



WHY DID GOGOL BURN THE SECOND VOLUME OF DEAD SOULS?

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Kosimova Parizoda Rustam kizi

201 groups in the field of philology of teaching the Russian language.

Dedakhanova Mukhaya Mutallievna

Scientific Supervisor

ABSTRACT

This article lists the possible reasons for the arson of the 2nd volume of "Dead Souls" by Nikolai Vasilyevich Gogol, evidentiary entries from the writer's diaries and letters to friends. As well as the writer's mental torments. Full disclosure of Chichikov's image and creation of the poem.

Keywords

Chichikov, Pushkin, Dead Souls, revision, poll tax, disclosure of the image, writing, arson, causes, listed.

ANNOTATION

This article lists the possible reasons for the arson of the 2nd volume of "Dead Souls" by Nikolai Vasilyevich Gogol, evidentiary entries from the writer's diaries and letters to friends. As well as the writer's mental torments. A full disclosure of Chichikov's image and the creation of a poem.

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"We recognize Gogol, one of the most mysterious and complex writers, at that time of our life, when every page of the book is equivalent to the event we have experienced, when we are able to laugh loudly, freeze with fear, and sometimes cry over the book, when our fresh and fast imagination outstrips the lines flashing before us" [1] (S. Marshak). satirist, soothsayer and genius. Many books and films, as well as myths, have been written and filmed about the famous author of "Dead Souls". The biography of Nikolai Vasilyevich is shrouded in an atmosphere of mystery and mysticism, there is a lot of truth and falsehood in it. At the beginning of his literary career, Gogol wrote poetry, he thought that poetry was his vocation and expressed great hopes for it. In 1829 he published his поэму "Ганц Кюхельгартен", книга вышла под псевдонимом В. Алов. Но всё было хуже, чем ожидалось. Первые The reviews were devastating. Critics criticized the plot,



form and the author's taste. It was said that the author should not have published this work. Gogol did not wait for recognition, together with his servant he bought unsold copies and burned them. This story became known only thanks to his flatmate Nikolai Prokapovich, who later told it to the press...

Nikolai Vasilyevich Gogol worked on his main work for seventeen years. From October 1835 to February 1852. The years spent have not been in vain. The poem, in modern slang, "went along" with many. K. S. Aksakov, a critic, poet and long-time acquaintance of Gogol, wrote that: "... It's been a long time since we've had a movement like this on the occasion of *Dead Souls*. No resolute person remained indifferent; The book has touched everyone, raised everyone, and everyone speaks their mind. Praise and abuse are heard on all sides, and there are many of them; But on the other hand, there is a complete lack of indifference <...> Many landlords lose their temper and consider you their mortal, personal enemy. Magazines can't stop talking about "*Dead Souls*"; There is no room in which there would be no talk about them. <... >In a word, writers, journalists, booksellers, private people, all say that it has been a long time since there has been such a terrible uproar in the literary world, some scolding, others praising ..." (Letter from K. S. Aksakov to N. V. Gogol, 1848). K. Küchelbecker: "... The other day I read Gogol's *Dead Souls*. The pen is brisk, the paintings and portraits like Nozdrev, Manilov and Sobakevich are sharp, good and quite faithful; In others, the colors are somewhat thick, and the essays are merely caricatured. Where Gogol falls into lyricism, he is very bad and almost as cloying as Kukolnik with his patriotic sentimental niaiseries. (*nonsense) (Küchelbecker's Diary, July 21, 1843)

The poem is still relevant today, and the themes are still present in it. The vices of people, the moral and spiritual problems of that time. The author himself considered all his characters to be spiritually dead. And the telling surnames give the poem a special zest. According to the author's idea, the poem was divided into 3 volumes. He was inspired by Dante's *Divine Comedy*, which consists of 3 parts: Hell, Purgatory and Heaven. It turns out that Chichikov's story is not just a story about a swindler and unreliable legislation in the times of Nikolaev's Russia, this story is about the spiritual transformation of a person.

Who was Chichikov then, and how was the main prose poem of the 19th century created, and most importantly, why did Gogol burn the second volume of *Dead Souls*? According to Gogol, the idea of the story about the roguish official belongs not to him, but to the sun of Russian poetry, Pushkin. The writer recalled that Alexander Sergeevich himself generously shared it. "He gave me his own plot, out of which he himself wanted to make a kind of poem, and which, according to him, he did not give to anyone else."



Chichikov was going to buy the dead who would be listed as alive according to the revision, i.e., dead peasants whose death had not yet been registered. How is this possible, you ask? It all started in 1724, when Peter I carried out a global reform to replace the household tax with a capitation tax. This led to the fraud. It was not profitable for the peasants to pay money to the instigation, so they began to unite the households, in order to restore justice and take into account all taxpayers, it was necessary to change the scheme of their accounting. This is how the capitation census appeared, revisions were infrequent, and the fact of death was recorded only on them. Because of this, many of the dead remained alive, and the landlord had to pay a tax for non-existent people (or runaway peasants).

