

## Loss of Traditional Signs of Formal Expression of Irony in A.P. Chekhov's Stories of the Second Half of the 1880s

**Nigora Abdurashidovna Kadyrova**

Acting Associate Professor of Kokand State Pedagogical Institute

**ABSTRACT:** This article analyzes such stories of the writer as "Grisha" (1886), "Agafya" (1886), "Nightmare" (1886). It is considered how the types of ironic details, the very techniques of expressing irony, which is increasingly refracted through the prism of the hero's consciousness, change in the work of A.P. Chekhov in the second half of the 1880s. The inevitability of his "coincidence" with the previously established social role generates a specific combination of irony with a merciful feeling.

**KEYWORD:** role, prism, detail, tragicomic tonality, sympathetic, intonation, pathos, modus, irony, drama, comedy.

In the stories of A.P. Chekhov of the second half of the 1880s, the traditional signs of formal expression of irony are lost. The types of ironic details are changing, the very techniques of expressing irony, which is increasingly refracted through the prism of the hero's consciousness.

Let's consider the story "Grisha" in the light of the use of ironic details in it. Here the world of adults is shown in the perception of a child who is just beginning to master the harsh truth of life. This ensures the inevitably ironic effect of detachment. In the eyes of two-year-old Grisha, "mom looks like a doll, and the cat looks like dad's fur coat, only the fur coat has no eyes and tail <...> dad is a highly mysterious person! The nanny and mom are clear: they dress Grisha, feed him and put him to bed, but it is not known why dad exists" [5, p. 83].

The author's irony, veiled in this case by the child's naive thinking, is quite tangible and understandable to the reader. In the child's mind, the father does not play any role, he is far from his son's life, does not come into contact with his interests and occupations, does not feed Grisha, does not play with him, does not walk, does not put him to bed. The boys cannot understand another mysterious figure: "this is the aunt who gave Grisha a drum. She appears and disappears. "Where does she disappear to"? – an unsolvable question torments the child. "Grisha looked under the bed, behind the trunk and under the sofa more than once, but she wasn't there..." [5, p. 83].

The behavior of other adults also does not fit into the child's consciousness, they, forbidding everything to the child, drink vodka themselves, hurry somewhere, kiss, talk loudly. It is significant that in one day spent in the adult world, the child absorbed so many new and unusual sensations that he could not digest them: "After returning home, Grisha begins to tell his mother, the walls and the bed where he was and what he saw. He speaks not so much with his tongue as with his face and hands. He shows how the sun shines, how the horses run, how the terrible stove looks and how the

cook drinks," who gave him a sip from her glass and laughed at him when he stared, frowned, coughed and waved his hands for a long time afterwards. "He can't sleep in the evening. Soldiers with brooms, big cats, horses, a piece of glass, a trough with oranges, light buttons – all this has gathered in a heap and is crushing his brain" [5, p. 85]. Unable to bear his excitement, he begins to cry: "And you have a fever! Mom says, touching his forehead with her palm. – Why would this happen? <...> – Probably ate too much, – mom decides" [5, p. 85]. She has no other explanation. "And Grisha, bursting with impressions of a new, just-experienced life, receives a spoonful of castor oil from his mother" [5, p. 85].

So, ironically, A.P. Chekhov ends his story. A spoonful of castor oil is the universal medicine that, according to adults, can solve the problems of an agitated child.

In the story "Agafya", irony is dissolved in the context of the whole work, perceived as a grin of life itself, "all-seeing and all-knowing". The heroine of the work, a young woman who was married to the switchman Yakov for a year, comes on a date to the garden watchman Savka. The author emphasizes that his young, healthy body attracted women. He has large expressive facial features, short, thoughtful eyes. Apparently, his kindness and gentleness attracted Agafya, "the husband's wife." "With all his soft-heartedness and simplicity, Savka despised women. He treated them casually, haughtily<...>. God knows, maybe this careless, contemptuous treatment was one of the reasons for his strong, irresistible charm on the village dulcins" [5, p. 32], the narrator remarks, skillfully using Antonomasia to express irony.

The portrait of Agafya is drawn rather sparingly: "It was a very young woman of 19-20 years old, who married a railway switchman, a young and brave guy, not more than a year ago" [5, p. 28]. His portrait is also described very concisely, only at the end of the story, thanks to the technique of ironic silence, A.P. Chekhov allows the reader to imagine the character of Agafya's young husband: "In the village, near the last hut, Yakov stood on the road and stared at his wife returning to him. He didn't move and was as motionless as a pillar. What was he thinking, looking at her? What words did you prepare for the meeting?" [5, p. 34].

The tragicomic tone is also present in the dynamic description of the heroine's behavior: "Agafya stood for a while, looked back again, as if expecting help from us, and went. I have never seen such a gait either drunk or sober. Agafya seemed to writhe from her husband's gaze. She walked in zigzags, then stomped in one place, bending her knees and spreading her arms, then backed away. After walking a hundred steps, she looked back again and sat down" [5, p. 34].

