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ART RECEPTION OF FEMALE AND MALE IMAGES IN THE WORK «ZULEIKHA OPENS HER EYES» BY G. YAKHINA

Using the main character image as an example, the article examines the qualities of art reception of male and female images in Guzel Yakhina's book «Zuleikha opens her eyes». This article's goal is to identify how the novel's depiction of the spiritual and psychological realms of both men and women is art. Based on systematic and historicist principles, the research methodology examines literary phenomena through the application of analytical and comparative historical methods. It has been possible to develop and analyze a basic typology of feminine images in novels. There are established similarities and differences among the art images that have been analyzed. We categorize each image into a personality type. Particular attention is given to the categorization of images featuring women. Examining how women are perceived We are able to recognize four distinct types of female imagery, each of which embodies a different aspect of a woman's personality: fear and deference to her spouse; an unrequited attachment to a person who prioritizes service to the country; regaining freedom and independence; and oppression within the family. The

creative elements of contemporary prose narrative are interpreted, giving rise to an image of the historical past of the country and the individual (in this case, the family). The work's primary objective is the art expression of the theme of freedom – that is, the freedom of the human personality—and the scientific and practical study of the work helps to create a shared polyphonic hypertext.

Keywords: artistic reception, modern prose, image-motif, theme of freedom/unfreedom, historicism, main/secondary characters.

Introduction

The topic of modern women's prose, exemplified by the brilliant Guzel Yakhina, has become increasingly pressing in recent times. Nonetheless, there aren't many literary works that analyze this writer's output. The goal of this study was to develop and characterize the gender typology of the female and male images found in G. Yakhina's novel «Zuleikha opens her eyes». The characters are examined in the context of religion as well as contemporary social and gender attitudes.

The authors of the article define and describe the typology of female images in the work «Zuleikha opens her eyes». When analyzing a literary work, the authors refer to the studies of other literary critics who have studied certain forms of art understanding of the problem of freedom and unfreedom of the human personality, female and male images, characters and their role in the history of literature, which is relevant to this day [1; 2; 3].

Several international scholars have analyzed themes of freedom, oppression, and gender representation in Guzel Yakhina's novel «Zuleikha Opens Her Eyes.» Notable works include: 1) «The Two Lives of One Woman: On Guzel Yakhina's 'Zuleikha'» by Olga Breining, published in the Los Angeles Review of Books. This article examines Zuleikha's transformation from subjugation to self-realization, highlighting the novel's exploration of female agency within oppressive contexts [4]; 2) «Zuleikha by Guzel Yakhina (Russia) tr. Lisa Hayden» by Claire McAlpine, featured on the Word by Word blog. McAlpine discusses the protagonist's journey toward autonomy, emphasizing the depiction of a woman's resilience in a male-dominated society [5]; 3) «Zuleikha Opens Her Eyes» by Lisa Hayden, reviewed on Ploughshares. This review delves into the novel's portrayal of personal liberation amidst historical repression, focusing on the nuanced representation of female and male characters [6].

These analyses provide valuable insights into the complex interplay of freedom, oppression, and gender dynamics in Yakhina's work.

The chosen topic of the article, «Art Reception of Female and Male Images in the Work «Zuleikha Opens Her Eyes» by G. Yakhina», is both relevant and significant for contemporary scholarship for several reasons.

Firstly, the novel by Guzel Yakhina offers a profound exploration of gender dynamics and the transformation of personal identities, particularly through its portrayal of female and male characters in a historical context. The narrative, set during the Soviet era, reflects the tension between individual agency and societal constraints, especially with regard to gender. This makes it a compelling subject for understanding how literature constructs and represents gender roles.

Secondly, the reception of male and female images in the novel provides insight into the socio-cultural expectations and perceptions of the time, and how these expectations are challenged or reinforced through the characters' experiences. Female representation, especially in the context of oppression and liberation, is a crucial area of study, as it allows us to examine the complex relationships between power, survival, and personal growth. Male characters, often depicted in contrasting roles, highlight societal norms and the limitations placed on their expressions of vulnerability, strength, or power.

