

Herald pedagogiki. Nauka i Praktyka

wydanie specjalne



Warszawa

Editorial Team

Editor-in-chief: *Gontarenko N.*

EDITORIAL COLLEGE:

W. Okulicz-Kozaryn, *dr. hab, MBA, Institute of Law, Administration and Economics of Pedagogical University of Cracow, Poland;*

L. Nechaeva, *PhD, PNPUI Institute K.D. Ushinskogo, Ukraine.*

K. Fedorova, *PhD in Political Science, International political scientist, Ukraine.*

Aryslanbaeva Zoya, *Ph.D. in Uzbek State Institute of Arts and Culture Associate Professor of "Social Sciences and Humanities."*

Karimov Ismoil, *Kokand State Pedagogical Institute*

Nishanova Ozoda, *National University of Uzbekistan named after Mirzo Ulugbek*

Isamova Pakiza Shamsiyevna, *candidate of pedagogical sciences, associate professor of Uzbek State World Languages University, Republic of Uzbekistan, Tashkent city.*

(wydanie specjalne) Volume-2, № 5 October 2022

ARCHIVING

Sciendo archives the contents of this journal in ejournals.id - digital long-term preservation service of scholarly books, journals and collections.

PLAGIARISM POLICY

The editorial board is participating in a growing community of [Similarity Check System's](#) users in order to ensure that the content published is original and trustworthy. Similarity Check is a medium that allows for comprehensive manuscripts screening, aimed to eliminate plagiarism and provide a high standard and quality peer-review process.

About the Journal

Herald pedagogiki. Nauka i Praktyka (HP) publishes outstanding educational research from a wide range of conceptual, theoretical, and empirical traditions. Diverse perspectives, critiques, and theories related to pedagogy – broadly conceptualized as intentional and political teaching and learning across many spaces, disciplines, and discourses – are welcome, from authors seeking a critical, international audience for their work. All manuscripts of sufficient complexity and rigor will be given full review. In particular, HP seeks to publish scholarship that is critical of oppressive systems and the ways in which traditional and/or “commonsensical” pedagogical practices function to reproduce oppressive conditions and outcomes. Scholarship focused on macro, micro and meso level educational phenomena are welcome. JoP encourages authors to analyse and create alternative spaces within which such phenomena impact on and influence pedagogical practice in many different ways, from classrooms to forms of public pedagogy, and the myriad spaces in between. Manuscripts should be written for a broad, diverse, international audience of either researchers and/or practitioners. Accepted manuscripts will be available free to the public through HPs open-access policies, as well as we planed to index our journal in Elsevier's Scopus indexing service, ERIC, and others.

HP publishes two issues per year, including Themed Issues. To propose a Special Themed Issue, please contact the Lead Editor Dr. Gontarenko N (info@ejournals.id). All submissions deemed of sufficient quality by the Executive Editors are reviewed using a double-blind peer-review process. Scholars interested in serving as reviewers are encouraged to contact the Executive Editors with a list of areas in which they are qualified to review manuscripts.

GENDER FEATURES OF F.M. DOSTOEVSKY'S IDIOSYNCRASY (BASED ON THE MATERIAL OF THE NOVEL "POOR PEOPLE")**Sechina Elena Mikhailovna**Senior Lecturer of the Russian Language Department,
Tashkent International University of KIME.
fiery1707@gmail.com

Abstract. The article examines the peculiarities of female-male relations in the novel "Poor People" by F.M. Dostoevsky. The logic of the relationship between male and female characters, the specifics of the images of love "polygons" are analyzed, the peculiarities of female and male psychology in the interpretation of Dostoevsky are revealed. The artistic perspective of Dostoevsky's genderological discoveries made in "Poor People" for subsequent novel creativity is evaluated.

Аннотация. В статье рассматриваются особенности женско-мужских отношений романа "Бедные люди" Ф.М. Достоевского. Анализируется логика взаимоотношений мужских и женских персонажей, специфика изображений любовных "многоугольников", выявляются особенности женской и мужской психологии в интерпретации Достоевского. Оценивается художественная перспектива гендерологических открытий Достоевского, сделанных в "Бедные люди", для последующего романного творчества.

Keywords: genderology, female and male psychology, idiosyncrasy, masculinity, femininity, genderological direction in literary studies and gender issues.

Ключевые слова: гендерология, женская и мужская психология, идиостиль, маскулинность, фемининность, гендерологическое направление в литературоведении и гендерная проблематика.

