

The Skill of V.T. Narezhny- Stylist Based on the Picaresque Novel "The Russian Gilblaz, or the Adventures of Prince Gavrila Simonovich Chistyakov"

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ABSTRACT

This article reveals the skill of Narezhny as a stylist. The analysis of the text is carried out, which will help to reveal the style of the author, how the style influenced the literature. Narezhnogo at an early stage takes in the features of various styles. The question of the artistic method also remains difficult.

In the first works of the writer, especially dramatic ones, the classical principle of reflecting reality prevails. The phenomena of life are clearly divided into high and low, while the author is mainly attracted by tragic episodes of human history. In contrast to the later period, in the works of 1798-1810 there is practically no everyday writing. These problems are revealed in the article.

The birth of the Russian realistic novel is associated with the name of Narezhny. Not only had the Russian realistic novel given fame to Vasily Trofimovich Narezhny, but also his accusatory satire. The genre he used was called "picaresque" or picaresque, where the main character was a rogue.

The picaresque novel, which appeared in Spain in the middle of the XVI century, quickly spread to other European countries, including England, Germany and France. Then, gradually, thanks to translations of foreign novels into Russian, it spread in Russia of the XVIII-XIX centuries. In the Russian Empire, the picaresque novel was widely known for the work of A.R. Lesage "Gilles Blas". After that, domestic picaresque novels appear: "Mockingbird" and "The Pretty Cook" by M.D. Chulkov, "Ivan Vizhigin" by V.F. Bulgarin, "The Adventures of Ivan the Guest's Son" by I. Novikov and, of course, "The Russian Gilblaz, or The Adventures of Gavrila Simonovich Chistyakov" by V.T. Narezhny.

The name of the "first Russian novelist" has remained for V. T. Narezhny in literature. Similarly, most reviewers of V. Narezhny's works recognize in him a strong original talent, observation, original mind, creative power of imagination, as well as "knowledge of the human heart, the art of catching comic features, telling simply, entertaining", etc., but, at present, the Russian reading public has to believe all this word for word because Belinsky, busy with current literature, had to limit himself only to general reviews of its former time. Subsequent critics paid even less attention to the past of our literature, so that Gogol's reproach, never addressed by him to

Russian criticism, is hardly more applicable to them.¹

When creating his novel, Narezhny deliberately focused on the work of the French satirist writer Lesage "The Story of the Gillblaz from Santillana", which was very popular with the Russian reader. From Lesage, Narezhny borrowed primarily the form of a picaresque novel, which allowed him to cover widely various aspects of Russian life. The adventurous plot, the many diverse adventures of the petty gentry Chistyakov give the author the opportunity to show the most diverse strata of Russian society: the voluptuous and despotic metropolitan nobility, provincial nobility fleecing their peasants, officials engaged in embezzlement and bribery, greedy and dishonest merchants and hypocritical church servants.

"Russian Gilblaz" is a work of educational realism. In the preface to the novel, Narezhny formulated his creative method: "The rules that I intended to preserve are probability, decency, similarity of descriptions with nature, depiction of morals in various states and relationships; the goal of everything is exactly the same as Lesage intended for himself: to combine the useful with the pleasant." The combination of "pleasant" (narrative entertainment) with "useful" (morality) just testified to the author's commitment to the creative principles of educational realism.

The hero reveals himself inside a complex, contradictory historical time, which at the same time turns out to be only a background, the author does not respect the factual authenticity: he changes events, interpretations, and their historical concepts. Narezhny comes to an understanding of the eternal cyclic laws of life. Personality is considered in its social function, the value of individual existence is assessed by its significance for the state.²

Educational aesthetics also explains the peculiarity of Narezhny's satire: for all its sharpness and social generality, it is predominantly moral and didactic in nature. This genre helps to embrace reality more broadly.

In the XX century, the work of V.T. Narezhny and the very personality of the writer attracted the attention of researchers. Literary critics began to actively study and analyze the works of the writer. Let's list those works that can be called the most famous.

First of all, we note the article by Yu.V. Mann "At the origins of the Russian novel", which studies the process of formation of V.T. Narezhny as a writer, taking into account the biography, and analyzes the novel "Russian Housing" in some detail.

We said that the genre of the picaresque novel has its roots in Spain. In the literature of the picaresque novel plays a huge role. A buffoon who likes to make people laugh. As far as we know, jokes, jokes are a manifestation of the vices of society. Previously, people could not always openly talk about the shortcomings of politics. A picaresque novel, even in the title it is understood about some kind of cloying for clarity, we can take an example from the work of N.V. Gogol "The Inspector", the trustee of God-pleasing institutions, Artemiy Filippovich Strawberry. He has a speaking surname. Sweet strawberries in comedy come as an image of a sugary person. Gogol was able to convey the idea with the help of the speech of the hero himself. His adventurism, cheating, deceit, hypocrisy immediately expresses the main idea that we would like to convey. This genre must exist in literature to expose those in power, to expose the shortcomings of a person. Vices that ruin an entire epoch. There are no people without vices, but throughout life, people, if they want to be called "man", then this genre will help change the view of the world of the readership. The picaresque novel carries both entertainment and at the same time deep philosophical thoughts. These thoughts make it possible to think about being, about the formation of human nature.

