
Female Images in the Works of F. M. Dostoyevsky and L. N. Tolstoy

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Abstract: This article discusses the issues of female images in the works of the great Russian writers F.M. Dostoevsky and L.N. Tolstoy. Woman as the main motive in the work of these writers..

Key words: Women's images, traits, fidelity, love, honesty, fortitude, writer and world, world literature, Russian thinkers.

It is impossible to imagine world literature without the image of a woman. Russian writers of the 19th - early 19th century gave a special place to women in their works. XX century. Of course, everyone saw it in their own way. I.S. Turgenev sang the image of a staunch, honest girl, capable of any sacrifice for the sake of love. Nekrasov admired the image of a peasant woman who "stops a galloping horse, enters a burning hut"; A.S. Pushkin saw the main virtue of a woman in her marital fidelity. Russian writers sought to bring out the best features of the Russian people in female images, paying attention to the depiction of the inner world and the complex experiences of the female soul. In general, Russian thinkers are characterized by the idea expressed by F. M. Dostoevsky about the combination in a woman of the "ideal of the Madonna" and the "ideal of Sodom", which, in our opinion, is quite close to the truth.

Reflecting on the position of women in society, the great thinker saw in her one of the guarantees of spiritual renewal and moral exaltation of the Russian people: "It contains our one great hope, the guarantee of our renewal. The ascent of the Russian woman in the last twenty years has turned out to be undoubted... The Russian man (that is, man) in these last decades has terribly succumbed to the depravity of acquisition, cynicism, materialism; the woman, however, remained much more faithful to pure worship of the idea, service to the idea" (3, p. 28).

Analyzing the work of F.M. Dostoevsky, N.A. Berdyaev noted that a large place in his works belongs to the theme of love. But it does not have an independent place, it is not valuable in itself, "... it is only the disclosure of the tragic path of man, it is only a test of human freedom" (2, p. 74). Feminine in F.M. Dostoevsky also has no independent significance, he nowhere has a beautiful independent female image, in contrast to the work of L.N. Tolstoy, A.S. Pushkin. Dostoevsky's female images, like elements, temptations, are immersed in the destinies of men and do not have their own destiny. Dostoevsky considered the role of a good wife and mother to be the highest destiny of a woman, therefore his heroines either accompany a man or stand in his way, but their life always belongs to the private sphere and never to public activity.

As a rule, they are exhausted by their passions and the cruelty of those around them. For the same reason, love in the works of Dostoevsky, unlike Turgenev, Goncharov, Chernyshevsky, rarely gives a woman pure and noble strength. And the writer himself was lucky to meet on his life path a woman who devoted her whole life to him, whose moral qualities in the full sense corresponded to his genius, who became his wife - Anna Grigoryevna Snitkina. Her example is a vivid confirmation of "faith in man", inherent in the feminine. She shared with her husband his

wandering life, suffering and torment. A bright individuality and an example of how a woman's personality has developed in self-denial and service to her husband's genius, the birth and upbringing of children, in the most difficult life circumstances Anna Grigorievna was able to develop outstanding business qualities in herself, become a secretary, nurse and accountant for her husband.

(2, p. 74). In the work of F.M. Dostoevsky, the main theme is the tragic fate of man, his freedom. The woman is interested in F.M. Dostoevsky only as a difficulty, an internal phenomenon in a man's destiny. In the work of F.M. Dostoevsky, there is an image of the mother - the damp earth and the Virgin, but, according to N.A. Berdyaev, the special attitude of the philosopher to these concepts is in no way connected with his female images and with the image of love. The woman in his works is a solution to the male, human theme: - "The fate of a person for Dostoevsky is the fate of the personality, the personal principle in a person. But the personal principle is predominantly the masculine principle" (2, p. 76). This determines the author's exceptional interest in the male soul and insignificant - in the female. The woman is interesting to F.M. Dostoevsky as an element, an atmosphere in which the fate of a man flows. Unlike B.C. Solovyov, who spoke about the androgyny of human nature and love as a desire for integrity, F.M. Dostoevsky does not reveal the androgynous nature of man. His man remains a tragically bifurcated man, never united with a woman.

However, F.M. Dostoevsky was committed to the thesis of the saving mission of a woman. A woman, by definition of a philosopher, made a lofty, respectful, frank, fearless request to participate in the common cause. Special attention to F.M. Dostoevsky emphasizes her desire for higher education, seeing in it the urgent need of modernity. In this aspiration, the Russian woman showed thoroughness, patience, showed an example of the greatest courage. It is higher education that can eradicate the lack of a woman, which was pointed out by F.M. Dostoevsky, namely her extreme dependence on men's ideas, the ability to believe them without control, excessive fascination with other people's opinions.

