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PSYCHOLOGICAL PORTRAITS OF THE MAIN CHARACTERS OF LEO TOLSTOY'S NOVELS "ANNA KARENINA", "RESURRECTION"

The article examines the psychological portraits of Anna Karenina and Katyusha Maslova, the protagonists of L. N. Tolstoy's "Anna Karenina" and "Resurrection". In the works of Leo Tolstoy, along with male images, female images are also important as a reflection of the psychology of women, the subtleties of the female soul. In this regard, the images of women created in the novels "Anna Karenina" and "Resurrection" are of great interest. In these novels, the psychology of both the main characters of the novels and other female characters is important. Tolstoy in his works created magnificent female images, deeply and faithfully depicted their souls and psychology, and at the same time brought a woman into the life, social and moral arena. Tolstoy, as a wonderful novelist, first of all realized that a woman is the bearer of all the vital and moral needs of her era. The female character as a barometer is very sensitive to the slightest, profound changes that occur in the life of society. As a sensitive organ of life, the female character reflects all the processes that are observed in society. As the novels of writers show, society and the lives of ordinary people are interconnected. The processes that occur in society affect people's lives and leaves a certain imprint on their psyche. In any era, people obey the norms of society, perform tasks, try to integrate into it. But sometimes the tasks are impossible, and the conflict with society turns into an internal conflict. Tolstoy in his works "Anna Karenina", "Resurrection" very subtly and in detail revealed all these points. The protagonists of both works are distinguished by the integrity of their characters. When Katyusha Maslova was imprisoned, her character changed and she hated her life. When she was sent into exile, her soul was resurrected. Anna and Katyusha have a lot in common. Their similarities manifest themselves differently and in different ways in different situations. They both long for the fullness of life.

Key words: Anna Karenina, Katyusha Maslova, adequacy, collisions of life, eternal problems, subconscious mind, social intellect, motivation.

Statement of the problem in general terms and its connection with important scientific and practical problems. By universal recognition, the work of Leo Tolstoy is a unique material for psychology. It has been noted many times that the psychology of the heroes of this Russian writer adequately reflects the inner world of entire generations of people of the XIX century and in this sense represents a reliable historical document characterizing an entire epoch [1, p. 270]. The problems raised by Tolstoy in his novels and short stories, psychological portraits of the main characters remain relevant to this day.

In this article there is no contradiction of conscious thoughts about the unconscious. Although we know that God, space, time, and finally the human brain are incomprehensible to the end, we interpret their specific manifestations in the context of time, space, movement and influence. In the work, the image of

Anna Karenina is Tolstoy himself, his female version. He reflected his inner beauty in her outer beauty, keeping the rest of the features almost as they were. He also went to the train station before his death, but could not, like Anna.

Here the question "Why?" remains open, and different answers can be given to it. In any case, the answer must be sought in the realm of the unconscious. Firstly, because if there was an answer at the level of consciousness, it would be known. On the other hand, as the moment of death approaches, the veil begins to "lift" between consciousness and the unconscious, and an explanation of behavior at the level of consciousness becomes impossible.

The purpose of the work is to identify the facts of the unconscious mental in the novels "Anna Karenina" and "Resurrection", their interpretation, systematization and derivation of general provisions.

Presentation of the main material of the study. Anna's unconsciousness in the work is her experience of the train accident itself, which she encountered at the beginning of the work, then the unconscious of Tolstoy, as well as himself, who went to the train station at the end of his life. Having met Vronsky on the train, Anna is excited, and the "gates" of the unconscious open. While the accident could have had hundreds of other causes, Anna could have had a hundred other options not to know about it. Therefore, along with a hundred other reasons, Anna should be treated as one of the reasons why she should know about this event and be affected by it on the basis of this suspicious excitement. The fact that Anna says "this is a bad sign" at the level of emotions, and not consciousness, is a sign of acceptance of a subconscious message. A verse from the Quran: "O my Lord! ... Give me evidence from yourself that can help me!"

