

## "WOMEN'S PROSE" IN MODERN RUSSIAN LITERATURE (ON THE EXAMPLE OF THE WORKS OF T.TOLSTOY AND L.ULITSKAYA)

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**Abstract:** The article examines the appearance of the term "women's prose" in modern Russian literature.

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"In the Russian literature offers a chick century. There are a lot of balloons and smiles in the sky. The landing party is down. A large number of women are flying. Everything happened – it didn't happen. The people are amazed. Skydivers. Authors and heroines fly. Everyone wants to write about women. Women themselves want to write," - this is how V.Erofeev ironically designates one bright distinguishing feature of the modern literary process. The last ten years have not been silent discussions about modern women's prose, which actively declared itself in the late 1980s. The problem of women's literature, as well as the general position of women in modern society, is of increased interest. Some researchers are seriously engaged in this problem, while others tend to believe that the concept of "women's literature" is far-fetched and has no real basis. The appearance on the literary horizon of such bright and different writers as Lyudmila Petrushevskaya, Tatyana Tolstaya, Valeria Narbikova, Lyudmila Ulitskaya, Victoria Tokareva, etc. This has made the question of what "women's literature" is relevant, and whether it is worth distinguishing it from the whole set of literary works.

Critic T.Morozova believes that " women's literature belongs to the future, and maybe already the present." There are disputes about the term women's literature itself, and the question of whether to divide literature by gender is raised. However, the presence of a special view of modernity and contemporary, a special perspective, a special formulation of philosophical and moral problems in the works of women writers is recognized by all. Thus, the writer and critic N.Gabrielyan, who discusses this issue, expresses the following point of view: "Women's prose is prose written by women. In the current type of culture, the words "male" and "female" are not neutral, indicating only the biological gender. They also carry evaluative points, and include a whole subsystem of signs."

The selection of "women's prose" in the context of modern literature is due to several factors: the author is a woman, the central character is a woman, the problems

are somehow connected with the female fate. An important role is played by the view of the surrounding reality from the female point of view, taking into account the peculiarities of female psychology. The researchers come to the conclusion that in "women's prose" there are the same processes as in the rest of literature, processes aimed at finding new relationships in art and new methods of fixing them. Critic and writer Fr. Slavnikova believes that women have almost always been pioneers in the discovery of new content. The current flourishing of women's prose in Russia shows that there is and will be literature in the country: "Why the emergence of women's prose... contrary to the end of the literature? Because a woman never goes to a non-residential place. The female genetic program is not intended to be the consumable of evolution. In an extreme situation, when a man is bound to die, a woman is bound to survive." Gavrilina connects the concept of "women's literature" with two main meanings: "...in a broad sense, these are all works written by women, regardless of whether the author adheres to the positions of feminism in his work or follows patriarchal traditions. And in a narrow sense, this is a circle of texts that are based on the actual female view of traditional universal problems (life and death, feelings and duty, the relationship between man and nature, family, and many others)"

The main theme of women's prose covers families, contrast childhood and adulthood, the theme of "Paradise lost", the search for the meaning of life, relationships of the individual and society, the problems of the "little man". As Lyudmila Ulitskaya said in one of her interviews: "The world of men and the world of women are different worlds. Intersecting in places, but not completely. In the women's world, issues related to love, family, and children are becoming more important."

The motif of the house, the family is central to the work of Lyudmila Ulitskaya. "The nature of her works is such," writes M. Zolotonosov, "that everything in them constantly fluctuates between the family (on the model of the XIX century) and the women's novel of modern pop culture, in which "women's dreams" are expressed and lists of typical resentments and desires are given. Ulitskaya adapts the classic novel form to the modern habits of "light consumption", translates it into the language of today's culture." Ulitskaya's novel "Medea and her Children" concerns not only family, but also deep human ties that forever seal the relationship. The writer reveals the theme of female existence against the background of rapidly changing historical epochs. Ulitskaya's novel stands out sharply against the background of works of modern literature covering the family theme, where the authors write mainly about the collapse of the family, about fragile or incomplete families, about how relationships collapse. Medea Ulitskaya becomes the soul, the unifying center of a large family.

Ulitskaya's stories are combined into cycles where common characters act ("Poor Relatives", "Girls", "New Stories"). The result is a "novel" about the tragic contradictions of life. The genre specificity of L. Ulitskaya's works depends on the breadth of generalizations, the setting of the range of questions. In his stories, the author goes from everyday conflicts to social ones, and then to general existential, all-human ones. Lyudmila Ulitskaya's stories are specific and local, devoted to important issues. What they have in common is the image of the unique fate of a person in the world. The central characters of almost all the works, with the exception of "The Case of Kukotsky", the writer makes a woman or a young girl. It departs from the canons of official Soviet literature and restores the tradition of depicting the "little man" as the bearer of humane ideals.

The works of Tatyana Tolstoy are characterized by the formulation of problems concerning universal questions of existence, "eternal" themes of good and evil, life and death, choice of path, relationships with people around you, awareness of yourself and your destiny. In this connection, an interesting idea expressed by V. Slavina, who notes that Tolstoy sounds a clear longing for lost humanistic values in art, which, according to the critic, is one of the first signs of the return of Russian literature to its spirituality and vital truth.

Women's prose speaks in simple language about traditional values, about the highest categories of life: family, children, love. It is the theme of love that is central to Tatiana Tolstoy's short story "Sonya". The time of action is the pre-war time, the characters are young, happy, in love and full of hope. The appearance of a new face – Sonya-brings a pleasant variety to life and promises a new adventure. The motif of love is whimsically transformed in the work: from a fantastic, fictional, phantom love turns into a real one; the fictional Nikolai is also personified – everything that Sonya believed turned out to be true. In the story there is an interesting and important subject detail, which turns into a symbolic detail, becomes the carrier of the central motif of the work – the motif of love. This is the brooch – the enamel dove – that Sonya put in the envelope with the letter to Nikolai. Life hid from Sonya the vulgar truth about her love – and left a bright feeling that filled all of Sonya's life. "After all, fire does not take doves," – in these words, Tatyana Tolstaya put the idea of eternity and the truth of love.

Women's prose reflects the characteristic features of modern art, sums up the aesthetic search of the entire century, and with its artistic experiments and stylistic discoveries outlines the perspective of the culture of the future. Russian women's prose reflects a passionate and painful search for the ideal, since this is the main meaning of the work of every true artist of the word. Any ways of revealing the typology of women's creativity will contribute to a deeper insight into the nature of women's creativity, which is the task of the modern science of literature. The study of

the specifics of women's prose will contribute to its further approval and development in the course of the literary process.

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