

SCTMG 2021**International Scientific Conference «Social and Cultural Transformations in the Context of Modern Globalism»****WAYS TO OVERCOME DEVIANT BEHAVIOR PATTERNS AND DEHUMANIZATION OF CULTURE IN LITERATURE**

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Abstract

Having conducted a comprehensive study of the problems of ideology and the prevention of extremism and terrorism from a conceptual standpoint, the article analyzes the objects of literary heritage carrying the traditions of humanism, opposing hatred and mistrust of each other by various political, social, and national groups as one of the counterarguments to the ideas of deviant behavior patterns. One of the main criteria for the selection of works is the factor of actualizing the ideas of humanism, which deny violence, intolerance, fanaticism, separatism, etc., and contribute to anti-terrorist propaganda. The article analyzes the terrorist attack as a plot-forming event, artistic forms, and ways of its representation and interpretation in an artistic context. The material for analysis was presented by novels of the following genre varieties: pamphlet novel, family novel, commentary novel, chronicle novel, confession novel, and odyssey novel. The article analyzed not only Russian-language works but also works of modern foreign literature. The most striking, in our opinion, artistic examples, in which the problems of extremism and terrorism are investigated, and a line of counter-argumentation is drawn, have undergone close study: the novel by F.M. Dostoevsky's *Demons* (1872), A. Bely's novel *Petersburg* (1913), V. Nabokov's novel *Pale Flame* (1962), F. Begbeder's novels *Windows on the world* (2003) and *Ideal* (2007), E.E. Schmitt *Ulysses from Baghdad* (2008). These works are a dotted cut of the world literature of the 19th and 21st centuries.

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1. Introduction

Confronting extremism and terrorism is one of the most pressing tasks today. Terrorism as a form of manifestation of extremism today has turned into a serious problem for cultural processes. This is due to a whole range of socio-economic, political, religious, national, and ideological factors. To reduce extremist tensions, our state uses all possible levers. Counterarguments to the ideas of terrorism and extremism are humanistic traditions developed in fiction. In this sense, culture and art are serious opponents of terrorism.

Ideology as a social and philosophical category is an indicator of social consciousness, representing a system of political, legal, moral, cultural-aesthetic, religious views, through which the awareness and assessment of the society of the surrounding reality are actualized.

Humanism, as an ideology that promotes the highest value of a person's personality, freedom of choice, is often distorted under the influence of extremist views, which leads to the imposition of false values alien to the true foundations of humanism. The values of humanism have been objects of study from antiquity to modern times and are reflected in the works of such scientists and thinkers as Aristotle, Democritus, Socrates, Thomas More, Boccaccio, Petrarch, J.P. Sartre, L.N. Tolstoy, F.M. Dostoevsky, D.S. Merezhkovsky, V. Soloviev, N. Berdyaev, D.S. Likhachev, and many others.

The concept of humanism has undergone a qualitative change and rethinking. Modern humanism is largely focused on the harmonious development of the economy, politics, and culture. And often it is the cultural heritage that becomes both a factor in neutralizing negative tendencies and a means of manipulation (in the case of religious extremism). In this regard, the role of promoting cultural heritage is increasing, contributing to the formation of the correct vector for the development of the ideological positions of modern youth. Instilling love for native literature as cultural and historical heritage is a powerful means of influencing and preventing negative ideas of a social and religious nature on the most vulnerable social stratum – young people. According to Likhachev (2016): “the main task of modern life is to combine the development of technology with humanism” (p. 72).

The ideas of humanism are at the center of attention of both public figures and creative people. The policy of the President of the Russian Federation is aimed at preventing extremism and promoting the ideas of humanism. V.V. Putin expresses a strong protest against barbarism and violence in the world, crimes against humanity. He perceives the victims of terrorism as personal loss and pain and believes that terrorism can only be defeated by common efforts and treating terrorism as an absolute evil. A comprehensive study of the problems of the ideology of humanism in the literary heritage as a factor in countering the ideas of violence, terrorism, and extremism in the conditions of the multicultural and polyethnic space of Russia is an urgent task.

