



Artistic, Aesthetic and Genre Originality of Women's Prose

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Abstract

This article is aimed at dealing with the artistic, aesthetic and genre originality of women's prose in Russia and Uzbekistan. The analysis revealed fascinating analogies and issues, in terms of the formulation and resolution to the subject matter : "shattered dreams", "paradise lost", the search for the meaning of life, "little man", faith and lack of faith, male infidelity and the fear of loneliness, "mother and child", "life and death", female destiny, etc.

Keywords: *Women's Literature; "Women's Fantasy"; "Women's Sentimental Novel"; "Women's Detective"; Short Story; Novella; Novel; Themes of Women's Prose; Central Characters*

Introduction

Women's literature, which has given the world a number of talented writers whose works make up the elite range of modern prose and poetry in the literature of their countries, has made a significant artistic and aesthetic contribution to the genre hierarchy of modern prose, thanks to it, the terminological range of modern literary dictionaries has been replenished with such definitions as "female detective", "female fantasy", "female sentimental novel", numerous author genres (new or transformed genre formations). It is difficult to imagine such a thing a few decades ago, when women's prose just began to gain its place in the literary space of Russia and especially Uzbekistan, causing critics, at best, a reaction of bewilderment.

Genres of women's prose are distinguished by a special organization of the plot, most often according to a closed model, include retrospection, diversity, are characterized by an open author's position, a combination of narration, analysis and commentary of the events described, as well as the use of a variety of off-plot elements and means of "factography". Women's prose ignores such a feature of mass literature as leveling the author's point of view – it is emphatically individual, which is its specific quality.

The Main Part

The story is one of the most common, if not to say favorite, genres in Russian and Uzbek women's prose. But if S.Vasilenko, V.Tokareva, G.Shcherbakova, more often use the established, traditional classical form of this small genre of epic literature, then L.Petrushevskaya, quite rightly ranked

among the living classics of women's prose, stories occupy two or three pages of printed text. Moreover, these are not sketches, not sketches for a future work, not miniatures, but full-fledged stories, which can hardly be called short, since they include extensive life material, which is extremely concentrated in them. For example, in many short stories there are pictures of a whole complex life phenomenon: in the story "Flu" - we are talking about suicide, in "Immortal Love" - about madness, and in the story "Daughter of Xenia" - about prostitution. In almost all of her works, Lyudmila Petrushevskaya reflects modern life, far from luxury, well-being. Most often, the author describes the life of the middle class, unremarkable squalid apartments, offices, stairwells, introduces a variety of human troubles, immorality, and sometimes the lack of logic and meaning of life in the behavioral space of his characters. And all this is described in a special handwriting peculiar to her and to some extent to all women's prose. In an interview, Petrushevskaya noted that for her prose there is a small theory peculiar only to her handwriting, its own rule: the so-called "transferable style". That is, absolute simplicity and, as a result, no difficulties in translation. And it should not attract or amuse the reader in any way. No dialogues, witty comparisons and epithets. If it's a conversation, then hide it in quotation marks inside the paragraph. "My reader should not be tempted by the ease of reading." The writer is characterized by a special interest and attention to detail and the ability to say a lot in small detail, for example, in the story "A Strange Man" describes the moment when people ride together in a taxi and the hero blows on the heroine's fur collar. The narrator keeps returning to this episode, it seems to her something significant, symbolizing the "spirit of camaraderie and affection."

It would seem an insignificant detail, but in the story it plays a very significant role, turning for the heroine and the author into a kind of sign that rises above all events, conversations, taking the form of a special accent in the narrative. This scrupulous attention to seemingly insignificant details, with the light hand of L. Petrushevskaya, becomes an indispensable attribute of the entire literary array, called women's prose.

An equally significant feature of "women's" stories is a kind of author's position: the author hides, restrains and humbles his strong feelings and experiences in every possible way, does not reveal himself, does not give author's assessments. Repetitions play a significant role in giving a unique originality to L. Petrushevskaya's stories, creating the impression of persistent concentration, which the writer possesses to the point of forgetting the form, to the point of neglecting the "rules" of good style.

