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## **ON THE TYPOLOGY OF CHARACTER IN I.S. TURGENEV'S STORY "HAMLET OF SHIGROVSKY UYEZD"**

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### **ABSTRACT**

*In modern literary criticism, there is evidently a keen interest in the study of the typological category of characters, familiar to the Russian literature of the early to mid-19th century, but there is a genetic link between the heroes of the late century and their literary predecessors, which is the subject of the reflection of the author of this article. No culture, no literature lives an isolated life. The process of literary interaction, interpenetration, mutual enrichment is taking place continuously, and comprehending it is as important as studying Russian culture. In this aspect, the problem of character typology in I.S. Turgenev's story "Hamlet of Shchigrov District" is relevant and scientifically promising.*

**Keywords:** *typology, hero, character, story, analysis.*

## **К ВОПРОСУ О ТИПОЛОГИИ ХАРАКТЕРА В РАССКАЗЕ И.С. ТУРГЕНЕВА «ГАМЛЕТ ЩИГРОВСКОГО УЕЗДА»**

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### **АННОТАЦИЯ**

*В современном литературоведении очевиден обостренный интерес к исследованию типологической категории характеров, привычной для русской литературы начала – середины XIX века, однако существует генетическая связь героев конца века с их литературными предшественниками, что и стало предметом размышления автора данной статьи. Ни одна культура, ни одна литература не живет обособленной жизнью. Процесс литературных взаимодействий, взаимопроникновении, взаимообогащений совершается непрерывно, и постижение его столь же важно, как и изучение русской культуры. В данном аспекте проблема о типологии характера в рассказе И.С. Тургенева «Гамлет Щигровского уезда» является актуальной и научно перспективной.*

**Ключевые слова:** *типология, герой, характер, рассказ, анализ*

## **INTRODUCTION**

In the era of the formation of realism, it turned out that the image of the hero in its complexity was within the reach of only those authors who had gone through the experience of the romantic poem on the way to the novel. It was probably necessary to take the romantic hero seriously, to analyze the values of his world, so that they would not be squandered in the world of ordinariness, describing the typology of the hero. The first Russian realist novels entered into a two-way dialogue with the romantic works, as a result, the typological features of the emerging hero, are revealed in the romantic context and are reduced to the following:

- a) The hero has received a European education, which prevents him from finding his place in Russian reality;
- b) His self-confidence destroyed by the will of a fate unfavorable to the hero;
- c) The hero reads and compares himself and others to literary images;
- d) The wanderlust turns into wandering;
- e) The hero not only shown in his monologues and the author's assessments, but his assessments by "others" are also significant;
- f) surface-romantic characteristics are associated with the heroes of the second row.

Yet Turgenev's interest in the protagonist of Shakespeare's tragedy could not have appeared all of a sudden, without the prerequisites for it. It was prepared by the whole course of Shakespeare's "relations" with Russian literature, beginning with the first episodes of the life of the "Russian Hamlet" in the middle of the eighteenth century when A. P. Sumarokov first reproduced Hamlet in Russian. We think that the Russian authors' initial interest in Shakespeare's Hamlet during the 18th and the first third of the 19th centuries had quite specific reasons. Russian readers saw in this great tragedy a response to a problem that was of great concern to them at the time: the problem of suicide.

## **DISCUSSION AND RESULTS**

It known that any text, like any statement, does not exist in isolation, out of connection with others. According to the researcher N.A. Nikolina "It (text) often appears as a response to an already existing literary work, as a reaction to it, a response "replica" in a dialogue of texts; it includes and transforms "another's" word, getting thus semantic plurality" [5].

At the initial stage of familiarity with the work, the Russian reading public was only aware of "remakes" of Hamlet's "contemplation of death" in Act III of Shakespeare's play. The first translations of the tragedy appear only in the first third

of the nineteenth century. Turgenev seems to have been well acquainted with Hamlet as translated by M. Vronchenko, but in his own texts, he quoted passages from Croneberg's translation, and he also translated certain passages himself. In his assessment of the hero of Shakespeare's play Turgenev overall followed the general, intuitively established tradition in Russian literary and theatrical criticism, which was to condemn and reject the Prince.

The phenomenon of "Russian Hamletism", characteristic of nineteenth-century Russian literature, also carries a huge charge of distrust of Shakespeare's image as a hero. "The Russian Hamlet", as it matured historically, increasingly revealed its lack of faith, its religiosity, and the inconsistency of its ethical attitudes.

