

GENRE SYNTHESIS IN ANDREI BELY'S REVIEWS

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Abstract: Article is devoted to a question of genre synthesis during Silver Age era; in its the factors which have influenced this process and explaining its emergence during this period are investigated. We carry the chaologic view approved in modernism and the change in genre structure (destruction of genre canons) connected with it to such factors; Lyrization of genres in literature and criticism that is also caused by a turning point of the verge of the 19-20th centuries. Changes in genre structure are shown also in literary criticism, in particular in heritage of Andrey Bely, the theorist of symbolism, the poet and writer of a Silver Age. In reviews which he wrote on works by the contemporaries not only assessment of the appeared books, but also creativity in general was reflected. In 1910 - 1911 there are books of the articles "Green meadow" and "Arabesques" in whom A. Bely has placed reviews, having connected them to other portraits about writers, thereby creating the literary portraits representing genre synthesis. However already in reviews it is possible to see genre synthesis. In some articles the critic creates the concept of the writer that is defined by splash in interest in riddles of the personality therefore the criticism pays attention not only to the work, but also the creator. So Andrey Bely's reviews are beyond an initial genre and at the same time become polemic article, a literary portrait, theoretical article.

Keywords: criticism, Silver Age, genre synthesis, Andrey Bely, review.

1 Introduction

The interest of literary criticism in Silver Age era has arisen in the last decades when emergence of numerous scientific articles, master's and doctoral dissertations is noted. It is caused by the fact that during the Soviet period the turn of the 19-20th centuries in domestic literary criticism was practically not studied. In a Silver Age, as well as in the previous century, the important place in literary life the criticism which allowed expressing public opinion through assessment and interpretation of current trends of literature and art took. Thus, studying of criticism of a Silver Age allows learning more deeply the processes happening in literature during this period of time (Sayapova, 2014; Bushkanets, 2017; Nurhayati, 2018).

Feature of criticism of a turn of the XIX-XX centuries is increase in literary criticism: practically each author created both literary works, and literary critiques. It was, on the one hand continuation of rich traditions of literary criticism of the 19th century, with another, – in many respects it has been connected with emergence of the new literary directions (symbolism, acmeism, futurism, etc.) which demanded the edition of the manifestos, programs, constant self-determination in relation to other directions and currents of an era.

One of bright representatives of an era of Silver Age Andrey Bely by right is considered. His creative heritage is made by prosaic, dramaturgic and lyrical texts, works on criticism and the theory of symbolism that is rich material for researchers. In the last decades interest in this personality increases not only at literary critics, but also at philosophers, culturologists that is confirmed by emergence of cross-disciplinary scientific works about his creativity (Lavrov, 1994; Vafina, 2015; Villalobos Antúnez, 2016).

However, despite the frequent address and to A. Bely's identity, and to the literary critic of a Silver Age, the case of critical texts of the symbolist is analyzed not in full that has caused relevance of our research. Studying of early criticism of A. Bely of 1902 - 1905, to features of his poetics the Kharkiv researcher Tatyana Kapinus was engaged, we continue to work in this direction on other critical texts White. In this article an object of research is the problem of genre synthesis which a number of scientists addressed (N.L. Leyderman, I.G. Mineralova, etc.). In their works on wide material the theory of genre per se, sources of changes in the period of a turn of the 19-20th centuries is

investigated. The purpose of our research is systematization of theoretical and historico-literary views of a problem of genre synthesis and studying of this phenomenon in A. Bely's reviews.

2 Methodology

In researches, first, it is used, the historical and functional method allowing considering the theory of a genre, features of criticism during Silver Age era. Without having large reader's audience, developing as the elite (saloon) esthetic phenomenon, the symbolist criticism, nevertheless, has generated the unique gnoseological system allowing not only to master unreal texts, but also to comprehend the act of interpretation as most understanding and creativity at the same time. Secondly, we lean on the structural and system method allowing revealing features of poetics and specifics of genre forms of reviews of A. Bely. For us the general model of the symbolist review is initial. In symbolist criticism two multidirectional tendencies were combined: the aspiration to sustain "canon" of a genre and orientation to creative freedom from laws of a genre. The second tendency was expressed in creation of lyrical reviews. In lyrical short reviews assessment is expressed through the emotional beginning (intonation, grammatical constructions, citation, figurativeness, obvious detection author's "I"). The significant role is played by graphic and expressive turns of the author's speech; the critic seeks to create an image of the writer. The critical review becomes a certain analog of the poem in prose. In this case the metaphorical image develops throughout all text of the review, providing unity of all estimated text.