So, through the details in the description of Agafya's behavior, her attitude towards her husband is revealed: fear, despair and determination – come what may. The heroine's naive confidence that she will have time to return from a date before her husband arrives causes a special effect from the pairing of comedy and drama. When the hour of reckoning comes for Agafya, intoxicated with love and wine, about which her lover Savka prudently warned her ("And if her husband finds out?"), her answer cannot but cause an ironic reaction: "He will not find out ...<...> I will be at home before him" [5, p. 30].

Ultimately, the fragility of Agafya's illusory hope is revealed. The situation is not developing at all as she imagined. The author, avoiding direct didactic ridicule, nevertheless brings the reader to the understanding that life can be ruthless, no matter how much people hope for the desired outcome. If there is an irony here, it is the "irony of fate" that discredits their intentions and calculations.

Therefore, the whole work is distinguished by a sympathetic intonation, predetermined by the very life of the heroine, causing the reader mixed feelings of concern, anxiety and pity towards her. In

addition, there is an unexpected denouement in the story: "Agafya suddenly jumped up, shook her head and walked boldly to her husband. She apparently gathered her strength and decided" [5, p. 34]. Thus, in the complex interweaving of both drama and comedy, the tone of Chekhov's narrative is born, about which E.A. Polotskaya said that "the sentence imposed by life remains in force, and the author's irony does not fade away."<sup>1</sup>

One of the main characters of the following story "Nightmare" is Father Yakov. In the description of his appearance, the author introduces ambiguous ironic details, "there was a lot of "womanish" in the face of Father Yakov: "upturned nose, bright red cheeks and large, gray-blue eyes with thin, barely noticeable eyebrows. Her long red hair, dry and smooth, hung down to her shoulders in straight sticks. The moustache had just begun to form into a real man's moustache, and the beard belonged to the sort of never-good beards that seminarians for some reason call "skokhtanie": sparse, very translucent; it is impossible to stroke and scratch it with a comb, you can only pinch it...All this scanty vegetation sat unevenly, in bushes, as if Father Yakov, having decided to make up himself as a priest and starting to glue his beard, was interrupted in the middle of the case. He was wearing a duckweed the color of liquid cyclor coffee, with large patches on both elbows" [5, p. 60].

Ironic, at first glance, details are significant in the description of Father Yakov's behavior: at Kunin's invitation to sit down, Father Yakov "coughed into his sleeve, awkwardly sat down on the edge of the chair and put his palms on his knees" [5, p. 61]. In the pose of Father Yakov, "in this holding of palms on knees and sitting on the edge <...>, there was a lack of dignity and even sycophancy" [5, p. 61].

The key scene of the tea party in the story is replete with details that reveal the shyness, shyness, poverty of the priest: "Father Yakov became somewhat animated and even smiled only when a footman entered the office and brought two glasses of tea and a breadcrumb with pretzels on a tray. He took his glass and immediately began to drink <...>." "An expression of pleasure and the most ordinary, prosaic appetite spread over his ugly face from ear to ear. He drank and savored every sip. After drinking everything to the last drop, he put his glass on the table, then took back this glass, looked at its bottom and put it down again. The expression of pleasure slipped from his face... Further, Kunin saw his guest take one pretzel from the breadcrumb, take a bite out of it, then turn it over in his hands and quickly put it in his pocket. "Well, this is not at all like a priest! Kunin thought, shrugging his shoulders in disgust. – What is it, popish greed or childishness?" [5, p. 62].

He does not understand that poor and hungry Father Yakov even thinks about food during church services. Only through the author's explanations is the real irony manifested in relation to the well-meaning gentleman, "an indispensable member for peasant affairs." The narrator expresses his attitude towards him in the form of extreme irony. The hero is obsessed with the desire to benefit people. For this purpose, he comes to the village, "boredom for the sake of" feeding on illusions about "useful activities", although he does not know real life and has a very idealistic idea about it.

E.A. Polotskaya rightly points out that here A.P. Chekhov, in addition to a frankly ironic attitude towards the hero - a "liberal gentleman" – is a model of a different, sympathetic irony<sup>2</sup> towards a poor rural priest. Contrasting him with an official, the writer emphasizes Kunin's pomposity: "If, for example, I am a priest... an educated and loving priest can do a lot...I would have had a school open long ago" [5, p. 63]. Kunin accuses Father Yakov of priestly greed, but the priest's final confession refutes these accusations. This is how the author's mockery of the official's profundity, his false pathos of serving the people is expressed. The "invisible truth", which appeals to the conscience of the hero at the end of the story, reveals itself according to the laws of internal irony – in the

<sup>1</sup> Polotskaya E.A. On Chekhov's poetics. – M.: Heritage, 2001. – p. 19.

<sup>2</sup> Polotskaya E.A. On Chekhov's poetics. – M.: Heritage, 2001. – p. 27

progressive course of events and in the context of the whole work. But, aiming at the indifference of an "indispensable member of society", the narrator, at the same time, talks about a piece of religious feeling, "which remained in Kunin's chest <...> along with other nanny's fairy tales" [5, p. 67].

