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СУМГАЙТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
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AESTHETIC THEORY IN LITERARY CRITICISM (ANALYSIS OF AESTHETIC CRITERION IN LITERARY CRITIQUE)

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Keywords: purpose, aesthetic theory, artistry, public importance of the work, literary critique, critics and writers.

Philosophical and aesthetic level produces aesthetic appreciation which is part of the artistic appreciation. The author analyses the work based on a system of her aesthetic views, taking into account the scale of her value system.

The philosophical and aesthetic problematic is functionally identical in literary criticism to the aesthetic one: it is a way of systematization of knowledge about the essence and the universal laws of art and serves as a theoretical foundation of art reflection (the term in its broader definition). Analyzing the literary-critical articles for the period from 1868 to 1880, we concluded that the aesthetic attitude is much clearer in its relation to the concept of "artistry". Why do we so rarely find judgments on the concept of "artistry" in the criticism? Arguing about contemporary art, and especially the criticism, expressed the following idea: "We should be very careful with the word "artistry". The true works of art are as rare as great writers, so talking about artistry concerning the first available novel means little respect for the art.

Our research, however, proves the opposite - the critics have paid much attention to the artistic side of the works, based on their own ideas about artistry. The idea expressed by the author does not mean that the work which is not "artistic" enough is not worthy. Critics appreciate the social meaning and content in it. By the way, author was enthusiastic about the ideas of Herzen and Chernyshevsky, and was in solidarity with them in understanding the role of literature as a reflection of social life.

The author said that currently the aesthetic criticism is nothing else than the susceptibility to the imaginary artistry; the necessity of another critical direction is explained by the critic as the public need which requires more research about society, not about the imaginary artistry: "... the smaller volume of purely aesthetic criticism is now more in line with the available volume of works of art and also shows that in the society there is more need for a different kind of critical research - more direct study of society, and probably, less susceptibility to imaginary artistry..." Thus, the reality requires the direct studies of society - and this should be the main reference point for writers. The need for the domination of public thought in literary work is due to the requirements of the time.

The author talks about the new criticism, its new role and the challenge conditioned by the modern development, thus determining its aesthetic position: "In the field of literature, criticism is now more than ever sticking to the historical point of view, and much more specific than in the days of V.G. Belinsky: "...it is an acquisition, and, moreover, absolutely positive, made by the new literature. If the criticism is less engaged in the beauty of works of art than before, then we have already indicated the cause of it..." The critic comes to the idea of a generic "degeneration" of the criticism: "...when the artistic side of the issue has been brought to its present limits, the "study of life", which was done primarily on the basis of works of art, took a different route: the direct ethnographic, economic, legal studies discover now much more in this life than modern art discovers..." At the same time critic stipulates that such a position does not mean disrespect to the field of art, the non-recognition of its ideal and educational value. We believe on the

contrary that the new criticism appreciates art too highly to reckon among it every just tolerable story, tale or novel; it is supposed by the critics with Belinsky, that the word "art" should not be misunderstood - as it's too often done to this day. Referring again to Belinsky and his influence, writer, clarifying artistic policy, the new role and purpose of criticism is to assess the phenomena of life, not just artistic amenities of the work, which among other things are also so rare. In addition, criticism should not focus only on the fictions and belles lettres, the critic extends the concept of criticism itself, evaluating the entire life. The author speaks about the homogeneity of the "new criticism" with Belinsky's criticism, about the continuity of the revolutionary-democratic critics of the 60s (author sympathized with representatives of the "negative direction", whose representatives were Chernyshevsky, Dobrolyubov and Saltykov-Shchedrin [5, p. 48]) and criticism of Belinsky. The idea of social orientation of the best examples of the literary-critical legacy is established. Researcher concluded that, Belinsky as a link between the ideas of the 40s and 60s. The researcher rightly noted that the comparative historical values of the heritage of '40s and '60s was decided in the magazine in numerous historical and literary works of Pypin and critical articles of E. Utin, K.K. Arsenyev. It is important that for its time it was the most progressive point of view and it was thoroughly discussed in literary criticism of the magazine [5, p. 50].

