy. Prigov led a systemic intellectual war with naive in those spheres of culture, where it had unconditional authority – in ideology, in folk and children's poetry. Everything came together in the Mikhalkov epic about Uncle Stepa, and the answer was *The Apotheosis of the Militiaman*, “He represents Life / Appearing in the form of Debt / Life is short, and the art is long / And in the fight wins life” (Prigov, 2002: 14). High art – “Ars longa, vita brevis est” – serves the state: the pillar of power is unshakable, but in the end, monumental power is reduced only by generally-known “life”.

Folklore and semi-folklore naive, too, is compromised by the vaccination of morality.

Thus, in the cycle *Songs of Soviet villages* in *Warning* the poet seems to vow of spiritual kinship and filial devotion to the Soviet mass culture, “My songs <...> are simply the output of the atavistic ability to easily explain its language, and also the nostalgic gesture of unrelenting love for it” (Prigov, 2002: 226). The first text turns a love explanation into a dialogue with a living corpse: “I'll go out, I'll go out to a quiet river / to the bank / Where are you, my sweetheart / My dear little friend // And he will float sobbing / From the abyss: / Here I am, here, my dear / The wicked / chairman / drove me wild” (Prigov, 2002: 227). Thus, simplicity is discounted by the primitive nature of the denouement: love lyrics turn into a romantic ballad, but the infernal plot turns into a “social” conflict, “evil” acquires a too recognizable look. V. Sorokin in the story *Love of Stepka* (obviously, in contrast to the naive Shukshin story with the same name) also stylizes the description of the act of necrophilia to look like folklore – so love “conquers” death.

The hedonism of deconstruction is played out with unflattering ecstasy. “Immediacy” is the general formula of D.A. Prigov's “lyricism,” he claims the role of a simpleton; infantilism is one of the masks. But for postmodernism, the childishness of consciousness is not right, but one of the objects of deconstruction, the mode of action with a maximum of suggestive effect. Thus, childish sinless cruelty removes the problem of violence, which Sorokin is worried about: it is simple in the nature of things. What is murder, if not the “deconstruction” of the living? So meaninglessly and enthusiastically the child acts, “Sepik sneaks along the streets / Wants to catch a cat / Cat clogs in a box / And starts to yell // Sepik shows her a finger / Kitty distracts / Sepik is happy / While the kitty lies and dies / Convulsively / Headless already” (Prigov, 2002: 208) (the cycle *Vavachka and Others*).

Thus, the myth of the inherent wisdom of the archetypal child is annihilated: the collective unconscious invested in him a good will and ontological hope for the justification of life, for the ineradicability of good and joy, but it turned out that he is under a passion for destruction. The child's consciousness in Prigov's works reveals the fictitious essence of the dear and beloved, "And our teddy bear / tore off the brown plush / became white and began to roar / turned out to be crumbly / And crumbled" ("Our little Nastya ..." from the cycle *Where Teddy Bear's Paw Was Torn Off*) (Prigov, 2002: 194). One of the last books "Child and Death" is either playful or lyrical; it is devoted to the universal contemplation of death, the symbols of which are all the vital images, namely, the elements of water and game, the child and the fish, "A child in a huge pond / Swims splashing / Like a huge bream / Shiny / She swims with it, together they / Have fun / And if you watch from the side / You can say right: It's Death / And its child" (Prigov, 2002a: 134). Cheerful Thanatos is not an oxymoron, but a form of Prigov's "childishness", for non-existence is the source of inspiration and the element of dwelling.

This is not a real death, not despair, not a secret, not a natural force, but only a sign that you can play, avoiding fear. Playing with death is another step towards freeing nature from the power of consciousness, for the goal of postmodernism is the creation of an unnatural person. In this, namely in overcoming all norms and prohibitions, cultural and natural, is the limit of freedom and anthropological justification of all deconstructive activity. The mind, freed of its basis that is nature, is a utopian project of postmodernism, a product of a period of historical prosperity, comfortable urbanism, the victory of the information civilization, the sexual revolution, all emancipation.

