

**Tatiana Larina – the ideal of a Russian woman (based on the novel by A. S. Pushkin  
"Eugene Onegin")**

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**Annotation.** *Russian Russian woman The purpose of the article is to show that Pushkinskaya Tatiana is the ideal image of a Russian woman, the embodiment of a high moral ideal, for which the main thing is not her class affiliation, but the embodiment of the best qualities of a Russian woman, her closeness to the national life of the people. The real environment that brought up Tatiana is rural, folk Russia. Tatiana's inner world absolutely does not correspond to the everyday world in which she lives, although she does not avoid this world and does not deny it. Pushkin shows the heroine's ability to love the whole world around her, her integrity of nature, loyalty to her principles. The heroine is kind to the people around her, but she is not accepted by the society in which she lives. Tatiana considers the world to which she belongs spiritually, where she would like to return, to be her own. Tatiana acts like a person who is absolutely moral by nature. There are certain laws of life that should not be violated under any circumstances, including marital fidelity. In the ability to self – sacrifice, in loyalty to one's word, to the inner dictates of duty, there is not weakness, but the moral strength and beauty of Tatiana, Pushkin's ideal of a Russian woman.*

**Keywords:** *ideal, A. S. Pushkin, Russian woman, Tatyana Larina, novel "Eugene Onegin"*

Tatyana Larina is the image of a wonderful Russian woman, one of the most charming, bright images of domestic and world literature. Tatiana, in the words of Belinsky, is an exceptional being. All of it is surrounded in the novel by an aura of poetic and moral purity. In her image, Pushkin captured many things that were infinitely close and dear to his heart. Hence the special sincerity, lyrical warmth and penetration in her image.

The famous critic Belinsky V. G. believed that it was "Tatiana-the type of Russian woman" [2]. For Pushkin, Tatiana is in many ways an ideal image. The author does not hide his love for her ("I love my dear Tatiana so much!") [6, p.411]. He repeatedly says about her: "my faithful ideal" [6, p. 502], "Tatiana's sweet ideal" [6, p.503]. Tatiana appears in the novel as the embodiment of a high moral ideal that opposes secular society, everything insignificant, petty, low, an ideal to which Onegin also turns his eyes after the trials he has experienced.

Tatiana is a special heroine who stands out both against the background of her family and against the background of Onegin's image. Such isolation of the hero is characteristic, in principle, for the literature of the era of Romanism. She is not capable of protest, she is nice and patient, but, nevertheless, she is not a product of the society in which she lives. This is how it has developed personally for her, it depends only on her magnificent qualities of character, on her rich, modest inner world [1, p. 103].

The main difference between Tatiana and Onegin is that she is organically connected with the national, national soil not by reason, not by mind, but by her whole being. Tatiana – "Russian soul" [6, p. 423]. This definition captures the main thing. In the whole appearance of Tatiana, in her spiritual qualities, moral principles, many remarkable features of the national character are embodied [6, p. 104, 109], the historically formed type of Russian woman "in its ideal expression" [3, p.309].

The desire to reveal Tatiana's connections with national traditions is noticeable in the novel in everything, starting from the very name of the heroine. It stood out so sharply against the background of conventional book names with its commonness and ordinariness that Pushkin specifically stipulated: "for the first time, we will wilfully consecrate the pages of a tender novel with such a name" [6, p. 377]. This name was dear, first of all, because it was associated with "the memory of a maiden's old days" [6, p. 377].

The novel shows that the characters of Onegin and Tatiana were formed in different conditions, under the influence of opposite circumstances. Unlike Onegin, who was brought up in the conditions of the capital's secular society, prim St. Petersburg salons, where artificiality prevailed in everything, a complete separation from national, folk traditions (in culture, everyday life, morality). Tatiana grew up in a village, in a patriarchal family, where the "habits of the dear old days" were kept [6, p. 382], traditional rituals, habits, customs that had been formed for centuries.

