

**FEATURES OF GENRE, ARTISTIC METHOD AND CONFLICT IN A.GRIBOEDOV'S
COMEDY "WOE FROM WIT"**

R.N.Djagaspanyan

Lecturer at the Department of Russian Philology, Ferghana State University

M.A.Abdukholikov

4th year student, Ferghana State University

Abstract: *Griboyedov created a typical image of a "new man" - a public Protestant and fighter - in the typical circumstances of his historical time. He showed how systematically and irrepressibly, more and more aggravated, the contradiction of the main character, Chatsky, with Famusian society is growing. This society betrays Chatsky anathema, which has the character of a political denunciation: Chatsky is publicly declared a troublemaker, carbonarian, a person who attempts on the "legal" state and social system.*

Keywords and expressions: *tradition, discrepancies, victory of the uprising, letter to an unknown person.*

The exact date of Griboyedov's birth is unknown. Researchers make various assumptions: 1790, 1794, 1795. None of these dates have complete, undeniable, documented validity. But, according to tradition, the generally accepted date of birth of the writer remains January 4 (15), 1795.

He was "ready for a trial for admission to the rank of doctor," but, fascinated by the wave of the patriotic movement, left the university and joined the militia.

It is not known whether Griboyedov was a constitutionalist or a republican, but it is quite clear that he shared the leading ideas of the liberation movement of his time. His discrepancies with the Decembrists apparently related to the issues of the implementation of these ideas, to the ways of fighting for them. He did not believe in the victory of the uprising without the participation of the people.

The play "Woe from Wit":

Some researchers hypothetically write that this play could have been conceived as early as 1812. But, most likely, her creative story begins at the end of 1820, after the playwright, in a letter to an unknown person (A. A. Shakhovskiy) on November 17, promised to write a new play. From that day on, N.K. Pixanov, an outstanding expert on Griboyedov, suggests leading the "chronology" of Grief from Mind. "

The play was completed by September 1823, and its autograph, known as "Museum," was donated to S. N. Begichev. But, having left for St. Petersburg for permission to stage and print the play, Griboyedov continued to work on it, making over five hundred corrections to it. It turned out a new edition of the play, the manuscript of which was asked by the author by his friend A. A. Zhandr.



In view of this, the second autograph of the play gained fame as the "Gendrov Manuscript." After that, work on the play was discontinued. Only a few minor amendments were made to it. Desperate for the opportunity to hold "Woe from Wit" in print or on stage, Griboyedov, leaving for Persia, on June 5, 1828 handed over his list to F.V. Bulgarin for further trouble in censorship. The Bulgarin list is the latest autograph "Grief from Wit." This list "is so literally close to the Zhandrov manuscript that if it were not for two or three characteristic discrepancies, it could be argued that it was copied from it."

Genre originality

"Woe from Wit" was called by the author initially a "stage poem," a "dramatic picture," and finally a comedy. The comedic essence of this play, as a rule, was emphasized by modern criticism (Bestuzhev-Marlinsky, Küchelbecker, Nadezhdin, Vyazemsky) and its subsequent study (Herzen, Chernyshevsky, Dobrolyubov, Goncharov, Gorky). As a "serious" or "high" comedy, this play is perceived primarily today. However, dramatic and tragic motives sound too loud in this play. Chatsky, the leading hero of the play, is a face not comic, but dramatic, even tragic. He experiences socio-political tragedy and personal psychological drama. And it is no coincidence that N.K. Pixanov, the largest researcher of Griboyedov's work, saw drama in Woe from Wit, then social, then lyrical, then psychological.

Chatsky entered the Famusov's house recklessly in love with Sophia, a friend of his youthful dreams. They had not yet realized the measure of his spiritual alienation from the Moscow bark. Completely disappointed in Sophia, implacably ideologically hostile to her society, he leaves Moscow.

