

FEATURES OF TURGENEV HEROINES IN THE APPEARANCE OF A MODERN GIRL

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Abstract: *The article discusses the images of Turgenev girls and their comparison with other works*

Keywords and expressions: *Modern Literature, in Russian literature, writer's dialogue, classic writer Turgenev, critical articles.*

The study of the Turgenev tradition in Russian literature of the twentieth century became the topic of many studies: indications of this can be found in the works of G.B. Kurlyandskaya, Yu.V. Lebedev, V.M. Markovich, MB Khrapchenko, S.E. Shatalova. This problem was covered in the dissertations of T.V. Dzhililov "Turgenev's Traditions in Modern Literature (based on the material of the works of Granin, Kazakov, Soloukhin)," N.A. Kudelko "Turgenev and Modern Literature (on the example of the works of Paustovsky and Soloukhin)" and some others. The establishment of a writer's dialogue, the mutual agreement of creative searches indicate the commonality of the literary process, as well as the degree of understanding by writers of the 20th and 21st centuries of their predecessor, their interest in the personality of Turgenev and his works.

For almost two centuries, among literary terms there has been a concept - "Turgenevskaya girl," which appeared on the basis of the images and characters of the heroines of the great classic writer Turgenev. "Turgenevskaya Girl" is a typical heroine of the works of Ivan Turgenev, a literary stereotype formed in Russian culture on the basis of a generalized image of several female characters described by him from the works of the 1850s - 1880s.

Many critical articles and research papers have been written on this topic. The beauty of the Turgenev Girls lies in the uniqueness of the heroines, the writer himself wrote: "Beauty is poured everywhere... But nowhere does it shine with such power as in human individuality." So what are the "Turgenev Girls" in the works of the classic and what is their individuality? The writer endowed his book heroines with subtle femininity, romanticism and dreaminess.

Perhaps, at first glance, "Turgenev Girls" seem very fragile and tender, but in fact they have great strength of character, determination, determination and even capable of self-sacrifice. They have a rich inner world that not everyone can comprehend. An important feature of the Turgenev Girls is that they are not very attractive in appearance, nevertheless, they have their own magnetism, which is able to fall in love with a young man with a heroine. Turgenev reflected:... " what is a Russian woman? What is her fate, her position in



the light - in a word, what is her life? " Turgenevskaya heroine is not satisfied with ordinary domestic concerns, she "requires a lot from life, she reads, dreams... about love... but it means a lot to her.

Among all the heroines of Turgenev's works, the most striking representatives of the Turgenev Girls are Asya from the novel of the same name, Elizaveta Kalitina from the novel *The Noble Nest*, Vera from the novel *Faust*, Natalya Lasunskaya from the novel *Rudin*. Also, the features of "Turgenev Girls" can be found in Tatyana from the story "Muma" and Princess R. from the novel "Fathers and Children."

Images of "Turgenev Girls" and the personality of Ivan Sergeevich Turgenev himself in Lyudmila Petrushevskaya's fairy tales "Border Tales about Kittens" and in Maria Galina's mystical story "Sprutes"

Lyudmila Petrushevskaya and Maria Galina are two modern writers and in their works help us understand what experiences Ivan Sergeevich Turgenev experienced in his life, and this, in turn, is part of his biography, which influenced his work, including the heroines of Turgenev. The plots of the works present the very image of Ivan Turgenev and the image of his beloved Polina Viardo. But everything is shown to us through the grotesque absurd form of storytelling to reveal to the reader the complex relationship of this pair. It was Viardo Turgenev who followed for 38 years, left his homeland for her, went to Europe, where he was unknown, and for some time was left without his mother's money, and all in order to be with his beloved was already married and could not go to the writer, but this did not prevent him from living with their family, as Turgenev himself expressed: "On the edge of someone else's nest" (3).

When Turgenev gained fame in literary circles, his contemporaries spoke ambiguously about him. On the one hand, it was a writer who revealed in his works the ideas of humanism, modesty, altruism and aristocracy, and on the other, showed indecision, dependence on the opinions of others, softness and touchiness. And it was these weak features of his personality that were reflected in the works of Lyudmila Petrushevskaya.