Pushkin does not idealize, does not embellish the landowner's life of the Larins, his stagnation, the serf-like habits of the inhabitants of the manor estate (for example, Tatiana's mother "shaved her foreheads", "beat the maids angrily") [6, p.381]. Not without irony, he tells about the metamorphosis of Tatiana's mother, who was fond of sensitive poems, but then turned into an ordinary economic landowner, devoid of lofty ideals and

aspirations, about her father – Dmitry Larin, who ate and drank in a "dressing gown" and "died an hour before dinner" [6, p.382]. In the family life of the Larins, Pushkin highlights all those "habits of the dear old days" (they "had Russian pancakes" on Shrovetide [6, p. 382], sang folk songs, loved round swings, led round dances, etc.), which were kept, in fact, by the whole village Russia, and this is what is important for understanding Tatiana, the impressions of her childhood and youth.

As G. A. Gukovsky noted, the fact that Tatiana is a landowner's daughter does not yet play a decisive role for Pushkin at the time of the creation of the novel, the social principle in her image is not decisive [4, p.110].

The main thing for Tatiana is not her class affiliation, not that she grew up in a noble family, but the embodiment of the best qualities of a Russian woman in her, her proximity to the national life of the people. The real environment that brought up Tatiana was not so much a manor house, as a village, folk Russia. It is not by chance that Pushkin emphasizes that Tatiana "seemed like a strange girl in her native family" [6, p. 378]. She acutely feels her loneliness in the family, which she confesses in her letter of confession to Onegin:

Imagine: I'm here alone.

No one understands me.

My mind is exhausted.

And I must die in silence [6, p. 399].

The only person spiritually close to her is a simple peasant serf, a nanny, communication with whom has planted many good seeds in the soul of the "district young lady" [6, p.413]. Only with a nanny can she share her innermost feelings and thoughts. The image of a nanny accompanies her all her life, and in the most difficult moments, Tatiana mentally turns to her. Even after becoming a socialite, Tatiana still remembers the nanny with sadness. In a certain respect, the fate of Tatiana repeats in its own way the tragic fate of the nanny – the sad fate of a Russian woman in the past.

Tatiana has become forever related to rural Russia – she vividly feels the inexplicable charm of her native Central Russian nature (she loved the Russian winter, "loved to warn the sunrise") [6, p. 379], folk customs, traditions, customs are dear to her, close and understandable.

Tatiana believed the legends

Of the common people of antiquity,

And dreams, and card fortune-telling,

And the predictions of the moon [6, p. 424].

The proximity of the Pushkin heroine to the folk-poetic world is especially revealed in the fifth chapter – one of the most important for understanding the novel. Here Tatiana turns to the traditional Yuletide rites – she guesses on rings, listens to folk songs ("And a ring came out to her under the song of ancient days") [6, p. 425].

Tatiana's dream itself is a ritual dream, in which, according to popular beliefs, the bride can see her betrothed [8, p. 135]. It is built on the material of folk tales and songs: here is a miserable hut, a bear, fantastic monsters. The very atmosphere of girlish fears, forebodings, the comparison of Tatiana with the gadayusha Svetlana from the ballad of Zhukovsky is remarkable...

The deepest connection with the national soil, the element of people's life caused Tatiana's remarkable character traits-the strength and depth of feelings (she "loves without joking", "loves without art") [6, p.394], integrity of nature, sincerity, the ability to selflessness, moral purity. The external circumstances of her life change, but the main thing remains unchanged – her charming spiritual appearance. After getting married, becoming a socialite, a princess, she still remains the same old "poor Tanya" in her soul [6, p.499]. The light, with its pomp and tinsel, is deeply alien to her. For her, he is a "rag of a masquerade" [6, p. 501], in which she is forced to suffer in deep solitude. With her heart, she still rushes to another life.

Belinsky V. G. emphasized that " a passionately in love, a simple girl, then a secular lady, Tatiana, is always the same in all positions of her life, a portrait of her as a child... subsequently, it is only developed, but not changed" [2, p. 545].

In the heroine Tatiana, Pushkin creates a two-world, her inner world [6, p. 103] absolutely does not correspond to the everyday world in which she lives, although Tatiana does not avoid this world and does not deny it. Tatiana merges with nature. When a pure feeling of love for Onegin awoke in Tatiana's soul, Pushkin exclaims:

Tatiana, dear Tatiana!

