

THE TWOFOLD NATURE OF THE PLOT OF "WOE FROM WIT" BY A.S. GRIBOYEDOV

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Abstract. The article discusses the comedy "Woe from Wit" in the aspect of a two-dimensional representation of the images and plot of the play. Deception is the main motive of the plot and a cross-cutting theme of the entire comedy plot. But it is contrasted with the motive of Christian truthfulness in communicating with people, at the same time being the direct antithesis of what is presented in real life.

Keywords: Griboyedov, duplicity, comedy, plot.

Deception is the central plot motif of the plot of "Woe from Wit" and the end-to-end - of the whole comedy. In all its glory, thanks to him, the essence of secular society and the philosophy of its relationships are revealed. The moral law of a secular society is based on the ubiquitous deception revered by the participants of this society within their relationships. In the words of Famusov, Sophia, and even Molchalin, beloved by secular society, there is no sincerity and directness. This leitmotif leads to the motive of Christian sincerity in communication with both God and people. The way of presentation with evangelical motives determines the proper development of the plot of "Woe from the Mind", connected primarily with the image of Chatsky, opposed to the "light" in his morality.

It is not stupidity, but a low level of morality inherent in the Famusov society. Unfortunately, the heroes apply their mind only to lies and cheating. The reason for this is opposition to the manifestation of free-thinking, skepticism towards culture and the sciences. Somewhere exaggerated, in some places absurd words from the finale of the 3rd act accurately convey the unbearability of the secular society into which Chatsky got into his grief. His appearance in Famusov's living room gives the impetus necessary for the development of the plot of "Woe from the Mind", and allows you to look through the hero's sober eyes at the absurdity that is happening. Chatsky, from his first lines, is the reader's opposite figure to all representatives of the secular circle. He immediately violates all the principles of communication of Famusovsky guests, gives them sarcastic characteristics. The moral law of the hero is unimaginable within the minds of those present, it is based on the not always pleasant truth, absolute honesty, free-thinking. Chatsky's utterance of his thoughts in its purest form shakes the ground under the feet of a society firmly standing on the postulates of lies. But the finale of the comedy does not make you laugh, grief from the mind befalls the main character, and other characters reluctantly realize their loss. Griboyedov builds a storyline so that the characters find out the truth before mutual encumbrances and reproaches. They randomly find out the truth, and in such circumstances, the barrier of sycophancy and mutual deception built over the years leaves the characters.

The plot penetrates into the characters themselves, continuing in their thoughts, destroys life attitudes and principles, spiritually refracts the inner world of the characters. Finally, moral maturity comes to their minds, but it does not stay there immediately. It puts only a sound grain in the heads of those who will have to remake themselves anew. The heroes internally say goodbye to their former life. Chatsky finally becomes disillusioned with people, loses faith in the bright and pure. Famusov is exposed, his "game" has led to the loss of all authority. The deceived Sophia

realizes that she lived in the wrong settings at all. The imaginary value of the moral attitudes of the Famusov society is lost in a moment. The highest tension in comedy: Chatsky, being surrounded by people, breaks off in mid-sentence suddenly realizing his loneliness. It is here that Griboyedov sees Chatsky as an exiled prophet.

It is important to note here that Orthodox-Christian motifs, which are often found in the text, play a special role in the comedy. The author does not emphasize them, but this does not negate the importance of the presence of Christian images in the work. They are often found in the speech of comedy characters. The meaning of such speech figures is sometimes perceived inaccurately, due to their occurrence in the speech of the characters, but you need to pay attention to the subtext of the expression. "Woe from Wit" is permeated with images of biblical topics, its plots.

Chatsky, as a kind of ideal personality, is opposed by Griboyedov to the secular Moscow society, mired in lies, spiritual poverty and other sins. Chatsky, as a preacher, bringing light and truth, appears in the Famusovsky living room. He denounces the Moscow "Pharisees" and builds a new temple of high spirituality, intensity of feelings and thoughts in the souls of people. As if according to the plot of the Gospel, Chatsky brings the idea of apostolic ministry to people. But the author does not want to find the apostles themselves in secular society at all. Breaking the "fourth wall" for the first time, Chatsky addresses the audience in the living room.

The objective course of life and the moral ideal collided in comedy in irreconcilable opposition. In "Woe from Wit" "comicality is a means of the tragic," and comedy is a kind of tragedy. The complexity of the plot also reveals the complexity of the genre, which the author himself was fully aware of, as is known, hesitated in its definition and eventually preferred the concept of "stage poem". Deception and truth collided in it, as irreconcilable concepts within the framework of morality, but always going side by side.

List of literature:

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