

MARIA BOLKONSKAYA IN THE SYSTEM OF FEMALE IMAGES OF THE NOVEL "WAR AND PEACE"

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Annotation

The article examines the image of one of the key female characters of Marya Bolkonskaya. Using her example, the essence of the concept of "altruism" is revealed, which helps to consider the concept of conciliarity in the cultural and religious tradition of the Russian people more deeply.

Keywords: concept, Christian tradition, cultural and religious tradition, altruism, historical concept, psychological law, concept of personality in history

One of the key female characters of the epic novel "War and Peace" is Andrei's sister Marya Bolkonskaya.

Lev Tolstoy loves his heroine no less than Natasha Rostova. Russian writer in the novel calls her by the name of Marya, which is more familiar to Russian ears, apparently indicating that she belongs to the "Russian" world, and not to the European one. The image that is closest to the understanding of the spiritual content of a true Christian, to which Tolstoy himself belonged.

Marya Bolkonskaya, possessing an expressionless appearance ("... the eyes of the princess, large, deep and radiant (as if rays of warm light sometimes came out of them in sheaves), were so good that very often, despite the ugliness of the whole face, these eyes became more attractive than beauty"), is extraordinarily rich inwardly: a person who took place in the religious understanding of his destiny. Having received a home education, in principle, not different from a typical noble education, the young girl was under the strict control of her father, who, due to his capricious nature, could both offend and offend his daughter, often it was directed at her appearance and quiet disposition (Well, not a fool! the princess shouted, pushing aside the notebook and quickly turning away, but immediately got up, walked around, touched the princess's hair with his hands and sat down again.).

Marya Bolkonskaya is represented by a deeply religious girl who lives according to Orthodox values. The ideas of forgiveness, submission and obedience are manifested in her relationship with her father. The ideas of rejection of lies, betrayal and selfishness are not accepted by her in her relationships with Kuragin, with Mlle Bourienne and with Natasha at the beginning of the novel.

Unlike Natasha, Marya, at the moment when she finds Anatole Kuragin with Mlle Bourienne, does not show any feelings of jealousy or resentment, which would be typical of the characters we consider in the context of the "I-concept". Here she behaves like a true Christian, living according to the canons of



Orthodoxy. She, after openly courting her fiancée's French woman, forgives him and decides to sacrifice her personal happiness for the happiness of loved ones by arranging their marriage. Of course, her naive plan was not destined to come true, since Kuragin Jr., at his father's insistence, wanted to marry Marya Bolkonskaya, solely in the hope of her noble origin and rich fortune. After Marya's refusal, Kuragin will continue to live by seducing other young girls.

In his relationship with Natasha, the evolution of their relationship can be traced, from open rejection to close friendship. At the time of their acquaintance, Natasha seemed to Mary to be an overly emotional, frivolous and frivolous young person who absolutely did not suit her brother as a wife. The harsh and ascetic upbringing and the primat atmosphere in the Bolkonsky family have an effect. As Natasha Rostova is spiritually reborn, starting to adhere to other life orientations, Marya's attitude towards her also changes. The common disaster that overtakes them in the form of the Napoleonic invasion, especially the death of Andrei, unites the two girls in front of a common grief, making them real friends.

Her difference from Natasha, who throughout the novel is engaged in the search for female happiness, is self-sacrifice, religious obedience to her fate, patience and the ability to forgive. It was these qualities that Nikolai Rostov managed to discern in Maria when he saved the princess from the peasants who wanted to deal with her after the death of Nikolai Bolkonsky. The behavior of Nikolai is also indicative, who, under the mask of dryness and indifference, hides his true love for Mary, since his poor financial situation does not allow him to ask for the hand of a rich princess, and he leaves for military service. But the sincere feelings of Mary herself, her pure thoughts about Nikolai, at the end of the novel, lead to the natural finale of another "family thought" – in 1814 Rostov marries Marya, who will insist on moving to the Bald Mountain estate of Nikolai together with her mother and Sonya.

The princess finds her meaning in life in helping "God's people", she brings to herself "these despicable God's people who come from the back porch with bags on their shoulders, afraid to catch the prince's eye...". Throughout the narrative, this heroine of the novel acts from altruistic positions and is one of the main characters revealing the essence of the "we-concept" in the interpretation of L.N. Tolstoy.

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