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METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**THE PHENOMENON OF “WOMAN’S PROSE”****Zulfiya Djurayevna Pardayeva**

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Key words: “women’s prose”, phenomenality, women’s writing, intellectual creativity, aesthetic worldview.

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Abstract: The article examines the evolution of the development of “women's prose”. Using the example of the works of Virginia Woolf, O. Slavnikova, T. Tolstoy, L. Petrushevskaya, V. Tokareva, N. Sadur, L. Ulitskaya, the artistic features of “women's prose” are explored. Research devoted to “women's writing” is noted - the works of Yu.S. Kristeva “A Woman, Always Different” (1974), E. Six “Mirror of a Different Kind” (1974), “The Laughter of a Jellyfish” (1975), “This gender, which is not alone” (1977), P. Yeager “Cute women: Strategy of emancipation in women’s writing” (1988), G.T. Garipova “Logic and dynamics of the development of the Russian literary process of the late XX - beginning of the 21st century: trends and prospects” (2013), etc.

INTRODUCTION

Traditionally, in the minds of many people, the role of women in society is assessed based on patriarchal positions. This is confirmed by literary, philosophical, and historical materials. Let us note that literature was previously considered obscene and reprehensible for a woman. If she consciously chose this path, she was forced to act under a pseudonym. For example, science fiction writer Andre Norton signed her works with the name Andrew, Aurora Dupin - George Sand, Maria Markovich - Marko Vovchok. Until the 20th century, women did not have the opportunity to receive an education, work full time, or provide for themselves on an equal basis with men. She did not have the opportunity to legally enter a creative environment where she could really demonstrate her literary abilities.

MATERIALS AND METHODS

Of course, the absolute majority of men achieved phenomenal success in various fields of art and science. In this regard, many scientists emphasize the masculine genius in creativity, while women are most often denied similar abilities. Thus, in a work of the early 20th century devoted to criticism, F. Mauthner expresses his opinion that “the creative use of language is the prerogative of men, and women are only free to assimilate the language created by men.” Such a categorical assessment of women's abilities is explained by F. Mauthner's belief that women are less educated. O. Weininger also believes that “a woman is deprived of many masculine qualities and therefore is incapable of being a genius.” [3, P. 192]

At the same time, some philosophers do not deny a woman at least talent. Thus, according to N.A. Berdyaev, F. Nietzsche, A. Schopenhauer, genius manifests itself as a male phenomenon, and talent - as a female one.

British writer and literary critic Virginia Woolf also notes: “Women's writing always remains feminine, and it cannot help but be so: all the best in it relates to feminine nature. The only difference is what exactly we mean by this word.” [5, p. 78]

The value of female creativity is also recognized by E.A. Koltonovskaya: “In the creation of a universal human culture in intellectual creativity, a woman takes part not with her main - feminine elements, but with secondary ones, mysteriously brought into her nature from an alien - masculine one.” [8]

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Gender studies by Western scientists in the 70-80s of the 20th century were of particular importance in changing views on women's literature. The peculiarities of the study of “women's writing” were devoted to the works of Yu.S. Kristeva “A Woman, Always Different” (1974), E. Six “Mirror of a Different Kind” (1974), “The Laughter of a Jellyfish” (1975), “This gender, which is not alone” (1977), P. Yeager “Cute women: A strategy of emancipation in women's writing” (1988), etc.

Western European studies are closely related to articles and monographs by Russian authors (O. Voronin, M. Mikhailova, N. Pushkareva, T. Rovenskaya, I. Savkina, E. Stroganova). As you know, the term “women's fiction” appeared in the 1960s. It is necessary to point out that many dictionaries do not have an exact definition of this concept. For example, in the “Dictionary of Gender

Terms” we note the following definitions of “women’s literature”: “that which is created in literature by women”; “a branch of feminist criticism whose main objectives are to study the themes and genres of literature written by women.” [4, p.78] Modern researcher G.T. Garipova focuses on the ability of women’s creativity to depict the inner world of a woman. In her opinion, “women’s prose is an array of literary texts, which is a kind of historical and typological literary formation.” [6, p.37] Some researchers completely reject the existence of the term “women’s prose.” “Women's Prose” by A.A. Denisova defines it as “a sociocultural phenomenon that arises in the process of women’s exploration of public space and is expressed in the appearance of literary texts that describe the world, social experience and practices of women through the eyes of women.” [7, p.27]

The terms “women's prose” and “women's literature” are absent in the “Literary Encyclopedia of Terms and Concepts”. However, there is a mention of women's romance and an article about gender. [9, p.176]

It is relevant that the female image in modern fiction is often complex, multifaceted and not limited to character traits that are dictated by individual stereotypes. A significant contribution to the interpretation of the concept of “women's creativity” was made by the famous Soviet literary critic Yu.B. Borev. In his dictionary “Aesthetics. Theory of Literature: Encyclopedic Dictionary of Terms "female author's style of writing" is defined as "a search in the sphere of style ("small style") for signs of a purely female view of the world, a purely feminine understanding of things and a way of formulating one's thoughts and assessments." [2, p.57]

According to the precise observations of Yu.B. Borev, the French writer and critic E. Cixous interprets this same judgment as “written speech, where the right to vote is given to the sexual, mental and physical embodiment of the female gender.”

