

Psychological studies of Lyudmila Petrushevskaya

Nina Chekulina,

Assistant Professor, Phd., Tashkent State Pedagogical University Named After Nizamy
Tashkent, Uzbekistan



Abstract - Novels of Lyudmila Petrushevskaya occupy a significant place in modern literature. She highlights philosophical issue of modern days in her novels that are written in the form of a draft where the reader must continue the story. Her novel can be called a study, philosophical essay Petrushevskaya uses neutral narration in her novel. Her novels lack any didactics. Her novels are based on associations with unusual situations. Writer's creative journey continues.

Keywords - Children of Toes, Holiday of Sea, Products of Broken Families, Young Mind, Dry Branch, Glass of Water, Foggy Little Street..

Petrushevskaya's story-sketches give an idea of the "female" character. The female psyche is easily vulnerable, thin, and unstable.

"Maybe there is some grain of salvation in the written: you have already reported, you have already turned to people. After all, why do people tell each other? In order to get rid of the severity", [1,202] - this is how the writer determined the implications of her prose.

Confidently tells about his life the heroine of the story "Violin". The pregnant heroine goes to the hospital. She impersonates a student at the conservatory. Her behavior does not cause concern to others. Only the objective world emphasizes its poverty. On her nightstand is a glass of water and nothing else.

The doctor understood her state of mind. Fruits appear on Lena's nightstand.

On Monday, Lena was discharged from the hospital. "She solemnly retired in some crumpled yellow cloak," [2,203] - the writer emphasized her poverty, but in this state the heroine behaved as if everything was fine with her.

In the story "Mother-in-Oedipus" strokes give the life of a "dense" Russia. A townsman goes to the village. He is "a seeker of a warm hut, a hut somewhere there" [3, 204]. He stubbornly drives a train, a bus "driven by a terrible thought about children, milk, mushrooms and fresh air" [4, 205].

Through the prism of perception of the city dweller, a portrait of a villager is given: "a small, big-headed with a snub nose like death, large jaws, a huge forehead and

powerful eyebrows, under which the eye is not visible" [5, 209]. So the writer painted a portrait of the son-in-law of an old woman who has a hut in a remote village. The old woman's daughter is holding a white small pig in an urban-type apartment.

The story compositionally has a chain structure. This is a sketch that the reader should complete. Key phrase: "Once again the weekend, once again the night train, dreams on the short and narrow third shelf of a common carriage about land, potatoes, milk" [6, 205]. The writer enclosed the life of rural residents in a ring composition.

In the story "Youth" there are two studies. The first showed the artistic image of the heroine in her youth, and the second is made up of the touches of old age.

The story gives two periods of the heroine's life. Fourteen sentences gave fragments of the heroine's life. The length of the story is the thesis of the transience of life. There is no dialogue in it, the plot is based on the neutral narration of the narrator. It's like a side view of Nina's life. And regret that you could arrange your feminine happiness.

Introduction to the topic: "Where does it all go, where does it go, disappears, all this fabulous charm of youth with its notorious freshness" ... [2, 184] the softness of the skin disappears, suddenly everything disappears, life itself disappears. There is certainty, decay. So phrases embody the path from youth to old age.

The philosophical motive contains the phrase: "looking back, cognition and acceptance of all that was and all that will be - this is a completely different matter" [2, 184]. This refers to the heroine of the story: "A certain Nina, now a mature woman" [2, 185]. There is no portrait of the heroine in the story, but the most characteristic thing is captured by the sharp-sighted writer: in her youth, attention to the girl was provided by luxurious, wild and stiff hair and complements: "she lay on the newly appeared grass and was

fading from the sun and air, personifying with all her appearance personifying lush, blooming youth ..." [2, 185].

The activity among the collective was: "when everyone threw their rakes and brooms and gathered in the bushes to eat, and then the main explosions occurred, when Nina started some street songs with her unimaginable hoarse voice and everyone rolled with laughter" [2, 185].

Petrushevskaya claims that Nina was very lonely. She attracted attention with her impudent behavior. The story has an open ending.

Nina, after these official bacchanalia, ended her day in a city bus, holding an empty bag of sandwiches on her lap. The bus is a symbol of movement, and an empty bag symbolizes her loneliness. She goes home and remains alone, otherwise the picture on the bus would be different, and so everyone forgot about her.

The writer does not even give touches to the appearance of the heroine and her home life. It is as if torn from the environment of close people, but there is only one event - this is the cleaning of a suburban cottage settlement.

Time passed, her appearance changed, she cut her hair, and she became a "regular" woman. She lost what she had in her youth: "and even a hoarse voice could testify to firm foundations and a certain strength of character" [2, 186]. Those who knew her, regretted and shook their heads at a meeting. The writer created a story in the vein of lyrical prose, where all responsibility for the content of life lies deep in the heart of the hero. Keywords here: simplicity and purification. They outweigh the careless phrase: "with some kind of life of a loner" [2, 187].

