

**THE ISSUE OF ATTITUDE TO REALITY
IN TURGENEV'S WORKS**

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

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

The romantic features of Turgenev's artistic style play an aesthetic role in the works of Russian writers of the 20th century, who are stylistically realistic creators, but their style has strong romantic features. The theory of creativity played a major role in resolving the problem of the interaction between realism and romanticism, including romantic tendencies in Russian realism. The realistic and romantic types of creativity "are manifested in any way that arises in the process of the development of literary history..." Thus, the romantic style is based on the romantic type of creativity, which is characterized by a sharply emphasized connection of the depicted reality with the ideals of the writer. The realist method is based on the realistic type of creativity, "the creator's desire to show reality in forms characteristic of this reality... The vivid reproduction of reality in forms characteristic of it does not at all exclude the author's generalizing and evaluative attitude towards it." [1]. Turgenev's artistic style developed from romanticism to realism. Turgenev came to literature in the 1830s, during the reign of idealist philosophy and romanticism, as a romantic creator who rose to prominence. Although Turgenev's materialistic views and the style of realism were formed in his work in the 40s, the writer's inner connection with the "romantic idealism" of the 30s was never severed. It can be concluded that the writer had an inner connection with Germany, its culture, and German romanticism. "I am first of all a realist, and most of all I am interested in the living truth of human physiognomy; I am indifferent to everything supernatural, I do not believe in any absolute system, I love freedom more than anything else, in my opinion, everything human is dear to me ... ", Turgenev wrote [2]. Militina evaluates Turgenev's work as follows: "...The correct and powerful reproduction of the truth, the truth of life, is the highest happiness for the writer, even if this truth does not coincide with his own sympathy." [3]. Only by typifying the phenomena of reality can one see, understand, and objectively reproduce the truth of life. "One must not only try to encompass life in all its manifestations," Turgenev wrote, "but also to understand it, to grasp its laws that operate and do not always appear; one must achieve a division into types through the play of chance. With all this, one must always remain faithful to the truth, not be satisfied with superficial study, and avoid reflection and falsehood." [4]. But

striving for a realistic, historically concrete understanding of reality, and criticizing romanticism for its excessive subjectivism, Turgenev appreciates the lyrical element in romanticism, the aspiration to the ideal. Turgenev very clearly defined the essence of romanticism as "the apotheosis of the individual." Throughout his life, Turgenev retained his passion for the romantic art of George Sand and Barbizon, and for the music of Schubert and Schumann. Turgenev called the hero of the novel "November" Nezhdanov "a romantic of realism." This characteristic fully corresponds to Turgenev himself. In the 1940s, Turgenev, who was a creator of the "natural school" and highly appreciated Gogol's realism, developed the Pushkin traditions, the "psychological" opposition in Russian realism. E.A. Burshtinskaya wrote that "in Turgenev's work, along with the critical side of realism, the affirmative principle of critical realism also plays an important role,"[5]. For Turgenev, the source of "deep and strong faith" is man. From human nature, from his natural, genuine feelings, goodness and beauty, the writer expresses them in a beautiful aesthetic spirit in his works. The manifestation of anthropologism in Turgenev's aesthetic ideal is the source of romantic tendencies in his work, a precisely historical, social understanding of reality is complicated by the features of a romantic view of the world. Turgenev, attentive to modern social life and modern man, keenly feeling every change in society, is equally interested in the eternal problems of existence and equally expresses beauty, regardless of how it manifests itself. The ability to enjoy the "transience" of the beauty of life reveals the poetic, romantic mood of the poet-prose writer. All his romantic heroes have the ability to feel the beauty and poetry of life. Turgenev appears as a creator with a romantic understanding of beauty. For Turgenev, the juxtaposition of a romantic and a practical personality is typical. A classic example of this is the story "Chorus and Kalinich". Kalinich, "who is among the idealists, romantics, zealots and dreamers," is opposed by "a positive, practical person, an administrative leader, a rationalist" Choir. But despite the differences in character, the heroes are friends, each of them has their own talents, each of them is one of the hypostases of the Russian national character. The lyrical hero treats Kalinich with the same sympathy. Choir: "The structure of his face resembled Socrates: that high, convex forehead, those small eyes, the same." Choir's "sound mind", his confidence in "his own strength and firmness" as a Russian person are compared with the manifestation of these features in the personality of Peter the Great. There is a positive authorial assessment in comparing Choir with the great nobles[6]. Turgenev appreciated the rational principle in people's characters, which is why he was close to both the romantic Kalinich and the active image of the Chorus. However, Turgenev condemns artistic expressions in which the logical principle is violated. If the Chorus and Kalinich are compared as universal human psychological types, and this comparison has a clearly expressed anti-serf direction, then the comparison of the romantic and practical in the writer's work is of particular importance in that it has its own historical content. Turgenev contrasted the images in this work with the morally pure, high world of romance. Turgenev's heroes are

distinguished by a special sensitivity to beauty, spirituality and moral perfection. Turgenev's female images are distinguished by the unity of the real and the ideal. The writer's idea of a perfect person is associated with the female soul, in his opinion, the ideal is capable of love - this is certainly a woman. In a number of Turgenev's works, the theme of love is resolved as a theme of love-passion. In a number of Turgenev's works, the theme of love is resolved as a theme of love-passion. unbearable and triumphant. In the prose and poetic works "Faust", "Mysterious Stories", "The Rose", the theme is about a woman and her fortitude. We observe that Turgenev was always interested in the unconscious, incomprehensible in a person and that romantic features stand out in the interpretation of the mysterious manifestations of psychology, including the mystery of love and passion. Turgenev, as the author of the works we listed above, came close to the romantics and, like the romantics, described the inner world of a person, referring to the principles of "secret psychology". Turgenev deeply felt the internal dialectics of mental movements in a person. In understanding the essence of Turgenev's "secret psychology", scholars analyze the symbolic images and motifs in his artistic system, because "symbol", writes G.B. Kurlyandskaya, has the ability to reveal inexpressible revelations about "hidden forces"[7]. Romantic features are also clearly manifested in Turgenev's attitude to nature. Turgenev's philosophy of nature is complex and contradictory, and has been discussed more than once in literary criticism. Thus, V.V. Zenkovsky wrote about the "duality" of Turgenev's understanding of nature and noted that, on the one hand, Turgenev was "poisoned by the consciousness of nature's indifference to man," and on the other hand, the writer "felt the life of nature, its inherent human charm" and often "experienced nature"[8]. It includes romantic features such as understanding nature as eternal, knowing neither "good nor evil", indifferent to whom it gives life, "worms or people", and as a source of beauty, inspiration, harmony, "sensitive" to human feelings. The lyricism of Turgenev's prose is romantic in nature. The writer creates a unique poetic, romantic atmosphere in his works by feeling the objects he describes. Thus, the work of the realist Turgenev is distinguished by romantic subjectivity. It is impossible not to agree with the opinion of scholars who associate the romantic principle with the specific features of Turgenev's style, his aesthetic ideal. The features of anthropologism in the writer's aesthetic ideal are the source of romantic tendencies.

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