3 Results and Discussion

It is known that Silver Age era – the period of tragic attitude, crisis and chaos that is caused also by the situation of a turn of centuries which has incorporated moods of decadence and the increased reaction to life, and a difficult political situation in Russia. N.L. Leyderman notes that during such transitional eras there is a chaologic view, the genre canons which have settled before collapse, the main genres move from the center to the periphery, and "the category of a genre is discredited, appears a theoretical fiction" (Leyderman, 2010). Ideological changes are reflected also that eras of the novel the poetry succeeds, all genres experience her influence, under laws of lyrics also prosaic texts are built, emergence of several characteristic features in literature of a Silver Age is connected with it: subjectivity practically in all genres; the impressionism as the style reception showing state of peace, which has broken up to a set of fragment; cyclization and genre synthesis as ways of overcoming this Chaos.

The aspiration to overcome Chaos generates various ideas, one of which was a doctrine V.I. Solovyov about Allunity, taken by younger symbolists as a basis of the esthetics. I.G. Mineralova, analyzing texts of the philosopher, says that he has foreseen moods of an era and has designated synthesis as the main objective of an era as the phenomenon covering all spheres of spiritual culture (Mineralova, 2003). The opinion that the symbol is capable to overcome this chaos was characteristic of poets of the beginning of the century and to help to transform this world therefore synthesis was necessary for them, "that the symbol has reached such fantastic force – both phenomena in consciousness of symbolists are rigidly interconnected". So, the idea of general synthesis became a basis of outlook of symbolists and dictated the forms of the embodiment of a thought.

It is well-known that for symbolists the closest art was music in which the spirit and intonation was reflected, and the symbol, according to them, is always musical. It is indicative that A. Bely in "Symphonies" tried to connect music and poetry to come to this general harmony. However, as marks out I.G. Mineralova if synthesis becomes only end in itself, then it "a decline syndrome", but some artists stated the point of view that it is possible to try to turn synthesis into tools and to use him for the solution of most important tasks of universal scale.

Art synthesis during Silver Age era as we noted above, was in also new way for the solution of tasks not only in the field of contents, but also a form. Lyrization of prose has expanded tools of writers, having allowed poetic receptions to adapt in other sort of literature. It is represented to us, as the impressionism phenomenon in criticism has appeared in connection with these factors. A. Bely from the collection "Green meadow" writes in the article "Symbolism and Russian Modern Art" that the esthetics of impressionism and symbolism is close to each other as "outlook on life through an experience prism, is already creative outlook on life", and, according to the critic, by means of experiences it is possible to plunge further into creativity which is "both creativity of experiences, and creativity of images" (Bely, 2012). It is necessary to consider what the critic A. Bely is literary therefore features of his author's style are characteristic also of his critical heritage: reviews, literary portraits, theoretical articles. However in some cases it is difficult to refer this or that work to a concrete genre or this name will be conditional as art synthesis gets also into the genre structure destroyed by a picture of the world of a Silver Age, creating new educations that are traced in literary portraits of the symbolist (Bely, 2012).

With understanding symbolists of criticism as creativity have connected strengthening of the semantic and structural importance of an art element (a special role of citation, synthetic genre and style structure of the critical text which is freely including elements of the diary, memoirs, the philosophical essay, etc.). In their articles the figurativeness, associative character of proofs, the admission of explanatory links amplifies, the distance between language of literature and meta language of her description, as a result – reticence and polysemy of critiques decreases.

Within article we will address some reviews of A. Bely and we will try to reveal their genre features. Reviews appeared in the *Vesny* magazine, and later have been collected definitely in the book of the articles "Arabesques", making a part of a cycle of literary portraits. We will address reviews of collections of stories of Z. Gippius, small on volume, "A scarlet sword" and "The literary diary (1899 - 1907) in which synthesis of several genre forms is noticeable. In the review "Scarlet sword" which has appeared in the *Vesny* magazine in 1906 to the analysis of the collection the critic starts practically the end of article, and at the beginning And. White argues that there are two types of writers: the first study riddles of life and by means of literature try to specify a way, proclaiming a tendency (however such decision cannot always be real), and the second – just reflect those secrets which they have experienced in works, but "only the deepest geniuses at the few moments of creativity managed to connect harmoniously both courses of literature". Such reflections and statement of a problem are characteristic of theoretical article, however such reception helps the critic to show more widely Z. Gippius's image as artist, to capture all her creativity in general. So, A. Bely marks out the basic principle of the writer: "the harmony in her creativity is the harmony constructed on regularity in change of dissonances". Only in the penultimate paragraph the critic addresses concrete images which are used by Gippius in the stories, but finishes article also general reflection about the Word and intimate