2. Problem Statement

The problem of terrorism and extremism in fiction is closely related to the question of the relationship between life and art as an urgent problem in the history of literature. Since the creation of artistic images is based on the idea of free imitation of reality, the creation of creative objects that bring aesthetic pleasure (Aristotle's doctrine of mimesis). The certainty of the hero's image in literature is

created by his character, conditioned by his social, national, everyday, and mental affiliation. If the character is something individual, then the manifestation of the common in the individual is associated with the category of type. Fiction often captures the socio-psychological type of the hero of a particular era (an extra person, a small person, a new person, etc.). The appearance of a typical hero is associated with processes in real life. Literature imitates reality, marking it, and foresees the appearance of this or that reality, such as a hero. Writers, faced with the phenomenon of terrorism, ask questions about its origins and essence and give their interpretation.

Despite the many scientific and popular scientific works on the study of the problems of terrorism and extremism, the many-sided essence of terrorism and the forms of its manifestation do not exhaust the whole variety of issues related to the origins and evolution of this phenomenon.

Of particular interest are works of an interdisciplinary nature. To increase the level of comprehension of this problem, we turn to the experience of the classics carrying the traditions of humanism, who oppose hatred and mistrust of each other by different political, social, and national groups.

In Russian literature, the traditions of humanism have deep roots that go back to biblical traditions. Contemporary European literature, influenced by the traditions of Russian classical literature, has the same guidelines aimed at affirming the highest human ideals that ridicule religious obscurantism, social and gender inequality.

There have been many complex and diverse stages in the history of Russian literature. Developing, on the one hand, under the influence of important social and political events, and, on the other hand, according to its internal laws, Russian literature has always responded to the changing realities of life and topical issues. Political events determined the cultural atmosphere, the main problems, and trends in the development of fiction. In its content, literature, with all its conventionality, reflected and foresaw the course of real events and outlined the features of social and political processes. In the book by Sukhikh (2013) *Russian Canon. Books of the 20th century* it is noted that “the best books of the 20th century are read as evidence, prophecy, and provocation”. And in this regard, A. Bitov is quoted: “I have always been interested in a question tragic in its idleness: to what extent does the description keep pace with reality – before or after? Did Dostoevsky forestall the threat of “demons” or support their manifestation with his genius?” (as cited in Sukhikh, 2013, p. 72).

3. Research Questions

The development of anti-extremist ideas and the emergence of an antihero in Russian and foreign literature began long ago. Great humanistic traditions were founded by great thinkers, poets, and artists.

One of the central phenomena that reflected the ideas of humanism was the work of L.N. Tolstoy, who criticized serfdom as one of the forms of violence against a person and developed, because of religious and moral ideas, the humanistic ideal of “non-resistance to evil by violence”, the moral improvement of every person. The ideological opposition to such a worldview was presented by the revolutionary-democratic trend in literature, the spokesman for which was N.G. Chernyshevsky with the program novel *What is to be done?* (1863). Among the many revolutionary propagandists, the reactionary work of Stepnyak-Kravchinsky stands out, in which there is a clear call for terror (Kozhukhov, 1898).

The social background of the development of Russian literature – constant social upheavals, stratification, revolutions, civil and world wars – caused the appearance of a new character in literature. The image of a Narodnaya Volya extremist is superbly developed in the novel by F.M. Dostoevsky's *Demons*, which absorbed the humanistic traditions of A.S. Pushkin, who expressed his attitude to the protest social injustice as a "senseless and merciless rebellion" deprived of moral responsibility for the means of combating injustice. It is no coincidence that the epigraph to the novel *Demons* is an excerpt from the poem by A.S. Pushkin with the same name. The poem notes the irrational origin of the negative, affirms the presence of a dark principle in a person along with its light part. This motive is analyzed in detail in the work of Naumov (2006).

