

ARTICLES OF THE SILVER AGE

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Annotation. This article discusses the features of the content of literary and critical articles of the Silver Age. The coverage of the topic is based on the conclusions of many scientists.

Keywords: literary criticism, artistic practice, cultural experience.

Modernists have updated all literary and critical genres, but this trend was combined with the desire to rely on the most positive genre searches of Russian and European criticism. The desire to synthesize diverse cultural experience was most clearly expressed precisely at the level of genre practices – in the poetics and pragmatics of a particular critical genre, the dialogue with the critical tradition continued. As already noted in theoretical studies on the problems of genology in criticism, the reasons for changes in genre preferences and genre structures should be sought in a combination of factors: genre and style trends in the development of literature, programmatic orientations of criticism, individual requirements imposed by magazine and newspaper publications in which articles were published.

The first factor is the conditionality of the emergence and functioning of genres of criticism by artistic practice. Literature itself ultimately creates prerequisites for the predominant development of individual genres of criticism.

In the literature of the late XIX – early XX centuries . the priority of the personal factor, the supremacy of being principles were accompanied by increasing subjectivity and at the same time generality of form, there was a shift of the main emphasis from figurativeness to expressiveness. The most important feature of genre transformations in modernist literature is particularly significant – the direct impact of the lyrical element on traditionally more objectified structures (V.A. Keldysh). V.A. Keldysh, highlighting some aspects of the integrity of Russian literature of the Silver Age, does not mention criticism.

But, obviously, criticism also reacts to these processes. In the era of the Silver Age, there are active processes of interchange between prose and poetry. In I.G. Mineralova's monograph Russian Literature of the Silver Age. The poetics of symbolism the authors' attempts to solve the problems of expanding the expressive and semantic possibilities of prose by assimilating it (by adapting and recreating on a prosaic basis according to the principle of analogy) some poetry techniques are considered. In other words, we are talking about intra-literary synthesis. Thus, in prose there was an organic analogue for her to sound compositional repetitions in verse – a prosaic repetition of a detail, a group of details; elliptical constructions began to be involved, when those many particulars that would certainly have found expression in the XIX century were thrown out. At the end of her book, I.G. Mineralova raises (in order to pose the problem) the question of the possibility of identifying impressionistic tonality in the scientific thought of the Silver Age.

In parallel with the increase of the lyric-confessional principle in literature, the tendency of lyricization of critical genres is also increasing. This process is connected with another feature of the literature of the turn of the century – the desire for laconism, for a greater capacity of expressive

means. Large genres have given way to small ones – a novel, a short story, a novella, an essay, a literary fairy tale.

So why should criticism remain conservative?.. So why should criticism refuse creativity?.. Why should she limit herself to an analytical role and abandon synthesis? P.M. Pilsky asked. Therefore, it was necessary to recall other, non-publicistic traditions. Criticism strives for laconism, expressiveness, poetics of impressions, active identification of the author's self. This process is similar to the transition from descriptive, panoramic imagery to more concentrated and generalized forms in literature. Contemporaries were clearly aware of this relationship. The same P.Pilsky noted: And just as art strives for the renewal of form, criticism is renewed. And here the form is brought to perfection, to beauty and surprise, to brilliance, brightness and strength. The style is forged and crystallized. The subordinate clause leaves. Thought becomes precise, like a formula, and strict, like a prayer [Free thought. – 1907. – May 28]. The same idea was figuratively expressed by A. Blok: ... splashes of ... lyrical streams flew everywhere: into a novel, into a story, into theoretical reasoning and, finally, into a drama.

It is legitimate to first build some structural model of a critical article among modernists. Obviously, like any model, it cannot cover everything individually creative, but at the same time it can highlight the essential features of the functioning of their articles. We will base some of the most important features of the poetics of a critical article. Among them, we will highlight: comprehension of the concept and structure of the work; the ratio of logical and artistic-figurative principles; the place and role of the theoretical aspect; journalism and journalism; someone else's word; title; compositional originality.