Chichikov decided to relieve the landlords of such a burden. He bought revision souls only for the sake of pawning them in the board of trustees, but it was impossible to pawn people just like that, he needed land, which Chichikov did not have, but he managed to find a loophole. In the middle of the 18th century, in the war with Turkey, Russia had an undeveloped steppe, the government encouraged its development in every possible way and distributed land) it was there that Chichikov decided to resettle the purchased peasants (souls).

The design of the poem also mattered. The phrase "dead souls" was not the first thing that caught the eye, the genre definition of the manuscript-poem attracted more attention. It is also necessary to take a closer look at the elements of the cover, among the pictures of life woven into the ornament, Chichikov's speeding carts, houses and bottles, an attentive reader will notice a lot of shards. Researchers note that this design refers us to the medieval subject of the painting "Dances of Death". [2, 55]

His main idea was to depict the vanity of human existence. Thus, "Dead Souls" is not only an oxymoron, but also a symbol that permeates the entire poem. If you look closely at each character in the poem, you can see human traits and vices. Sobakevich is the embodiment of prudence and thoroughness, and Manilov is absorbed in absolutely meaningless dreams. The author emphasizes that nothing concrete can be said about him, that no living word can be expected from him. In this way, the reader understands that Manilov is a kind of mechanism devoid of content.

However, this mechanism reacts emotionally to Chichikov's statements about the purchase of dead souls, even picking up the phone from his mouth. His soul may have become dead, but not completely. The image of the protagonist is contradictory, his features are erased, averaged, indistinct from the very first lines. Not beautiful, but not bad-looking, not old, but not young either. These characteristics are important because we are dealing with a rogue who can ingratiate himself with anyone, which he does in the poem. Such a character did



not exist before Gogol. It is noteworthy that the author described the life of the hero not at the beginning, but at the end, it was then that Nikolai Vasilyevich came up with a plan to save Chichikov, who would lead Russia to a new path of development. It was to this that the author intended to devote the second and third volumes of *Dead Souls*. The writer wanted to demonstrate that every person has a chance of salvation as long as there is at least something alive left in his soul, but Gogol did not manage to lead Chichikov out of hell, the paradise conceived by the writer was not realized. He could not put into the new manuscript of the poem the meaning that he wanted to reflect in his most ambitious work.

The manuscript of "*Dead Souls*", in which the author's idea was most fully expressed, was indeed burned on the night of February 11-12, 1852 in a house on Nikitsky Boulevard, where today there is a memorial museum - the House of N.V. Gogol. And the writer did it voluntarily and consciously. There was only one witness to this event, the servant Semyon. When he saw Gogol throwing his manuscripts into the fire, he was horrified. To the question "What are you doing?!" the writer answered: "It's none of your business" and continued what he had started. And when he had finished, he sighed bitterly and wept. This was not the first time that Gogol had destroyed his works. He burned the first manuscript of the second volume of *Dead Souls* in 1845 in a state of emotional distress. However, after some time, having regained his strength, Gogol returned to work on his main book. The second volume of *Dead Souls* was written under immeasurably more difficult conditions than the first. The writer's views on life, art, and religion changed. The discord between Christian ideals and life leads Gogol into a spiritual crisis. As an artist, Gogol was not happy with the second volume, he felt that there was a lack of artistic truth in it. He was tormented by nagging doubts. But physical ailments and a depressed state of mind do not leave the poet. That's it. In January 1850, he wrote that he was beginning to work on the third movement, and the lines were not coming, the pen was not rising, "the necessary freshness was not there." At the same time he had instilled in himself the dangerous idea that his creation was not pleasing to God, that he had been inspired by the spirit of evil, which had awakened in the poet's soul a great conceit and criminal pride. At the end of January 1852, E. M. Khomyakova died, and this death shocked Gogol. Apparently, he was also thinking about his own death, which he felt was approaching. Under the power of thoughts of death, he conceived the idea of screaming and began to exhaust himself with hunger, hardly sleeping.

All this could be a reason for the destruction of the manuscript. With a high probability, Nikolai Vasilyevich burned the 2nd volume by accident. In one of his letters to Nikolai Yazykov, Gogol wrote: "My health has become a little bad... The nervous anxiety and the various signs of complete unglue all over my body



frighten me." In the morning of the next day, Gogol, astonished by his act, lamented to his friend Count Alexander Tolstoy: "This is what I have done! I wanted to burn some things that had been prepared for that long ago, but I burned them all. How strong the evil one is, that's what he has moved me to! And I was there, I understood a lot of useful things and expounded them... I thought of sending a notebook to my friends as a souvenir: let them do what they wanted. Now it's all gone." Gogol claimed that he wanted to burn only drafts and unnecessary papers, and the second volume of "Dead Souls" was sent to the fireplace due to his oversight. Nine days after this fatal mistake, the writer died.

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