At the beginning of the 20th century the terrorist discourse has sounded in a new way. Apologists for terrorism have appeared in the writers' environment, justifying it with the noble goals of fighting poverty, corruption, arbitrariness, and restrictions. The adherents of this trend were mainly the incomprehensible symbolist poets – D. Merezhkovsky, Z. Gippius, V. Brusov, K. Balmont, M. Voloshin, and some others. An analysis of this type of linguistic discourse is presented in the article Emotional vocabulary and its functioning in the story of A.I. Kuprin *Swamp* (as cited in Borzova et al., 2019). In her propaganda manifesto *Revolution and Violence* Z. Gippius justified the revolutionary terrorists, comparing them to Christian martyrs for their belief in a brighter future.

L. Andreev also became adept at revolutionary terror. The stories *Tsar-Hunger*, *The Governor*, *The Tale of the Seven Hanged* directly idealize the activities of terrorists. However, in L. Andreev's story "Darkness", there is a clear departure from the tradition that has developed in his work. The hero of the story is disappointed in the violent revolutionary approach, understands the enduring value of life, and finds its meaning in love, family happiness. Thus, in the work of L. Andreev, one can trace the transformation of ideological views concerning the understanding of the ideology of terrorist orientation.

The same evolution of views can be noted in the creative biography of M. Osorgin, who acted as a revolutionary Socialist-Revolutionary, and then radically changed his life position. He left the Socialist-Revolutionary Party, recognized the justice of the highest ethical values and the divinity of all living things. The collapse of the terrorist ideals of the Socialist-Revolutionaries was the writing of the novel *The Pale Horse* by the terrorist B. Savinkov, where the lofty ideals of revolutionary democratic activity based on violence and intolerance were completely debunked.

Initially, the views of such writers as M. Gorky (*The Last*, *The Life of an Unnecessary Man*), A. Chekhov (*The Story of an Unknown Man*), A. Bely (*Petersburg*), A. Green (*Marat*, *Quarantine*). Their works proclaim the triumph of love, reason as the highest truths, and a bright future is seen in overcoming oneself in the process of comprehending life as an ambiguous and non-polar continuum. In the twentieth century, terrorism acquired the features of a state character. The "Red Terror" sanctioned massacres, arrests, and repression. Cultural figures were also persecuted. The theme of state terrorism and violence occupies a central place in the work of A. I. Solzhenitsyn, who went through the GULAG system. In his opinion, "if the experience of the twentieth century does not serve as a lesson to mankind, then in the future the bloody tornado risks repeating itself with renewed vigor". Millions of Russian people were killed as a result of repression, in the concentration camp system, during the world wars, as a result of the Holocaust. The program of state terror provoked a response wave of violence, generating feelings of

anger, resentment, hatred, and a thirst for revenge. In literature, these processes have responded with the emergence of peculiar directions: returned literature, detained literature, literature from the Russian diaspora, prose about World War II. Military problems served as a source for the creativity of A. Tvardovsky, K. Simonov, V. Grossman, L. Leonov, V. Zakrutkin, V. Rasputin, V. Belov, V. Bykov, A. Beck, V. Vysotsky and many others.

Many contemporary Russian and foreign writers address the problem of the essence and specificity of terrorism, artistically interpreting its most diverse aspects.

