**Chulkova E. A.**

g. Belgorod

**THE IMAGE OF A MOUNTAIN WOMAN IN THE WORKS OF A. S. PUSHKIN, M. Yu . LERMONTOV AND A. A. BESTUZHEV-MARLINSKY**

The article examines the image of a woman living in the Caucasus. Mountain women inspired many writers and poets to create brilliant works. The work is based on the collective features of mysterious, beautiful Oriental girls, analyzedе on the basis of texts by A. S. Pushkin, M. Yu. Lermontov and A. A. Bestuzhev-Marlinsky. The article reveals several aspects that help to see what unites the heroines of the works. The hard life of women in the Caucasus is considered a key factor.

***Keywords:*** image, mountain girl, colorful life, Caucasus, freedom, beauty, passion, ideal, trials, pride, loyalty, tragic fate.

«*Russian literature has been and still is in a constant dialogue of cultures,*" and it is largely created at the expense of the Caucasian text, according to Kozhinov [ Kozhinov 1991:60]. Exiled to "southern Siberia", many writers and poets found a source of inspiration there. The beauty and exoticism of the Caucasus, a mysterious region, attracted the attention of many authors, because there they felt complete freedom of thought. The tradition of poetic interest in this territory, which originated in the XIX century, was continued and developed in the lyrical works of the XX century. The colorful life of the mountaineers, the charming appearance of Oriental girls, the tales and legends of the auls were sung by L. N.  Tolstoy, M. Y. Lermontov, A. S. Pushkin, A. A. Bestuzhev-Marlinsky, F.  M. Dostoevsky, I. A. Bunin, V. Ya. Balmont and others. К образу женщины, живущей The best lyrical lines and prose texts were addressed to the memory of a woman living in the Caucasus. The collective portrait was a standard of girls with strong character, smart, loving, defending their independence. At the same time, their life can not be called easy and sweet.

The life of a North Caucasian mountain woman was described in the works of many Russian writers and poets, as a result of which the collective image of a mountain woman became one of the best images of world classical literature. Despite the fact that the main characters of the "Caucasian Captive" A.S.Pushkin, "Hero of our time" M. Yu. Lermontov and "Ammalat-besa " A.A. Bestuzhev-Marlinsky are revealed to readers in different ways, they have several common features: first, the girls have a beautiful appearance and soul, secondly, in the process of narration, the authors show all the power, passion and independence of their nature, and finally, the feature that unites Belu, Circassianu and Seltanetu – the presence of difficult trials that have fallen on their life path and tested the strength of the spirit.

 Russian writers who study the philosophy, art, and spiritual culture of the countries and republics of the Caucasusre create the ethno-gender portrait of a woman in all its realistic completeness, which includesе both a description of the features of the external appearance and the world-creating activity of hot-blooded women. In the first Russian romantic poem "The Prisoner of the Caucasus" by A. S. Pushkin, the main character is a North Caucasian Muslim woman. Goryanka belongs entirely to the natural, wild world. E. H. Mankieva. In her research, Mankieva says that the heroine's identification by nationality (Circassian), and not by name, is probably due to the fact that A. S. Pushkin thought of his heroine as a carrier of not only Caucasian, but generally eastern female beauty [Mankieva 2018: 32]. For thefirst time, "...*the Circassian girl mladaya*" appears in the work when she tries to bring the prisoner to his senses. She can't help but smile in his presence, and it's clear that she really wants to ease the young man's suffering:

«*With a gratifying smile of pity
Kneeling down, she*

*To his lips kumiss is cool
He gives it tome with a quiet hand*» [ Pushkin 1994:96]. "

The girl tries to make the conditions of the captive's stay in the place of imprisonment as comfortable as possible. We learn about the beauty of Goryanka from her own words:

«*I have a reputation for being a cruel girl,*

*Inexorable beauty*..." [Pushkin 1994:104].

The inner world of the Circassian woman is also very deep and beautiful. Knowing that she may be killed for having an affair with a" European", the girl still spends her free time with him. The mountain woman "opened" her whole soul to the prisoner, passed on to him the customs, songs and language of the Eastern people:

«*Sings to him and the songs of the mountains, –*

*And songs of Georgia happy,*

*And the impatient memory transmits the language of a stranger*..." [Pushkin 1994:104].

We can say that the story of A. A. Bestuzhev-Marlinsky "Ammalat-bey " is an ode to a Caucasian-mountain woman. To show, how beautiful the heroine is, the author describes the moment when Ammalat-рhrabry, a cruel, harsh savage kneels before her: *"... dolgo sizhival Ammalat, bowing down at his wife's feet Seltanety, without uttering a word, now looking into her black, absorbing eyes, now admiring with her the mountain views from her window*..." [Bestuzhev-Marlinsky 2010:65]. In his opinion, никNick, like a Russian woman, could notла compare with a Mountain woman: "...*none of them will come close to mine Seltanete beauty of soul and body...*" [Bestuzhev-Marlinsky 2010: 79]. Love for the girl turned the head of a cruel warrior Ammalatbeg, although he was already married, but he did not feel such "impulses" for anyone. The hero's feelings for the mountain woman are so strong that, being in a difficult life situation, he does not understand: image Seltaneta haunts him in his dreams, or she is next to him in reality. During the injury Ammalatbeku was helped to gain strength not by drugs and medical patches, but by the presence of a loved one. The hero himself repeatedly says that the girl is priceless for him. According to I. L. Bagration-Muhaneli, she carries the perfect feminine features [ Bagration-Muhaneli 2019:190].

