

**NEWSPAPER AND MAGAZINE CRITICISM OF 1830'S-1850'S IN FRANCE:  
KINDS AND FORMS OF LITERARY REFLECTION**

The article researches into the specific character of French newspaper and magazine criticism of 1830's–1850's. It considers the peculiarities of Romantic and «synthetic» criticism. It identifies the main genres of literary criticism in periodical organs of the press: bibliography, literary feuilleton, «literary trifles». The author defines the role of literary criticism in the development of the literary process of the 19th century.

Plato used a word «critical» considering a mental ability to discern and assess, but the advent of literary criticism is associated with the development of the Enlightenment. When the periodical press appeared (in France Théophraste Renaudot launched «*La Gazette*» in 1631), so it was possible to discuss literary and aesthetic issues not only within salons and literary societies, but beyond them. There were different arguments about the classical Antiquity works as well as modern ones published in the press. The 17<sup>th</sup> century saw the disputes about Racine between Donneau de Vize and Molière. It was the 18<sup>th</sup> century when Voltaire was thinking about making people be fascinated with a newspaper in present and future as well («*Les Conseils à un journaliste*», 1737–1765). But then periodical press was not widespread, so that there were particular issues for particular topics. The «*Mercurie Galant*» was the only magazine that contained regular discussion of new literary works and contributed to the association of the «new» [1]. So-called splitting of the literary canons (ancient and modern authors) is sure to have intensified the critical reflection of the literature, but the criteria were based on common and eternal laws, and the rules in poetic art. The variation of aesthetic norms was immanent or even explicit in the literary disputes in 17-18<sup>th</sup> centuries (for example, compare Pierre Corneille's interpretation of verisimilitude and Jean Chapelain's), but the opposite stances had something in common – an artistic dogmatism, that was impossible to overcome and hard to overestimate as an obstacle.

It was the newspaper and magazine criticism that defied the modern literature and the literary process as a main object of the axiological issues. So the critics started to study the literary works not only from aesthetic point of view, but wider – taking into consideration the sociocultural and ethic peculiarities. Moreover, it was proved that vast public literary discussions were carried through periodical press more effectively. And, finally, the aesthetics of «modernité», described by Charles Baudelaire in «*Le Figaro*» in 1863, stemmed from uniting literary works and criticism with the culture of media.