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**\*Ye. A. Novosyolova<sup>1</sup>, O. A. lost<sup>2</sup>**

<sup>1,2</sup>Toraighyrov University,  
Republic of Kazakhstan, Pavlodar

<sup>1</sup>ORCID: <https://orcid.org/0000-0003-2677-0938>

<sup>2</sup>ORCID: <https://orcid.org/0000-0002-0698-9433>

\*e-mail: [elena\\_kharchenko1@mail.ru](mailto:elena_kharchenko1@mail.ru)

## **THE SPECIFICS OF WOMEN'S RUSSIAN POETRY OF PAVLODAR REGION IN THE XXIST CENTURY**

*The article is devoted to studying the specifics of Russian women's poetry in Pavlodar Irtysh region. The topic's relevance is due to the regional, gender, social, historical and cultural nature of the material being studied. The object of the article is the work of Tatyana Zotova, which most representatively reflects the specifics of modern Russian women's Pavlodar poetry. Women's Russian poetry of Pavlodar Irtysh region reflects the state of society and a particular person in a situation of significant historical changes: the breakdown of a unitary country, the formation of new sovereign states, changes in worldwide; and at the same time saving fundamental values – love, friendship, interethnic respect, hope, faith. In this sense, the literature of the Pavlodar Irtysh region, which has an incomparable filling of the history of the «image of the place» of a particular area, fits into the general context of Russian literature with the «all-humanity» of its content, expressed through an artistic form that fascinates with creativity power.*

*The materials of this study can be used for investigating regional literary features (locus, image of a place), for studying the biographical and historical context of the formation of the poetic culture of Kazakhstan using the example of other cultural areas, for highlighting key characteristics of women's poetic culture.*

*Keywords: women's poetry; regional literature; gender approach; lyrical heroine; image of place; lyrics.*

### **Introduction**

Interest in the topic of this article is due to various factors: the regional, gender, social and historical, cultural nature of the material. Being the opposite

side of globalization, which covers all spheres of social life, regionality is specifically essential by reason of attention to individual elements of national-historical and cultural process. In this situation, it is necessary to talk about the Russian literature in Pavlodar Irtysh region, which nowadays plays a significant role and reflects the society. The subject of this article is modern female Russian poetry as the most characteristic phenomenon of the literary, social, moral and cultural life of Pavlodar Irtysh region.

Today, women's poetry is a stable part of modern literature, which has a deep interest among readers as a result of its high creative qualities. Modern Russian women's poetry, having adopted the best traditions of classical literature, has enriched literature with its worldview, particular life position and creative solutions. Artistic works demonstrate a female view of the world model: for instance, questions of family, love, and relationships with parents. Figuratively poetry is represented by various sides of light and shadow, so a woman's role in poetry has its own high mission [1]. As a result of the concentrated expression of the female soul, an actual picture of the modern world is created, which is passed through the prism of female perception, a new type of hero, a unique artistic world [2], which today has won not only literary but also social and moral significance. In modern research, women's poetry considers the ways of self-identification of the heroine's personality and the political space in gender refraction [3; 4; 5].

This material is focused on women's poetry, which is dictated, first of all, by the relevance of research that studies the gender characteristics of literature, in particular, women's literature. In a broad sense, these are the works from women with different life positions: both feminist and traditional patriarchal, in a narrow sense – texts that consider women's perception of universal human values (problems of life and death, family, relationships with a man).

Russian women's poetry of Pavlodar Irtysh region started to express itself actively in the second half of the 70s of the XX century. It is associated, first of all, with the name of Olga Grigoryeva, the most significant of the Pavlodar women authors, whose work has already been the object of research [6]. At the present stage, the functioning of modern Russian women's poetry in Pavlodar Irtysh region is a rather complex, many-sided process, including authors of different ages, social status (educational and professional), worldviews, and creative principles. The most famous of them are Tatyana Zotova, Yelena Vaibert, Marina Yurchenko, Yuliya Kurkan, Marina Kisenko. Common to all is the active use of Internet resources for publishing their own texts, which is due to their greater availability compared to printed materials, the presence of various ways of communicating (personal blogs and pages on social networks, participation in online literary communities), the feedback with the reader. In particular, the

creative materials of the authors are actively presented on the «Stihi.ru» (2022) portal, which is also popular in the Kazakh segment of poets writing in Russian. Such interaction assumes a continuous creative dialogue, opening up broad prospects for Internet poetry.

