

POETIC FEATURES OF TURGENEV'S CREATIVITY IN HIS WORKS

Azizova Dilnoza Adkhamovna

Master's Student of NamSU

Uzbekistan +998990865591

Annotation

This article reveals the poetic features of the work of the outstanding Russian classic I. S. Turgenev in his works. The distinctive features of the characters of the main characters of his works are described. The author analyzes his contribution to the development of Russian literature, as well as the peculiarity of the perception of stories by the modern reader. Poetic features are: genre form, compositional form, features of the author's position.

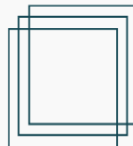
Keywords: short stories, collection, "extra person", plot, characters, master of narration, thematic unity, characteristic, nobility, love stories

Turgenev's group of stories follows a completely different path, although the relationship with his earlier stories can be easily discovered. Among the many stories that go beyond the Hunter's Notes cycle, eight deserve to be singled out, either for the meaning of their content, or for their artistic merit, or for both. The early story "The Diary of an Extra Man", despite its relative immaturity, has a value that surpasses its artistic quality. It was here that Turgenev came up with the phrase "superfluous man", which would be reflected in all Russian literature of the nineteenth and twentieth centuries.

Turgenev's "superfluous man" is a young offspring of former wealthy landowners who writes a diary knowing that he will soon die of illness. The hero's excessive introspection and his inability to cope with reality make this story primarily a psychological study of character, and not a social statement, as some of Turgenev's works of the same kind would later become.

Perhaps the most famous of Turgenev's stories "Mumu" is the closest in spirit to the collection "Notes of a Hunter". A deaf-mute servant loses his girlfriend when he is forced to marry another woman. Later, he is ordered to kill his beloved dog because its barking disrupts his owner's sleep. Painting the character of an insensitive mistress in honor of his mother, Turgenev criticizes the insensitivity of the entire class of serfs.

King Lear of the Steppe is another story that, in its rural setting, shows an affinity with The Hunter's Notes. However, it is completely different in subject matter, spirit and atmosphere. History shows how children behave towards their father. The atmosphere here, however, is typically Russian. Kharlov, a descendant of a Russified Swedish family, suffers the same humiliation and ingratitude at the hands of his daughters, and he takes revenge on them in the same way, but the tragedy is not eased or ennobled. Turgenev displays a subtle sense of plot, and the dialogues — more excessive than usual for him



— correspond to the dramatic nature of his model. Artistically, this story is almost a masterpiece, keeping the reader in suspense until the very end.

Love is the main theme in Turgenev's later stories. Asya and First Love are the best representatives of Turgenev's love stories. Both are told in the first person, tempting to attribute to them an autobiographical character, which, perhaps, is not entirely unjustified. The action of "Asi" takes place in a German city, where the narrator (possibly Turgenev) meets two compatriots, a brother and a sister.

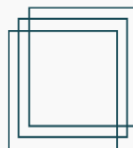
As the story progresses, the narrator becomes more attracted to the woman and develops genuine love feelings, but he cannot openly declare his love, constantly hesitating until he loses all chances of completion. Turgenev was known to be indecisive in his love affairs, as evidenced by his strange affection for the Viardot couple. From this point of view, the autobiographical element becomes very believable, but there is more to this story than just Turgenev's indecision. At this stage of his development, Turgenev published only one book of short stories and one novel, and he was overcome by doubts and indecision not only in his love relationship, but also in his literary aspirations, too similar to those of the narrator in "Asa".

There are turning points in life, moments when the past dies and something new is born; woe to a person who does not know how to feel these turning points and either stubbornly clings to a dead past, or prematurely seeks to bring to life something that is not yet fully ripe.

The story reflects the painful doubts and spiritual searches of the protagonist, which did not allow him to take a decisive position in relation to a young woman who herself was looking for more confident love. Thus, the love between Asya and the narrator was doomed to failure almost before it began. Two parts, and the only thing left is a bitter-sweet memory of what could have been.

