

THE RELATIONSHIP BETWEEN THE PERSON AND SOCIETY IN THE WORK OF ART

(Interpretation of the theme of the individual and society in the works of nineteenth-century Russian writers.)

Saidova Bibi Robia,
 Doctoral Student of ToshDUTAU
 robiya25112016@mail.ru

ANNOTATION

Looking at Russian literature in the mid-nineteenth century, the fact that serfdom gives way to capitalism is society. It can be observed that it has changed both morals and thinking : crimes, wealth and the pursuit of money, drunkenness, and arrogant selfishness- these are all things, the traditional religious and moral values of those who advocate radical change in society was in tune with his views. That's the decent thing to do, and it should end there. The picture of the human heart is different from the topic of loneliness in today's Russian literature causes the reflection of style and form and humanity can be said to be calling for warning.

Keywords: loneliness, motive, society, crime, alienation, hero, average person.

INTRODUCTION

The motif of loneliness has been one of the main trends in the works of Russian writers for almost two centuries. The "lone man " who was rejected by society was not invented by 19th century Russian writers. The lone man was an agrarian point in the spiritual life of Russian society due to the decline of the social system. The nature of lonely people in Russian literature is also different. The heroes of A.Pushkin, M.Lermontov, F.Dostoyevskiy are rebellious and brave people. They can not bear to depend on anyone or anything. They understood that the reason for this is in themselves, in their hearts.

Dobrolyubov says that "these lonely, redundant people are incapable of completely severing their ties with the environment. They depend on this class in terms of the interests of the environment, which is their main shortcoming,"When these interests are threatened, they immediately return to the embrace of this society like a lost son, and their former hatred turns into love."

What were the main characteristics of "lonely or average people" in Russian literature? They are people capable of any social activity; in society do not accept existing " game methods", to change something do not believe in the possibility, their relationship with their parents is not normal, unhappy in love, their place in society is not fixed; deprived of fame and fortune in many cases; immersed in an environment- either higher or lower: lives with a sense of alienation; did not complete the data, not a scholar with deep knowledge; not a scientist, but with the ability to think; in most cases against religious beliefs; feels empty inside; has oratory skills; they know writing well; some even write poems; they want to arbitrate the fate of their relatives; hatred is no stranger to them; a victim of the rules of life.

Of course, these features are very common. Very bold in the works not shown either.

RESEARCH METHODS

Sometimes it is mixed with other subjects, with the virtues and shortcoming of other heroes, and such images can not be considered as "lonely man". In the midst of repeated references to the subject of the lonely man, new facts of this literary hero have emerged. Every word that touches on this subject, the artist tried to gather his imagination, the breath of his time in this image.

Of course, it is important for us that "lonely people" appear in Russian literature, not in 19th century Russian society. Russian literary critics have called the protagonists "lonely man", "average man", "little man", "nihilist", "insulted", and used the term. We could also say "overweight", but we have taken into account that it means that the society has sucked and eaten, and that it has a more social meaning. By the way, while still referring to examples in Uzbek literature, the term itself may not be fully justified.

From the works of Pushkin, Lermontov, Turgenev, and Goncharov, the term "lonely man", which is a must-have, many literary critics say it was originally introduced into Russian literature by Al Herzen. Some argue that Pushkin used the term in a draft copy of Eugene Onegin.

In the process of studying the issues, it is based on comparative-historical, psychological, sociological methods, including the theoretical basis of the topic, connecting it with historical conditions, comparing the methods of the authors, comparing the plots, the writer's position and the idea of the work, and the motives of the loneliness

RESULTS

The concept of loneliness, the issues of human loneliness, has long been one of the main topics in psychology, philosophy and literature. 'Eugene Onegin' by A.S. Pushkin, 'Hero of our time' by M.YU. Lermontov, 'Crime and Penalty' by Dostoyevskiy brave people. They cannot bear to be dependent on anyone or anything, but they are well aware that the reason for their loneliness is in themselves, in their own hearts. I believe that the following results can be achieved when we analyze these works from the point of view of the development of relations between man and society: This goal can be achieved through the implementation of the following tasks;

- a) to understand the essence of the concept of motive directly through object novels.
- b) an artistic interpretation of the causes and characteristics of the phenomenon of loneliness to reach the essence through;
- c) the interpretation of loneliness in the world literature, the incompatibility of the ideal image and reality of people and society in the "strangers" who do not fit into society, the separation of mind and spirit, misguidance, the loss of meaning of life, the end of life.