For her, "there is no suffering great and small, worthy and unworthy, intelligent and unintelligent, all suffering is equally just and sacred." According to many philosophers, God created people in order for them to suffer and each of them has his own role in this life. And, as if following this philosophical concept, the writer "populates" her works with heroes who have an amazing ability to suffer and even a certain focus on suffering, which is certainly characteristic of "women's prose" in general.

For L. Petrushevskaya, the sufferings of young girls, old women, and small employees who dream of getting rich, and lonely people who are lost in this world are equally important. Poverty, the need for money, work for pennies, living in a room in a communal apartment, an alcoholic husband, family feuds, a son in prison, a mother in a mental hospital, a daughter unexpectedly gives birth and "there is no money, there is no money at all" - that's the whole picture of the life of her characters. Later it becomes clear that people suffer not only and not so much from hunger and lack of money. Most often, they suffer from mental coldness, coldness and indifference of others towards them, frost of feelings, ice of speeches. The husband does not understand his wife, cheats on her, but the wife is really tortured not so much by this as by his inability to hear and understand her pain ("Such a girl, the conscience of the world", "I love you", "My circle") or vice versa – the wife turns out to be "deaf" ("Uncle Grisha", "Medea and her children"). And even more often - both suffer ("Immortal love", "Flu"). Parents and children are unable to find a common language and, huddled in a small apartment, living side by side, even unnecessarily in close contact, are, as it were, on opposite sides of the barricades. Brothers and sisters

hate each other, and mothers-in-law and mothers-in-law are generally ready to live with the light of their daughters-in-law and sons-in-law ("I love you", "Younger Brother", the play "Twenty-five Again").

But the heroes of L. Petrushevskaya have the ability to endure all this, habitually carry their cross. Something similar, a ruthless display of the pool of everyday life and the author's detached attitude towards his heroes, we also find in modern Uzbek women's prose. It is enough to recall the stories of Salomat Vafo, which were enthusiastically received by readers, but rather ambiguously by literary critics and critics. The heroines of her stories "Seen and experienced by a wanderer", "Train", "Angel of Evil", not having a definite purpose in life, suffer, suffer from the fact that they do not know what they want from life and are unable to change it. Or Zulfiya Kuroloy kesey's story "Dignity", depicting a pool of everyday life, absorbing a living human soul and leading the characters to a tragic ending. An important feature of the works of women's prose, and, regardless of the nationality of the writer, is that it is easy to convey the plot of any story, but it is extremely difficult to fully express its content. It is always multidimensional. Each of the writers has his own special author's style of narration. For example, V. Tokareva in the story "The System of Dogs", using the form of narration characteristic of women's prose – an internal monologue – as if invites the reader into a very personal space of the heroine. And therefore, the girl's rather frank reflections on the relationship with her lover somehow imperceptibly for the reader grow from an internal into a dialogue with herself quite clearly simulated by the author. The illusion is created that the heroine is talking to her beloved person, whom, as one famous song says, she "... made out of what was, and then what was, she fell in love with": "Without knowing it, I made an accurate tactical move. A cardinal's move, you might say. Valka immediately called YOU. You got nervous, and it seemed to you that you needed me, me and me again. So it happens that what is taken away is necessary. I want to grab, detain. In fact, you weren't at all sure about my candidacy, there just wasn't anything better. My advantages were that at twenty-six I looked sixteen. And the fact that I've never been filmed before. An unknown, new face, as if I am the Cinderella from the suburbs. How many Cinderellas do we have in our country? There are few princes. And those from Africa."

The girl anticipates all the steps of the supposed, even rather imaginary interlocutor, and therefore prepared answers to her own questions sound from her mouth. Note that V. Tokareva is an optimist, in most of her stories all women offended by the opposite sex take revenge, while the gloomy problems of life and death, the hopelessness of human existence on earth are dominant in L. Ulitskaya's work. These themes are the leitmotif through all her work.