The practice of symbolists has developed its own type of critical article, embodied in various genre variants. In Russian criticism, starting with Belinsky's articles of the last period, a type of article has developed that would achieve complete immersion in our reality (N.G.Chernyshevsky). In the articles of the symbolists, the emphasis shifts: from reality to literature, to the comprehension of the poetic structure, the personality of the writer. The theoretical aspect of the articles is significant at all stages of the development of symbolist criticism. It can occupy the entire space of an article (in manifestos, treatises, studies), or it can be an element of any other genre, including even a review. The general weakening of journalism and journalism, accompanied by a tendency to lyricize the genre, did not really mean their predominance. Lyrical articles coexisted with strict analytical constructions even in the work of one critic (for example, in A. Blok). The theoretical attitude did not always automatically generate an analytical way of evaluation and interpretation (in K. Balmont, A.Blok, M. Voloshin and others). On the other hand, in the 1900s, the symbolists' articles also showed a preponderance of publicism, seemingly in spite of their struggle with journalistic criticism.

The boundaries of genres were pushed apart due to the synthesis of literary-critical (analytical), documentary and artistic principles.

The synthetic genre structure is found in many articles of symbolists. They boldly use elements of a diary¹, memoir inclusions, excerpts from newspaper articles, etc. So, M. Voloshin always goes beyond the limits in which his article could be perceived as an ordinary review. In the faces of creativity, he is a storyteller, a reporter, an interviewer, and a memoirist. To create a synthetic portrait of the writer, he is not limited to the text being analyzed, he also needs biographical realities, everyday details that are familiar only through intimate communication (A.V. Lavrov). There are a lot of memoir fragments in the articles of Z.Gippius, D.Merezhkovsky, A.Bely, but not at all in V. Bryusov.

In response to Voloshin's article, Valery Bryusov. Paths and crossroads Bryusov wrote an open Letter to the editorial office of the newspaper Rus (1908. – No. 3, January 4.), where he expressed his rejection of the biographical approach to the modern writer.

Similarly, I. Konevsky's rejection of the article Gippius Criticism of love. In it, Gippius recreates a biased portrait of the symbolist A. Dobrolyubov and at the same time, albeit recently, the state of decadent literature: I remember Alexander Dobrolyubov as a high school student, with big black bulging eyes, with a quiet voice, boyish bold words, with a notebook of fashionable, meaningless and very bad, boring poems, I rarely met Dobrolyubov, because in the very the case makes an unpleasant, pathetic, annoying impression...

In an unpublished article, a scathing and impetuous answer pro domo sua I. Konevsky wrote: Judgments about Dobrolyubov's poetry, which are interspersed, by the way, with immodest observations and notes about a meeting with him and his private life, definitively staining the critic, once again proves my assumption that in modern poetry Z.N. Gippius to judge, is not exactly about whom: it's none of her business [RGALI. F. 259, op. 2, ed.hr. 2, L. 9]. As we can see, the positions of Bryusov and Konevsky converge.

For Gippius, the memoir techniques of critical prose became the basis of her later memoiristics (Living Faces). The appeal to the facts of the writer's biography, literary conversations performed an important function of describing the synchronous slice of modernity, the articles were saturated with the atmosphere of authentic life in which literature was created. In this regard, the most important genre-conditioning factor of the syncretism of the genre–style structure of symbolist articles was the general trend of literature of the early twentieth century - the desire for a special aesthetic significance of the fact. Literature by the end of the XIX century, as S.N. Nosov noted, gradually seemed to get tired of the desire for fiction, from action. Artistic fiction, with all its seemingly inexhaustible variety, becomes monotonous.

A thirst for authenticity, authenticity, self-knowledge and introspection is born. This need is reflected in the critical prose of the symbolists.

