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COMPARISON OF FEMALE CHARACTERS IN THE WORKS OF L.TOLSTOY “ANNA KARENINA” AND J.GALSWORTHY “THE FORSYTE SAGA”

Abstract: “Female figures (Dolly, Kitty, Betsy Tverskaya, Countess Vronskaya, Liza Merkalova, Lidia Ivanovna, etc.), grouped around Anna, in turn, reflect, to varying degrees, the state of the family structure in Russian society of the 19th century, different levels of its decay; they are closely interconnected by a deep internal connection, and it seems to us that, considering the system of images of the novel (main and secondary) in their inextricable unity, we can better understand the idea of the novel, as well as the task that the writer set himself to realize design.

Key words: Female figures, main character, novel, femininity, life of heroes, leitmotif characteristic.

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Introduction

The grouping of female images around the main character is not accidental and is determined by a common idea. Anna’s image is distinguished by its bright personality, it is also the most controversial, dual, reflects the painful struggle of good and evil, the struggle with temptations that takes place in the soul of a woman”[Yahiapur, 1997. 12–13p].

Female image of a thick Anna Karenina. The novel "Anna Karenina" by L. N. Tolstoy is the first, named after one of the heroes. Around Anna, the plot of the novel develops, the main idea of which was “a family thought”.

II.Literature review

The fact that Anna is the main character is emphasized by the presence of only one full-fledged portrait: “Of all the heroines of the novel, only Anna has a portrait. A famous idea is being created about

Kitty - nothing more. She is sweet, she has true eyes, once a blond head flickered - and that’s all. Dolly is just as cute, but now - this is a withered, exhausted woman - and nothing more. There seems to be no “poetic need” for the reader to see them. But such an urgent need exists in Anna’s perception”[Slivitskaya, 2009. P. 407]. Portraits, according to the observation of O. V. Slivitskaya, are of two types - expositional (holistic) and leitmotif (details woven into the fabric of the narrative, usually often repeated). Anna’s portrait is different in that it combines both types. The heroine has two expositional portraits - one at the beginning of the novel and one at its end.

III.Analysis

The first detailed portrait of Anna is reproduced from the point of view of Vronsky: “with the usual tact of a secular man, according to one look at the appearance of this lady, Vronsky determined her

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belonging to the higher world. He apologized and went into the carriage, but felt the need to look at her again - not because she was very beautiful, not by the grace of the modest grace that was visible in her whole figure, but because in the expression of a pretty face, when she walked past him, there was something especially gentle and tender. When he looked around, she also turned her head. Shiny, gray eyes that seemed dark from thick eyelashes, amiably, carefully stopped on his face, as if she recognized him, and immediately transferred to a suitable crowd, as if looking for someone. In this short look, Vronsky managed to notice a restrained liveliness that played in her face and fluttered between her sparkling eyes and a faint smile that curved her rosy lips. It was as if an excess of something overwhelmed her being, which, past her will, was expressed either in the gleam of her gaze, or in a smile. She extinguished intentionally the light in her eyes, but he shone against her will in a slightly noticeable smile"[T. 8. 94–95p]. Already in the first description of Anna, the motive of fire is noticeable - the epithet "brilliant" eyes was given by the author twice, the "sparkle" of the look and the smile, the "light" in the eyes are also mentioned. Repeating figurative means with the components "light", "fire", "shine" are the basis of Anna's leitmotif characteristic. "The correlation of light as a symbol of life and darkness / death passes through the whole narrative" [Eremina, 1983. P. 156]. After describing Vronsky's integral impression of Anna's appearance, small but significant details of her appearance are gradually introduced into the story: "as the story moves, gradually, imperceptibly, line by line is added, sign by sign: when she gives Vronsky's hand, he rejoices, "as something special, that energetic shaking with which she shook his hand firmly and boldly". During a conversation with her daughter-in-law, Dolly, Anna takes her hand with her "energetic little hand". The wrist of this hand is "thin, tiny"; we even see the shape of the fingers: Oblonskaya's daughter, Tanya, playing, "pulls off the easily falling ring from the white, thin finger at the end" "[Merezhkovsky, 2000. P. 96].

The young part of secular society looked at Anna and Vronsky disapprovingly: "the majority of young women who envied Anna, who had long been bored with what she was called fair, were glad that they assumed, and waited only for confirmation of a turn of public opinion in order to fall upon her with everything the weight of his contempt "[T. 8. 262p]. Her portrait after childbirth, when Princess Betsy comes to her, sharply differs from the "former" Anna: "Anna will lead to a tragedy that will end her life line: " ... Anna's tragedy is equally due to the fact that she followed the ancient archetype of passion " [Slivitskaya, 2009. S. 410].

