



THE THEME OF "FAMILY" AND ITS TYPES IN THE EPIC NOVEL "WAR AND PEACE"

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Annotation

The article deals with issues related to the concept of "family", the varieties of which were described in the novel "War and Peace". The author gives examples of the opposition of the Bolkonsky and Kuragin families, analyzes the method of antithesis used in the novel by the great writer

Keywords: philosophical load, folk thoughts, family thought, reception of antithesis, good and evil, war and peace, development dynamics, conflict atmosphere

The theme of the family is present in one way or another in almost every writer. It received special development in the second half of the 19th century. At this time, the family is the object of controversy, controversy, a source of conflict between the main characters, a means of expressing the ideas of the author. Despite the fact that in the novel "War and Peace" the leading role is given to folk thought, family thought also has its own dynamics of development, therefore "War and Peace" is not only a historical, but also a family novel. It is characterized by the orderliness and chronicle of the narrative. The history of the Bolkonsky and Kuragin families, presented in the novel, each has its own core and inner world.

Comparing them, we can understand what norm of life Tolstoy preached. In the novel, these families carry a certain philosophical load. Drawing images of the Bolkonskys and Kuragins, Tolstoy solves important problems for himself: false and true beauty, good and evil. The function of the Kuragin family is to bring unrest, chaos, and anxiety into the lives of the other two families. "Where you are, there is debauchery, evil," says Pierre Helene in a fit of anger. Kuragins represent the base material aspects of life.

Depicting the Bolkonskys, Tolstoy reveals with their help the philosophical, aesthetic and epic aspects of his worldview.



Tolstoy in his novel widely uses the technique of antithesis, or opposition. The most obvious antitheses: good and evil, war and peace, which organize the whole novel. Other antitheses: "right - wrong", "false - true", etc.

The Bolkonskys and Kuragins occupy a prominent place in secular society, or rather, in the social life of Moscow and St. Petersburg. But still, the Kuragins stand out against their background. They constantly take part in intrigues and backstage games, regulars at social events and balls.

The Bolkonskys rarely appear in society, but they are well known to everyone; known as people with large dowries and connections.

The Kuragins are united by immorality, unscrupulousness, narrow-mindedness, prudence, false patriotism.

The vital spiritual needs of the Bolkonskys are unity, love. Drawing the Kuragins, Tolstoy does not give us an accurate picture of their family, does not show them all together; it is not clear whether they live together or not.

When creating images of families, Tolstoy uses a technique characteristic of his work: "tearing off all and sundry masks". It is mainly used in the description of the Kuragins. For example, in comparing Helen with Hippolyte: he "struck with an extraordinary resemblance to his beautiful sister," but, despite this, "his face was clouded with idiocy."

At the same time, Helen's beauty immediately fades.

The Bolkonskys can see the dynamics of their development, they are moving, improving. They have a rich, rich and complex inner monologue, a deep spiritual world, unlike the Kuragins, who do not possess either one or the other. They are motionless, artificial; their portraits are detailed but static.

It is symbolic to compare them with inanimate, cold material. None of the Kuragins is ever shown in the bosom of nature, while Andrei is often present in landscape descriptions. He is part of nature; knows how to feel and understand it, to pass it through the soul, to experience it with it.

This brings him closer to naturalness, to simplicity, which, according to Tolstoy, were the ideals of human life. The constant reminder to the reader that Helen is a beauty, Anatole is "extraordinarily good-looking", leads him to the idea that in fact their beauty did not seem to the writer to be true beauty. It looks more like an external gloss, groomed, but there is nothing more behind this.



There is another feature that helps the reader to understand that the Kuragins' form of life contradicts Tolstoy - their absence in the epilogue. It is easy to see that at the conclusion of the novel there are characters who are deeply sympathetic to Tolstoy. They changed, improved as a result of searches and mistakes.

Kuragins flourish, but do not change.

In the Bolkonsky family, life is tense, the atmosphere is conflict. They have a more developed intellectual beginning, will, logic. They are smart with "the mind of the mind." The Bolkonsky family is dominated by the foundations, orders and laws established by the old prince, therefore relations between family members are dry, restrained, sometimes turning into coldness. They think in the same orderly and rational way. For example, correspondence replaces friendship for Princess Marya.

She puts herself entirely into the text. Then she has a diary, which also involves the presentation of ready-made, built thoughts, analysis.

The main feature of the Bolkonsky family can be called the desire to follow the laws of reason. None of them, except, perhaps, Princess Marya, is not characterized by an open manifestation of their feelings. In the image of the head of the family, the old prince Nikolai

Andreevich Bolkonsky, the best features of the old Russian nobility are embodied.

He is a representative of an ancient aristocratic family, his character whimsically combines the mores of an imperious nobleman, before whom all households tremble, from servants to his own daughter, an aristocrat who is proud of his long pedigree, features of a man of great intelligence and simple habits. At a time when no one demanded any special knowledge from women, he teaches his daughter geometry and algebra, motivating it like this: "I don't want you to look like our stupid ladies."

His son, Prince Andrei, also embodies the best features of the nobility, the advanced noble youth. Prince Andrei has his own way to understanding real life. And he will go through delusions, but his unerring moral instinct will help him get rid of false ideals.

Just like his father, Prince Andrei is intolerant of simple human weaknesses that his wife Liza, the most ordinary woman, a sister who seeks some special truth from "God's people", and many other people with whom he encounters in life.



The antithesis of the Bolkonsky family is the Kuragin family: Prince Vasily, his three children: the soulless doll Helen, the “dead fool” Ippolit and the “restless fool” Anatole. Prince Vasily is a prudent and cold intriguer, and an ambitious man who claims the inheritance of Kirill Bezukhov, without having a direct right to do so. He is connected with his children only by blood ties and common interests: they care about well-being and position in society.

The daughter of Prince Vasily Helen is a typical secular beauty, with impeccable manners and reputation. She amazes everyone with her “marble” beauty, that is, the beauty of a cold, devoid of feelings and soul, the beauty of a statue. The only thing that occupies Helen is her salon and social receptions. External beauty Helen replaces the spiritual.

Helen, according to Tolstoy, is an empty flower, which is why she dies. She ridicules Pierre's desire to have children: she does not want to burden herself with unnecessary worries and spoil her figure. Children in her understanding are a burden that interferes with life. Such a low moral decline Tolstoy considered the most terrible for a woman.

He wrote that the most important purpose of a woman is to become a good mother and raise worthy children. The author shows all the futility and meaninglessness of Helen's life. Having failed to fulfill her destiny as a woman, Helen dies.

The sons of Prince Vasily, in his opinion, are both “fools”. My father managed to get a job in the diplomatic service, and his fate is considered arranged. The brawler and rake Anatole causes everyone around him a lot of trouble, and in order to calm him down, Prince Vasily wants to marry him to the rich heiress Princess Marya. This marriage did not take place, and Anatole with renewed vigor indulges in the same pastimes: he easily destroys the happiness of Natasha Rostova and Andrei Bolkonsky.

Families like the Kuragin family have no future.

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