

METHODOLOGICAL BASES FOR THE ANALYSIS OF COMICS IN THE WORK OF A.S. GRIBOEDOV WOE FROM WIT

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ABSTRACT

The article is dedicated to the development of methodological bases of comic analysis in the work of A.S. Griboedov «Woe from Wit», in the school classroom. The article defines that the play introduces such social and moral-psychological conflicts, which report comedies of transcendental, i.e. temporary and supranational meanings, making it a true artistic work. The comic is considered to be a general aesthetic and philosophical category. The author gives a general description of comedic means such as irony, sarcasm, grotesque, as well as its main types - humor and satire. The article also describes the sequence and subject content of comic analysis in the work of A.S. Griboedov «Woe from Wit», in the classes on literature in secondary general school. During the work on the article, the following research methods were applied: study and analysis of literature in philosophy, psychology and pedagogy; analysis of programmes, textbooks and literature on Russian literature for national schools; pedagogical observation method; Study and generalization of pedagogical experience. The main theoretical conclusion on the article is that comedy «Woe from Wit» serves as a means of educating pupils of aesthetic taste, perceiving comic as a special means of comprehension of reality. It is on the example of «Woe from Wit», it is possible to convey to the pupils the essence of contrasting comic tragic as its logical correlation, and also to demonstrate the fact, that the comic category is used as a general philosophical category in relation to social processes, the history of society, domestic situations,

Keywords: Comic, satire, humor, irony, sarcasm, grotesque, language game, verbal aggression.

1. INTRODUCTION

One of the most difficult problems encountered in teaching Russian literature at school is the problem of adequate interpretation of comic in the artistic text. This problem is due to a number of different factors - gender, age, mental, psychological, etc. characteristics of students. Because of these factors, the comic in the work of art studied may not seem obvious to the students or, in other cases, the students may make incorrect accents and see the funny where it is not intended by the author of the text. The Komik (from Dr. Grech. κωμῳδία, lat. comoedia) is a philosophical category that denotes the culturally shaped, socially and aesthetically significant laugh. In the «Literary Encyclopedic Dictionary» about the category of comic the following is stated: «Starting with Aristotle, there is a huge literature about the comic, its essence and its source; the exceptional difficulty of its exhaustive explanation is due, first of all, to the universality of comic (everything in the world can be considered «seriously» and «comically»), and second, his extraordinary dynamism, his «nature of Proteus» (Jean Paul Richter), the game ability to hide under any guise. Comic was often contrasted with tragic (Aristotle, F. Shiller, F. V. Schelling), sublime (Jean Paul Richter), sublime (M. Mendelssohn),

serious (F. Schlegel, I. Volkelt), touching (Novalis), but well-known tragicomic and high (i.e. sublime) Serious and touching (especially in humor) types of funny. The essence of comic was seen in the «ugly» (Plato), in the «self-destruction of the ugly» (German aesthetic hegelian comic Rosencrantz), in the resolution of something important in the «nothing» (I. Kant), but most often were defined formally, seeing it in inconsistency, inconsistency (between action and result, purpose and means, concept and object, etc.) as well as in surprises.

However, there is also a comic «match», and is often impressed by just the comic «fulfilled expectations» (judgments of the recognized comic, «joker», in his mouth are quite funny).

Little satisfying in the role of universal formulas, different aesthetic concepts of comical, however, quite accurately determined the essence of a variety of comical, and through it also some edge of comical in general, i.e. «proteolity» comedic and affects in the relaxed transition of its forms to each other» [LES, 1989: 162].

