

**BLACK CHICKEN, OR UNDERGROUND RESIDENTS" BY ANTONY
POGORELSKY IN HISTORICAL AND LITERARY CONTEXT**

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ANNOTATION

“The Black Hen, or Underground Inhabitants” - a magical story - a fairy tale for children, written by Antony Pogorelsky in 1829 - was the first classic work of children's literature in Russian.

The author composed this fairy tale for his nephew, Alexei Tolstoy, to whose upbringing he paid a lot of attention. The hero's name coincides with both the real name of the author (Alexey Alekseevich Perovsky) and the name of his nephew. In the fairy tale, as many researchers note, autobiographical motives can be traced, since in childhood the writer, like his hero, was placed for a short time in a closed boarding house, from which he escaped, unable to bear the separation from home.

Key words: Amadeus Hoffman, Black chicken, Alexey Alekseevich Perovsky, literary fairy tale, folklore, essay, literature, fairy-tale characters, pedagogical, psychological, narrative, poetic, dramatic

Having told the teacher about Chernushka and the underground inhabitants, Alyosha is deprived of that part of the children's world that is based on faith in mystery and on the expectation of the miraculous. O.I. Timanova, noting the “romantic dual world” of the fairy tale, “the narrative of which is distributed along two main lines (magical and realistic),” notes that “the magical... in the fairy tale is discredited: everything acquired by the hero with the help of magic brings him and others only trouble.” This can be seen as a motive for growing up. Having told everything and having experienced the feeling of guilt in front of Chernushka, Alyosha gains new life experience,

becomes older, and, saying goodbye to Chernushka, he begins to say goodbye to childhood.

Thus, we can conclude that the main manifestation of the romantic tradition of Hoffmann's fairy tales in A. Pogorelsky's fairy tale "The Black Hen or the Underground Inhabitants" lies in the feeling of the duality of existence, when the narrative is distributed along two main lines (magical and real), and carries the idea discord between ideal and reality. At the same time, in Pogorelsky's story, as in Hoffmann's fairy tales, there is no clear boundary between the two worlds; this is due to the fact that the fairy-tale world is depicted in specific details and details. "Realistic objects, everyday details in fairy-tale episodes (tiny lit candles in silver chandeliers, Chinese porcelain dolls nodding their heads, twenty little knights in golden armor, with crimson feathers on their hats) bring together the two narrative plans" [1, p. 147].

We see the same thing in *The Nutcracker*, when the fairy-tale appears in an ordinary and seemingly safe environment for Marie and is endowed with picturesque concreteness: "new, brilliant hussars set out on a campaign and soon found themselves below, on the floor. And so the regiments, one after another, marched in front of the Nutcracker with flying banners and the beating of drums and lined up in wide rows across the entire room."

In both fairy tales, fairy-tale and real spaces intersect, the only difference is that Pogorelsky's magic exists in a separate space (a certain world of underground inhabitants), and practically does not manifest itself in real life, while Hoffmann's mouse king and the nutcracker, on the contrary, confront each other in close proximity to everything that is the bastion of normal, rational life, right in the Stahlbaums' living room.

A distinctive feature of Anthony Pogorelsky's fairy tale can be considered the fact that psychological motivations for what is happening appear in it. Thus, all fairy-tale events can to some extent be explained by the hero's dreaminess, his penchant for fantasy: "He loves chivalric romances and is ready to see the everyday in a fantastic light." [1, p. 149].

Pogorelsky is the first Russian writer to depict a "living" child. Unlike the heroes of other works of that time, Alyosha is a real boy of ten years old, with his own feelings, experiences, value system and a rich inner world that changes during the course of the story.

This tale is certainly instructive, but its content is not at all exhausted by reasoning that only what is gained through labor is reliable, that it is not good to betray one's comrades, and that it is terrible to commit irreparable acts. Firstly,

Pogorelsky happily invented one of the most elegant literary plots. Secondly, now you can be astonished as you like that he spoke so clearly and wisely about the almost elusive movements of the soul of a non-adult person. After all, at that time, "there were still twenty-six years left before the appearance of L. N. Tolstoy's *Childhood*, N. G. Garin-Mikhailovsky's *Childhood* Theme was sixty-six years old, and B. L. Pasternak's *Childhood Grommets* was ninety-six." (S. Malaya). [2, p. 81].

