

The Choice of the Hero and the Features of the Conflict in the Socio-Psychological Drama of the 1930s

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Abstract: The concept of a dramatic conflict is, as you know, a deeply historical concept, arising on the basis of real life collisions and contradictions. Some problems and conflicts are resolved by life itself, while others, on the contrary, are actively brought to the fore. Regarding to this issue, the current article deals with the development of Russian drama in the 1930s. On the basis of M. Gorky's plays, the author examines the problem of choosing a hero, artistic truth and the author's position. Particular attention is paid to identifying the features of the conflict in the socio-psychological drama.

Keywords: ideological, moral, political, psychological, drama, socio-psychological, comedy: satirical comedy - lyrical comedy – vaudeville.

I. INTRODUCTION

In understanding genres, we rely on the concept of G.N. Pospelov, who puts at the forefront of the genre differentiation not formal, but substantial features. It is known that drama as a kind of literature is divided according to its pathos into tragedy, comedy, drama in the narrow sense of the word, but at the same time the very pathos of each genre follows from the essence of the conflict that generates it, i.e. the most important genre-forming feature in the drama is the genre problematics, the content, which is distinguished by the great simplicity of depicting conflicts in life.

As for genre varieties, their formation requires a specific and sufficiently high degree of existence, distribution of the corresponding works at one stage or another in the development of literature. In a certain sense, I think, it is possible to consider as genres some genre types that have a particularly long history of development, a great experience of artistic practice, i.e. lead a gradation, so to speak, not vertically, not from the general to the particular, but horizontally, from the abstract to the concrete (for example, comedy: satirical comedy - lyrical comedy - vaudeville, etc.). Here, more or less stable structural, genre-forming properties are already being formed.

II. LITERATURE REVIEW

In the second half of the twentieth century, a number of studies appeared, in which attention to the essential problems of drama is combined with an analysis of the shifts it experienced in critical epochs. Undoubtedly, the works on the theory and history of drama by S. Vladimirov "Action in Drama" (1972), E. Bentley "Life of Drama" (1978), V. Blok "Dialectics of Theater: Essays on Theory drama and its stage embodiment" (1983), I. Vishnevskaya "Characters: notes on the development of drama" (1989), A. Karyagin "Drama as an aesthetic problem" (1971), G. Pospelova "Theory of Literature" (1978), V. Frolova "The fate of genres of drama" (1979) and other scientists.

Khalizev's monograph "Drama as a kind of literature (poetics, genesis, functioning)" (1986) examines the forms of behavior of heroes in dramas, the ways of penetration of playwrights into the inner world of man. The author's thoughts about the originality of the dramatic plot structure are valuable. Considering the specific features of the drama in its correlation and connections with epic genres, lyrics and script dramaturgy, in its main varieties and leading tendencies of formation, development, functioning, V. Khalizev brings to the fore not only traditional problems of plot formation, but also otherwise, less studied aspects of the poetics of drama (features of psychologism, the originality of stage episodes).

It is practically not always possible to define the genre of plays in its pure form, most often it is possible to single out only the genre dominant, the genre "core", again associated primarily with the type of conflict, and through it - with pathos.

III. MATERIALS AND METHODS

The methods that we used in our research helped us to identify the data which we needed and to give factual information on the data collection of the current research and utilize its results in practice. The methods that we used in this work are as follows:

The empirical-analytical method approaches our study as social sciences. This research focuses on objective knowledge we gained, operational definitions of variables to be measured. This approach is focused on our clear and precise explanations.

The interpretative method focused on understanding phenomena in a comprehensive, holistic way. Interpretive methods focus on analytically disclosing the meaning-making practice so human subjects answering the questions why, how, or by what means people do what they do while showing how those practices arrange.

