



The Role of Dramatic Works in I.S Turgenev's Creating's

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ABSTRACT

This article discusses the interest in the study of the dramatic heritage of I.S. Turgenev, the role of the writer's drama in Russian literature and famous dramatic works of Turgenev.

Keywords:

Drama, genre originality of the writer's play, character of drama, genre specificity of dramaturgy, main idea of the writer's dramaturgy.

Introduction

Ivan Sergeevich Turgenev is a Russian realist writer, poet, publicist, playwright, prose writer and translator. One of the classics of Russian literature who made the most significant contribution

In its development in the second half of the 19th century. Turgenev's work was highly appreciated in Russia and in the West Ivan Sergeevich Turgenev was an innovative playwright who introduced new techniques and principles into the dramaturgy of his time, which became the basis of the so-called "new drama" and anticipated the emergence of the dramatic theater of the 20th century, as well as a number of cinematic techniques.

In this study, we are interested in how genre originality manifests itself in one of Turgenev's most famous dramatic works – the play "A Month in the Country".

This play is included in the golden fund of dramatic works

XIX century, along with the plays of A.S. Griboyedov "Woe from Wit", N.V. Gogol "The Government Inspector", A.N. Ostrovsky "Dowry", A.P. Chekhov's "The Seagull", M. Gorky's "At the Bottom", etc. The play "A Month in the Village"

For a long time it was not staged during the life of the writer and it turned out to be very difficult for the theatrical embodiment. It shows a fundamentally new look at the love conflict.

Material And Methods

How do you know what drama is?

Drama is a genre of literature that tells about serious, sometimes sad events, but does not end with a tragic ending. Drama is by definition classified as a serious genre of literature. Unlike light literature, drama focuses not on the plot, but on the experiences of the characters in the circumstances suggested by the plot.

Turgenev wrote ten plays from 1843 to 1852, during which time he went from apprenticeship and polemic to the discovery of those laws of

drama that would determine the development of the national theater in the late 19th and early 20th centuries. In 1843 he wrote the first play – “Indiscretion”, in 1846 – “Lack of money”. From 1848 to 1852 he created his main dramatic works: “Where it is thin, it breaks there” (1848), “A freeloader” (1848), “The Bachelor” (1849), “Breakfast at the Leader” (1849), “A Month in the Village” (1850), “Provincial” (1850), “Conversation on the Highway” (1850), “Evening in Sorrent” (1852).

I. S. Turgenev wrote the main dramatic works in 1842 – 1852. (first play – 1843). The subject of our analysis is the two plays “The Freeloader” and “A Month in the Country”, which brought fame to Turgenev as a playwright, and in which his innovation was most clearly manifested.

Work on works in the dramatic genre was an important stage in the creative development of Turgenev. The theater and the literary genres associated with it: dramaturgy, dialogues, opera librettos, theater criticism – Turgenev was keenly interested throughout his life. However, a very specific period – the 1840s, especially the end of the decade and the beginning of the 1850s – was the time of the writer’s most intense activity in the field of dramaturgy, his most in-depth reflections on issues of history and theory of drama.

Turgenev’s plays are intimate. Their plot is mostly a family event. The author is primarily interested in the psychology of the characters, the inner world of the characters, the subtle overflows of their feelings and thoughts caused by events. Turgenev’s plays were addressed to the advanced Russian, mainly noble in that era, intelligentsia, “reflective”, painfully searching for the truth of the contemporary.

The spectator of Turgenev’s theater had to think, compare, follow the subtle twists and turns of the heroes’ verbal tournaments more than to laugh, be indignant, admire or hate.

The reformist tendencies in dramaturgy and theatrical art of the early 20th century are manifested primarily in the change in the traditional canons of the poetics of drama. The type of construction of a dramatic action is seen as new, which is no longer based on a clash of

human wills and desires, but is built as a duel of a person with life itself in its most diverse forms, from everyday to infernal. The source of the dramatic conflict is found not in external events at the level of everyday life, but in the deep recesses of being. The interpenetration of specific, generic and genre forms gives rise to extraordinary works of stage art.

