

“Anna Karenina” And Lev Nikolaevich Tolstoy

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Annotation: The article highlights the largest social novel by L.N. Tolstoy "Anna Karenina", in which it has, in the most essential, namely, in the ideological enrichment of the original idea, a creative history typical of great works of the great writer by the direct influence of Pushkin. The portraits of secondary heroes of the novel are considered from the standpoint of their role and in the ideological structure of the work. The idea of lack of spirituality, carried out by the writer through these portrait characteristics, as well as the principle of the work of portraits of minor characters to deepen the images of the main characters, is analyzed.

Key words: major, social, novel, significant, ideological enrichment, creative history, impact, minor, character, portrait, characterization, fundamental laws, mastery, splendor, genius, model of value orientations.

The largest social novel in the history of classical Russian and world literature - "Anna Karenina" - has in its most essential, namely, in the ideological enrichment of the original idea, a creative history typical of great works of the great writer. The novel was begun under the direct influence of Pushkin, and in particular his unfinished artistic passage "Guests came to the country", placed in the V volume of Pushkin's works in the publication of P. Annenkov. "Somehow, after work," Tolstoy wrote in an unsent letter to N. Strakhov, "I took this volume of Pushkin and, as always (it seems to be the 7th time), re-read everything, unable to tear myself away, and as if reading again. But more than that, he seemed to have resolved all my doubts. Not only Pushkin before, but I don't think I've ever admired anything so much. Shot, Egyptian nights, Captain's daughter. And there is an excerpt "The guests were going to the dacha." Involuntarily, inadvertently, without knowing why or what would happen, I thought about faces and events, began to continue, then, of course, changed, and suddenly it began so beautifully and abruptly that a novel came out, which today I finished in draft, a novel very lively, hot and finished, which I am very pleased with and which will be ready, if God grants health, in 2 weeks and which has nothing to do with everything that I have been struggling with for a whole year. If I finish it, I will print it as a separate book.

An excited and enthusiastic interest in Pushkin and his brilliant creations in prose was preserved by the writer in the future. In our article, we wanted to consider, compare and analyze the portraits of minor characters in the novel "Anna Karenina" from the standpoint of their role and in the ideological structure of the work. The idea of lack of spirituality, carried out by the writer through these portrait characteristics, as well as the principle of the work of portraits of minor characters to deepen the images of the main characters, is analyzed. The portrait in the novel "Anna Karenina" serves as a sharp emphasis on the author's voice, the ideological and thematic richness of the content of the novel. This is evidenced by the words of Tolstoy himself, who wrote in a letter to Strakhov that "... if myopic critics think that I wanted to describe only what I like, how Oblonsky eats and what kind of shoulders Karenina has, then they are mistaken. In everything, in almost everything that I wrote, I was guided by the need to collect thoughts linked together to express myself. It is the portrait characteristics that make it possible to see the fundamental laws of craftsmanship and the magnificence of the genius - Tolstoy, the model of value orientations. The question of the values of human life, which Tolstoy speaks about, including through a portrait, is the most important, given that this novel actively interacts, precisely, with our modernity, with the twenty-first century, being the concentration of current problems. A key place for the portrait of the hero in the ideological and artistic system of the novel "Anna Karenina" is provided by the following features:

- Leitmotivity;
- Plasticity;

- Interaction of the laws of timely verbal portrayal with real painting;
- The ideological role of portraits of secondary characters and group portrait sketches;
- Plot-compositional orientation of portraits.

Tolstoy called *Anna Karenina* a "broad and free novel", using Pushkin's term "free novel". This is a clear indication of the genre origins of the work. Tolstoy's "broad and free novel" is different from Pushkin's "free novel". In "*Anna Karenina*" there are no, for example, lyrical, philosophical or journalistic author's digressions. But between Pushkin's novel and Tolstoy's novel there is an undoubted successive connection, which manifests itself in the genre, in the plot, and in the composition. In Tolstoy's novel, as well as in Pushkin's novel, the paramount meaning belongs not to the plot completeness of the provisions, but to the "creative conception", which determines the selection of material and, in the spacious frame of the modern novel, provides freedom for the development of storylines. "I can't and I don't know how to put certain limits on the persons I imagine, such as marriage or death, after which the interest of the story would be destroyed. It involuntarily seemed to me that the death of one person only aroused interest in other persons, and marriage seemed for the most part an outburst, and not a denouement of interest," wrote Tolstoy [1, 5]. The "broad and free novel" obeys the logic of life; one of his internal artistic goals is to overcome literary conventions. In 1877, in the article "On the Significance of the Modern Novel," F. Buslaev wrote that modernity cannot be satisfied with "unrealizable fairy tales, which until recently were passed off as novels with mysterious plots and adventures of incredible characters in a fantastic, unprecedented setting." "novka"[2,81]. Tolstoy sympathetically noted this article as an interesting experience in comprehending the development of realist literature in the 19th century. [3, 351]. "Now the novel is interested in the reality that surrounds us, the current life in the family and society, as it is, in its active fermentation of the unsteady elements of the old and the new, the dying and the emerging, the elements excited by the great upheavals and reforms of our century", — wrote F. Buslaev[3,263].

Comparing "*War and Peace*" with "*Anna Karenina*", Tolstoy noted that in the first novel he "loved folk thought, and in the second - family thought." In "*War and Peace*" the immediate and one of the main subjects of the narrative was precisely the activities of the people themselves, who selflessly defended their native land, in "*Anna Karenina*" it was mainly the family relations of the characters, taken, however, as derived from general socio-historical conditions. As a result, the theme of the people in *Anna Karenina* received a peculiar form of expression: it is given mainly through the spiritual and moral quest of the characters.

Bibliography:

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