
Justice and Equality in the Rights of Men and Women: According To the Image of a Woman in Tatar Prose 1960-1980

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Abstract

The Charter of Women's Rights and Responsibilities in the country has been compiled with the inspiration of the comprehensive Sharia and its legal system with the aim of systematically explaining the rights and responsibilities of women in the fields of individual, social and family rights. This charter is focused on explaining the rights and duties of women and is based on the constitution and by using the vision document and the general policies of the system, taking into account the existing laws and their gaps and shortcomings, and in order to achieve justice and fairness in the women's society. This charter has been prepared with a comprehensive and comprehensive vision, therefore it includes the rights and duties of signature, establishment and protection rights as well as common rights among all people and all related institutions are obliged according to institutional and organizational duties to make policies, adopt legal measures, decisions and planning regarding women, observe the rules and principles contained in this charter. This charter is the basis for introducing and explaining the position of women in international forums. The artistic features of the embodiment of the image of woman in Tatar literature are partly studied, but still require a systematic study and are especially relevant during the period of gender searches in society and scientific literature. It is logical that this image in literature was also conditioned by the historical and cultural process in which the work was created. Therefore, it seems interesting to study the image of woman in the Tatar prose of 1960-1980ss - in the era of "Khrushchev thaw" in the country, the return to traditions and the continuation of the modernist searches of the early XXth century in national literature. A.Eniki who laid the foundations of this revival with his stories of the period of the Great Patriotic War in his work in 1960-1980ss creates an interesting gallery of female characters, including the image of a young and progressive Tatar woman of the beginning of the 20th century - Gulyandam Sultanova in the story "Gulandum tutash khatirase" ("Memoirs of Gulyandam") (1975). By referring to this image and national-historical material, the author overcomes the schematism of the image of the "new" Soviet woman and revives the national philosophy of the Tatars' existence in the minds of the people.

Key words: Women's Rights; Justice; Tatar prose; the image of a woman; literature; form.

Introduction

Tatar prose of the second half of the XXth century is covered in scientific articles by national literary critics. This article is based on the research of such modern Kazan literary critics as D.F. Zagidullina, M.M. Khabutdinova, N.M. Yusupova, F.S. Sayfulina, G.R. Gainullina, L.I. Mingazova, G.F. Kayumova [1-7]. Thus, according to D.F. Zagidullina, Tatar prose of 1960-1980ss is undergoing a process of revival, the foundations of which were laid by the stories of A. Eniki during the Great Patriotic War and continued in his

further work. So, in his early stories "Bala" (1941), "Ana hem kyz" (1942), "Ber genə səgatkə" (1944) and others the plot and composition of the work were completely subordinated to the strengthening of psychologism. If in Soviet literature the object of the narration was the external world, the complex relationship of a person and his environment, opposition with it, A. Eniki pays attention to the psychology of a person, the development of his character and behavior in difficult and unexpected situations, emphasizing the importance of awareness of simple human values for the spiritual formation of each person. [7: 7423]. For this purpose, he uses such techniques as the stream of consciousness, polyphonicism, symbolism, synthetism, etc. [1: 186-188]. The continuation of this trend and the modernist searches of the early XXth century in Tatar literature can be found in the writer's creative work of 1960-1980s, when the national question gets especially actualized in his works. In general, as D. Zagidullina notes, like the writers of the early XXth century, A. Eniki initially focused on the religious and philosophical meaning of traditional medieval images. In the story, it is a symbolic image of a garden, which in the plot reveals the meaning of creativity, and at the same time becomes the designation of life in general.

Along with this, the rhythmic and intonational completeness of the work, emotional explosions, functional pauses, expressing the strength and depth of feelings, enhance the lyrical orientation of the narrative. These numerous details and techniques are evidence that Tatar literature turned to its national foundations and once again raised the Eastern traditions high, refusing to imitate Russian literature [8: 4].

Materials and Methods

Our study is based on the principles of a system-holistic analysis of the artistic structure of a work that combines elements of historical and comparative methods of research.

Of particular importance during the study was the use of the method of rational-logical reconstruction. Historical and logical approaches, principles of systematicity and concreteness were combined, textual analysis was used, and when considering historical and philosophical material, methods of comparative analysis were used.

Results and Discussion

In his romantic story "Gulundum tutash khatirase" ("Memories of Gulyandam") (1975), historical material, which acts as a background and tells about the life of the Tatar people at the beginning of the 20th century, about the musical and social activities of the young Tatar composer S. Saydashev, is intertwined with a sad love story. A. Eniki reveals the national philosophy of the Tatars' existence through an appeal to an urgent topic of 1960-1980s of searching for oneself, one's place in this world, the continuity of generations, which is connected with the "growth of national consciousness, accentuation of national culture and originality" [9: 210]. Gulyandam is a subjective image on whose behalf this story is narrated. Her image is placed in a strong position - in the title of the work, which means that the development of this image is an ideological and substantive part of the work. The author uses the so-called "honorific" (or "addressive") - a grammatical category that conveys the speaker's attitude to the person in question. In the story it is - "tutash" - a "young lady, girl, maiden, miss, mademoiselle" - a Tatar appeal to an unmarried woman, girl [10: 524]. The name of the heroine was also chosen not by chance: the etymology of the name goes back to the meaning "Slender and Stately, like a Flower."

In order to introduce the image into the work, the narrator organizes a binary opposition, friend / foe, which he tells as a story of the experiences of a girl forced to hide in her own mental world. Romantic experiences begin with symbolizing the evening time of the day and a dull, anxious autumn. The image of the wind, perceived in mythology as excitement, a feeling of spiritual support, next to the image of rain (in the meaning of a drop of truth) introduces the reader to the future content about the search of a person who wants to delve into the order of life.