The theme of death by L. Ulitskaya ("Merry Funeral"), which is addressed by many other representatives of women's prose, is considered as one of the most important points of reference in every human life. Critics sometimes call Ulitskaya's works too gloomy and sad. The writer herself insists that she recreates life as it is... This property of her prose is noted by literary critics: "Creating an artistic picture of the world, L. Ulitskaya builds a plot in a peculiar way: it appears as if from direct observations of life phenomena or characters." The action in the works of the writer takes place in a closed space, the world of her characters is limited, they rarely go beyond their territory, which is a specific feature of the genres of women's prose. When describing the scene, L. Ulitskaya always carefully uses different types of details: "The last remnants of provincial Moscow with unpaved courtyards, clotheslines stretched between old poplars, and lush palisades with bamboos and golden balls have ended...". Even if the definitions are not evaluative, they are endowed with descriptive features: unpaved courtyards, old poplars, lush palisades with bamboos and golden balls - details that make it easy to establish the time of action, both natural and historical. A wider, urban space is described in no less detail than the place of residence of a particular person. The narrative intonation that the inversion creates allows you to translate the plan of the present into the past, to extend the duration of the action. As a result, it seems that such events can happen now, and once upon a time, and here, and everywhere, that is, a generalized picture of the world is created in time and space, which can be perceived both as reality and as unreal, fantastic. Such a feeling is enhanced by the use of various characteristics of time, striving for generalization, the writer introduces epic and even mythological time. Often in the stories of L. Ulitskaya, everyday conflicts flow into social,

and then into universal or supranational, and are always conditioned by today's social circumstances. Common to them is the image of the unique fate of a person in the modern world.

The central characters of almost all of L. Ulitskaya's works, except for the "Kukotsky Incident", are very ordinary, average women or young girls, "little" people, she portrays her "little man" as a carrier of humane ideals, which goes back to the tradition of Russian classical literature. Works called women's prose are characterized by special names that contain a deep, almost symbolic meaning, sometimes sounding unexpected, but always calling for deep reflection. Russian women's prose observations and generalized analysis of the works of some representatives of Russian women's prose allowed us to objectively identify the most characteristic features of Russian women's prose, which will allow us to draw some conclusions not only about the poetics of the above authors, but to a considerable extent about the originality of women's prose in general, including Uzbek, reflecting a new picture of the world from a female perspective. Of course, literature reflects universal values, but at the same time the artist relies on his own experience – national, religious and spiritual. As E. Trofimova rightly noted, "Art is an individual creative act, where the personality of the artist, his features, his psychological drawing directly determine the form and content of the work."

Uzbek women's prose is also largely characterized by these features, however, it reflects the changes that have taken place in the country, in particular, shifts in the consciousness and position of women in the region that the writer represents. They are distinguished by a careful selection of life material, made with a subtle aesthetic flair in accordance with the artistic idea, the ability to extract the necessary episode from the flow of everyday ordinary life, involving the reader in emotional empathy, forcing him to suffer the tragedies of his heroes and with them to learn life lessons without any author's didactics and hints. Many stories, for example, by Z. Kuroilboy kizi, Salomat Wafo and others remain as if unfinished, left to the reader for further reflection and completion. An in-depth study of the human soul, included in a contradictory, complex, not always positive reality, a high degree of concentration, the "density" of life, sometimes compressed into a moment, sincerity and realism shock the reader, make them suffer the troubles and sufferings of their heroes.

Conclusion

Comparing the work of Russian and Uzbek representatives of women's prose, one can find many interesting analogies in the subject matter, in the formulation and resolution of problems: "the discord of dreams and reality", "lost paradise", the search for the meaning of life, "little man", faith and lack of faith, male betrayal and fear of loneliness, "mother and child", "life and death", the degeneration of the human soul, female destiny, etc., in approaches and display of life material, even in a special creative handwriting, methods and techniques used in both Uzbek and Russian women's prose, however, with a substantive in-depth analysis of the works of Uzbek women's prose, it is possible to identify some of its specific features due to socio-political, socio-cultural and national factors.

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