

the principle of unity of form and content: the analysis of the work is completed not by the search for a commonality between form and content, but by the establishment of personal understanding between the literary work and the reader.

Thus, a literary work is a fact of culture, in the interpretation it is necessary to reconstruct the place of the work in the spiritual history of mankind.

The method takes into account both the subjective individuality of the interpreter, and the objective situation of the time of writing, the influence of traditions and cultural context, which in general gives the possibility of constantly updated, but adequate perception of the text.

5. Theoretical and historical poetics

Poetics is the theoretical basis for the philological analysis of literary works and literary phenomena (trends, trends, individual creativity, etc.).

Poetics (from the Greek Poieō - creates, poietike tehne - creative, poetic art) - study of the origin (genesis), essence, kinds and forms of literary art work. Poetics originates in the works of Aristotle ("Poetics", the exact name "The Art of Poetics", 335 BC) and is devoted to the aesthetic philological analysis of the work. In the XX-XXI centuries. poetics combines many research methods.

It is divided into two large groups: historical and theoretical poetics .

Historical poetics studies the laws of the origin and development of literature, and also identifies the processes that recur while the same conditions are met in the development of different peoples;

- studies pre-art (the Paleolithic era), when the archaic consciousness of man only formed the prerequisites of figurative thinking (syncretism of the word, gesture and rhythm in ritual, ritual forms);
- explores the origin of species and forms of literature (genera, tropes, genres);
- traces the types of performance, the formation of sacred ritual, imaginative archetypes, plot schemes in folklore.

The justification for historical poetics belongs to the Russian scientist A.N. Veselovsky .

Theoretical poetics is a scientific literary discipline and a set of research methods aimed at the systematic study of linguistic, narrative, compositional, figurative, generic, genre expressive means of literature .

Theoretical poetics is the basis for the following types of research:

- genre-style;
- genre-generic;
- plot-composition;
- motive;
- to study the subject structure of the work - the problems of the author, the hero, the reader [4];
- for the definition of rhythmic, metrics, phonics, tropes and other phenomena of versification

6. Ritual and mythological studies Historical poetics is directly connected with ritual-mythological research, which is also called mythopoetics. Mythopoetics is a series of methods that focus on the study of literary figurativeness, primitive meanings and meanings in folklore and literature. It is based on the opening of the mythological school, which belongs to the number of academic schools of literary criticism. At its origins are the works of the brothers J. and V. Grimm on folklore, the work of M. Kostomarov on the study of Slavic mythology, the articles of A. Afanasyev on the poetic views of the Slavs on nature, the study of E.B. Tylor about primitive culture. Mythopoetics explores:

hidden analogies, linking literary images, plot situations, tropes, genres - with rituals (primarily calendar and dedicatory, according to J. Fraser) and with archetypes (national cultural traits of the "collective unconscious," according to K. Jung) ;

- "Author's mythology," that is, the idea of being created in the literary world of the writer.
- For example, Vyach. Ivanov explored the mythopoethics of F. Dostoevsky, R. Jacobson - A. Pushkin, V. Toporov - the mythopoethics of Petersburg, Z. Mintz - the mythopoethics of A. Blok, A. Hansen-Leve - the mythopoethics of symbolism.
- In the second half of the twentieth century, mythopoetics approaches semiotics and structural studies, acquiring a new interpretation and methods of analysis under the pen of the French scientist R. Barth (Mythology, 1957). Modern myth is interpreted by him as a discursive, discrete set of phraseological statements and stereotyped ideas about the world and culture of the present society (advertising, slogans, cliches, language of mass culture, iconic behavior, image, etc.) .

7 Comparative linguistics or Comparative method

Comparative linguistics or Comparative method in literary criticism is a method scientifically established in the second half of the nineteenth century. and aimed at comparing two or more literary works, as well as literary structures (trends, schools) created in different linguistic cultures. In fact, this is a search for universal expressions, developments in all the analyzed literatures and an analysis of their historical modifications. The impetus for the development of the method was given by the German historian IG. Herder and poet I.-V. Goethe. The founder of the theory of comparative literary study was the German scientist T. Benfei, who in the study of Panchatantra proved the existence of migrations of plots (that is, borrowings) between different, even distant, national literatures. In Russian literary criticism, the comparative method is associated with the name A.N. Veselovsky and developed by him historical poetics, which the scientist eventually expanded to the parameters of world-historical research.

- Comparative studies are based on two types of comparisons. This is a historical-genetic (or contact-genetic) approach, when the commonality of phenomena is explained by the common origin, as well as the comparative-typological approach, when the community is explained by late rapprochement or general socio-historical development conditions . This is manifested in "eternal themes" and "eternal heroes", common genres, similar literary trends and trends, style receptions, etc.
- Comparative studies also study the problems of translation, therefore it helps to understand national and international phenomena in literature, in the processes of globalization and regionalization in contemporary culture .