In addition, the comparative study of these gendered representations aligns with contemporary debates in gender studies, feminist theory, and post-Soviet cultural analysis. By analyzing how male and female images are received and interpreted, we can gain deeper insights into the evolving discourse on gender, power, and identity in modern Russian literature. This topic is important because it addresses current scholarly discussions on how literary works reflect and influence social attitudes toward gender. Through this analysis, we can explore broader questions of how historical and cultural contexts shape individual and collective identity, and how art and literature serve as mirrors of social change. Thus, this study not only contributes to the field of literary criticism but also engages with pressing societal issues in the modern world, making it an essential and timely area of research.

Materials and methods

The literary text of the novel «Zuleikha opens her eyes» by Russian author Guzel Yakhina, published in the fifteenth century, served as the study's source material for the literary analysis. The complete typology of the novel's depictions of men and women is gathered and examined. There are established similarities and differences among the art images that have been analyzed. In G. Yakhina's novel «Zuleikha opens her eyes» [7], the details of the use of art means to create a female national character in conditions of unfreedom are analyzed.

A systemic analysis of the images of male and female characters in Guzel Yakhina's novel «Zuleikha opens her eyes» involves an examination of how these characters are constructed and how they are perceived by the reader within

the social, historical, and cultural contexts of the story. This analysis focuses on how male and female images are depicted and received through the lens of art, and how these representations reflect and interact with themes of gender, power, and personal transformation in the Soviet era.

The relationships between the major character and supporting characters in the examined work are examined in order to determine the qualities of a specific image. Every image examined by the writers represents a distinct personality, accounting for factors such as nationality, mental health, gender, and psychological traits. The examination of the female images in the examined work receives particular attention. Upon analyzing the female images in Guzel Yakhina's work, it was possible to identify four distinct types of female images. These types of images mirrored the attitudes and personalities of various women from the historical era depicted in the novel: fear and submission to the spouse and traditional ways of life, which eventually led to freedom of action; non-reciprocal attachment to a man who had previously served the Motherland; newly found independence and freedom; and despotism in the family.

Results and discussion

The book «Zuleikha opens her eyes» by Guzel Yakhina was a literary sensation in 2015, having won the esteemed «Big Book», «Book of the Year», and «Yasnaya Polyana» awards. 2019 saw the major television stations screen Yakhina's novel, starring Chulpan Khamatova in the lead role. From the standpoint of national cultural characteristics, the novel by a bicultural writer like Guzel Yakhina is especially interesting. The paper «The ethnocultural originality of the chronotope in the novels of G. Yakhina's «Zuleikha opens her eyes» and I. A. Ganieva's «The Bride and Groom»» by E. F. Tugusheva touches on this topic in a very intriguing way [8].

It should be mentioned that numerous researchers, including those from abroad, were drawn to the literary work «Zuleikha opens her eyes». The exposition and theoretical justification of female image typology are presented in numerous literary works. Images of women can be categorized in a variety of ways. Reviewed author V. G. Belinsky was the first researcher to start disseminating photos of women. Its classification allows for the distinction between images of active and passive women. Based on societal norms, researcher E. I. Veselnitskaya created her typography, portraying women as hosts, warriors, rewards, and muse [9].

T. N. Ivanova and Yu. M. Lotman rely on two primary classifications in this study. Lotman [5]. As a result, T. N. Ivanova's classification is represented by two different image types: traditional and new. Um, Lotman identifies specific stereotypes based on the perception of two types of women: 1) as «a gentle loving woman whose life and feelings are broken» and 2) as having «a demonic character, boldly breaking all worldly conventions created by men». 3) «the conventional

literary and popular portrayal of the heroine. Falling into situations that go against the woman's bravery and mental frailty is typical of a man» [8].

We attempted to categorize the images in the work in order to examine the male and female representations in the novel. This study uses a comparative analysis method to compare ethnic realities from the past and present and looks at how national identity becomes personal identity.

