

THE IMAGE OF A WOMAN IN THE LITERATURE OF DIFFERENT ERAS

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Abstract

The article examines the types of female images and stereotypes of their behavior, as well as the peculiarity of the nature of women in Russian literature. The article is devoted to the study of the specifics of the types of female images and their social role in world literature and to trace how the image of a woman in Russian literature has changed over the centuries.

Keywords: charming, source of inspiration, fiery soul, image of the goddess, totem, cynicism, femininity.

Introduction

The role of a woman has always depended on the time in which she lived.

In literature, you can see traces of the history of mankind and their fate. Literature is the testimony of generations, a treasury of knowledge for the searching mind, a source of the formation of a worldview. After all, a literary text is a work of national literature and culture. Undoubtedly, universal human culture is created by all peoples of civilization, but the contribution of different peoples to world literature in different epochs may be different depending on circumstances and conditions. It is worth noting that the spiritual wealth of any nation is a unique source of knowledge and morality.

Many poems, novels and short stories are dedicated to Russian women. They gave her music, performed feats for her, discovered and filmed themselves. People go crazy because of it. They sing her song. In short, it holds the earth. Women are especially impressive in Russian literature. Masters of words, creating the image of their favorite heroine, express their life philosophy. From my point of view, the role of women in society is great and irreplaceable. The nickname "charming" is applied to the image of a woman in nineteenth-century literature, and it is true. Women are a source of inspiration, courage and happiness. Mikhail Yuryevich Lermontov wrote: "We hate, we love accidentally, without sacrificing either malice or love, when the fire boils in the blood, some secret coldness rules the soul." Since the twelfth century, the image of the Russian heroine has been conveyed in all our literary works. She has a big heart, a fiery soul and the will to great and unforgettable feats.

Russian literature has always been known for the depth of its ideological content, its ruthless desire to solve the problem of the meaning of life, its humane attitude towards people and the authenticity of its image. Russian writers tried to reveal in the image of a woman the best



features inherent only in our people. Only in Russian literature is so much attention paid to the depiction of the inner world and the complex experience of the female soul.

Different women, different destinies and different images are presented on the pages of novels, news, paintings and sculptures on the silver screen. In Russian folklore, a woman appears in totems, various hypostases of an ancient pagan god, usually playing the roles of a warrior, avenger, bearer of evil and a good witch, a virgin, a royal girl, a sister, a friend, a rival, a bride, and so on. Her image can be beautiful and ugly, charming and disgusting. As we all know, the theme of folklore has influenced all aspects of literary, artistic, and cultural development. As for the correlation between the evil and good principles of a woman, everyone who in one way or another touches on this issue will speak and write.

Generally speaking, the characteristic features of Russian thinkers are the ideas of F.M. Dostoevsky about the combination of the female "ideal of the Madonna" and the "ideal of Sodom", expressed by Dostoevsky, seems to me quite close to the facts. The image of a real woman, created thanks to the imagination of the creator, can be found in all genres and types of artistic creativity: from folklore to the most modern forms of expression of cultural thought. According to. According to Bulgakov, "Every true artist is a knight of a beautiful lady. According to Berdyaev, a woman stimulates the creativity of a man, and through creativity she strives for wholeness, even if she did not achieve it in earthly life; "A man is always in the name of a beautiful lady." However, no matter how diverse and unique the female images presented by the brush of an artist, the words of a writer or a poet, no matter how skillfully they are recreated by the hands of a master sculptor, the charming voice of the composer from countless sounds, tones, semitones, colors and words can distinguish quite specific types of female images and their stereotype of behavior.

Researchers have identified three stereotypes of female images in Russian literature, which "entered the ideal and true female biography of girls." "The first is the image of a "gentle and loving woman whose life and feelings are shattered", the second is "a demonic character who boldly destroys all the conventions of the world created by men", and the third is a typical literary and everyday image - "One feature is "participation in the comparison of female heroism and male mental weakness". Using these three stereotypes as a starting point, we found that different types of women from different historical periods played a special role in the development of culture.

