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Annotation. This article examines the poetics of a literary-critical text. The conclusions of many scientists are used in the substantive coverage of the topic.

Keywords: criticism, poetics, literary theory, artistic idea.

The task of this lecture is to characterize the basic concepts of the structure of a literary-critical text. The system of concepts is built on the basis of certain traditions in understanding the nature and essence of literary criticism, discussed in previous lectures. Despite some aspects of the study of the poetics of criticism in the studies of B.I.Bursov, L.P. Grossman, B.F.Egorov, M.G.Zeldovich, M.Ya.Polyakov, A.M.Shteingold, in numerous dissertations on criticism in recent years, the level of theoretical generalizations in the field of poetics of criticism is still far from what has been achieved in the study of the poetics of fiction. Therefore, the problem is still relevant: to determine the goals and objectives, working principles of studying the poetics of a critical work, its inner world, the art of critical creativity in its realization, realization (M.G.Zeldovich). To define the original concept – the poetics of literary criticism – let us turn to the most developed literary definition of poetics.

The subject of poetics in a broad sense is the study of speech works of any genre from the side of their structure and forms of its expression. Each type of verbal creativity has its own poetics: the poetics of fiction, the poetics of journalism, the poetics of criticism, the poetics of folklore, etc. Applied to literature, poetics is the science of the system of means of expression in literary works. In the expanded sense of the word, poetics coincides with the theory of literature, in the narrowed sense – with one of the areas of theoretical poetics. As a field of literary theory, poetics studies the specifics of literary genera and genres, trends and trends, styles and methods, explores the laws of internal connection and the relationship of various levels of the artistic whole. Depending on which aspect (and the scope of the concept) is put forward in the center of the study, they say, for example, about the poetics of romanticism, the poetics of the novel, the poetics of the creativity of a writer as a whole or one work¹. As you know, poetics consists of a general poetics that explores the artistic means and laws of construction of any work; descriptive poetics, which deals with the description of the structure of specific works of individual authors or entire periods; and historical poetics, which studies the development of literary and artistic means.

On the other hand, along with the poetics of literary texts, the poetics of journalism is also developing. The introductory article by G.A. Solganik in the collection Poetics of Journalism (1990) begins with the statement: The title of the book may seem somewhat unusual, since it connects previously unrelated concepts. However, not only fiction can be considered as art. In principle, any verbal work ... can be studied from the point of view of its expressiveness, the impact of a form closely related to its content. The articles in this collection testify to the fruitfulness of the study of expressive resources and the genre range of journalistic texts. Based on these definitions and taking into account the specifics of a literary-critical text synthesizing logical-analytical and artistic components, we define the poetics of criticism as a section of the theory of criticism about the principles and techniques of interpretation and evaluation of a work of art and the reality associated with it, about the relationship and interaction of logical-analytical and artistic elements of a critical work, about the totality of techniques for influencing the reader, about the genre-compositional

structure of literary-critical texts.

By analogy with the structure of the poetics of literature, it seems possible to talk about the general (theoretical), private (descriptive) and historical poetics of criticism. Theoretical poetics builds an abstract model of a literary and critical work on the basis of generalized descriptions of groups of critical texts and develops tools for analyzing criticism. Private poetics describes the structure of a specific critical work, the work of a critic, a separate direction. So there is a problem of selecting elements to build an adequate model of a critical text. In the theory of criticism, there is no consensus on the number of elements of this structure, as well as, in fact, on the structure of a work of art.

A prerequisite on the basis of which it is possible to build a theoretical model of the structure of a literary-critical text (hereinafter – LCT) can be the experience of observations on the structure, content of the text from literary, linguistic positions, textual studies. To study the poetics of criticism, it is necessary to actively involve research on the natural trends in the organization of the text, linguistic poetics, lexical and syntactic stylistics (I.R. Galperin, I.V. Arnold, N.V. Cheremisina, I.F. Protchenko, etc.). The results of studies of communicative linguistics, as well as the pragmatics of the text (N.D. Arutyunova, Y.S. Stepanov, M.N. Kozhina, T.V. Bulygina, V.Z. Demyanov, etc.) are strikingly little used in the study of the poetics of criticism. These directions, as is known, show interest in the communicative nature of language systems, and in connection with with this – and to functional, dynamic.

When studying literary criticism, where the communicative component of its nature is decisive, these approaches cannot be ignored. The involvement of such general textual categories as informativeness, cohesion (intra-textual connections), inter-textual connections, prospectus, retrospection, subtext, etc., allows a deeper understanding of the intra-textual signs and criteria characterizing the principles of the organization of a critical text. The main problem is to determine how a number of general text categories and categories of literary text manifest themselves in criticism. The tendency not of separation, differentiation, but of convergence of linguistics and literary studies, as a result of which new fields of knowledge appear (on the borders, in the intervals between traditional sciences) (D.S.Likhachev), manifested today in the research of fiction, should become familiar for the study of literary criticism.