DISCUSSION

A.S. Pushkin's novel "Eugene Onegin" was written for seven years - from May 1823 to December 1830. Not only did Pushkin's fate change (exile to Mikhailovsk, the Decembrist uprising), but also new rocks that gave birth to the novel. Originally thought to be about the lives of contemporaries, it became a seven-year old poetic diary, a novel that was the product of deep thought and observation of life. Relying on Griboyedov's "Ball of Wisdom", Pushkin created a

new hero - the image of "early-aged youth". Onegin is from the highest strata of the nobility, and accordingly educated, he spends his life in peace, entertainment, wealth and luxury. In the first chapter of the novel, the secretary renounces the remaining beliefs about the social and spiritual life of this high class. These beliefs are human beliefs.

He did not allow himself to be seen in any way. Growing up in a meaningless, uninteresting garden lifestyle, Onegin feels the emptiness of his soul. He reads incessantly in St. Petersburg and in the countryside to fill this void in his heart, poems practice. But these attempts to discover the essence of man and life can not be stopped. It is impossible to get rid of preconceived notions about life, mental laziness, the habit of "living according to public opinion." The life of the upper class had killed his natural talent. The hero, who gave up meaningless jokes just to enjoy life, now begins to live only with observations and dreams. Onegin was completely alone now.

From the outside, this loneliness seems to have lost some of Tatiana's love and friendship with Lensky, As Pushkin himself explained, Onegin was not capable of strong emotions, but was "sharp-witted". Therefore, even if he presents himself to Tatiana as a noble and gentle person, he will not be able to respond to her love with love. His friendship with Lensky was also tragic because he was not used to living with emotions. Tatiana's call for a duel in the village of Lensky was proof that she did not listen to her heart or to Lensky's feelings, and that the upper class was still enslaved to the idea of "living in harmony with human thought" "We see that cold intellect and insensitivity are the only companions of his loneliness

Suddenly, after Lensky's death, Onegin's world of emotions seemed to open its doors. In a state of despair, he leaves the village and travels across Russia. This homelessness allows him to look at life from different perspective, to re-evaluate himself, to see how much energy and time he spends on idle hobbies. A new era begins in Onegin's psyche. When he sees Tatiana in St. Petersburg, he is impressed by his initial coolness and thoughtfulness.. In Onegin, the harmony between the mind and the senses was lost, and now the mind was defeated and the emotion prevailed. But now Tatiana can not answer her late love.

In this way, Onegin becomes completely lonely and redundant. He hates his class, does not understand his place in life, and suffers from uselessness and loneliness. Now what does Onegin need " Now he has no choice but to shake hands with the poor, as if he were a child". says Pisarev. Herzen concludes, " Onegin is the only one among people, but he does not have the strong character necessary to get rid of them" Pushkin, on the other hand, openly describes the life of a lonely hero.

The reader is my hero here,

Coldrailic Andy is narrow,

V.G.Belinsky commented on " Eugene Onegin": "His (Pushkin's) whole life, his whole heart, his whole love was lost in this work, his feelings, concepts, ideals were reflected in this work"

After A.Pushkin, M.Lermontov continued the theme of loneliness in Russian literature with 3 novels "Hero of our time". In the 1830s, there were many attempts to write a serious novel about that period, but without success. That is why Lermontov considered small genres to be a good way to reflect the realities of the time. He published a series of short stories 'Bela', "Taman", "Mary" "Phthalist", which are interconnected, but have separate plots. He tried to make each

of the stories different in terms of genre form and plot. For example, "Bela" depicts the love of a "wild" girl who grew up according to the rules of her tribe, a European who was brought up in civilization. It was one of the romantic plots of that time. In "Taman" the plot scheme of the adventure stories was used. "Fatalist" is reminiscent of romantic novels on philosophical themes. All these stories are united by a single hero Pechorin. In each of the stories, Pechorin appears with a new dimension.

In the beginning, if we observe his spirit from the outside, then we will come to "Fatalist" and get acquainted with his philosophy of life. In our eyes, the image of a lonely man begins to flutter; "maybe I'll die tomorrow!...and there will be no creature left in this world who fully understands me. Someone says that if he was a noble man, someone else would be stupid...

As Lermontov put it, "the history of the human psyche is one, but in the novel, we do not see the process of formation of Pechorin's psyche. Pechorin himself says: "I have two people: one lives and the other thinks and discusses it."; My whole life consists of a series of sad and unsuccessful struggles against my feelings or intellect..

