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GUZEL YAKHINA AND THE FOLKLORE OF THE TATAR PEOPLE

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ABOUT ARTICLE

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Abstract: The article deals with folklore and mythological motifs of Guzel Yakhina's prose works. The analysis of the artistic structure of two novels by this modern writer is being carried out: "Zuleikha Opens Her Eyes" and "My Children". The following thesis is being put forward and justified: cinematographic nature and vivid imagery of prose, national color, appeal to folklore and mythology actualizes the problems of works that tell about human life in tragic periods of national history.

INTRODUCTION

Formed in the 1990-2000s G. Yakhina's creativity as well as creativity of other Russian modern writers is connected with the appeal to the tragic pages of our history: I. Abuzyarov's "Korilnaya song" and "Post", Sh. Idiyatullin's "Ubyr". In her novels "Zuleikha opens her eyes" (2015), "The children of mine" (2018) and "Train to Samarkand" (2021) G. Yakhina strives to reveal the character's psychology who is in unbearable for human existence conditions, reveal the power of spirit and the depth of inner experiences, which undoubtedly leave noticeable print in the memory and moral-esthetic experience of a modern reader. According to Ibragimov (2018), G. Yakhina, I. Abuzyarov, Sh. Idiyattulin's works are focused on the Russian reader; they contribute to cross-cultural dialogues and in this sense their meaning in modern Russian literature is undoubted.

One of the most complicated and controversial novels of the Russian writer is "Zuleikha opens her eyes".

Among the works there are different aspects of ideological-psychological content and poetics of a well-known work by G. Yakhina, a special place is taken by Sultanov's (2016) article "The representation of

the past as a dominant factor of self-identity in the literature of post-soviet period". The novel by Yakhina is studied through the prism of the notion. According to Sultanov (2016) in literature of Russia the dominance of memory over history brings to the fore the witness or the memory holder in the quality of authoritative actor. Along with A. Ganieva's story "Salam to you, Dalgat!" drawing the attention to "destruction of established values", "the ill-being of modern Dagestan" (p. 304), Yakhina's (2018a) work presents artistic "experience of reconstructing the history of the XX century from the point of view of a human sentenced to silence" (p. 305). Sultanov (2016) reveals the dominance not of the canon of collective memory, but a "subjectivity and affection of individual memory" (p. 307). Semantic space of the novel is based on the interaction of implicitly interdependent and. This very dialogical perspective of artistic story makes G. Yakhina's novel a worthy work of the Russian literature of the post-soviet space.

Along with this "Zuleikha" novel, its main heroine, her spiritual life and external event line of the novel more than once became the object of condemning criticism: e.g. in Khabutdinova and Zhuchkova works, and others. According to Khabutdinova (2016) Tatars did not have any pagan traditions, the author is not familiar with the life of Tatars, many details and plot situations do not correspond to the historical truth. In her review of G. Yakhina's novel Zhuchkova (2020) also suggests some statements, which do not let one consider this work as an example of sentimental mass literature. Thus, the researcher thinks that the overlapping of Tatar and Russian mentality and their distortion take place [right there]. Following M. Khabutdinova she thinks that believing in Allah, Zuleikha could not conduct pagan rituals, be familiar with mythical spirits, the spirit of cemetery (zirat iyase). The work shows the differences between national character of a Tatar woman Zuleikha and the Russian worldview. As Zhuchkova (2020) emotionally says, both Tatars and Russians suffer from the overlapping of Tatar and Russian context, and Russians – all Russian characters (except Ignatov) are shown as cruel and impudent, without honor and conscience. None of the Russians (except Ignatov) do not see human in the representatives of other nations (p. 575). Such "offsets" and borrowings from M. Bulgakov's works ("your own and someone else's word"), the lack of psychological depth in portraying Zuleikha, her inner world ("Zuleikha is totally deprived of psychology because she is sewn of the patterns of sentimental novel") – all these characterize G. Yakhina's work not from positive sides for a high literature. Thus, according to the critic's concept, the work is exactly at the intersection of "high literature and mass literature" as one of the vivid trends of the modern historical and literary process (Zhuchkova, 2020, p. 577).

By now some attempts in the critics and literary studies were made to comprehend the genre nature of the novel "Children of mine", marked by the richness of the text with reminiscences and allusions (on German classics and folklore, D.R. Tolkien's works) (Yuzefovich, 2021). The role of chronotopic images in creating peculiar to magical realism poetics belongs to a model of the world, combining ordinary and fantastic, natural and supernatural (Nabiullina, 2019). Yuzefovich (2021) claims that Volga separating Steadling from Gnantental is not our ordinary Volga, but a magical flow between the worlds, keeping the memory of the human and hiding the spirits of the dead.

There were many disputes about the last novel by G. Yakhina ("Train to Samarkand") in the Russian cultural community: she was accused of plagiarism, there were disputes about why the action of the novel was attributed to 1923, when according to official reports, the starvation in the Volga region was overcome, and so on. One can see a lot reviews to this novel in the Internet, but there are no serious works devoted to the "Train to Samarkand" novel.

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