The actualization of the naive worldview at the beginning of the 21st century is a defensive

reaction of the traditional according to the art system of values to the annihilating effect of relativistic thinking. The goal is to restore the integrity of man and unconditional meanings, as T. Kibirov plainly declared, "Deconstruction now! Got it. / And then what? – Nothing. / Above a bunch of unnecessary details / we sit in the empty universe. <...> Apparently, the foundations of the world / still kept somehow / on an honest meaningless word / and on innocent snot" ("Deconstruction now ... "1998) (Kibirov, 2005: 384).

T. Kibirov peacefully, but inexorably rejects the ideology of relativism, "Prigov designated in art something what I could not agree with. Relatively speaking, Prigov's pathos consisted in proclaiming that there are no absolute languages of culture, everything is relative, it is possible either way, by one means or another. Unlike most of the spontaneous carriers of this ideology, Prigov did this consciously and very convincingly. I realized that there were only two ways in front of me – either to submit to his ideology, or to oppose it to something else. And what?" (Kibirov, 2010: 2). Kibirov transferred controversy to lyrics, turning the artistic space into a field of *spiritual warfare*, for this was demanded by deep faith. But Christian humility and poetic style shied away from the invective. The choice was "not to stupidly follow the tradition, pretending that Prigov does not exist, but to honestly polemicize with Dmitry Aleksandrovich's ideas, clearly understanding all the reasons for the opposite side, and moreover, realizing that almost all the reasons are THERE, but HERE are Faith, Hope and Love, nothing more" (Kibirov, 2010: 2).

The peculiarity of the battle-discussion is that it is conducted in the language used by the intellectual consciousness, and in the same ironic vein. The field of discussion is the sphere of real experience, the argument is

sensual reliability. T. Kibirov mildly mourns, “Perception disintegrated with discourse – / the first one considers the other an impotent, / while the second one considers the first one a brainless whore. <...> All right. But how’s that to me?” (“Perception Disintegrated with Discourse... “ 2000) (Kibirov, 2005: 539). The game is ironically serious: the book *Intimate Lyrics* (1997-1998), dedicated not to eros, but to the love of truth, concludes with a bibliography – a full-length “List of used literature”. In it, the philosophy-ideology of postmodernism is represented by the only author – the poststructuralist R. Barth (“Selected Works: Semiotics, Poetics” 1989), but children’s literature is represented by all the domestic classics, namely, by S. Marshak, S. Mikhalkov, A. Tolstoy, K. Chukovsky. The child’s way of polemic is emotional and artistically convincing, “What is a “simulacrum”? You are simulacrum yourself! / Nettles burns, and water flows / as before – down from the top” (“What is a “simulacrum”?...” 1997) (Kibirov, 2005: 369). The direct experience expresses outrage with all simplicity, but the struggle for content, for the wisdom of simplicity is the essence of the apology of naive.

**The game of simplicity
in the high primitivism of the beginning
of the 21st century**

The diversity and sporadic nature of texts with naive primitivist axiomatics and poetics speaks of the spontaneous search for a model of integral and organic form content – a clear, energetic, imperative expression of a positive value position. Works marked with primitive poetics and translating high naive values reflect a reaction to the very situation of postmodernism, but not necessarily directly oppose it. They reveal the tightness of relativistic aesthetics and look for the ways to regenerate life’s bases for the development of art.

1. Lyric naive

Perhaps, the only master for whom the appeal to the worldview matrix of naive became programmatic is the same T. Kibirov. From poetic criticism of the ideas of relativism in the late 20th century, he goes on to develop the poetics of a volitional positive statement. This is a poetic book *Greek and Roman Catholic songs and nursery rhymes* (2009), and in prose it is *Lada, or Joy. The Chronicle of faithful and happy love* (2010), which for authoritativeness the author called a “novel”. The ideology of the lyrical utterance is openly religious, but not dogmatic, where the definition of the genre of poetry departs from the strict canon. The official name of the Russian Orthodox Church is Greco-Catholic, and Western Christianity is the Roman Catholic Church. The mixture of the formulas means, apparently, a connection of the religious and secular in the poet’s consciousness, since Moscow is the Third Rome. The mixture of the high and the earthly, the serious and the funny corresponds to the author’s lyrical image – he is the prodigal son, the sinful child of the Lord, who turns to Him in the language of childhood. This is the self-determination of the poet, “As an unreasonable child / He whimpers, and rubs his ass, / sobs and does not know / what he is spanked for, though // it pooped oneself – My heart, / Don’t you cry through the tears / To Heaven and you do not know / Why you are beaten so painfully?” (signs in the text – *the author’s note*) (Kibirov, 2011: 27).