It took a lot of time and effort to create realistic images of the novel's main characters using memoirs, old photos, and recollections of those events. The text has a unique authenticity of historical events because of these autobiographical elements. In addition to presenting a historical drama, the novel's author aimed to communicate a universal truth: sometimes people fail to recognize the significance and ramifications of political or historical developments in which they are involved or witnesses. At first glance, the work highlights the peculiarities of Tatar culture, its components at the textual level are popular religion and beliefs, worldview, lifestyle, family life, oral art popular [10]. M. Yu. Chotchaeva and I. V. Klyuchnikova \ «Art characteristics of the image of national female characters in conditions of no freedom» [11] examines the national and cultural characteristics of female characters in the article.

The novel's main characters' portraits were examined for classification purposes when it came to images of women. Thus, Zuleikha Valieva, a Tatar «Cinderella» who is thirty years old, is the protagonist of the book. Her stepmother despises her because of her gentleness and kindness. Zuleikha overcome numerous obstacles in her life. Zuleikha had to face life in exile, a protracted train ride, arduous physical labor, starvation, and a child's illness. The heroine presents herself to us at the start of the book as a typical Tatar woman. A quiet, obedient woman who put up with the unjust opinions of others. It is important to note that the «names» her mother-in-law and husband gave her represent her actual lack of citizenship. The heroine Murtaza's husband insulted her with the word \ «woman», for example: \ «Go to your room, woman», \ «Wake up, woman, we are here», etc. [12]. However, the female lead did not fall and still maintained her bright and kind beginning. As a result, love always wins, saving Zuleikha from hell.

Bolshevik officer Ignatov is a handsome man and Zuleikha's ideological opponent. The heroine's true love emerged as the assassin Murtaza and the Soviet government representative during the events, who changed from being an executioner to an unintentional victim of the Stalinist regime. An amazing figure, who ironically has a real-life prototype, is Murtaza Upirikha's mother, a horrible blind elderly woman. She continued to haunt her daughter-in-law even after she passed away, showing up to Zuleikha as a ghost and a reminder of her former existence. A Russian mad German doctor, Leube, who delivers Zuleikha's baby and acts as a personal guardian angel to Zuleikha and her son, plays an important

role in the novel. Language – short, concise – can also be considered an advantage of the novel [13]. Pavel Basinsky found a completely suitable definition for the problems in Guzel Yakhina's two novels, which sounds like: «A little man in a big story» [14].

The primary character's perception was altered following Murtaza's passing. She embarked on an entirely new, self-sufficient life. «Wet chicken» was introduced to Siberia by the Bolsheviks. A traditional Muslim woman is forced to stray from her prior beliefs in a crowded train car full of migrants. Zuleikha learns from difficult circumstances to make crucial choices and take risks that were not possible at the start of the book. By outlining the specifics of the portrait, the author makes this point clear. In G. Yakhina's novel «Zuleikha opens her eyes», female imagery is presented in a variety of ways. Secondary heroines like Ilona help us understand Zuleikha's quirks. The author uses portrait details, such as, «And not too young (beaten by life, not proud), and not too old (still easy to look at)», to reveal the image of this female protagonist. These details characterize her as a woman with true feelings for Ignatov because she is at an age when true love is beginning to blossom and the time of blind love has passed. It is no accident that the author describes Ilona's apartment as a room that is «twelve meters wide», indicating the depth of Ilona's soul and her willingness to open up to others in order to build a solid and committed relationship. Ignatov, however, is unaffected by open doors: «In general, I do not want to live. «Ivan, come live with me!» she exclaimed. But as it happens, I'm not interested! The author gives his heroine a «speaking» name: «The sad name is Ilona» and the reader understands that his heart will still be broken after the Ivan's departure, where he said goodbye to her without passion and responded to words of love with an irritated look: «Mothers, I love children!» [7]. The woman promised to wait for her lover but that was their last meeting.

