

PORTRAIT AND IMAGE OF THE HEROINE IN RUSSIAN PROSE

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Abstract: It is well known that the description of external, pictorial phenomena of life is an important component of a literary and artistic work: portraits of characters, landscapes, the interior where events unfold - all together lead the reader to an understanding of how the writer solves social, moral, aesthetic, spiritual, philosophical problems of his time by figurative means. Some cultural eras and literary trends make one or another component of the descriptive "complex" more preferable for depiction, for example, a portrait, its various forms and types, others build a work on the dynamics of the landscape, on its special role, allowing us to judge both the people depicted, and the nature of the problems, and the ways of their resolution.

Keywords: dynamics of the landscape, predecessor writers, fiction, portrait of a temptress, antithetical.

I.S. Turgenev masters the experience of his predecessors, Russian and European, and contemporary writers, whom the aspiring writer valued highly. However, the nature of his priorities can be used to judge the peculiarities of a writer's style, his belonging to a corresponding literary environment or time. I.S. Turgenev takes his first literary steps, comprehending how Russian prose "grows out of romanticism", how a special Russian realism is formed with its gravitation towards documentary, essay-like, and depiction of a person in his fullness in the "natural school". The philosopher Turgenev undoubtedly understands that one era does not cancel out another, that realism and realism are not in conflict with the experience mastered by the writer, who understood romanticism as a phenomenon both in the West and in Russia. This is the experience of the early A.I. Herzen, N.V. Gogol, M.N. Zagoskin, M.Yu. Lermontov, V.F. Odoevsky, A.S. Pushkin, etc. Actually, M. N. Zagoskin's "The Tempter" opens with a portrait of the hero, who is sixteen years old, and it turns out that the one indulging in memories is a completely settled gentleman, who, looking at his wife, remembers her as a young woman: "Is this the same Mashenka, fresh as a spring flower after the morning dew, beautiful as a model

~ 12 Dfcueomicifa, who wants to create his Madonna?" The comparison of beloved Mashenka with a model for an artist who must paint the Madonna points to the ideal, to the "genius of pure beauty" that the enthusiastic young man sees in her.

There is no factual or photographic specificity in the description of her appearance: no description of her clothes, no complexion, hairstyle, shape, color, and expression of her eyes, only a general dreamy impression. At the same time, throughout the novel, the author does not resort to detailed portraits and descriptions, since the author emphasizes the development of the hero, who overcomes temptations and seems to emerge victorious from all hopeless situations, of course, not without the help of a kind angel, who turns out to be the scribe Lutsky.

And here is the temptress Dneprovskaya, presented precisely as a temptation to the young man by Count Cagliostro: "The black velvet spencer, trimmed like a hussar's dolman, with gold laces, immediately reminded me of my first meeting with Dneprovskaya.

- So it's you? - I cried.

- Did you recognize this dress?

- At first sight. Is it really that one?

- Yes! - Dneprovskaya answered in a low voice. - I took care of it. I was wearing it when we met for the first time"¹³. The author recreates the portrait of the temptress not without irony, the mysterious mask at the ball turns out to be an equally mysterious married lady, but in the description of the appearance in detail, especially the dress, the author not only contains the attributes of temptation, but ironically conveys the features of female psychology. The external similarity of the techniques was subsequently used by I.S. Turgenev should not be deceived: they function differently for him, although they indicate "recognizability."

As we see, literature and artistic literature entered the consciousness of the young writer together with the experience of accepting painting and music, and the talent of a verse writer, poet and prose writer, striving to capture Russian life in its indivisibility, allowed him to create works in which there is always a vital substratum and fundamental principle, giving the writer guidelines for the truth of life and freedom of poetic interpretation of this truth. I.S. Turgenev is a skillful painter in his works, a subtle lyricist, an artist-philosopher, perhaps that is why he is so attentive to what was created by F.I. Tyutchev, so not indifferent to the poetic experience of Russian contemporaries and predecessors. The experience of M.N. Zagoskin with his "Temptor" and V.F. Odoevsky with "Cosmorama" in the recreation of the female image and female portrait in this case is very indicative, since in both works, portraits of women that are antithetical in spiritual content are found, both contrast creative, chaste beauty and the beauty of temptation¹⁵, which will be recreated by I.S. Turgenev in a number of works, including "Spring Waters", "Klara Milich", "The Steppe King Lear", etc.

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