### **Materials and Methods**

The methodological base of the work is based on a theoretical study of critical aspects related to the axiological and artistic assessment of women's poetry in different cultural traditions, the formation and processes that conduct the development of this literary movement, the problems that occur in the interpretation of the figurative system, and the identification of fundamental factors influencing the formation of poetic style. The cultural-historical method, with its view of literature as a result of specific cultural-historical conditions, is used as the key one in the article; a biographical method that establishes the relationship between the author's biography and the specifics of his literary and artistic work; a comprehensive analysis of works of art was also used, which in this case involves consideration of the specifics of modern Russian women's poetry based on the analysis of the artistic expression of the intimate world of a particular lyrical heroine in the combination of the semantics and poetics of her image.

At the first stage of writing the work, an analytical and synthetic study of literary critical works was carried out, focused on considering the role of women's poetry in the literary process, the function of the locus as a text representative, and the regional poetic tradition in aesthetic and artistic terms, the image of the place as a critical constant in the construction of the chronotype, the increasing of texts with points of view of aesthetic priorities, distinctive features of women's poetry (metaphorical, figurative, emotional), features of the work of Pavlodar poets, reflecting the variety and richness of the local cultural and literary tradition.

On the second stage of creating the article, a comprehensive artistic analysis of the literary works of Pavlodar region was carried out using the example of the work of T. Zotova (2022). Using the cultural-historical method, the main background for forming a regional culture, the features of the artistic personification of socially significant themes, and problems in poetic creativity were clarified. The biographical method made it possible to release the conditions in which T. Zotova lived and worked, to discover the conceptual foundations of creativity based on the life path of the poetess, the difficulties that she had to go through on the way to recognition. The method of artistic analysis contributed to the consideration of the motive structure of creativity (the transience of life, confessional motives, the shortness of time, prayerful intonations, love relations) to determine the critical characteristics of the author's style (sensuality, emotionality), stylistics (use of metaphors, comparisons, refrains), temporal, spatial organization of literary texts. Thus, for a comprehensive approach to the analysis of women's poetry,

traditional means (historical-cultural, biographical) were required to determine the actual external connections between reality and textual substantiality, as well as new methods (semiotic, stylistic analysis) to determine the internal connections between artistic complexes.

At the final stage of writing the article, key conclusions were formulated based on the work results, the main directions for the artistic assessment of the literary heritage in the future where indicated, and the problems that require further study in intercultural and regional terms were listed.

### **Results and discussion**

Women's literature is a very productive but understudied area. In the second half of the 19th century, it was considered as a reflection of women's issues and concerned with cultural and women's topics. Today it acquires new forms, techniques, and methods of not only women's vision of events, but also contains elements of male perception. Among the primary means of expression, metaphors and comparisons, epithets, personifications are being used.

Women's poetry was often evaluated differently, the basis of the problem is the negative assessment of creativity in the context of the manifestation of emancipation. For many years, society was not ready to accept the fact that a woman could express her thoughts, desires, reflections on an equal position with a man with the help of creativity, claiming a specific place in literature, influencing its aesthetic or social moral. Women's poetry is subjective and confessional by its origin, primarily illustrating the female type of reality reconstructed in a literary text, and the lyrical heroine reflects the author's inner world. The works of art written by women are characterized by a depth of content, sincerity in understanding events, temperament in reflecting reality and the speech tools being used. Women's literature personifies a cultural phenomenon associated with a gender-motivated behavioral model reflecting collective consciousness. The article by P. M. Asl [4] aims at studying women's contribution to various acts of resistance to manifestations of authoritarianism, the passive state of women in modern society. The author shows how they became participants in social, cultural, and political processes and describes the historical progress in terms of acquiring new rights. The sphere of women's literature is becoming way to challenge, violate and revise standard gender relations.