But Chatsky's dramatic conflict does not gain the strength of the leading conflict, in relation to which everything else is official, private in the play. This conflict throughout the developing action remains only an integral part of the play. The reactionary, barco-bureaucratic camp, led by Famusov and reproduced by comic means, occupies an independent place in the play, not subordinate. In terms of its specific gravity, this camp is as significant in the play as Chatsky. Is it possible to call "Woe from Wit" a drama when the vast majority of the characters are depicted in a comic light in it and from beginning to end there is a loud damning satirical laugh?

"Woe from Wit" is not a tragedy either. Intractable contradictions do not become defining in this play, all subordinate to themselves. Explaining the genre-specific essence of the play "Grief from Mind" as a comedy, drama or tragedy, we impoverish its content, to some extent dull its characteristic dramatic or comedic motives. This work, encapsulating pronounced comic, dramatic and tragic tendencies, is neither comedy, nor drama, nor tragedy in the exact sense of these terms. What is its species essence? In our opinion, this is a tragicomedy. The tragic and comic trend of "Woe from Wit" reaches high heat. The tragedy of Chatsky is the tragedy of the best people of the era. The comism of Famusov and his supporters is the comism of despotic rulers of life, morally insignificant, spiritually limited.



The specific originality of "Grief from Mind" is determined not by the predominance of tragedy, drama or comism, but by the organic merger of two equally developing trends - tragic-dramatic and comic. That's the bold innovation of the play.

In "Woe from Wit," it is the socio-political line that is leading and at the same time framing the love and everyday, and not vice versa. This was determined by the plan of Griboedov. He saw the main meaning of his play in the collision of the mind with stupidity, that is, advanced socio-political ideas with conservative ones. The playwright responded with his work to the most pressing issues of his time, actively invaded life, intervened in the socio-political struggle. That's why, referring to her leading trend, he called his play Woe of Wit. The predominance of socio-political pathos over love determines the definition of "Grief from Mind" as a socio-political tragicomedy.

The Chatskys were still weak in the fight against social evil, but the Famusovs could no longer delay the development of new ideas that bring them death. M.V. Nechkina is completely right when he says: "The universal human meaning of comedy is in the struggle of an innovator with the old world. The innovator - defeated - is outlined by the author and perceived by the reader as a future winner. Yes, he has so far been defeated, but the historical truth is on his side, and he, leaving the stage full of energy and indignation, carries away with him the pledge of future victory. " Chatsky suffers, not satisfied with the surrounding conditions, but at the same time experiences the feelings of a heroic fighter, filled with faith in the truth of his ideas. He is passionately captured and inspired by the struggle for the fundamental changes of the society in which he is forced to live. All this gives the play a distinctly life-affirming character.

In the play "Woe from Wit" there are several conflicts, while a necessary condition for a classicistic play was the presence of only one conflict. "Woe from Wit" is a comedy with two storylines, and at first glance it seems that the play has two conflicts: love (between Chatsky and Sofia) and public (between Chatsky and Famus society). The play begins with the tie of a love conflict - Chatsky comes to Moscow to his beloved girl. Gradually, the love conflict develops into a social one. Finding out if Sophia loves him, Chatsky encounters Famusian society. In comedy, the image of Chatsky represents a new type of personality at the beginning of the 19th century. Chatsky is opposed to the entire conservative, ossified world of the Famusovs.

In his monologues, ridiculing the life, morals, ideology of the old Moscow society, Chatsky tries to open the eyes of Famusov and everyone else on how they live and what they live. The social conflict of "Grief from Wit" is insoluble. The old lordly society does not listen to the freedom-loving, smart Chatsky, it does not understand him and declares him crazy. The social conflict in the play by A. S. Griboedov is associated with another conflict - between the "present century" and the "past century." Chatsky is a type of new person, he is the exponent of a new ideology of the new time, the "century of the present."