Results

Turgenev’s plays are included in the repertoire of many theaters, both domestic and foreign. Well-known Russian and European actors highly appreciated Turgenev’s talent, while many writers, a contemporary of the author of “A Month in the Country” (A. A. Grigoriev, F. A. Koni, N. A. Nekrasov, etc.) refused to stage his plays, while recognizing their artistic value.

Many of the planned dramatic works were never completed by the author, and the researchers unfairly deprived them of attention, although their study enriches the idea of the writer’s skill, of the poetics of his works. The themes, ideas and images of unfinished plays were embodied in Turgenev’s further work. In the sketches it is already noticeable.

Dramaturgy is a special and essential part of the creative heritage of I. S. Turgenev. Turgenev is not only the author of several masterpieces that are included in the golden fund of the Russian classical repertoire and have won the recognition of figures and theorists of the international theater, he created his own dramatic system. Despite the disputes that have been going on for decades around the issue of the theatricality of Turgenev’s plays, disputes generated by the deep originality of the artistic principles of his dramaturgy, Turgenev’s work had a noticeable impact on the development of Russian dramatic literature and theater.

The peculiarity of Turgenev’s approach to the problem of the formation of a new realistic Russian drama was that, based in his creative experiments on the study of the artistic heritage of great writers of different peoples and eras, he looked for ways to develop original art, sought to find his own and corresponding to the spiritual needs of his contemporaries and compatriots style of dramaturgy.

Promoting Russian literature, in particular dramaturgy, in the West for decades, Turgenev never took the path of adapting it to the tastes and habits of the Western reader and viewer, but emphasized and explained its unique originality.

Shakespeare's work was for Turgenev not only a source of the greatest artistic ideas, not only an example of comprehending the drama of history, but also a treasury of thoughts about human nature and the laws of the historical life of people.

Turgenev felt a deep inner kinship between the aspirations of Russian realistic literature and the work of Shakespeare, and even between the personality of Shakespeare and the characteristic features of the Russian people, expressed in its culture:

"... can there not be a special closeness and connection between <...> the poet, who penetrated the secrets of life more than anyone else and deeper than anyone else, and the people, whose main distinguishing feature <...> is an almost unparalleled thirst for self-consciousness, in the tireless study of oneself, - a people who, just as unsparing of their own weaknesses as they forgive them in others - a people, finally, not afraid to bring these same weaknesses into the light of day, just as Shakespeare is not afraid to bring the dark sides of the soul into the light of poetic truth, into the light that illumines and purifies them at the same time?" Asking this rhetorical question in his speech on Shakespeare (1864), Turgenev implied the existence of such a connection.

With such an understanding of the essence of Shakespeare's work, Shakespeare and Gogol turned out to be not infinitely distant, but comparable and even in some respects close to each other phenomena of world culture. One embodied the genius of tragic creativity, the other - comedy.

Discussion

Interest in the study of the dramatic heritage of I. S. Turgenev did not form immediately. The contemporary writer's criticism brushed aside this problem, not seeing in Turgenev's plays a worthy subject for conversation. "Comedies did not make Turgenev the first Russian novelist,

therefore, one cannot apply to them the scale that serves us to evaluate Rudin, The Noble Nest and On the Eve," wrote S. Vengerov in the late 70s of the XIX century, formulating the result of opinions that have been functioning since the appearance of the first plays by Turgenev in the 1840s (48; II, 62).

In the 1840s, Turgenev's dramatic work began to flourish. In the 1850s, his dramatic work is at its peak. In the period from 1843 to 1852, he wrote ten plays, successively passing the Path from student developments to polemical essays and, finally, to the creation of works based on fundamentally new artistic

Principles. These principles will have an impact on the national theater until the end of the 19th and beginning of the 20th centuries. His first play was written in 1843 and was called "Indiscretion".

