

TURGENEV'S PROSE POEMS

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Abstract: *This article presents scientific and theoretical analyses of Turgenev's prose poems.*

Keywords: *poems, prose, "poetization," "lyricization," phenomena, observation, literary process, poetic speech, verse and prose, status of art, meter, rhyme, etc.*

In 19th-century Russian literature, the phenomena of "prosaization" of poetry and "poetization" and "lyricization" of prose are observed. Today, we can say that the tradition of the prose poetry genre in Russian literature began with Turgenev. In earlier stages, only individual genre characteristics can be observed.

Since the emergence of the prose genre was an objective consequence of the literary process itself, we consider it appropriate to compare the most representative works that illustrate the main stages of the interrelation between verse and prose from the perspective of prose poetry.

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In the first third of the 19th century, the relationship between poetry and prose was shaped against a relatively stable poetic background. This was the era of the dominance of poetic speech. The classics affirmed the true artistic status of poetry. The development of the system of prose genres and stylistics had not yet received due attention in literary studies, as prose was not considered "fine literature." Researchers such as N.L. Stepanov, L.N. Issova, and others highlight Romanticism as a period that played a special role in the formation of the prose poetry genre.

Romantics were strongly opposed to the fusion of poetry with versification, considering uniqueness and originality as signs of poeticism. Turgenev deliberately avoids all poetic features such as meter and rhyme and achieves a certain rhythm within the text primarily by dividing it into proportionate sections—paragraphs—which play a role similar to that of poetic lines in verse.

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Turgenev created his works during the dominance of prose, and therefore, he deliberately reflected this in prose form, avoiding any external resemblance to poetry. He structured his texts primarily at the macro level and within the framework of individual works—often rhythmizing them through prose. It should also be noted that in the literary studies of that time, not only the interaction between prose and poetic structures was recognized, but also the convergence of literary genres (epic and lyric). What matters for us is that each specific form was introduced within a particular context at each stage.

A characteristic feature is that researchers note only the similarity of certain passages of major works to prose poems, while the authors originally intended to create prose texts with features specific to a particular stage of prose development. A true prose poem as a genre exists only within a cycle and functions exclusively within that cycle.

The author of a prose poem initially aims for a different creative genre and purpose, which is why lyrical passages from the prose of Marlinskiy, Gogol, or Lermontov cannot be typologically compared with true prose poems that emerged later in Russian literature.

Overall, it can be said that the prose of the period under consideration was strongly influenced by the poetic tradition, reflecting the interaction between verse and prose.

The literature of the first half of the 19th century also witnessed the prosaization of poetry, indicating the beginning of the next stage of interaction between these two opposing structures. In his work, prose speech and prose details, which previously belonged to the realm of comic literature or were strictly standardized by the prescriptions of a particular genre, were actively incorporated.

In previous stages, prose was perceived as something ordinary, outside the realm of aesthetic ideals. However, in Pushkin's works, prose gradually influences poetry, enters the lyrical worldview on equal terms, and actively interacts with it. Pushkin's verse novel reflects the necessity of transitioning to prose, a process carried out within the poetic framework in *Eugene Onegin*.

Turgenev's works, such as *The Fool*, *Two Quatrains*, and *The Laborer and the White Hand*, are highly plot-driven and can be considered more or less overt satires.

Turgenev's cycle is not just about a specific form but also about thinking of language as a universal means of perceiving reality and even the category of the philosophy of

existence. This is evident primarily in two key positions of the text—the title of the cycle (*Poems in Prose*) and the final text of the first selection for publication.

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