In modern literary criticism, the concept of “feminist literary criticism” is encountered, which includes women’s prose, women’s literature and women’s style of writing. It is necessary to point out that women's novels are especially popular among readers. In literary criticism we find similar concepts - “ladies' novel”, “love novel”, “pink novel”. It is worth mentioning the differences between women's prose and women's novels: despite the external similarity, the search for personal happiness, pure and ideal love is necessarily present in the “women's novel,” while in “women's prose” this criterion may be absent.

Women writers are characterized by a special aesthetic worldview (extreme sincerity and frankness). Many writers deliberately do not touch upon significant historical, political, philosophical and social problems in their works of art, concentrating all their attention on the deep emotional experiences of the heroine. We consider maximum trust, sincerity, and frankness to be a feature of women's prose.

It seems that women's contribution to the overall picture of Russian and world literature is invaluable. Since the 1990s, a large number of works written by women writers have appeared, so T. Tolstaya, L. Petrushevskaya, V. Tokareva, N. Sadur, L. Ulitskaya, O. Slavnikova, G. Shcherbakova and other. Also, those writers who have declared themselves in sensational collections (V. Narbikova, L. Vaneeva, S. Vasilenko, M. Paley, etc.), who openly and truthfully talk about those problems that male authors cannot objectively present in detail. Women have always been practically pioneers in the discovery of new content; there is and will be literature in the country, this is confirmed by the current flourishing of "women's prose" in Russia, says critic and writer O. Slavnikova: "Why does the emergence of women's prose... contradict the end of literature? Because a woman never goes to a non-residential place. It is not in the female genetic program to be consumables of evolution. In an extreme situation, when a man is obliged to die, a woman is obliged to survive." [10, C 47-62]

Naturally, the question is asked: "What is the uniqueness of "women's prose", how does it differ from general literature?"

RESULTS AND DISCUSSIONS

In the modern Russian literary process, experimental and classic stories are born about a sharp difference from the negative emotions of recent decades and the hopeless "alternative works" of the 90s due to the post-Soviet traumatic experience. This is the beginning of a return to the ideals formed by the great Russian thinkers, outstanding philosophers and writers at the end of the 19th - beginning of the 20th centuries in their search for "Good, Beauty and Truth". For the first time in history, Russian writers managed to cope with this task. They embody in their works important philosophical, purely moral and social issues. Their response to Russian society's demands for positive ideals is a very clear and refreshing voice of hope and optimism. "Victoria Tokareva is among the authors who raised the issue of women's fate, of a woman's life in general. Her heroines strive to understand themselves as individuals, and therefore constantly criticize and analyze their behavior, relationships between themselves and men, and with children. The dynamics of modern life forces Tokarev's heroines to establish themselves in society, but at the same time they do not renounce the right to be feminine." [1, p. 84]

You can write about everyone who represents "women's prose." One of them is Olga Aleksandrovna Slavnikova, a modern Russian writer, winner of the 2006 Russian Booker Prize.

Recognized works by Olga Slavnikova: "Freshman" (1988), "Dragonfly, enlarged to the size of a dog" (1997), "Alone in the mirror" (1999), "Immortal" (2001), "2017" (2006), "Waltz with monster" (2007), "Love in the seventh carriage" (2008), "Light Head" (2010), "The End of Monplaisir" (2011), "Basileus" (2011), etc.

Olga Slavnikova Awards: Laureate 2006 - Russian Booker (2017) Nominee 2012 - Russian Booker (Light Head), 2007 - "Bronze Snail" (Large form, 2017), 2007 - "Interpresscon" (Large form (novel), 2017) 1997 - Russian Booker ("Dragonfly, enlarged to the size of a dog").

Of particular interest is the novel "2017," which was published in 2005, and already in 2006 it was awarded the Russian Booker Prize.

One of the features of the writer's work is her style. In each work, readers encounter a new form of expression, a new type of narrative. The novel "2017" differs from the writer's previous works of fiction in the new principles of narrative organization, as well as in a different artistic and compositional structure. He was immediately noticed by critics. Critic A. Nemzer immediately noted the genre heterogeneity of the novel: "The novel "2017" has everything: an element of a fantastic dystopia, and an element of a political pamphlet, and a thriller, and love stories." E. Elagina, in her article "Comprehension of Transparency," points out the specifics of the author's metaphor: "Slavnikova, working with the word, strives for naming in the only possible way. Metaphor is not an end in itself, but only an identification of the essence." S. Belyakov, considering the ideological and figurative structure of the novel, analyzes the images of God, Death and Evil. The question of the basic principles of the poetics of the book "2017", which determine its originality among the novels of the last decade, also remains relevant. This work is characterized by a complex combination of genre principles.

