

French Theatre Of Classicism

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Anatomy: This article will talk about the French theater of classicism and about the directorss of its first manifestations.

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At a time when the Renaissance theater was in crisis and lived its life, an artistic style arose in France, using the example of the works of Cornel, Racine and Molière from playwrights, which went down in history under the name classicism style. During the reign of Louis XIII (1610-1643), Louis XIV (1643-1715), France takes the field as a centralized major monarchical state. The absolute monarchy begins to be seen as a guarantee of the unification of different classes, the development of the country's productive forces, without the fact that it is a form of nobility power. Classicism arose precisely in such a historical context as the ideological weapon of the state. The closeness aspect of classicism to The Art of the Renaissance was seen in the reintroduction of a strong, active hero to the stage. But this m A'lum is a hero with a vital purpose: he had to be a hero who was obliged to be able to control his personal passion, will within the framework of reason and high morality and fulfill his duty to the entire state. On the basis of this main goal, the M excellent programming rules of classicism are developed. These were embodied in Nicola Bualo's poetic treatise "The Art of poetry" (1674).

The aesthetics of classicism was largely based on the theoretical rules of Aristotle and Goracy. Genre accuracy (the main ones are tragedy and comedy), strict adherence to the rule of three units is included. The purpose of the art of classicism was the education of the education of citizens loyal to their homeland, the monarchy. The hero's self-esteem, his struggle on the way to ornomus the nation's own glory and the struggle for freedom had to come to in a suitable way. For this, a number of strict rules were established: the priority of Duty before the state from personal feeling and interest, that is, the superiority of duty over emotion; conflicts in the work-the conflict between duty and emotion, and the triumph of Duty.

The term classicism is derived from the Latin word classicus, meaning model, Hebrew. Such instructive heroes-representatives of the upper class: kings, princes, princesses-were designated as the main participants in the events of the work. The requirement that tragedy be considered a high, comedy a low genre, and that tragedy be a pure genre example, free from comic scenes, is also defined by aspects of classicism style specific to the noble class. The tragedy was made mandatory to be written with a certain poetic weight, based on the rule of three units in a poetic ascending language. In it, if the unit of behavior assumes not to deviate from the direction of the main event, then according to the rule of unity of time and space, the event was obliged to occur overnight and in one place. The artistic maturity of the tragedy and comedy of classicism is determined by its integrity and the presence in them of a generalized large-scale image, which is an expression of noble passions. Pier Cornel (1606-1684.) Cornel was born in Rouen into a family of a law official, educated at the local college of iyezut, and then engaged in some advocate work.

He began his creative career with his comedy "Melita" (1629). This work is staged by the actor Mondori at the Mare theater, which he leads. On this pretext, Cornel moves to Paris, begins to write successive sensational plays, from which Cardinal Rishile is informed and lures him into his own group serving the ideology of absolutism. The most sensational event is the 1636 production of "Sid" by Mondory of Cornel, set at the Mare Theatre. The work was based on the events of the play "Sid's teenage years" by the Spanish playwright de Castro. It explores the theme of love, duty, or-Nome: count Gomas kills this count, the father of his son Rodrigo's lover Ximena, for insulting the old don Diego. Now Ximena must avenge her father and fulfill her virginity duty.

The many page of the work aims to open Ximena's quest to avenge Rodrigo, killing him and fulfilling his duty. The playwright succeeds in conveying the love of the two young people in an even grander way, shifting the medieval personal revenge, dish of enmity to the status of a social duty. Rodrigo's murder of Count Ximena did not only arouse a sense of revenge in his heart. This is because at the moment he shows a special courage to the Bahai, creating in the heart of his beloved an even stronger feeling of love for himself. In the same Rodrigo shows a thickening in the extraction with the enemy, which challenges Ximena to give up her personal sense of revenge and fall in love with Rodrigo again. The work ends not with the death of the characters, but with their melding. In the work, a number of requirements inherent in classicism were first manifested in dramaturgy: Rodrigo, acting out of reason, puts duty above emotion: he will not be able to kill a count and take revenge, while he will also have defended the idea of human dignity. Therefore, Ximena approaches Rodrigo not because of the intensity of love, but because of His Highness, realizing Rodrigo's diatribe and honesty, sincere infatuation and skillful fighting as the most noble qualities inherent in Ximena man. When viewed from the point of view of the classicism rule, Rodrigo's courage was at odds with the demand for public policy. Although the play was a great success in the theatre, it was hurt by Cardinal Rishile. At his direction, the work "Sid" was discussed at the French Academy, finding that "the rule of three is broken, the event lasts within 36 hours instead of 24 hours, passing in different places in the city instead of a specific place; the integrity of the unity of the event is violated".

But, while these shortcomings of the work contradict the rule of classicism, the main reason for its discussion was the fact that at a time when the work was at war with Spain, the Spanish Bahai (as Said-Arabs called it) Rodrigo was made the main character. Cornel's "Goracius" (1640), based on a plot from Roman history, followed the rules of classicism to the fullest extent. The fate of the war between Rome and Alba should be decided by three brothers who took the field from two sides: Goracius and the Curiations. Only one Roman — Gorazic-survives the battle, that is, the Roman side triumphs over Alba. Gorazylam's sister Camilla was married to one of the Kurias, and the Kurias sister Sabina was married to one of the Gorazyans. Camilla, whose husband is killed in battle, seeks to avenge her husband from her brother. Goracius raises his own sister. This is judged to be an attempt at Roman prestige, and Goracius is exonerated. In tragedy, the duty of citizenship was placed above everything, above the feelings of humanity: the idea was advanced that if a person renounced his personal happiness and served a common goal, this general happiness would come true. But at the same time, the respectively to the ideology of the monarchy in a way contrary to this view, the feeling of affection for the human offspring, which flared up in the heart of Cornel, was also expressed in a way adjacent to these views. It is the commandment that people achieve happiness by renouncing their human passions and becoming slaves of the state. Camilla cannot forgive her brother for killing his kayak, the emotions that erupt from his heart rise above any lawful, thus cursing the people of his land, which has ripped off his beloved from his bosom. Cornel expressed in a boldly truthful way the boundless feelings of a girl with a shaken heart. When the heroes of Cornel overcame their passion and acted with reason, a person showed that he could have a child of boundless will and perseverance. But in the Commel tragedies, the triumph of reason over emotion is manifested not in the fruit of dry growth, but in the manner of the celebration of boiling passion, born of the fire of anger in the soul. In the 1640s, such works as " Sinna", " Nicomedes", " Pompey", " Rodaguna — Queen of Parthia", " The Liar " appear. Cornel wrote the play, this including, the comedy belongs to his pen. As the founder of classicism-tragedy, these master pen works from theatrical history still occupy a

prominent place in the repertoire of major theatrical communities, such as Paris's "Comédie Française, the National people's theatre.

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