

The Function of Female Images in the Artistic Modeling of the Life Path of the Protagonist in F. Svetov's Novel "Open My Doors"

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Abstract:

An artistic image is a way of reflecting reality unique to literature and art. Art reflects life in images. The world created in a work of art is not real, but conditional, non-existent without our imagination. The artist creates in images a new, special world of a work of art, which we imagine from the descriptions contained in the book.

An image becomes artistic not because it is copied from life and resembles a real phenomenon, but because, with the help of the author's imagination, it transforms reality, recreates the world in accordance with the views and spiritual needs of a person. The artist strives to reflect his idea of life, his understanding of its patterns and trends. In other words, the image harmoniously merges the objective, which exists in reality independently of the author's consciousness, and the subjective - everything that comes from the author's individuality.

Since the image correlates with non-artistic (real) phenomena of life, which it reflects, then, like real objects and phenomena, it is capable of influencing our perception, our feelings, and experiences. Every work of art is a system of images, interconnected, mutually subordinate. We will be interested in the image itself in the narrow sense, that is, images are characters.

This type of imagery is necessary for the writer to holistically reproduce reality. The heroes of the works reveal their qualities in clashes and conflicts caused by certain life situations. Images of this type are revealed as a result of reading and understanding the entire work.

The writer strives to generalize life phenomena, to comprehend the patterns of reality. To do this, he identifies in the figurative world created with the help of his fantasy those phenomena and trends that seem the most significant and characteristic in a work of art, maintains a general similarity with real reality, but at the same time, in the process of creativity, the latter is recreated: in the fictional world they are more clearly indicated life contradictions, ways and prospects for their solution are more clearly outlined, the significance for a person of certain phenomena is revealed. In other words, a work of art is created on the basis of studying the patterns of real life, but not as a copy, but as a fictional world, which becomes the realization of the author's understanding and assessment of reality: what it is, from his point of view, and what it can be.

The image, combining the objective and subjective principles, transforms real life phenomena into something else: complicating the simple and simplifying the complex, explaining the unknown to the known and vice versa. In the process of such transformation, an artistic idea is revealed. An artistic image is part of the author's idea, a way of its implementation. It includes a certain conceptual content.

The central female characters in F. Svetov's novel also have a conceptual expression. It is no coincidence that the heroines around whom the action is concentrated bear names so symbolic for the Christian tradition - Love, Faith, Hope, Mary, thereby forming a single thread of meaning that contributes to the most complete disclosure of the hero's worldview.

Faith, Hope, Love - three most important components of human life, three women's destinies, in which one way or another the main character played his role, but this influence was mutual. For Lev Ilyich, this is a way of recognizing his true self, his own "abomination," guilt, his capabilities, all the lies that were suddenly revealed to him, and of course, these are a kind of tests given to the hero for a reason.

Lyuba, the wife of Lev Ilyich, is correlated in the novel with the hero's former life. This heroine reveals in the best possible way the "former" Lev Ilyich, all that "darkness" - it's not for nothing that Lyuba exclaims that "most of all I'm tired of the darkness..." [1, P.142], - spiritual, first of all, indifference, not only to others, but also to himself, reigning in the life of the main character before his spiritual rebirth.

Love, in its philosophical understanding, is the desire for integrity, for the fullness of life. If a person has a desire for integrity, then he must follow this path further, towards perfect integrity and completeness. Man, as we know, is mortal; his life is limited to a certain finite period of time. Striving for perfect completeness, he, therefore, overcomes his finitude, limitation, and partiality. In other words, Love is salvation, it is the path to eternity, but only if we are talking about true love, as S. Frank wrote: "Love is such an overcoming of our selfish personal life, which gives us the blissful fullness of true life and thus makes sense of our life." [2, P.40].

The opposite of true love is selfish love, that is, love that receives more than it gives." [3, P.141]. This love is unidirectional in nature, ultimately leading to spiritual isolation, turning only into a way of personal self-affirmation, rejecting its second important element - self-denial, and, as a result, the lack of complete completeness of life reciprocity. Lev Ilyich's entire family life was built on endless attempts to prove his own superiority, "from the very beginning, life or death, one or the other..." [1, P.144], when it became more important not to understand, but to prove. At the same time, personal resentment shattered all arguments of reason, and narcissism reached its maximum.