In our article, the consideration of the system of images and heroes can be presented in the form of the following figure No. 1:

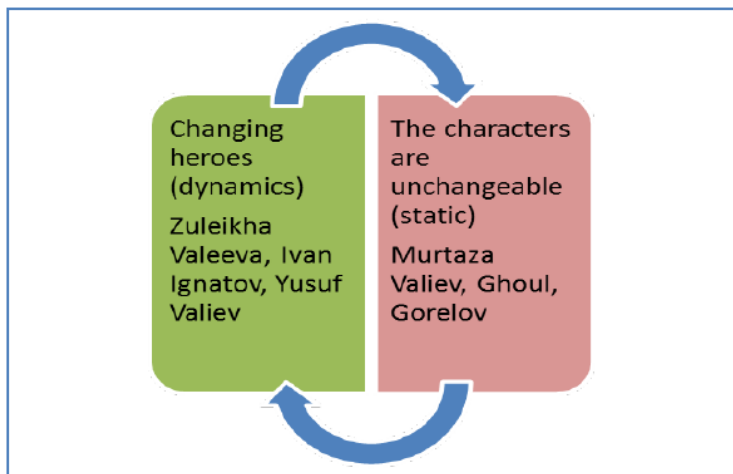


Figure 1 – The division of characters (and images) according to the intra-art characteristic of static-dynamism

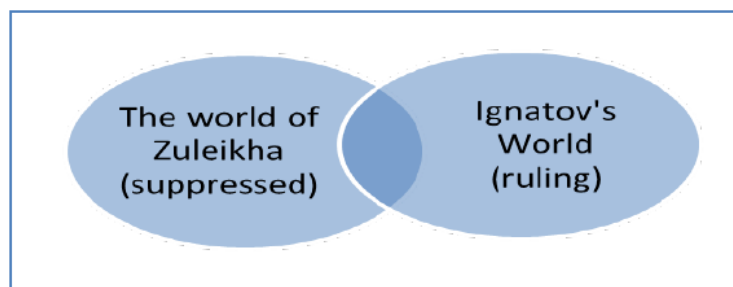


Figure 2 – The system of images and heroes according to the class principle

This figure is based on the opposition between heroes and images according to the intrinsic art principle of static dynamics, according to which images and heroes are of two types: changeable (like Zuleikha and, with some reserved, Ignatov) and immutable, fixed (like Murtaza and Ghoul, whose immutability is due to the inertia of consciousness created by their being, but also due to their excessive duties – you two This hero is the embodiment of a patriarchal family, a patriarchal society, which we call «traditional»).

Because class conflict divides the characters into two large groups and two worlds that can penetrate each other (dialectics, unity, and struggle of opposites),

it serves as the basis for the second method of classifying images. We permit further division in these worlds in accordance with the already art principle: the characters are separated into close-by main characters (Murtaza and, to a lesser extent, Ghoul, as well as Gorelov standing at the borders of the world) and main characters (Zuleikha and Ignatov, the centers of the worlds, as well as Yuzuf are embodiment of the future).

Of particular interest in the research is the analysis of images of women, which allows us to identify four types of images of women, each of which recreates the thoughts and personalities of different women in historical times. History described in the novel:

- 1) Fear and submission to the spouse and traditional lifestyle, turning into freedom of action;
- 2) Non-reciprocal attachment to a person who primarily serves the Fatherland;
- 3) Newly acquired freedom and independence;
- 4) Autocracy in the family.

Each image is unique in its own way and carries the characteristics of that era; it is a kind of history. For the most part, the novel shows the type of woman on the road to freedom, associated with the era of 1917–1930 – a period of changing lifestyles, in which a woman was independent and had rights. More options than before.

This is best illustrated by looking at the primary female character, Zuleikha. She changed from being an ordinary woman who was reliant on the patriarchal patriarchy to a strong-willed, independent woman. robust, able to survive without men even if it wasn't previously feasible. She seems to be dependent on her spouse and cannot imagine her life without him. But the history of this image is older. Time is like reality, so Zuleikha resists attempts throughout the book to return to her normal reality. In contrast, the image of Zuleikha is that of a vampire, who is at the core of patriarchal despotism. It was not without reason that Ghoul's fate ended tragically: she died alone as an old woman, because she could not survive without Zuleikha. Thus, a new era «kills» an older era. The images of women presented in the novel have significantly changed their character and attitude to life. They are characterized by both gentleness and boldness, weakness and heroism, femininity and masculinity.

