

<https://doi.org/10.62837/2024.2.515>

AYTAN HUSEYNOVA
Baku Slavic University
Suleyman Rustam 33
ayabenzer82@mail.ru

LYUDMILA ULITSKAYA AND THE THEME OF FAMILY IN HER WORKS IN THE WORLD LITERATURE

Summary

This article shows the theme of family by Lyudmila Ulitskaya, Russian literature writer, which plays an essential role in the literature. This theme is the main characteristic feature in her literary works. She created many literary works with the theme of family and marriage, because in her opinion the family is the main value of life (“Medea and her children”, “Sonechka”, etc.). In this article I also show the main role of woman as mother in the creative works by L. Ulitskaya. For L. Ulitskaya the mother is main person in the family, who preserves it from everything bad. She can solve so many problems not only in her life but also in other lives of her close relatives. The Russian writer calls people always to keep the family, home and try to save them from all hardships. According to the writer it is not right for woman to dominate on everything in the family. Because it leads to the divorce of family. In her works she always tries to show the harmony in the families, if she can.

Key words: family, woman, mother, marriage, children, literature.

In the tradition of Russian classical literature, the family is the moral basis of human life and being. Family issues cover almost all the works of the nineteenth century. The twentieth century – terrible and tragic – has made its own adjustments to the perception of this topic

The works of women writers in literature record the crisis state of the family in society, at the same time they contain an attempt to comprehend the institution of the family, its understanding, perception in today's society.

Lyudmila Ulitskaya and her prose occupy an important place in Russian literature, and especially in Russian postmodernism. The peculiarity of her literature is the fact that it is very difficult to define her prose by a single title.

Lyudmila Ulitskaya's work is a notable phenomenon in modern Russian literature. In Ulitskaya's work, the genre of the story occupies a predominant place.

The theme of family is considered characteristic for the works of Lyudmila Ulitskaya, not only in her novels, but also in small prose. At the heart of this theme are different relations - marital relations, relations between parents and children, but also relations between people who are not bound by blood ties. The family is not always described as an ideal connection of people living in one house, but their bad

relations, cheating, inability to fulfill their parental role, and many other aspects of family problems are emphasized.

Lyudmila Ulitskaya wrote many works with the theme of family and marriage, because she considers them the main values in life. She talked about it in many interviews, which is mentioned in Demidova's article, which conveys Ulitskaya's words that "family is the basis of everything" (4, 49). In the story *Daughter of Bukhara*, family relations are initially good, even idyllic. Dmitri returns home with a beautiful intelligent woman Bukhara, and they love each other very much. Both parents were immensely happy when Bukhara had a daughter Milochka. But after some time, the family idyll began to crumble. The doctor proclaimed Milochka's diagnosis: classic Down syndrome. Before discussing this problem, we should mention the important role that tradition plays in Ulitskaya's works.

In *Daughter of Bukhara* in the last five generations only one male child has always been born, and Ulitskaya defined this as a "hereditary peculiarity". The role of the representative of the old generation is played by Andrei, Dmitri's grandfather. His grandson and his fiancée come to visit him and he welcomes them into his home. Through Andrei, the difference between the families in the past and in the present is shown. Bukhara and Dmitri's family is not typical because besides Andrei's grandfather, Aunt Pasha, who was also a member of the older generation, is considered a member of their family. She at the first moment, because of national prejudices, did not believe Bukhara, but love for Milochka united the women, and at the end of the story it is Pasha who utters the words that "(...) actually become the highest praise of Bukhara's maternal feat". Pasha is not related by blood ties to Milochka, but in spite of that, she had a very great love for her. On the other hand, the blood bond failed to keep Dmitri in their house.

The family in the story *Lyalin's House* has more members than the families already mentioned; it consists of Lyalya's mother, Mikhail's father, Gosha's son, and Lena's daughter. This family also differs from the previous ones in that it shows a new perspective, i.e., it shows the parents' love for both daughter and son in parallel. The peculiarity of this story is that the father is shown in a good light, while it is the mother who develops a bad relationship with her daughter. Lyalya's mother is presented in an image that is usually associated with male protagonists. From the very beginning, she has a special understanding of marriage: "Lyalya had a subtle theory of marriage, according to which it appeared that adultery only strengthens the marriage, giving birth to a sense of guilt in the spouses, gently cementing any cracks and chips in the relationship" (6, 80). She was ready to love everyone except her daughter because she was jealous. Lyalya had many lovers, and she had strong feelings of love for her son and for her husband, but she could not love Lena.