The accident became an argument in favor of Anna's help. Anna felt it, but did not accept it – she forgot or did not want to. The ended love affair with Vronsky also caused excitement, and the message that passed into the unconscious became relevant. An adventure that started with an accident ended with an accident. (Checking all the provisions on ancient knowledge accumulated on the basis of many years of life experience, on the basis of the consciousness-unconscious relationship, would confirm the correctness of the overwhelming majority of them.).

A considerable place and special attention in the work is paid to the nervous, unbearable, inadequate attitude of Anna's husband to crying people, especially to women's tears. The groan and crying of her husband during Anna's confession on her deathbed led to the fact that the interpretation of this condition and its psychological consequences led to the awareness at the level of consciousness of some feelings and emotions that are at the level of the unconscious. This rather important question determined all the subsequent actions and relations of Karenin, made it possible to understand them. What happened here is that a person who has lived most of his life with feelings "suppressed" in him (in the unconscious), during force majeure "shakes up and is washed away", clears up for himself, and subsequently for others. In fact, this self-awareness is the understanding of one's feelings and emotions, the resolution of internal contradictions and fluctuations, became the beginning of his conscious, internally relaxed (although accompanied by outwardly vanity) life. The smoothness and harmony of this life could not but be influenced neither by society nor by the

injustice in the public service, which until now has been given a huge (even overly exaggerated) importance. Such an opinion is formed that a comfortable, philosophical life and a comfortable death of Karenin become secured by the end of his life. This is, in fact, the final that Tolstoy dreamed of, but which he himself could not achieve. He couldn't be Karenin, he died like Anna.

Tolstoy could not but be Nekhludoff in his autobiographical work "Resurrection". Because, although in the work Nekhludoff gives an opportunity to correct a mistake in his life, it seems that he himself did not have such an opportunity or did not use it. Nekhludoff was Tolstoy's ideal friend. Two Tolstoys – the real Anna, the ideal – Karenin, Levin was another Tolstoy. In this work, the quality of Tolstoy's religiosity at the level of his unconscious is striking. From this it can be concluded that until a person can overcome his inadequacy – a discrepancy at the level of consciousness and unconsciousness in the hustle and bustle in which he lives throughout his life, it seems impossible to live a comfortable meaningful life. But in the last minutes of life, when consciousness and the unconscious "merge", the whole life of a person passes before his eyes, like a film at one moment, this self-consciousness occurs. But then it's too late. There are many signs of this in the Quran. The fact that Pharaoh said "I believed" at the last minute may indicate that he repented when the misfortune of death justified them. For some, this self-awareness occurs only in this world. An example of this may be how people express a desire to return to life and live a different life (a reference to the surah and verses).

The process of reviving a person can also be considered at the end of life as a manifestation associated with this belated self-awareness. Therefore, there is a saying that as a person lived, so he dies. So far we have seen the other side of why the creator gave his prophets a life of persecution, oppression and catastrophes. We have explained these examples of patient, resilient people who stand up to challenges to set an example to others. But the idea that it was a school of development, improvement and self-awareness of these prophets themselves is now becoming clear. The riots that Jonah, Moses, Lot, Sheuv, Job and other prophets experienced were extremely important. The philosophy of forgiveness, not punishment, creates the basis for God to forgive you. The example of forgiveness demonstrated by the Prophet Muhammad during the conquest of Mecca is a superhuman phenomenon. It is also interesting that he forgave the sins committed against him. In fact,

all the great sins were committed against him. He encourages others to forgive their sins and leaves it up to them. Because everyone can forgive sins at a level that corresponds to the level of self-awareness.

Karenin's more lenient attitude to solving each subsequent problem and illogical and incomprehensible concessions to others can be explained by the level of his self-awareness. In the end, protecting a girl who did not belong to him, as well as a result of injustice, sin and humiliation towards him, showed the highest level of self-awareness. Anna-Vronsky's love, which was in the center of public attention throughout the work, produced a lightning effect, and all attention was focused on her. In fact, perfect love, which is a product of self-awareness. The great love of Karenin was overlooked and became the object of surprise and ridicule.

