

## TO THE QUESTION OF THE CRITICAL TEXT BOUNDARIES

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The article indicates that modern humanities seeks to synthesize its components: philosophy, history, culture, etc. In this regard, interest arises in the study of the text, which, from the point of view of M. Bakhtin, is in the center of humanities. The literary text has been studied to a sufficient degree, both from the point of view of linguistics, linguistic poetics, and in the aspect of literary criticism. At the same time, comprehension of a critical text remains a non-reflex problem to this day. Critical text is largely determined by the time and space in which it is created. As a result of this, a direct connection with the cultural-historical epochs is indicated. The interpretation of the boundaries of a critical text is comprehended not only by genre definitions, compositional constructions, but first of all by worldview, the creation of various models of consciousness and thinking, oriented towards heterogeneous philosophical and aesthetic ideas.

It is determined that the concept of a text border is very arbitrary. Borders are characterized by transparency, fluctuations, and may have fuzzy landmarks. The article proves that the boundaries are primarily manifested in the structured space of the text. They are associated with the concepts of "limit" and "event", and, unlike the "limits" and "events", are oriented towards the personal, subjective perception by the critic of the boundary of a particular era and the transition to a different spatial sphere. The critic experiences events as a gap in time and space, the destruction of integrity, history and his personal "I". As a result of these factors, sensations of "events to the limit" arise. In this case, the boundaries correlate with the existence of a vision of the world, as evidenced by the opposition "time – eternity", "isolation – openness", "knowledge – faith." The boundaries of the critical text become situational, emphasizing the process of rethinking values. The semantic fields are filled with mental values. The critical text turns out to be connected with cultural transfer, that is, an appeal to different cultures and civilizations, spatial histories. There is a re-integration of cultural knowledge. Paradoxicality, metaphorization are clearly observed in the structure of the text: critic – text – reader.

Research methods: receptive, structural-semiotic, phenomenological. There is a fundamental difference between the boundaries of literary and critical text. A critical text has, as a rule, philosophical and aesthetic motivation. It is enclosed in copyright codes, message signs, symbol signs. The critical text is characterized by the conversion and transformation of historical memory, if necessary, its actualization.

In the future, the study of boundaries of different levels can be implemented in a systematic approach to critics of various philosophical and aesthetic concepts and models, which will contribute to understanding the text as a unit of a communicative and receptive series.

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