Childhood does not mean infantilism, Kibirov’s naive is the embodiment of the covenant, “Truly I say to you, unless you turn and become like children, you will not enter the Kingdom of Heaven” (gospel of st. Matthew 18: 3). Therefore, the genre definition of “songs and nursery rhymes” indicates the laughable nature of lyricism, namely, the joyful acceptance of supreme grace, when naivety is not a simplicity,

but a high purity of the soul, invulnerable to temptations. Naive is not gullibility, but a strong-willed choice of the image of the worldview, comprehension of the integrity of being, “To believe in God, / crucified for us / under the Pontiac Pilate,” is practically impossible. / But it is possible / to love him” (“SMS-dialogue”) (Kibirov, 2011: 9). Naive requires a solution to the theodicy problem. The response to Ivan Karamazov’s challenge will be an explosion of indignation of Mary Magdalene, “She screamed: “Are you completely crazy?! <...> Shirker, look at his hands!” // And God Crucified for Vanya / could not suppress her for a long time” (Kibirov, 2011: 55). The reflexive content of the theodicy remains in the subtext, childlikeness as sincerity does not know humility, because the discussion in the spirit of Prigov’s “cooling practices” contradicts the commandment, “But, as you are warm, but neither hot nor cold, I will spew you out of my mouth” (Rev. 3:16). Naive requires renunciation of the source of evil – and the formula is pronounced in “Teaser” with a child’s laughter call, “Lucifer / flew / upside down / into a trash pit with a shit! // And the one who is hanging with him, / he is called that” (Kibirov, 2011: 53). Kibirov’s playing naive is a way to stoically and joyfully overcome the tragedy of life.

Maria Stepanova can refer to both the religious model of naive and the folklore one, when it represents existence on the verge of life and death. “Book of Poems” “Kireevsky” (2012) includes the stylization of the spiritual verse (“– Ah, Mom, what a yard keeper we have ...”) and ballads (“Mother-Father did not recognize ...”). The lyrical subject of such naivety is not simple-hearted, it fights with an inspired fidelity, experiencing that degree of tragedy, for which there seems to be not enough personal emotional strength. The poetics of the primitive is used as an image of pathos tingling – an utterance in the primordial language about insoluble pain.

Lyrical crying speaks for the people, awakening half-dead souls, “The train is traveling all over Russia / Along some great river. / Passengers on a reserved seat are barefoot, / Guides are half-rubbed. <...> According to its inhabited carriages, / like saved souls in paradise, / I walk in a public blanket / sing songs with excitement. <...> A thin voice, like a sharp awl, / Punctures carriage coziness, / And it sucks, / And people beat me in the tambour. // There is such ferocity in honest singing, / That it outrages the heart, / And a passenger fortress stands, / Like a tear in the middle of the face” (Stepanova, 2012: 15). Stepanova’s naive seeks not serene and life confidence in the primitive, but the power of the original senses and the language that is natural to them. Hence the laughing halo of verbal and figurative inversions.

