

TYPOLOGY OF RUSSIAN CRITICISM (CLASSIFICATION BY TRENDS AND TRENDS, METHODS, SUBJECTS OF CRITICAL CREATIVITY)

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Annotation. This article classifies the typology of Russian criticism by directions and trends, methods, subjects of critical creativity. When covering the topic, the conclusions of many scientists were used.

Keywords: literary trends, trends, the idea of the epoch, critical systems, theses, views.

By engaging in a dialogue with literature and modern life, criticism not only forms a field of public opinion (Yu.B. Borev) around works, contributes to the clarification, gradual comprehension of the potential of literary trends, but also develops itself into trends, currents, schools. In the definitions of these concepts, researchers rely on the developments of the theory of the literary process.

K.S. Polevoy called the direction in literature that, often invisible to contemporaries, the inner aspiration of literature, which gives character to many of its works at a certain, given time. It always exists and almost always happens regardless of private efforts. The basis of it ... is the idea of a modern era or the direction of an entire nation. Polevoy's statement can also be attributed to criticism, which often formulates this leading idea. The concept of direction does not fix an organizational association, not a coincidence of assessments and ideas, but the principles of the approach to modern literature. A.Vekdruzhinin emphasized: All critical systems, theses and views that have ever agitated the world of old and new poetry can be summed up under two theories that are always opposing each other, of which we will call one artistic, that is, having the slogan pure art, and didactic, that is, striving to act on the morals, life and concepts of man through his direct teaching.

The content of the literary direction is, of course, some idealization in relation to specific literary facts. This is a kind of distributive combination of works that at this period have some common features (G.Markevich).

The direction in criticism arises on the basis of a concrete historical coincidence or proximity of the general principles of the approach to literature (classicist, romantic, realistic, modernist direction). It in itself does not have any organizational character, meaning rather those force fields of attraction that make up the life of society (VEKN. Konovalov). The current presupposes a clearer self-determination of critics (currents of followers of Slavophile, artistic, soil, populist, futuristic, imagist doctrines). The concept of current includes a great closeness of critics according to programmatic ideological and aesthetic views. Literary-critical schools are formed under the direct influence of leading critics and are grouped around print media, editorial offices of newspapers and magazines, salons, almanacs, etc.

In the history of criticism, the principle of construction by stages of the change of literary trends is most often used (this is reflected in the similar names of the leading trends in criticism). However, it is necessary to take into account the sovereignty of criticism. Each direction in criticism not only justifies its literary direction, but also solves its own problems, develops its own techniques and genre-compositional structures. In the article N.Volodina's CENTURY On the typology of literary criticism of the XIX century, it is proposed to supplement the already traditional principle of historicism with

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a systematic and typological approach. The designation of critics in connection with their belonging to a certain current of social thought (Slavophile criticism, revolutionary-democratic, populist, Marxist) is not universal and most often indicates only the ideological orientation of criticism.

The typological approach is based on recurring phenomena in the history of criticism, because in the methods of literary critics of different historical periods, different ideological orientations, and non-matching literary issues, we can observe recurring phenomena associated with similar value attitudes of critics, their idea of the place and significance of literature in the system of culture and public life. In this regard, three leading types in the history of Russian criticism are distinguished: philological (aesthetic), philosophical, and journalistic criticism.

Of course, such a distinction only indicates the dominant of one or the other principle, without exhausting the real completeness and complexity of any significant phenomenon in the history of Russian criticism, which, as is known, is syncretic in nature. Each of these types of criticism arose at a certain stage of its development, naturally reviving in favorable historical and literary circumstances for its existence.

Philological criticism considers its task to analyze and evaluate a literary work as an art phenomenon from a purely artistic side. This type of criticism originated in the criticism of the XVIII century: Lomonosov, Trediakovsky, Sumarokov. Its continuation in the XIX century was the criticism of Karamzin, N.Polevoy, Belinsky of the first and second stages of his activity, literary criticism of Vekmaikov, aesthetic criticism of Druzhinin, Botkin, Annenkov.

