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SALTYKOV-SHCHEDRIN'S CREATIVITY IN SECONDARY SCHOOLS OF UZBEKISTAN

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Annotation: In the work of Saltykov-Shchedrin until the 70s, the methods of artistic exaggeration did not go so far. The heroes of his satyrs generally fit into the framework of everyday life. But already in the previous artistic practice of the satirist there were such extraordinary comparisons and comparisons that predicted and prepared the development and use of the techniques of satirical fiction.

Key words: Secondary schools, teaching methods, great writers.

Currently, positive changes are taking place in the field of public education of the Republic of Uzbekistan. They are the foundation on which the new building of the education and training system is being built. Concepts, curricula, textbooks and teaching aids are being developed on the basis of state standards of general education schools, new pedagogical technologies are being developed. It became obvious that new teaching methods are guided by the use of new pedagogical technologies, scientific approaches and analysis and organization of the educational process, taking into account the achievements of high results in personality development. In his book "High spirituality is an invincible force" I. A. Karimov states that "Spirituality is considered an inexhaustible source of enormous wealth not only for an individual person, but also for the people, society and the state as a whole." In a state devoid of high morality, humanism, mutual respect, happiness and progress will never reign.

The life and literary path of M. E. Saltykov-Shchedrin naturally led him to the History of one city. This bold, honest book, full of lively laughter and deep sorrow, hatred and hope, the

great writer literally suffered. Born into a wealthy landowner family, he spent his childhood and adolescence in his parents' estate, being an unwitting witness to serfdom. "I grew up in the bosom of serfdom," the satirist later recalled, "I saw all the horrors of age-old bondage in their nakedness. A graduate of the Tsarskoye Selo Lyceum in 1844, a member of the revolutionary Petrashevsky circle, an ardent admirer of Belinsky, Mikhail Evgrafovich Shchedrin immediately joined the democratic camp of the Russian intelligentsia. The very first anti-government stories decided the matter: in 1848 Saltykov, on the personal order of Nicholas I, was sent to Vyatka. After the exile, an active literary activity began, including in the magazines "Contemporary" and "Otechestvennye zapiski". At the time of writing the "History of one city" for the ruling regime of Russia there was no more formidable and hated name than "Shchedrin" (the pseudonym of the writer is N. Shchedrin). One of the masterpieces of Mikhail Saltykov-Shchedrin as a master of social and political satire was The History of a City. This work is unique not only in its sharpness, not only in the scale of the phenomena of social and

political life covered, but also in the skill and originality of the composition. The writer made extensive use of fantastic, fabulous, satirical elements, closely intertwining them with a description of the real life of the people. Thus, the tragic and satirical principles are here in a complex and constant interaction. The author himself emphasized this circumstance: "In portraying life under the yoke of insanity, I counted on the excitement in the reader of a bitter feeling, and not at all of cheerfulness."

Reading the work, with each page we plunge deeper into the atmosphere of the plight of the people. At the beginning of the story, satirical motives prevail. All the rulers are depicted sharply satirically, starting with Brudasty and ending with the most unpleasant figure of Gloom-Grumblev. Invective laughter is also heard in popular episodes. But here you can already hear the notes of indignation. And the further to the end, the more tragic motives permeate the narrative. Laughter is not so funny now, it gives way to bitterness and indignation. This is especially clearly manifested in the chapters "The Hungry City" and "The Straw City", where not the stupidity of the townsfolk comes to the fore, but their poverty and hungry existence. The tragedy of the position of the Foolovites lies in the fact that, instead of help, they will face a harsh suppression with the help of military force. The author directed his satire on parasitism, ignorance, emptiness and limitations of the ruling strata; to the false, flattering words of "sentimental lovers of the people"; on obedience, unquestioning obedience, inertia of the people in the face of merciless oppression and cruelty, and even on their inept, unconscious attempts to rebel. Yes, the Foolovites express dissatisfaction, they murmur and rebel. But their dense downturn,

lack of understanding of their own interests and their strengths make their protest fruitless.