The next of these types can be called traditional. It includes gentle and loving women who can sacrifice themselves for others, they "always have a table and a house ready", and they sacredly preserve the traditions of the past. The term "traditional" includes the non-traditional, mediocre and mediocrity of this type of woman, as well as the usual methods of defining women in general: sympathy, empathy, compassion and the capacity for self-sacrifice. In my opinion, this type mainly includes "female lovers" and neo-traditionalists, as well as "godsisters" (according to Remizov's definition), "modest women".

The third type is represented by the heroine. As a rule, these are women who constantly overcome any difficulties and obstacles. A female warrior, an irrepressible activist, for whom social work is the main form of activity, is also close to this type. Housework, family - far from the main thing in her life. This type also includes Soviet women, Rousseau's feminists, and



Western feminist types. This type also includes "enthusiastic" (the term was first used by Ostrovsky) and the so-called "Pythagoras in skirts", "learned ladies".

The third type of women, the most diverse, heterogeneous and to some extent polar, truly combining the principles of the "Madonna" and "Sodom" - demons "boldly violating all the conventions created by men". "This could include a female muse, a female award and an escapist. In my opinion, women with a "devilish character", the so-called "femme fatale", are also interesting. This type of "literary-everyday image" is the least studied in scientific literature in comparison with the type of female heroine (at least in the country), with the exception of individual magazine and newspaper versions.

Despite a certain scheme characterizing this or that type of woman, of course, it cannot be considered, as has already been noted, that any classification, system, scheme gives grounds for rigidly designating certain aspects of a woman. It is quite natural that any type presupposes the presence of other features, but the qualities that form the type to which it belongs can be considered decisive. In the course of the talk, we will consider each of the selected types in more detail.

It is impossible to imagine anyone's life outside of any society - be it a family or an urban community. In his play, Ostrovsky depicts the path of a woman from an urban acquaintance to a family. It allows us to fully understand and imagine the social life of a woman in his time. But it's not that one game doesn't copy another. Although "The Storm" and "Without a Dowry" were created by the same author, they demonstrated completely different social views.

It should be noted that the first half of the XIX century is characterized by the increasing role of women in society, the process of emancipation of women is intensive.

A woman strives to express herself in a variety of aspects of social life, including literature and various forms of art. Therefore, it is not surprising that the most brilliant literary and musical salons were run by women, where many of them were not only housewives, but also showed themselves as talented, intelligent, talented people, whose unusualness amazed the luminaries of Russian literature.

To raise the most pressing questions of our time, a variety of bright, colorful characters have been created. It should be noted that the works were traditionally dominated by male paintings depicting the most socially active representatives of society of that time. However, if you pay attention to the works of many Russian classics, starting with Pushkin and Lermontov, it is impossible not to notice their interest in the depiction of female images.

Fascinated by the richness and beauty of people's poetry, Pushkin worked on the drama "Mermaid" in the first Boldino autumn. This is one of the most fascinating poetic works of Pushkin, filled with melodies of folk songs. Perhaps in Boldino the poet observed the rite of a folk wedding, the image of which in the drama, according to Belinsky, "was conveyed to the poet with incredible fidelity in all its simplicity of old Russian morals." The image of the miller's daughter, seduced and abandoned by the prince, is full of touching sadness, with which folk songs spoke of the slavish fate of a woman.

In Dostoevsky's novels we see many women. These women are different.



"Poor people" begins in Dostoevsky's work the theme of the fate of a woman. Most often, it is financially unprotected, which means it is vulnerable. The idea of the novel arose under the impression of Balzac's story about an unfortunate girl.

The story of A. I. Kuprin "Olesya" is a work that opened a new literary era. Its main character, Olesya, evokes contradictory feelings. You need to go back to Olesya's past to better understand this heroine. She grew up in constant pursuit, moving from one place to another, she was always haunted by the fame of a witch. She and her grandmother even had to live in the forest thickets, in swamps, far from the villages. Unlike the peasants, Olesya never went to church, because she believed that magical power did not come from God. This scared residents away from it even more. Their hostile attitude awakened in her incredible spiritual strength. And now the little girl has grown up and become a cute flower.

