



## CRITICISM IN THE CONTEXT OF PHILOSOPHICAL AND AESTHETIC THOUGHT

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**Annotation.** This article deals with the philosophical analysis of the concept of criticism, the gnessalogical meaning and the ontological essence. The analysis of the topic is based on the conclusions of many scientists.

**Keywords:** literary criticism, idea, publicistic criticism, aesthetic criticism, philosophical criticism.

### **Introduction**

At a deep level, criticism correlates with philosophy, aesthetics. The general view of the world, history, which determines the place of art in the worldview system, determines the depth and consistency of the criteria of criticism. The development of Russian criticism in the 20-40s of the XIX century is associated with the development of the philosophical systems of Kant, Schelling, Hegel. Russian Russian critics were able to explain the literary discoveries of Pushkin and Gogol to the Russian society. In the articles of philosophical critics, the analysis was included in the system of philosophical categories, of which the most characteristic use as a kind of methodological tool of analysis is T.N. philosophical triad (thesis – antithesis – synthesis). This triad allowed us to consider the stages of the creative process, the evolution of the writer's creativity (as in the article by I.V.Kireevsky Something about the nature of Pushkin's poetry three periods of Pushkin's creativity are considered), patterns of the development of literature throughout different epochs, etc.

### **Literature analysis and methodology**

Thus, the concept of progress, which was largely formed under the influence of English social thought, especially G.T. Bokle, was of no small importance for the formation of Pisarev's views on the role of literature in the life of society. Literature as a factor of historical development occupied a low position in the work of the History of Civilization in England in comparison with science. She was assigned the function of a means of popularizing knowledge, especially natural science. Pisarev appropriated this position to Bokle.

The lowering of the status of fiction, especially poetry, influenced a change in his attitude to Pushkin's legacy. Pisarev directly raises the question of the suitability of the poet's works for the realization of modern social tasks. He is looking for a type of positive hero in literature that could serve as a model for the younger generation, and finds him in the image of Bazarov, and Pushkin's heroes from the point of view of the tasks assigned to them by literature are unrealists, i.e. non-heroes.

## Discussion

In Pisarev's understanding, the work should express the current and progressive ideas of its time. Art that programmatically refuses this assignment is not approved by them. Pure art is placed on the same level as speculative philosophy and is considered inappropriate in the XIX century. This explains Pisarev's traditional dislike of lyrics for its aspiration to the inner world of man, the beauty of nature, escape into the world of fantasy and dreams. In critical practice, Pisarev, guided by the principle of usefulness, reshapes Pushkin's poetic world in order to discover its illusory and irrationality, thereby proving its unsuitability for modern man. The critic, striving to purify the image of the world from the touch of ambiguous and vague definitions, struggles with the metaphorical nature of artistic language, turning it from a means of artistic material into a means of simple linguistic communication. As a result of this operation, the inner emptiness of poetic images is revealed, which allows the critic to pronounce a verdict on lyrics as a literary genre unsuitable for modernity, and to expunge from the pantheon of Russian literature not only romantic poets – Pushkin and Lermontov, but also Lomonosov, Sumarokov and Derzhavin.

In the article Pushkin 's Lyrics Pisarev polemizes with Belinsky's aesthetic mysticism, with his understanding of the essence of artistic creativity, the concept of inspiration, and the special status of the artist. According to the critic, the creative process resembles the work of a scientist, in which there is no element of fantasy and improvisation. First, Pisarev believes, an idea is thought up, then a plan is outlined, individual scenes, paintings and details are thought out, and then the language and style are polished. The disclosure of the imaginary secret of the creative act should, in Pisarev's intention, convince readers that the basis of creativity is intellectual mechanisms, that one can become a poet in the same way as one can become a professor, lawyer, etc.

He rejects the romantic concept of poetic inspiration and the artist, replacing it with the category of profession. As in any other profession that meets the needs of society, an artist needs education, the ability to observe and make generalizations, to master the language. The meaning of the writer is indicated by the content of his works, i.e. what he brings into the public consciousness. The image method, shape, etc. are of secondary importance. A poet who prides himself on the artfulness of an artistic form does not deserve recognition. This is the case with the virtuoso of the form – Pushkin, the lyricist.