Anna realized this love while on her deathbed. But he also realized unconsciously that he did not deserve this love. "I hate him not because of his flaws, but because of his generosity. Although I deserve to be hated and blamed, he not only forgives me, but also continues to love and compliment me". Anna didn't have enough self-awareness to accept this love. In his attempts at self-realization, he repeatedly regretted why he did not die at that time. Endless love for Karen migrated to his unconscious. However, she again chose to die for Vronsky's love, which was stuck in the unconscious.

The reason for this was the feelings and emotions that arose at the level of the unconscious at the first meeting on the train. Later, fueling these feelings without rejection determined the finale. The Quran says, "Speak to strangers so that there are no lustful feelings in their hearts". When there was a certain level of self-awareness on her deathbed and Karenin forgave Anna, she was not ready for this, because she did not believe in the Creator – she did not believe in forgiveness to the end, and chose the path to Vronsky's Love. While the great, unconditional love she was looking for was in her husband, who took refuge in the Creator, she was looking for it everywhere. Anna was doomed to fail in the dark because she was not with the Creator. The Koran is an example of this. "Take revenge in moderation, do not cross borders, it is a sin to transgress borders. If you forgive, it will be better for you". There are different ways to forgive. About the gender aspect of the factors of consciousness and the unconscious.

Conflicts of consciousness and the unconscious – relationships occur more often in women, in all cases more or less significant, animating feelings and emotions. For this reason, their decisions, behavior

and attitude can often seem incomprehensible and illogical to others. Their inability to explain themselves often indicates that the process takes place at the junction of consciousness and the unconscious. The "size" of this intersection depends on the height of the senses. It seems that at the moment of death, when these factors reach their peak, there is a combination of consciousness and unconsciousness. This can be seen as the opening of the eyes of insight.

For example, serious fear, excitement or joy are accompanied by seemingly inappropriate behavior. Possible confusion in these cases, the phenomenon of fading-inhibition can be explained by the effect of unpredictability, the severity of the impact (amplitude) and the type of nervous system. The novel "Anna Karenina" is named after the main character, despite this, the main place in the psychological structure of the novel is occupied not by individual images, but by their relationships, and not formal, related or secular, but deep, unconscious, intimate. The psychological character of the main heroine of the novel "Anna Karenina" is revealed, on the one hand, in her collision with society, rejection by society, on the other – through the love story of Anna and Vronsky. If Anna Karenina's strengths and positive sides are revealed in a collision with society, then weakness and duality are revealed in her love for Vronsky. Anna, having been deceived in Vronsky, is forced to give in to circumstances and make a tragic decision. Anna has an idea of good and evil.

On her deathbed, when she thinks she is dying, she asks Vronsky to bow to Karenin. She says he is a holy man. It's hard not to believe in the sincerity of this scene and Anna's behavior. But the sincerity of the heroine's feelings once again convinces of the ambivalence of her psyche. In other words, she is honest in her passion and inner and in a very deep sense of her own right to happiness in love. In Anna there is a struggle of two instincts: Eros and Thanatos, according to Freud. In our opinion, it is the destructive instinct, Thanatos, that prevails in the feeling experienced by Anna. The psychological portrait of Anna is complex and contradictory, the unsolvability of her problem lies in the impetuosity of her nature, her excessive eccentricity. She needs to satisfy her feelings, and respect herself, and make society respect her impulses, and leave her husband, and meet with a child, and much more. Anna's psychic nature is such that she will never be able to find happiness, for the simple reason that she will never be able to be fully satisfied. Therefore, the tragic outcome created by Leo Tolstoy is quite natural. It's hard to imagine a different ending to the novel.