"Tree Branches" can be attributed to the genre of artistic sketch. This is a sketch sketch, in which the basis is the journey of the writer. "I met my soulmate early in the morning, arriving in Vilnius on the way - it was a middle-aged woman on an empty foggy street near chrome," the

story begins [1, 7.]. Key phrases: "I was safe, glory be to you, Lord. I almost cried "," I must say that on the eve of my life there was a serious threat "," Some strange feeling of ending life crawled gradually, along with the cold, into my soul ... "," There is one Jadwiga, a dry branch of a burned tree "[2, 7, 8, 18.].

Petrushevskaya addresses the origins of her work. She went to Vilnius to the editorial office of a literary magazine. She had published: two stories in the journal Aurora for 1972, "The Storyteller" and "The Story of Clarissa" - that's all. The first book is destined to appear only after fifteen years. The stories were printed in a Lithuanian magazine for women. Here are the origins of women's prose by Lyudmila Petrushevskaya.

The writer examines the psychology of women in the stories: "Anik's Caution", "Seven Hours", "Powerless Hands", "Tamara's Baby", "Rush", "Labyrinth", "Nagayna", "Sleep and Awakening", "How Many Women Know ", " I love you ", " Lullaby of the bird's homeland ", " Elegy ", were included in the collection " Tales of love ".

Petrushevskaya in the story "Seven Hours" uses a neutral narrative as a means of revealing the psychology of the character of the heroine.

The plot of the story is a case that occurred in one of the coastal towns. The sixteen-year-old heroine was relaxing at sea with her parents. Parents allowed her to roam around the city for a long time. She returned at 7 o'clock. However, she met a young man. Mutual understanding arose between them. Her parents suddenly took her from the sea, referring to her grandfather's illness. So the spa romance of two young people was interrupted. Ai was born a girl with similar eyes like her father. Aya graduated from art school. Only ten years later, Aya and Mickey met again. The heroine under a stone on the beach found glass and clock hands. It was for her a sign and hope that her lover would

again come to the sea. She always went to the sea at 7 o'clock in the evening. In ancient chronicles, this city was a city of only love. All vacationers went to the temple, in which there was a tomb of a young girl, a Christian, who did not abandon her faith and was tortured.

Aya created a picture on which arrows and glass from a watch were attached. Someone bought this picture in its absence, and under the stone lay a phone number. A story with a happy ending. Aya introduces her daughter Mickey. Only ten years later he learns that he is the father of the girl. For many long years, heroes have kept love at heart.

In a different vein, the story "Rush" is written. The heroine of the story is "a proud, proud, exhausted fighter for his love, which she just did not get up to!" [3, 130.] - The writer emphasized. Daria has a family, but she went to the city to her lover. "Children! Children almost ran away from her, the daughter didn't want to see her, didn't answer on the phone after hearing her mother's crying voice", [4, 130.]. "The son is that his son stayed with his mother, she drove him to the cottage, where now she has grown vegetated, a winter half-rotten summer cottage with a stove, a school in the village and a general store" [5, 131.].

Love as an element of feelings, "fire in the blood, a chain of chemical reactions," the writer diagnoses the heroine's behavior. Having left the family, the heroine found her feminine happiness with another man.

In the center of the story "Powerless Hands" is a description of a wedding in foreign countries. The central images are the bride and groom: "both beautiful and both with a backstory" [6, 132.]. Background had all the participants in the wedding. The writer calls all the guests a wedding choir.

Mom bride has a heartbreaking biography. She is married a second time, with three children. Her husband, stepfather of the bride, fourth marriage and five children.

Lyudmila Petrushevskaya creates a portrait of the heroine: “a miracle of beauty, a perfect figure, not a gram of makeup, sad eyes under the lace of eyelashes like under a veil, a gentle nose and a fresh, puffy pink mouth that stores like an even row of peeled almond nuts, that is, shiny teeth, they look almost transparent, like Chinese precious porcelain, milk glass”[7, 144.].

The portrait of the groom is the exact opposite: “now the one whom she calls “Mulyava”. His eyes do not flash, a dull color, a half-dead look” [8, 144.]. The guests are dancing on the lawn, the bride and groom left the guests. Kunki's stepfather said in plain text: “the curtain is closing, the audience is sick” [9, 144.].

In the story, the theme of the family is the leitmotif. The writer noted: “the chain of times has invariably and steadily disintegrated, but new periods are coming” [10, 140.].

REFERENCE

[1] Petrushevskaya L. Tales of love. - M .; 2011 .-- 320 p.