In 1846, he creates the second play, Lack of Money. Then, he wrote the plays "Where it is thin, it breaks there" (1847), "Freeloader" (1848), "The Bachelor" (1849). In 1850 he completed the first version of A Month in the Village (titled Student), and in 1851 he wrote the play Provincial. Both of these works immediately begin to be staged in theaters and are a great success. Then the play "Evening at Sorrent" was written in 1852. His most intensive work on dramatic works took place in the 1840s-1850s. Here Turgenev deeply reflects not only on the nature of his work, but also on theoretical issues - how the history of the drama developed, what are its theoretical foundations. In the 1860s, Turgenev left twelve dramatic ideas in varying degrees of completeness. Among them, three groups of works clearly stand out: the libretto of operettas, scenarios for musical theater, and the play "Night at the Great Boar's Hotel", intended for performance by a drama troupe.

Of all the librettos written, only "The Mirror" (1869) has come down to us in a completely completed form, one of the five known editions of the libretto "Too Many Wives" (1867) has a completely finished look, the text of "The Last Sorcerer" (1867) has been preserved in translation into German, from the libretto "The Cannibal" (1868) there is only the main role, a list of musical numbers, sketches of poetic arias

and duets, there is no final action in "Mimic" (1868-1870), as, however, this libretto and the author's titles - it is indicated by the name of the main character. Nevertheless, the surviving materials allow a fairly complete reconstruction of Turgenev's plans and the course of their implementation.

In the 1920s, the plays of I. S. Turgenev were considered by B. V. Varneke in the unity of dramatic techniques with the "new drama". At the same time, B.V. Varneke notes the role of Turgenev in Russian dramaturgy in creating the female image as the central character of the play. The researcher emphasizes that "all these images were brought by Turgenev to the Russian stage before 1851, therefore, eight years before the appearance of Katerina Ostrovsky in 1859, and this one detail is of particular importance for what Turgenev gave to the Russian theater."

Recently, interest in Turgenev's dramaturgy has noticeably increased. There are a number of works devoted to the problems of conflict, the features of biographism and the frame text of dramaturgy, the identification of the lyrical beginning in his work⁴. However, the problem of the genre of the writer's dramatic works has not yet received a special scientific understanding, which explains the scientific novelty of the study, which made a systematic analysis of the genre features of I. S. Turgenev's plays in the context of Russian dramaturgy, in particular:

Elements of socio-psychological drama, physiological essay, sitcom, parody, vaudeville are revealed.

Conclusion

Thus, the study of the modeling of space in each play, the allocation of the main spatial images on the basis of the chronotope allows us to come to the conclusion that Turgenev created a special, original dramatic system that did not fit into the framework of A.I. Ostrovsky, could only be appreciated with the opening of the "new theater" and anticipated the "new language" of A.P. Chekhov.

The writer Turgenev until the end of his life doubted his abilities as a playwright and was not satisfied with the way they were performed

on stage. He said that on the stage his plays were unsatisfactory, but "can represent Some interest in reading." The critic Melchior de Vogüé was of the same opinion, who says: "this restrained voice, full of subtle nuances, so eloquent in intimate reading, is not made for Loud theatrical effects".

Turgenev's dramaturgy was perceived as a continuation of Gogol's traditions, since the writer was distinguished by close attention to everyday life, the recreation of the "humiliated person" type, and the absence of traditional action. With Turgenev's obvious assimilation of the experience of his predecessors, he greatly enriched modern dramaturgy and became one of the first authors working within the framework of the "new theater". The innovation of Turgenev's dramaturgy also lies in the author's close attention to the psychological experiences of the characters. The originality of the author's artistic system is reflected in the interaction of social and eternal conflicts, in the dialectical unity of two pathos – satire and lyrics.

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