Critics recognized such an approach to a literary work when "readers and criticism followed the movement of life itself, the explicit desire of "creativity", had become much more sensitive, intelligent and demanding, in particular, to the public side of the "art" works, and even in the absence of anything particularly remarkable aesthetically (there were really not so many wonderful things of this kind), were interested also in the works, less important in the aesthetic sense, but new and challenging in the public sense [5, p. 419]. Thus, the critics recognized the public aspect of the work as a greater value, rather than the aesthetic, in fact, the artistic one. Critics call "to peer closer to the real meaning of the literary images" and do not imagine himself/herself surrounded by aesthetic wealth [ibid, p. 420]. As soon as the "literature learned to speak directly about the case, and not walk in the idealist abstractions", it taught "rather appreciate the poetic property" [ibid].

Researcher states that in the years since Belinsky, aesthetic taste has changed considerably, because the conditions of literature existence changed, as well as the role of criticism changed, its place in the magazine, "the fiction followed the life, and were more and more turning to objects of public nature. In the past decade it had no talents equal to Pushkin, Lermontov, Gogol, but in this direct public description, it certainly moves on ... Critic defends contemporary art and criticism, not agreeing with the opinion of their decline and degeneration. The modern aesthetic thought which was defined by the critics and thinkers is significantly different from the previous ideals, as the very public development is faster, and communication of contemporary works with life, the description in the literature of social issues, and directly, a certain view of modern writers are far more important. The modern ideal is not an empty idealization, it "dominates the thought and feeling of the writer and the reader in a philosophical treatise, political and economic judgment, satirical essay, and "internal review"" [ibid, p. 418], that is, the critic proves that criticism is not in a state of decline, it simply meets the modern requirements and conditions, and in accordance with the tendency of literature towards the "publicisticness", the boundaries between art and non-art, criticism and other materials and publications in the magazine are largely blurred. And it is not the decline and lack of ideals, it is a new level. This concept of writer is very important for understanding of not only artistic policy, but also "identity" in general. After analyzing the literary-critique, we can also talk about the object and sources of content in art for critics. According to critics, artistic truth in a work is one of the most important reference points for the writer, and the ideological and semantic analysis of the work lies at the heart of the creative method. "We much more prefer the work with a profound thought and a serious idea, and the presence of this idea makes the work particularly precious for us; but we think, where the life and truth are, there is an idea, sometimes it is not very abundant, but there are not so many abundant ideas in general. Art cannot be framed in some rules or

canons, there should be no boundaries for it, the artist can represent everything he/she wants, as long as his/her work has life in it, as long as the truth is felt in it, and then he/she can do anything he/she likes, his/her work then has every right to exist and be respected. Availability of public basis in the art, already provides a literary work with the ideological content, because in this case the artist's creation has the life and the truth, which in turn is the source of content in the art. And critical thinking becomes a form of assimilation of reality for the artist. The role of fantasy and imagination as constituent artistry elements is also recognized by some critics of the magazine. This should be a *reproduction* (not copying) of the reality touching the reader's feeling and thought.

The truth should be the art's subject; the unveiled truth, the nature of human relations, otherwise it will not perform its basic function - the devotion to the society. The very essence of art is in the assessment of the intrinsic value of one or another reality phenomenon, in its disciplinary and educational value. The content of the work in the first place, is due to the well-known situation, the historical period, the current state, the mood of the society, in a word, a nationality is a basic idea, the departure point for critics. Literature is also one of the means of expression of intellectual and social development of the people, thereby emphasizing the intellectual nature of art. Aesthetic position, according to which art is the result of intellectual, mental activity, and its value depends on the level of education of the writer, its development and talent, is reflected in the other requirements of the critics. According the writer considered that, literature as an expression of the life of society and the interests of the people.