In a speech delivered at the opening of the monument to A.S. Pushkin, F.M. Dostoevsky, characterized the image of Tatyana as "... a type of positive beauty, the apotheosis of a Russian woman" (6, p. 7). This is the type of a smart woman, standing firmly on her own ground, able to boldly follow what she believes in and not able to be happy, ruining the happiness of another. It can be assumed that these qualities of a Russian woman were the most attractive for F.M. Dostoevsky. He noted that in a Russian woman "... more and more one notices sincerity, perseverance, seriousness and honor, the search for truth and sacrifice; and always in a Russian woman all this was higher than in a man. A woman is more persistent, more patient in business; she is more serious than a man, she wants a job for the sake of the job itself, and not just for the sake of appearing. Can we really expect a lot of help from here? (4, p.125).

Like Dostoevsky, L.N. recognized the unequal position of women in the modern world. Tolstoy and at the same time a writer considered it necessary to limit her activities exclusively to the area of family life. His ideal woman is a woman-mother: "The ideal woman, for me, will be the one who, having mastered the highest worldview of the time in which she lives, gives herself to her, feminine, irresistibly invested in her vocation - will give birth, feed and educate the largest number of children capable of working for people..." (10, p. 414). That is why many of the writer's heroines undergo evolution from a charming girl, full of poetic charm, to a woman who has realized her maternal vocation.

In the epilogue of *War and Peace* (1869), the reader does not recognize the Natasha Rostova to whom he is accustomed throughout the entire novel. "She grew stout and wide, so it was difficult to recognize in this strong mother the former thin, mobile Natasha ... At the bottom there was one strong, beautiful and prolific female" (11, p. 265-266). According to M.M. Bakhtin, Natasha's change, although not artistically prepared, is still psychologically plausible: "Natasha's path is the classic path of almost all women" (1, p. 247). The heroine of the novel *Anna Karenina* (1876-77) Kitty Shrsbatskaya also experiences a similar spiritual evolution. Before marriage, she is a young,

beautiful girl, enchanted by the brilliance of light; after marriage - a wife who plunged headlong into household chores, living with family problems.

L.N. Tolstoy saw the salvation of society in those women who do not neglect the birth of children and consciously obey this eternal, unchanging law. Tolstoy highly valued the function of motherhood. In this regard, he noticed that the vocation of a man is more diverse and broader, and the vocation of a woman is more monotonous and narrower, but deeper in its essence. A man who has many responsibilities will not be spoiled by the failure to fulfill one of them. "A woman," he reasoned, "who has a small number of duties, having changed one of them, immediately falls morally below a man who has changed ten of his hundred duties. Such has always been the general opinion, and such it will always be, because such is the essence of the matter. For a woman, the means of serving God is an advantage and almost exclusively (because no one else can do it except her) - duty. Only through his deeds is a man called to serve God and people, only through his children is a woman called to serve" (12, p. 414).

The writer considered maternal love to be an effective transforming force that plays a crucial role in shaping the child's personality. In his opinion, "the vocation of the mother has the property of all serious human vocations; when delving into it, it seems infinitely difficult, almost impossible to fulfill it due to the weakness of human forces, and if the (recognized by all) maternal instinct has a higher power of influence than reason, then it cannot be assumed so that the greatest directed efforts produce smaller or worse results ... The more she loved - actively loved the mother, the better the child. I do not know an example from the biography of great people - a great person is not a mother's favorite" (12, p. 135)

Tolstoy's main discovery - the depiction of the mental process from the point of view of the "dialectics of the soul" - helped him to show the emotional and sensual side of a woman's life in a way that none of his predecessors could do. He became a truly unsurpassed artist in the field of drawing her inner subconscious world of sensations and experiences. Tolstoy believed that a woman is spontaneous and instinctive by nature, at any age she combines the charm of a child and the caring mother.

Thus, in the work of F.M. Dostoevsky and L.N. Tolstoy, the ambivalent essence of a woman is noted. This consists in the fact that the holiness of a woman is concretized in the maternal image, and passion - in the demonic image, the fatal influence of a woman on a man (F.M. Dostoevsky). Russian women had to correspond to the ideals created by men, otherwise they were perceived as a negative force in a man's life (L.N. Tolstoy). Russian writers turn their attention to different aspects of female nature: freedom of feeling, dissatisfaction with life, a critical attitude towards themselves and their chosen one, readiness for practical actions, spontaneity and instinctiveness of female nature. However, many of them put a woman in a dependent position from a man. The point is not that the woman in their works occupies a lower position compared to the man, but that she cannot live without him. And in this sense, she is less independent in her decisions and actions. Perhaps that is why many writers idealize in their heroines those qualities that make a woman a "helper" to a man; spiritual sensitivity, fidelity, selflessness.

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