

# “Phaedra” Philosophers, “False Senses”

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**ANNOTATION:** In this article is paid special attention to the analysis of the expression of emotions of the heroes in the tragedy "Phaedra" by J. Racine. At the same time, emphasis is placed on illuminating the figurative charm of their emotions. The development of Russian literature and theater in the late 1920s diverted public attention from Racine's legacy. The influence of French romantic tendencies on Russia reflects the attitude of contemporary writers and critics towards the playwright of the 17th century.

**Keywords:** trend, tragedy, drama, theater, classicism, period, play, image.

## Introduction

Interest in the work of Racine, especially in Russia, which attracted the attention of playwrights and admirers of classicism around the world, was observed in the first quarter of the 19th century. "Andromaksa", "Iphigenia in Aulis" and a number of other plays were especially often staged on Russian stages from 1810 to 1826. Among the translations of that period were M.Lobanov's translation, It should be noted that of "Phaedra" was the eleventh Russian translation of this tragedy. However, the development of Russian literature and theater in the late 1920s diverted public attention from Racine's legacy. The influence of French romantic tendencies on Russia reflects the attitude of contemporary writers and critics towards the playwright of the 17th century. The young A. S. Pushkin speaks sharply in his letter about Phaedra (January 1824), because at that time he was struck by this superiority in Byron and Shakespeare. However, in the 1930s, A. S. Pushkin developed a more independent position on this issue in his articles "On the Insignificance of Russian Literature" (1834), "People's Drama" and "Marfa Posadnitsa" (1830), etc. He draws a parallel between the situations between the French literature of the early 17th century and modern Russian. Pushkin believed that Racine's work and even his aristocratic behavior would meet the needs and character of the French public, its national characteristics.

## Main part

A brief description of the attitude of nineteenth-century Russian critics to Racine's legacy was given before the playwright's two-volume work, N.S. It can be seen from Zhirmunsky's article. "The triumph of the romantic trend and the subsequent development of realistic principles in literature and theater could not have led to a negative assessment of Racine's legacy. This is clearly seen in Belinsky's critical statements, and this should probably explain the brutality that Gertsen defended Racine. In Russia, interest in French classics has long been lost, and only gradually revived in the late 19th century, when four new translations of Gofolia and three of Phedra appeared one after the other. However, neither these translations, which lack a true poetic voice, nor the articles written in the spirit of academic literary criticism of those years will change Racine's new interpretation." [7].

In the late nineteenth and early twentieth centuries, strong ideas persisted in Russian literature, as well as in defining the attitude of the West towards Racine's legacy. Thus, A.A. Shakhov emphasizes rationalism in the portrayal of characters by classical playwrights. Their actors "talk only about their passions, analyze their feelings, their condition, see their conclusions." We will try to express the feelings and thoughts of the heroes of "Phaedra" in the Uzbek language with the help of examples.

Theseus, while still alive, comes to Troezen and is amazed at the extremely cold reception: he wants to get away as far as possible from

Hippolytus, and he wants Theseus to confess and express his love for Aricia, and Phaedra becomes guilty before his feelings.

It comes to stealing Hippolyte's sword, which prevents him from morally defending himself in the last act. (Act, III)

At first, Hippolyte behaves coldly, as if reporting the situation. He says it depends on Phaedra's recent loss of an uncomfortable seat and her unwillingness to force herself to relent. He is already ready to sympathize with all the sorrows of his father and wife, that is, a person who was not indifferent to himself before. *Le ciel peut à nos pleurs accorder son retour.* (II, 5) - *Osmon bizning yig'lashimizga rozi bo'lib qaytishi mumkin.* (II, 5)

His words provide an opportunity to communicate. There is hope in them. "...Nos pleurs...", "...What are we crying..." — Phaedra hears that this is a sign for her; Hippolytus correctly interpreted "our tears" - Phaedra and Hippolytus right together we, "he" and "I" seem to him and me one and the same.

Sometimes two protagonists who hear the same thing react differently, mostly to a misunderstanding that becomes part of a ridiculous plot because they are moving in different directions in different systems. However, here such a "qui pro quo" becomes a tragic deception, luring the heroes "one instead of the other" into a trap set by fate. First Fedra and then the heroes had to keep themselves from falling into a situation where a "mistake" was inevitable; Hippolytus made a mistake because he was a very open-hearted person, and this situation of Phaedra is due to the fact that he was strongly committed to passions, very attentive to everything, and tended to decide everything in his favor. Their feelings are "lies and self-deception, submission to their desires ..." they "deceive the mind with false ideas ..." (B. Pascal).[12] Therefore, in a situation where Phaedra is conscious, they are together for the first time; the first time they were alone, and his mistake was as natural as human breathing.

He began to speak to Hippolyta in

deep passion, as if he were talking to her and not to himself, who was now as quiet as the sounds of music. "Oui, Prince, je languis, je brûle pour Thésée» (II, 5).

"Ha, Shahzoda, men ojizman, Tezey uchun kuyunyapman" (II, 5).

Rasin, too, at a high philosophical level, shows that Phaedra is indeed a "lie," as the philosophers call it "false feelings." He is burning with his whole body to Tezey. But how else can Fedra convey her feeling, and who is Tezey here in general? Who deserves to be called Tezey here - is Tartar really an adventure seeker or is someone appearing in front of him right now in the form of a demigod? In the psyche of the protagonist, two confusing, intertwining images appear. At that moment, her husband, who lived next to the princess, was young, attractive, proud, devoted, and she was close to her childhood dreams.

