

POETIC FEATURES OF IVAN SERGEEVICH TURGENEV'S CREATIVITY IN HIS WORK "HUNTER'S NOTES"

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ANNOTATION:

This article reveals the poetic features of the work of the outstanding Russian classic I. S. Turgenev in his work "Notes of a Hunter". The distinctive features of the characters of the main characters of the work are described. The author analyzes his contribution to the development of Russian literature, as well as the peculiarity of the perception of stories by the modern reader. Poetic features are: genre form, compositional form, features of the author's position.

Keywords: Writer-storyteller, collection, stories, life of peasants, characters, hard fate, society, master of narration, thematic unity, characteristic.

INTRODUCTION:

Ivan Turgenev's reputation as a writer and storyteller is based in equal measure on his tales of Russian peasant life and tales of other strata of society. Despite significant differences in subject matter and emphasis, they nevertheless share the same skill in storytelling, style, and language. Turgenev wrote stories about peasants early in his career, revealing his familiarity with life in the countryside and his preoccupation with liberal affairs. As he grew older and traveled around Europe, his horizons expanded and he became increasingly interested in topics that went beyond his worldview. His acquired cosmopolitanism was also reflected in his appeal to the personal issues of love, alienation, and the psychological coverage of his characters.

Turgenev's stories about Russian peasants are mainly contained in his collection "Notes of a Hunter". As the name suggests, twenty-five stories are more like notes and sketches than full stories with plot and characteristics. This is one of the few examples in world literature where the entire collection of individual and independent stories has thematic unity. The unifying theme is the hard life of Russian peasants, for many generations who have lived as serfs for centuries, and the disregard for their well-being on the part of the owners. Despite the innocuous title chosen to mislead the censors, the collection drew admiration and heated controversy. He is credited with speeding up the process of freeing the serfs.

The stories are set in the countryside around the Turgenev family estate in the middle of the nineteenth century. They are told by the same narrator, the landowner, in fact, the author himself thinly disguised. During his tireless hunting trips, Turgenev met various characters, mostly peasants, many of whom told stories worthy of attention. The genuine human quality of the setting and the miraculous character, not the social message, make the stories enduring literature.

The woman in the story "Ermolai and the Miller's Woman," whose freedom was bought by her husband, casually talks about her difficult fate and the absence of love in her life. Nevertheless, under her story, the reader feels deep melancholy and hopelessness, reinforced by the author's remark to his hunting comrade: "She seems to be sick," and the interlocutor's

answer: "Who else should she be?" The burly, silent forester in the story "Biryuk", who lives alone, succeeds in protecting the forest from poachers, and he is feared and hated by the peasants, who are not averse to stealing firewood from the landowner. He cannot be bribed, and he does not play favorites, finding the only pleasure in doing his job.

And yet, when he catches a poor peasant trying to cut down a tree, he lets him go because his hunger drove him to steal. In one of Turgenev's best stories, *Living Power*, a young woman dying of a fatal illness gives the impression of complete helplessness, but until her untimely death she feeds on her naive religion and love of life. In all of these stories, appearances are deceiving and the observer is able to gain insight into their characters.

Not all characters have a hostile relationship with their destiny. The two friends in *Khor Kalinich* personify the two halves of the Russian character. Weasel is a down-to-earth person who has achieved success in life. Kalinich is a sensitive soul living in harmony with nature, a dreamer who revels in simple pleasures without worrying about the more complex aspects of life.

The doctor in the "County Doctor", called to the bed of a sick young girl, falls in love with her, and his love returns, but he realizes that he cannot save the young girl. He finds solace in the fact that the girl has satisfied her own thirst for love in the last moments of her life. Thus, results are not as important as efforts to prevent or mitigate impacts, however unsuccessful.

The peasants are not the only characters that attract the attention of the author. Landowners who control the life and death of their serfs also appear in several stories. For the most part, they are depicted with much less empathy and understanding, despite the author's own social background.

In *Two Landowners*, both characters display negative traits: one, Major General, is a

social clown; the other is an insensitive brute who thinks that a peasant will always be a peasant, and who uses the homespun "philosophy" that "if a father is a thief, then a son is a thief ... the main thing is blood." The author, apparently, says that with such a negative attitude, no improvement in the peasant lot is possible.

"Hamlet of the Shchigrovsky Uyezd" offers an even harsher criticism of the serf class. Here, an intelligent and sensitive landowner does not find understanding among his peers for his attempts to improve the lot of everyone. In the spirit of Dostoevsky, he is forced to behave like a jester in the hope of thus attracting attention to himself. Turgenev's position here sounds very much like a harsh satire on the current state of affairs, but, as already mentioned, he refrains from open and direct criticism, thereby making his remarks even more effective.

Not all of the stories in *Notes of a Hunter* are dark or hopeless. The collection's two best stories are also the most positive. In *Bezhiny Meadow*, Turgenev talks about his evening meeting with five young boys caring for horses in the countryside. Sitting by the fire in the evening, they tell each other fantastic stories to amuse and even scare each other. The narrator is impressed by the boys' natural demeanor, directness, courage and, above all, the rich imagination that the tales are told about. The author seems to imply that the country's future is assured, judging by the young who must inherit it.

The second story, *The Singers*, is even more sublime. In another chance encounter, the narrator stumbles upon a hotel in a barely accessible wilderness. He is treated with a song contest among hotel guests, unlike any other he has encountered. Turgenev uses the rough diamond theme to show where real talent can be found. As the narrator leaves the hotel, he hears the voices of people calling from one hill to the next — a possible explanation for where

wonderful singers learn to sing. These stories, along with a few others, strike a balance between the negative and positive aspects of the life depicted in the book.

Surrounded and permeated by nature, Turgenev reacts to it, setting out his position regarding man in nature. He expresses his admiration for nature using strikingly detailed descriptions, highlighting colors, sounds and smells. Its subtlety of observation is complemented by genuine lyricism and careful use of melodic, rhythmic language. However, despite these decorative features, the reader is tempted to view the author's idea of nature as rather insensitive and indifferent to humanity.

So, the study of the poetic features of I.S.Turgenev's stories allowed us to draw several conclusions:

1. The author approaches his characters with an open mind. He observes their behavior "with curiosity and compassion" and listens to their concerns and complaints without much comment, with a few questions for his own clarification. He refrains from judgment and avoids social criticism or satire. With this unobtrusiveness, he gains the trust of the characters and allows them to speak freely, making the stories more believable. More importantly, he does not idealize the peasants; instead, he tries to penetrate the crust of everyday life.

2. Other artistic merit in these stories (which Turgenev was able to maintain throughout his writing career) can be found in his careful and delicate choice of suggestive and descriptive words; in a fragmentary but meaningful psychological portrait; in an uncomplicated plot structure, usually consisting of an anecdote or episode; in a natural, calm, business-like storytelling; and in effective imagery that is not stressful or artificial. Superior craftsmanship goes hand in hand with the "social message" here, preventing stories from being dated or used for non-artistic purposes.

3. On closer examination, it turns out that nature in Turgenev's works shows a difference in degree, and not in nature, and that for him humanity is a part of nature, and not outside of it. Only in unison with nature can people realize their potential, and in this case, nature is not indifferent, but, on the contrary, is very useful, as can be seen from the example of the singers in the aforementioned story.

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