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**PERSONALITY OF THE POETICS OF STORY A. P. CHEKHOV “LIFE IN
 QUESTIONS AND EXCLAMATIONS”**

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ABSTRACT

This article analyzes the poetics of the story of A.P. Chekhov "Life in questions and exclamations." By disclosing the means and methods of the poetics of the story, conceptual semantic-forming dominants of the literary text, meaningful categories of the work.

KEYWORDS: *Story, Poetics, Dominant, Conceptuality, Methods And Means, Artistic Analysis Of The Text, Content And Form.*

INTRODUCTION

The peculiarity of the genre originality of A.P. Chekhov's work is the object of close attention of many critics and literary scholars. In particular, V.I. Tyupa, L.M. Gromov, E. Zenkevich, Esin B.I., V.B. Kataev and a number of other researchers addressed the problem of studying the specifics of Chekhov's stories. Hundreds of dissertations have been written. For example, in the dissertation of E.S. Afanasyev explores the formation of an ironic modus in Chekhov's prose, in the work of V. B. Kataev. the philosophical and artistic conceptuality of Chekhov's prose, in the study of Petrovskaya N.I. problems of intertextual inclusions in the writer's epic works, forms of the author's narration in the works of Chekhov Morgulova O.I. and you can list many more other works on the study of the work of the genius of Russian small prose. Our close attention was attracted by the work of VI Tyupa "The Artistry of Chekhov's Story", published in 1989. From our point of view, it was this study, carried out in the prism of new trends in literary science, that most fully presented and reflected the entire depth of Chekhov's stories. In the future, when analyzing the poetics of Chekhov's story "Life in Questions and Exclamations", we will adhere to the point of view of this researcher of Chekhov's work.

MAIN PART. It is well known that A.P. Chekhov is the consummate master of the short story. There are enough works devoted to the analysis of the writer's work on the modern literary platform. Our attention was drawn to one of the early stories of the great classic "Life in Questions and Exclamations." This one-sheet story is unique and original in terms of conceptual expression.

In 1882, a young, twenty-two-year-old Chekhov published a miniature story "Life in Questions and Exclamations" in the satirical magazine "Alarm Clock". Young, but already with a claim to genius, the narrator Chekhov puts the entire story of human life from beginning to end on one single sheet. Involuntarily, you wonder how a novice writer manages to do this? It is noteworthy that only simple interrogative and exclamation-type sentences are used in the miniature. Is this a coincidence? In a literary and artistic work, the master of the word never uses a single word or sign without a certain conceptual fullness, which will subsequently constitute the semantic structure of the text. Knowing the handwriting and writing style of the writer, we understand that in Chekhov's short stories, nothing is accidental! All this prompted us to try to understand the poetics of this work.

So, reading the reviews of literary critics and researchers about Chekhov's stories, in particular, the work of V.I. Tyups about the means and methods of depicting the artistic world by the writer, we are faced with the author's idea that Chekhov managed to reunite two mutually exclusive beginnings of the anecdotal and parable¹. In our opinion, these two principles are perfectly embodied in the story we are examining. Let's try to prove this idea.

First of all, there is a gravitation of the story to the genre of the short story. The story gravitates towards the short story, since the plot is dynamic, the plot itself, the event is important in it (not even the event, but the author's view of it). the result, which cannot end with "nothing", hence the intensity of the plot in terms of the dynamics of development. Human life in the prism of the writer's observations is divided into six significant episodes, which are united by a common plot and compositional component. That is, a person is born if a boy is a continuation of the family, according to religious rites, they must baptize or fulfill other conventions required by religion or mentality, adore, grow, receive criticism or punishment, go to school, and so on along a certain predetermined circle of human life. The story is characterized by brevity, accuracy, expressiveness, undeveloped individual psychology of characters, situational and at the same time generalized plot, uncomplicated composition. Here, the fusion of the very anecdotal and parable about which Tyupa speaks is clearly expressed: "The innovation of the genius storyteller consisted primarily in the interpenetration and mutual transformation of the anecdotal and parable beginnings - two seemingly mutually exclusive ways of understanding reality"².

Analyzing the poetics of this story, we come to the conclusion that the unusual style of presentation, episodic plot, originality, "momentary" situations, staging and at the same time deep reflection, reliability, persuasiveness, expressiveness of pseudo dialogues is an anecdotal beginning in the poetics of the work. The parable beginning is reflected in the ability and wisdom to grasp the most important and indicative elements of life, in the special philosophical observation expressed by interrogative sentences; in the depths of the statements conveyed by means of exclamation sentences, the universality, the universality of the story being told, the instructive meaning of which is long-lasting.