Gender issues have become one of the most important for the Russian literature of the XIX century in this regard. Its connection with potential meanings is indirectly evidenced by the fact that the relationship between male and female almost never became the main subject of artistic observation and comprehension. It is enough in this regard to point out the surprising "ignoring" of genres related to love problems for Russian literature. There were many genres of this kind in the Western European literary tradition, which Russian literature has been actively oriented towards since the XVIII century. After all, the theme of love relationships, intrigues, wars, victims, obstacles in the way of lovers has always been one of the leading in the world literary tradition. In Russian literature, everything was different. Writers seem to have begun to avoid such a seemingly promising topic in artistic terms, as well as the topic expected and "in demand" by readers. These properties are evidenced by the romantic poems of A.S. Pushkin ("The Caucasian Prisoner", "The Fountain of Bakhchisarai", "Gypsies", "Ruslan and Lyudmila") and their extraordinary success with the reading public. [1]

As a result, Pushkin himself transformed the love-gender perspective, giving it a certain almost universal tone and semantic content later. This principle found by Pushkin was followed by M.Y. Lermontov ("Hero of Our Time"), I.S. Turgenev ("The Day Before", "Fathers and Children"), I.A. Goncharov ("Oblomov", "Cliff"), F.M. Dostoevsky, L.N. Tolstoy, A.P. Chekhov. Only from time to time this problematic-thematic layer "surfaced" in Russian literature of the XIX century, and on its basis quite bright and significant works were created. In this regard, the romantic poems of A.S. Pushkin have already been mentioned. The next "breakthrough" was the "Marriage" of N.V. Gogol, as well as his cycle "Mirgorod", where one of the cycle-forming meanings was the war of male and female [1].

One of the "keys" to such a holistic analysis of Gogol's play can be the analysis of the meanings associated with the male and female, their complex relationships, fixed by culture. The most important role of these meanings in building the conceptual-multidimensional unity of this work is indicated by its name. So Gogol managed not only to significantly push the boundaries of artistic images of gender, revealing their almost marginal semantic sprawl, but also to achieve an equally essential goal: to gather all the meanings of gender into a relative unity. [3]

Idiostyle (individual style) is a system of meaningful and formal linguistic characteristics inherent in the works of a certain author, which makes the author's method of linguistic expression embodied in these works unique. The idiostyle has a multi-level structure and is an intermediary between the text and its creator. The "human factor" is the main obstacle to the study of idiostyle, since it is impossible to completely abstract from a specific text and generalize its features.

Gender is a set of traits related to masculinity or femininity. As a rule, such traits mean social roles or gender identity. [2]

The concepts of "masculinity" and "femininity" are generalized concepts about the psychological and behavioral characteristics of men and women based on the separation of social roles and practices.

F. M. Dostoevsky has repeatedly said that he continues the traditions of Gogol ("We all came out of Gogol's Overcoat"). N. A. Nekrasov, having got acquainted with the first work of F.M. Dostoevsky, passed the manuscripts to V. Belinsky with the words: "A new Gogol has appeared!"

F.M. Dostoevsky continued to explore the soul of the "little man", delved into his inner world. The writer believed that the "little man" did not deserve such treatment as shown in many works, "Poor People" - it was the first novel in Russian literature where the "little man" spoke himself.

The novel "Poor People" was conceived long before it was published. The prototypes of the characters were relatives and acquaintances of Dostoevsky, then an unknown novice writer to the public. In his life, Fyodor Mikhailovich saw many people in need, poor, starving. His father worked as a doctor, and their family rented accommodation in the same building where the hospital was. [4]

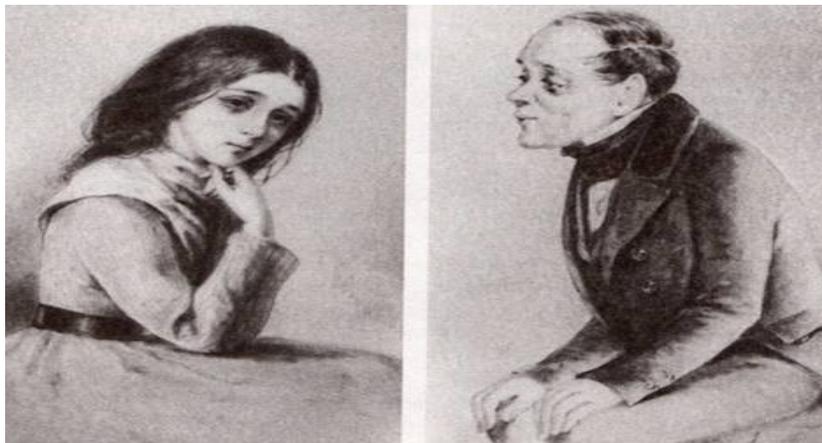
As a child, Dostoevsky remembered many stories of those people who found themselves in poverty. In his youth, the author was actively interested in the lives of people who had sunk to the bottom, living in the slums of St. Petersburg. The discrepancy between the rich spiritual world and the external painful poverty gave rise to the desire to write a serious work in which the characters and problems of people living on the verge of poverty would be revealed. In 1844 Dostoevsky left his job (as a draftsman) and tried himself as a writer. A new path is given to a young talent with difficulty, so he interrupts work on the book and takes up the translation of Balzac's "Eugenia Grande".[4]

