



MODERN PROBLEMS IN EDUCATION AND THEIR SCIENTIFIC
SOLUTIONS

THE ISSUE OF ROMANTIC CHARACTERISTICS IN
TURGENEV'S WORK

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Abstract: *This article presents a scientific and theoretical analysis of the issue of romantic characteristics in Turgenev's work.*

Keywords: *aesthetic role, interaction, creator, realism, romanticism, idealism, philosophy, Germany, literature, etc.*

The romantic characteristics of Turgenev's artistic style play an aesthetic role in the works of 20th-century Russian writers. While they are methodologically realist creators, their style possesses strong romantic characteristics. The theory of creativity played a significant role in addressing the problem of the interaction between realism and romanticism, including romantic tendencies in Russian realism. The realistic and romantic types of creativity "manifest in any method that emerges in the process of literary history development..." Thus, the style of romanticism is based on a type of romantic creativity characterized by a sharply emphasized interconnection between the depicted reality and the writer's ideals. The method of realism is based on realistic creativity: "the creator's aspiration to depict reality in the forms inherent to that reality... Faithfully reproducing reality in its true forms does not completely exclude the author's generalizing and evaluative attitude toward it."

Turgenev's artistic style developed from romanticism to realism. He entered literature in the 1830s as a romantic creator, during the dominance of the philosophy of idealism and romanticism. Although Turgenev's materialistic views and realist style were formed in the 1840s, his internal connection with the "romantic idealism" of the 1830s was never severed. It can be concluded that the writer had an internal connection with Germany, its culture, and German romanticism. Turgenev wrote: "I am, first and foremost, a realist, and most importantly, I am interested in the living truth of human physiognomy; I am indifferent to all things supernatural, I do not believe in any absolute system, I love freedom more than anything, and, in my opinion, all that is human is dear to me..."

Militina evaluates Turgenev's work as follows: "...Accurately and powerfully reproducing truth and the reality of life is the highest happiness for a writer, even if this truth does not align with his own sympathies." Only through typification of reality can one see, understand, and objectively reproduce the truth of life. Turgenev wrote: "One should not only strive to embrace life in all its aspects but also understand it, comprehend its laws, which are in motion and do not always manifest clearly; one must strive to classify events through the play of chance. In doing so, one must always remain faithful to the truth, avoid superficial study, and stay away from bias and falsehood."





MODERN PROBLEMS IN EDUCATION AND THEIR SCIENTIFIC SOLUTIONS

However, while striving for a realistic and historically concrete understanding of reality and criticizing romanticism for its excessive subjectivism, Turgenev valued the lyrical element and the pursuit of ideals in romanticism. He defined the essence of romanticism as "the apotheosis of the individual." Throughout his life, Turgenev retained his enthusiasm for the romantic art of George Sand and the Barbizon authors, as well as the music of Schubert and Schumann. Turgenev called the protagonist of his novel *November* ("Noyabr") Nezhdanov a "romantic of realism," a trait that fully corresponds to Turgenev himself.

In the 1840s, as a writer of the "natural school" and an admirer of Gogol's realism, Turgenev advanced Pushkin's traditions and developed the "psychological" opposition within Russian realism. E.A. Burshtinskaya wrote: "Alongside the critical aspect of realism in Turgenev's work, the affirmative principle of critical realism also plays a crucial role." For Turgenev, the source of "deep and strong faith" is the human being. He expresses goodness and beauty in his works with a refined aesthetic spirit, emphasizing natural human emotions and their true essence. The manifestation of anthropologism in Turgenev's aesthetic ideal serves as a source of romantic tendencies, complicating the historically and socially precise understanding of reality with the characteristics of a romantic worldview.

Turgenev observed modern social life and contemporary individuals with keen attention, sensitively perceiving every change in society while also maintaining a constant interest in the eternal problems of existence. Regardless of how it manifests, he equally expresses beauty. The ability to appreciate the "transience" of life's beauty reveals the poetic, romantic mood of the poet-prose writer. All of his romantic characters possess the ability to perceive the beauty and poetry of life. Turgenev emerges as a creator with a romantic perception of beauty.

It is customary for Turgenev to juxtapose romantic and pragmatic individuals. A classic example is the short story *Khor and Kalinych*. Kalinych, "an idealist, a romantic, an enthusiastic and dreamy person," is contrasted with Khor, "a positive, pragmatic figure, an administrative leader, a rationalist." Despite their differences in character, the protagonists are friends, each possessing unique abilities and representing different facets of the Russian national character.

The lyrical protagonist treats Kalinych with equal sympathy. Khor's "healthy mind," his confidence in his strength and resilience as a Russian person, is compared to the characteristics manifested in the personality of Peter the Great. In comparing Khor to great figures, there is a positive authorial assessment. Turgenev valued the rational principle in human character, which is why he was close to both the romantic Kalinych and the active Khor. However, he condemned artistic expressions in which the logical principle was distorted.

If *Khor and Kalinych* are compared as universal psychological types of human beings, with an explicitly anti-serfdom orientation, the romantic and pragmatic contrast in





MODERN PROBLEMS IN EDUCATION AND THEIR SCIENTIFIC SOLUTIONS

Turgenev's work also carries a specific historical meaning. In this story, Turgenev juxtaposes characters with the morally pure and elevated realm of romanticism. His protagonists stand out for their sensitivity to beauty, spirituality, and moral perfection.

Turgenev's female characters exhibit a unity of reality and the ideal. The writer's concept of the perfect person is connected with the female spirit. In his view, the one truly capable of ideal love is a woman. In several of Turgenev's works, the theme of love is resolved as the theme of passionate love that is unbearable yet victorious. His prose-poetic works *Faust*, *Mystical Stories*, and *The Rose* explore the theme of women and their resilience.

Turgenev was always fascinated by the unconscious and the incomprehensible in humans. He often depicted mysterious aspects of psychology, particularly in the interpretation of passionate love, which is distinguished by romantic features. As the author of the aforementioned works, Turgenev moved closer to the romantics, appealing to the principles of "secret psychology" and describing the inner world of the individual. He deeply understood the internal dialectics of mental movements.

The romantic characteristics of Turgenev's perception of nature are also clearly expressed. His philosophy of nature is complex and contradictory. V.V. Zenkovsky wrote about the "dual nature" of Turgenev's understanding of nature. On the one hand, he was "poisoned by the awareness of nature's indifference to man," while on the other, he "felt the life of nature, its human-like charm, and often experienced nature emotionally." Thus, Turgenev's prose has a lyrical quality that is inherently romantic.

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MODERN PROBLEMS IN EDUCATION AND THEIR SCIENTIFIC
SOLUTIONS

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