- Russian-language prose: Y. Trifonov *Impatience* (1973), I. Stogov *Kamikaze. A novel about terrorists* (1988), P. Krasnov *The Tsaricides* (1994), L. Nikulin *Dead Swell* (1991), R. Gul *Azef* (1994), B. Akunin *State Councilor* (1998), A. Velidov *The Adventure of a Terrorist: The Odyssey of Yakov Blumkin* (1998), T. Tolstaya *Kys* (2001), A. Prokhanov *Mister Hexogen* (2002), *Political Scientist* (2005) S. Nesterov *Skins: Russia Awakens* (2003), D. Rubin *Syndicate* (2005), L. Petrushevskaya *Number One* (2004), P. Krusanov *Acting Model of Hell: Essays on Terrorism and Terrorists* (2004), D. Koretsky *Return Code* (2006), E. Topol *A novel about love and terror* (2007), S. Minaev *Mediaapiens-2. Diary of an Information Terrorist* (2007), stories by S. Moskvina and M. Shakhov, V. Aksenov *Love for Electricity* (2008), I. Abuzyarov *HUSH* (2010), Babkin B.N. *Show for terrorists* (2010), Puchkov L.N. *Terrorist* (2010), *Operation Mujahid* (2004), S. Samarov *Ideal Caliber* (2010), I. Streltsov *We Will Get the Enemy Everywhere* (2010), A. Tamonikov *Defector* (2012), *Rail War* (2010), A. Ganieva *Holiday Mountain* and many others.
- Foreign literature: V. Nabokov *Pale Flame* (1962), F. Forsyth *Day of the Jackal* (1971), S. Rushdie *Satanic Poems* (1988), *Fury* (2011), D. DeLillo *Mao II* (1991), K. Cleve *The Arsonists* (2005), D. Upike *Terrorist* (2006), Yasmina Khadra *Terrorist Attack* (2008), E.-E. Schmitt *Ulysses from Baghdad* (2008), B. Schlink *Three days* (2010), Yu. Nyosbe *Savior* (2013) and others.

4. Purpose of the Study

To increase the level of comprehension of the problem of deviant behavior, we turn to the experience of the classics carrying the traditions of humanism, who oppose hatred and mistrust of each other by various political, social, and national groups.

The objectives of the research are: analysis of the essence of terrorism in the context of the author's positions, capable of providing ideological counteraction to terrorism and determining the prospect of overcoming it; identification of the artistic features of the representation of the concept of "terrorist attack"; identification of dynamics like the representation of extremism and terrorism problems; definition of the formal varieties of terrorism reflected in the text of a work of art; analysis of the characteristic features of the phenomenon of terrorism in fiction; identification of the artistic features of the presentation of a terrorist attack as a plot-forming event; consideration of artistic discourse as a means of combating terrorism in any form.

5. Research Methods

The methodological principle was the principle of differential selection of versatile reflection of terrorist forms and deliberate observance of the time distance when choosing objects of analysis to identify qualitative changes in the dynamics of the depiction of the phenomenon of terrorism. The material selected for analysis is represented by novels of the following genre varieties: pamphlet novel, family novel, commentary novel, chronicle novel, and confession novel. For the analysis, not only Russian-language works were selected, but also works of modern foreign literature. The novels of the French writer Beigbeder (2012) were taken into the lens due to the lack of artistic analogs of Russian origin. In our opinion, the artistic development of the September 11, 2001, terrorist attack as an event of a global scale is most successfully investigated in the novel *Windows on the world* (2003), and the novel *Ideal* as a material is defined by its Russian theme, coupled with the study of the psychotype of the terrorist.

6. Findings

The atmosphere of the novels representing terrorist activities reflects differentiated cultural modes. In a literary text, the feeling of social hysteria, hopelessness, despair, the hopelessness of the fight against terrorism may prevail (B. Akunin *State Councilor* (1998), A. Prokhanov *Mister Hexogen* (2002), *Political Scientist* (2005) S. Nesterov *Skins: Russia is awakening* (2003), D. Rubin *Syndicate* (2005), L. Petrushevskaya *Number One* (2004)) and, on the contrary, the intensification of tendencies to debunk the motives of terrorist activity, showing its insignificance, vileness, illegal punishability (V. Nabokov *Pale Flame* (1962), F. Forsyte *Day of the Jackal*, Y. Trifonov *Impatience* (1973), I. Stogov *Kamikaze. A Novel about Terrorists* (1988), P. Krasnov *The Tsaricides* (1994), L. Nikulin *Dead Swell* (1991), R. Gul *Azef* (1994), B. Schlink *Three Days* (2010)).