At first glance, this is a dystopian novel, a warning novel. Slavnikova's writing instinct seems to foresee the historical course of events: the text was written in 2005, the action takes place in 2017, and the anniversary of the October Revolution becomes the reason for a wave of social unrest throughout the country: exactly 100 years after the political revolution, Russia returns to a state of crisis and complete decline. At the same time, the historical material of a dystopian novel is only the background against which the main plot events take place, necessary for the implementation of all the substantive principles of the novel.

Thus, the narrative line associated with the search for corundum allows us to talk about the adventure beginning in the novel, a detailed description of the personal experiences of the hero of the novel Krylov (childhood memories, love, an attempt to comprehend his Being) endows the work with psychological features, and the author's ideological processing of Bazhov's tales makes it possible to identify the text contains elements of a mythical novel.

This genre heterogeneity is not accidental: Olga Slavnikova creates a novel in which the features of the narrative and plot-compositional structure differ sharply from her previous texts, in which elements of a psychological novel with a fairly simply organized plot and a monotonous narration predominate. When creating the book "2017," the writer focuses on a complex, exciting plot, announcing new creative directions: "Now I'm interested in working on plot-driven, even action-

packed things. This is the novel “2017”. I want to return to prose the territory captured by trash, remembering that this is the territory of Melville and Shakespeare.” To implement these goals, Slavnikova creates a multifaceted text that cannot be associated strictly with one genre form. Here, of course, the author has in mind the chronotope of the novel.

The following features of a dystopian novel can be distinguished: the events depicted are transferred to the future, criticism of the utopian model of the world, depiction of a social crisis, and the parodic nature of the narrative. At first glance, all this allows us to classify the book “2017” clearly as a dystopia. Creating the text at the beginning of the 2000s, Slavnikova clearly questions the success of the new, post-perestroika structure of society, points out to the reader its shortcomings, which entail negative consequences - environmental poisoning, crime, mass unrest.

The novel takes place in the future (albeit a distant one), and its background is a social crisis that has affected the entire country. At the same time, the events acquire a parodic character, because the author defines them as a “massed revolution.” The tragedy of the coup a hundred years ago is played out and becomes an absurd absurdity: “Of course, there could be no winners [...] because, strictly speaking, the warring parties themselves did not exist. The general impression that the Reds were winning was probably due to their greater limitations for the inauthentic world, because their most expressive, iconic form was originally created as a masquerade one.” [10, p.48] On the other hand, all of the indicated features of the dystopian novel in the analyzed work focus attention only on the external, formal level of the text. Its main idea “pushes” the social outline of the narrative into the background.

The heroine is called “Mistress of the Mountain.” The image of the Mistress of the Mountain, which grew out of the mythology of Bazhov’s tales, is central in the novel “2017”. It should be noted that in Slavnikova this heroine acquires metaphysical features, becomes omnipresent, appearing in the form of ordinary women and, ultimately, personifying the entire Riphean (Ural) nature. The novel cannot do without Bazhov’s Jumping Firefly, which is drawn in the form of a Dancing Firefly, endowed with frightening properties. She, like the literary prototype, has whirlwind movements, appears in a fire, but, in addition, exudes “ice flame,” symbolizing death. It is significant that in the system of characters in the novel, these fantastic creatures are stated as characters and symbolize the categories of Fate, Time and Death, so important for O. Slavnikova’s prose as a whole.

This role of mythical images in the content and plot structure of the work allows us to characterize it as a myth-novel, where the main problems of human existence are revealed through expanded mythologies.

The genre of psychological novel in every literary era traditionally brings human consciousness to the fore. All conflicts unfolding within the framework of works of this genre are associated with

problems of the hero's inner world (moral formation, spiritual search, tragedy of perception of reality, reflection, etc.).

In the novel "2017" such a hero is the cutter Krylov. The central conflict of the novel is his struggle with the laws of the universe, the imperfection of which he experiences both on the conscious (constant reflection) and subconscious (hallucinations, dreams) levels, because it acutely raises the question of personal self-identification in difficult socio-historical conditions.

Accordingly, the appeal to the psychology of the hero is significant for marking the ideological world of the novel; the narrative is structured in such a way that the reader perceives the described events through the eyes of one character, namely Krylov, that is, the text is characterized by an "actorial" narrative type. As we see, Krylov plays the role of narrator.

CONCLUSION

Thus, the novel "2017" is characterized by genre heterogeneity, which has become a marker of modern Russian literature, which, on the one hand, is in dialogue with the traditions of novel prose of previous eras. On the other hand, it is a marker of the author's individuality, striving to search for original forms and concepts for artistic expression, which determine the dominant features of the novel.

And in the novel "2017" the stylistic perfection of Olga Slavnikova is manifested, whose work also represents the phenomenality of Russian "women's prose".

The phenomenon of "women's literature" was recognized in European literature back in the 19th century, then in Russian literature in the 20th century "women's literature" became famous along with the general great literature.

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