The fact is that Phaedra sees something that is not there. More precisely, he does not see exactly what is there, he sees Hippolytus and Theseus, when in fact there was only Hippolytus. He imagines two images in his mind, plunges into the world of his dreams, is absorbed by his imagination - "what would happen if this happened? ..", "what would happen? .." - and the vision that comes to his mind, he ready to accept "what will happen? In any case, one can think that "is": he gives the saving ring to Theseus, and not to his sister Ariadne, not to Theseus, of course, to Hippolyta, miraculously in Theseus, then Hippolytus becomes Theseus.

It should be noted that in the process, Phaedra seemed to have fallen into some kind of peculiar world of sleep, as if everything was happening in reality. In those moments, he seemed to be walking in a different time and place, more precisely, again in his youth, at the same time in Crete. The life of the heroes of Phaedra is assumed to be two-dimensional (hence the two widths of the tragedy begin): in one it is a person prone to self-deception and deceit, tormented by jealousy and anger, prone to unfair judgment, a person of "extreme" ruthlessness; events

strike him, and it takes him less than a minute to express his feelings so as not to make an irreparable mistake; the other is that in the second appearance there are those who equate themselves with the gods; the situation in which they experience such intense feelings is the present, and for them it is a transition from the mythical past to the future, somewhere they must leave behind (after death) the veils of glory; their destiny is directed to eternity.

Mythological elements are so strong in this tragedy that they are imbued with the sacred mythological truth for the heroes. They talk with the gods, feel their presence in the world, for them this is a common world - people and gods. The gods are their past. The heroes of Phaedra (as in Iphigenia) were not ordinary people, they were high-class "heroes", whose descendants were descended from holy gods, whose gods were their allies or enemies.[1].

Hippolyte dedicates himself to the service of Artemis; Theseus defeats the pirates for the glory of the legendary Neptune; Phaedra descends to Hades, where her father interrogates the spirits of the dead, where he was to meet Minos. The characters of the tragedy, in addition to their human nature, contain particles of cosmic forces that gave birth to their type. Theseus is not only the king of Hellas, but also a conqueror, there is also a hero who participates in the heads of Neptune (God-given); in addition to giving him great power, God once again allows him to control the waves of the sea at his own will. The emergence of the thesis is not only to bring good (the defeated Minotaur or the murdered Procrustes), but also to calm Helen in front of her in that situation, abandoned by Ariadne, kidnapped by Phaedra (the tragedy tells of the legendary "lover"); in general, his return home causes only disappointment. A man who quickly returned to his homeland after a long, difficult journey to the homeland of the legendary hero Neptune and lost in a new tragic world, a powerful legendary figure, reminiscent of both sides of life, forms a single poetic truth, as if the holy and earthly

beings united. The original origin of Phaedra from the Sun.

Venus takes revenge on the entire generation of Helios.

Oh, Rock! Oh, la haine de la cruelle Aphrodite!..

Pour toujours sur la terre ne sera pas oublié (I, 3)

Oh, taqdir! Oh, zolim Afroditaning nafratlari!..

Ular yer yuzida hech qachon unitilmaydi (I, 3)

The protagonist perceives forbidden love as "the wrath of Venus", as Venus (Aphrodite), who never aroused in the heart of Pasiphae the passion for the divine bull mentioned in the two above lines, as if she had become the body of Phaedra (Venus is "her waist") ( J.-L. Barrot. ), the protagonist feels with horror that there is a vengeful goddess in his body.

C'est Vénus toute entière à sa proie attachée. (I, 3)

Bu Vener unga butunligicha biritirilgan. (I, 3)

Before us are, as it were, two Phaedras: Phaedra-Helios and Phaedra-Venus; the one who is forbidden walks in darkness, the other, who loves the bright world, wants to die and take away his secret. It can be seen that the protagonist depicts such a clearly two-sided spiritual nature in a creative masterpiece. In the traditional for the Middle Ages dramas on moral and religious topics, there was a discussion of "body and soul", where Venus and Helios occur in a single mind, as if arguing with each other. The hero's appeal to the gods is also his struggle with his inner world.

This is the peculiarity of the dramatic debates in the Phaedrus. Its main distinguishing feature is the connection with the dual nature of the protagonists, as well as the fact that the dual nature itself is a poetic reality, and somewhere in the myth there is a sense of ownership of human principles, accepted by "the whole being". ..." (Teri

Monet). However, the course of the tragedy as a whole, the sequence of situations in which the main characters find themselves, is difficult to explain if we take into account only the psychology of the general state of Phaedra as "the wrath of Venus", the situation of Theseus - "Blessing of Neptune". The subtext (two meaningful speeches) was inherently dangerous.

### Conclusion

Therefore, the action of the drama cannot be considered only from the point of view of humanity; it cannot be understood only as a manifestation of cruel forces, embodied in pagan gods, manifested in people. Razin offers here a double "view", in which he sees events in two guises at once, in a state characteristic of a person, and in a state that is considered a myth, a sanctuary. The dual nature of the protagonist manifests the situation in an incomprehensible, ambiguous way; consequently, from that moment on, two states of tragic destinies arise: one of them becomes an image of psychological determinism, and the other is a reflection of the play of evil forces dominating a person.

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