Terrorism and violence as methods of achieving goals can often be idealized covered with noble motives (I. Abuzyarov *HUSH* (2010)). In some novels, the terrorist reality is understood as an existential substance, the event of a terrorist attack is perceived without strain as a kind of everyday life (E.-E. Schmitt *Ulysses from Baghdad* (2008)). An atmosphere of tragedy of a person after a terrorist attack that took the lives of loved ones can be created (Yasmina Khadra *The Terrorist Attack* (2008), K. Cleve *The Arsonists* (2005), E. Topol *A novel about love and terror* (2007)).

Many novels show the everyday description of the criminal world associated with terrorist activities (Babkin B.N. *Show for terrorists* (2010), Puchkov L. N. *Terrorist* (2010), L. Puchkov *Operation Mujahid* (2004), S. Samarov *Ideal Caliber* (2010), I. Streltsov *We Will Get the Enemy Everywhere* (2010), A. Tamonikov *Defector* (2012), *Rail War* (2010), Y. Nyosbe *Savior* (2013)). Theatricality and cathartic impact of the terrorist attack can be traced in the novels by D. DeLillo *Mao II* (1991) and Babkin B.N. *Show for terrorists* (2010).

Some researchers argue that humanity in the 21st century entered the era of terrorism, the density of artistic coverage of the phenomenon of terrorism confirms this basis. In the artistic discourse of modern literature, several trends are outlined in the interpretation of the problems of terrorism. Baudrillard (2016) notes that “nowadays the virtual is decisively taking over the real” (p. 45). In this

sense, the article *Double reality and its representation in the novel Parsley Syndrome* (Mazanaev et al., 2019) is of interest.

If the time of terrorist activity is taken as a criterion for systematization, then, according to the nature of the criterion, three temporal positions can be distinguished: understanding the terrorist activity of the past, present, and future (as an invariant, virtualization of the event).

The criterion of reality also gives a three-part opposition: an artistic chronicle of events or a terrorist attack as a fictional event, the most common is a group in which fiction and reality are combined.

The criterion of eventfulness outlines the understanding of a terrorist attack as a plot-forming event, a cross-cutting or intermediate event that serves as a background (in this case, sometimes the author's attitude does not coincide with the artistic result of A. Bely's *Petersburg*).

The ideological and thematic criterion represents the paradigm of the nature of the author's attitude to terrorist activity (“pro et contra”).

According to the types of forms of extremist activity depicted in the novels (according to the classification proposed by Trebin (2004)), a multi-element paradigm is distinguished:

- by field of activity (state, international);
- concerning the state (state, non-state),
- by the identity of the terrorist attack subject (ethnic, religious),
- by political orientation (revolutionary, counter-revolutionary);
- by the quality of the means used (with the use of weapons, without use);
- by the distribution substrate (land, sea, air, computer, space);
- by the type of weapons used (conventional means – edged weapons, weapons of mass destruction; biological, chemical, nuclear terrorism).

7. Conclusion

Today, in the era of rapid development of the military industry, the need to protect universal human values and humanism as an ideology of justice is more urgent than ever. Fiction as part of the cultural information space has a preventive effect on the readership and forms a harmonious worldview, paying special attention to the system of moral values. The appeal to the problem of extremism and terrorism has outlined several trends in the development of the novel genre, on the one hand, the appeal to problems turns the novel into a sphere of topicality, and on the other hand, establishes a connection with a complex of philosophical, historical and religious and moral issues. The novels reflect models of political manipulation through terror. In the artistic aspect, the author examines the issues of both the emergence and functioning of the extremist state, as well as the concrete embodiment of the extremist in the image. The roots of terrorism and the emergence of such a socio-psychological type as “terrorist” are associated with a whole range of socio-psychological reasons. Personal problems, deep in the subconscious, become a threat to society and, conversely, social ideological pressure has an impact on the destruction of the personality, unable to find its “I” and find happiness. As an indicator of mental relationships, fiction captures deviant patterns of behavior, thereby preventing the dehumanization of culture.

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