It is impossible not to mention the beauty of the mountain woman from the novel by M. Y. Lermontov "Hero of our time". Bela is a young, proud, beautiful girl, the daughter of a rich Tatar khan, living in an aul in the Caucasus. The fact that theheroine grew up among the mountains ("...you could*see the same mountains as from the village – and these savages don't need anything else..."),* in direct unity with nature, speaks of her freedom-loving disposition.Lermontov pays special attention to Bela's eyes: "...*His eyes are as black as a mountain chamois*'s..." Two "embers" look at Pechorin, burning through, to the core of the soul. The beauty of the mountain woman can be seen not only in her appearance *«"..she was good: tall, thin*...", but also in modesty, and in good breeding [Lermontov 1976:13]. Bela impresses the main character of the novel and the ability to dance and sing. Thus, in the" Hero of our Time " the mountain woman is revealed to readers as a wild, poorly educated, modest girl, but at the same time very beautiful, sincere and simple-hearted. Having analyzed three femaleх oriental images, we can say that A. S. Pushkin, A. A. Bestuzhev-Marlinskiy, M. Yu.  Lermontov realistically depicted the beauty of mountain maidens. This trait is common to all of them.

 Circassian girl, Seltaneta and Bela have not only anattractive appearance, so it can not be arguedthat the heroines are weak-willed, cowardly, dependent on other people. The essence of their nature is passion, strength, independence, outstanding intelligence, deep devotion to the person they feel for. Freedom-loving is the element of mountaineers. In The Prisoner of the Caucasus, the Circassian woman's love for her captive turned the "cold", sensible, thoughtful girl into a hot, passionate Mountain woman.

«*You recognized them, maid of the mountains,
Delights of the heart, sweetness of life;
Your fiery, innocent voiceор
Вspoke of love and joy*» [ Pushkin 1994:104]. "

Her feelings for the hero make her reckless. She would do anything for the prisoner's happiness, but the same cannot be said for him. After reading the work, we will clearly see that the power of love of a Circassian woman exceeds the feelings of a young man. The passion and feelings of a mountain girl are not enough for both of them. The Circassian girl overcomes the destructive feeling – this is her spiritual heroism. Freeing the Prisoner, the Circassian woman performs a feat of great nobility. Thus, A. S. Pushkin revealed to readers such an interesting and profound image, which absorbed the beauty of the body and soul, courage, sincerity in his feelings and actions. P. V. Vyazemsky is sure that the prisoner would never have been able to express so passionately and sincerely feelings for the girl,because he took advantage of the purity of her soul and trustfulness [Vyazemsky 1996:126].

 A. A. Bestuzhev-Marlinsky characterizes Seltanetu as a peacemaker girl who is against wars. She bravely stands up for all living things. This is not to say that the heroine is a helpless creature. Seltaneta is quite a plastic image in the image of Bestuzhev-Marlinsky. In the work, she turns to the Koran at a crisis moment in her life. From his text, the heroine learns the truths that she needs so much. The mountain girl is very perceptive. When a loved one arrives home, she immediately understands the reason for his return without words. In many situations Seltaneta does not give up, thus showing the steadfastness of his character, confidence in his actions:" ...*She flinched... Her eyes sparkled*» [ Bestuzhev-Marlinskiy 2010:86]. "The writer poetizes Seltanetu as a woman who is able to rise above the family, aul interests in the name of the highest universal ideals.  For Seltanets such words as duty, duty, gratitude – "gold-stitched words", - says in the research [Kanunova 1997:63-84].

Describing the image of the beautiful Circassian Bella in the novel "Hero of our Time", M. Y. Lermontov notes the passion of her nature. In the work, the heroine is the personification of spiritual purity, high moral principles, integrity of nature. She is not adept at making love, but the fact that a savage woman has fallen in love with a young officer speaks volumes about her extraordinary intelligence. After all, Lermontov portrays Circassians as passionate, hot, rude, and Pechorin looks more, than good-looking.

But nevertheless, while in captivity, Bela does not forget that she is a princely daughter and no one can encroach on her freedom: *"... I am not his slave – I am a princely daughter!.*.» [ Lermontov 1976:26]. At first, her proud nature did not allow her to accept gifts from Pechorin, which he bought for her in large quantities. She had a strong character, her sharp refusals even more provokedand Pechorin, who promised that she would still be his. Thanks to Lermontov, the young Circassian girl became a symbol of purity and deep devotion, and their relationship with Pechorin shows that love can be short-lived, but beautiful, passionate and proud.

Summarizing the above, it is safe to say that young and physically fragile Oriental girls have a strong, inflexible character. They embody all the passion and independence of the mountain woman's nature.