The events in the story take place at the end of the 1920s - the end of the Renaissance, the Golden Age of the Tatar people. In the story, Gulyandam is presented in the environment and everyday life of those times. She was brought up in a Tatar family, where the mother of Gulyandam was the locomotive of progressiveness: "Evropacharak kienergə yarat torgan, Semberdə tuyp ɣskən, aldyngy karashly, medəniyatka omtyluchy khatyn" [10: 9]. The father was quite conservative: "muzhiktan" chykkan, tik ɣzeneɣ zirəklege həm tyryshlygy arkasynda gyna zur bailarynɣ trusted bulgan keshe "[10: 10], but he visited Moscow, St. Petersburg and Warsaw. A close person of the girl is a maid Sabira. Gulyandam studied in one of the best and most progressive schools in Kazan - Lyabiba khanum's school. And at the request of the mother who learned about the musical abilities of her daughter, a piano appears in the house and one of the heroes of the story, the young Tatar composer Salikh Saydashev, is invited to teach her lessons.

The main action of the story takes place in Kazan, the capital of the Tatar world. The story is full of historical places (Pechan bazary (Haymarket), Bolak kupere (Bulachny bridge), Bolshoi theater, etc.) and personalities (Fatih Amirkhan, Sultan Gabyashi, Karim Tinchurin, etc.). In general, intertextuality is inherent in the story (S. Zalyal's novel "Dim buenda", songs "At the dawn of foggy youth", "Yaz da Bula", "Tugan tel", "Khamdiya",

"Kazan selgese", "Erбет", "Taftilau", "Agyidel katy aga", "Sibela chachak", drama by K. Tinchurin "Songy salam", melody "Sakmar", "Tukay marchy", song "Madinakay", "Akkosh marchy").

In the course of the narration, the reader observes the process of the formation of Gulyandam: both as the national ideal of a Tatar girl and simply a personality. For this purpose, the story introduces the image of the young composer S. Saydashev, who becomes the girl's guide to the world of the Tatar Renaissance. From the very first meeting, Salikh gradually reveals her national self-identity in Gulyandam - he asks her to play a Tatar melody: "Yuk, sez uyny belusez, - didde ul, mine ruhlandyryrga telægunduy" [9: 7]. He not only introduces her to the world of Tatar music, but also enlightens her with each lesson, gives food for thought: "Milli azatlyk nursə öchen soñ ul? Bezneñ ishe izelgən halykka yul achu digən soz tygelmeni?" [10: 77]. Salih introduces the girl to various historical personalities, contributes to her performance on stage, which can be described as going out into the world, into the adult world. In general, the work is perceived as a girl's path to achieve her inner harmony. And, as the author says, the path of a Tatar person to harmony begins with striving for beauty, which is reflected in thinking and speaking in their native language.

Gulyandam is experiencing an internal conflict: on the one hand, a spontaneous love for Salikh, on the other hand, responsibility to parents. The first test for Gulyandam is her attempts to refuse to marry Gaziz. Salih's answer here can be designated as the author's view: "Məhəbbət kenə tygel, urtak teləklər də bəylərgə tiesh." A. Eniki points out that the path to happiness is when a person finds the strength to take action to create his own melody and, in the end, something beautiful.

It would seem that the conflict is resolved by chance - a fallen chair that woke up the house when Gulyandam was trying to escape. However, the girl herself names the real reason: indecision and unwillingness to take a step towards the unknown. A life full of regrets awaits Gulyandam who stays on the side of the "strangers". This is proved by the words of the author in the epilogue of the story. A. Eniki claims that only if a person is ready to defend his feelings, to go against the reality that is contrary to his spirit, he can achieve harmony, live freely and happily.

Thus, A. Yeniki's romantic story "Gulandum tutash khatirse" ("Memories of Gulyandam") (1975) is one of the best examples of Tatar prose of the period of returning to national traditions, where through the image of Gulyandam the author revives the national philosophy of being.

Summary

In general, the appeal to national-historical material is a fairly integral phenomenon in the Tatar prose of 1960-1980s. Thus, writers tried to overcome the schematism of Soviet literature, to revive the national origins of Tatar prose. Writers try to understand the link of times, to know the historical fate of their people, to assess the role of the individual in history. In historical novels, the research principle is intensified; rethinking the historical past, the authors strive to show their vision of history [11: 3].

In Amirkhan Yeniki's story "Gulndum tutash khatirse", the predominance of the artistic over the historical is observed. Here one of the most important themes of the 1970-1980s is raised – looking for one's place in this world, and the continuity of generations [12: 48].

It should be noted that in the story, to convey the image of woman, the author uses techniques that are a distinctive feature of the Tatar prose and, in particular, the prose of Amirkhan Yeniki of the 1960-1980s: psychologism (deep feelings of Gulyandam are described in detail), the stream of consciousness (internal monologues of Gulyandam), polyphonism (in addition to the subjective narration of Gulyandam, the author's voice is also present in the story), etc.

Conclusion

Why was this image important for the Tatar prose of the 1960-1980s? Once again, it is worth paying attention to the time of writing the story - the times of the dominance of the image of the "new woman" in Soviet literature. This image was formed back in the culture of the 1920s, however, in general, in the second half of the XXth century, its evolution can be observed. Thus, the traditional component of its socio-cultural image is increasing (the roles of the mother, wife, mistress of the house are no longer criticized) [13: 24].

In Tatar literature, for example, as in the story of Amirkhan Yeniki "Gulandum tutash khatirse" (1975), overcoming the image of the "new woman" is ensured by referring to the national-historical material and the national ideal of the Tatar girl.

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