With you now I'm pouring tears;

You are in the hands of a fashionable tyrant

I've already given up my fate

You will perish, my dear ... [6, p. 390].

Most likely, she is a child of nature, part of nature, part of the world around her, but not part of the society in which she exists. This is what speaks of the heroine's duality.

The novel lyrically reveals the inner world of the heroine [6, p. 103] Tatiana, creates a hero, an exceptional hero, in exceptional circumstances. If Tatiana's circumstances are not exceptional, she lives in her village, then society excludes her as its offspring, she managed to preserve the integrity of her nature and remain a special person among her village family.

Tatiana has a very rich inner world [6, p. 103], one can say, religious, which Pushkin never mentions in the work. The heroine is absolutely humble, kind to the people around her, but she is not accepted by the society in which she lives. Tatiana considers the world to which she belongs spiritually, where she would like to return, to be her own, and for Onegin, "his" world is the world from which he wants to escape [5].

Why does Tatiana reject Onegin at the end of the novel?

Tatiana acts like a person who is absolutely moral by nature. There are certain laws of life that should not be violated under any circumstances, including marital fidelity. The love affair that Onegin starts with Tatiana ends quite successfully for Tatiana.

What is Onegin proud of? He preaches a sermon to her in the garden and says that he is acting honestly with her when he does not take her to marry in response to the fact that she herself proposed to him. It was a good lesson, and Tatiana learned it for the rest of her life. It was a mistake, from the point of view of the girl's morality, from the point of view of religiosity and secular morality, the life of a Russian person, especially in the village of that time. Since then, Tatiana does not make such mistakes, she completely obeys her mother, and when her mother takes her to the bride fair, and her aunt offers her a well-deserved man, a military general, much older than her, she does not object. Tatiana decides to submit, as she believes, to God's will, to create her own marriage, getting married, as it was necessary according to religious and moral principles once and for life. And he observes this loyalty.

This can not but delight, so Pushkin retains the splendor, simplicity, wonderfulness, completeness and a certain realism of the image of Tatiana.

Of course, after the rebuke to Eugene

But I am given to someone else;

I will be faithful to him forever [6, p. 501].

Tatiana only wins both in the eyes of the author and in the eyes of the reader. The heroine expresses a quiet protest, a protest against a stagnant society, against the swamp of village life. The girl lives absolutely independently and is rich in her internal reflections. She is able to love the whole world around her. This ability, this integrity of nature, loyalty to his principles of his heroine is shown by Pushkin in the novel.

Tatiana Larina lived like an orphan in her house, like an adopted daughter.

She is in her own family

She seemed like a stranger to the girl [6, p. 378].

Loyalty to duty for Tatiana is by no means loyalty to the circumstances imposed on her outwardly: after all, she herself, as was noted by Dostoevsky, agreed to get married, that is, she acted consciously. It may have been her mistake, but it's not so easy to fix it now. Tatiana, according to Dostoevsky's famous words, cannot build her personal happiness on the misfortune of another [6, p. 109]: "There is a tragedy here, it is being committed."

It is possible that in another work, in other conditions, the heroine would have made a different decision, and it would have been natural. But it would have been a different heroine. Pushkin's Tatiana could not have done otherwise, it would have contradicted the entire artistic logic of the image, would have destroyed its integrity. Loyalty to duty follows from the peculiarities of Tatiana's mental disposition, it contributes to the norms of not secular, but precisely folk morality, imprinted in folk songs about the female share [7, p.343-346].

In the ability to self – sacrifice, in loyalty to one's word, to the inner dictates of duty, there is not weakness, but the moral strength and beauty of Tatiana, Pushkin's ideal of a Russian woman. It is enough for a moment to imagine the impossible, namely: that Tatiana behaved differently, as her image would immediately fade, lose its poetry, charm.

The meaning of life for Tatiana is compliance with the highest rules of morality, and Tatiana herself, undoubtedly, is the heroine of conscience, the ideal of a Russian woman.

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