There is also a conflict typical of classical novels - of duty and feeling, which is also traditionally

¹ "Moscow Telegraph", 1825, part VI, No. XXII

² V. G. Belinsky. Decree, Op., vol.

resolved by the death of a tyrant, payment for passion. On the whole, Narezhny accepts the ideas of the enlighteners of the late XVIII century, which explains the high civic pathos of his works of both the early and late periods of creativity, the attraction to high genres, the conscious search for a new heroic style. The poetics of the creations of the Narezhny period of 1798-1810 incorporates features of both sentimental style, and classical, and pre-romantic, but so far his work remains within the framework of the classical method and artistic form. Characters become more complicated, more attention is paid to psychologism, the system of motivations becomes deeper and more diverse.

In developing characters, the writer follows the traditions of sentimental literature. Attention to the inner world of a person, the "life of the heart", recognition of the self-worth of the individual, the importance of a love conflict, are combined with the leveling of social issues. For the author, the civil position, beliefs, moral values of the hero are important, and his social status is of secondary importance.

Since the beginning of V.T. Narezhny's work "Russian Gilblaz", we see historicisms, archaisms, such stylistic figures as inversion in the text, below we give examples from the text:

"In his younger summers he served in regiments, was in campaigns and even battles"

"... her parent was a rich nobleman in the noonday region of Russia, had balls, feates and masquerades in his house".³

Featres -the same as the theater. There was no word about Livonia, which remained the theater of war. My father had great gentlemen from Moscow and St. Petersburg at feates, masquerades and balls, but not one of them showed with his eyes that I was a fool. Just as the audience will give encouragement to the theatrical writer, and not the director of the theater, so the censor will not give glory or infamy to the composition released into the world. He reads books, but does not understand anything; goes to the theater, criticizes actors and, having hardened by hearsay, argues: this actor is good, and this one is thin.

Masquerade- a celebration, a ball, to which people come in masks and special costumes (fabulous, ethnographic, etc.). Mitya Lavrov and I had a lot of fun in Yekaterinburg; we were many times in theaters, masquerades. At masquerades I surprised everyone with my Russian costume and dancing There is now fun: there is a ball in the officers' assembly, a masquerade in a civilian club. Kuprin, The Wedding.

Nevertheless, it would be wrong to assume that oriental clothes and oriental coloring are something like an allegory. For Roman Narezhny, the concept of allegory is already narrow. In addition to a rather noticeable degree of ethnographism, albeit still conditional, largely fictionalized, but still exposing sometimes vivid glimpses of local color – in addition, the concept of "oriental" is important in another sense.

In the novel, Narezhny introduces a conversational, artistic and at the same time scientific style into the work, so we can see that the work carries both a high and a low style. The author covers reality more broadly, shows a complete picture of society.

"My dear sir," he said (we are already saying "he", not "it", that is, a ghost, because everyone noticed some signs of the male sex in him), "my dear sir! I sincerely apologize for scaring you and the respectable family. Misfortune has befallen me. I am suffering from hunger and thirst; not a single crumb has been in my mouth for a whole day; I have dared to seek mercy and shelter from you for this night."

"– That I am a natural prince is such a truth as that I now exist. I am called Prince Gavrilo

³ V. T. Narezhny, "The Russian Gilblaz, or The Adventures of Prince Gavrila Simonovich Chistyakov", 1814, page 15

Simonovich Prince Chistyakov," he said, looking cheerfully at the whole assembly.

"Goodbye, Grandma; tomorrow I'll be with you with a self-spinning wheel; I really want to cry now; but as you said it's healthier to laugh, then I'll laugh better."

"Go! go!" they shouted at me from behind. I looked around, and I see a carriage galloping rapidly in six horses. I rushed headlong to the right "Go!"-they shout here too. The carriage was rushing to the meeting In perfect madness, I was rushing to the left "Go!" – met me there too. "Well, I'm lost," I thought to myself; utter despair seized me; I backed away and heard a ringing "Ah!".

At the stage of the formation of new principles of the organization of the internal unity of the text, when the writer is just learning to "see the world through the eyes of a (new) genre" (according to Bakhtin), such a fascination with cross-cutting motifs and images as one of the most important methods of forming the fabric of a work and expressing a worldview has important aesthetic and ideological significance. This is the path chosen by Narezhny. As E.M. Neelov notes, Dialogues of cultures are a natural form of their existence," and at the stage of formation of new I units, this process turns out to be the most visible and frank. Intertextuality becomes an important part of the creative act of creating a new text, even if it happens at the unconscious level. We agree with Neelov's point of view that all writers, in fact, work in an intertextual space.

All these reasons determined the complex, contradictory nature of the style and method of early Narezhny, and also explain some disharmony of his texts of this period: excessive overload with images-symbols and motifs, increased emotionality, an abundance of means by which the author achieves such expressiveness. At the same time, there is some inattention to the genre form itself, plot construction and composition.

Literature

1. "Moscow Telegraph", 1825, part VI, No. XXII
2. V. G. Belinsky. Decree, Op., vol.
3. V. T. Narezhny, "The Russian Gilblaz, or The Adventures of Prince Gavril Simonovich Chistyakov", 1814