The long history of the relationship between Lyuba and Ivan for all seventeen years of married life became a space for self-affirmation: "... what a swing lifted him up and immediately threw him into the mud of a flash of doubt, which for a moment revealed the truth so cleverly hidden by himself - a careless word, an empty association, an intercepted glance, a watch on the wrist, counting down the minutes of suddenly seemingly strange solitude..." [1, P.168]. The main character knew that there had been nothing between Ivan and Lyuba for a long time, that she really loved Lev Ilyich, but it

was easier to justify her own sins through the illusory guilt of another, so he tormented her with suspicion, played at nobility, participating in “common holidays and anniversaries,” entering “a home, a friendship,” making “travels together.”

Love, as we know, presupposes consideration of another as a part of oneself, but in the case of our hero this is fundamentally impossible, because love for oneself prevailed in him over love for one’s neighbor. In everything that surrounded him, including Lyuba, “he also loved only himself...” [1, P.168].

All his life, consciously running away from responsibility, he never thought about what it was like for the person next to him, forced to watch him swing on a whistling swing every hour, defending and defending him, not only from others, but above all from himself. [1, P.169].

Irresponsibility and vital infantilism have become the norm of life for the hero, and this, ultimately, leads to spiritual and physical betrayal, because the question of moral duty fades into the background. Living at “someone else’s expense,” he deliberately waits for someone else, not him, to put an answer to an overly complex life equation, but for him “it needs something simpler—the four rules of arithmetic, he could still cope with that.” [1, P.74]. Only now did the hero see that his own life was alien to him, unnatural, in it he did not so much live as suffocate, “with his own hands he built hell for himself for decades,” and only now experienced “a painful feeling of his wrongness and guilt,” but also now “he was clinging to something that could only destroy him.” “Dedication and self-denial were never in his arsenal,” the hero realizes, “the tension of all mental forces was aimed only at self-affirmation,” “what did you even know about anyone other than yourself?” During these stunning crisis days, self-awareness and repentance opened up in him: “The sticky dirty trick is in him,” “how much of this dirty trick still sits in me,” “he long ago, it seemed to him, had lost his human appearance, only mucus remained,” “the porridge sits in me vulgar literature, and there is nothing else,” however, perhaps even now, “internally he understood in egoism that he could lie endlessly,” they did not demand anything from him, they only gave him, so even “he was tired of the generosity of others” - everything was always solved without him. It is Lyuba who is the first to reveal the immensity of his guilt, tearing away from their life the cover of illusory happiness, an imaginary feeling of home. The hero had a house - he returned there more than once - but all this had a special life separate from him. He had long ago become a stranger in it, carried away by narcissism, which is why he did not notice how his daughter had matured, and “when he rushed to tell Lyuba, it was too late, he couldn’t get there.” [1, P.167].

The image of Lyuba is not only a projection of the hero’s former life. But also the affirmation that the hero never knew sincere, selfless, compassionate love, because he himself never loved, allowing only himself to be loved. Without knowing this, he will not be able to understand the depths of the suffering of his beloved soul, understand their cause, repent for the grievances he has caused, or atone for his guilt.

Thus, the concept of “love” looks for the following conceptual system in the novel: love is the life of the heroine; love - passion, feelings; love - alienation due to betrayal; love, in its Christian interpretation, is towards people, and through it towards God.

Lyuba plays a role in the system of female images, being a kind of ray that highlights the “sick” points of the hero’s spirit, indicating the need to change oneself and one’s attitude towards people, towards life.

Faith becomes the hope for spiritual rebirth. The hero himself, amazed by this meeting, notes “that in her eyes there is a piercing stamp... not constantly wet, which is what she looked closely at in the dark Jewish eyes, but a bright, cold hopelessness, just a stone’s throw from despair, but glowing with kindness, attentive, as if she was ready for his misfortune.” shift it onto yourself, just drop a hint - she doesn’t care...” [1, P.51].

Faith first shows Lev Ilyich the right path - atonement for one's guilt lies in repentance: "Repent, and it will be forgiven for you...", "if you experienced that horror, saw the darkness of Egypt in yourself, were you really not to blame for what you did, are the sins really in the soul is not cursed, but this is the beginning of the path, the Christian salt is in repentance..." [1, P.71].

Faith opens the way for the hero to atone for his sins, thereby suggesting a way out of the current situation, from the lie in which he lived for many years. The function of the image of Vera is also strictly defined.

The concept of faith in the novel builds its own model of the conceptual sphere: Faith is the name of the heroine, faith is a component of any religion, in this case Christian. The image of Faith in its conceptual content should be perceived precisely in its Christian meaning. It is she who awakens in the main character faith in the possibility of renewal and rebirth.