In different forms critics never tire of repeating what should always be *above* everything, what should be the start for the artist, what should always be accompanied by his/her work. This is the mission of art and writer. The artist should create pictures and images with undying and eternal significance. "...*the art should be a reflection of nature and life...*" this was the start of the analysis of Italian critic Angelo de Gubernatis. And, as noted by the foreign critic, there are some physical conditions necessary for the creation of art, and all of them are present in the Italian style of the artist: "...*Italian genius has two essential qualities: sensitivity and power; sensitivity for the perception of beauty, and power for its reproduction...*"

Thus, analyzing the aesthetic component of the literary criticism, we can draw conclusions about the art policy as a whole. It was important that writer, spoke about historicism of the modern criticism, opening the possibility of ethnographic, legal, social studies for the readers, its syncretism and genre blurring. The principles of the "new criticism" declared by writer, following, according to the principles and "covenants" of V.G. Belinsky, as we found out, bring together his position with that of the revolutionary-democratic criticism of the 60s, which was important for the magazine as a whole and its artistic policy, in the aesthetic education of his contemporaries, the promotion of democratic views on art, protection of the best examples of the literary heritage of the great writers of the past and the present.

We can make conclusions about the approach of the critics to the art works they were more susceptible to the social side of the works, addressing the various issues of time: the peasant issue, the issue of the place and the role of intellectuals, women's rights, etc... *The philosophical and aesthetic discourse is closely intertwined in the criticism with the estimative -pragmatic and journalistic discourse.*

Literature for author is only material for the study of society, as the creativity opens all the most intimate thoughts of society, the level of the ideals in the literature lets historian and critic to estimate the level of development of society as a whole.

Giving priority to nationality to make judgments about literature and writers, *aesthetic stance of critics becomes hostage of the extra-literary conditions of existence.* Mixing the definitions of literary, social and scientific development of society, brought together many areas of human activity. This shows the particular approach to the assessment, of both the phenomena of life and artistic, scientific phenomena, scientific and social-political thought in the magazine and in the literary and critical discourse in particular. Defining one goal and task for the literature, criticism, publicism and the solution of painful issues of the day, the reflection of reality and the service to the social problems of

time - we can talk about the solidity the solution of important issues like peasant, worker, women's issues and the legacy of the 40s, socialism, the ways of economic development, the directions of development of scientific thought, etc.

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XÜLASƏ

ƏDƏBİ TƏNQİDDƏ ESTETİK NƏZƏRİYYƏ (ƏDƏBİ TƏNQİDDƏ ESTETİK MEYARLARIN TƏHLİLİ)

Kərimova V.S.

Açar sözlər: məqsəd, estetik nəzəriyyə, işin ictimai əhəmiyyəti, ədəbi tənqid, tənqidçilər və yazıçılar.

Təqdim edilən məqalənin əsas məqsədi ədəbi tənqiddə estetik nəzəriyyə, başqa sözlə desək, ədəbi tənqiddə estetik meyarı təhlil etməkdən ibarətdir. Fəlsəfi və estetik nəzəriyyə tənqidçi və yazıçıların bədii təcrübəsinin nəticəsi olaraq oxuculara tənqidin fəlsəfi və estetik cəhətinin güclü və təməl təcrübələrinin formalaşmasına daha da yaxın olmaq üçün imkan verir.

РЕЗЮМЕ

ЭСТЕТИЧЕСКАЯ ТЕОРИЯ В ЛИТЕРАТУРОВЕДЕНИИ (АНАЛИЗ ЭСТЕТИЧЕСКИХ КРИТЕРИЕВ В ЛИТЕРАТУРНОЙ КРИТИКЕ)

Керимова В.С.

Ключевые слова: смысл, эстетическая теория, общественная полезность работы, литературная критика, критики и писатели

Основной смысл представляемой статьи – эстетическая теория в литературоведении, другими словами, анализ эстетических критериев в литературной критике. Эстетико-философская теория, как итог творческих опытов критиков и писателей, дает читателям возможность формирования крепкого фундаментального опыта распознавания философско-эстетических сторон литературной критики.

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