Balzac's work inspires Dostoevsky, and he takes up creativity with renewed vigor. In the spring of 1845, the author finishes work on "Poor People". The writer's first novel "Poor People" was discussed in literary circles even before its publication, and after it was published in the almanac "Petersburg Collection", a fierce controversy broke out around it. The disputes were mainly conducted around the artistic advantages and disadvantages of the novel and the image of the main character - Makar Devushkin. Russian Herald, Russkaya Mysl, and Otechestvennye Zapiski also attracted the attention of critics, as evidenced by the publications of such well-known magazines at that time as Russky Vestnik, Russkaya Mysl, and Otechestvennye Zapiski. Thus, the first critic of the novel V.G. Belinsky wrote that Varenka's face, in contrast to Devushkin, "somehow is not quite definite and finished." Russian writers, apart from Pushkin, have not yet been able to cope with the task of portraying a Russian woman. At the same time, the critic justified this shortcoming of the writer by the fact that, apart from Pushkin, none of the Russian writers has yet managed to cope with the task of portraying a Russian woman. [5]

V.N. Maikov in the article "Something about Russian literature in 1846", trying to explain the "cold despotism" evident in the last letters of Varenka Dobroselova, where she could not "not stand up for the violated independence of her sympathy," noticed that deep down Varvara Alekseevna "languished with devotion" of Devushkin. This interpretation of the image of Dostoevsky's first heroine was due, in our opinion, to the insight of the author, who caught the deep difference between Gogol and Dostoevsky: "Gogol is primarily a social poet, and G. Dostoevsky is primarily psychological. [6]

For one, an individual is important as a representative of a well-known society or a well-known circle; for another, society itself is interested in its influence on the personality of an individual."

"Poor People" is the first work by F. M. Dostoevsky, which predetermined the future literary fate of the writer as the greatest psychologist, able to penetrate deeply into the inner world of his hero and convey the elusive nuances of the state of his soul.



Dostoevsky's novel "Poor People" is distinguished, according to V.G. Belinsky, by "a deep understanding and artistic, in the full sense of the word, reproduction of the tragic side of life." Enthusiastically received by his famous contemporaries - N.A. Nekrasov, D.V. Grigorovich, V.G. Belinsky. [7]

Dostoevsky, according to M. M. Bakhtin, is the creator of the polyphonic novel. He created a substantially new novel genre. That is why his work does not fit into any framework, does not obey any of those historical and literary schemes that we are used to applying to the phenomena of the European novel.

According to T.I. Pecherskaya, Dostoevsky needed some way of redistributing plot-plot conjugations, on the border of which is Fedora (a character performing a super-personal function). On the one hand, it does not belong to the literary world and is not involved in this capacity in the consciousness of the hero, on the other hand, it is still included in it as an impulse, an incentive to one's own activity, meaningful by reflexive comprehension of the universals underlying life and literary plots. [8]

Belinsky in the article "A Look at Russian literature in 1846" calls "Poor people" in the first place among the "remarkable phenomena of fiction prose." [4]

Relying on the example of Gogol, Dostoevsky introduces the reader to those literary works that have shaped the spiritual world of his characters, gives them the opportunity to establish and express their literary likes and dislikes. At the same time, the literary environment in which Dostoevsky's characters are immersed turns out to be much more complex than Gogol's: the noble student Pokrovsky is depicted in the novel as an ardent admirer of Pushkin; the poetic world of the latter had an impact on the moral formation of Varenka. Unlike Varenka, Makar Alekseevich, as well as Gogol's officials, is a reader of the "Northern Bee", the stories of Brambeus, sentimental "fabulous", in Belinsky's terminology novels with a happy ending. The description of his impressions of literary readings at his neighbor Ratazaev gives the author the opportunity to parody in the novel the favorite literary genres and works of those writers of the 1840s who opposed