According to W. Pietrzak [5], women's poetry covers many general cultural and socially significant issues in creativity, introducing itself in masterful work on complex material, deepening into psychological manifestation, growing up human experience, demonstrating a journey through reality and imagination, an unstable balance between order and uncontrollable chaos, between the triumph of life and the constant awareness of death, between exhibition of the expressive power of language and awareness of the unimpressible nature of the world. The poems

often explore the situation of a traumatized personality, with the unreliable power of writing revealing «rough structures of social and symbolic order» [5, p. 254].

The poetic system of the XXI century, according to N. A. Turanina [1], demonstrates changes in the nature of motivation, structure, and strophic system, previously undeveloped and unused thematic lexical groups of words. The evolution of texts makes it possible to determine aesthetic priorities in terms of the author's artistic orientation, to reveal the dynamism of the figurative picture of the world. O. V. Gavrilina [7] studies the function of landscape sketches in women's prose, confirming that the introduction of natural pictures can educate aesthetic feelings, play the role of moral education, and also have religious significance. Since women's perception is highly emotional, and natural processes are often similar to unconsciousness, there is a desire to introduce landscape sketches to emphasize the inner experiences of the lyrical heroine. Nature can also evoke unpleasant associations connected with destruction and objectify social and moral problems. Women authors are characterized by their skilled introduction of natural and animalistic elements into the chronotope at the metaphorical level.

Considering the phenomenon of female Internet poetry, P. S. Volkova [1] notes such features as convenience of reading and searching, feedback between the authors and readers, the use of the blog format, and the immediate placement of poetry on social networks, freedom of publication, the ability to hide the real name, the formation of a readership through online meetings. Internet poetry also has several disadvantages: for example, the reader may be disoriented due to a large amount of information and not find precisely the works needed. A special connection with readers is vital since they are not just recipients but participants in the creative process of writing poetic texts. The locus acts as a form of the textual representation of a particular cultural region, filled with cultural signs that outline a specific territory, theoretically and symbolically organizing the artistic space. The most significant interest in the study is the so-called local super texts, which have originality, uniqueness, and cultural core, representing an open structure with a stable lexical level and similar interpretation codes. Such texts are organized with the help of value-semantic aspects and moral and ethical attitudes built on a binary principle and reflecting the conceptual core, they capture the symbolic features of the region through the opposition of local culture to the national one [1].

P. S. Volkova [1], studying the issue of local text, concludes that it consists of a whole complex of elements: heterostereotypical, autostereotypical and textual components of the locus that reproduce the constants of the image of the place. The concept of place of memory is realized in material, symbolic and functional ways. The image of the place reflects the needs of a particular region, including the literary features of the implementation of the artistic concept. G. I. Vlasova [8] considers the Kazakh text as a civilizational and cultural frontier phenomenon, combining

motives, chronotope, and chronotypographical assessments. The sociocultural type of literature activity is oriented toward the Eurasian way of thinking, which is revealed in the archetypes of the world's freedom with its infinity and openness, the cyclical nature of time. The article by Ye. A. Novossyolova, O. A. Iost, P. V. Alekseev [6] is based on the study of spatio-temporal organization of the Russian-language poetry of Pavlodar region, focuses on expanding the boundaries of the text through the inclusion of a foreign space marker. According to the authors, such creativity strengthened international cooperation between generations and revived literary activity in Kazakhstan.

Women's poetry is comprehended in modern studies in different ways: symbolic, socio-historical, aesthetic-artistic, and moral. Important distinguishing aspects are the following: confession, emotional vocabulary, the use of a variety of metaphorical and comparative structures, a high degree of objectification of internal experiences, consideration of gender aspects of the realization of a woman in society, axiological assessment of current events, reaction to social issues, cultural perspectives from the point of view of history and development societies past and present. In most poems, personal experiences are expressed through female experience and different forms of identity, for example, associated with race, sexuality, immigrant status.