In the story, Chekhov uses colloquial speech ("don't drop it, mother!"), Which is distinguished by great semantic capacity, colorfulness, gives liveliness and expressiveness, naturalness, relaxedness and emotionality to the narration. The speech method is used for transmission,

spoken or internal speech. As the role of inner speech increases, the ways of its transmission become more diverse. As a result of this, the character's inner plane grows and the outer becomes immersed in the inner.

It is known that fragments of someone else's speech can be reflected in the character's inner speech. As observations of Chekhov's style show, the inner speech of the characters can also include non-personified (individual) speech, reflecting the collective point of view; external speech of another character, characterizing a third person; collective speech and so on. In the story "Life in Questions and Exclamations", where the organizing role belongs to one character, his inner speech includes echoes of someone else's speech. Thanks to the interaction of different points of view, Chekhov's story acquires that stereoscopicity that is characteristic of large narrative forms: (He already knows how to walk, You are not small !, It is a shame to cry out to such a big one, What will be the nominative plural? Add and subtract! When I stop you Get out of the classroom! In your years I didn't know anything like that, You're not enough! Already tore your boots? Borrow me a hundred rubles! !, Let's drink? Uraaaa, finished the course! Marry? Never, Nine without trump cards! Seven worms! Son or daughter? All in ... father! I assure you that I do not know her, I am bald? Do not itch, mother-in-law! Son or daughter? I'm drunk, Carolynchus, Are we going to the water? Marry him, my daughter! Stupid? Enough! Dancing badly, but lovely legs! One hundred rubles for ... a kiss, You, son, that ... immoral, Where are you , what time? Daddy, give me a watch! Dropsy? Really? Kingdom of heaven! Relatives crying? And mourning is coming to her! He smells of peace! to your ashes, honest worker!). Through succinct and concise phrases thrown by the character, the author conveys the very semantic and deep generalization that is characteristic of the above epic forms of narration.

The quote can be repeated in the inner speech of the speaker, rethought by another character, link the speech of two characters, as well as the speech of the character and the author. At the same time, it can be a fact of the spoken speech of another character and a means of assessing the situation. The following phrases can serve as a vivid confirmation of this: Son or daughter? I'm getting married, father! But I gave my word! Where did you spend the night? Marry? Never, Oh, if only you knew how I love her! She is a deity! Oh, if you only knew how much I love you! Yes or no? Yes? Oh my darling! To the neck! Leave a smoke! I get drunk after three glasses, I'm already drunk! I'm dying, doctor! I'm drunk, Carolinchen!, Champagne, Champagne).

The compositional technique of repetition creates the illusion of a vicious circle, when the son follows in the footsteps of his father, thereby repeating his fate. From a compositional point of view, in Chekhov's works an important role is played by the technique of repetition - plot and verbal: "the simplest, most widespread and obvious type of repetition in Chekhov's prose is the cross-cutting characteristics of the characters. With the help of repetitions, an external characteristic is given - a portrait detail, a gesture, and an internal characteristic, in particular, the psychological dominant of a certain scene"³. In this story, repetition is also used as a way to characterize characters, since it is he who is the most important principle of organizing the text. The technique of repetition is specific to the Chekhov story in principle. This principle is elaborated in detail in the early short stories of the writer and, in particular, "Life in questions and exclamations." Different types of repetitions can also be complicated by comparisons: a character with a character, a character with himself, a character with several characters, in our case a father and a son, the hero himself at different periods of life. Thanks to this technique, correspondences are established between different fragments of the text, not

only immediately following each other, but also torn off from each other. In depicting the character in the story, Chekhov uses not only repetition, but also contrast. The repetition of a quality or action gives the character's image stability and certainty. At the same time, the person in the image of Chekhov can be bifurcated, combining opposite traits or a property to change over time. In this regard, the idea is held that this Chekhovian character also contrasts with himself. Thus, the writer, through repetition and opposition, creates contamination, which leads to a circular composition, expressed in the reflection of the closed circle of life, a mirror image of the fate of Russian nobles in the fate of their descendants. A mirrored composition and plot are created that reliably and truthfully reflect Russian life and embody the author's intention.

The originality of Chekhov's repetition lies exclusively in the prosaic form. The transition from affirmation to denial is a stable method of organizing a given text, which remains throughout the entire content of the story.

At the same time, for the style of A.P. Chekhov and, in particular, the story "Life in Questions and Exclamations" is characterized by both intra-text and inter-text repetitions, which determine the connections between the parts separated from each other by chronological frames. This finds its expression in the text, namely, in the plot and composition. Reception helps to logically complete the work of an illogical and absurd human life.

