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**French intellectual drama of the 1930s in the context of existentialist literature**

 The main feature of French intellectual drama was existentialism, which is characterized by the awareness of each person as a unique, inimitable being. The existence of each person is considered absolute. Existentialism, together with intellectual drama, seeks to comprehend being as the whole of object and subject. The core of intellectual drama is that everyone decides the most important thing for themselves. It is we who give our lives a certain meaning. The highest value of life is seen in the freedom of the individual.

The French intellectual dramas of the 1930s are full of philosophical problems. Representatives of the current understand the world as somewhat hostile to the individual, perceive it as chaotic, disharmonious, absurd. The processes taking place in this world, full of internal contradictions, are devoid of regularities, logical connection, time sequence. Representatives of the existential direction see the highest vital value in the freedom of the individual. The existence of man is interpreted by them as a drama of freedom, because at each phase of self-creation of the individual it depends on choice, decision.

Man is doomed to exile in the universe, to alienation from other people. The concepts of alienation and absurdity are interconnected and interdependent in literary works (J.-P. Sartre's "Nausea", A. Camus's "The Stranger", S. de Beauvoir's "Another's Blood").

Existential ideas found their fullest expression in the plays of J.-P. Sartre, A. Camus whose artistic and ideological search was quite organically combined with the peculiarities of the literary discourse of the 1930s of the twentieth century. Philosophical postulates of J.-P. Sartre, in particular, the problems of being an existential hero in an absurd world, became the basis of his novels, short stories, short stories, plays.

Dramaturgy of J.-P. Sartre and A. Camus is one of the brightest manifestations of the intellectual theater of the 1930s. The direction of intellectual drama includes plays in which the main interest is not objectively depicted pictures of life, but the intense struggle of ideas, the conflict of worldviews presented by the protagonists. Intellectual theater tries to talk about current issues in the language of philosophical and symbolic generalizations, images and plots..

The creators of intellectual drama seek to consider social conflicts primarily in the plane of eternal moral and spiritual values ​​of mankind, freedom of moral choice and human responsibility to oneself. Intellectual drama tends to conditional, metaphorical forms of expression, plots borrowed from the works of playwrights of the past, to build a dialogue in the form of a dispute.

Intellectual drama is the first experience of creating a drama "demonstration", which indicates a different principle of expression of the author's consciousness, a departure from the individual, characteristic, appeal to the basics of life, designed not for emotional experience but for mental contemplation.

All the efforts of his intellectual drama J.-P. Sartre and A. Camus point to the assertion of the worldview of freedom. The plays are full of freedom of the human mind. The heroes of the author's intellectual plays are also endowed with this freedom of mind. The image of the hero is constructed from non-heroic reality.

Summary,, the focus of intellectual drama is the main conflict: the confrontation of man with a hostile, unknowable world. The atmosphere of such a drama is determined by the tragedy of the mortal "human destiny", the loneliness of a person who does not belong to his society, the existence of this alienated person in a hostile world. The main structural element of intellectual drama is an experimental situation that requires the protagonist to make moral choices. Іn the difficult search for a moral ideal, in a strict struggle with hostile forces, generalized and personified, for the right to implement his ethical idea, the hero sees the only purpose of his life. But even this search for a moral landmark in life is full of tragic pathos because of the indifference of Fate, which is not subject to man and inevitably absorbs him.

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