

THE BRAZE OF BELA IN PUSHKIN'S NOVEL

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Abstract: in this article we examined the image of the main character of Pushkin's novel. This is the daughter of a prince, a young Circassian woman. We learn about her in the first part of the novel, which bears the same name. Daughter of the mountains Bela... We meet this heroine from the very first pages of the novel. In the novel we see Bela as pure, kind and sincere. In Bel, Pechorin immediately notices the integrity and naturalness of nature.

Key words: tenderness, ardor, captive, feeling, dignity.

When Pechorin saw the beautiful Circassian Bela for the first time, he thought that love for her would bring him peace of mind and despair. Bela amazed everyone not only with her beauty. She was a passionate and tender girl, capable of deep feelings. Proud and bashful Bela is not devoid of consciousness of her dignity.

Her very name as a young mountain girl means "beautiful, wonderful." Lermontov describes the girl as a unique and natural personality, who grew up among simple, extraordinary people and in the natural conditions of untouched nature. For the first time Pechorin sees Bela, he has a goal to take possession of her and really believes that this will change his life in a good way. Bela was distinguished not only by her beauty, but also by her tenderness, ardor, pride, self-esteem and strong emotions.

We recognize her with a sense of human dignity when she directly tells Pechorin himself that she is just a captive for him, that she feels like a thing and expresses to her face that she will not be surprised if he treats her as he did. wants. Bela's deep silence, pride and indifference to his expensive gifts means even more that she loves him very much, despite his such actions. Bela says that she is not his slave and that she also wants to have the rights of her own choice.

She gradually began to get used to the fortress. At first she was very sad, looked at Pechorin from under her brows, then she came to terms with her position as a captive and fell in love with him. Her black eyes on her beautiful, gentle face, her slenderness, innocence, femininity and spiritual purity stole the heart of our protagonist. Pechorin

understood very well that he loved for himself, for his own pleasure, that someday he would lose interest, but he could not refuse because of his interest. Bela loved him for who he was, although she was kidnapped, but did not give reason for an indestructible victory.

Pechorin often gave gifts to the girl and this seemed to soften her frightened heart, besides this, when she learned that he would soon die, she began to feel sorry for Pechorin, threw herself on his neck and began to cry that she could not imagine her life with anyone else except Pechorin. She became prettier and, most importantly, felt happy: that she had a loved one next to her, who dressed her up like a doll, and caring Maxim Maksimych, who became like a father to her, but this lasted only 4 months, and then Pechorin began to feel sad, thoughtful and stopped coming to Bela.

And Pechorin himself doesn't know whether he truly loved her or not. But true love is not caring about the one you love, worrying about him, or wanting joy for your beloved person. Well, as we see, Pechorin thought only about himself, about his experiences, ruining the fate of a young girl. He knew that they belonged to completely opposite strata, religion, tradition, culture, and they had a completely different world. But Pechorin somehow found a common language with her, addressed her as she was raised, praised her beauty and gave gifts.

Lermontov does not describe her appearance in detail, but describes her eyes "like those of a mountain chamois, looking... into her soul." So she walked throughout Circassia, but the appearance of Kazbich leads to her death. Dying, Bela selflessly loves Pechorin, and this love is given even greater beauty, even greater strength by her loyalty to her faith, although this leaves her no hope of meeting Pechorin in the "kingdom of the dead"... Bela dies from a stab in the back with a dagger. In the dying scenes she is shown not just as an exotic beauty, but as a being who deeply loves Pechorin.

In her last moments, she asks unusual questions about faith and soul, and touchingly cares about Grigory Alexandrovich. Her death is not unconscious; she dies as a deeply thinking and feeling person, aware of her imminent end, but at the same time maintaining dignity. Even when she was dying and suffering from pain, Bela did not forget about Pechorin for a second. She is devoted to him until her last breath. Bela regrets that "she is not a

Christian, and that in the next world her soul will never meet the soul of Grigory Alexandrovich, and that another woman will be his friend in heaven.”

But before her death, she conquered her love. To Maxim Maksimych’s proposal to baptize her, she replied that “she will die in the faith in which she was born.” This is how Bela’s kind of emotional victory over Pechorin took place. The female image emphasizes the contradictory spiritual world of the protagonist, reveals the motives of Pechorin’s actions and motives.

The depiction of the short life of the heroine makes it possible to understand the hidden motives and her behavior, to feel the psychological make-up of her personality.

The great Russian critic V.G. Belinsky wrote: “And with what infinite art the graceful image of the captivating Circassian woman is depicted! She speaks and acts so little, and you vividly see her before your eyes in all the specificity of a living being, read in her heart, penetrate all its bends...” Pechorin is attracted to her at first sight and seeks her love and attention: “The devil, not women! but only to you I give my word of honor that she will be mine...” But when Bela reciprocates his feelings, the hero begins to lose his former interest in her: “If you want, I still love her, I am grateful to her for a few rather sweet minutes, I I’ll give my life for her, but I’m bored with her...” [1, p. 259]

“Bela’s love was for Pechorin a full glass of sweet drink, which he drank at once, without leaving a drop in it; and his soul demanded not a glass, but an ocean from which he could draw every minute without diminishing it,” says V.G. Belinsky. The story of this love ends tragically. A young Circassian woman dies: “Bela leaves a deep impression: you are sad, but your sadness is light, bright and sweet; you are flying in a dream to a beautiful grave, but this grave is not terrible” [2, p. 57]. However, as one of the characters in the novel notes: “No, she did well to die: well, what would have happened to her if Grigory Alexandrovich had left her? And this would have happened sooner or later” [1, p. 264].

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