The comic is originally a general aesthetic category, i.e. more or less oriented to all arts - literature, theatre, cinema, visual arts, music. It's obvious that the arts are heterogeneous in terms of their ability to realize a ridiculous culture. For example, the least comedic can be realized in music, at least it is not so obvious. About comic in music wrote T.A. Hotheva: «The comic in music is the composer's artistic appreciation of the surrounding world, art, including music, which in each cultural era found its means to embody its historically relevant understanding. The study in music of changes in the content of comic caused by the influence on authors of philosophical intellectuals of their times implements the constant feature of culture - its need for self-writing» [Hoteyeva, 2009: 144]. However, the understanding of the comic beginning in a musical work requires some special preparation, it is impossible without a special comic reflexion, i.e. requires a special emotional and intellectual mood. The visual arts have a few great opportunities to exploit the funny. The visual images created in it are interpreted much more easily than the images of music, so, for example, the cartoon, as a tripled form of portrait art, is clearly identified as satirical or humorous. It follows from this that the most appropriate means of creating a comic are those arts that address the word, namely literature, theatre and cinema. Here you can also point out many genres of oral folklore, which are functionally oriented to the representation of comic-like - birds, anecdotes, tedious fairy tales, etc.

Methods

It is language that is plastic enough to betray all kinds of comic. Therefore, it is the teacher-reader who bears the greatest responsibility for educating the pupils in the relevant competences. It is the vocabulary teacher who must convey to the students the scientific understanding of the comic. Comedic means include irony, sarcasm, grotesque. Irony is the trail of using the word in the exact opposite sense (enantiosemia), with the aim of achieving a comical effect that gives the impression that the subject of discussion is not what it appears to be. Mr. N.V. Gogol in «The Auditor»: «The Policemeister was in a way the father and the benefactor in the city. He was among the citizens quite as native in the family, and in shops and in the living room yard has visited as in the own storeroom». Sarcasm is an extreme degree of irony, an evil ridicule. The difference between sarcasm and irony is the immediate nudity of the implied. An example is the well-known aphorism of A. Einstein: Only the universe and the stupidity of human beings are infinite. Although I have doubts about the first».

Grotesque (literally - «bizarre», «comic») is called the kind of artistic imagery, comically or tragicomically generalizing and sharpening life relations through a bizarre and contrasting

combination of real and fantastic, plausibility and cartoons, hyperboles and alogism. Mr. Gogol: «The head of Ivan Ivanovich is like a rare tail down; the head of Ivan Nikiforovich on a rare tail up» Satyr and humor are traditionally considered comical. Satira - (lat. saura), a kind of comical: merciless, destroying rethinking of the object of the image (and the critics), resolved with laughter; a specific way of artistic reproduction of reality, revealing it as something perverse, incongruous, internally insolvent. Satira "simulates" his object, creating the image of a high degree of conditionality, which is achieved by "directed distortion" of the real contours of the phenomenon with the aid of exaggeration, sharpening, hyperbolization, grotesque. Satyrik also uses other kinds of comic (such as humor and irony), but satire itself is characterised by sharply expressed negative coloration of aesthetic object» [LS, 1989: 370]. Humor is a special kind of comical; the attitude of consciousness to the object, which combines an outwardly comical interpretation with an internal seriousness. In agreement with the etymology of the word, the humor is knowingly "capricious", personally conditioned, marked by the imprint of the "strange" mindset of the "humorist" himself. In contrast to the comical interpretation itself, humor, by reflexive way, orients to a more thoughtful ("serious") attitude towards the object of laughter, to an understanding of its "truth", despite its funny oddities, and therefore, as opposed to ridiculing, destructive forms of laughter, to an excuse "Weirdo"» [LES, 1989: 521]. This view, which has become largely traditional, has often been challenged by modern researchers. Thus, in the candidate's dissertation of Antonio I.A. on the subject: «Terminology of comic in linguistic studies» as a position to be defended, the following observation is presented: There are no linguistic grounds for distinguishing three types of comic based on the type of emotional relation to the object; comic in linguistics is more appropriately represented by such linguistic terms as: language play, humor, speech aggression, wit and irony» [Antonio, 2009: 4]. In art, the comic always acts as a criticism of certain facts of social life. If almost everything that suddenly disrupts the usual order of things can seem funny, then the comic includes only a part of such phenomena, in a special way comprehended and processed with the help of certain artistic means.