Positive female characters in Russian literature, unlike male ones, are practically devoid of any evolution and, for all their artistic originality, have a common denominator - they have common features that correspond to traditional ideas about the positive qualities of the national character of a Russian woman.

This is a fundamental feature of our entire culture, in which the female character is considered primarily as ideal, far from the perfection of reality.

In the Russian classics, the positive traits of a woman's character are strictly determined by popular ideas about the obligatory presence in a woman of moral qualities that are more characteristic of an ideal than a real person. This largely explains the real humiliation that the Russian woman has experienced and continues to experience from society throughout her history. On the other hand, as we can see from the works of Leo Tolstoy, in the manners and customs of people's life there is only that which allows peoples to survive and preserve their national identity. Thus, the ideal female character in reality is not only possible, but also exists. Any discrepancy with the ideal is not proof of its vital inadequacy. If a woman is unhappy in the real world, it simply means that this world is imperfect.

It is the moral categories that form the basis of the positive traits of the female character: despite the external dissimilarity, and often the polarity of behavior in Tatiana Larina, Sonya Marmeladova, Natasha Rostova, Katerina Kabanova, Matryona Timofeevna and others, they are the same and can be listed in a certain list. The first, that is, the most important, in this list will probably be loyalty, kindness, dedication, perseverance, hard work, modesty... But the concept of love in the form of the right to free will occupies one of the last places in this list in terms of human morality and most often serves as a reason for condemnation.

This is due to the fact that in the national consciousness, a woman's love feeling is necessarily associated with self-sacrifice and repeated submission to a sense of duty, and sensual passion is initially condemned as something opposite to moral service to higher values, requiring the renunciation of personal well-being.

The greatest Russian writers in their works showed a number of remarkable images of Russian women, revealed in all their richness their spiritual, moral and intellectual qualities, purity, mind, heart full of love, the desire for freedom, for struggle - these are the features characteristic of the image of a Russian woman in Russian classical literature.



Having analyzed the works of Russian literature of the nineteenth and twentieth centuries, we can say that the writers of these two centuries bow to the modesty, fortitude, loyalty, diligence, and self-sacrifice of women. The reader understands that these traits are inherent in Russian women, have been brought up in them for centuries and until this day with what qualities should be followed by any person. These are the best qualities of the human soul.

But despite the similarity of female images, differences can also be noted. The heroines of the nineteenth century are less active, they do not always manage to realize themselves and overcome circumstances. Their role in society is belittled: the main purpose is the keeper of the family hearth, a worker, a friend or a slave of the husband and his family. Her image in the literature of the twentieth century undergoes tremendous changes: she is equal to a man, her role in the life of society is enormous: she is the keeper of the hearth not only of her family, but also of the whole world. Now it is not in the last place; Her courage, patience and self-sacrifice are admired by all of humanity.

The changes that took place in Russian literature in the creation of female images are explained primarily by the fact that after the abolition of serfdom, and mainly after the revolution of nineteen hundred and seventeen, the attitude towards women in our society. But the main character traits remain unchanged and to this day reflect the mentality of a Russian person, strong-willed, adamant, who believes in good and is ready to sacrifice himself for this. This is what makes Russian literature unique and attracts the attention of readers all over the world.

Russian literature has always been distinguished by the depth of its ideological content, its tireless desire to resolve questions of the meaning of life, its humane attitude to man, and the truthfulness of its depiction. Russian writers sought to reveal in female images the best features characteristic of our people. In no other literature of the world will we meet such beautiful and pure women distinguished by a faithful and loving heart, as well as their unique spiritual beauty. Only in Russian literature is so much attention paid to the depiction of the inner world and complex experiences of the female soul. Since the 12th century, the image of a Russian woman-heroine with a big heart, a fiery soul and a readiness for great unforgettable feats has passed through all our literature.

So, having studied the works of authors of different historical periods, we can say with confidence that the image of a woman in the literature of the 19th and 20th centuries is universal. Strength of spirit, moral beauty have been inherent in a woman from time immemorial. The magnificent images of women are striking in their integrity. They live in harmony with the world of nature, remain true to themselves.

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