Anna's passion is reflected in other people - no one treats her simply and calmly, like an outsider. The characters of the novel fall in love, love, envy, hate

her. The most indicative is the indifference to Anna Kitty, who changed her attitude towards her from love to hatred and returned to the starting point of endearment: "Kitty was embarrassed by the struggle that took place in her between the hostility to this evil woman and the desire to be condescending to her; but as soon as she saw Anna's beautiful, pretty face, all hostility immediately disappeared "[T. 9. 484p]. And a little later, when Anna left the Shcherbatsky's house, Kitty confesses to Dolly: "Everything is the same and just as attractive. Very good! But there is something miserable in her! Terribly pathetic!" [T.9. 485p]. Dolly noticed something special in her: "No, now there is something special in her," said Dolly. "When I escorted her to the front, it seemed to me that she wanted to cry" (Ibid.). What was special about her was the unthinkable storm of feelings on her last day. So, the portrait of Anna throughout the novel reflects her internal state and at the same time the subjective state of the beholder: "Anna's perception of one or another character is a sign of his own internal situation. Judgments about Anna do not so much sculpt her image as they testify to the feelings of others. This is similar to the protruding ears of Karenina, which indicated a spiritual revolution in Anna. But the fact is that these judgments, no matter how subjective they are, do not distort the truth, but reveal that facet that would not have been noticed otherwise "[Slivitskaya, 2009. P. 413].

IV. Discussion

Irene became an indirect cause of the death of Jolyon Forsyte, forcing him to write to their son John a "true letter", due to destroy all hopes of John in love for happiness. The excitement for John reading this letter is killing his father.

The same letter irreparably changes the fate of John. I have already said that the letter is false and entirely subjective, it is sacrilegious in every sense. It turns in front of the young, in love, naive creature all the dirty linen, moreover, with the exact calculation of whitening Irene and blackening Soames. It modestly keeps silent about the fact that Irene was not someone else's love, but the groom of her friend, the same aunt June, who never married (comforting Fleur, June says: "Do not lose heart. It happened to me. And I, like you, did not want to forget. I also cried "). Finally, it mercilessly shifts responsibility for the mother's happiness to John, forcing him to renounce his love: "Gather your courage, John, and the preseks: do not put up this barrier between yourself and your mother." And Irene fully approves this letter. Moreover, after the death of Jolyon, she starts a conversation with her son and convinces him to abandon the girl, exposing Fleur, whom she practically does not know. She concludes the vivisection with the magnanimous: "Do not think of me." Knowing perfectly the nature of his son, Irene also knows that he will give in to her, so he can afford to say beautiful words. When Soames

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comes for an answer, she (perhaps intentionally?) Does not give him a hand, and at that moment John enters. Everything is done very subtly. But for what? For the sake of her peace of mind, for the sake of her unwillingness to have something in common with Soames, even symbolically. For the sake of herself, she betrays her son, deprives him of the opportunity to choose, make mistakes, decide her fate.

However, there is something in common between Irene and Fleur, which Irene so disliked still in absentia. Some episodes suggest this idea. The first is the scene on the fallen tree, which was first observed by Suisin from the hill (Irene stands on the fallen tree and then jumps into Bosini's arms) and which is repeated there years later (Fleur jumps from the fallen tree into John's arms). The second is a conversation between Michael and June, in which June tries to explain why Irene despised Soames: "... and there was no real pride in him. Just think, impose on a woman who does not want you!" And Michael picks up: "Yes! Just think about it!" Obviously, he draws a parallel with himself, since he, unloved, sought and achieved Fleur. In addition, Soames, seeing Fleur and

John dancing at the ball, recalls the waltz that Bosini and Irene once danced. Finally, after the defeat, Fleur Soames feels that Irene is sitting at the piano instead of his daughter. These hints, one must think, are not accidental.

V. Conclusion

Situations Fleur and Irene are actually similar. The excuse for Irene is her hatred of Soames. Justification for Fleur is an obstacle posed by Irene to her love. But what does Fleur and John, who find themselves in the situation of Irene and Bosini, get in the final? Unhappy they themselves, unhappy Soames, Michael and Anne. Fleur is cured of his passion at the cost of his father's life. Presumably, this will never be erased from her memory and will greatly change her attitude to life. Outwardly, both couples equally followed the call of heart and freedom, despised the "property" of marriage. However, Irene was not ashamed of this and never considered herself obligated to someone, while Fleur understood the whole crime of such freedom.

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