Because of this, the author's point of view presents the story from the subjective perspective of the hero, portraying politics, labor colonies, collective farms, and other issues from an unrestrained and unpredictable standpoint. This helps to explain the author's lack of a clear position on these issues and others, such as prison and Stalin's policies. finds that the characters' personalities, rather than the plot, are what really drive «Zuleikha opens her eyes» as a novel. The question of how literary texts are perceived must be considered when discussing

historical context. Critics Marina and Vladimir Abashev note that now there is a demand for the prose of young writers who represent the country's history in a new way, and their literature differs from merciless prose by Alexander Solzhenitsyn or Varlam Shalamov. This is proven by the success of the novels «Zuleikha opens her eyes» by Guzel Yakhina and «The Place» by Zakhar Prilepin.

Tatar culture is not idealized in the novel. In addition to popular values, folklore, and family lifestyles, the author also notes the repressive nature of patriarchal Islamic culture toward women. It is not surprising that Tatar critics called Yakhina's book «a story of betrayal» or «slander about the life of the Tatar people, about the traditional national way of life, about Islam». It is especially painful that Yakhina herself is a Tatar, so she writes very poorly. Guzel Yakhina's betrayal lies in betraying her native culture in favor of Soviet culture. M. Khabutdinova claims that the novel's heroine sided with the colonizer and that the novel was written in this colonial spirit: «Unfortunately, the Tatars were once again considered 'aboriginals in their homeland» [15].

Shah Semrug's reference to an old Persian tale about birds in the text of the novel demonstrates how much older the concepts of equality and goodwill toward all people predate communist ideology. It has been with humans since the beginning of time and is ingrained in the Christian concept of neighborly love. Yakhina presents readers with a largely utopian and peaceful picture of coexistence in a community of people who are radically different from one another in terms of their ethnicity, culture, and beliefs. The truth is that everyone in this perfect society has the freedom to be who they are and to exercise that freedom, even if doing so means sacrificing their own morals and losing loved ones.

Conclusion

The analysis of the art reception of female and male images in «Zuleikha opens her eyes» by Guzel Yakhina reveals the profound impact of historical and social conditions on the transformation of gender roles and individual identities. Central to the novel is the evolution of female characters, especially the protagonist Zuleikha, whose transformation from a submissive wife to an empowered woman encapsulates the broader theme of freedom and personal liberation. This theme is intricately tied to the historical and political context of the Soviet era, where both personal and collective struggles for autonomy were deeply entwined with the oppressive forces of the time.

The study demonstrates how the portrayal of Zuleikha reflects the complexities of female agency under oppressive circumstances. Initially, Zuleikha embodies the stereotypical role of the oppressed woman, defined by societal expectations and patriarchal control. However, her journey of self-discovery and empowerment, marked by her resilience and adaptation to the challenges she faces in exile, signifies a larger narrative of female liberation. The reception of Zuleikha's

character underscores the possibility of transformation, not only for women in literature but also for the broader societal perceptions of women's roles in history.

In contrast, the analysis of male characters in the novel reveals the nuanced portrayal of masculinity, showing that men too are shaped by the socio-political system, though their experiences differ. The male figures, such as Zuleikha's husband Ilyas and the camp commander, are depicted as complex individuals who, despite holding power, reveal vulnerability and limitations. This duality in male characters highlights the idea that freedom and oppression are not gendered experiences but are, instead, universal conditions shaped by external forces. The reception of male images in the novel, therefore, invites a critical reexamination of the power dynamics between the sexes and the emotional and psychological constraints placed on both men and women by the historical context.

The central theme of «Zuleikha opens her eyes» – the tension between freedom and unfreedom – connects deeply with the transformation of gender roles. As Zuleikha becomes more self-reliant, the novel paints a portrait of female strength emerging from the harshest of conditions. At the same time, the male characters' struggles reflect the broader societal struggle for personal freedom amidst political oppression. This interplay of gendered experiences serves as a reminder that the journey toward liberation is fraught with obstacles for both men and women, yet it remains an essential part of the human experience.