Let's consider the influence of the traditions of Hoffmann fiction on the work of Antony Pogorelsky, by the example of the work "Lafertov's Make".

This story is sometimes offered for extracurricular reading in order to give schoolchildren the opportunity to become more familiar with the work of Anthony Pogorelsky, in connection with which it is necessary to mention the history of the creation of the work and its basis.

The story, written in 1825 and included in the collection "The Double, or My Evenings in Little Russia," became the first fantastic work in Russian literature of the 19th century.

"The nature of fantasy in the story is a fusion of two traditions: folk tales and Hoffmannian motifs. The latter should be discussed separately." (E. Pilyugina). There are many things in the story that remind us of Hoffmann. For example, an old witch who combines her mystical craft with the trade of honey poppies and paid fortune-telling, and "from her eloquent lips a river of prophecies about future blessings poured out - and visitors, intoxicated with sweet hope, when leaving the house, often rewarded her twice as much as when entering". The reader of those years could not help but recall "The Golden Pot" and Louise Rauerin, who combined witchcraft with selling apples, and her black cat, capable, like the old woman's cat from "Lafert's Poppy Tree," of transformation.

The appearance of Pogorelsky's heroine, like Hoffmann's heroine, is dual. The appearance in which she appears to people is just a mask that hides her true essence. During Onufrich's visit, the old aunt sheds her disguise, and here for the first time in the narrative her true appearance appears: "Her lips turned blue, her eyes became bloodshot, her nose began to loudly hit her beard." (Compare with the transformation of the apple seller in Hoffmann: "... how suddenly the bronze face twisted and grinned into a disgusting smile and terribly sparkled with rays from metal eyes.")

The scenes of witchcraft in "Lafert's Poppy Tree" and in "The Golden Pot" clearly have something in common: in both works, the rituals take place at night,

in both cases a witch and a young girl participate in the ritual, and Marya and Veronica's reaction to the witchcraft is the same - both girls, seeing what is happening, fall fainting, the images of witches are also similar. [3, p. 7-8].

Even more important is the similarity of the basic structural principles: in Pogorelsky, like in Hoffmann, the narrative is built on the constant interweaving of the supernatural and the real. This is due to the general romantic tradition. The two-dimensionality of the works of romantic writers is generated by the idea of two-worlds, which lies at the heart of the romantic worldview. But two worlds are different from two worlds.

The dual world in Hoffmann's works is a collision of the sublime world of poetry and the vulgar world of everyday prose, a collision of genius and layman. And if geniuses suffer, then the ordinary people, alien to the sublime world of genius, are to blame for everything. Pogorelsky, in his writings, took a slightly different path, building a dual world in his story on the collision of rational and irrational principles (Onufrich and his witch aunt).

For Hoffman, the irrational is inseparable from reality; it is the secret side of life. While in Anthony Pogorelsky, "unreal forces invade everyday everyday life from somewhere outside, as something extraneous to it and, in general, even alien; the only thing is that the everyday world is capable of temporarily submitting to the alien power of the otherworldly principle" [4, p. 144].

The irrational in the story is represented by a witch, an old woman who has contacted dark forces, and her cat. But at the same time, the old witch is also the personification of wealth, success in life; she must provide Marya's dowry. The rational principle in the work is represented by Onufrich, who, unlike Hoffmann's real heroes, embodies not everyday vulgarity and mundaneness, but a kind of everyday truth, common sense. The author sneers at Onufrich, seeing his limitations, but recognizes his everyday sobriety and humane people's principles, thanks to which superstitions and prejudices will be defeated.

The artistic originality of the story lies in the author's use of so-called folk fiction. We are talking about folk superstitions, prejudices, features of folk tales and the common man's ideas about good and evil, which create the extraordinary flavor of the story. For example, the number "three" is mentioned several times in the story in connection with the old woman's witchcraft. The first time - in the story about the witch's revenge on the policeman who wrote a denunciation on her - it is said that she took revenge on him three times: "soon after that, the informer's son, a playful boy, running around the yard, fell on a nail and gouged out his eye; then his wife she accidentally slipped and sprained

her leg; finally, to top off all the misfortunes, their best cow, having never been sick before, suddenly fell." You should pay attention to the last method of revenge: according to popular beliefs, if domestic animals, especially cows, begin to die for no apparent reason, it means that they have offended the sorcerer in some way, angered the sorcerer. After all, the cow at that time was the breadwinner, without which a large family could not survive.

