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Artistic Picture of The World in Anthropocentric Aspect

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Abstract: This article examines the artistic picture of the world, in an anthropocentric aspect, as one of the components that determine the specifics of "women's prose", the emergence and existence of which are dictated by time and space, the special gender and social role of women, and the originality is determined by a special "feminine" worldview, a feminine view of traditional universal problems. The study of the artistic picture of the world of women's prose will allow us to reach the level of axiological analysis of the text, which involves identifying the values that are actualized in the texts of women's prose, modeling the value hierarchies of writers representing this literary phenomenon, their integral system of knowledge and ideas about the world.

Keywords: Women's prose, artistic worldview, socio-cultural phenomenon, female perspective, catharsis, conceptual sphere, gender worldview, female destiny.

Introduction: Modern literary criticism believes that the image of a woman was first mentioned in the Renaissance in the works of Italian writers Isotta Nogarola, Laura Cereta and Christina of Pisan. In her works, Christina of Pisan talks about the inequality of men to women, where the latter takes part in the "dispute about women". Christina of Pisan reveals the world of dangers, intrigues that await in the meticulous male world, where a woman survives. Thus, one after another, the works of this normative construction are published by G. Boccaccio "On 104 Famous Women", Cornelius Agrippa "Declaration on the Nobility and Superiority of the Female Sex over the Male", Poulain de la Bar "On the Equality of Both Sexes". In other words, the main marker of the image of a woman in these works is the right to equality with men who fought for

the provision of voting rights "the tyranny of men deprives a woman of the freedom she received at birth." The above-mentioned works clearly express the development of initial feminism.

Thus, in Western European literature, the image of a woman until the second half of the 20th century advocates the right to gain a voice in the economic and legal spheres, and an intensive study of the role of women begins. In the book "The Political Economy of Women's Liberation" by Margaret Bexton, the image of a woman is shown in domestic, unpaid life. This is a wife, mother, worker who faces various problems and does not have property rights.

It can be noted that the works of Western literature ultimately lead us back to the origins of feminism, where a woman wages a constant struggle, suppressed by men. Thus, the works of Western European literature vary in two directions: a woman-slave and a woman-fighter.

In Russian literary criticism, the concept of the image of a woman appeared later in the 12th – 13th centuries. In the works of Ancient Rus, one can find works that pay attention to female characters: "The Tale of Peter and Fevronia of Murom", "The Life of Juliania Lazarevskaya", "The Tale of Karp Sutulov", "The Tale of Bygone Years", "The Tale of Igor's Campaign", "The Tale of Savva Grudtsyn". In this society, a woman was compared to the position of a father and husband. "Old Russian writers rarely turned their gaze to the daughters, wives and mothers of their heroes," says D.S. Likhachev. - However, in all the few mentions, a woman invariably appears in the charm of tender care, heartfelt understanding of state concerns and the worries of her husbands and brothers. ... Love for a husband, father or son does not dull their love for the Motherland, hatred of enemies, confidence in the rightness of the cause of a loved one." It should be noted that in Russian literary criticism there are a number of studies that touch upon the terminological characteristics of this concept, so S.M. Solovyov notes that "... in the Middle Ages, women of the upper classes took an active part in the political life of principalities and lands." The researcher claims that many of them had utensils, and often had the right to independently choose grooms. Women do not often appear in chronicle sources. An example is the "Tale of Bygone Years", where the image of the fair sex is mentioned several times. Women were assessed in relation to men. The image of Princess Olga appears before us from the first pages of the "Tale of Bygone Years". Princess Olga appears in the work as an activist, defender of the Russian land. Thanks to the reforms of Princess Olga, the political life of Kievan Rus is strengthened in international relations. During her

reign, there were no internecine and feudal strife on the territory of Rus. In the work "The Tale of Peter and Fevronia of Murom" the main character is not the prince, but Fevronia, who solves difficulties without panic. The image of Fevronia contains the beautiful features of an ancient Russian woman. The role of a woman has a great impact on the formation and development of Russian statehood. Fevronia carries love, devotion to her neighbor. The author adds truthfulness and a sincere attitude to the prince, ready to ease the suffering of her beloved. The author notes the individuality of the image of Fevronia in relation to other girls. From this it follows that "in ancient Russian culture and literature, a woman personifies the highest human values." In ancient Russian literature, the image of the fair sex absorbs positive motives, bright national features, uniqueness and originality of these characters. The formation of the literature of the 18th century was greatly influenced by the reform of Peter the Great. This period of literature combines elements of Old Russian literature and innovation. The 18th century saw huge changes not only in public social life, but also in the cultural world. In literature, new plots and artistic elements are observed that were oriented and imitated the Western tradition. In the literature of the 18th century, the system of female images has a certain structure. As was stated earlier, this period of Russian literature has not been studied in sufficient volume. If the image of a Russian woman in Old Russian literature has a collective image, where they were revealed either positively or negatively, since the literature of this period was noted for the absence of authorial fiction. Yu. M. Lotman, characterizing the term we are studying, concludes that it was the era of Peter the Great that "involved women in the world of literature" (p. 450). It follows from this that Empress Elizabeth was not only the founder of universities in Moscow, but was also a Russian female poetess, who freely expressed her thoughts and feelings in poetry.

G.A. Gukovsky, V.V. Sipovsky, P.N. Berkov, L.V. Pumpyansky tried to characterize the term of fiction we are studying. In particular, the scientist A.G. Maslova, speaking about the odes of G.R. Derzhavin, notes several female images, namely: "another aspect of state ideology: Russia, she is Catherine, is the mother of all peoples, she gathers them under her wing, where they strive with desire and hope."

It follows from this that the image of the Russian empress combines courage and beauty. Elizabeth appears as "the beauty of sovereigns of the state!", in which "true kindness, heroism, beauty, generosity are seen." V.K. Trediakovsky uses similar images in his work "Stanzas of Praise to the Life of a Villager." The writer embodies the image of a modern wife:

Буде ж весь толь постоянна
Дом жена благословенный с ним,
Сарра коль была или Сусанна,-
То спокойства нет сравненна с сим

In the typology of female images, social status is of great importance, that is, the works of this period were dedicated to Russian empresses.

I.V. Lomonosov depicts the image of a strong woman "Ode on the day of accession to the All-Russian throne of Her Majesty Empress Elizabeth Petrovna in 1747". It is impossible not to mention the ode of G.R. Derzhavin "Felitsa", since women were proclaimed to the Russian throne. In the diary notes of G.R. Derzhavin, the image of Felitsa is shown not as a young woman, but as a tired empress who does not want to deal with the problems in her empire. The typology of female images of the 18th century can serve as a topic for another scientific study. A review of the works of this period shows the following types of female images: the image of a great ruler and a simple-minded woman from the people. In other words, considering the conditions of the emergence and evolution of female images in literature, each period has its own new characteristic traditions that meet the demands of the new century

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