But the stylization of primitive is also necessary for the solution of a purely artistic task that is overcoming the limitations of the lyrical “I”. An appeal to primitive as an artless truth, as the conductor of ambivalent energy, must begin the creation anew, on top of all languages and traditions. So an impersonal consciousness opens up the freedom of association, “I’m a bagel, I’m a bagel,” says an un-self-speaking. / Someone has curd inside, I have something different / someone has really something inside, nature, culture, / potato pancakes, hot stones, / and I have a hole, an empty pit / I am a land, seeing my pets off <...> the one who does not have “I”, / can afford a non-appearance, / wants to go to freedom” (Stepanova, 2015: 10). This is an artistic way of gaining freedom. Recognition from the last book is no longer relevant to the primitive poetics, but reveals the purpose of the previous experiments. The strategy is close to the Prigov’s game in masks that is an attempt to “not be identified, not to be recognized,” which the poet himself associated with “fear syndrome” (Prigov, Epshtein, 2010: 70). Stepanova herself points

to the analogue of her lyrical metamorphosis, “Okay, I am Prigov / is what I say, leaping from you away” (Stepanova, 2015: 13). For her social motives of depersonalization are not significant, but the result itself is important. The departure from the personal “I”, played by M. Stepanova in various models, is opposed to the goals of T. Kibirov, who, bringing the lyrical hero closer to his own “I”, took responsibility for all the meanings contrary to the ideology and practice of D.A. Prigov. But this is the artistic potential of a naive form – it can do both.

2. Satirical naive

Naive is a proven means of satire, its object is a postmodern situation in culture and in the state. The criticism subject is a simpleton who puts forward his positive program. He is a victim of his own naivety and continues to stubbornly err, because he cannot change his nature and adamantly, selflessly and comically he defends common vital interests.

Vs. Emelin demonstrates his “naivety”, bringing a postmodern aesthetic program-maximum, namely, a poetic game according to the rules of “cultural sanity” to the point of absurdity. In *Imitation of Dmitry Aleksandrovich Prigov* (2007), he parodies the poetics of the “plainly amorphous” primitive – intrusive repetitions with an unspoken ending. Now this is the collapse of cultural entropy, “Here is the fag radio host / Tells me, holding his breath, / That now a singing fag is going to sing, / And I strained my attention fast <...> the fag put on a play, / And they did it for us, / For aesthetic education ... / And we, goats ... / Ah!” (Emelin, 2010: 382). The acceptance of the replication of the reception is parodied – now ridiculing the political ideology of postmodernity. In *Imitation of Dmitry Aleksandrovich Prigov – 3* (2007), the apology of bourgeoisness is deconstructed, “Here the middle class descend to the entrance, / Here they go to the parking lot, / Of course, they do

not have a Mercedes, but they have their own foreign cars. <...> He promises contract service, / And the civil society, / But most importantly, promises us tolerance. // May be not tomorrow and not the day after tomorrow, / But still it’s all the same promises. / Indeed, he promises, doesn’t he? / Promises? Tell me, do you promise? / Promise? You sly, do you promise? / Promises” (Emelin, 2010: 384). “Naive” of Emelin is fiercely trusting and content with small, namely, the confirmation of “rightness” of the empty word. Thus, the critic of the postmodern ideology plays immediately against everyone – deconstructs official demagoguery, the credulity of its consumers, the conventionality of words and the “energy of delusion” that drives the history.

A. Slapovsky’s satire *Popular Front. The extravaganza with the result of love* (2011) ridicules the actual gaming technology of “democratization” of society – the creation of a pro-government organization with the functions of control over power. The author is so “naive” that he dedicates the book to the initiator of the campaign: “With thanks to PVV for a sparkling artistic idea” (Slapovskii, 2011: 5). The real naivety of the author is that he does not confine himself to the witty exposure of the next come-and-go manner; all the inhabitants of the psychiatric clinic in his work, sick and healthy, are included in the Popular Front in order to execute the order. The satirist with the lips of his hero puts forward a counter-game that is the respect of the people and even the man’s love for man. So naive is the character-ideologist Konstantin Konstantinovich Lunev; his manic idea is a relic of illusion: Man is the center of the universe. The staunch humanist preaches Love, contrasting it with the mores of the madhouse and not losing hope of reasoning with Power. So the entropy in the state scale is opposed to the vital absolute meaning.

