THE FEATURE OF RENAISSANCE DRAMATURGY OF THE ENGLISH LITERATURE

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ABSTRACT

This article examines the feature of Renaissance dramaturgy of the English literature and, based on examples, the works of the largest literary figures of the Renaissance of England were analyzed. The Renaissance is the name of the period in cultural history that replaced the Middle Ages and was marked by humanism and the flowering of the arts. A new cultural ideal is emerging in literature - a "universal person" who realizes himself in various fields of activity, revealing a universal approach to mastering the world. For example, T. More and F. Bacon in England and many others, who are rightly called the "titans" of the Renaissance of England.

Dramatic literature in England reached a special peak during the Renaissance. Performing arts and theatrical spectacles are reaching a new level. But the Renaissance theater in England developed somewhat differently than in other countries. Its appearance was more gradual. English drama has retained its nationality, despite the influence of ancient and humanistic literature. And it grew out of folk medieval genres - morality plays and interludes.

Even during its rise, the English theater of the Renaissance was not so far removed from the medieval theater. This applied to both performances and dramatic literature. Many features of the theater grew out of medieval ones. For example, mixing the tragic and comic in one play, dividing the play into many separate episodes, crowd scenes and parallel actions.

The humanistic theater of Italy and France, first of all, tried to get rid of the religious phenomenon. In England, however, the rise of humanism coincided with the Reformation. And therefore, the English theater was initially used precisely for the purposes of religious and social struggle [3].

Quite early in England, humanistic traditions of "school" and "court" theaters developed. However, they had a narrow meaning and did not have much influence on drama. But national theatrical traditions significantly influenced the classicist tendencies of humanistic theater. As a result, during the Renaissance in England there was a synthesis of opposing dramatic trends. This became the main feature of the English Renaissance theater

and provided it with an outstanding place in world literature. Throughout the entire half of the XVI century, in the English theater there was a struggle between elements - native and foreign.

An extraordinary rise in theatrical activity occurred in the second half of the XVI and early XVII centuries. At this time, many public paid theaters appeared in London. They have special buildings and professional acting troupes. This distinguished them from representatives of the medieval theater, who played anywhere and for everyone. Interest in theater arts is growing. Many playwrights work for the needs of these theaters, including Shakespeare. Since the heyday of English drama occurred during the reign of Queen Elizabeth, it is usually called "Elizabethan." The traditions of medieval theater were relevant until the 16th century, and even later [1].

In England, performances were staged - mysteries - they were called "miracles" or "pageants". They were banned by parliamentary decree in 1543, but they were still shown until the 1690s. However, the mysteries were "drowned out" by the new theater. One of the best manuscripts of such plays that have come down to us was rewritten back in the 17th century. She belonged to the Chester cycle. Mystery plays were really popular with the English. Evidence of their popularity is that they even survived the fall of the Catholic Church under which they were born. However, this is easily explained by the realistic elements with which the mysteries were rich. This helped transform religious action into everyday pictures of our time. Even Shakespeare himself was once impressed by these performances. This can be seen from the playwright's remarks about the role of Herod in A Midsummer Night's Dream, and from Hamlet's conversation with the actors [4].

In the first half of the 16th century, morality plays and interludes were especially popular in England. Moralite - the so-called "moral action". They were a convenient form for promoting new humanistic ideas. Humanists used morality plays to discuss ethical, political, and religious issues. By bringing personifications of virtues and vices onto the stage, morality plays brought out general types of characters. However, then these types underwent individuation. Historical figures in the plays were mixed with personifications of human qualities or abstract concepts.

This outlines the path for the development of a new secular drama from the morality play. Including even historical ones. An example is the works of John Bayle. He was an ardent champion of Protestantism and received the rank of bishop in 1552. Bayle wrote plays based on biblical subjects. But of the dramatic works that have come down to us, the most interesting can be called the play "John, King of England". It was written in 1548. In fact, this work is a prototype of historical chronicles. In this play, Bayle turns to the historical past of England to resolve contemporary issues of church and public life. He does this with the help of those dramatic means that the form of morality plays provides him. In the play we see a highly idealized image of King John the Landless. He is shown as a fighter against the papacy. Before us is a quarrel between Pope Innocent III and the English king. The pope excommunicated John from the church and the throne. John's capitulation to the pope led to a revolt against the clergy. It all ended with John signing the Magna Carta [5].

Bayle portrays John as a martyr and victim of the papacy. Along with the figure of the king, allegorical images of England appear in the play. They beg John to protect them from their oppressors - the Clergy, the Rebellion and the Nobility.

Rebellion enters into an alliance with Hypocrisy, Power and Usurpation. Moreover, in the end, all these allegories imperceptibly turn into real historical figures. For example, Mutiny becomes Stephen Langton, the pope's candidate for the role of Bishop of Canterbury. This mixture of personifications and historical figures is typical of English morality plays. English drama survived his legacy for a long time. For example, in 1520, at the court of Henry VIII, a morality play was presented, where Martin Luther and the French king participated alongside the images of the Clergy and the Church [4].