Philosophical criticism is born in the first third of the XIX century, at the time of the philosophical awakening of society (G.Florovsky). She examines every literary phenomenon in the light of general philosophical and aesthetic problems. This type of criticism is close to Nadezhdin, Venevitinov, Belinsky of the romantic and conciliatory periods, Slavophile criticism (especially I. Kireevsky and A.Khomyakov), organic criticism of the Ap. Grigoriev and N. Strakhov's soil criticism, philosophical-religious and symbolist criticism of the beginning of the XX century, this criticism approached a literary work as a special kind of philosophical thought (i.e., as an expression of a particular worldview), solving the main issues of existence, and not only particular social or cultural issues of its time.

Journalistic criticism in the evaluation of literary works comes from reality, finding out, first of all, their social significance. Critics-publicists are sent away from the assertion that literature is connected with public life and is one of the tools of social struggle. They are interested in literature not so much as a verbal art, but as one of the types of social ideology. The purest representatives of journalistic criticism in Russia were critics of the 50s and 70s. XIX century: Chernyshevsky, Dobrolyubov, Pisarev. Dobrolyubov asked about each literary work: What does it prove? that is, he rejected works that have only literary significance, but do not prove anything. Chernyshevsky in his famous dissertation (1855) argued that reality is always more beautiful than its reflection in art, and on this basis assigned art a service role in relation to the public.

The utilitarian approach to literature (i.e., the approach from the point of view of practical public benefit) determined the attitude of the critics-publicists to individual writers. Pisarev debunked Pushkin, declaring him a superficial secular poet, and the appearance of Tolstoy's Anna Karenina was met with indignation from critics of the left-wing journalistic trend, since the novel, from their point of view, passed by social issues that were then in the center of public attention.

From these examples it can be seen that the journalistic criticism of the 60-70s of the XIX century does not speak about literature itself as a special kind of social ideology, but talks about the issues of life itself touched upon in literature.

In the modern science of the history of criticism, from the point of view of the subjects of literary and critical activity, it is customary to distinguish between professional, writer's and reader's criticism (we rely on the typology proposed by VEKVEK Prozorov).

Professional criticism is a creative activity that has become the main, predominant occupation for the author. In Russia, the birth of professional criticism is associated with the name of the Century. Belinsky. The cultural movement of the 1830s, marked by the saturation of literary life, the increase in literary output, the expansion of competition between magazines, inevitably brings to life such a phenomenon as professional criticism. Before Belinsky, criticism for a long time could not become an independent, clearly distinguished type of literary work from the general literature: until the mid-20s. it is represented by the articles of poets, prose writers, which they published from time to time, but not systematically. A critic before Belinsky is first of all a writer, a university professor, a historian, and only then an author of critical articles.

Professional criticism is unthinkable outside the atmosphere of literary disputes and polemical discussions. The leaders of professional criticism are recognized by writers who are close to them in spirit, in the warehouse of ideological and creative interests, in the nature of aesthetic and ethical searches, as heralds of new literary trends, trends, schools. Thus, the natural school in the Russian literature of the 1840s organically associated itself primarily with the name of the Century. Belinsky. Literary and critical activity of V. S. Solovyov is inseparable from the fate of symbolism in Russian poetry at the turn of the XIX-XX centuries

Literary criticism implies literary-critical and journalistic performances of writers, the main body of whose creative heritage consists of artistic texts (in Russia, for example, literary-critical judgments and letters of the CENTURY. Zhukovsky, A.S.Pushkin, N.Vekgogol, F.M.Dostoevsky, L.N.Tolstoy, D.S.Merezhkovsky, A.A.Blok, O.E.Mandelstam, M.Gorky, etc.). As T.S. correctly noted. Eliot, no writer is entirely satisfied with his work alone, and many writers are endowed with such a critical ability that is not fully realized in the process of their own creativity.

The peculiarity of the writer's literary criticism is expressed in the fact that it is the most important means of theoretical understanding of the laws of his own creativity, a form of self-knowledge and self-control. The process of critical comprehension of one's own creativity is inseparable from the act of artistic activity. A writer remains a critic even when he does not create critical works. Drafts, rejected versions, amendments in the text are a clear proof of his active auto—criticism.

