

Some Features Of The Chronotope In The Prose Of Fanis Yarullin

By

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Abstract

Chronotopos is identified as one of the key literary categories, the study of which is significant both in the analysis of the work of an individual author and in the analysis of works of a certain era. The article analyzes the features of the functioning of the temporal and spatial characteristics of the works of Fanis Yarullin, the Tatar writer. Based on the writer's short stories and novels, the author of the article reveals the functions of such locus as a house, shop, hospital, police station, garage (basement) and such toposes as a village, water body (lake, river), road, forest, cottage. If using the example of some locus, the author of the article draws a conclusion about their functional constancy (road, lake), then the positive or negative semantics of others (locus - house) is shown in full dependence on the person, the characters of the work. In very rare cases, toposes are represented by antagonists (our country – abroad). Time characteristics of Fanis Yarullin works, according to the author of the article, is mainly characterized by constancy: this is the second half of the XX – beginning of the XXI centuries. Analysis of the chronotopos in the works of F.Yarullina contributes to a more detailed analysis of the writer's work: identifying socially significant problem nodes in his work, the connection between biography and creativity, and the writer's value orientations.

Keywords: Fanis Yarullin, prose, chronotopos, time, locus, topos.

Introduction

Time and space in a work of art reflect the mentality of the author, and the features of his biography are a reflection of the author's picture of the world. T. Sh. Gilazov, I. S. Karabulatova and others emphasize: "Tatar literature is a unique phenomenon that is actively developing in the post-Soviet and inter-Russian space" [1: 508-517].

As noted by N. M. Yusupov and F. S. Saifullina, literary critics, "the Tatar literature of the second half of the twentieth century is characterized by active search for new means of artistic expression, new schools and styles, including intellectual realism, sentimental tradition, which became the target for modern scholars" [2: 213-222.]. One of the famous Tatar writers of the last quarter of the twentieth century, of course, can be considered Fanis Yarullin. This article is devoted to the analysis of the features of chronotopos transmission in his prose works, which, according to some scientists, is the cultural code of the nation [3: 7424-7424].

Studying the chronotopos requires analyzing of two components - time and space. Scientists emphasize that these categories, "... not being direct correlates of the spatial and temporal structure of the real world, are interpreted in modern literary studies as significant characteristics of the artistic whole work and at the same time as forms of artistic reception of the real world displayed in literature" [4: 64].

The analysis of F. Yarullin's works shows that certain types of topos and, especially, locuses in the writer's works tend to repeat themselves. Especially often the author refers to closed types of space in the form of hospitals, orphanages, homes. Open space is presented both in the form of a traditional image of the village, and relatively rarely described topos abroad, in particular, in America. The study of the functioning of spatial objects in the prose by F. Yarullin, their relationship with time is the purpose of this study.

Methods

The methodological foundations of this study are presented in the works of M. M. Bakhtin [5], D. S. Likhachev [6], D. F. Zagidullina, V. R. Aminova, and M. I. Ibragimov [7]. The reliability of the results is ensured by applying a set of research methods: typological, socio-cultural, biographical methods, and the method of comparing the writer's works is also used.

The sources were such prose works by F. P. Yarullin as "Pile in the wind", "Elastic sails", "People without guidance", "Roots", "The daughter of the forest", "The nightingale's nest", "Lame Timur", "Test of love", "Mother brings flowers", "Let my voice will remain in the memory...", "Who are you, uncle?", "Fear".

Results And Discussion

A. N. Loy and E. V. Shynkaruk – philosophers, who considered the category of time is not physical but spiritual, aesthetic aspects, noted: "the socio-historical time, being in the early stages of human history-dependent rhythm of nature in the development process of human activity increasingly exempt from this relationship and expresses a sequence, frequency, duration, rhythm, pace of social processes" [8: 83]. In the spotlight of F. Yarullin – social processes of the modern era. Most often, this time is characterized as the reign of immorality, social insecurity. To reveal the features of the worldview, value orientations of people living in a given time period, the author uses the poetics of space. The most significant types of space are the following:

– closed space (locus). The author is particularly interested in such types of closed space, where the socialization of the individual has limitations. Most often, this is a hospital, an orphanage, a boarding school for children, a basement, a garage, and sometimes a prison. The

author interprets the house as a kind of enclosed space in different ways. In some works, the rich cottage is the abode of sinful people, moreover, it contributes to corruption ("People without landmarks"), in other cases it represents the work and moral ideal of its owners (cottage of Gazizzian in the story "Who are you, Uncle?"). A poor or even impoverished house often symbolizes the era of socially vulnerable people.

– open space (topos). The open space is represented by images of a village, garden, forest, road, lake, etc. Topos in the works of F.Yarullin is often represented as a place of liberation from the oppressive influence of the locus (the lives of foster children in America after existence in an orphanage in anti-social conditions in the novel "Pile in the wind"; the country after the hospital and at home in the story "the Nightingale's nest"); a place of power and conciliation (lake), the place of a sharp turn in the worldview (road).

The enclosed space of the hospital is closely connected with the biography of the writer. The locus of the hospital is reflected in such works as "Elastic Sails", "Let my voice will remain in the memory", "Mother brings flowers". The locus is presented in the aspect of its perception by ordinary citizens, who have to spend a lot of time in hospitals for inpatient treatment. In such works, it is the patients who become the main characters. The author does not give them a positive or negative assessment of the work of doctors and nurses. Perhaps this is due to the prevailing immorality in the walls of hospitals. as in F. Yarullin 's diary entries is not always flattering about the state of medicine [9: 172]. An even tougher assessment of the present tense is given by the locus "shop". This is a world, where money, power, debauchery, theft reign exclusively. This is most clearly presented in the story "People without landmarks".