Perhaps Turgenev was not yet ready to give this story the adequate interpretation it deserves. This is evidenced by the fact that Asya, no matter how thoughtful and charming she may be, is not fully developed as a character. Turgenev will soon return to a similar theme and develop it fully in his novel "The Noble Nest". It is also worth mentioning that Asya is another example of the topic of an extra person, which began with the Diary of an extra person.

First Love is the best love story because both the plot and the characters are more fully developed. It is a rivalry between a young man and his father vying for the love of the same woman, Zinaida. By Turgenev's own admission, this story is autobiographical; as he wrote about it in a letter: "This is the only thing that still gives me pleasure, because this is life itself, it was not invented ..." First love "is part of my experience." Beyond this frank admission, this story has widespread appeal to everyone, young and old; the young, because the first love is always valued most of all (the only true love, according to Turgenev), and the old, because it gives a substitute pleasure from the last triumph.



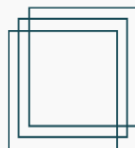
It invariably evokes a bittersweet nostalgia in everyone. This also presents a plausible, albeit not very common, situation. Turgenev, with a confident hand, manages the delicate relationship between the three partners in this emotional drama fraught with the awakening of masculinity in a teenager, the amorous playfulness of a young woman who is both a seductress and a victim, and the satisfaction of the victory of a man entering the autumn of his life. Likewise, the author tactfully handles the potentially explosive situation between a loving father and an adoring son, without causing any anger in the aftermath.

Twenty years later, Turgenev will write another love story, *The Song of Triumphant Love*, which differs in many ways from *First Love*. The action takes place in the sixteenth century, and male players - members of the ancient patrician families - are on an equal footing, even if one of them is a husband and the other is a fan. The ending is much more than unhappy: it is downright tragic. What decisively distinguishes this story from other love stories of Turgenev is the introduction of a supernatural element, which manifests itself in the conception of a woman not as a result of sexual intercourse, but in platonic desire and singing of a song by an unlucky groom.

The Song of Triumphant Love marks the transition to a more esoteric theme in Turgenev's work. He has written fantasy stories before, but in the last decade of his life he has increasingly used the supernatural. In his last story, *Clara Milic*, he tells the story of a man who fell in love with a woman after her death. Turgenev believed that there is a fine line separating the real and the fantastic, and that the fantastic stories that people tell happened in real life. Turgenev wrote: "Wherever you look, there is drama in life, and there are still writers who complain that all topics have been exhausted." If he lived longer, he would most likely try to reconcile real life with so-called fantasy and the supernatural.

So, the study of the poetic features of I.S. Turgenev's stories allowed us to draw several conclusions:

- 1) Despite the fact that the theme of the superfluous person was used before Turgenev by Pushkin's "Eugene Onegin" in the novel of the same name in verse and by Mikhail Lermontov's Pechorin in "A Hero of Our Time", it was Turgenev who made this phrase a literary byword. History anticipates Dostoevsky's *Notes from the Underground*.
- 2) "Mumu" - the story does not plunge into sentimental pathos primarily because of the remarkable characterization of the servant as the ultimate sufferer, emphasizing the notorious ability to suffer the whole nation. Moreover, evoking an all-consuming pity for the deaf and dumb, Turgenev clearly places the blame for this human and social injustice on the insensitive nobility.
- 3) The story "First Love" is a return to romanticism, which has already passed in Russian literature and elsewhere at the time of publication of the story. The story ends in a Turgenev way, unfortunately for everyone concerned. All these attributes make "First Love" one of the best love stories in world literature.



Literature

- 1) Annenkov P.V. In memory of Turgenev // Literary memoirs. –M. Science, 2008
- 2) Antonovich M.A. Asmodeus of our time // Roman I.S.Turgenev in Russian criticism. –M. Knowledge, 2011
- 3) Batuto A.I. Turgenev is a novelist. –M. Science, 2002
- 4) Batuto A.I. Turgenev's creativity and critical-aesthetic thought of his time. –M .: Nauka, 2000.
- 5) Belyaeva I.A. The system of genres in the works of I.S. Turgenev. M .: MGPU, 2005.
- 6) Byaly G.A. Turgenev and Russian realism. M .; Knowledge. 1999.