Maximalism, obsession with action and consistency occupy the most important place in Anna Karenina's psychological appearance. It is not by chance that the expression "fixated on action" is used here, because it is the action, its element that engulfs Anna's soul. She is not pragmatic, she does not think about the practical expediency of her own actions from the point of view of the ultimate goal. The main thing for her is this moment. Therefore, she is not one of those women who are wise enough to patiently prepare the end result – the love of a man. For her, the momentary confirmation of love is much more important. Moreover, the confirmation does not depend on objective factors, but on her internal state. Therefore, it is initially programmed to fail. She is one of those women who sooner or later must stop loving. Even with the preservation of deep affection for them, life together becomes unbearable.

L. N. Tolstoy with a surprisingly consistent logic of revealing the psychological appearance of the heroine shows the naturalness and regularity of the fate of this woman. Moreover, what is extremely important, the image of Anna, in our opinion, is not just psychologically reliable, but it is also typical. In the image of Anna Karenina, the typical fate of women of the highest circle is presented. Of course, there is no typical element in her tragic demise. But this is quite logical and natural.

The tragic denouement, although it represents a novel or artistic eccentricity, is motivated by subconscious mental arguments. Perhaps it would even be fair to interpret this death as a kind of hyperbole. Anna throws herself under the train in a virtually deranged state, the dominant feeling is not just despair, but anger. Of course, it is difficult to insist on this, perhaps not quite an ordinary explanation, but we proceed from the fact that such an act requires a lot of mental energy from a person. And if the dynamics of the narrative of the event is calm and somewhat detached, then this does not mean that Anna was as calm as Leo Tolstoy.

The novel, Anna was anxious and this anxiety was reflected in her dreams, in her actions and thoughts. Anna is eccentric and demands sacrifices from life, not understanding the fact that life is indifferent to her. Not only to her, but to everything in general. The indifference of life to human suffering is opposed by the mercy of God, but Anna is deeply and internally anti-religious. Moreover, her dependence on a higher being, on providence, is deeply contrary to her human nature. Anna loves life and is deeply devoted to it as a celebration of being. Before meeting Vronsky, she was calm and balanced, but not at all because it

corresponded to her nature; she simply wasn't woken up. Anna was in a state of inactivity of the soul, but the important thing is that she was ready for action, for contact with life. Therefore, Vronsky is not characteristic exactly as Vronsky, if there were no Vronsky, there would be someone else. It is significant only functionally and exclusively from the point of view of Anna's fate. By itself, he is completely uninteresting even in the romantic space and time. But speaking about Anna's fate, it is necessary to emphasize one detail. When we say that not Vronsky, but someone else, but Anna would still have to wake up to life and live in accordance with nature, we do not mean to say that Anna was originally immoral, just needed a chance for her to fall. It's about something else. Anna did not live before Vronsky, but she was always ready for life. Her willingness is a willingness to live life to the fullest, not a willingness to fall morally. But it is important to understand that Anna's willingness to live a full life, to feel the fullness of life with every cell of her being, is beyond morality.

Moral criteria simply do not apply to such a human being. One can once again recall Tolstoy's understanding of the meaning of life, which it would be naive and stupid to look for outside of life. Anna's fate is in life, in her perception. That is why Vronsky does not mean anything by himself in the sense that he does not decide anything in Anna's fate. It is impossible to think that if it were not for Vronsky, Anna would have remained forever faithful to her husband.

A young and strong woman could not help falling in love with some young and strong man. This would have happened, and when it happened, Anna would have resolutely and irrevocably gone to meet her love. Tolstoy explains that Anna's act is bad not because she cheated on her husband, but because she does not want to hide it, puts her feelings on public display, finally leaves home. Paradoxical as it may be, but the logic of light is clear. He is what he is. At this point, the main difference between Anna and everyone else is revealed. She lives entirely and completely unconscious. This is called living in harmony with yourself, being yourself. The essence of Anna is that she cannot live a double life. That's why she's leaving home. She is honest, but honesty leads her to a dead end. Honesty and a passionate desire not to hide her life, to defend it, leads to the fact that she actually betrays her son. She sacrifices the child to her passion.