“Praise of stupidity” is a long play of mind in simplicity, but in the modern context this is a

response of naive to the sophisticated postmodern schizoanalysis. This intellectual game in absolute freedom of thought became the justification of the subject's autonomy. The deconstruction of meaning as a methodology of thinking has resulted in a total strategy for the decomposition of language and cultural attitudes, for "the common meaning always remains the same: to break, to destroy the traditional structure of the sign, to question its ability to represent the phenomenon or object denoted by it, to prove the fundamental uncertainty, unreliability of this functions of the sign" (Il'in, 1996: 103). J. Deleuze together with F. Guattari transferred this attitude to the analysis of politics (*Capitalism and schizophrenia: Anti-Oedipus*, 1972); in the culture the idea of destroying the meanings as "purification of the unconscious" was forced. The Russian practice of using schizoanalysis not only gives rise to conductors (Rudnev, 2011), but also the deconstructors of the method itself. Such is V. Sharov's novel "Be like children" (2008) about Lenin, who fell into childhood and is obsessed with the idea of the crusade of homeless children to Jerusalem. Apparently this is a postmodern version of the deconstruction of the Soviet myth, and in fact it is historiosophical prose. It regards the leader's delirium as a social metamorphosis of religious consciousness, the disease itself does not compromise the idea, but on the contrary it purifies, removing all the justified accusations of absurdity and cruelty as from an alien system. Revolutionary dream regained the status of a heroic naive, while the fighters for the kingdom of heaven on earth regained a martyr image, as it was in A. Platonov's work.

V. P'etsukh mocks the madness sanctioned by culture. For him, the criterion of truth is the social consequences of the game of mind and creative ambitions. He contrasts the power of common sense with intellectual speculation – and so assesses the results of domestic history.

Common sense sees a simple pattern: the life of the country is an indissoluble symbiosis of naive fools and frenzied power (*The Story of the City of Glupov in New and Newest Times*, 1989, *The City of Fools in the Last Ten Years*, 1999), according to another formula, it's *Fools and Crazy* (2006). The writer brilliantly masters the image of a simple narrator, joker and smart alec, combining the savor of the Shchedrin satire with the demand to simplification by L. Tolstoy. Once a genius paradoxical mocked the greatness of Napoleon, now the writer (a real "fool") exposes all politicians, following the commandment "Blessed are the meek, for they will inherit the earth" (gospel of st. Matthew 5: 5) (P'etsukh, 2006: 7). P'etsukh offers a program for the improvement of society in the spirit of a high primitive, "And only then will we achieve happiness when a healthy psyche becomes an ordinary thing, like a pencil, that is, when we are freed from childish vanity and vain aspirations" (P'etsukh, 2006: 7).

The writer offers his version of de-heroization, it denies not a feat, but its false-tragic image. Thus, together with the revolutionary myth, the image of the martyr of the idea is desacralized. It is noteworthy that the whole operation is carried out within the framework of one sentence, "It was Fedor Mikhailovich Dostoevsky to see that politicians and urchins are essentially twin brothers, having brought Rodion Raskolnikov, who easily combined domestic criminal and ego-political ideas; it is remarkable that this nervous and embittered half-educated person who, in our time, would be dragging himself along editors with obscure verses, and would end up establishing an awkward party if he had not previously slaughtered a widow for a bottle of vodka and committed a crime in an insane state, and, most importantly, despised the stolen material" (P'etsukh, 2006: 7). The play of mind is represented as an imitation of the whimsical logic of oral speech, "naivety"

gets a subtle, naive expression, for primitive is simple and naive not by the content and images of meanings, but by the way of building the whole.

3. *Epic naive*

Prose develops a quasi-search model of naive. The imperative “blissful meek” completely correlates with the folkloric tradition of protecting a naive fool from an aggressive lucky one. It is used to re-evaluate neo-capitalist reality, the game of “rudeness” is a challenge to intellectual literary games. This was the successful debut of O. Zaionchkovskii – the “novel” *Sergeev and the Town* (2005), which is a mosaic panorama of provincial life during the collapse of the state and the uncertain regeneration of society. The simple-hearted tale is like an informal narrative model, but each episode is eloquent as an emblem of typical collisions. Thus, in the story *Jacket* the young hero put on a jacket, made according to American patterns, and a series of tests fell upon him. The parable of the impossibility of living by Western standards is played out as a story about a clever, rich elder brother and a simpleton junior one and ends with a wise grin. For the soldier, who returned from the war, the foreign curiosity is narrow, “You, father, had better make it a scarecrow to frighten crows in the garden” (Zaionchkovskii, 2007: 39).