In conclusion, the study of art reception of male and female images in Yakhina's novel contributes significantly to the understanding of gender dynamics in literature, particularly in post-Soviet contexts. It emphasizes the importance of historical and social conditions in shaping personal identities and highlights the ongoing relevance of themes like freedom, power, and transformation in the contemporary discourse on gender. The novel, through its artful depiction of both female and male characters, invites readers to reflect on the complexities of identity and liberation in a changing world.

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Г. ЯХИНАНЫҢ «ЗУЛЕЙХА КӨЗІН АШАДЫ» ШЫҒАРМАСЫНДАҒЫ ӘЙЕЛ ЖӘНЕ ЕР БЕЙНЕЛЕРІНІҢ КӨРКЕМ РЕЦЕПЦИЯСЫ

Мақалада Гузель Яхинаның «Зулейха көзін ашады» романындағы ерлер мен әйелдердің бейнелерінің көркемдік көрінісінің ерекшеліктері басты кейіпкерлердің бейнесі зерттеледі. Бұл мақаланың мақсаты – Гузель Яхинаның «Зулейха көзін ашады» романындағы әйел мен ер адамның рухани-психологиялық әлемінің көркемдік жағын анықтау болып табылады. Аналитикалық, салыстырмалы-тарихи зерттеу әдіс-тәсілдерін қолдана отырып, әдеби құбылыстарды талдауға қатысты жүйелілік пен тарихи қағидаларға негізделген. Біз талдаған әрбір образ – бұл өзіндік тұлға. Мақалада әйелдер бейнелерін жіктеуге ерекше назар аударылады. Әйел бейнелерін талдау әйел бейнелерінің төрт түрі бар екенін анықтауға мүмкіндік береді. Олардың әрқайсысы әйелдің мінезін айқындай түседі: жұбайынан қорқу және бағыну; Отанға қызмет етуді бірінші орынға қоятын адамға өзара тәуелділік; бостандық пен тәуелсіздік; отбасындағы шексіз билік. Жеке, яғни отбасылық және халықтық тарихи өткенді бейнелейтін қазіргі прозаның көркемдік ерекшеліктері түсіндіріледі. Г. Яхина шығармашылығын талдау жалпы полифониялық гипермәтінді қайта құруда ғылыми және практикалық құндылыққа ие, оның негізгі мақсаты адам тұлғасының бостандығы мен еркіндігі тақырыбын әдеби-көркемдік көрсету болып табылады.

Кілтті сөздер: көркем рецепция, заманауи проза, образ-мотив, тарихилық, бостандық / тәуелділік тақырыбы, негізгі /қосалқы кейіпкерлер.

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ХУДОЖЕСТВЕННАЯ РЕЦЕПЦИЯ ЖЕНСКИХ И МУЖСКИХ ОБРАЗОВ В ПРОИЗВЕДЕНИИ Г. ЯХИНОЙ «ЗУЛЕЙХА ОТКРЫВАЕТ ГЛАЗА»

В статье на примере анализа центральных персонажей исследуются особенности художественного отражения мужских и женских образов в романе Гузель Яхиной «Зулейха открывает глаза». Целью данной статьи является выявление художественной рефлексии духовного и психологического мира женщины и мужчины в романе «Зулейха открывает глаза». Методы исследования основаны на принципах системности и историзма применительно к анализу литературных явлений с использованием аналитического, сравнительно-исторического подходов. Составлена и проанализирована целостная типология женских образов в романе. В результате исследования выявлены схожие и различные черты между художественными образами в анализируемом тексте. Каждый анализируемый нами образ – это своеобразная личность. Определена типология женских образов, среди которых выделяются четыре типа образов, воссоздающих характер женщины: страх и подчинение супругу; невольная привязанность к человеку, для которого служение Родине стоит на первом месте; вновь обретенная свобода и независимость; деспотизм в семье. Интерпретирована специфика художественного мира современной прозы, изображающей картину личного и национального исторического прошлого. Анализ работы Г. Яхиной представляет научно-практическую ценность в воссоздании общего полифонического гипертекста, ключевой целью которой является литературно-художественное выражение темы свободы и несвободы человеческой личности.

Ключевые слова: художественная рецепция, современная проза, образ-мотив, тема свободы / несвободы, историзм, главные / второстепенные герои.

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