IV. RESULTS

The concept of a dramatic conflict is, as you know, a deeply historical concept, arising on the basis of real life collisions and contradictions. Some problems and conflicts are resolved by life itself, while others, on the contrary, are actively brought to the fore. At the same time, the nature of the conflict, its character, and its emotional coloring change. As creative practice shows, drama demonstrates a special acuteness of reaction, a special sensitivity to reflecting certain turning points in a social situation, to the perception of real contradictions generated by a specific time and specific social circumstances. A convincing example of this is precisely the socio-psychological drama of the 1930s, which more deeply and sharply (in comparison with other dramatic genres) reflected the changes in all areas of life at that time.

Of course, the conflict in a socio-psychological drama is not limited to an open battle of opposing social forces personified in antagonistic heroes, when the degree of external acuteness of the clash of the characters in the play serves as a measure of the true drama of its situations and characters. It is important to note that the basis of the artistic content of the drama can be internal conflicts, sometimes hidden, based on complex collisions associated with the struggle in the spiritual life of the heroes. Even V. Belinsky once emphasized: "Drama, as a poetic element of life, consists in a clash, collision (collision) of opposing and hostile ideas against each other, which manifest themselves as passion, as pathos" [1, p. 507]. Precisely "ideas" and not characters, for the arena in which the struggle of opposing ideas unfolds may be the character itself, the inner world of the hero.

In the drama, the conflict is multi-valued, it expresses both social struggle, and the opposite of moral positions, and intense internal processes in the consciousness and mental life of a person. "The cognitive sphere of dramatic creativity," the study on the theory of drama emphasizes, "consists not only of changes in a person's life situation, carried out by an effort of his will, but also all other forms of human activity: both practical, volitional, external, and intellectual, emotional, that is, internal"[2, p. 125]. The conflict is often naked to the limit, but this is by no means the only form of its action, the conflict nature of the dramatic situation unfolds indirectly, in complex associative ways.

The hero and the conflict in the drama are ultimately both the problem of artistic truth and the problem of the artist's position, his outlook on life, the depth of its understanding and correctness of assessment, the height of his moral point of view. Already in the 1930s, significant changes were accumulating in the artistic structure of drama, associated with the capture of new forms of revitalization of the author's intonation in dramatic action.

The study of the artistic state of drama is unthinkable without addressing the problems of genres, genre and stylistic diversity. This is one of the most difficult theoretical problems arising in the analysis of the development of drama at a certain time stage.

The dramatic genre is directly connected with the interpretation of the characters of the characters, with the disclosure of the author's attitude to reality, especially with the type of conflict, because the depth of the playwright's worldview is manifested in its very choice, and the characters are tested by the content, meaning of the dramatic collision.

Each of the main structure-forming genres in drama - tragedy, comedy, drama itself, tragicomedy, melodrama - is a fairly holistic literary and theatrical system that provides for a certain typology of conflicts, a certain degree of figurative concentration of life phenomena, emotional saturation, depth of subtext and its connections with the text. etc. In this regard, it should be noted that the genre sequence largely depends on the certainty and clarity of the artistic concept, the clarity of the expression of the author's philosophical and moral position.

At the same time, the dramatic genre is extremely voluminous, incorporating many unique author's styles. In individual examples of dramatic creativity, genre and style are in dialectical unity, mutually enriching each other. Moreover, fidelity to the nature of the genre, so to speak, "organizes" the style, gives it theatricality, enlarges its emotional charge. It seems that in this respect, V. Frolov's remark that "genres are typological structures, in each particular play retain the individuality, the uniqueness of the style of the writer who created this or that comedy, drama or tragedy" [3, p. 17].

Of course, the genres of drama are modified and enriched over time. We are convinced that genres, having a relatively stable basis, have been formed over the centuries, retain - each individually - loyalty to the "root" typological characteristics (semantic, architectonic, etc.). At the same time, they have the ability to interact intensively with each other, to experience the influence of other types of literature or related arts. "The genre is always the same and not the same, always old and new at the same time," writes M. Bakhtin. - The genre lives in the present, but always remembers its past. Genre is a representative of creative memory in the process of literary development. That is why the genre is able to ensure the unity and continuity of this development"[4, p. 121].