The artist's model proposed by Pisarev is complemented by sociological observations about the professional status of the writer in society. The poet is a seller of scribbled paper, readers are buyers. Vast industries act as intermediaries between them. Such thinking about literary work means a departure from the idealistic representation of the portrait of the artist based on the model of the writer-day laborer. Intellectualization of the creative process, rational explanation of the sources of artistic fantasy by the environment and upbringing are close to the positivist concept of the artist I. Teng. Pisarev, in his arguments about the place and role of literature and public life, also refers to other positivists – G.T.Bokle and O. Comte.

Modernist criticism of the turn of the XIX – XX centuries was under the perception of the diverse influences of Western philosophical ideas of the second half of the XIX – early XX century.

At the turn of the XIX-XX centuries, religious and philosophical tendencies were clearly identified in Russian literary criticism. They were realized, on the one hand, in religious and philosophical criticism, which can reasonably be considered a special direction, on the other, in philosophically oriented symbolist criticism. We can talk about the religious and philosophical criticism of the beginning of the XX century, when philosophers act as literary critics, as well as about the religious and ideological line within the criticism of Russian symbolism.

## Result

The main feature of religious and philosophical criticism is the conditionality of its basic principles by the philosophical ideas of the authors belonging to it, which leads to the understanding of art and literary criticism as part of philosophy and religion, which in turn are aimed at the re-creation of life. V.N. Konovalov gives a typological characterization of philosophical criticism as one of the types of literary criticism: Literary criticism analyzes and interprets all aspects of a work of art as a figurative reproduction of reality. One of them is an artistic recreation of the image of the world and human existence, so a truly artistic work is also a philosophical concept of life. Philosophical criticism (and this is one of its essential features) seeks to identify, first of all, the general philosophical potential of the work and correlate it with certain philosophical systems. But it's not just what is being analyzed, but also the method of analysis. In philosophical criticism, the philosophical attitude is system-forming, it determines the selection of material, its interpretation, argumentation, and the compositional structure of articles. Thus, the term philosophical criticism means in a broad sense a kind of literary criticism, and in this respect it can be put in a row with such terms as journalistic and aesthetic criticism. In a narrow sense, this term denotes one of the trends in Russian criticism of the 30-40s of the XIX century and the end of the XIX - beginning of the XX century.

The main task of such criticism – the study of the writer's spirit – is realized in identifying the central (philosophical, religious) idea in the artist's work, such as, for example, the idea of universal Christianity, highlighted by V.S. Solovyov in F.M.Dostoevsky, or the idea of a person and the boundaries of personality, designated by N. Berdyaev in accordance with his personalism, suffering and its connection with the general meaning, identified by V.V.Rozanov in F.M.Dostoevsky. The formulation of an idea is the result of superimposing the critic's worldview on the author's worldview, and the categories in which it is considered belong to the critic's philosophical, religious and aesthetic system. The idea seems to philosophers-critics to become and penetrate all the works of the writer, organizing their structure and system of characters, where each hero somehow serves its expression or prepares its full disclosure.

### **Conclusion**

According to the fair remark of A.M. Pyatigorsky, two lines are intertwined in Russian culture: literary criticism, which functions as a philosophy, and philosophy, which serves as the internal focus of literary criticism. Talented critical articles represented a powerful fusion of philosophical reflections with deep observations on a literary text. Criticism is a moving aesthetics, said V.G. Belinsky. Aesthetic judgments are the theoretical foundation of a critical analysis of a work. Otherwise, his judgments turn into naive, retrograde judgments about art. But, on the other hand, the critic seeks to catch in a separate work, in the writer's work, a change in aesthetic consciousness. According to Yu.B. Borev, criticism creates a reserve of knowledge for aesthetics, poses questions to it that move the theory forward.

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