But the process of critical reflection on one's own creativity often does not stop even after the publication of the work. There is a need to evaluate the completed work more deeply, to further explain its intent, to protect your creative ideas or to test them by considering them in the context of certain literary phenomena and artistic traditions. This, in turn, gives rise to a whole group of critical genres inherent only in literary criticism (autorecence, a polemical article defending one's own aesthetic positions, a literary-critical preface to one's own works, etc.).

The starting point for the creation of many programmatic literary and critical works is the writer's own creativity. But more often, the conceptual understanding of one's own poetics is carried

out on the basis of a critical interpretation of literary material that does not belong to the writer. This allows you to indirectly, objectively address the understanding of the problems of your own creativity.

In stylistic expression, writer's criticism, unlike professional criticism, is more original, individually unique. The general patterns of creative thinking of the writer are equally manifested in the logical-conceptual and artistic-figurative sphere of his creative activity.

For example, the high literary quality of Bryusov's poetry and prose also determines the specifics of his critical works, which was reflected in Bryusov's special attention to the form of works, in the choice of genre forms of critical reasoning (literary and philosophical characteristics, theoretical declaration, article-treatise, commented note), in the general stylistic nature of his works. Researcher of Bryusov's creativity E.Maksimov notes: Bryusov's articles – structurally clear, concise, stingy, sometimes not devoid of graphic dryness, always clear and logical, outwardly restrained, confident in tone, objective in manner, but sometimes sarcastic, often elegant, accurate and sharp, shining with a huge and comprehensive erudition – are a product great culture and great skill.

A.Blok's emotional and lyrical poetic thinking was reflected in his literary and critical works. These, as D.E. Maximov notes, are in most cases lyrical articles in which intuition and direct synthetic perception are of great importance and often prevail over analysis.

In the Russian literature of the XIX century, a huge experience of critical writing was accumulated: the introduction of a writer's critical experience into his artistic system, the role of criticism in programming writers' own artistic experience, writing critical articles as a necessary form of cognition of their own creativity, the creation of genres inherent only in literary criticism

The writers demonstrated a close connection, mutual influence of critical thought and artistic practice, genre-style correspondences of artistic creativity and criticism are not uncommon, as in Pushkin, Gogol, Saltykov-Shchedrin, Dostoevsky and others. Almost all major Russian writers of the XIX century, as B.F. Egorov notes, themselves acted as literary critics or, at least, highly appreciated the role of criticism in the literary process, a role not only secondary (criticism is an assistant to literature), but also independent (criticism is a special form of literary life). The possibility of direct, direct expression of ideas, as well as less conditionality by genre, compositional and other rules, sometimes turned criticism into a creative laboratory of the writer.

Writers' criticism of the nineteenth century performed not only an interpretative, but also an organizing role in the literary process, its tasks coincided with the tasks of professional criticism. Moreover, the role of literary criticism increased during the XIX century.

Readers' criticism is a variety of reasoned reactions to modern literary literature, belonging to people who are not professionally connected with the literary business. Readers' criticism, unlike professional criticism, Roland Barthes also called amateur.

A common genre of reader criticism is letters addressed to word artists, professional critics, and publishers. But readers' criticism can also be in the form of reviews, replicas, notes, parodies, feuilletons, etc. Speeches at literary meetings and debates can also be attributed to the oral kind of reader criticism. In an extended sense, reader's criticism is all reflections (both written and oral, including literary rumor, rumors, anecdotes, etc.) about modern literary life.

Here is an interesting sample of the reader's response from the cult work of the 60s of the XX

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century - the novel by D. Salinger *Over the Catcher in the rye* – the reader's reflections of the young man Holden Caulfield: ... And I am fascinated by such books that as soon as you finish reading them to the end, you immediately think: it would be good if this writer became your best friend and you could talk to him on the phone whenever you wanted. But this rarely happens. I would love to call this Dinsen, and, of course, Ring Lardner, only D.B. he said that he was already dead, but, for example, such a book as *The Burden of Human Passions* by Somerset Maugham is not at all the same. I read it last summer, the book is pretty good, but I have no desire to call this Somerset Maugham on the phone. I don't know why. He's just not the person you want to talk to. I'd rather call the late Thomas Hardy. I like his *Eustacia Way*.

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