However, at the most acute moment of repentance, when Kunin, in a noble impulse, dreams of sharing his income with the poor, he suddenly remembers that before the arrival of Father Yakov, he wrote a denunciation to the bishop, "sincerely, like a son," believing that he "did a good deed," although in fact he left him already beggarly a piece of bread that the priest still had. The story ends with the word "denunciation", defining the rare A.P. Chekhov's sharply ironic intonation, even with a touch of moralization: "This is how the sincere attempt to useful activity of one of the well-meaning, but overly well-fed and non-reasoning people began and ended" [2, p. 288].

Following E.A. Polotskaya, it can be argued that "the combination of direct irony with internal creates in this case a high intensity of the critical content of the story. No wonder his publication caused an instant response in the press from readers, full of bitterness for the Russian reality."<sup>3</sup> It should be noted that the use of ironic details in the description of Father Yakov causes not so much a critical, but a sympathetic attitude to the plight of the Russian clergy living in the Russian hinterland. In general, it should be emphasized that the author's irony in relation to the characters acquires in the short prose of A.P. Chekhov of the second half of the 1880s has a more complex character, coupled with a sober understanding of the inevitability of the actions of characters who "do not fit into the usual social and literary roles <...> however, in the end they play the social roles intended for them"<sup>4</sup>. In addition, in the stories of this period, irony gradually fades into subtext, losing the traditional signs of formal expression and intertwining with other emotional and evaluative modes, ultimately determining the ambiguous pathos of the works.

#### Used literature:

1. Tyukhova E.V. Turgenev and Chekhov: succession and typological connections // Spassky Vestnik. – 2005. No. 12. – p. 124.
2. Polotskaya E.A. About Chekhov's poetics. – M.: Heritage, 2001. – P. 19.
3. Polotskaya E.A. About Chekhov's poetics. – M.: Heritage, 2001. – p. 27.
4. Polotskaya E.A. Decree. op. – p. 28.
5. Sukhoi I.N. Twenty books of the XX century: essays. – St. Petersburg: Parity, 2004. – p. 12.
6. Polonsky V.V. Chekhov's irony: between the classics and the "Silver Age" / V.V. Polonsky // New Philological Bulletin. – 2009. – № 3 (10). – Pp. 69-75. – Access mode: <http://psibook.com/literatura/ironiya-chehova-mezhdu-klassikoy-i-serebryanym-vekom.html>
7. Polotskaya E.A. About Chekhov and not only about him: art. of different years / E.A. Polotskaya. – M.: Publishing House of the Russian Agricultural Academy, 2006. – 285 p.
8. Polotskaya E.A. The uncertainty principle in Chekhov's plays / E.A. Polotskaya // Proceedings of the Russian Academy of Sciences. Series of Literature and Language. Vol. 64. – 2005. – № 2. – Pp. 15-20.
9. Polotskaya E.A. On Chekhov's poetics / E.A. Polotskaya. – M.: Heritage, 2001. – 240 p.

<sup>3</sup> Polotskaya E.A. Decree. op. – p. 28.

<sup>4</sup> Sukhoi I.N. Twenty books of the XX century: essays. – St. Petersburg: Parity, 2004. – p. 12.

10. Shavkatovna, K. D., & Davlatjonovich, K. E. TEACHING SLOW LEARNERS IN RUSSIAN AND ENGLISH CLASSES.
11. Khodjayeva, D.Sh.(2020) Synonymy between dictionary units and occasionalism. EPRA International Journal of Research and Development (IJRD), 5 (8), 323-324.
12. Abdulhakovna, Z. S. (2020). The Role of IT-Management in the Development of Information Technologies. *International Journal of Advanced Research in Science, Engineering and Technology, India, National Institute of Science Communication and Information Resources*, 7, 2.
13. Zakirova, S. A., & Zunnunova, U. G. (2021). Classification Of Creative Industries In Uzbekistan. *NVEO-NATURAL VOLATILES & ESSENTIAL OILS Journal/ NVEO*, 15296-15302
14. Zunnunova, U. G. (2019). ECONOMIC LAWS AND CATEGORIES THEIR SYSTEM AND FUNCTIONING MECHANISM. *Теория и практика современной науки*, (2), 88-90.
15. Sobitovich, M. U., Abdulhakovna, Z. S., Gulomovna, Z. U., & Shavkatovich, S. B. (2020). Foreign experiences in the development of audientifical markets in Uzbekistan. *International Journal of Psychosocial Rehabilitation*, 24(8), 1780-1785.
16. Mirzaeva, N. A., Umarov A. S. (2021) METHODS OF USING CREATIVE TASKS OF THE PISA PROGRAM IN THE DEVELOPMENT OF NATURAL LITERACY, 2(1), 88-90.
17. Бердиев, Р. К. (2019). ОСОБЕННОСТИ ТРЕХМЕРНАЯ ГРАФИКИ. *Мировая наука*, (1), 54-57.
18. Egamberdiyev, F. T., & Yoqubjonova, X. (2017). FEATURES OF ECO-TOURISM DEVELOPMENT. *Экономика и социум*, (4), 19-21.
19. Дехқонов А., (2022) Юртимиз тарихини ўрганган хорижлик олимлар: И. А. Кастанье ва унинг илмий фаолияти. *Xorazm Ma'mun akademiyasi axborotnomasi*, 3, 197-200.