The study of the structure of a literary-critical text can be based on the following provisions:

The literary-critical text obeys general textual patterns. Within the framework of the typology of texts, LCT (from the point of view of intention) refers to narrative-explanatory, argumentative texts. According to the classification of text types proposed by the Czech linguist K. Glausenblaz, LCT is included in the group of texts with a complex structure. It can be placed between scientific and artistic text. Scientific prose consists mainly of a number of arguments and proofs. Its style-forming principle is a logical sequence of presentation, a chain of consistent coherent logical judgments put in a cause-and-effect relationship; it strives for maximum objectivity of thinking. Scientific work, as a rule, does not make it possible to imagine the mood, the physiognomy of the author, his attitude to the reader, the assessment of what is being presented. The penetration of emotional elements in a scientific text is possible only through polemics.

In a literary text, unlike other texts, researchers distinguish its conditional nature (fictionality), universal motivation on the part of meaning. An artistic text contains not only semantic, but also so-

called artistic or aesthetic information; it is polysemantic and multifunctional, included in the system of intertextual (intertextual) connections. A specific artistic text, writes G.V. Stepanov, conveys a meaning that, in our opinion, cannot be expressed by synonymous statements. The artistic meaning cannot be semantically represented regardless of the given language design. Changing the language design entails either the destruction of a specific artistic meaning, or the creation of a new one.

LCT is not as plural (polysemantic) as a literary text, but also not as monologue-like as a scientific text. Let us refer in this connection to the opinion of the prominent American theorist Paul de Man. His work *Blindness and Epiphany* is devoted to the rhetorical aspects of modern criticism. He notices: Since they (i.e. texts. – K.V.) are not scientific, critical texts should be read with the same regard for their ambivalence as the literary texts under study, and since the rhetoric of their discourse is based on categorical statements, the discrepancy between meaning and utterance is a constituent part of their logic. In the mobile world of interpretation, there is no place for Todor's concepts of accuracy and identity. The necessary immanence of reading in relation to the text is a burden from which it is impossible to get rid of. It remains an insurmountable philosophical problem that arises in connection with any form of literary criticism, no matter how pragmatic it may seem or does not want to seem (our italics – K.V.) here, in critical discourse, we encounter it in the form of a constitutive discrepancy between the blindness of utterance and the insight of meaning.

The critic's judgments may indicate his blindness (as well as the blindness of a writer groping around the world), but the objective meaning of the work that the critic discovers in this judgment is an epiphany. In the total volume of LCT information, an important role belongs to both intra-textual information and information brought from other texts, i.e. hypertext. But since artistic quotations are the main means of introducing hypertext information, then the introduction of an artistic quotation in a substitute function (i.e. thoughts about the object of analysis are formulated at the expense of someone else's word) leads to an increase in the content and conceptual information of the LCT. Thus, the artistry of the LCT increases.

It is possible to cite the conclusions of specific analyses of critical articles confirming this thesis. Y.B. Orlitsky's research on the inclusion of poetic quotations in the composition of critical articles shows that not only does the rhythmic status of such texts change (they become not purely prosaic, but prosymetric), but also the deformation of the speech structure of this text itself occurs. In the article *Poetic quotations in V. Solovyov's critical articles*, the researcher demonstrated that poetic quotations embedded in the prose of Solovyov's critical articles interact rhythmically with the prose monolith of articles in some way, sometimes even grow into it due primarily to metric roll calls. This allows us to conclude about the transitional (partly artistic) nature of Solovyov's articles. It is interesting to apply a similar approach to the texts of other critics of the XIX and early XX centuries.

It has long been argued in science that the boundaries between artistic and non-artistic texts are often quite shaky. On the one hand, from a functional point of view, fiction will be any verbal text that is able to realize an aesthetic function within a given culture (Yu.M.Lotman). On the other hand, as it is noted in the modern stylistics of the text, with all the originality of artistic texts, their inherent properties and categories are mostly found in non-fiction texts (A.I.Gorshkov. *Russian stylistics*. M., 2001. p.66). This applies to categories such as the author's image, intertextuality, composition, plot, character, time, genre, etc.

LCT can approach artistic prose by its properties (for example, Belinsky's *Literary dreams* with the subtitle *Elegy in prose*), or abstract reasoning, but its main types are located in this interval.

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Despite the variety of specific textual varieties, it is possible, based on the above provisions, to identify a number of structural features, the interaction of which gives it LCT, and not another. At the same time, the analogy between artistic and LCT (not a mechanical transfer!) they may have significant heuristic value.