The nature of Pechorin is a clear reflection of people's inability to join them with passion and curiosity. Wherever he goes, he brings misfortune to people: Bela dies ("Bela"), Maxim hated from friendship (Maxim Maximich), honest smugglers abandoning their homes (Taman), Grushnitsky is killed, Mari's heart is wounded, Vera Unlucky (Mary), Officer Vulich ran from the side of a drunken Cossack discarded (Fatalist) Pechorin himself is worthless and unseen confession to humanity: "How many times have I become in the hand of fate! I am like a weapon, I do not close to the heads of condemned victims, but I will never regret it..." He is interested in no one, no emotion does not come, including himself. This analysis is a loneliness cake beard.

"I like to be skeptical of everything", says Pechorin, who is accustomed to being skeptical of the values that people are committed to. This is what makes him stand out against the world and the "lonely man". He becomes "Onegin's brother". Someone who wonders if there is a difference between them. In Belinsky's words, "the hero of our time" is "sad thoughts about the time", while Pechorin is "the Onegin of our time, the hero of our time." Of course, there is a difference in the nature of their loneliness. Onegin is a lazy, careless and motionless man. Pechorin is not indifferent, he does not accept sufferings indifferently, he runs after life, he mercilessly accuses himself of misguidance and mistakes, he calls himself "spiritually disabled". Onegin is so bored, insecure and hopelessly characteristic.

By the end of his life, Pechorin remained a "smart and useless man." He was an active man, but he was not active. That tragedy was another reason for his loneliness. Lermontov wanted to create the image of a man of his time, and this was successfully done in the image of Pechorin and his immaturity.

Lonely motives from Pushkin and Lermontov led to Turgenev's "Rudin", "The Noble's Nest", and Goncharov's "Oblomovs" and Dostoevsky's "Crime and Punishment". They have forever sealed in the pages of world literature dozens of images of lonely, intelligent people, who have been pushed aside by 19th-century Russian social and spiritual life.

Among them, Dostoevsky's novel "Crime and Punishment" was the most famous work, which revealed the spiritual world of a lonely man, the causes and consequences of loneliness. "Crime

and punishment can be said to be the product of the author's own anxieties and memories of the social life in which he lived.

Belinsky, Chernyshevsky and Dobrolyubov, the leading democrats, were inculcating atheistic and social values in the public consciousness. In 1863, in *Sovremennik* magazine, Chernyshevsky's "What to do?" The novel is announced. In essence, it was a program to replace universal, moral values with class values, to break the state order by Libyan force.

In the writer's creative work begins to form a complex plot work, which covers modern, moral and philosophical issues. In September 1865, Dostoevsky wrote a letter to the editor of *Russian Vestnik*, M.N. Katkov, describing the content of the novel: He wants to get out of his miserable situation at once. Does it benefit anyone?... These questions make a young man think. He cailed for the killing of an old woman, a nightmare, the happiness of a mother living in a village, the rescue of a landlord's sister from sexual harassment death, the graduation of a university, going abroad, and then a lifetime of honest and determined service to humanity. He will spend a month before the final tragedy. There is no doubt about it, and it can not be. This is where the mental process of crime becomes apparent. The murderer is faced with intractable problems, and unthinking and unexpected feelings hurt his heart. The will of God, the laws of man, show their power, and if I perish in exile I will be compelled to join the people, even if I die in exile, for the feeling of being separated and lonely as soon as a crime is committed afflicts him. Justice and the laws of human nature prevail...The criminal decides to suffer in order to wash away his crime..."

Thus, in 1865, Dostoevsky had two goals, two ideals: one- a real world of "poor people" consisting of life, tragedies and anxieties; the second was a "theory" devised by reason, devoid of the divine virtues and morals inherent in human life. Isolated from people (split-Raskolnikov) this theory was very dangerous. Because where there is no divinity or humanity, there is no Satanism.

Researchers of Dostoevsky's work argue that the writer's artistic thinking was able to show the unbelievable spiritual flight and decline of man in an era of social catastrophes, the devaluation of universal spiritual wealth. In his philosophical novel tragedies, the writer describes the social psychology of a "socially isolated" person. Analyzes his personalism ("Letters from the Great House"), rebellion and readiness for murder (Raskolnikov "Crime and Punishment", Stavrogin "Devils"), the devil's struggle with God in his heart (Karamazov "Brothers")

Researchers have looked at the novel "Crime and Punishment" with different eyes: Raskolnikov's social tragedy (D. Pisarev), non-English (D. Stakhov) and philosophical-religious (V. Rozanov). We are more interested in the gradual motive of loneliness in the novel.