The image and motif of mother is one of the main defining features of Ludmila Ulitskaya's literary works. But in her early works she did not write about women whose main role was motherhood, and she "emphasizes such features of the heroines' character: they are strong women, ready for a feat in the name of their children, binding together all near and distant relatives with their love". On the other

hand, trying to make all family members happy, women often remain lonely, as happened to Bukhara. But she was satisfied with her life as her daughter became the center of her life. With Lyalya from the story Lyalin's House it was quite the opposite - she saw her daughter as competition and fought with her for her young lover Kaziyev. She had no maternal feelings for Lena, but she loved her son. Lyalya simultaneously wanted Lena to become a "femme fatale" as well and she was very angry with Lenin's lack of concern for her appearance.

The theme of the family in L. Ulitskaya's stories is represented not only in the development of love, but also in the images and motives of childhood, which are most fully embodied in the disclosure of the key moments of the child's special role in the family, his special position. In the stories of the "Mystery of Blood" cycle, three main images are associated with the motif of childhood: a child, a mother, and a father. In the first story of the cycle "Establishing Paternity", at the level of the author's consciousness, the problem of an alien / native child and a real / non-native father is stated, which are accompanied by the emergence of an intonating situation - a family secret, the secret of birth. In L. Ulitskaya's stories, he often performs the function of a binding link in the family relations of parents (we are talking only about real families built on love).

Ulitskaya also develops the motif of fatherlessness in her works. Traditionally, the father was the head of the family, but if he left for any reason, this role was fulfilled most often by the mother. Children who grew up in such an "incomplete" family do not consider this situation unusual. Alexyutina states in her article that "a real father is the one who raised the child, who takes care of him all his life; at the same time, the presence of a father in the family is increasingly becoming optional - in such works the deconstructive collision of fatherlessness is actualized" (2, 116). In the story Daughter of Bukhara, the protagonist takes this role upon herself, and does not think about her husband at all. When he tells her that he has found a new woman, she invites them to live with them. This shows that from the moment she was born, Milochka has a major place in her mother's heart

There is no direct description of Michal's involvement in upbringing, but through Lena's attitude "to her beloved father" it can be concluded that he had a positive influence on his children (6, 80). At the same time, the most important part of his character was his work. He worked as a professor and he spent most of his free time alone in his study. The study represented the opposite of the kitchen, which was the center of the family and the family home. The opposite of the male and female spheres is evident here: "He liked the clatter of the warm kitchen, and the beautiful young wife, and the whole atmosphere of the eternal pre-holiday, but even more he liked to close the door behind him and immerse himself in the endless and unnecessary plays of Tirso de Molina" (6, 81). By his choice of the study as a place of relaxation rather than the kitchen, where most of his time was spent not only by his wife but also by his children, he showed that work was more important to him than family.

Genetically, the family should be organized according to the male/patriarchal model, allowing it to exist as a phenomenon in the real world. The traditional family functions of the head of the family (clan); protector; breadwinner/breadwinner are inherent in a man. In such a traditional family model, a woman got the role of a slave partner. A number of transformations have taken place in the modern family model, which are reflected in the work of L. Ulitskaya. The peculiarity of the family theme was revealed by comparing a number of motifs and images of both constructive and deconstructive types. The image of the mother in L. Ulitskaya's short prose is presented exclusively within the framework of a constructive type. Mother and child act as one. In the modern family, the feminine prevails over the masculine, which, according to the author, is a reflection of the disharmony of reality, one of the manifestations of the chaotic modern artistic worldview. The reflection of the catastrophic state of the world in the variety of its forms has become the main feature of the modern literary process. The more important it turns out to be the search for universal moral supports in human life. It is the family in the artistic world of L. Ulitskaya acquires the significance of the dominant axiological category.

In the process of working on the problems of the study, we have identified a number of axiologically significant motives that identify the theme of family – the motive of childhood, the intoning images of which are the image of a child, mother, father, as well as the motive of love, embodied by images of "ridiculous" marriage, real family, pity, jealousy and others. These motivic complexes are represented by two polemizing meanings: constructive and destructive.

References:

1. Авдеева, Е. В. (2010) Методологические проблемы исследования современной семьи. в: Вестник славянских культур. № 4. с. 26–30. Режим доступа: <https://cyberleninka.ru/article/n/metodologicheskie-problemy-issledovaniya-sovremennoysemi>, дата обращения: 23. сентября 2021 г.
2. Алексютина, В. А. (2014) Мотивные комплексы, воплощающие тему семьи в рассказах Л. Улицкой, в: Вестник КемГУ, Кемерово № 1. Режим доступа: <https://cyberleninka.ru/article/n/motivnye-kompleksy-voploschayuschie-temu-semi-vrasskazah-l-ulitskoj>, дата обращения: 23. сентября 2021 г.
3. Антонов, А. И. (1995) Семья как институт среди других социальных институтов. в: Семья на пороге третьего тысячелетия, Институт социологии Российской Академии Наук. Москва, с. 182–198
4. Демидова, Д. Д. (2018) Особенности развития темы семья в творчестве современной писательницы Людмилы Улицкой. в: Научно-образовательный потенциал молодежи в решении актуальных проблем XXI века. Ачинск. с. 47–55.
5. Живкович, Д. (2018) Концепции детства и счастья в рассказах Людмилы Улицкой и Татьяны Толстой, Загреб. Режим доступа: <https://zir.nsk.hr/islandora/object/ffzg:1387>, дата обращения: 23. сентября 2021