The synthetics of the genre-stylistic structure was also achieved through the interrelation of analytical and artistic principles. Citation and reminiscence play a special role in the articles of symbolists, which is connected both with the general panaesthetic attitude and with the understanding of the tasks of criticism as creativity. The introduction of quotations leads to an increase in the real information of the literary-critical text, there is also an increase in associative information, references to which are quotations that lead to a multi-issue and multi-problem text.

One of the manifestations of the artistry of the symbolists' articles is citation.

A quote in a critical article can be either analyzed (interpreted) or analyzing (interpreting). In the first case, the quotation is the object of analysis, it demonstrates the course of the analysis of the work by excerpts from it. An analyzing quote is sometimes called a judgment quote, synthesizing; it is not the object of analysis, but describes its course or result. For example, I. Annensky in the article Balmont- lyricist uses examples from Balmont's poetry in order to demonstrate new trends in the development of the poetic word. In the article M.Voloshin's City in Bryusov's poetry, from the point of view of the ratio of two types of quotations, it is synthesizing quotations that prevail, helping Voloshin to create an independent kind of physiological sketch of the city of the past, present and future. All synthesizing quotes are included in the word criticism: Just as for the children of the city,

for the closed, the stones are not a dungeon, but the wings of a dream, so Bryusov, locked in the flow of the street, feels not chains, but a winged aspiration to future other times

It is through the use of citations in this function that the artistic status of critical texts increases. This feature of citation among symbolists is consistent with the fundamental difference of literary citation: in secondary styles, interpreted quotations are changed by interpretive ones (I.P.Smirnov). In symbolism, other people's artistic texts turn out to be an important way of encoding extra-textual reality. Hence the huge role of citations and autocitates (Z.G.Mints).

The illustrative possibilities of the quotation are also changing. A quote often indicates the manifestation of one or another artistic technique. Merezhkovsky's article Dostoevsky, through quotations, seems to remind the reader of a number of Dostoevsky's techniques, such as, for example, an introduction to the hero's life by depicting the subtlest, elusive transitions in his mood, sharp contrasts of the touching and the terrible, the mystical and the real. Each technique is illustrated with a quote (cf.: in the XIX century, the citation is used mainly for the interpretation of the character, the plot situation). The selectivity of genres is manifested in the use of citations.

V.N. Konovalov in the study of the sociodynamics of literary and critical genres of the 1870s-1880s emphasized the essential role of the genre system:

The concept of genre system is not limited to the designation of their totality, but means the typological community that manifests itself in different genres: the community of social and aesthetic issues, functions, principles of analysis of the literary process, ways of expressing the personal principle, and even details such as the volume of articles and their table of contents Moreover, in the system of critical genres, those that are able to most fully accommodate the leading trends in the development of critical thought turn out to be dominant.

Let's focus on such a form of manifestation of typological generality as the titles of articles. The typology and poetics of literary and critical titles is an unexplored topic. If there are studies on the names of literary works, starting with the famous work of Sigismund Krzhizhanovsky

The poetics of titles (1931) (true, even here it is still far from a carefully reflected theory), then there are no critical titles. Only recently, due to the emergence of interest in the poetics of criticism, researchers have begun to pay attention to this essential element. When considering this aspect, it is reasonable to start from the general methodology and methodology of studying the titles of works of art, as well as from private observations on the title from certain critics.

The title is one of the most important components of any text. The book is the title expanded to the end, the title is the book stretched to the volume of two or three words (p.Krzhizhanovsky). The title, being outside the main part of the text, occupies an absolutely strong position in it. The title activates the reader's perception of what is described below. As linguists say, the title is the compressed, undisclosed content of the text. It can be metaphorically depicted in the form of a twisted spring, revealing its capabilities in the process of unfolding1 (I.Galperin). The title reflects the specifics of the artistic thinking of writers of a particular direction, the peculiarities of the artist's cultural preferences.

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