In the twentieth century, the process of genre interaction in Russian literature is very active. Often, instead of the word "play", which is indifferent, let us agree, to the content and interpretation of dramatic material, there come various kinds of free genre definitions such as "scene" (M. Gorky), "dramatic chronicle", "story for the theater", "dialogues" (A.Arbusov), etc. Such a variety of genre forms is partly explainable: in the 1920s and 1930s, reality changes, human relations become more complicated, the perception of these changes by means of art also changes, becomes more complex, and moves.

Artists seem to be forced to "adapt" the genre to their creative tasks, their vision of the world, to the assessment of the chosen material. But the very foundation, the foundations of the traditionally established system of genres in drama remain the same. This pattern is pointed out by M. Kagan: "With all the flexibility of the partitions between genres, with all their permeability for mutual penetration, with all the inconstancy of these boundaries and the historical process of interaction of genres, the objective qualitative definiteness of the genre as a structural modification of the type, variety and kind of art remains immutable" [5, p. 423].

V. DISCUSSIONS

Undoubtedly, the artistic nature of a dramatic work is largely determined by the nature of the stage action. This character changed, acquiring fundamentally new features, and different periods and in different directions. As you know, antiquity built dramatic action on the collision of man and fate, the force of fate independent of man. The dramaturgy of the Renaissance (especially Shakespeare) was built on the collisions of man with man - the fate of people began to be determined by the forces inherent in people themselves, in their character, mind, and passions. For a long time, conflicts of opposing forces seemed to be indispensable for drama. Deviations from this pattern were perceived by Shakespeare's contemporaries as violations of the immutable laws of dramatic art. Those who were brought up on the drama of Shakespeare found it difficult to recognize the plays of A. Griboyedov, N. Gogol, A. Ostrovsky as dramaturgy. Indeed, neither Fomusov, nor Khlestakov, nor Ostrovsky's heroes have a strong will capable of directing the course of things. But these heroes are strong in that there is a whole environment behind them - it is precisely this force, terrible in its conservatism and stagnation, that playwrights of the past were able to convincingly portray.

In other words, in the drama of the twentieth century, intrapersonal and interpersonal contradictions appear dramatically connected, expressing at the same time the most acute collisions of social development. Communication becomes dramatic when its participants feel the need or are forced to reshape some initial, internally contradictory situation that unites them ("The Cherry Orchard" by Chekhov, "EgorBulychov and others" by Gorky). It is no coincidence that the drama refers to situations that are fraught with shifts, crises, upheavals in relationships and breaks in the lives of people who create these relationships.

This most important feature of dramatic communication was meant by V.G. Belinsky, when he wrote that in an ordinary "dispute", no matter how acute it may be, "there is not only drama, but also a dramatic element." If the process of the dispute puts its participants "in a new relationship to each other, this is already a kind of drama" [6, p. 45]. It is interpersonal relations, as if absorbing all various human relations, interests, and there is a special sphere, the image of which the drama devotes itself to. The fact that old man Kostylev is the owner of the shelter, Satin is a sharpie, and Luka is a tramp, determines a lot in the collision of Gorky's drama. However, the relationship between Kostylev and Luka does not fit into this "role" framework. In the actions and deeds of the characters in the drama, "role" stimuli of behavior are very important, but here they feed on "personal" stimuli.

And therefore, the differences between the heroes can take on a conflicting nature and even - irreconcilably hostile. Here people who differ in their questions, convictions, aspirations, and positions are tied together. What connects them? What thereby gives the drama its unity? It seems that a single problem or a single complex of problems - ideological, moral, political, psychological, etc. - encourages each of the heroes of the drama to express themselves, to express themselves in experiences, thoughts, feelings, actions. In a word, to show what he is and what he is able to contribute to the current problem situation.