One of the most significant programmatic works of Russian literature, the aesthetics of which is based on the comic, is the work of A.S. Griboyedov "Woe from Wit". It is necessary to convey to the students that A.S. Griboyedov created a comedy with a very broad range of problems. She touched upon not only topical social issues, but also questions of universal human morality. The playwright introduces into the play such social and moral-psychological conflicts that make his comedies transcendental, i.e. timeless and supranational meanings, making it a truly artistic work. Departing in general from the traditions of classicism in favor of the trends of critical realism and romanticism that were outlined by that time, he still views the theater not as an entertainment institution, but as a kind of didactic action, as a platform from which to pronounce the most important thoughts. It is this desire that prompts the author to show his society as funny. Griboyedov laughs at the Famus society and at Chatsky not because he despises them, but only to correct their inherent vices. The analysis of comic in «Woe from Wit» should start with the analysis of the name and the list of actors. Regarding the name, it is known that it was not born immediately to the author. The initial versions of «Mount Umu», «Grief and Umu», encountered in the drafts of comedy reflect the genesis of the author's plan. The final version of «Woe from Wit» is synonymous with madness. So the names of the main characters of comedy are important. In Griboedov's comedy «speaking» names represent one of the important aspects of the character's image, as well as make a reference to the subject of human communication - «speaking» (Famusov from lat. fama - «molva»; Rehears from Franz. repeter - «repeat»; Hlestova from «whip»; «grind teeth» (Scalozub); «hearing» Next, it is necessary to consider the comicality of each of the main characters of the work. Thus, the antipode of Chatsky as a conditionally positive hero in the

play performs in the same way a conditionally negative hero - Pavel Afanasyevich Famusov. His figure is not entirely negative, for it has many outwardly positive features - hospitality,

*Who wants to join us, please;
The door is open for the invited and the uninvited,
Especially from the foreign;
At least an honest man, at least not.
For us equal, about all ready lunch».*

The sarcasm of this characteristic is that Famusov «glad everyone» by no means selfless and constantly means in what respect a guest can be useful, what his welfare is, opportunities, connections, etc. The comic here is manifested in the parody of the play of the evangelical phrase «Many called, but few chosen».

Another outwardly positive feature of Famusov is that he is a loving and caring father, even in his daughter's dreams. He cannot forget for a moment that he is the father of a bride-daughter to be married off. But here lies a certain catch: Famusova does not care at all for her feelings, her preferences and affection.

*Like all Moscow's, your father-in-law is like this:
I wish he had a son-in-law with stars and with chins,
And in the stars not everyone is rich, between us;
Well, of course to that b.
And money to live so he can give balls;
Here, for example, Colonel Scalozub:
And a gold sack, and marks to the generals».*

It is astonishing how humiliated Famusov is in front of the future general, but while still Colonel Scalozub flatters him, is noisily admiring every word of this "warrior", during the fighting that has gone "in the trench". Griboedov makes the image of Famusov comical in different ways. Thus, we deal with humor when Famusov lends to Scalozub, seeing in it a good party for his daughter, when harasses the maid or when declares about his «nun's behavior», reading Sofje's disposition.

RESULTS

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It is necessary to hold students' attention on the figure of Scalozub. Scalosub can be seen as a farce character in which comically much is. Sofia talks about him: «He has not spoken words of the intelligent ever». It is true, his manner of speaking, filling his speech with poignant anakoufs, is quite comical: «I am ashamed as an honest officer» (instead: «I am ashamed as I am.

His obscurantism is a deliberate reflection of his lack of common sense. Thus, to Famusov's question about whom Scalozub «is brought to bear by Nastasia Nikolavna», he answers quite easily:

*«He knows-s, blame;
We didn't serve together».*

Skalozoub constantly loudly laughs and laughs, talks about "many channels" of extraction of chins, happiness in a partnership is when comrades are beaten and he is awarded the ranks.