The topos "police station" in the works of F.Yarullin is presented as a place powerless against bandits and dangerous for honest people. In the story "People without Landmarks" as evidence, the writer describes a case where a hero who appeared in the case as a witness was unjustly convicted because the real criminal could not be found.

The matching function in F. Yarullin's works is most often realized through the juxtaposition of the spaces "our country" / "abroad". The object of comparison is social realities. For example, in the story "People without landmarks", the author notes: "In our country, the elderly and children are the most disenfranchised people" [10: 67]. The juxtaposition "our country"/"America" is described in the work "Pile in the wind". The author also focuses on the attitude towards people, especially the elderly and orphaned children. At the same time, there is a certain idealization of a foreign country: Minlegul visits the country as a guest, and guests, as a rule, are shown only the unpleasant sides.

"Open space" road" in the works of F. Yarullin is often used as a place of challenge or a sharp turn in life. In the story "Who are you, uncle?" a teenager who has become a victim of a group of hooligans meets with Gazizzian. Gazizzian, who achieved material well-being in an honest way, showed an example of fearlessness, becomes an ideal for the boy. Rinat from the story "The Test of Love", perceived Tagzima as an ideal, on the contrary, is rejected forever after the incident on the road. In the story "Fear" after an accident on the road, Amir's "prosperous" family shows its true face.

The open space "village", especially the geographical object "lake" in the works of F. A. Yarullin is often used as a place of love and friendship. According to the traditions of modern Tatar prose, natural objects of the Village help reveal the best qualities in heroes [11: 201-203]. In the story "Roots", the image of the lake is filled with symbolic, mythological meanings.

According to the beliefs of residents, the lake in the village of Balanly is not easy, a certain creature lives at its bottom, sucking in anyone who dares to swim here. Tough Zulfiya decides to go swimming in the lake to spite Rasim, and it is then that the young man realizes that he is in love with this disobedient girl. The writer then goes into the past of the village, from whose history it becomes clear: the future union of Rasim and Zulfiya is predetermined by fate, they are a symbol of the future of Balanly. In the story "White lily pads" Shukhrat saves the drowning Adele, becomes a hero in her eyes, but under the influence of adults he begins to believe that the girl now owes him life and demands that she recognize him in front of everyone as her fiancé and herself as the bride. The story has a great educational value and continues the humanistic traditions of Tatar literature [12: 327-332].

In the story "Lame Timur", the river is a place of reconciliation of Ihsan – a boy from an ordinary prosperous family and a notorious hooligan Timerzyan named Lame Timur. Scientists note: "allusive names carry a pronounced artistic and stylistic meaning, helping to reveal, in particular, the image of a sentimental hero and the ideological problems of the work in general" [13: 224-230]. In this case, the role of topos Lake surpasses the role of an allusive name (Lame Timur) in its functional capabilities, and the story ends with a happy ending. Accustomed to using his fists and catching pike on live bait (crow chicks), Lame Timur knows no mercy. However, it is near the river that he reveals himself to Ihsan: "How many of you have ever asked about my affairs? If I don't go out, you won't even know if I'm still alive. Oh, you "good" people. It's probably convenient to be good under the wing of mom and dad!" [10: 122].

Another feature of the image of different species is the topos and locus in the works of F. P. Yarullin is that time moves in them in different ways: "open spaces in his novels and short stories contribute to slowing down the flow of time" [14: 593]. Against the background of the lake, the characters often indulge in philosophical reflections. Open space roads help to slow down the passage of time due to a tense situation that can not be resolved for a long time. So, in the story "The Test of Love" lovers, returning on the road late at night, meet hooligans. Instead of standing up for his beloved, Rinat smiles ingratiatingly in front of the hooligans, Tagzima is saved from shame by the intercession of young people. Further actions also take place in slow motion: Tagzima finds it hard to accept that Rinat, who seemed perfect to her, was actually a coward. The teenager Iskander behaves differently when he is detained by a gang of other teenagers on the road late at night. Iskander is not idle: he pretends to have a seizure and, taking advantage of the confusion of the bandits, tries to escape. Despite the fullness of the time period with some actions (beating Iskander by bandits, taking money, unexpected rescue), time passes tense and slowly.

Conclusions

The chronotopos of Fanis Yarullin's prose works has a number of features. The active use of the locus "hospital" is mostly determined by the writer's life circumstances. The author focuses on the psychological state and actions of patients. The locus "shop" is presented as a place of corruption, where the most sincere feelings are devalued. The locus "police station" is not the focus of the writer's attention, but he emphasizes that simple honest people are afraid of this place and the police officers themselves. The image of the house has different connotations. The rich house of Syumbul, who sold herself for money, does not arouse warm feelings. However, Gazizzan's cottage, described in detail in front of the reader, is perceived as a fortress of a strong man. Narkiza Hafizovna's luxurious apartment, like the hostess herself, gently talking with

flowers, also evokes positive emotions. The difference is that the wealth of both Gazizzan and Narkiza is acquired by hard work, while the Syumbul house is the result of corrupt love.

Equally interesting are the interpretations of toposes. The author actively refers to the oldest image-the topos of the road. Often this is the place where the characters change their worldview. The Road in the works of F.Yarullin more than other types of topos shows a connection with time. Most often, the action takes place here in the evening or at night. The lake topos often becomes a place where time slows down. The topos "forest" is presented as a refuge from evil people.

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