Pushkin and Gogol's realistic tradition. [9]

Of these parodies, one ("Ermak and Zyuleika") is directed against pseudo-historical novels and novels, including novels by F. V. Bulgarin and N. V. Kukolnik, the other two ("Italian Passions" and "Do you know Ivan Prokofievich Zheltopuz?") - against imitators of A. A. Bestuzhev-Marlinsky and Gogol, exchanging their images and techniques for a small, walking coin. Finally, the episode of reading by Makar Alekseevich "Belkin's Stories" and Gogol's "Overcoat" allows Dostoevsky to show the living impact on the soul of an ordinary person of real, great literature, truthfully and soulfully depicting his tragic fate and emotional experiences. At the same time, a distinction is made between Pushkin and Gogol: Pushkin's humanism and his deep concern for Samson Vyrin find a grateful echo in Devushkin's soul, and Gogol's harsh and ruthless truth in relation to all kinds of saving illusions causes Makar Alekseevich to protest and at the same time helps him to understand the hopelessness of his situation. Comparison of Devushkin with Pushkin's Vyrin and Gogol's Akaky Akakievich not only serves as a means of outlining various facets of the spiritual world of the protagonist, but also reveals the author's attitude to the work and traditions of his predecessors. [10]

The novel by F. M. Dostoevsky "Poor People" (1846) continues the development of the original Russian epistolary fiction. Dostoevsky does not randomly choose this genre, because the main goal of the writer is to convey and show all the inner movements, experiences of his hero. This genre allows the writer to reveal the problems of the "little man" who acquires the "I" through the development of a written syllable. [6]

This genre brings to the fore, actualizes and develops the dialogic potential inherent in the form of correspondence. In terms of volume, "Poor People" is one of the most concise novels in the world, and in terms of the capacity of the content, in terms of the strength of the moral impact on the reader, it is one of the brightest and most impressive. In depicting human suffering, Dostoevsky does not hide his own pain, suffering, his thirst for happiness for those who have been crushed by unfair living conditions. Dostoevsky reverently treated man, proclaimed the value of personality, the most degraded, lost people. This is the true humanism of his works. [9]

In conclusion, I can say that in recent decades a new direction has been formed in Russian linguistics, studying the relationship between gender and language, called linguistic genderology. Gender studies (genderology) is a new interdisciplinary field of scientific research, which focuses on gender as a sociocultural education. In recent years, not only social, philosophical, economic sciences, but also linguistics, cultural studies, as well as literary studies have been increasingly involved in the circle of sciences related to gender studies.

References:

1. Sintsov E.V. Artistic philosophizing in Russian literature of the XIX century. - Kazan: Miras, 1998. - 98 p.
2. Makushinsky A. The rejected groom, or the main myth of Russian literature of the XIX century. // Vopr. filosofii. - 2003. - No. 7. - pp. 37-43.
3. Belinsky V.G. 1982. Collected works in 9 vols. Vol. 8. Fiction, Moscow.
4. Belyaev V.V. 2012. Three unholy triunities in Dostoevsky's pre-convict prose. In: III International Symposium "Russian Literature in the World cultural context", Moscow, 394-400.
5. Vlaskin A.P. 2003. Male and Female: the prospects for misunderstanding in the artistic environment of F.M. Dostoevsky. In: Problems of History, Philology, Culture, 13: 131-137.
6. Vlaskin A.P. 1994. Creativity of F.M. Dostoevsky and folk religious culture. Magnitogorsk
7. Mikhailova M.V. 1998. Faces and masks of the Russian women's culture of the "Silver Age". In: Gender Studies: Feminist Methodology in the Social Sciences. Kharkiv: 117-132.
8. Sintsova S.V. 2011. Gender issues in the works of N.V. Gogol (literary and artistic aspects). Diss... of Dr. Phil. sciences. Kazan, 377.
9. Mikhailova M.V. 2000. The dialogue of male and female cultures in the Russian literature of the Silver Age: "Cogito ergo sum" - "Amo ergo sum". In: Russian Literature. North-Holland. 1 July 2000: 47-70.
10. Penzina O.V. 2009. Women's prose of the second half of the XIX century: the gender aspect of authorship. Dis....candidate of Philological Sciences. Moscow, 177.