The laughing statement of the victorious naive was continued by O. Zaionchkovskii in the novel *Happiness is Possible* (2009). In it, not only the tragic model of the Russian novel is contested – “A fortune was so possible ...”, but an irreversibly established picture of social antagonism as well. The narrative, built on the model of a fairy tale, tells about the final defeat of Koshchei in the image of the owner of a Mercedes-Benz Gelandewagen and the palace in the elite part of the city: after seducing the writer’s wife by his wealth, he will lose her, while a “wimp”, obsessed with literature, will not only return love to himself, but also “will give birth”

both to a child and a book. It is noteworthy that all the members of the fatal triangle are simple and without malice – so peacefully the problems of inequality, female infidelity and masculine unfitness to the cruel world are solved. Naive, opposing the crafty “creativity” (Zaionchkovskii, 2009: 81), pretends to the philosophy of existence, without being embarrassed by the fantastic formula of its rightness.

The daunting L. Petrushevskaja ruthlessly writes *True Tales* with a naive end. *The New Adventures of Elena the Beautiful* is a miracle of disinterested love, combining natural femininity with the miserable lonely billionaire (albeit in a world invisible to other people). *The Kitten of the Lord God* is about a wonderful victory of kindness, love and responsiveness, the messenger of which was a little kitten, “And if the world receives the next creature sent by God, this world continues to live” (Petrushevskaja, 2013: 363). The literary tale, unlike a folklore one, does not always translate the ideal in a generally pleasant way, but Petrushevskaja follows this attitude, for the general idea of her work is the salvation of the world, man, child, animal ... But the naïve of miraculous interchanges with enlightened catharsis in her tales is the prerogative of the genre, rather than life’s authenticity.

4. *Dramatic naive*

In Petrushevskaja’s playwriting, besides children’s plays, one can find one the mystical tragicomedy “Get Up, Anchutka!” related to the model of naive (1977). Its heroine is the folk healer Aunt Niura, with the demonic nickname Anchutka, literally “crumbles like a devil” – i.e. she totally and unreservedly turns to dust to save the next patient. Her spells are simple, smoothing the scars of a heart attack, “Thunder, loudness, virgins, maidens, mighty vortices, hostile winds, everything is hidden, smoothed, chufyr’, bobyр’” (Petrushevskaja, 2006: 357). Miraculously naive is the way of regeneration

from the dust: in order to “perk up in spirit”, the help of the living is required. Firstly, it is necessary to sweep away all the dust with a broom on the newspaper, and then the procedure is as follows, “Put a part on the pillow, a part under the blanket, and spread it over the entire length under the blanket. It takes six liters of water. There is a bucket under her bed. Cooked salt, iodine, a tablespoon of soda per a bucket of water” (Petrushevskaja, 2006: 361). This is the formula of living water and the guarantee of immortality. Petrushevskaja creates a vital theater of the absurd – this is one of the paradoxes of her work.

An example of naive in a new drama is more difficult to find than in poetry and prose. The reason in many respects is that it focuses on the Western model of brutal naturalism (M. Ravenhill, M. McDonagh), the aesthetics of performance, apseudology and shock. Own, not at all naive infantilism of the creators is honestly reflected (*The Owner of the Coffee House* by P. Priazhko 2010), while the artistic naive requires a special spiritual maturity of the author. Such are the classic comedies of V. Gurkin (*Love and Doves*, 1980, *Baikal quadrille*, 1996). An example of naive in the drama of a new generation is the tragic comedy of O. Bogaev *The Russian People's Post* (1998). Simple is its hero – a pensioner Ivan Sidorovich Zhukov, who started correspondence with all the heroes living in his consciousness due to feeling lonely. Their collection eloquently reflects the symbiosis of political, cultural mythology and vital interests: Queen Elizabeth II, V.I. Lenin, Comrade Stalin, V.I. Chapaev, Robinson Crusoe, the pilot-cosmonaut Grechko, deceased fellow soldiers, as well as bedbugs and Martians. The tale, the game of voices, the collision of the struggle for an apartment create a laughter effect, but everything ends with the advent of Death. The play continues the theme

of the little man, accentuating it with an absurd but piercing grotesque.