Another feature that unites Circassians, Saltanet and Belu – the presence of severetrials accompanying their lives. Fatehas prepared many difficulties for mountain women, revealing the essence of their personality. If we talk about the heroine of the "Caucasian Captive", then we will notice that feelings for the young man became her outlet. Love transformed a wild, silent mountain woman into a brave woman who was able to escape from her family and help the prisoner free from captivity. At the beginning of the work, she is driven by pity, and then, having fallenin love, she is ready to forget rodinu:"*Freedom, forget your homeland*» [Pushkin 1994:104]. The tragedy of her fate is that the Circassian woman "gave" her love to a man who already has a lover. After learning about this, the heroine proudly leaves him, but at the same time helps him to free himself, and, consequently, return to his former life. She finds the strength to die, to walk away from the one who neglected her and took advantage of her. A. S.Pushkin showed how the mountain woman's love for the Prisoner was not the basis of their happy future, but was the cause of her tragic death.

Fate did not deprive the heroine of the story of A. A. Bestuzhev-Marlinsky of trials. On the example of life Saltanety the author generally showed that the attitude of men to women in the Caucasus is quite dismissive: marriage is arranged, polygamy is allowed, it is not customary for them to say goodbye, even if the husband goes camping for a long time and may die, all decisions in the family are made only by the man. The female mother is in the position of a slave in the house. A. A.Bestuzhev-Marlinsky highlights vividly the moment when Seltaneta is very ill, saddened by the separation from her beloved. The devoted girl did not eat, did not sleep, was delirious, her coffin was already being prepared, but she showed everyone that troubles only make her stronger. Goryanka is not only a participant in actual military operations, but also a peacemaker. The heroine of the story asks her husband when the blood will stop pouring in the mountains. And he answers very emphatically and significantly: "*When the mountain streams flow with milk and the sugar cane sways on thesnowy peaks*." All this canbe summed up in one word: "*Never*" [Bestuzhev-Marlinsky2010:68]. In the image Seltanely the author shows the tragedy of the entire nation.

 The story of the fate of Lermontov's Bela is also full of tragedy. To begin with, her own brother treated her like something he could sell or give away. He traded his sister for a thoroughbred horse. And after Pechorin, having achieved reciprocal feelings from her and "taming" her, after a while falls into boredom and cools down to her, while the hero says without a twinge of conscience that the love of a Caucasian woman is no different from the love of any other noble person. The whole tragedy lies in the refusal to reunite with the main character in paradise. After the dagger strike, Bela did not change her Muslim faith, although it is clear to readers that she continues to love the young Russian officer dearly. This fragment showed the resilience of her character. Despite her feelings, Bela remained committed to her principles. Thus, we will say without a doubt that the life of hot-blooded women is not easy, and sometimes even tragic and filled with difficult events.

Having considered the works "The Prisoner of the Caucasus" by A. S. Pushkin,"Ammalat Bek" by A. A. Bestuzhev-Marlinsky and "Hero of our Time" by M. Y. Lermontov, we can conclude that by the will of fate, having found themselves in the Caucasus, the authors in their works recreated a very vivid, detailed, sensual portrait of a North Caucasian woman. After studying the texts, we can see that among the displayed spiritual and physical features of the mountain woman, a special place in her character is occupied by the innate and passionately defended idea of peacemaking.

***References***

1. Bagration-Mukhraneli, I. L. Caucasian woman glpzami of Russian writers of the XIX century. / I. L. Bagration-Mukhraneli // Kunskamera. A new past. - St. Petersburg. – 2019. - pp. 178-201.
2. . Bestuzhev-Marlinskiy, A. A. Ammalat-bek / / disgraced: Russian writers discover the Caucasus: an anthology: in 3 volumes / comp. K. E. Stein, D. I. Petrenko. Stavropol: Publishing House of SSU, 2010. Vol. 1. pp. 55-109.
3. Vyazemsky, P.A. about "The Caucasian prisoner", the story of Pushkin / P. A. Vyazemsky // Pushkin in lifetime criticism, 1820-1827. – St. Petersburg: GPTC, 1996. - pp. 124-128.
4. Kanunova, F. S. A. A. Bestuzhev-Marlinsky and his Caucasian stories Bestuzheva– critic and theorist of Romanticism / F. S. Kanunova. / Russian Russian Literature and Religion, Novosibirsk:1997. - pp. 63-84.
5. Kozhinov, V.V. Reflections on Russian literature / U. V. Kozhinov. - Moscow: Sovremennik, 1991. - pp. 17-62.
6. Lermontov, M. Yu. Hero of our time // Lermontov M. Yu. collected works: in 4 volumes / Edited by I. L. Andronikov, V. E. Vatsuro, I. S. chistovoy. M.: Art. lit., 1976. Vol. 4. Prose. Letter. pp. 5-142.
7. Mankieva, E. H. from "femina incognita" to gender identity: the image of a mountain woman in the works of writers of the XIX century / E. H. Mankieva // Philological Sciences. Questions of theory and practice. - Tambov: Diploma, 2018. - No. 4. ch1.s. 24-28.
8. Pushkin, A. S. Complete works. In 17 vol. t. 4 / Edited by S. Bogachev. - Moscow: Sunday, 1994. -514 p.