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The Psychology of the Plays of A. Vampilov

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ANNOTATION

The study examines an urgent problem of modern literary criticism – the problem of the method and style of the writer. Based on the material of the most famous plays, an attempt is made to analyze the method of psychology in the dramaturgy of A. Vampilov.

KEYWORDS: Drama, Conflict, Collision, Antihero, Method of psychologism, Catharsis.

I. Introduction

The fate of Alexander Vampilov's plays is deeply dramatic and peculiar. They were perceived as an artistic discovery almost two decades after they were written. And a similar trend observed in relation to many works created during the thaw and became known already in the 80s is natural and is due to the changed historical conditions, new perception and interpretation of the problems raised.

During this period, critics and literary critics associated Vampilov's plays with modern prose, which delved deeply into the spiritual world of modern man, analytically investigated social processes. In the same way, A.Vampilov's dramaturgy combined an accurate, but not naturalistic vision and understanding of the social origins of the psychology of modern man and the sharpness, subtlety of the analysis of his mental movements. Critic L. Anninsky noted: "This person is unclear in the social registration. According to the way it is intermediate. He is between town and country. Vampilov did not oppose "the city" and "the village" – he explored their double-edged thrust, their mutual reflection, their litigation... Vampilov did not grow up from the "soil", he grew up, by the way, from the "youth" literature of the 60s." [1, p.192]

II. Discussions and results.

Let us clarify, however, only one aspect in Anninsky's statement: not so much the author himself, or the features of his artistic method came from the "youth literature of the 60s", as the new Vampilov hero, "the Vampilov man" can be distinguished from those historical, vital and literary sources. Vampilov's plays, thus, if we consider them as a whole, represent the story of an average young man – the same age as the author. The hero became recognizable during this period by the plays of V.Rozova, poems by E.Yevtushenko, and a little later – on the characters of the so-called "youth" prose and drama by E. Radzinsky.

Already the first multi-act play by A.Vampilov "Farewell in June" indicates the moment in the life of a young man when youth is already taking the first steps on the path of spiritual maturity and manhood, when life confronts the need for the first serious moral choice. This early drama of the author laid the foundations of an

individual style: thoughtful psychologism in revealing characters against the background of a chain of accidents in the plot. The latter feature will be continued in many subsequent plays by the playwright. The action consists of funny, ridiculous comic situations, unpredictable coincidences, always entailing serious, fateful consequences. The sincerity and honesty of the heroes does not help to change the destroyed ties, restore relationships, save love. The play, in fact, is about the fact that life is written without drafts, that every step and every act entails consequences and is irreversible. The hero pays dearly for too late understanding of the everyday truth formulated by the wise life experience of the character: "Who once stumbled hard, he limps all his life." [2, p.63]

The comedy "The Eldest Son" reveals a different stage, one might say, a sharp turn and other possibilities that have opened up for the "story of a young man" who has entered adulthood. Quite reliable everyday circumstances of the beginning of the play randomly line up in an absolutely incredible development of the action. The bold, even brazen prank of the guys who straggled from the train catastrophically affects the life of a provincial family. It is important to note that in this play, unpredictable events, unlike "Farewell in June", in the finale lead to enlightenment, even catharsis. The self-styled son is so imbued with the warmth and simplicity of the head of the family that he becomes truly his true son in spirit, while his own children are distancing themselves, shy of the eccentric father. An elderly musician Sarafanov, a father raising two children alone, is perhaps the most harmonious and attractive character in Vampilov drama. A hero from a series of "weirdos" who carry in the literature of the second half of the twentieth century the very "core of the whole" of his era, convinced that "all people are brothers", and living according to his beliefs. The main advantage of the play, in our opinion, is the variety of psychological portraits presented. Next to the kind and disinterested Busygin is his cynical friend Silva; against the background of the vulnerable maximalist Vasenka, the moral deafness of the cadet pilot Mikhail Kudimov becomes even more obvious. Therefore, the optimistic ending proclaiming the victory of human kindness, sincerity and love becomes especially significant.

The play that brought A.Vampilov a resounding success – "Duck Hunt" - is recognized by critics and viewers as the most cruel and merciless. Psychologism in the portrayal of characters in it is brought to the extreme. From the very moment of its appearance, the play attracted the attention of critics and viewers precisely by the fact that in the center of artistic research there is a character, the essence of which is designated in literary studies as an "antihero". Traditionally, there are few such works in Russian literature, so Vampilov showed some courage here, bringing out the central character of a non-ardent fighter-builder of communism. The name of the main character – Zilov – soon became a household name, and the described phenomena gave rise to a new definition – "zilovshchina" [5, p.246]. The plot collision is organized strangely and densely; events unfold in reverse order; his funeral, relatively speaking, takes place in front of the main character, friends give him a funeral wreath for his birthday. And only further memories restore the hero's recent past, explaining how he came to his spiritual, moral death alive.

It is worth noting that the drama of "Duck Hunting" is not that the author states death, but that it shows the gradual death of moral sense and duty in a gifted, intelligent, quite successful young man. The hero belongs to that much-promised, romantically minded, civilly irreconcilable generation that entered into life and was spiritually formed in the 60s. Asserting faith in the rights and capabilities of the human person, striving for the freedom of feelings, freedom from dogmatic prohibitions, this generation chose different paths. Some have become an internally free person, but have retained respect for all the best in man. Others, like Zilov, have come to the absolutisation of personal whims, egocentrism, the "pleasure principle" as the only life value. As

an example of complete moral degradation, the author suggests Zilov's alter ego, a kind of anti-ideal, black double - this is the waiter Dima. He is the embodiment of that limit of cold, dead, cynical prudence, which Zilov has not yet reached even by the end of the play, although he has reconciled with it. "Duck hunting" has become a warning, a kind of diagnosis of a destructive force for the individual, dangerous for society – egocentrism and moral irresponsibility.

III. Conclusion

Communication is an interaction manifested in the exchange of information in the form of knowledge or evaluation between two or more people. Language provides communication between communicators. The communication process is speech activity itself. Communication is the main part of human need for language.

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