However, episodes in which laughter almost disappears play an important role in the characterization of the Foolovites. Pictures of lean years, terrible drought, terrible scenes of total loss of life are filled with severe drama. At the same time, the harsh, stingy and gloomy to despair landscapes and everyday descriptions are interspersed with the caustic laughter of the narrative about the "superior care". The scenes of the village fire are also filled with incredible drama: a fire blazing menacingly over the dilapidated buildings, suffocating puffs of smoke, the powerless despair of the victims of the fire, covering their sense of hopelessness. People no longer moan, no longer complain, but only silently wait, realizing with inescapable persistence that "the end of everything" has come. The screams and groans of the crowd, distraught with grief and pain, the ominous drumbeat of the punitive team entering the city is also heard in the scenes of the "riot on their knees." The great satirist in his depiction of folk life reflected everything that he himself knew about the situation in the Russian countryside and that was written in the progressive press about the incredible poverty, the ruin of the peasantry, about the police reprisals. And if the laughter at the "inhabitants" is filled with warmth and sympathy, then the satire on the mayors is merciless in its revealing power.

In the concluding chapters, the writer's thoughts that the stupidity and passivity, which the author seemingly ridiculed in the Foolovites, in fact form only "artificial impurities" become more and more vividly manifested. Residents, in the author's firm conviction, can be capable of both protest and persistence. There are brave, courageous

people, heroic personalities, lovers of truth, endowed with outstanding moral strength in the masses. In this respect, the comparison with the river is symbolic, which, despite all the tricks of Gloom-Grumblev, stubbornly flowed in the same direction.

The work of Saltykov-Shchedrin more than once became the subject of heated disputes during the writer's lifetime. Writers and journalists hostile to satirist often perverted not only the ideological orientation of his works, but also his creative principles. Under their pen, Shchedrin appeared as a man striving at all costs to "caricature" reality and allegedly deviating from the truth of life.

The critic, friendly to the writer, sought not only to protect him from these attacks, but also to comprehend the most important artistic features of his works. In the speeches of N.G.Chernyshevsky, N.A. Dobrolyubova, N.K. Mikhailovsky, A.M. Skabichevsky a lot of sensible considerations were expressed regarding certain aspects of the satirical poetics of Saltykov-Shchedrin. It was justly said that the creative principles of the satirist are aimed at revealing the truth of life, that the "caricatures" of the writer do not distort reality, but reveal its deep laws.

After the death of Saltykov-Shchedrin, the task of literary scholars who studied his legacy was to identify and make public works that had not been published for censorship or other reasons, or were published without a signature, as well as to collect the writer's works together and comment on them. This work began with the book by A.N. Pypin about Saltykov-Shchedrin, the main part of which is devoted to the journalist's activities in 1863

- 1864. Pypin pointed to the articles and reviews published in *Sovremenniki* by

Saltykov-Shchedrin, analyzed them in detail, expressing a number of considerations about the features of the satirist's creative manner. The study of Saltykov's legacy was continued by K.K. Arsenyev and V.P. Kranichfeld, who introduced into scientific circulation some previously unknown materials that allowed a glimpse into the satirist's creative laboratory, attempted to comprehend the ideological and artistic originality of his work.

Collective and active work to identify and publish unpublished works of Saltykov-Shchedrin has been developing since 1917. In the 1920s and early 1930s the following books appeared: "Unpublished Shchedrin", "M.E. Saltykov-Shchedrin. Unknown Pages ", "Letters" and "Unpublished Letters" by Saltykov-Shchedrin and such important articles as "Results and problems of the study of Saltykov" by V.V. Gippius and "The fate of the literary heritage of M.Ye.Saltykov-Shchedrin "S.A. Makashin, in which a meaningful overview of the state of the writer's creative heritage was given and tasks were outlined for its further study and scientific publication.

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