It was from morality plays that the tendency arose to give heroes meaningful names that define their character. This tendency became especially noticeable in literature in those periods when the preaching tone intensified. Generalized images of morality were in demand throughout the 16th century. For example, in Shakespeare's plays we meet characters such as Time and the Chorus.

No less than morality plays, interludes were common at the beginning of the XVI century. They represented not only comic episodes in a religious drama, but also individual comedy plays with several participants. Therefore, the line between morality and interludes was often blurred. Eventually, it became common to call interludes small plays reminiscent of French farces. The interludes served as the basis for the English domestic comedy. That's what John Heywood's interludes were like. He wrote them in the 20s of the XVI century. Heywood studied at Oxford and was friends with the writer Thomas More. It was Thomas More who introduced Heywood to the court of Henry VIII. Heywood became a court musician and poet [3].One of the playwright's early interludes is "A gay scene between an indulgence seller, a monk, a priest, and his neighbor Pratt. "It was written in 1520. The play depicts a clash between a mendicant monk who has asked permission to preach a sermon in a church and his competitor, an indulgence seller. The seller tries to outshout the monk, praising his "relics". A fight breaks out between them. Only the priest and his neighbor were able to separate them. The monk and the indulgence seller are expelled from the church.

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the XVI century characterized by the strengthening of absolutism and at the same time the formation of anti-absolutist opposition among the nobility, uprisings of artisans and peasant wars, strengthening of church control over literature and theater and at the same time the growth of secular culture. This is also the heyday of English poetry, which practically becomes an everyday phenomenon. In society it was considered polite to play the lute, sing and write poetry. The number of sonnets printed during this period is in the thousands [4].

The pinnacle of English poetry and world lyricism in general were the sonnets of William Shakespeare (1564–1616), an English playwright who, according to contemporaries, reflected in his works the "soul of the century", the era at the turn of the 16th – 17th centuries, i.e. time, which we can call the "English Renaissance".

Second half of the XVI century. became in England a period of rapid development of theater and drama. Renaissance English theater goes back to the art of traveling groups of actors, such as, for example, those shown in Hamlet, although in a later version. Along with professional actors, artisans and university youth performed in the performances; School theaters developed, student troupes staged masterpieces of Latin and Greek drama, plays created among students. Apparently, contacts between professional actors and university youth were possible here: actors were invited to direct and perform complex roles, and the professional theater borrowed ancient plots from the student theater. In the 70s XVI century English theater is developing very actively, it is gaining a special place in the city. Traveling troupes, under the patronage of a noble person, settled in wooden buildings, above each of which hung a flag with the emblem of the theater. At first, they are distinguished by the names of their patrons, but soon by their titles. Among others is Shakespeare's Globe. In total, three types of theater can be distinguished: court, private, public (the most popular and most visited). The design of the stage and decorations of a public theater largely determined the pattern of dramatic action: the scenery always consisted of a stage in front of a house with balconies, and the action could take place simultaneously in the courtyard and on the balconies. The simplicity and conventionality of the scenery emphasized the conventionality of the theatrical spectacle and invited the viewer to speculate on what was happening [2].

The development of the theater was not smooth - competition, discontent of religious organizations, which always consider the theater as a container of vice, settling political scores, etc., led to the fact that with the beginning of the English bourgeois revolution, theaters were closed, then burned, actors fell into the hands of the authorities, publicly flogged. Shakespeare was both a playwright and co-owner of the Globe Theatre. In literary criticism, it is customary to divide his plays into periods or genres - chronicles, comedies and tragedies. Shakespeare's early tragedies do not yet express a tragic worldview, but the tragedy of individual destinies in a tragic situation, but in them Hamlet's tragedy is already felt, manifesting itself in the fact that circumstances turn out to be stronger than a person ("Romeo and Juliet"). In Hamlet, the tragedy of the hero's worldview is that he is alone in his quest to achieve the truth [2]. Each of Shakespeare's tragedies is a tragedy of its time, associated with the contradictions of the time, the contradictions of Renaissance humanism, and Hamlet simultaneously expresses doubt in the humanistic ideal and affirms it. He differs from other people in his inability to compromise, his desire to consider "damned issues" "too closely", which does not allow him to retain a certain amount of delusions, without losing his balance, taste for life and activity. He unconsciously "remembers" medieval moral concepts,

but what in the Middle Ages was available only to God, now man must take upon himself. Shakespeare's heroic characters are always a complex amalgam, created by the influence of various factors: a semi-patriarchal environment and its collapse, transitional times, bourgeois development with its inconsistencies and changes.

Thus, the development of literature in England took place in line with the pan-European Renaissance; on the other hand, true classicism with a set of rules and strict boundaries of what is acceptable and what is not acceptable did not arise in the British Isles in the sixteenth century. Greater freedom allowed playwrights to use a double plot where it was practically not used before the British - in "dark" comedies or "problem plays" that have not yet received a precise genre definition and, moreover, in tragedies. An analysis of Shakespeare's plays allows us to trace the evolution of the double plot in English literature from the characteristically comedic Italianized version (The Taming of the Shrew) to the comprehensive technique of tragic poetics (King Lear).

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