In our opinion, the novel "Anna Karenina" is characterized by the fact that all the characters act unconsciously. Of course, it can be argued that this is a common place, and in general in life many people

act and live unconsciously. It is customary to agree with this, and in everyday speech this state is usually referred to as “living by inertia”. Many people live by inertia, which is justified by the mechanism of life itself. The socio-psychological background of such a mechanical life is that we are surrounded by the same models by which we live. It is difficult or even impossible to live in society, but according to their own original and unique models of life. At birth, a person enters a certain cultural environment, in a certain space and at a specific time.

The process of socialization is actually a very deep process of assimilation of cultural models. But the bottom line is that once learned, in many ways structures the human psyche. That is why a person can do a lot of things completely mechanically (for example, wash, brush teeth, etc.), without remembering it at all. Or, for example, turn off the lights and gas when leaving the apartment, but without remembering it. This is a common standard situation typical of the lives of many people, if not all. The cognitive essence of life activity models lives deep in the subconscious, which is why many people can live like in a dream, like sleepwalkers. In our opinion, L. N. Tolstoy is able to portray this kind of mechanical life of people in the highest degree reliably, i.e. life in accordance with their unconscious motives. As noted above, the model of such stereotypical behavior in the novel is Stiva. He surpasses Anna in this respect, his character is so naturally and psychologically reliably depicted. In fact, Anna lives in the same way as in a dream. It is characteristic that at the end of the novel she finds herself at the train station again as in a dream. It is not by chance that many researchers were inclined to see the action of mystical forces in Anna's death.

They say, without knowing about it, she comes to the station, therefore, her end was predetermined, and the death of the railway caretaker at the beginning of the novel is also full of mystical meaning and, of course, with the same intent was introduced by L. N. Tolstoy into the novel. In fact, this is a purely artistic trick that helps to strengthen the reader's expression. It is this end, i.e. the fact that Anna threw herself under the train, has absolutely no decisive significance. Psychologically, it is only certain that she commits suicide. In the act of suicide, the hopelessness of her situation is vividly manifested.

The absolute hopelessness of the life situation in which Anna found herself is entirely determined by the nature of her behavior, which is completely unconscious responses to the challenges of her subconscious. From the very beginning until her

tragic death, she acts completely unconsciously and, accordingly, impulsively. This is where the appeal of the image lies, it seems sincere, so at first glance everyone likes it. There is no design in her, she is like a child. She is offended like a child, and she is demanding like a child. Accordingly, she irritates others with her childlike spontaneity.

Another point in Anna Karenina's psychological structure can be defined as non-culture. If a child is antisocial and anti-cultural simply because of ignorance of the conditions of existence in space and time, then Anna is antisocial and anti-cultural because of rejection of the conditions of existence in which she sees only one of their vulgar side. She is like a savage who was dressed in a civilized society, explaining that it is unacceptable to be naked among people. In her irritation, she throws off the clothes of civilization, which are only shackles for her. It is in her natural rejection of all kinds of veils, inability to adapt to society, the norms of high society, that both the attractiveness of the image and its rejection lie. After all, adaptation to social norms is an indicator of social intelligence. Anna was considered a highly erudite and intellectual woman for the secular circle of her time, but this was not enough to be able to withstand the harsh laws of the upper world. She lacked the social intelligence that helps her understand people's behavior correctly. This ability is necessary for effective interpersonal interaction and successful social adaptation.

For the first time the term “social intelligence” was used at the beginning of the XX century by E. Thorndyke. He used this term within the meaning of the dynamics of the development of interpersonal relationships. Further, this term was adopted by G. Allport, he considered it as the ability to adapt to society, building relationships with people. Later, other models of intelligence were proposed by such scientists as D. Guilford, G. Eysenck, etc. There are three types of intelligence: biological – is a fundamental, basic kind. Social intelligence or communicative competence is formed by the accumulation of social experience under the influence of the environment. Psychometric intelligence is a general intelligence measured by tests, connects biological and social species.