The poetics of LCT is conditioned by a number of functional properties of criticism, of which we consider the most important: 1) the dialogical connection of criticism with its subject – literature; 2) the significant impact of the laws of rhetoric on the poetics of LCT; 3) the appeal of criticism, along with literature, to life. Let's take a closer look at these aspects.

1. The artistic structure of the work itself, its stylistic features, the volume of the critic's literary memory (literary thesaurus), the specifics of his own artistic style (in the case of writer's criticism) – all this can actively influence the critic, generate a close fusion of the subject-logical and emotionally expressive principles. Therefore, it is always a problem for literary criticism to maintain a distance or convergence between the language of literature and the metalanguage of its description.

In different critical systems, it was solved in different ways. In modernism, this distance was sometimes deliberately shortened. Zh. In his work *The Attitude of Criticism*, Starobinsky provides an interesting commentary on Albert Thibaudet's reflections on the conditions under which criticism can become creative: Thibaudet even admits that the gift of artistic fiction can be used in criticism – it is something more than the ability to penetrate into the spiritual world of a writer or an epoch. Friendship and creativity become criticism when the relationship between the reader and the author results in a dialogue, when the book speaks and is answered in its language. Does such a construction of criticism have a chance of success? Responding to a work in his language, does criticism risk becoming his paraphrase, too submissive echo? It is not for nothing that today we have cooled this kind of friendship, re-created distance and suspicion in criticism, allowing us to find moments of blindness, misunderstanding of ourselves, unconscious betrayal of ourselves in the writer.

The Russian researcher S. Vayman also reflects on the same topic. For the critic, the figurative material becomes the material of his thought about the text: the measure of the direct representation of the figurative material in the material of critical thought depends on the individual way of the critic – his talent, taste, temperament, etc. At the same time, consciously or unconsciously, but the critic is forced to approach his subject not so close as to lose sight of the whole, but also not to move away from it at such a respectful distance that you can no longer distinguish the details [ibid.].

One way or another, the problem of distance arises every time, especially when it comes to criticism, as if competing with a work of art. At this level, the phenomenon of critical intertextuality (citation, including autocitation, allusions and reminiscences, the use of paraphrases, thematic-compositional connections, continuations, etc.), intra-textual connections (distant, associative, figurative cohesion, repetitions, retrospection and prospectus), modality, the category of time, etc., acquires special importance. a modality that organizes the role of the author in the LCT.

2. The modern revival of interest in rhetoric and non-rhetoric is associated with the deepening of the analysis of the features of a literary work, with the structure of the text (the rhetoric of the open text, the rhetoric of the closed text) and the problem of literary communication. The term rhetoric is known to be used in both its classical and modern meanings. In its classical meaning, the content of the term is interpreted as the art of prose speech, as opposed to the art of poetic speech, as a set of rules, a mechanism for generating speech addressed to the creators of texts. For literary criticism, in

our opinion, it is this classical meaning of the term that is of great importance.

The genesis of criticism and the history of its functioning are closely related to rhetoric. Let's focus on those studies that at least occasionally talk about this problem (there is no holistic understanding of the problem of criticism and rhetoric in modern science). If we do not talk about criticism as a special institute of artistic culture, then its isolation from rhetoric in complex relationships with philosophy began in ancient Greek criticism. Ancient rhetorical treatises (Protagoras, Aristotle, Cicero, etc.) laid the foundations of the evaluation procedures of poetic art, the theory of verbal expression and argumentation, genre varieties of various types of speech (laudatory, accusatory, defensive, etc.). This created for future criticism a kind of base of evaluation procedures, interpretation of a literary text and general rules for the creation of interpretative and evaluative texts.

In the process of historical development, criticism uses the achievements of rhetorical knowledge, but does so in the interests of literary or social struggle, addressing a wide audience, convincing them of their point of view on the subject. So, in the study of J. Starobinsky's Critique and the principle of authority. From Rousseau to Germaine de Stael, it is traced how one of the directions of European criticism goes back to the academic-rhetorical tradition of praise. Zh. Starobinsky considers Germaine de Stael's Letters about the writings and character of Jean-Jacques Rousseau as an initial example of such a new criticism and concludes: Literary praises of the XVIII century are a prototype (albeit distant) of criticism closer to us, seeking to reveal the essence of a work or creative thought. The very fact that passionate admiration is primary immediately reverses the traditional stages of analysis and evaluation: usually evaluation, conclusion followed a scrupulous presentation of motivations, after a thorough study of the advantages and disadvantages. Here, enthusiastic admiration is primary: Rousseau immediately receives emotional support.

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