- г. Казьмина, О., Пушкарева, Н. (2004) Брак в России XX века: традиционные установки и инновационные эксперименты. в: Семейные узы. Москва: Новое литературное обозрение. с. 185–218
- б. Улицкая, Л. (2007) Дочь Бухары. в: Рассказы. Москва: Эксмо. 14 Ушакин, С. (2004) Место-имени-я: семья как способ организации жизни. в: Семейные узы. Москва. Новое литературное обозрение. с. 7–52
- Хабибуллина, Е. В. (2013) Изучение способов выражения авторской позиции на занятиях по филологическому анализу текста (на примере рассказа Л. Улицкой «Дочь Бухары»). в: Филология и культура. *Philology and Culture*, Казань № 4. Режим доступа: <https://cyberleninka.ru/article/n/izuchenie-sposobov-vyrazheniya-avtorskoy-pozitsii-nazanyatiyah-po-filologicheskomu-analizu-teksta-na-primere-rasskaza-l-ulitskoy-doch>, дата обращения: 23. сентября 2021 г.

АЙТАН ГУСЕЙНОВА
ЛЮДМИЛА УЛИЦКАЯ И ТЕМА СЕМЬИ В ЕЕ
ПРОИЗВЕДЕНИЯХ В МИРОВОЙ ЛИТЕРАТУРЕ.
РЕЗЮМЕ

В этой статье показана тема семьи русской писательницы Людмилы Улицкой, которая играет существенную роль в литературе. Эта тема является главной характерной чертой в ее литературных произведениях. Она создала много литературных произведений с темой семьи и брака, потому что, по ее мнению, семья - главная ценность жизни («Медя и ее дети», «Сонечка» и др.). В этой статье я также показываю главную роль женщины как матери в творческих произведениях Л. Улицкая. Для Л. Улицкой мать - главный человек в семье, который оберегает ее от всего плохого. Она может решить так много проблем не только в своей жизни, но и в жизни других своих близких родственников. Русская писательница призывает людей всегда беречь семью, домашний очаг и стараться уберечь их от всех невзгод. По мнению писательницы, женщине не подобает доминировать во всем в семье. Потому что это приводит к разводу семьи. В своих работах она всегда старается показать гармонию в семьях, если может.

Ключевые слова: семья, женщина, мать, брак, дети, литература.

AYTƏN HÜSEYNOVA
LYUDMILA ULITSKAYA VƏ DÜNYA ƏDƏBIYYATINDA ONUN
ƏSƏRLƏRİNDƏ AİLƏ MÖVZUSU
Xülasə

Bu məqalədə ədəbiyyatda mühüm rol oynayan rus yazıçısı Lyudmila Ulitskayanın əsərlərində ailə mövzusu göstərilir. Bu mövzu onun ədəbi əsərlərində

əsas xüsusiyyət kəsb edir. Yazıçı Ailə və evlilik mövzusunda aid bir çox ədəbi əsər yaradıb, çünki onun fikrincə ailə həyatın əsas dəyəridir ("Medea və uşaqları", "Sonechka" və s.). Bu yazıda L. Ulitskayanın yaradıcılıq əsərlərində bir qadının ana kimi əsas rolunu da göstərirəm. L. Ulitskaya üçün Ana ailəni bütün pis şeylərdən qoruyan əsas mühüm insandır. Yalnız həyatında deyil, digər yaxın qohumlarının həyatında da bir çox problemi həll edə bilər. Rus yazıçısı insanları həmişə ailəsini, evini saxlamağa və onları bütün çətinliklərdən qorumağa çağırır. Yazıçının fikrincə, qadının ailədəki hər şeyə hakim olması uyğun deyil. Çünki bu, ailənin boşanmasına səbəb ola bilər. Əsərlərində həmişə bacardığı təqdirdə ailələrdə harmoniyanı göstərməyə çalışır.

Açar sözlər: ailə, qadın, ana, evlilik, uşaqlar, ədəbiyyat.

Rəyçi: professor Naidə Məmmədyanlı