The spiritual drama of the main character of the novel “Resurrection” Katyusha Maslova is experienced not so painfully and tragically. Katyusha fell in love with Nekhludoff when she was sixteen years old. She fell in love and was mistaken in him; but who would not be mistaken in Nekhludoff? Who wouldn't be bribed by his speeches. The reasons

for Katyusha's mistake are not in herself, but in the circumstances surrounding her. She was young, naive and it caused her a lot of harm. The path that she had taken from the moment when Nekhludoff left her money and left her was a turning point and a turning point. In ten years, life has changed Katyusha beyond recognition, showing her its harsh side. Katyusha had to adapt to life situations in order to survive, because of her young age she was able to do it. In order to portray the complex contradictory image and tragic fate of women in his novels, Tolstoy chose an original way of revealing the psychology of his characters and showed them, as a rule, in a love situation, confronting them with their beloved men. It is in this situation that the psychology of female images is revealed to readers.

The women of both novels are unhappy, the lovers do not meet their expectations. The whole character and fate of Anna Karenina and Katyusha Maslova is based on the motives of waiting for something unusual and disappointing their expectations. In these novels, the relationship between a man and a woman is rather contradictory. Firstly, the women in both novels look at their man with hope, love, but secondly, in the end they are severely deceived and do not achieve the expected happiness. The main heroines of these novels are distinguished by the integrity of their characters, while their beloved personalities are divided and contradictory. Penal servitude (resurrection). Katyusha has changed a lot after going to prison. Partly because of Nekhludoff's influence and his interest in her, partly because of the influence of political prisoners, partly because of Simonson's love. "She pleases me with the inner change that seems to me-I'm afraid to believe-is happening in her. I'm afraid to believe it, but it seems to me that she is coming to life", Nekhludoff writes in his diary [7, p. 357].

In Katyusha, both internal and external changes are seen: "... with each meeting with her, he began to notice more and more defined in her the inner change that he so much wanted to see in her. ... Amid the chaos that has surrounded her for ten years, with the beginning of internal changes, a ray of light penetrates into her life, hopes for a better life. She begins a conscious life. ... from a psychological point of view, the essence of intelligence consists in creating order out of chaos based on the adaptation of individual needs to the objective requirements of reality" [9, p. 11.]. Already after two months of hiking on the stage, the changes that occurred in her manifested themselves in her appearance. She loses weight, tans, as if she is getting old; wrinkles appear

on her temples and near her mouth, she does not let her hair down on her forehead, but ties her head with a handkerchief, and both in her clothes and in her hairstyle, there are no longer those same past signs of coquetry in her treatment. "It was this man who had a decisive influence on Maslova by falling in love with her. Maslova, with a woman's gut, very soon guesses about this, and the realization that she can arouse love in such an extraordinary person raises her in her opinion of herself. Nekhludoff proposed marriage to her, following generosity and according to what had happened before; but Simonson began to love her as she was now, and to love her simply because he loved her. In addition, she feels that Simonson finds her extraordinary, unlike other women, a woman who has special beautiful moral qualities. She did not know exactly what property he attributed to her, but every time, in order not to deceive him, she tries with all her might to evoke the best qualities in herself that only she could possess. And this makes her try to be as sweet and pleasant as she can be" [4, p.48]. No one knows which love influences Katyusha's resurrection more, but the fact that it is love that will resurrect her is indisputable. Katyusha, innocently convicted, becomes embittered and trampled, humiliated and insulted. It seems that nothing can bring back to her the life that was so bubbling in her during her youth. This is how Tolstoy depicts the thoughts of Katyusha, who cannot and has no desire to forgive Nekhludoff, who repented of what he had done: "You enjoyed me in this life, but you want to be saved by me in the next world" [8, p.237].

Katyusha's sparkling gaze may become "shining", or it may not be good to shine. Since the soul left her. Katyusha has become shallow, full, her face has even grown fat, becomes "plump". Corporeality means sin and death of the soul. The body seems to leave Katyusha, but the soul grows in it. Bitter life experience has taught Katyusha to understand well the actions and actions of people. She understood a person's speech output, as well as his nonverbal reactions. The social intelligence that Katyusha possessed presupposes fluency in verbal and nonverbal means of social behavior. Katyusha was well aware of the activity of the environment that surrounded her, and she understood Nekhludoff well. He wanted to influence her with his offer of a hand to achieve his goals. Without ceasing to love him, she consciously renounces him. Awareness and understanding of everything happening around her resurrected her lost soul.