From the point of view of genre features A. Bely's review of the book by Z. Gippius "The literary diary (1899 - 1907)" is interesting. From the first lines in imagination of the reader there is an image of Anton Krayny who is dexterously active a critical rapier thanks to which he easily deals shortly with the opponents. The symbolist not without irony writes about it as if parodying style Z. Gippius, as it is well-known that the writer in the critical works didn't spare anybody and scattered jokes. Not without reason in memoirs A. Bely will write that she is similar to a wasp with her sting. In these article lines of a literary portrait as the critic shows an image of the creator are already traced.

The comic effect is also created by means of additional thinking on an image. In the research this line is revealed by T.L. Kapinus

which writes that the symbolist often as if finishes works for portrayed, recreates images, thinks out new possible turn of a plot, thereby the critic departs from the analysis and resorts to imitation of features of poetics of the writer or poet (Kapinus, 2013). So the critic builds the review as the imagined duel of fencers: Anton Krayny and his opponent. The symbolist thinks out answers of the rival to the pricking jokes of a rapier of the critic-poetess, accompanying them with designs of a conditional inclination: "the opponent would tell", "the opponent would come". Except irony which has penetrated the review such form of dialogue battle of two rivals reflects the critic's disagreement with position Z. Gippius that allows us to say that the review has signs of polemic article. A. Bely reproaches with misunderstanding of the term individualism, negligence to decadents and excessive Christian consciousness. Thus, in the article "Literary Diary" we find synthesis of the review, polemic article and a literary portrait.

A. Bely's review of "Lyrical dramas" of A. Blok which the critic called "Fragments of the worlds" (1908) is indicative. In this article the symbolist addresses again reception of "add-writing" of images about which we wrote above. A. Bely used Bryusov's statement and has conjectured Blok's answer to him, thereby setting a little ironic tone for article. "Let the poet creates not the books, but the life", – V. Bryusov says. – On an altar of our deity we throw ourselves". "Let the poet creates the lines, but not the life, – A. Blok kind of objects him ... – On an altar of Nothing we throw our deity and ourselves". Further A. Bely calls the contemporary "an inventor of emptiness", and considers that all charm and force "dramas by Blok that in them there is nothing, they – about anything". This idea has penetrated all review, but it should be noted that it is constructed under laws as art text. We have already given an example of add-thinking of images, but it is worth emphasizing that A. Bely uses this way of creation of the concept of the personality throughout all review. From methods of poetics the critic often uses word-play, comparisons and metaphors, estimating Blok's verses. The symbolist compares early poems by the contemporary to a rose, but then the flower dumps petals and the caterpillar is born. This developed comparison White wanted to show that works by Blok are fine, but his images are vein: "the Great Lady was the most poisonous caterpillar; the appeal to life was an appeal by death". It should be noted that in the review the critic uses ring composition: the work began with the imagined dialogue with Bryusov, and also comes to the end with other remark of Blok on the same phrase Bryusov. Thus, And. White uses receptions of the organization of the art text for the review (Bely, 2012).

4 Summary

Genre synthesis in A. Bely's reviews is traced at the different levels. On the one hand, this process consists in connection of concrete genre forms: theoretical article and review, review, polemic article and literary portrait. With another – application of genre canons and methods of poetics of the art text on which article is built. Genre synthesis in criticism allows the symbolist not only to give the analysis, and assessment of the appeared book, but also to open in general an author's manner of the letter and to define the importance of this or that creator for development of literature and realization of the idea of general synthesis.

5 Conclusions

The research of reviews of A. Bely allows seeing how tendencies of an era were reflected not only in actually literary works, but also in literary criticism. It is important to note that the critical heritage White is still not systematized in full that defines further prospects of a research. It is necessary to consider in more detail process of genre synthesis in literary portraits and theoretical articles of the symbolist to reveal what opportunities for the critic are opened by genre synthesis and whether leads it to considerable change of forms of criticism. At further studying it is necessary to expand a circle of sources, attracting the materials of archives and critical works which were coming out in newspaper editions. Borders of genres in critical practice of A.

Bely were moved apart due to synthesis literary and critical (analytical), documentary and art has begun. The synthetic genre structure is found in his many articles. He freely uses diary elements, memoirs impregnations, fragments from newspaper articles, etc. All this can also become a subject of further studying.

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