The study of the regional component in literary criticism in recent years is often associated with a local text. According to V. Korkunov [9], discourses are merging in regional literature while creating the image of a local text. Historical events, closely intertwined with biographical elements, perform the functions of the so-called «place of memory». The local text is the object of study of such modern researchers as Koolen C., Mathur T., Hall S. and others [10; 11; 12].

Russian literature of Pavlodar Irtysh region, originating at the beginning of the 20th century, successfully developed, reaching its peak in the 1960s-90s, today, nowadays represents a rather significant corpus of literary texts by Russian-speaking authors. A notable representative of regional literature of the Pavlodar Irtysh region at the present time is Tatyana Zotova.

*The specificity of the lyrics of Tatyana Zotova.* Tatyana Zotova was born in 1967 in Arseniev, Russia. In 1978, the parents moved to Pavlodar for family reasons. By profession, T. Zotova is a neuropathologist with more than twenty years of experience. Currently, she uses a wheelchair air almost entirely due to a rare genetic incurable disease, muscle atrophy. She has many friends, classmates, and colleagues with whom she maintains relationships with the help of modern gadgets.

By her own admission, T. Zotova has always been engaged in literature, finding it a means of self-expression. Moreover, the author creates different genre-generic formations (lyrical poems, stories, novels, novels). Over time, personal pages appeared on the following sites: [www.stihi.ru](http://www.stihi.ru) – under the pseudonym

«Tatyana Zontikova» (2022) with an audience of more than five thousand readers, [www.litsovet.ru](http://www.litsovet.ru) – under the pseudonym «Tamara Pisareva» (2022). T. Zotova also has publications in the standard paper version, particularly in three collections, «Ellipsis. Anthology of contemporary poetry», published in Almaty (Glukhov, 2019), which features Russian-speaking authors from Russia, Kazakhstan, Georgia, Germany, and France. Then came the first collection of poems by T. Zotova (2022) entitled «A kaleidoscope of events: a collection of poems».

Many poems by T. Zotova are close to the confessional, almost prayerful intonation of an appeal to the Creator with a request to give her moral and physical strength to find peace:

*Oh heaven, teach me to forgive!  
Not tormented, not tormented by doubts,  
Friends that, unfortunately, did not respond,  
In the soul without reproach, let go [13, p. 46].*

The existential fullness of the lyrics of T. Zotova is combined with an intense interest in the issues of the historical memory of the individual, inscribed in the global context of human existence. From the general – consideration of the Eurasian concept of the formation of Kazakhstani statehood and the modern image of the country, the universal memory of the events of the Great Patriotic War – the author proceeds to a more personal one.

In the poem «We» the poet demonstrates the Eurasian basis of Kazakhstani unity: «Straight in the heart of Eurasia, from Altai to the Caspian, / We are Eastern Europe, we are Central Asia!») [14], actually having a non-alternatively possible prospect of geo- and domestic political behavior: «We are going to live peacefully in the commonwealth with equals, / Let the garden grow under the sun of Kazakh friendship!» [14].

For the preservation of historical memory, as opposed to rewriting history, the author stands out in the poem «Pavlodar city» – with the hope for the further successful development of Pavlodar:

*I understand seriously that now it will not be the same as before.  
Three hundred years is not a term here, but then – the grass does not grow  
I trust in the mind of people and a little bit of hope,  
That native Pavlodar will still grow and bloom...  
My city, Pavlodar, only with you I feel at home,  
Always stay with this name in the hearts of people! [14]*

The civic sound is heard in the poem «The city of youth» dedicated to Semipalatinsk, which units the author's personal fate with the highly acute historical and social problem – the existence of a nuclear test site, which is still significant in issues of people's health. Semipalatinsk nuclear test site – one of the largest in the USSR with a total area of 18500 km<sup>2</sup> – was located on the territory

of three regions of Kazakhstan, while more than half of this test site was in the Pavlodar region.

In 1989, thanks to Olzhas Suleimenov, a Kazakh public figure and a Russian-speaking poet, «the Nevada-Semey» movement was created to protect the interests of the victims. Thus, the activity of this landfill was reduced. The last explosion was recorded on October 19th, 1989, and August 29th, 1991, can be considered as the day when the government closed the Semipalatinsk test site. The consequences of his activities still affect, first of all, the health of the population living in nearby territories: «*The city of youth is alive, stood on the ruins of the empire. / Shake off the polygon dust and remain beautiful*» [14].