And the old conservative Famusov society belongs to the "century of the past." The old does not want to lose ground and go into the historical past, while the new is actively



invading life, trying to establish its laws. The conflict between the old and the new is one of the main ones in Russian life of that time. This eternal conflict occupies a large place in 19th century literature, for example, in works such as *Fathers and Children*, *Thunderstorm*. But this conflict does not exhaust all the collisions of comedy. Among the heroes of the Griboedov play, perhaps, there are no stupid people, each of them has his own everyday mind, that is, the idea of life. Each of the characters in "Grief from Mind" knows what he needs from life and what he should strive for. For example, Famusov wants to live his life without going beyond secular laws, so as not to give a reason to be condemned by powerful socialites such as Marya Aleksevna and Tatyana Yurievna. Therefore, Famusov is so concerned about the search for a worthy husband for his daughter. The goal of Molchalin's life is to quietly, even slowly, but surely move up the ranks. He is not even ashamed that he will be humiliated a lot in the struggle to achieve his goals: wealth and power ("and rewards to take, and fun to live"). He does not like Sophia, but looks at her as a means to achieve his goals. Sophia, as one of the representatives of the Famusian society, reading sentimental novels, dreams of a timid, quiet, gentle beloved, whom she will marry and make him a "boy husband," a "servant husband."

It is Molchalin, and not Chatsky, who fits her measurements of her future husband. So, Griboedov in his comedy not only shows how immoral and conservative typical representatives of Moscow society are. It is also important for him to emphasize that they all understand life, its meaning and ideals in different ways. If we turn to the final action of the comedy, we will see that each of the heroes is unhappy at the end. Chatsky, Famusov, Molchalin, Sophia - all remain with their own grief. And they are unhappy because of their misconceptions about life, misunderstanding of life. Famusov always tried to live according to the laws of the world, tried not to cause condemnation, disapproval of the world.

And what did he get at the end? He was disgraced by his own daughter! "Ah! Oh God! what Princess Marya Aleksevna will say," he exclaims, considering himself the most unfortunate of all people. Silent is no less unhappy. All his efforts were in vain: Sophia will no longer help him, or maybe, even worse, daddy will press. And Sophia has her own grief; she was betrayed by a loved one. She became disillusioned with her ideal of a worthy husband. But the most unfortunate of all is Chatsky, an ardent, freedom-loving enlightener, an advanced person of his time, a denunciator of the backbone, conservatism of Russian life. The smartest in comedy, he cannot with all his mind make Sophia love him.

Chatsky, who believed only in his mind, that a smart girl cannot prefer a fool to a smart one, is so much disappointed at the end. After all, everything that he believed in - his mind and advanced ideas - not only did not help win the heart of his beloved girl, but, on the contrary, pushed her away from him forever. In addition, it is because of his freedom-loving opinions that Famusian society rejects him and declares him crazy. Thus, Griboedov proves that the reason for the tragedy of Chatsky and the misfortunes of the other heroes of the comedy is the inconsistency of their ideas about the life of life itself. "Mind with heart is not at ease" is the main conflict of "Grief from mind." Chatsky is deeply



sympathetic to Griboedov. It compares favorably with Famusian society. His image reflected the typical features of the Decembrist: Chatsky ardor, dreamy, free-loving. But his views are far from real life and do not lead to happiness.

Maybe Griboyedov foresaw the tragedy of the Decembrists, who believed in their idealistic theory, divorced from life. Thus, in "Woe from Wit" there are several conflicts: love, social, conflict of the "century of the present" and "century of the past," but the main one is the conflict of idealistic ideas about life and real life. Griboedov was the first writer to raise this problem, which many writers of the XIX century will later address: I. S. Turgenev, F. M. Dostoevsky, L. N. Tolstoy.

Thus, the comedy of Alexander Sergeyevich Griboedov is a complex synthesis of three literary methods, a combination, on the one hand, of their separate features, and on the other, a holistic panorama of Russian life at the beginning of the 19th century.

