



Shakespeare Text in A.P. Chekhov (On the Example of the Play "The Seagull")

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Annotation. In this paper, the play by A.P. Chekhov, which is written in the best tradition of W. Shakespeare. A.P. Chekhov in *The Seagull*, like the English playwright, introduces into the structure of comedy an insert performance, a novice writer.

Key words: "stage on stage", decadence, Hamlet conflict, new art form.

One of the most theatrical works of A.P. Chekhov is the comedy "The Seagull", this is due to the fact that it has writers Trigorin and Treplev and two actresses - Arkadina and Zarechnaya. A.P. Chekhov continued the traditions of W. Shakespeare, using in his work the dramatic technique "scene on stage", according to which another scene is inserted into the composition. At the very beginning of the play, Treplev's work is met with irony on the part of Arkadina, who thinks that the play is decadent in nature, going beyond the framework of modern art. Zarechnaya, who plays the main role in it, reproaches the author for the fact that it is difficult to play the play. It is not surprising that the inserted play, staged by Treplev, does not find positive responses among the audience. Perhaps it is only from Dorne's side that we can find something close to justification: "There is something in her... my hands were shaking with excitement. Fresh, naïve..." [2, c. 18]. On the part of Dorne, there are instructions to Treplev: "There must be a clear, definite thought in the work. You have to know what you're writing for, otherwise... you will get lost and your talent will destroy you" [2, p. 118]. One of the main drawbacks of Treplev's work, according to Dorn, is that his plays do not have an ideological basis, and with it goals and objectives.

After the end of the production, Treplev explains its failure by the fact that he encroached on breaking the monopoly created by Arkadina and Trigorin, as a result of which he was "booed". A close look at the inserted play reveals a tribute to literary fashion. In a hidden form, a naïve dream of an idealized world is given. And in the monologist who pronounces Nina against the background of the lake and the moon, there is an artistic convergence of prose speech with poetic speech, it should be noted that modernist writers will use this technique more than once in their work. Therefore, the young writer should not be considered talentless.

In the play there is a hero resembling Chekhov himself, Trigorin, like the author of the play, took plots for his works from notebooks, honed conciseness. Trigorin admits that Treplev has the right to self-expression.

Pointing to Shakespeare's elements and reminiscences in Chekhov's play, the researcher B.I. Zingerman notes that each of the heroes of Chekhov's "The Seagull" are "heirs of Shakespeare's Hamlet, the first in world drama, for whom the solution of eternal cursed questions about the meaning of life and the purpose of man has become more important than all other interests" [1, p. 145]. Highlighting this artistic feature of Chekhov's play, the author of the idea emphasizes that he



means such features of Hamlet as rationality, reflection, caution in decision-making. The same view is shared by J. S. Miller. G. Adler, calling the main - "Hamletovsky" - the conflict of "The Seagull" in the social direction. The result of the researcher's reflections is the fact that Chekhov "retold the Hamletian situation in realistic terms of the middle class" [3, p. 244]. We also find an artistic connection between Shakespeare's tragedy and Chekhov's *The Seagull* in the dialogue between Arkadina and Treplev, which can be considered a kind of prologue to Treplev's play: Arkadina (reads from Hamlet): "My son! You turned my eyes inside my soul, and I saw it in such bloody, in such deadly sores – there is no salvation!" Treplev (from Hamlet): "And why did you succumb to vice, love sought in the abyss of crime?" [2, XII, p. 12]. In A.P. Chekhov, the talented writer Trigorin acts as King Claudius, this, firstly, is explained by the fact that the hero is in a "triangle", and, secondly, Trigorin "killed" what Treplev so strongly idealized.

Treplev is a Chekhovian image, in which the "Hamlet" traditions were most vividly embodied. Similarities in the image can be traced in the sense of alienity to society; suffering from his social position (Hamlet - the son of the king, Treplev - the son of a wealthy aristocrat); in an effort to take revenge on Trigorina (Hamlet - Claudius). The character traits of the characters listed by the researcher indicate the main similarity of the characters, as a result of which it is the Hamlet subtext that becomes dominant in the play. One of the main differences is that Shakespeare's Hamlet learns the truth at the beginning of the tragedy, then Chekhov's Treplev is a hero who spends the whole work in search of the truth and deliberately opposes himself to his mother and Trigorin. Summarizing the above, it should be noted that Shakespeare's tragedy "depicts a world in which aristocratic tradition still works, in which the hero dies for a reason and his death means something, in which an aristocratic mistake can be corrected by an aristocratic act." *Seagull* shows a world in which aristocratic traditions die, shows the fatal impracticality of the aristocratic world, in which most people – and among them such non-aristocrats infected with aristocrats as Masha and Trigorin – have become small versions of Hamlet" [3, p. 244]

In his comedy, A.P. Chekhov shows a different attitude to a person, a different understanding of the mission of a person - the creative significance of the individual, therefore, a different, completely new concept of a person. Art becomes such a tool for transforming the mission of a person and the surrounding reality as a whole. Treplev argues that art should "portray life not as it is, and not as it should be, but as it appears in dreams" [2, XII, p. 11]. Thus, for Treplev, art is inextricably linked to the world of dreams and dreams. The play he stages at home theater is essentially his debut. It is defiantly unusual. written and shown in an updated and incomprehensible form, which is why the failure of its home production is due.

One of the main problems that the playwright raises in his work is the theme of art and the role of man in art, which are revealed both in his prose and in dramaturgy. But A.P. Chekhov comes closest to this problem in the play "The Seagull". A.P. Chekhov shows the behind-the-scenes world of art, the action of the play takes place outside the theater, in the real world. People of art in A.P. Chekhov do not idealize the world of art, for them the main thing is creative activity, although they live and create in this ideal world. A.P. Chekhov through the image of the world of art, through people of art shows the evolution of self-knowledge and self-affirmation of man, what he is capable of, how he should be.

The only actress who plays Treplev in Treplev's insertion play is Nina Zarechnaya, who dreams of becoming one of the famous artists, people of art. At the very beginning of the play, the



actress sees the fulfillment of her dream in the production of Treplev, who seemed to her a talented writer who is among people of art. She admits to Treplev: "I am drawn here ... My heart is full of you... they are afraid that I would not go to the actresses" [2, 10]. The situation changes in the opposite direction after the end of the play, when she sees almost no reaction from the audience. Soon she does not understand the Treplev play, underestimates it: "There are no living faces in it" [2, 10]. Thereby rejecting Treplev's love and his play.

Treplev's problem is that he is categorically dissatisfied with traditional art, but at the same time trying to create a new type of drama of modernist art, the hero is limited to excessive subjectivity. The inconsistency and ambiguity of treplev's image lies in the fact that in the final 4th act Treplev crosses out the hackneyed turns of phrase in his manuscript and admits: "Yes, I am becoming more and more convinced that the matter is not in the old and not in the new forms, but in the fact that a person writes without thinking about any forms, writes, because it flows freely from his soul" [4, 56]. With this phrase, he recognizes his path, which he took earlier, as false and useless. This turning point in the life of the hero refutes the opinion of critics who considered him a decadent. After a conversation with Nina, Treplev is convinced that she will never return to him, with this he loses faith in his writing business and commits suicide.

Thus, A.P. Chekhov, through the image of Treplev and his insertion play, says that the time of new art, renewed art has not come, or rather it will be true that it has practically no like-minded people.

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