Dostoevsky's sense of loneliness in *Crime and Punishment* has long been present in his psyche. From an early age, the idea of death left a deep impression on him. This is the first step towards self-determination. During his student days, this feeling is reflected in his lack of inclination to integrate into society. We can say that this need for isolation gradually grew and led to the desire to kill the old woman. After the murder, Raskolnikov turned to solitude. This means that the loneliness in it was chosen arbitrarily without any external influence.

It is good to study the mood of the protagonist in two periods, depending on the content:

1. Loneliness prior to the commission of a crime
2. Loneliness after a crime.

In chapter 1 of my dissertation, I mentioned that loneliness is considered a disease from a medical point of view. Since it is considered a disease in medicine, it can be divided into two, depending on the occurrence of the "disease", that is, congenital and acquired. In many works of art, we see these two manifestations of loneliness. Alisher Navoi's Farhod, Majnun, is one of Pushkin's Onegin, while Daniel Defoe's Robinson and Tugai Murad's Batir are lonely. In Dostoevsky's Raskolnikov, too, this pain has existed since time immemorial without a definite external stimulus, so to speak, a "button"

Let's talk about the first round. "Raskolnikov was studying at the university. He was not friends with anyone at the time, he took himself away from everyone, he does not go to anyone's house. In fact, they soon turned their backs on him, as if for a while acquainted with the nature of the hero in his student days

At the end of the above definition, he gave another sentence stating that this is the first period. "to hide one's identity from people"

Until the beginning of the second period, Raskolnikov was alone not only spiritually but also from a real point of view. We can understand it from the human nature, the attitude to reality, the delicate nature, and even the condition of the house he lives in. "When he entered, the blood boiled over his face, and he frowned nervously. But he is a lonely man, aware of the social and political processes taking place in society, possessing intellectual capacity, in other words, he is not isolated from society. Raskolnikov is a poor man, he does not work, he does not do anything. He only wanders filthy streets of St. Petersburg in a trance. He regrets that he lives in a hypocritical environment. He even hates the poor who have accumulated their pride, dignity, humiliation and humiliation hates. "Adami " Everyone is more afraid of writing a new thing, of saying a new word" and that's why "stupid people get used to everything!" says Raskolnikov. These processes seem to serve as a preparation for the second round of loneliness, which hides the endless, deep, mysterious anxieties that await him.

Eventually, an average person who lives for his own benefit and does not benefit society is killed. As soon as Raskolnikov kills the old woman, thousands of people are disturbed. These feelings intensify and Raskolnikov's stomach begins to gnaw. His murder completely separates him from society and leads him to the depths of loneliness

Although he has a mother, a sister, and a close friend, he becomes a completely lonely person. The struggle between his mind and heart, which is going on in his psyche, causes him endless suffering. The mind "...in this world of light, man's blood flows like a waterfall, it is constantly thrown away like champagne, those who come are crowned at the Capitol, and then they are called the savior of mankind, accused of murder when his heart killed a man who came to life like everyone else. He was a man who had fallen asleep in the friendly embrace of society is about to turn. And it's hard for Raskolnikov to understand what a crime it is to kill" a page asking for a man's blood, that greedy old woman who no one needs," But people who live according to the well-known pattern of life, even their relatives, can not agree with him. He suffers greatly from the thoughts that make him a thousand sheep. " If it were possible

to disappear in this group, he would have considered himself lucky, even if he had to live alone for a lifetime". At the end of the work, according to the crime, the society punishes as it pleases, that is , it is exiled. When it comes to art, Dostoevskiy encourages all mankind to love life and people.

CONCLUSION

In conclusion, it should be noted that in each work the author's inner relatives are transferred to the spirit of the heroes. "Eugene Onegin's novel portrays Onegin as Pushkin's inner world and loneliness. You'll be in the game . In Dostoevsky's work, why did he commit a crime carried out by man alone? Do this or that rabbit a few times people come together(for example, let them be like-minded friends) was it possible. The one who seeks loneliness and in the end is completely alone. The author is probably trying to say," Kindness and goodness itself are isolated, and society is "exiling" them"