The writer portrays Turgenev not as the reader who read the classics of the XIX-XX is used to seeing him. In postmodern poetics, the classic writer is depicted as a small person who fits into a three-liter jar: "So they stayed with us, Viardo and he in a three-liter jar, Jean by the name of Turgenev, he then introduced himself" (6). Often in Petrushevskaya's fairy tales you can see how the classic gets scared, sometimes squeaks, and everyone in the house, where, in addition to Turgenev, kittens with grandfather Schwartz also lived, is afraid of Polina Viardo. If in fact Viardo was a singer whose voice mesmerized people, then in Petrushevskaya's cycle, on the contrary, her voices were frightened and scattered in different directions: "Here Polina Viardo will sing like! Or rather, how it knocks! We sprayed in different directions, our kittens, as always, got tangled in belts, mice from holes were caught in batteries! "



The modern writer portrayed their relationship in such a way that Turgenev was a small and fragile person, and his lover, Polina Viardo, on the contrary, a very powerful, strict and strong woman, on whom the classic was very dependent.

Let Petrushevskaya portray everything in a grotesque form, but she perfectly conveyed the attitude of the classic towards women and his experiences. Such prerequisites come from the childhood of the writer himself, where his mother Varvara Petrovna was distinguished by excessive cruelty, and not only to serfs, but also to her own sons, which postponed the imprint for the whole life of the writer, instilling in him uncertainty and fear of women. We can observe these features in Tatyana from the work "Mumu," where the heroine cannot even say a word against the absurd orders of the lady.

Maria Galina in her work "Sprutes" depicts everything somewhat differently, in a softer form. In a mystical story, Galina shows us the spiritual experiences of the classic: something oppresses him, haunts him either in a dream or in work. He sees something behind the portier, behind the closet, in the corner of the room. This is something the writer himself presents as a kind of creature: "The one behind the portier has gray and sticky skin. The one behind the portiere has tentacles. The one behind the portière has large, pale eyes "(2). What Turgenev sees has a heavy putrid smell, and only the writer sees this creature: "How worried was she, the poor thing, when he first whispered to her:" Who is this there? In the corner? " How I began to assure that only a shadow from the buffet, a lunar reflection from the mirror, a cloudy floating light.

If we talk about the very title of the mystical story "Sprouts," then we can draw the following conclusion: the word "Spruth" means "greedy monster," which digs its tentacles into the victim and sucks out life forces from it. Then, on the issue of the story, Sprut will be his beloved Polina Viardo.

Galina's story ends with Polina Viardo asking Turgenev to go after the doctor, and the writer himself is unable to refuse her, even if shortly before that he understands that it is time to get rid of dependence on his beloved. So Galina conveys the feelings of the writer:

"And why of all women, do we choose those that torment us for the rest of our lives? After all, there are excellent women, gentle and courageous, intellectual women, finally!

I wrote about them myself.

They are ready to give all of themselves to a man, recklessly, disinterestedly, sacrificed, they have a straight artless nature, straight blond hair, a clean gray iris bordered by a dark ring, pure eye protein without these reddish veins... But then this one came, shook her black locks (hot tongs), lowered her heavy dark eyelids (antimony), smiled with her scarlet mouth... ripe cherry lips, this is her present, because...

they suck out our vitality, smile with bright lips, say affectionate words, bring to dissolution, to self-extermination!

And how do you know, maybe this keeps my cloud here, on this earth, away from the streaks, away from the wet spruce trunks?



From this monologue, you can understand that Turgenev just divided his heroines into two types of women, comparing with Polina Viardo or opposing her. Disinterested, sacrificial, like Fenechka, and those that make men suffer as Anna Odintsova and Princess R from the novel "Fathers and Children." Princess R's relationship with Pavel Petrovich Kirsanov coincides with the biography of the writer himself, where Princess R is Polina Viardo. Asya from the story of the same name is a unique heroine, in which the features of Turgenev's beloved were combined, such as the speed of behavior change, strangeness in actions, which made the heroine attractive and features opposite to her - sensitivity, courage, sacrifice, which I.S. Turgenev dreamed of.

Asya was ready for anything for the sake of her beloved (she ran away from home, made a secret date, was full of desire to submit to a person), but not during the said word destroys the fate of two lovers: we learn about the hero that he remained a bobble "burning, tender, deep feeling no longer repeated"

Very often, writers project their lives in works, in this vein, the theme of "Turgenev Girls" seemed an interesting topic for us: why the writer endows his heroines with such features.

From the works of modern writers, we learn what influence Polina Viardo had on the life and work of the writer. His whole life is connected with her image: the dream of what he would like to see in his beloved and the unattainability of this.

But, despite such contradictions in Turgenev's love for Viardo, the feeling made the writer unique in his work and it was not for nothing that such a concept as "Turgenev Girls" appeared in Russian literature. Despite the difficulties, Turgenev was faithful to his only love to the end.

Modern works by Lyudmila Petrushevskaya and Maria Galina allow us to get closer to the writer of the nineteenth century, so reading classical and modern literature allows the reader to see and find roll calls of different literatures and eras.

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