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THE DEVELOPMENT OF LITERATURE AND THEATER IN RUSSIA IN THE SECOND QUARTER OF THE XVIII CENTURY

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Summary. The article analyzes the main directions of the development of Russian literature and theater in the second quarter of the XVIII century. The specifics of this period in the history of Russian literature and theater, its significance for the further development of Russian culture are revealed.

Keywords: Russian literature; Russian theatrical art.

The XVIII century was a time of major changes in the economy, social relations, public thought, and culture of Russia. Peter I's reforms aimed at modernizing and Europeanizing society gave a powerful impetus to this. In the literature of the second quarter of the XVIII century and in the domestic theatrical art, the directions set under Peter I are also being further developed.

The domestic literature of this period was marked, first of all, by the heyday of classicism. Russian classicism, in comparison with the pan-European, had its own peculiarities: preference for national themes (Russian writers turned less, for example, to ancient subjects and, on the contrary, more to Russian reality), interest in modern events, connection with the traditions of Russian folklore. Russian writers of this time glorify reason as the measure of humanity in man, and man himself as the highest value, preach the ideas of enlightened absolutism. The most common forms of Russian classical literature were satires, odes, lyrical songs, and fables.

The foundation of the new literature was laid by three poets: A. D. Kantemir, V. K. Trediakovsky and M. V. Lomonosov.

Talented writer and statesman A. D. Kantemir was the first secular poet of Russia. He clothed the plots from Russian reality in poetic forms of satires, fables, epigrams, odes. In addition, Kantemir translated a lot of both ancient (Anacreon, Horace) and contemporary Western European authors. For their time, these translations were exemplary.

V. K. Trediakovsky became the first professional writer of Russia. His legacy includes odes, epigrams, sonnets, tragedies, novels, a large number of translations (primarily from French). In 1735 Trediakovsky carried out a reform of versification. The system proposed by him, with minor changes, has survived until today.

In 1739, M. V. Lomonosov wrote the famous ode "To the Capture of Khotin", relying on Trediakovsky's reform and improving it. In addition, Lomonosov makes a "revision" of the literary language and legitimizes the use of

live colloquial speech in literary practice ("Letter on the rules of Russian Poetry", 1739; "Rhetoric", 1745).

One of the peaks of classicism in Russian literature is the work of A. P. Sumarokov, who became famous, first of all, for his fables, love songs and tragedies. The latter laid the foundation for the repertoire of the Russian theater. The most famous works of A. P. Sumarokov were "Horev", "Dmitry the Impostor", "Guardian", "Likhoimets" and others.

The successes achieved by literature, in turn, stimulated the development of the Russian theater. The Petrovsky official theater collapsed after the death of the tsar, and only school theater troupes in the capitals and provinces continued their activities. However, since the beginning of the 1730s, the court closed theater has been operating in St. Petersburg again. It is known that only members of the royal family, the court aristocracy and foreign diplomats were present at the productions in the time of Anna Ioannovna, who were provided with invitation cards for free. Cadets, pages and choristers were involved to show serious, "sublime" elements in edifying performances. The comedic component was reflected in the "performances of dwarfs and buffoons" [1, p. 35]. In amateur performances in 1730–1740. Tsarevna Elizabeth Petrovna had characters from the Italian comedy dell'arte, guest actors played (for example, Petrillo, real name Pietro Mira). In Moscow, a Comedy house on Red Square was built for an Italian theater troupe in 1731.

In the 1740s, a theater was organized at the Gentry Cadet Corps, the actors of which were cadets. The basis of the theatrical repertoire was the works of A. P. Sumarokov, plays by other Russian authors were also staged in the theater.

Russian theater A significant event in the history of the Russian theater was the opening in 1750 in Yaroslavl by philistine F. G. Volkov of the first provincial public theater with Russian actors, musicians, artists, and most importantly – the repertoire. In 1752, on the instructions of Empress Elizabeth, the Volkov Theater moved to St. Petersburg, and since 1756 it has been approved as the first Russian state theater (the current Alexandrinsky).

Finally, the 30–40s of the XVIII century became the initial stage of the formation and development of the Russian musical theater. In the 1730s, the Italian court opera was created, performances of which were given on solemn and festive days for the "chosen" audience. The first opera staged in Russia was *The Power of Love and Hate* by F. Araya (1736). For the St. Petersburg court stage, Araya wrote the operas "Seleucus", "Scipio", "Mithridates", "Cephalus and Procris". Russian libretto (A. P. Sumarokov) was created by the latter and performed by the forces of Russian artists. A little later, a French opera troupe appears at the court. In general, the work of European composers, musicians, and teachers in Russia contributed to the general rise of musical culture, the development of concert and theater practice, and the education of domestic professional musicians.

In 1738, choreographer J. B. Lande, the head of the dance class of the Gentry Corps, founded the first choreographic school (ballet school) in St. Petersburg

(exists to this day). For many years, it remained the only professional educational institution of this kind, providing for the needs of all Russian theaters.

Thus, in the Peter the Great and then the post-Soviet era in Russia, the attitude towards literature and theatrical art has changed significantly. They become secular in spirit and content. European forms and genres are being tested and adapted to modern realities on Russian soil. However, the significance of this period for the history of Russian literature and theater is determined not so much by the unconditional values created at that time, as by the creation of the necessary conditions and prerequisites for the further growth and development of these spheres of Russian culture.

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Summary. The article examines the features of the artistic culture of Russia in the second quarter of the XVIII century. The main directions of the development of architecture and fine arts in this period are analyzed. Its significance for the further development of Russian culture is determined.

Keywords: domestic architecture; fine art of Russia.

In the artistic culture of Russia in the first half of the XVIII century. there are huge changes, which were initiated by the reforms of Peter I. The general orientation of "official" art towards imitation of Western models, its secular, "state, public" character [1, p. 109] and other features so characteristic of the Petrine era find their continuation in the post-Soviet period, defining the main directions of the development of domestic architecture and art.

Generally speaking, two main lines can be traced in the Russian architecture of the 1730–1750s. One of them can be conditionally called "continuing". It is represented by artistic phenomena inherited from the previous period. This is how we can characterize the work of former Petrovsky pensioners who returned

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