



The Image of a Woman in Russian and World Literature: From Antiquity to the Twentieth Century

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Abstract: Russian and world literature This article is devoted to the study of female images in the works of world and Russian literature in various historical epochs. Since ancient times, writers and poets have been praising women's beauty. But each epoch had its own ideas about the beautiful. It is impossible to imagine the literature of antiquity, the Middle Ages and today without the image of a woman. Even without being the main character of the work, she brings some special character to the narrative. Her beauty, charm, and rich spiritual world constantly inspire people of art. Beautiful female images created by poets and writers still excite the hearts of readers.

Key words: literature, image, hero, heroine, beauty, poet, art, spiritual world, narrative, antiquity, middle Ages, work, romanticism, realism.

The main part. The woman represents the eternal inspiration of poets and writers of all times. She was, is and will be the mystery and riddle that I would like to solve, but in most cases solving the image requires a lot of effort. But from another point of view, writers did not always give the main role to female images, until a certain time the main and main place in literature and in works as a whole was occupied by male images. And yet women's images have turned out to be much more interesting at all times.

If we analyze world literature and its female images, then the main heroine of American literature is, of course, Scarlett O'Hara. In this case, the word "heroine" is more than appropriate, the girl's life was by no means easy, but she always found the strength to pull herself together and believe in her famous phrase: "I'll think about it tomorrow." Scarlett was adored by all American women and Americans, as evidenced by the enormous success of the book in the USA, as well as the eight Oscars that his famous film adaptation received. The novel was translated into 70 languages, and the image of Scarlett began to inspire and serve as an example for many women around the world — in this sense, there are not so many characters like O'Hara in literature.

Another striking female image in world literature is the image of Emma Bovary from the novel "Madame Bovary" by the famous French realist novelist Gustave Flaubert. It is unlikely that Flaubert could imagine that his unloved heroine, Madame Bovary, would become not only a household name, but also cause universal sympathy of women throughout France. Being a well-known moralist, he counted on a completely different effect. In his eyes, Emma Bovary, who is trying to rise above the vulgarity and boredom of everyday life through adultery, deserves furious condemnation and the highest punishment — death. In fact, the famous French novelist therefore "poisons" at the end of the book Bovary, who decided to cheat on her unloved husband.

However, many did not agree with this position of the author and have been arguing for more than a hundred years whether Emma is worthy of sympathy. Romantic natures, of course, support her behavior in every possible way, making a woman a symbol of protest against the conventions of society: indeed, she obeyed her heart, but there is nothing criminal in this. However, moralists usually give a fierce rebuff to romantics.

Anyway, Flaubert managed to create the image of a "provincial Frenchwoman" so talented that the bored Emma became one of the main characters of French literature, and ordinary women read the novel and sympathized with her, often recognizing in the sad fate of Bovary the features of their own life.

Every author has an ideal of a female image, and even if the ideal is not depicted in the work, it is almost always implied and still present.

Russian literature's first vivid female image appeared at the end of the XVIII century in Karamzin's work "Poor Lisa", where the female inner world became the basis of the story. According to the work "Poor Lisa" and many other works of this era, we can assume that the main feature distinguished in women was innate moral purity and unspoilt. Beautiful, burly and healthy girls were considered the ideal of the Enlightenment era. The prototype of the image of Lisa from the work "Poor Lisa" was Julia, known as the main heroine of the novel Zh. Rousseau's "Julia, or the New Heloise". These works showed how to perceive a woman: as an object of feelings and inspiration.

The situation changed radically in the first half of the nineteenth century, when, due to the growth of the revolutionary movement, many traditional views on the place of women in society changed. The female ideal of the era of sentimentalism is replaced by a pale, dreamy sad woman of romanticism. The era of Romanticism for the first time "saw" a woman as an independent person who knows how to express herself. The heroines in the works of this era preached freedom, both of feelings and personality. For the sake of the fashion of that time, women starved themselves, did not go out in the sun for months and did not look the best. In their works, each of the writers sought to present the image of an ideal woman who combines all the best features of the Russian people. In none of the works of world literature are there so many pure and sincere images of the fair sex as in the Russians. The indescribable spiritual beauty and a loving, faithful heart distinguish them from all other girls. Only in the works of Russian authors so much attention is paid to the inner world and the complex experiences of the female soul.

Russian women's image is another bright representative of the image of Tatiana Larina. Russian in his work, A. S. Pushkin throughout the narrative showed that she is truly "Russian soul". She appears to the reader as a person with a sensual, deep-souled passionate nature. She is distinguished from other characters by sincerity, simplicity. If a girl loves, then at the behest of her heart, showing her true feelings, and not showing off and trying to show herself not what she really is.

In the 21st century, health has returned to fashion. Today, women no longer dream of ideal model parameters, but youth, tightness and slimness are still elevated to the cult. This is how modern authors portray their heroines. However, now female characters are distinguished not only by their attractiveness, charm and intelligence, but also often do not yield to male characters in strength, dexterity, endurance and mastery of martial arts.

From all of the above, we can conclude that female images were, are and will be interesting in different eras of the development of literature, but the way they were characterized and described by writers and poets of antiquity and the Middle Ages and writers and poets of modern times are somewhat different. However, the essence of the female image always remains an unsolved mystery for the reader.

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