

## ENERGY OF WORD AS ENERGY OF STYLE: WRITER – DISCOURSE – REALITY

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The article maintains that in creative activity of a writer the influence of art fiction on reality realizes. The adjacent status of poetry and history was comprehended in antiquity by Aristotle, and then was seen as a fact by Russian writers: N. Karamzin, A. Pushkin, N. Gogol, L. Tolstoy. In the end of 20<sup>th</sup> century A. Chudakov pointed on it, claiming that the image of history is created more by art works than by scientific investigations. This look of the writer coincided by time and by matter with linguistic turn in historiography made by H. White.

In a course of this look it ought to acknowledge that art fiction acts upon reality, and moreover, it can do it actively. This quality of it was understood already by Gogol who tried to practice it in “Dead Souls”. Then, in the époque of Russian modern, by V. Soloviov, V. Ivanov, A. Belyi, there emerged the idea of theurgy, that implied that art transfigures reality and in this way proceeds with Divine Creation. The understanding of this quality of art was mutual for Russian writers in 20<sup>th</sup> century, even so different as Arseny Tarkovsky and Venedict Erofeev. In the end of the century V. Pelevin even deconstructed this understanding in the novel “Generation П”.

In 21<sup>st</sup> century the idea of theurgy was accented and actualized by Russian writers, now strictly connected with possibilities of poetically organized language. About theurgic ability of poetic word straightly wrote M. Elizarov, E. Vodolazkin, A. Gelasimov, D. Bykov, A. Salnikov in their most famous novels. The writers used this ability of a word as the artistic device. Avant-garde poet V. Kalpidy organized the project aimed to creative ability of Russian word emancipation. In the last tens of years highly educated researchers applied to art creation, such as A. Chudakov, E. Chizhova, A. Gelasimov, E. Vodolazkin. This proves understanding by creative intellectuals the potential of poetic word.

Performative machinery of word is conditioned on the fact that art intention in discursive act dislocates the image of the world. On the evolution stage of thematisation that Russian literature now steps into, the poet investigates and forms mental horizon of culture. Increasing of sense in the act of reality transfiguration is the main task of poetry in present époque. For its implement, the poet must be significant as the person. His unique style, by Ch. Perelman, joining logos, ethos and eidos, is the image of man-in-the-world. Hence, it presets also the image of the world itself: provokes the reality to dispose. Creative energy incarnates into style joining the poet and personalized by his presence and therefore sensitive to him reality.

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