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**SATIRE FOR REACTIONARY MODE IN THE STORY BY
A.P.CHEKHOV
"THE MAN IN THE CASE"**

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Abstract: In this article it is researched that Belikov's figure who is the teacher of the Greek language as the main character of the novel entitled "Captive of cover" by A.P.Chekov and described the main character's gloomy expression "something wouldn't happen" which makes everybody fear.

Key words: satire story, funny story, political situation, dead languages.

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A. P. Chekhov is rightly considered to be one of the best masters of short humorous stories not only in Russian, but also in world literature. Having started his literary career as a humorist and satirist, Chekhov at first did not give serious importance to his literary work, considering himself a future doctor (in 1879 he entered the medical faculty of Moscow University, which graduated in 1884).

He wrote small entertaining miniature stories, jokes, and anecdotes for humorous magazines. But together with this "handicraft" work Chekhov created such small stories, which seemed to be ordinary

funny miniatures, but the inner content differed by the striking depth and power of artistic generalization.

So, a young, aspiring writer became a master. At first Chekhov was languishing under the weight of the cruel requirements of the genre of a small story. In his letters we keep seeing complaints that he has to throw out the essence of his stories. It could have been not only dangerous, but also disastrous for the young talent, and Antosh Chekhonte (as the young man signed his stories) would have remained only a talented joker. But Chekhov managed to do something dangerous - useful for himself. He forced himself to "accept" the demands of

the genre, starting to persistently study the complex laws of the little story from within, to reveal its hidden possibilities.

A certain time of hard work has passed and the fever has reconciled itself to his creative will.

Chekhov learned how to convey the life of a man in a small story. And since the heroes of his stories were ordinary people, one of the many, Chekhov's little story conveys the flow of life itself. A small humorous story has risen to the height of an epic narrative. Chekhov became the creator of a new kind of literature, a small story, which includes, in terms of depth and completeness of the ideological and artistic content, a story and novel.

And the very thing that used to bring him suffering - the need to ruthlessly reduce, throw away, dirty - has now turned into a law of creativity for him. In his letters, statements, notes, appeared "in Suvorov's way" laconic and expressive sayings, formulas of art: "Briefness-sister of talent", "Writing talentedly, that is, briefly", "The art of writing is an art to reduce", "I can speak briefly about long things". The last formula, in our opinion, precisely defines the essence of Chekhov's extraordinary skill.

M. Bitter in the following words, he described the meaning of Chekhov's stories: "In each of Anton Pavlovich's humorous stories I hear a quiet, deep breath of a pure, truly human heart... Nobody understood as clearly and subtly as Anton Chekhov, the tragedy of the trifles

of life, nobody before him knew how to draw so ruthlessly and ruthlessly a shameful and dreary picture of their lives in the dull chaos of the bourgeois everyday life. [1.28]

In this heartfelt description of Chekhov's stories, Gorky defines both their social significance and one of the most important features of Chekhov's artistic originality: the combination, confluence in his works, the comic beginning with the dramatic and tragic. From his young age Chekhov has a keen sense of contradictions with reality. At first, he felt the comic side of these contradictions with particular acuteness; then he began to feel their tragic and dramatic side with even greater depth.

The main contradiction that tormented Chekhov was that his homeland, the most talented Russian people, called for a great historical life, was weary under the rule of "Unterev Prischebeevs", "people in a case", "chameleons" and other ridiculous, evil, insignificant filled the bourgeois and noble society.

In 1898, when he wrote "The Man in the Case", Chekhov was clear that it is necessary to fight the reaction, with political indifference, with ordinary people, political satire is necessary.

This is what the story "The Man in the Case" was all about.

The story is rightfully considered to be the pinnacle of Chekhov's satire both in content and form. Reflecting in bright and typical images the movement and struggle

in the wide circles of intellectuals of the late 19th century, this story is clearly against the reactionary camp. At the same time, the story "The Man in a Case" mobilized and summarized all the artistic means of satire used in earlier stories. The political orientation of the story determined, first of all, the choice of the main character: in the image of Belikov Chekhov as if summed up the observations that he made during his entire literary activity over the reactionary officials, servants of the tsarist regime.

What is Belikov's fundamental feature that underlies his character and explains his personal life and social role?

Finding out this trait, usually use the definition given by the narrator Burkin in the beginning of the story: "...this man had a constant and

irresistible desire to surround himself with a shell, to create himself ... a case that would have secluded him, would have protected him from external influences".

Indeed, a panic fear of living life, of everything that violates the established rules, habitual norms, annoying the idea that everything remains the same as it was, are manifested in every act of Belikov, in his entire life.

For Belikov the most essential thing is that his case was extremely active. This is how he differs from the simple peasant Mavra, whom Chekhov compares twice with Belikov, at the very beginning and at the very end of the story, and thus gives the background for the characterization of the main character. If anybody has the notion of "case" as an aspiration to privacy, to protect oneself.

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