

THE IMAGE OF MAN IN GORKY'S PLAYS

<https://doi.org/10.5281/zenodo.10425953>

Холбекова Матлуба

старший преподаватель ФерГУ

Аннотация: *В нашей статье, мы хотели показать проблему образа человека в пьесах М. Горького, в которой является самым лучшим идеалом человеческой души..*

Ключевые слова: *Пьеса, человек, время, философия, драматургия, оригинальное создание, высокопарный, ритмичность, громкость, пожелание, загадочность, борьба, свобода, разум, творение эпическое.*

Abstract: *In our article we wanted to show the problem of the image of a person in the plays of M. Gorky, in which is the best ideal of the writer.*

Key words: *Play, man, time, philosophy, dramaturgy, original creation, pompous, rhythmicity, volume, desire, mystery, struggle, freedom, reason, epic creation.*

In the same years when Gorky was working on plays, the idea of the philosophical poem "Man" crystallized, which was a poetic parallel not only to the play "At the Lower Depths," with which it has direct connections, but also to Gorky's entire dramatic cycle beginning of the 20th century. The best artistic description of the poem "Man" was given by V.V. Stasov. "A man," he wrote, "of Gorky's best creations." What breadth and scope of thought, what beauty and strength, what poetry of paintings, what conciseness and clarity of expressions! This thing is one of the most important and original creations of all Russian literature. "The sublime, pathetic syllable of the poem, which is also rhythmically organized, could seem pompous and unnatural in conveying a different content. But the wonderful fusion of thought and form in a deeply sincere expression of a positive ideal gives the poem the majestic simplicity of epic works. Such a major artist as Leonid Andreev drew Gorky's attention to this feature of "Man". L. Andreev was amazed, as he wrote to Gorky, by the fact that the poem "for all its sublimity conveys only the ordinary state of your soul. Ordinary is scary to say. What in other mouths would be a loud word, a wish, a hope - you have only an accurate and direct expression of an ordinary existing thing. And this makes you so special, so unique and mysterious..."

To L. Andreev, restless in search of the truth and constantly reaching the dead end of the "unknowable," the indestructible unity of man's beliefs and the artist's creations seemed "mysterious." In order to throw off the tenacious power of centuries-old slavery and establish a new attitude towards life, the new person had to deeply know himself, withstand a difficult struggle within himself in order to emerge victorious. Gorky's philosophical poem argued that in human nature itself, in the human mind, lies the future

triumph over the feelings that have distorted it. Initially, as in the Songs of the Falcon and the Petrel, as in a number of other allegorical and philosophical works, Gorky intended to contrast two principles - the heroic-revolutionary and the bourgeois. The first two chapters were to be followed by a chapter about the Philistine, and the writer made a sketch for it. But soon he decisively abandoned the third chapter, and, apparently, for very significant reasons. A chapter about the Philistine would have sharply reduced the pathetic sound of the thing. "Low truths" about the life of the philistinism, no matter how one writes about them, would harmonize poorly with the "high truth" about the strength of the human mind and spirit in a work where the writer abandoned the traditional form of argument between allegorical characters and found philosophical and psychological content new artistic possibilities. It is enough to bring some contrasts from the sketch to the unrealized chapter to understand why Gorky left his meaning: "If a person steals fire from heaven, the tradesman illuminates his bedroom with this fire or uses it as a means of transportation... A man in search the souls of things, air turns into liquid. A tradesman treats his catarrh with this liquid. A man explores the life of sound - A tradesman will make a gramophone for his entertainment."

The final design of the poem did not follow this direction, but its background is indicative of Gorky's creative tendencies and the scope of his plans. There are no direct addresses, clashes, or dialogues in the poem. It is full of thoughts, and a significant place in it is occupied by a monologue in which a rebellious and proud Man asserts victory over the feelings that fettered the strength of his mind and spirit. And yet, the poem "Man" is full of dramatic fire, opposing forces, tragedy that a person can and must overcome in order to become beautiful. In the generally accepted sense, the poem has no characters, and yet it is populated by them as creations of the soul and mind of man. This is, first of all, a storyteller, because by revealing the world of a person's mind and soul, he reveals himself, draws from the depths of his own spirit. This is Thought, Man's faithful friend, and these are feelings that have not been purified from the filth of life, and therefore seek to enslave him. These feelings: Love, hope, faith and the weakness, despondency, despair, melancholy, boredom, laziness, and lies generated by them. The daring and proud Thought of Man fights with them and with death. It is between these principles - the Thought of Man and perverted feelings that the struggle takes place again and again, in which Man ultimately wins and must win. On its way, Man and his mind have to fight with hostile ideas - with disbelief in reason, in man, with pessimism, with various types of idealism, comforting lies, and finally, with religion. Among other consoling deceptions, Man also rejects the imaginary, reconciling humanism: "The wisdom of meek people is disgusting to him."

But this movement in Gorky is not a peaceful evolution, like that of the bourgeois "progressives", not a gradual improvement within the framework of the capitalist order, but a dramatic struggle, a battle with the dark forces of social and spiritual enslavement, pulling humanity back. The poem expresses the author's optimism, his confidence in the

final victory of the bright forces of creation, reason and justice of the new forces moving forward - to a new society.

Thus, speaking against fashionable anti-humanistic theories, against reactionary decadent philosophy and literature, in his poem "Man" Gorky developed a circle of ideas of an active, militant humanism.

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