The following are the basic provisions of the method:

literary comparisons are possible both in synchrony (in a situation of simultaneity), and in diachrony (different times);

- the basis of any comparison is the mechanism of similarity and distinction between "one's own" and "another's";
- the comparison may have genetic principles, that is, a common origin;
- historical and typological principles, that is, general patterns, coincidences of social, literary development, and not the common origin ("stadial parallels", according to VN Zhirmunsky) can be laid in the basis;
- literary phenomena are polygenetic, that is, they often go back to many different sources;
- comparativistics allows you to draw conclusions about the frequency of events (that is, about the common factors of literature), which allows to build "series of culture" (AN Veselovsky);
- in the comparison of plots "the indivisible unit of the plot" is the motive;
- in the comparison of images, a "group of associations" stands as a unit, as well as adaptation processes, allusions;

- due to the phenomenon of suggestion (figurative perception that builds up new content), it is possible to study the text perception in a foreign cultural context that has been called "imagology", for example, the imagology appeared in the themes "The Perception of the American World in Russian Literature" or "F. Dostoyevsky's novels in perception of the French reader ", etc .;
- Direct and reverse literary connections (impact-perception-impact) are involved in comparativistics, which is promoted by the concept of a "prepared perceiving environment";

- The method includes studying the influence of different types of art (painting, music, cinema, etc.) on literature;
- theatomical studies that explain typological similarities and differences ("eternal" themes and images, national liberation movements, Christian quest, etc.) may be undertaken ;
- when comparing, it is important to take into account the problems of periodization and foreign cultural experience, "synthesis over time," according to A.N. To Veselovsky.

- A variety of comparative studies is a comparative method, which is aimed not so much at finding similarities but on finding differences in coincident of phenomena literature . The use of postmodern ideas in modern comparativistics about intertextuality removes the acuteness of the problem of genetic and historical typological approaches.

- 8. Sociological method
- The sociological method is connected with the understanding of literature as a form of social consciousness. It arose on the basis of the cultural-historical method.
- The basic principles of the method are:
 - the founders of the method see the origin of art in the "working rhythm", "in the virtually pointless repetition of work" in his spare time (VM Fritsche);
 - the development of art and literature is directly dependent on the revolutionary liberation movements of the masses;
 - the work emphasizes social, political, economic, historical trends;

- the main thing in art is its social function;
- the role of art is ideological and organizing;
- the writer is equated with the teacher-ideologist, and the "useful book" - to the textbook of life;
- losing its ideological and organizing power, that is, losing its social function, art falls into decadence - in aimlessness, form-creation, pure art;
- in the center of the method - not individual manifestations of the hero, but socially-typical, in the character are generalized mainly socially significant phenomena that create typing.

- In Russian literary criticism, the method was developed in the nineteenth century criticism of NG. Chernyshevsky, N.A. Dobrolyubova, D.I. Pisarev [13]. Under the influence of the Marxist-Leninist theory of society and ideology in the twentieth century the notion of a social environment was supplemented by signs of class, party spirit, reflection theory, as a result of which the modified method obeyed the tasks of political ideology (in the works of GV Plekhanov, VI Lenin) [19]. After the Great October Socialist Revolution, the vulgarization of the sociological method took place in the USSR, which assumed propaganda, accusatory, socio-political functions (in the works of Maxim Gorky, G. Lukach, AV Lunacharsky, VF Pereverzev, VM Fritsche and etc.). Vulgar sociology is the ultimate simplification of the cause-effect relationships between social and literary phenomena.

- Despite this, the aesthetic enduring value of the method was stressed in his works by M.M. Bakhtin, V.N. Voloshinov, noting the importance of the social nature of literature.

9. The psychological method

The psychological method (or psychological school) in literary criticism is associated with many approaches - the psychology of art, psycho-poetics, Freudianism, neo-Freudianism, and psychoanalytic criticism. The method is aimed at studying the psychology of the creator, the inner life of the hero, the study of reader perception. It originates in the works of the Russian and Ukrainian scientist of the twentieth century. A.A. Potebni.

- The psychological method draws attention to the dominant point of view and the forms of its disclosure: confession, diary, correspondence, internal monologue, the stream of consciousness, dialogue, improperly direct speech, the "dialectic of the soul," the processes of the individual unconscious (sleep, delirium, vision, fainting, etc.). [11].
- The method helps in the study of person's (main hero) character, its evolution, spiritual and ethical choice, creative laboratory of the writer. It is associated with ethnic and national manifestations, the mentality of the individual - emotions, global vision, subconsciousness [28].

- In Russian literary criticism, the method owes its further development to the works of L.S. Vygotsky, D.N. Ovsyaniko-Kulikovsky, A.G. Gornfeld [23].
- The psychoanalytic method is the consideration of literary works in the light of the concept of Sigmund Freud as reflections of the unconscious and subconscious, psychological complexes, neuroses formed in the author as a result of childhood traumas. Z. Freud used the psychoanalytic method in analyzing the psychology of the work of L. da Vinci, V. Shakespeare, I.V. Goethe, T. Mann, F. Dostoevsky, relying on the psychosexual development of their personalities and on the "Oedipus complex" formulated by him.

- The concept of the collective unconscious, developed by the disciple and associate of Freud K. Jung, changed the direction of the psychoanalytic approach. The scientist has drawn to the study of the creative personality the concept of the archetype - the prototype, the matrix of the collective unconscious, in the humanities understood as the primary image, the original, the symbol passing from generation to generation, the basis of myths, folklore and culture itself.