The next time the magic number "three" appears in the description of a witchcraft ritual: "The old woman walked around the table three times, continuing her mysterious chant, accompanied by the purring of the cat."

The old woman orders Masha to come to her at midnight, which is also symbolic, since, according to popular beliefs, it is at this time that all witchcraft rituals are performed and the dark forces carry out their affairs. "Finally she approached the house and touched the gate with a trembling hand. In the distance, on the bell tower of Nikita the Martyr, twelve o'clock struck."

The way eyewitnesses described the night of the witch's death is characteristic: "A strong storm, they say, raged near the hut, while everywhere else the weather was calm; dogs from the entire neighborhood gathered in front of her window and howled loudly; the meowing of her cat could be heard from afar." This description fully corresponds to popular ideas about the circumstances of the death of a sorcerer, which is always accompanied by a storm, inappropriate behavior of animals and natural disasters. It is noteworthy that after the death of the sorceress, Ivanovna "found in the whistle of the wind a resemblance to the voice of an old woman."

After Onufrich's family moved to their aunt's house, the witch appears to Ivanovna and Masha several times, but when saying a prayer or making the sign of the cross, the vision disappears, which confirms the triumph of the Christian faith over dark forces: "someone lightly hit her on the shoulder. She looked behind her. the deceased stood in the very dress in which she was buried!. Her face was angry; she raised her hand and shook her finger. Ivanovna screamed in great horror. Ivanovna noticed that as she listened to the prayers, the appearance of the deceased became paler , paler - and finally disappeared completely."

That same night, Masha's grandmother also appeared, but not in the terrifying form in which Ivanovna saw her: "Her face was cheerful, and she smiled tenderly at her. Masha crossed herself - and the shadow disappeared." That same night, Masha sees will-o-the-wisps at the well and a grandmother accompanied by a black cat, who beckons her to her. This scene also reflects folk

wisdom, according to which will-o'-the-wisps indicate the location where treasure is hidden.

The very nature of the fantastic in “Lefortova Poppy” is close to folklore. The mysterious and fantastic are deprived of direct power over reality here. It is like any evil (namely, evil in Pogorelsky’s story is the bearer of fantasy), can only confuse and tempt a person if base passions take possession of him. Masha experiences hesitation: on the one hand, there is her mother, who paints her pictures of a carefree, rich life, on the other, her father, to whom any thoughts about the supernatural are alien. Masha herself is a bright nature, and she is not characterized by selfish thoughts, but her mother’s influence is too great - after all, she is an obedient daughter. The decisive role in this struggle was played by the love that Masha begins to feel for the young stranger. Under the influence of a strong feeling, the first in her life, Masha comes to the realization that wealth is not the main condition for happiness. And then there’s the advice of a kind neighbor: “Money doesn’t make you happy!” “Masha inwardly very much agreed with the opinion of her neighbor; it also seemed to her that it was better to be poor and live with a kind stranger than to be rich and belong to God knows who.”

Love only strengthens and strengthens the bright principle that exists in Masha, and she decides to abandon her grandmother’s patronage and throw away the key, which is its key.

“Take back your gift!” she said. “I don’t need your fiancé or your money; take it and leave us alone.”

She threw the key straight into the well; the black cat squealed and rushed there; The water in the well boiled violently. Masha went home. A heavy stone fell from her chest.”

So, Masha goes home with a light heart, where her favorite Uliyan, who also happens to be quite rich, is already waiting for her. So Masha was fully rewarded for her loyalty to the forces of good. The writer rewards his heroine for her purity of soul, loyalty to folk ethics, for the fact that she overcomes fear of external circumstances, personified in the images of an old woman and a cat, and does not succumb to temptations. [4, p. 167].

Pogorelsky wrote a bright story about the victory of humane folk principles over superstitions and prejudices. His fiction is not scary, but entertaining and humorous because it arises as a consequence of popular ideas and is taken from folk beliefs and fairy tales. It grows on household soil. In the story there is no tragic confrontation between the real and the fantastic,

characteristic of German romanticism and Hoffmann as well. Reliance on folk fiction, superstitions and prejudices shared by the mass of people, as well as immersion in folk life give the story a special flavor.

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