Interrogative sentences in the given text act as motivating ones. Separate comments deserve statements, at the context-semantic level, close to prescriptive constructions, which, as you know, include such forms of motivation as order, order, permission, prohibition, instruction, prescription, threat: Don't cry! Read to me "Demyanov's ear"! Get a tailcoat! You, son, of that ... immoral!

The originality of the syntactic structure, namely the use of interrogative and exclamation sentences, allows us to conclude about the high degree of emotiveness of statements in the given text. Interrogative sentences are not so much a clarification of information received from the interlocutor, as expresses sincere surprise at a value judgment. This is evidenced by the lack of an adequate response to the questions. The semantics and structure of these sentences help to establish the expression of general emotionality, as well as to specify the emotion expressed by the given sentence. Emotional states of bewilderment and surprise most often accompany the main meaning of the question - the request for information. Perplexity, surprise signal mistrust, doubt, ignorance, etc., that is, the meanings that the question includes. In this regard, the communicative status of an emotionally evaluative interrogative sentence can be defined as intermediate, interrogative-narrative. Similar emotional states of surprise, bewilderment and exclamation are the most typical, since they are close to the meaning of the question. The text uses interrogative sentences to convey the hero's internal dialogue. The author uses them to display the polemical nature of the situation under consideration, or provides information in parts with the multidimensional nature of the problem. Usually, after such constructions, a direct answer does not follow, since in their semantics they approach an assertion, doubt, assumption or clarification. In this example, the narration is in the first person, and the inner world of the hero is revealed in the content of the internal dialogue. In the work, these sentences are used to give different emotional nuances to the story. They have a pronounced expression and in this they are similar to rhetorical sentences. As you know, rhetorical questions are one of the types of interrogative sentences. A rhetorical question does not require an answer. It is put in such a way that the answer to it follows from the question itself, and the answer is quite definite. The rhetorical question in the given text performs

two main structuring functions: it is an expressive beginning and is realized in the form of the last sentence of syntactic unity, and at the same time it has the meaning of inference. The rhetorical question at the end performs the function of deriving syntactic unity and conveys meaningful information in a reduced form. Such a question can be easily transformed into a declarative sentence. With the help of interrogative sentences in the monologue type of text, a stylistic effect of dialogic speech is created, they add expressiveness and emotionality to the content of the text. In the given text, interrogative sentences are also involved in question-answer unities, where their position is not rigidly fixed. In the story, interrogative sentences are the semantic center, have a resultant and causal meaning.

The exclamation points in this text are indicators of the emotional component. And this emotive state is expressed, firstly, through interjections, which, thanks to the property of directly indicating an emotion, without naming it, create the effect of a sincere emotional reaction, are an effective means of explicating emotivity. Interjections are a concentrated expression of the emotional and evaluative state and create vivid and convincing images of the characters.

The writer also conveys emotiveness and dynamics with the help of verbs. The verb accumulates a huge potential power of expression, since it has wide possibilities for describing life in its development and movement. The verb in all the richness of its semantics, with its characteristic meanings of grammatical forms and the possibilities of syntactic connections, with a variety of stylistic methods of figurative use, is an inexhaustible source of expression. The verb is used in the story primarily to convey a movement that expresses the dynamics of the surrounding world and the spiritual life of a person. Chekhov wants to display a picture of human life in which spiritual development is reversed. The most important stylistic function of a verb is to add dynamism to descriptions. Using the verbs of movement, Chekhov manages to reveal the intersection of two oppositely moving principles of human life. Life goes forward, a person grows up, gets old, and spiritual development, on the contrary, does not progress over time, but degrades, and the soul itself is morally decayed. Such is the vicious circle of the Russian nobility and humanity as a whole. Depicting the hero through his actions, the writer not only creates a real image, but also penetrates into his psychology, the inner world, since individual actions form the behavior of a person, and feelings, desires and even secret thoughts are reflected in him.

CONCLUSION

Exploring the genre and stylistic features of the work of the genius writer A.P. Chekhov, using the example of the story "Life in Questions and Exclamations", we come to the conclusion that in this story, in an anecdotal aspect, the specificity of Chekhov's images is revealed, which are never fully revealed, in the non-typical nature of their actions and the unpredictability of the end. "The hero of Chekhov is fundamentally atypical," as Chudakov put it in the work "The Poet of Chekhov". This is a kind of personality in the beingness of the real world. Chekhov, creating an individual image, takes as a basis the ordinariness, everyday life, similarity to others, which is clearly reflected in the story we are analyzing. Reading and plunging into the artistic convention of the author, each reader sees first of all his own life, pieces of his biography. Here it is appropriate to end with the words of I.N. Sukhikh. that the form of manifestation of the hero becomes for him that which inevitably enters the life of everyone. This is the presence of the parable in the literary convention of the writer, about which Tyupa writes.

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