There are, however, moments in the play where Skalozoub's unequivocal assessment as a human being is highly questionable. For example, he understood the secret society

*Let me go.
You won't faint with your scholarship.
I am Prince-Gregory and you,
Mr. Feldfebel in the Wolters.
He'll build you in three lines.
And then you'll be quiet in no time.».*

In doing so, he obviously knows the name Voltaire, which he introduces in his statement, sarcastically associating him with the Feldfebel. We have no doubt that Scalozub is not so much stupid and ignorant as pretending to be so in Famusov's house. This image is largely underestimated by critics and historians of literature, who saw it as a human being. The comicality of the Tugouhovsky family is, first of all, in the very life situation: in the family six brides who obviously do not have a good chance to get married safely. The deaf father of the family is deprived of his own will, is a kind of worsened, toughened copy of Plato Mikhailovich Goritch. It gives you an idea of

*And the ladies? - Come and see who, try, master;.
Judges to everything, everywhere, above them there are no judges;.
Behind the cards, when there is a general revolt,.
May God have patience, because I myself was married..
Order before frunt!. Send them to the Senate!.
Irina Vlasievna! Lukerya Aleksevna!.
Tatyana Yurievna! Pulchery Andrevna!.
And daughters who have seen, all heads hang...*

The Tugoukovsky wife, noticing Chatsky, immediately embarked on the marriage, but upon learning that the potential groom was poor, at the same moment ordered her husband to retreat from him.

So, before us is a comedy from the secular life of the modern Griboedova of Moscow. What trait, the characteristic feature of its author constantly emphasizes? Men are strangely dependent on women. They have willingly given their male privilege of being in charge and are content to play a pathetic role. Fear of some powerful ladies - Tatiana

*«Ah! My God! What will he say.
Princess Maria Aleksevna?»*

For Famusov - a man and a big government official - the judgment of some Marya Alekseevna is of great importance, as the opinion of light is equal to it. She and others like her - Tatyana Yurievna, Hlestova, Countess grandmother and granddaughter - create public opinion. Women's power is probably the main comic theme of the entire play.

Comedy appeals to the common sense of the reader, calling him into the witness of many oddities and misconceptions in public life. The comic in «Woe from Wit» is concluded not in surprise of events, but in the unnatural state of affairs.

The image of Reheilov is striking. Reheilov is often seen as a Chatsky doppelganger. Indeed, in his own words:

*«Rehearsed. Perhaps laugh at me.
That Rehearsed lies that Rehearsed is simple,.
And I have a attraction to you, a kind of malaise,.
Love is something and passion,.
I am ready to find out my soul.*

*That in the world you will not find such a friend,
So faithful, her»*

The image of Repetilov also seems superficial only at first glance. It is also by no means as simple as it is presented in textbooks on Russian literature. Suffice it to say that he does not give in to the general mood and does not believe in Chatsky's madness. In addition, expressing wild enthusiasm for the "juice of smart youth" participating in secret meetings, he exclaims:

*Fu! How much mind is there, brother!
They talk all night long, they won't get bored
First, they'll drink champagne for slaughter,
And secondly, they will teach such things,
Which, of course, we cannot invent with you.*

The comic effect of surprise is born here thanks to the interjection fu! In the "Dictionary of the Russian language" S.I. Ozhegov, the following interpretation of this word is given: "FU, interjection. Expresses reproach, annoyance, contempt, disgust. *Fu, tired! Fu, what disgusting!*"

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*«Chatsky I myself? isn't it funny?. Sofia.
Yes! staring, and sharp tone,.
And these features in you are the abyss;. .
And above you, the thunderstorm is not useless.
And this thunderstorm over itself Chatsky produces without mercy:.
Yes, no urine: mighty thorn. Breast from a friendly grip,.
Feet from shuffling, ears from exclamation,.
And more head from any trifles»*

However, what makes Chatsky comical is, first of all, his incredible honesty by the standards of Famus society. He behaves as if he was drunk or crazy: what's on his mind is on his tongue. This is what his surname, correlating with the word "child", hints at. In the mind of the reader, an associative series is built: "child - frenzy - madness." The social drama that befell this hero makes him deeply unhappy, and the reader inevitably feels this and begins to sympathize with him. As a result, the comic effect of this character is leveled, he begins to be perceived as a figure of a tragic plan: "Woe to the mind!" Taking into account the fact that Chatsky is the main character of this comedy, the funny in it also becomes not the main one, and as a result a tragicomedy is born.

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