LIST OF REFERENCES USED:

1. Акбаров О. А., Джагаспанян Р. Н., кизи Акрамова Н. А. ПРИРОДА КАК ОДИН ИЗ ОБРАЗОВ ПОЭТИЧЕСКОЙ МОДЕЛИ МИРА В ПРОИЗВЕДЕНИЯХ ВМ ШУКШИНА //INTERNATIONAL SCIENTIFIC AND PRACTICAL CONFERENCE" THE TIME OF SCIENTIFIC PROGRESS". – 2022. – Т. 1. – №. 3. – С. 62-70.

2. Nikolayevich D. R., Ermekovich A. T. ARTISTIC AND AESTHETIC FUNCTION OF THE LANDSCAPE IN SHUKSHIN'S PROSE //Gospodarka i Innowacje. – 2022. – Т. 27. – С. 108-113.

3. Аджеминова Э. Р., Джагаспанян Р. Н., Исмаилов Р. С. ФРАЗЕОЛОГИЗМЫ И ОБРАЗНЫЙ СТРОЙ ЯЗЫКА //PEDAGOGICAL SCIENCES AND TEACHING METHODS. – 2022. – Т. 2. – №. 18. – С. 121-125.

4. Давлятова Г. Н. и др. АВТОБИОГРАФИЧЕСКИЕ ЭЛЕМЕНТЫ И ТВОРЧЕСКИЕ ПОИСКИ В ПРОИЗВЕДЕНИЯХ НВ ГОГОЛЯ //PEDAGOGICAL SCIENCES AND TEACHING METHODS. – 2022. – Т. 2. – №. 18. – С. 187-191.

5. Акбаров О. А., Джагаспанян Р. Н. кизи Акрамова НА ПРИРОДА КАК ОДИН ИЗ ОБРАЗОВ ПОЭТИЧЕСКОЙ МОДЕЛИ МИРА В ПРОИЗВЕДЕНИЯХ ВМ ШУКШИНА //INTERNATIONAL SCIENTIFIC AND PRACTICAL CONFERENCE" THE TIME OF SCIENTIFIC PROGRESS. – 2022. – Т. 1. – №. 3. – С. 62-70.

6. Акбаров О. А., Джагаспанян Р. Н., Исмаилов Р. С. ФУНКЦИЯ ОБРАЗА ПРИРОДЫ КАК ОБЪЕКТ ФИЛОЛОГИЧЕСКОГО ИССЛЕДОВАНИЯ //PJODKOR O'QITUVCHI. – 2022. – Т. 2. – №. 24. – С. 195-200.

7. Джагаспанян Е. С. ИЗУЧЕНИЕ УЧЕБНО-МЕТОДИЧЕСКОГО МАТЕРИАЛА В ОБЛАСТИ РУССКОГО ЯЗЫКА И ЛИТЕРАТУРЫ //Новости образования: исследование в XXI веке. – 2023. – Т. 1. – №. 6. – С. 561-567.



8. Sultanova S.R, & Nigina, B. (2022). Degrees of Comparison of Adjective Names in Russian and Uzbek Languages. Central Asian Journal of Literature, Philosophy and Culture, 3(10), 105- 108.

9. Sultanova S.R. (2022). Description of Linguistik Variation Derivation and Use in Russian from the Point of Linguopragmatics. AMERICAN JOURNAL OF SCIENCE AND LEARNING FOR DEVELOPMENT, 1(2), 218-220.

10. Sultanova S.R. (2021). Alimov Timur GENERAL THEORY OF LINGUISTIC VARIATION. EPRA International Journal of Research and Development (IJRD) January.

11. Sultanova, S. (2021). On the definition of the terms “Variology”, “Variation”, “Variability”. ACADEMICIA: An International Multidisciplinary Research Journal, 11(3), 2307-2310. 9. 9. Sultanova S.R. & Timur, A. (2021). GENERAL THEORY OF LINGUISTIC VARIATION. Chief Editor.