Dynamism, impermanence of portrait characteristics is part of the poetics of the late

Tolstoy. She is reflected in the portrait of Katyusha Maslova – her image alternately reflects the life, death and resurrection of a woman's souls. The “purity” of the girl, encoded in her name, which means “pure” in Greek, is also important. It is worth noting that the name Katyusha is used when she is still young and pure, when she becomes a woman of easy virtue, she will call herself Love, being arrested, she is increasingly called Maslova, and finally, after resurrection, Katyusha will regain her “spotless” name.

Conclusion. The conclusions obtained as a result of comparisons of the images of Anna Karenina and Katyusha Maslova make it possible to determine the essential difference between them. Anna Karenina

remains at the level of the unconscious in the portrayal of heroes and in their comprehension of life facts. Katyusha rises to the level of reflection on the unconscious. In both cases, the final plays an important role. If Anna also unconsciously commits suicide, then Katyusha takes revenge on Nekhludoff by rejecting his marriage proposal and comes to realize the unconscious motives of her own actions. Rationality of comprehension or its reflexivity is realized in Tolstoy by coming to God. In this sense, Tolstoy's life is unconscious and impulsive, comprehension and awareness are possible only by understanding the truth of faith. People who live a spiritual life usually ask themselves this question when they do not understand the meaning of life.

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Бейлеров Е.Б., Алієва А.П. ПСИХОЛОГІЧНІ ПОРТРЕТИ ГОЛОВНИХ ГЕРОЇНЬ РОМАНОВ Л.М. ТОЛСТОГО «АННА КАРЕНІНА», «ВОСКРЕСІННЯ»

У статті розглядаються психологічні портрети Анни Кареніної і Катюші Маслової, головних героїв романів Л.М. Толстого «Анна Кареніна» і «Воскресіння». У творах Льва Толстого поряд з чоловічими образами важливі і жіночі образи як відображення жіночої психології, тонкощів жіночої душі. У зв'язку з цим великий інтерес представляють образи жінок, створені в романах «Анна Кареніна» і «Воскресіння». У цих романах важлива психологія як головних героїнь романів, так і інших жіночих персонажів. Толстой в своїх творах створив чудові жіночі образи, глибоко і вірно зобразив їх душі і психології, і той же час вивів жінку на життєву, суспільну і моральну арену. Толстой як чудовий романіст перш за всіх зрозумів, що жінка – це носителька всіх життєвих і моральних потреб своєї епохи. Жіночий характер як барометр дуже чуйний до найменших, глибинних змін, які відбуваються в житті суспільства. Як чуйний орган життя жіночий характер відображає всі процеси, які спостерігаються в суспільстві. Як показують романи письменників, суспільство і життя звичайних людей взаємопов'язані. Процеси, які відбуваються в суспільстві відбиваються на житті людей і накладають певний відбиток на їх психіку. У будь-яку епоху люди підкоряючись нормам суспільства, виконують завдання, намагаються інтегрувати в нього. Але часом завдання бувають нездійсненні, і конфлікт з суспільством переходить у внутрішній конфлікт. Толстой у своїх творах «Анна Кареніна», «Воскресіння» дуже тонко і детально розкрив всі ці моменти. Головні герої обох творів відрізняються цілісністю своїх характерів. Коли Катюшу Маслову посадили у в'язницю, її характер змінився, і вона зненавиділа своє життя. Коли її відправили у вигнання, її душа воскресла. У Анни і Катюші багато спільного. Їх схожість проявляється по-різному і по-різному в різних ситуаціях. Вони обидва жадають повноти життя.

Ключові слова: Анна Кареніна, Катюша Маслова, адекватність, колізії життя, вічні проблеми, підсвідомість, соціальний інтелект, мотивація.