The validity of this assertion becomes apparent upon first encountering Ivan Sergeevich Turgenev's story "Hamlet of the Shigrovskoye District". The very title of the work seems to refer the reader to a monumental phenomenon in the history of world literature – the tragedy Hamlet by William Shakespeare. In anticipation of a similar, equally gripping and tragic story of the life and death of a hero, though on Russian soil, the reader opens the first page of the book and realizes that before him a completely different, perhaps even incomparable story. Again, this is only at first glance.

An outstanding Russian writer of the 19th century, Ivan Sergeevich Turgenev, who had a great command of the Russian language, an expert and researcher of Western European literature. The creator of such vivid, immortal works as "Fathers and Children", "The Nest", who reflected the Russian character and Russian life very sincerely and truthfully in stories published under the general title "Bezhin Lug", sees and treats the image of the Prince of Denmark in the work of an English playwright somewhat differently. This is quite easy to understand if you turn to one of the great writer's most famous articles, Hamlet and Don Quixote, which he wrote in the second half of the 19th century. This is one of the most famous in Russia and in the West at the time.

From Turgenev's point of view, "...all mankind belongs to two types of people: some exist for their own self, they are egoists, like the Prince of Denmark; others, on the contrary, live for others under the banner of altruism, like the Knight of La Mancha" [1]. The writer's sympathies are on the side of the latter. This does not mean, however, that Hamlet is sharply negative to him. According to I. S. Turgenev, the Shakespearean hero is not sure of the existence of good: "Hamlet's negativity doubts good, but it does not doubt evil and engages in a fierce battle with it" [5]. Indeed, despite his skepticism, it is difficult to accuse the prince of indifference, and

this is already his virtue. Hamlets, according to Turgenev, prevail in life, but their reflection and reflection are fruitless. Here it is appropriate to recall a line from the monologue of the floundering Hamlet:

“So cowardly does reflection make us,  
And so our natural color  
So we are cowards, so we are cowardly...” [7].

The central character of “Hamlet of Shchigrovsky uyezd” Russian literary criticism more often compares “...with Pushkin’s Onegin” [2]. Let us not dispute a certain “genetic connection”, the characters belonging to the same literary era and appearing in Russian classical literature one after another. Yet the young man who appears to the narrator in Turgenev’s work as Hamlet of Shchigrov District is, in our opinion, fundamentally different from his literary predecessor. Turgenev saw Onegin as the best representative of his time, and it no accident that he has a strong heroic quality, whereas Turgenev emphasizes in his character the corrosive reflection that belittles the inner strength of the man. Turgenev did not see any heroes in his contemporary world that were comparable to Onegin. In his works, he rather parodies Pushkin’s hero.

For example, the writer does not dwell on the appearance of his hero, does not focus the reader’s eye on the details of clothing, but very significantly draws his attention to an important detail: the paper cap on the hero’s head. This is not, of course, a jester’s hat, but it hints at a certain travesty of the situation, which the attentive reader is bound to notice.

Turgenev’s protagonist recounts the story of his own childhood in the countryside, where in his youth he was fond of poetry, and he remembers his mother, who brought up her son in a headlong and blind zeal to follow the manor’s mores. An unsightly image emerges of an uncle who by the will of his mother, who suddenly passed away, became his nephew’s guardian and practically ruined him. Nothing in the story reminds one of the childhood and youth of Pushkin’s Onegin, but very much of Shakespeare’s Hamlet, who lives on the colorful soil of Russian reality of the mid-19th century. Let us recall the return of the Prince of Denmark from the University of Wittenberg to Elsinore, the reproaches to Gertrude, suspected of conspiring with her uncle, and finally the death of his father. How not to recall Hegel: history repeated itself twice – once as a tragedy – the second almost as a farce. Under Turgenev’s pen, the reflections of Shakespeare’s Hamlet: “to be or not to be?” have acquired a purely Russian peculiarity: the writer paints the image of Hamlet from the Russian

countryside as a strange but kind and lonely man. He sincerely laughs at his own actions, renounces the society around him, but is afraid of the opinion of that society.

### **CONCLUSION**

To summarize the above, it seems possible to assert that the image of Hamlet from the tragedy of William Shakespeare and Hamlet from the story of Ivan Sergeyevich Turgenev intertextually correlated, since in “Hamlet of Shchigrovsky uezd” reminiscences and allusions to the great creation of the English playwright of the Renaissance are evident.

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