For all the importance of lyrics with social, moral, and civic content, texts with deeply intimate content, particularly love lyrics, are fundamentally important for the author. The emotional world of the lyrical heroine is painful and does not leave the reader indifferent. Often, she experiences unrequited love, the state of an abandoned, unloved woman, the collapse of illusions, bitterness from unfinished family life, and an unfulfilled dream of motherhood. Relations with a man are always emphatically dramatic. The barriers that prevent connection with a lover can be different – distances cooled feelings and the bitterness of resentment. The circumstances of separation from a loved one emphasize the spiritual crisis of the lyrical heroine. So, in some poems, the image of the station appears as a silent witness to their parting: «I'm standing at an empty platform. / Like masks, faces flicker / Behind the unwashed glass of the car – / Unfinished pages») [13, p. 43]. Metonymic transfer (railway arrows are shifted, like people who have become strangers to each other running in different directions). The «breakdown» that occurs in the heroine's fate due to the collapse of love ideals leads her to the need to deal with numerous life difficulties:

*You were emphatically cruel  
My former center of the universe  
But even in thoughts, between the lines,  
I was looking for an excuse to you.  
Not why, but in spite of  
I survived, which is even strange ...  
And I start to see the light [14].*

In T. Zotova's description of a love feeling, there is not a gradation in the growth of emotions but some kind of inner concentration and inviolability. The distinctness and expressive awareness of one's state of mind leads the author to the ability to detach himself and talk about his feeling from the outside. A deep inner world forms a strictly defined living space. It can shrink, for example, to the size of a small room, to «yellowed space pages», where the lyrical heroine

escapes from «desperate wind», «dank rain», and «loneliness» in reading her favorite books (the poem «Waiting for winter»):

*Wrapped up in a shawl, it's so nice to dream  
Of hot and long hikes,  
Warming up with home warmth, to listen  
How bad weather hits the window.  
I won't let it on my doorstep I'll close the doors  
And I will watch like a living fire Burns profusely in the oven [15].*

The night in the poetry of T. Zotova occupies a special place. Night for the author is an unusual time period, unique and mysterious. So, in the poem «Insomnia» all linguistic means describe the emotional perception of the night as a time for creativity, the painful process of the appearance of the poem, and the memories that overwhelm the soul («mute cover», «darkness glides», «in the disturbing darkness», «in the night deaf»). On the other hand, the night brings dreams, which can be both «colorful» and «fabulous». T. Zotova affirms the values of life, which, in her opinion, are in simple everyday things and in a harmonious worldview.

The night is the time of love experiences: «You like to wander / In the silence of the midnight / Invading my fairy dreams») [14]. The autumn time causes anxiety, a sense of inevitability: «The rainy season is the season of blues and boredom») [13, p. 44]; sadness, the bitterness of separation.

Metaphors «Autumn of feelings settled in the soul», the poem «Autumn understands everything about sadness» («With thick drops of rain / The gray sky will respond, / A stream of tears will spill over the world»), the poem «Autumn mood» [14] emphasize the depth of the worldview of the lyrical heroine. The joylessness of the autumn landscape is contrasted in the poem «August» with indescribable aromas of «fragrant, juicy, ripe apples», «spicy herbs», colors («overflow of bright rainbows», «ripe goldfields», «river in the pink fog» [14]. The lyrical heroine rushes into the future with hope; autumn is perceived as a certain milestone for summing up, it is necessary to overcome it lightly and optimistically. The spring theme is also significant for T. Zotova. Dreams of the lyrical heroine are connected with spring for renewal; comparison with the spring world of nature enhances sensual tension. According to the author, the poem «The long-awaited spring» is one of the most optimistic. Through the figurative personification of natural phenomena: «The trees stretch their trembling hands, / Like a beggar on the porch in the morning...», «... And the cloud-pregnant sky / Rather tends to drown in the puddles...») [14] the author seeks to make private feelings the property of all those around and close people, to make them sympathize, empathize with the spring renewal. Comparison of private (human) and general (natural) plans, enumeration of nouns, colorful epithets – adjectives contribute to the expression

of the action, a more vivid transfer of the experience of the lyrical heroine of bright summer moments and results in an extensive metaphor of a joyful happy life.