The hero himself believes in the non-coincidence of this meeting and sees God's Providence in this. The similarity of life positions, the situations in which they find themselves makes them related. The characters themselves feel this connection. "Don't leave me, Verochka." - Lev Ilyich asks. And he receives Vera's answer, so in tune with his desire: "Why should we abandon each other when we've just found each other?" (Svetov 1991. No. 10. P. 78).

This phrase takes on a symbolic meaning in the context of subsequent events. The meeting with Vera makes a spiritual turn in the hero's consciousness; he feels the need to hear what he had been brushing aside for so many years, hiding behind the everyday bustle. "It needs to be like this - it's really bad. A premonition is knocking on you, you will see." [1, P.78].

At the beginning of the novel, the main character perceives his meeting with Vera as a chance to start a new life, sees in her the path of spiritual renewal, salvation and the hope of finding and knowing true love. Despite the sincerity of Lev Ilyich's intentions, his hopes are not destined to come true, Vera, like Lyuba, is not capable of love "without presenting an account": "I would definitely present it," she says, "I would remember everything, but you don't count me." you will pay..." [1, P.130].

Responsibility for the failure of these hopes lies not only with Vera, but also with Lev Ilyich, who was unable to take a decisive step, to act as a savior: "I thought, back on the train, with this all over again, just to stay here, and for this any price... - says Vera, - but... with you all my life and if I sit near a hut, you won't even put up a fence. But I can't, I need a fence, a house with a garden, and an underground garage...Are you suitable for such a great construction project?" [1, P.129]. Lev Ilyich, as in the case of Lyuba, busy with his own stream of reasoning, did not hear her, his repentance turned out to be of no use to anyone, he was once again afraid to take "the second step - already an action, a decision made, you will have to answer for it." [1, P.72].

Vera is a mirror image, a double of Lev Ilyich. Her soul is in the same contradictions with life's circumstances, but the lack of mental strength does not allow her to "break everything and stay," but there is no one to save her, the only way out is to compromise with these circumstances, to kill herself.

If at the beginning of the novel the main character regarded the meeting with Vera as a gift from God, Providence, then at the end he correlates it with a devilish temptation, drawing a parallel with Kostya, who in the protagonist's visions acts as the Devil: "So they were together, agreed in advance, came after his soul, playing this disgusting comedy from the very beginning, passed him on to each other, and as soon as he escaped from one, he immediately found himself in the clutches of the other?" [1, P.137].

Having once again lost his spiritual guidelines, completely confused, the hero exclaims: "And I have no Faith, and Love has left me, and I am undoubtedly not worth Hope." [1, P.137].

And yet, Lev Ilyich has hope for resurrection and it is realized in the images of Nadezhda, his daughter, in whom the “repentant structure” of the protagonist is manifested, and Maria.

The image of Nadezhda in the system of female images of the novel correlates with the future of the main character. Conceptually, this image should be viewed both from a philosophical point of view - Hope, something expected, better in the future, a different life with actually embodied aspirations and dreams, and from a Christian point of view - as the ability for compassion and repentance. The latter is most powerfully revealed in Nadya's story about her classmate, Lyusa Vasilyeva, who was expelled from the Komsomol for believing in God: “She was expelled at a general meeting: because she believes in God and goes to church. All the friends performed; and they saw her in the church, and the icons at home, and the priest came to them... The mother refused to go to school: expel, she says, it's your business, but we don't care... I feel sorry for you, you think everything in this world is relative - love, friendship. But this is not so. Your conscience is absolute, it only sleeps. And when he wakes up, you will feel so ashamed and hurt...” [1, P.102].

Nadya, although she does not believe in God (the result of an atheistic upbringing), nevertheless internally feels that there are higher things than serving earthly ideals, and therefore does not condemn the new path in life that her father has chosen. Hence the shame for not being able to protect Lucy from attacks: “You think I don't understand. That Lucy is a person, and who am I? She mumbled when asked. And I had nothing. And Lucy is alone against everyone. She cried in the forest, she felt good, but here – not a tear.” [1, P.103]. Such frank repentance not only for his own sin, but also for the sins of others, surprises the main character, and at the same time inspires him with hope that after going through a difficult thorny path, he can still be reborn. Hope, with its support and kinship, not only genetic, but also spiritual, instills in the protagonist confidence that the path he has chosen now is the only correct one.

Literature

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