High naive reveals itself in the image of the heroine in the drama of V. Levanov *Holy Blessed Ksenia of Petersburg in Life*. The theme of transgender transformations, sharply discussed in postmodernism, acquires a spiritual dimension – the motive for reincarnation was a devoted conjugal love. Corporal and sacred vicissitudes are played out: Ksenia, who called herself the name of her suddenly deceased husband, took over his soul for her own salvation. That is how the covenant “There is nothing bigger than the love, when anyone gives his own soul for his friend’s” is literally embodied (John 15:13). But there is the drama of consciousness, which keeps the memory of the nature, and lives according to the chosen form. The play consists of episodes – they, like the stigma on the icon, reproduce the events of the life, each shows what spiritual and moral deed was required from the blessed one at every step and all life. The wholeness of naive consciousness receives an unfolded tragic expression and gives a fertile material for the acting. Thus, the relative represents the absolute.

The game enters into the solution of the mysterious nature of man as the principle of universal possibilities, for it demonstrates the metamorphosis of his consciousness. L. Petrushevskaja “simplifies” the theme of androgyny to the performance of the troubles of a transvestite actor in the tragic fare *Singing Boy Singing Girl* (1989, 2007). The routine of not high, but real primitive is shown – pop subculture, the underside of brilliant tinsel. But the solution of the topic is complicated by the image of the artist’s psychology with his natural passion to be different. Of course, the metamorphosis of the body and consciousness in the gender aspect is alien to natural primitive, but the conflict is transferred to the sphere of the soul and is solved in terms of high naive. A piercing drama

is crowned by simple-hearted pathos: all people are brothers / sisters. Naive overcomes irony, laughter is bitter, but catharsis from the play of transformations, removing natural alienation from the very theme of perversions, reveals a genuine misfortune that is a suffering good.

**Spontaneity and consistence
of actualization of naive consciousness**

Naive as a valuable and creative antipode of postmodern ideology-aesthetics is not an organized artistic trend. There are no manifestos and associations that put forward a “program of naive art.” Even “Mit’ki” ceased to exist as a brotherhood. The aesthetics of primitive expresses personal spiritual guidelines of the authors.

But the manifestations of the poetics of primitivism as an artistic expression of naive are present in all sorts and genres: lyricism and satire, drama, epic prose and journalism. Consequently, the creative reaction is both spontaneous and systemic.

Consistence is manifested in the fact that naive opposes postmodernism in almost all key points of sociology, the philosophy of creativity and the poetics of its expression. Naive is a resource, a justification and an image of modern humanism.

Relativism is opposed to ontological consciousness – not in pretentious, but in organic forms; the evidence of that is laughter in the whole range of intentions and modulations as a way of knowing, existence, criticizing and affirming meanings.

Anatural anthropology opposes the image of a simpleton not as a conventional literary type, but in a variety of life, behavioral modifications: the blessed, the fool, the child, the wise skeptic, the people’s poet.

Political, sociocultural practice is addressed to a satire that moves a positive alternative:

humanism is not a utopia, but a norm, a condition for self-protection of life – as a natural ethic against natural selection.

Naive is a spontaneous and conscious request for an alternative to relativism – creative, heuristic, communicative. It does not shy away from fatal questions, like the theodicy, but does not exploit the didactics of a non-reflexive sermon, and is set up for self-renewal.

Postmodernism has put forward and cultivates the project of anatural mind, while naive is developing its version of reflective consciousness. Self-sufficient intelligence analytics is opposed to the syncretic mind – this is intuition, emotional thinking, the discovery of paradoxes.