The true happiness of the lyrical heroine is in simple things: in the warmth of her mother's hands, in the ability to forgive, «to be able to give and not remember insults» (the poem «Happiness»). The program in this sense is a poem, Life is what it is».

*Everything that simple everyday life gives,  
Accept now and here!  
As a reward, good news  
Accept without regret:  
Joy, sorrow, sprouts of doubt –  
Every process is important in life...  
Accept the hard cross  
Everyone has their own, believe me... [15].*

The lyrical heroine T. Zotova is a person who emotionally feels the spirit of the times, reacts sharply to the pressing problems, and is responsible for everything that happens around her. Passing through itself the imperfection and contradictions of the surrounding world, it strives to comprehend the essence of all events; she admits the loss of the former harmony and the realization of its irreversibility; in many poems is noticed the sadness for undergoing youth, for unfulfilled happiness, hard-to-experienced loneliness, confusion before the future. At the same time, she realizes the responsibility for the poetic gift and tries to realize it; turns in search of harmony to nature as a source of peace of mind and to historical events as moral support in overcoming today's problems; loves her hometown and accepts with gratitude every occasion, whether it be raindrops, sunset or «feather grass carpet», New Year and Christmas holidays or Victory Day, «outstretched hands of friends» or warm memories of childhood.

### **Conclusions**

The intimate confessional philosophical and socio-historical civic lyrics of T. Zotova representatively reflect the specifics of modern female Russian poetry of Pavlodar Irtysh region, whose representatives are generally characterized by an attempt to comprehend the history deeply, through the fate of their contemporaries, the country, the small Motherland; a specific «balance» of topics and issues, which implies the significant historical events and their analysis; philosophical reasoning, reflecting their rich inner world and life experience; appropriate poetics of texts, including a system of various artistic means of expression of meaningful content. The psychological parallelism in the poetry of T. Zotova is actively determined, for example, in comparing the natural phenomena of the seasons and the internal state of a person, his feelings and mood. In the works, one can see a feeling of sadness and anxiety from the autumn season. However, spring brings dreams and

hope. Present in the lyrics and summer, which she describes with colorful epithets. Therefore, T. Zotova is a sensitive person, reflecting modern problems, as well as the imperfection and contradictions of the world around her.

As a result of the study, it can be concluded that the female Russian poetry of Pavlodar Irtysh region reflects the state of society and a particular person who finds itself in a difficult situation at a turning point in times: the collapse of a once great country, the formation of newly independent states, changes in worldviews; and at the same time preserving the fundamental values of life – love, friendship, interethnic harmony, mutual respect, patience, humility, hope, faith. In this sense the literature of Pavlodar Irtysh region, which has a peculiar filling of the history of the «image of the place» of a particular region, fits into the general context of Russian literature with the «all-humanity» of its content, expressed through an artistic form that enchants with poetic mastery. Among the priority areas in the future are the following: the study of the regional specifics of different literary movements, the identification of new locus for the implementation of the artistic concept in the literature of Kazakhstan, the study of the role and function of the biographical and historical elements in literary traditions, the consideration of samples of women's poetic culture in the context of world literature.

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*\*Е. А. Новосёлова<sup>1</sup>, О. А. Иост<sup>2</sup>*<sup>1,2</sup>Торайғыров университеті,

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## **XXI ҒАСЫРДАҒЫ ПАВЛОДАР ОБЛЫСЫНДАҒЫ ӘЙЕЛ ОРЫС ПОЭЗИЯСЫНЫң ЕРЕКШЕЛІКТЕРІ**

