
CHEKHOV'S TRADITIONS IN "WOMEN'S PROSE".

¹Bakirov Poyon O`Ralovich, ²Bazarov Po`Lat Farxod O`G`Li
Doctor Of Philological Science¹, Student, Termez State University²

ANNOTATION

The problem of literary traditions continuity, namely the influence of the literary heritage of A. P. Chekhov on contemporary Russian women's prose is examined. The women's prose in this article is considered as a literary and social phenomenon, which has some peculiarities in the artistic depiction of reality. In particular, women's prose is characterized by accentuation on spiritual qualities of character, his / her inner world, feelings, inner struggle. It is noted that in the constant treatment of women writers to A. P. Chekhov's works the author of the article sees gender base: contemporary writers are close to the topic of the origin of the feelings against the background of everyday hustle and bustle in his works, misunderstanding of the characters and, as a consequence, their loneliness. In addition, women writers often turn to books with memorable female characters, having typical features. Material for the study were the works by the famous contemporary Russian women writers: L. Ulitskaya, L. Petrushevskaya, T. Tolstaya, V. Tokareva, D. Rubina. The author concludes that the obvious intertextual links with the Chekhov's pretext can be traced in their works, shows the influence of Chekhov's ideas on the works of representatives of Russian women's prose of the present time, and at the same time notes that women writers originally interpret the eternal themes of love and loneliness.

Key words: *women's prose, A. P. Chekhov, L. Ulitskaya, L. Petrushevskaya, T. Tolstaya, intertextuality, modern literature, postmodernism*

The issue of the continuity of literary traditions is considered, namely on the influence of the literary heritage of A.P. Chekhov on modern Russian women prose. The term women's prose in this article refers to a literary and social phenomenon that has some features in the artistic image. reality. In particular, women's prose is characterized by an emphasis on the spiritual qualities of the character, his inner world, feelings and experiences, and inner struggle. It is noted that in the constant appeal of the writers to the works of A.P. Chekhov, the author of the article sees gender grounds: modern Writers in the work of the classic are close to the themes of the origin of feelings on the background everyday vanity, mutual misunderstanding of the characters and, as a result, their loneliness. In addition, it is women writers who often turn to works with memorable female characters that have typical traits. Material for the study were the works of famous modern Russian writers: L. Ulitskaya, L. Petrushevskaya, T. Tolstoy, V. Tokareva, D. Rubina. The author concludes that in their work there are obvious intertextual connections with Chekhov's pretext, shows the influence of Chekhov's ideas on the creativity of representatives of Russian women's prose of the present time, and at the same time notes that writers interpret eternal themes in a peculiar waylove and loneliness. The search for traditions and successors of the Chekhovian style is relevant today for many Chekhov scholars. In modern literature that has experienced at the turn of XX-XXI centuries, the strong influence of postmodernism, characteristic quite frequent quotations of the works of this classic. Chekhov heroes, plots, phrases and images received thanks to intertextual borrowing their "second life" in modern art literature. The attention of researchers is attracted by that considerable interest, which is shown by Russian writers, representatives of the so-called "women's prose", to the work of A.P. Chekhov.

2. The topic of "women's prose" in the late XX - early XXI centuries "Women's prose" as a literary phenomenon at the end of XX – beginning In the 21st century, on the wave of perestroika and the general democratization of Russian society, it has undergone significant changes. As noted by researchers I. L. Savkina [Savkina], N. V.

Vorobyova [Vorobyova, 2006] and others, representatives of "women's prose" at the turn of the century set themselves the task of to introduce into Russian literature a "renewed" image of a Russian woman, different from the ideals of both Russian classics and socialist realism; imagine a broader view of female psychology; open to discussion of previously prohibited topics, for example, abortion, childbirth, etc. One of the characteristic features inherent in the works of this direction is close attention to the spiritual characteristics of the heroes, their inner world, feelings and experiences, the inner struggle between positive and negative personality traits. One of the most prominent representatives of this trend Victoria Tokareva defined the general mood of the works of "women's prose" as "longing for the ideal" [Tokareva, 2015]. This is also confirmed by the studies of G.G. Pisarevskaya, who, analyzing the works of L. Petrushevskaya and T. Tolstaya, revealed common motives in women's prose of the end of the 20th century: loneliness, discord of dreams and reality, escape from reality, search for false ideals [Pisarevskaya, 1992]. According to the researcher, the heroes of women's works live in a fictitious, illusory world and cannot escape from the vicious circle predetermined by fate. This type of character is even accepted. to be called "female" as opposed to "male", which is always in interaction with the surrounding world of people, is engaged in transforming the world, that is, it differs from women-heroines who are actively acting position. Chekhov's story two characters appear, Gurov and Anna, but the main character in the story is still Gurov. So, it was he who initiated communication with Anna Sergeevna: The seductive thought of a quick, fleeting connection, about an affair with an unknown woman, whom you do not know by name and surname, suddenly took possession of it [Chekhov, 1985, p. 322], and after their parting he came to Anna Sergeevna in S. : In December, on holidays, he got ready for the road and told his wife that he was leaving for Petersburg to work for one youngman - and left for S. Why? He himself did not know well. He wanted to see Anna Sergeevna and talk, arrange a date, if possible [Ibid, p. 330]. Thoughts, inner experiences and actions of Gurov are shown by the author in their development throughout the entire work, while about the feelings of Anna Sergeevna, we can only judge by external signs her behavior: here she was frightened when meeting at the theater, so she cried, here she is trying to speak out how unwell she is in her soul after an immoral deed. In contrast, in women's prose, the heroine's experiences are usually at the center of the narrative. So, in the story of V. Tokareva "Anton, put on boots!" the narration is conducted mainly through thoughts, meditations, feelings of the main character Elena Novozhilova: Lena was choking on some of his ideas; She did not listen to his words. Only intonation; Lena then did not pay attention to what was said. And now I thought: what if it's true? Everything is connected into one thing: love, death ... Just like day and night are combined into one day [Tokareva, 2015]. The character and thoughts of the second character, men are shown to the extent that it helps to give readers an idea of his personality. The same trick is to visualize history with your eyes. heroines - can be seen in other works of V. Tokareva: "Zigzag", "Fracture", "Nothing special", "One of many", "Five figures on a pedestal", etc.

LITERATURE

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