The game of primitivism demonstrates the intellectual activity, flexibility and capacity of naive. It easily joins in a dialogue with new realities, exploding the traditional worldview, and gives an unbiased assessment. Thus, it ridiculed schizoanalysis as a myth about the ability of the intellect to expose the mechanisms of consciousness, but is interested in the theme of transgender metamorphosis not for the sake of depicting perversions, but for clarifying the nature of the whole.

The ease of self-renewal is due to the organic model of total-unity inherent in original primitive: it absorbs everything without building a hierarchy, which is reflected in the pictures of naive artists. But the integrity of the world in the texts of “naive” contemporary writers is due to a verified plot, i.e., a skillful play in the elements.

A demonstrative, non-trivial game is a general model of creativity, equally inherent in literature and postmodernism, and naive as the poles of one space. The principle of relativity is either absolutized to ideological relativism, or is identified with the manifestation of vital forces. In the latter, it is a pledge of the natural vitality of naive.

Autoreflexivity, self-renewal, autogenesis of naive manifest themselves not in repetitions, as in postmodernism, but in recognizable and fresh forms. Naive even in the most mildly humorous form is a strong-willed type of creativity, since it not only represents an informed choice of a positive ontology, but feels like a conductor of an unconditional beginning. This is the strategy of naive.

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Наив и игра в примитивизм как стратегия преодоления постмодернистского релятивизма

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Задача высокой культуры нашего времени – разрешить конфликт между релятивистским образом мышления и жизнетворческими обязательствами искусства. Эстетика и идеология постмодернизма претендует на соответствие релятивистскому гнозису, философская критика указывает на её вторичность, умножение энтропии, отсутствие перспективы. Возвращение к безусловно-ценностной парадигме мышления, но с сохранением глубинной рефлексивности формы актуализировало неканоничную по форме, но традиционную по системе ценностей модель творчества – литературный примитивизм. Его духовная и эстетическая программа – восстановление после деконструкции цельного и ясного миропонимания, найденный образ – наивное сознание.

Сравнительный метод анализа показал содержание литературной полемики – атака на наив и апология наива на рубеже XX-XXI вв. Ценностный релятивизм постмодернистского концептуализма эксплуатирует маску нерелексирующего простодушия в стихах Д.А. Пригова, рассказах В. Сорокина. Простодушное волевое сознание защищает жизненно необходимые смыслы: вера, любовь, патриотизм, гуманизм, сострадание. Литература высокого наива являет детскую непосредственность, следуя заповеди «Будьте как дети» (стихи и проза Т. Кибирова, историософия В. Шарова), сочувствует «дурням» (проза В. Пьецуха, О. Зайончковского), изображает блаженных (стихи М. Степановой, драматургия В. Леванова и Л. Петрушевской), оживляет сказку (Л. Петрушевская, О. Зайончковский). Поэтика примитива – простота, ясность, эмоциональная заразительность, самобытная «безыскусность» формы – представлена в парафольклорных сюжетах, образах героев-простаков, сентиментальных нарративах. Тяготение к наиву стихийно, не может перерасти в направление, но выражает осознанную стратегию авторов. Наив заявил о себе в лирике и сатире, прозе, эссеистике и драматургии, что свидетельствует об осознанной полемике с идеями, антропологией и эстетикой релятивизма. Системность проявляется в том, что наив оппонирует постмодернизму практически по всем ключевым пунктам социологии, философии творчества и поэтики её выражения. Релятивизму противопоставлено онтологическое сознание – не в пафосных, но в органических формах, смех как способ познания, существование, критики и утверждения смыслов. Априорной антропологии оппонирует образ простака в разнообразии жизненных, поведенческих модификаций: блаженный, дурень, дитя, мудрый скептик, народный поэт. Наив является ресурсом, обоснованием и образом представления современного гуманизма.

Ключевые слова: наивное сознание, примитивизм, релятивизм, постмодернизм, рефлексивный и волевой тип творчества, гуманизм, антропология, простак, блаженный, народный поэт, «будьте как дети».

Научная специальность: 10.00.00 – филологические науки.