According to its nature and purpose, drama, like other types of art, has worked out and develops a certain system of conventional methods and means, a certain structure necessary for it. Of course, the structures and forms of dramatic action have historically changed, each time rebuilt in accordance with new problems that insistently demanded a solution from the drama. Together with drama, drama theory has gone through a number of turning points throughout its history. The most critical of these came when the ability of the drama to show people in the process of communication, interaction and mutual understanding was called into question.

We can say that at the end of the 19th century, and then for several decades of the 20th century, the drama was going through a difficult period in its history. But she searched and found ways out of him. She struggled with the desire to absolutize the notion of a "detached" and as a result of this completely impersonal modern man, whose relations with other people are completely meaningless and can not lead to anything significant.

The twentieth century breaks the usual notions of dramatic action, in which open clashes and struggle as a "collision" of characters are required. However, the fact that, for example, in The Cherry Orchard there are no such conflicts and dramatic activity manifests itself there in a different way, testifies not to a crisis of drama, but to its ability to develop and renew itself.

The techniques and methods on which playwrights rely are available and widely used by the authors of epic works. Finding that "epic and dramatic childbirth are internally related to each other", V. Khalizev emphasizes that "at the same time, the border between epic and dramatic forms, without any doubt, exists." And by "epic drama" V. Khalizev means "both epic-dramatic and dramatic works proper" [7, p. 62].

From this point of view, Gorky's drama can be classified as epic, the peculiarity of which lies in the orientation towards the expression of various aspects of the writer's philosophical and social thought. The combination of internal conflict in the character of the characters and external conflicts with the environment only deepens the philosophical content of Gorky's dramas. These conflicts, relatively speaking, of the "Chekhovian" type, are very important in the drama of the twentieth century. After Chekhov, the action, which was constantly striving for a denouement, was replaced by plots that unfold slowly. In the drama of the twentieth century, as noted by D. Priestley, "the disclosure of the plot occurs gradually, in a soft, slowly changing light, as if we were examining a room with an electric flashlight" [8, p. 182].

The shift in the history of drama and theater, which took place at the turn of the 19th and 20th centuries, has, as we tried to show, primarily positive reasons: the formation of the spiritual forces of the individual, the increased activity of his moral self-determination. The art of the twentieth century listens more and more to Chekhov, who said that people do something out of the ordinary not every day and not every hour. And since playwrights strive to portray people in their wide and varied connections with reality, they turn and, no doubt, will turn to the so-called "inner" action, pushing traditionally dynamic vicissitudes into the background or rejecting them altogether.

It is essential that a new type of drama reveals the human in connection with social and historical processes unprecedented in its intensity, thereby causing a growing internal tension of action. This, in turn, leads to the activation of specific methods of a dramatic kind, to a peculiar increase in the proportion of all elements of the play. At the same time, moments of not only dramatic, but also descriptive nature acquire an additional semantic load: the background of the action, all sorts of comparisons and associations.

CONCLUSION

The events of the early twentieth century with particular evidence reveal the deep social, political and historical connections of individual facts, showing the universality of the manifestation of socio-psychological patterns in the fate of a person. And here, in a very peculiar way, Gorky continued the conquests of Chekhov in revealing the internal connections and patterns inherent in the phenomena of reality.

Internal connections began to be revealed no longer by means of an underwater current, not latently, but explicitly and openly: in the broad and general social conditioning of events, actions of heroes; in the community or difference of their destinies, determined historically. In this sense, Gorky's drama is not only a drama of social types, but also a drama of social events and circumstances that acquire independent significance and meaning in action.

The great drama of the twentieth century is characterized by discoveries that take place not only in the field of drama and genre, but in the field of drama as a genre. The desire to create "a work is more than a play" is reduced to the search for a certain synthetic form, which is the result not only of the most complex and organic combination of structural principles, but also, in a sense, an intergeneric form - a work of "more than a play", which takes us beyond the genre of drama and genre in general.

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