

“PURE ART” BY AFANASY FET

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Abstract

This article gives a definition of the concept of “pure art”, the history of its origin, distinctive features, principles of construction of a poetic work, which is classified as poetry of “pure art”. Using the example of the poetry of the great Russian poet A. Fet, the features and uniqueness of this phenomenon in literature are considered.

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The aesthetic concept of "Art for art's sake" was formulated in the mid-19th century as a reaction to the tendency towards materialism in literature. She was in opposition to Belinsky's natural school, which proclaimed a critical attitude to the surrounding world and attention to socially significant topics. While adherents of critical realism fought against the embellishment of reality, A. A. Fet, the founder and apologist of “pure” art, asserted the intrinsic value of artistic creativity and preached the independence of art from politics, ideology and other pressing issues. He considered the highest goal of art to be the creation of beauty and spoke about the inappropriateness of moral and social instructions in poetry.

However, this position did not mean at all that Fet was not concerned about pressing problems. For the sake of the title of nobility, Fet devoted his entire life to military service, and in the end he became a landowner. The abolition of serfdom, the confrontation between the nobility and revolutionary democracy not only changed the way of life of people, but also influenced trends in literature. However, Fet did not reflect his practical activities in poetry, so as not to desecrate beauty and harmony, and brought all the prosaic elements of life into journalism and memoirs.

I. S. Turgenev in one of his letters called Fet “a priest of pure art.” Indeed, his poetry defined the canon of this literary movement. Moreover, it is not limited to blind adherence to principles, but reflects the essence of an entire philosophical and aesthetic concept. Fet lived by the belief that the true purpose of a poet is “healing from torment.” It is not without reason that the poet, in whom contemporaries noted depression and a tendency to the blues, found the only salvation from melancholy and despondency in art. Apollo Grigoriev noted that “with the ability to create, indifference grew in him. Indifference to everything except the ability to create.”

In his memoirs, Fet wrote: “I could never understand that art was interested in anything other than beauty.” In his work, he firmly adhered to this conviction and defended his truth with militant aestheticism. Although in his early years disagreements between writers interested him little, later his statements became more categorical: he called “a work that has any didactic tendency” “rubbish.”

And this point of view had weight in society. Even Turgenev, who belonged to the writers of the natural school, agreed with Fet regarding creativity: “You see: he provides me with utilitarianism, politics, and

he himself takes uselessness, foam, art, that is, the highest la part du lion *, for it is not useless art there is rubbish, uselessness is precisely the diamond of his crown!”

But it should be noted that Fet’s poetry is not useless, but contemplative. He was a true impressionist of Russian lyricism, who felt and captured the beauty of nature in its most cheerful and pure colors. He himself called this quality poetic vigilance and put it in first place in literary talent.

Fet's lyrics defined the canon of “pure” art. In addition to a fundamental detachment from everyday life, she is characterized by subtle psychologism and subtle, but extremely rich images that affect all senses. For that time, Fet's poetry was considered innovative. L.N. Tolstoy noted his lyrical audacity, which consists in preferring sensations to logic to such an extent that sometimes the sequence of changing impressions seems not motivated at all.

The imagery of “pure” poetry is associative: it is based on the artistic perception of what is seen, and not on its mental rethinking. Man appears here as part of a powerful whole, and the pictures drawn by the poet are built on the parallelism of nature and the author’s mental fluctuations. Moreover, the repetition of the central images - spring, night, stars, heart, etc. - does not cause a feeling of monotony due to the fact that in each poem it is bordered by other details, already familiar figures fit into a completely new landscape. Thus, Fet’s main collection included 24 poems about spring, and in total he used this word about 100 times (not counting cognates like “spring”, “spring”). However, in all cases the image of spring is played out differently. Also, constant rhymes: “blood - love - again”, “away - night”, “dreams - tears - roses”, alternate with non-banal ones: “modestly you - rooms”, “spring - cherry”.

Due to the given setting, the range of topics in “pure” poetry is limited, and almost always they are closely intertwined with each other, so that a poem cannot be confidently attributed to any one topic. Admiring nature, the core of the so-called landscape lyrics, is not only an external semantic layer necessary to frame the plot, but is the standard by which the spiritual and material worlds are assessed and compared. Behind this layer most often lies the aesthetic and philosophical concept, and sometimes the religious worldview of the author, who preaches primarily beauty and harmony. Thus, the details of the description of nature merge with the poet’s palette of feelings, to which is often added a third side of the plan - love, which greatly expands the space for creativity. The enormous potential of this deeply personal, and therefore always unique, theme heightens the emotionality of poetry, introducing into it suffering, regret, nostalgia, tenderness - in a word, the entire spectrum of human experiences.

In a letter to I.P. Borisov (son-in-law of A.A. Fet), Turgenev wrote about the poet like this: “You have absolutely correctly defined his character - it’s not for nothing that he has a particle of German blood - he is active and consistent in his undertakings, despite all the poetic carelessness - and I am sure that, in the end, his lyrical economy will bring him more benefit than many others, prosaic and practical.”

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