*Мақала Павлодар Ертіс оқірінің әйелдер орыс поэзиясының ерекшеліктерін зерттеуге арналған. Тақырыптың өзектілігі зерттеудегі материалдың аймақтық, гендерлік және әлеуметтік тарихи-мәдени сипатына байланысты. Татьяна Зотованың шығармашылығының мысалына баса назар аударылады оның интимдік және конфесиялық философиялық және әлеуметтік тарихи азаматтық лирикасы қазіргі орыс павлодарлық әйелдер поэзиясының ерекшеліктерін барыгша бейнелейді. Павлодар Ертіс оқірінің әйел орыс поэзиясы қоғам және құрделі тарихи озереістер жағдайына тап болған нақты тұлғаның жағдайын көрсетеді: біртұмас елдің ыдырауы, жаңа егеменді мемлекеттердің құрылуы, идеологиялық ұстанымдардың өзгеруі, сонымен бірге ең маңызды омірлік құндылықтарды сақтау – махаббат, достық, ұлттаралық сыйластың, үміт, сенімділік. Осы тұргыдан алғанда белгілі бір олкениң «жер бейнесі» тарихын қайталаңбас толықтыратын Павлодар Ертіс оқірінің әдебиеті көркемдік форманың тартымды поэтикалық шеберлігі арқылы орнектелген мазмұнының «жасалты адамзаттық қасиетімен» орыс әдебиетінің жалпы контекстіне сәйкес келеді.*

*Бұл мақаланың материалдарын аймақтық әдеби ерекшеліктерді (локус, жер бейнесін) зерттеуге, Қазақстаниң поэтикалық мәдениетінің қалыптасуының өмірбаяндық және тарихи контексттерін басқа мәдени салалар мысалында зерттеуге, әйелдер поэзиясының негізгі сипаттамаларын анықтауга пайдалануға болады.*

*Кілтті сөздер: әйелдер поэзиясы; аймақтық әдебиеттер; гендерлік козқарас; лирикалық қаһарман; жердің бейнесі; ән мәтіні.*

*\*Е. А. Новосёлова<sup>1</sup>, О. А. Иост<sup>2</sup>*

<sup>1,2</sup>Торайғыров университет,  
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## **ОСОБЕННОСТИ ЖЕНСКОЙ РУССКОЙ ПОЭЗИИ ПАВЛОДАРСКОГО РЕГИОНА XXI ВЕКА**

*Статья посвящена исследованию специфики женской русской поэзии Павлодарского Прииртышья. Актуальность темы обусловлена региональным, гендерным и социальным историко-культурным характером изучаемого материала. Акцент сделан на примере творчества Татьяны Зотовой, интимно-исповедальная философская и социально-историческая гражданская лирика которой наиболее презентативно отражает специфику современной женской русской павлодарской поэзии. Женская русская поэзия Павлодарского Прииртышья отражает состояние социума и конкретного человека, оказавшегося в ситуации серьезных исторических изменений: распада единой страны, формирования новых суверенных государств, изменения мировоззренческих позиций; и при этом сохранения важнейших жизненных ценностей – любви, дружбы, межнационального уважения, надежды, веры. И в этом смысле литература Павлодарского Прииртышья, имеющая своеобразное наполнение истории «образа места» конкретного региона, вписывается в общий контекст русской словесности с «всечеловечностью» ее содержания, выраженного посредством завораживающей поэтическим мастерством художественной формы.*

*Материалы данной статьи могут быть использованы для изучения региональных литературных особенностей (локус, образ места), для исследования биографического и исторического контекстов формирования поэтической культуры Казахстана на примере других культурных ареалов, для выявления ключевых характеристик женской поэзии.*

*Ключевые слова:* женская поэзия; региональная литература; гендерный подход; лирическая героиня; образ места; лирика.

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«Toraighyrov University» баспасынан басылып шығарылған

Торайғыров университеті

140008, Павлодар қ., Ломов қ., 64, 137 каб.

«Toraighyrov University» баспасы

Торайғыров университеті

140008, Павлодар қ., Ломов қ., 64, 137 каб.

67-36-69

e-mail: [kereku@tou.edu.kz](mailto:kereku@tou.edu.kz)

[www.vestnik.tou.edu.kz](http://www.vestnik.tou.edu.kz)