

THE FIRST BALL OF NATASHA ROSTOVA

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Annotation

In this article, the author analyzes the image of one of the main characters of the epic novel "War and Peace", considering it in an episode describing Natasha Rostova's first entry into secular society. A comparative analysis of the image of Natasha with her antipode Helen Bezukhova is carried out.

Key words: adjutant manager, ball, adjutant dancer, secular society, first waltz, favorite heroine of the writer

The episode depicting the first ball of Natasha Rostova is one of the main ones in the novel: it is important for revealing the inner world and character of the main character. In this fragment, we are presented with a Petersburg ball from beginning to end, with music, flowers, dances, the sovereign, "ladies in white, blue, pink dresses, with diamonds and pearls on their open hands and necks."

The appearance of the ball itself is all about Peronskaya, with her assessments and remarks, the sovereign, "the queen of St. Petersburg Countess Bezukhova", "the adjutant dancer who started the ball" - everything "mixed into one brilliant procession." But this is not just an ordinary Petersburg ball - this is the first ball of Natasha Rostova, where we meet all the main characters of the novel at once: Natasha, with her sparkling eyes, Prince Andrei and the gloomy, absent-minded Pierre. This event can be called a turning point in Natasha's life. The ball is very important for her future life. She, having visited this ball, parted with her childhood and passes into adulthood. It is this ball that becomes decisive in the relationship between Natasha and Prince Andrei, whose life paths subsequently cross more than once.

Prince Andrei will play an important role in the fate of Natasha. The ball is one of the links in the chain of events that tells about the Rostov family. The picture of the ball is preceded by an episode of the arrival of Boris Drubetskoy - Natasha's first hobby. Tender feelings flare up again between young people, but Natasha no longer perceives Boris as her fiancé. After a conversation with the Countess, Boris stopped visiting the Rostovs.

There is some symbolism in this: Natasha, rejecting Boris, at the same time leaves her childhood in the past. The episode of the ball should be considered as a transitional one. The author in every possible way emphasized Natasha's still childish excited state, more than once using the word "girl" in her description and depicting her with a "grateful childish smile." It was this state that "most of all went to her," and it was precisely this Natasha, "with her surprise, joy and timidity, and even with mistakes in the French language," that Prince Andrei fell in love with.

The author gives us the opportunity to compare the main character "with the Queen of St. Petersburg" - Helen Bezukhova, against whose background Natasha, with her "thin arms and shoulders",

"indefinite breasts", not only does not lose, but also attracts the attention of guests, because in it was something that "did not have a common secular imprint on itself." But we see Natasha as a "girl" not only externally, but also internally: only a child has such strong feelings, emotions and excitement, a strong, boundless feeling of love that a person experiences "at that highest level of happiness, when he becomes completely kind and good and does not believe in the possibility of misfortune, evil and grief." "The expression on Natasha's face, ready for despair and delight, was a mirror image of her feelings" and helped the reader to penetrate the inner world of the main character.

The author masterfully portrayed Natasha's experiences. The following key scenes can be distinguished here. The picture of the ball begins with a description of Natasha's feelings in the carriage, when the Rostov family is going to the ball and Natasha for the first time imagines what she will see and experience. "What awaited her was so wonderful that she did not even believe that it would be: it was so inconsistent with the impression of cold, tightness and darkness of the carriage," the author's psychological comment is very expressive here. And the ball really ends with a feeling of immense happiness that overwhelms Natasha.

When the Rostovs arrived at the ball, "the host and hostess, who had been standing at the front door for half an hour and saying the same thing, also met the Rostovs in the same way. And two girls in white dresses, with the same roses in their black hair, sat down in the same way. But involuntarily the hostess fixed her gaze on thin Natasha and remembered, perhaps, all her golden, irrevocable girlish time and her first ball.

When they danced Polish and Natasha was not invited, it turned out that each of the men who would play an important role in Natasha's life in the future did not notice her: "Prince Andrei walked past them with some lady, obviously not recognizing them, the handsome Anatole looked at Natasha's face with the same look that one looks at the wall, Boris walked past twice and each time turned away. And when the "adjutant-manager" and the beautiful Helen danced the first round of the waltz, Natasha and I involuntarily worried that it was not she who was now dancing. Thanks to the skill of Tolstoy the writer, we see the falsity of secular society during the ball.

So, all three main characters of the novel are present at the ball: Andrei Bolkonsky, Pierre Bezukhov, Natasha Rostova. Bolkonsky and Bezukhov are characterized by Peronskaya, who reflects the views of secular society, and Natasha, through whom, in this case, Tolstoy expressed his attitude towards these characters. For high society, Pierre is a "pea jester", and Prince Andrei is a rude man who "does not know how to deal with ladies." At the same time, Natasha happily looks at the familiar face of Pierre and speaks of him as "very good." And in Prince Andrei, we see not only a reformer who "writes some projects with Speransky", but also a person with a big soul who managed to discern in the "trembling" Natasha a huge inner world, sharpness of feelings, inner strength. When Prince Andrei danced with Natasha "one of the merry cotillions before dinner," he reminded her of their meeting in Otradnoe. There is some symbolism in this. In Otradnoye, the first meeting between Prince Andrei and Natasha took place, a formal acquaintance, and at the ball - their inner rapprochement.

"I would be glad to rest and sit with you, I'm tired; but you see how they choose me, and I'm glad about it, and I'm happy, and I love everyone, and we understand all this," - and said a lot more Natasha's smile to Prince Andrei. It was after the first dance that Natasha was noticed, appreciated, and she was a success with men.

Throughout the novel, we meet Natasha in almost all life situations. Tolstoy gives us the opportunity to fully know the character of the main character. The episode of the first ball of Natasha Rostova is notable for the fact that we see the soul of the heroine in motion: from a moment of despair to the pinnacle of the highest happiness. In desperation, she closes herself and asks questions only to herself: "Is it really that no one will come up to me, really, I won't dance between the first ones, really all these men won't notice me?" In moments of the highest happiness, her soul is open to everyone: she is ready to give her love to Prince Andrei, she wants to help Pierre with all her heart, "to give him the surplus of her happiness", gives happy smiles to her father. Perhaps it is precisely for this boundless spiritual warmth that Tolstoy loves his heroine.

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