



Reproduction of Geneacratich Archetypes in Sukhbat Aflatuni's Novel "Paradise on Earth"

Bokareva Marina Alexandrovna

*Senior Lecturer of the Department of Russian Literary Studies Bukhara State University,
Uzbekistan, Bukhara*

Abstract: The subject of this research is Sukhbat Aflatuni's novel "Earthly Paradise", which represents the archetype of the martyr, traditional for Russian literature, in a modern post-realistic manner. It is noted that the traditional-realistic narrative is associated with a psychological, anthropological element of everyday life, it tells about women's destinies, insoluble conflicts, dead ends of an unsuccessful life. Through the description of multiple reality, a modern interpretation of the classical female archetype is revealed.

Keywords: archetype, post-realistic discourse, geneacraic myth, ontological issues.

Introduction.

At present, a fairly large number of studies based on the material of various sources are devoted to the study of the problem of representation of classical archetypes in modern artistic discourse. This fund is the subject of study of several scientific areas: literary criticism and poetics, axiology and hermeneutics, cultural studies and sociology.

Methodology.

It is possible to distinguish a fairly wide circle of researchers dealing with the actual problem of archetypes in Russian and Uzbek literature. Among them, of particular interest are the works of N. A. Sinkova on the main archetypes of Russian culture and literature; Meletinsky E.M. "On literary archetypes"; Shurupova O.S. "Common and Different in Russian and Anglo-Saxon Cultures"; Kalugina M.L. about the reception of Chekhov's Russia as an archetype in modern Russian prose. The functional nature of mythological archetypes in modern Uzbek prose is devoted to the work of M.A. Atazhanova "Mythological archetypes in modern Uzbek prose and their functional nature". Our study is devoted to the modern interpretation of the female martyr archetype in Sukhbat Aflatuni's novel Paradise on Earth.

Main content.

Modern realistic and post-realistic prose revives and tries to preserve the traditional place of women in the world order. The most ancient notion of the Slavs about the redeeming woman, the heroic maiden and the great life-giving force-birth-giving woman is interpreted in the works of modern authors in the context of current gender issues.

The geneacratich myth and its main archetypes testify to the exceptionally high place of women in the ancient world and date back to the era of matriarchy. Women in that period of human history were the axiological core of society. [1] The archaic mythology of the Slavs determined several functions-missions for women, each of which served as guidelines for male heroes as well. From time immemorial, the feminine principle has been associated with the ability to bear children, with life-giving power. The progenitors of the human race, the Mistress of the World Rozhanitsa were revered by the Eastern Slavs as the source of all life on earth. Festivities in honor of women in



childbirth were accompanied by sumptuous and generous meals. Russian folklore of the pre-Christian period captured the images of heroes, the female incarnation of Russian heroes, Polanica. Often, these Virgin warriors, Slavic Amazons, became rivals and antagonists to the heroes: the most famous epic heroes Ilya Muromets, Dobrynya Nikitich, Danube Ivanovich come into battle with powerful women and defeat them. In a later epic of the patriarchy period, the bogatyr's reward is superiority in battle and marriage to an invincible maiden. The significance of the role of warriors and deliverers is somewhat lost with the advent of the Christian religion in Rus'.

With the adoption of Christianity, the ancient cult of women in childbirth does not fade away forever, but is transformed and developed and continued in the cult of the Virgin. So Fedotov G.P. notes that in the Orthodox culture of Rus', the folk cult of Mother Earth harmoniously integrated into the Christian religion of the Mother of God, which gave rise to the idea of the purity and holiness of the body of the earth even in the darkest times of wars and desecration of the country. The earth for a Russian person is maternally generous and occupies a special place as the deep center of faith in the entire cosmos. Popular faith and religiosity comes precisely from this depth; it also determines the catholicity and confessional nature of primordially Russian culture and classical literature. [4] The preservation of archaic ideas about the role of a woman-deliverer, and even more often - a martyr - in the world order is manifested in modern traditional prose, especially brightly - in the late works of F. Abramov (short stories "From the Life of Evdokia the Great Martyr" in the novel "House"), V. Rasputin ("The Inexplicable Soul"), V. Lichutin ("Split"), V. Astafiev (the image of Grandmother Sekletinya in "The Damned and the Killed"). Artists, depicting the tragic circumstances of Russian history, pin their hopes for an outcome precisely with the courage and wisdom of a Russian woman. The mechanisms of self-determination of a man and a woman in crisis situations are not limited to social motivation, the primordial mission of a woman to generate and protect life can emphasize not only the feat of a man, but also his retreat from the mission of defending the home. Then a woman is forced to build her own logic of behavior in a world where the moral and ontological law of saving life is violated.

In the center of the plot of Sukhbat Aflatuni's novel "Earthly Paradise" are the fates of two women, girlfriends Plusha and Natalie. First, the author creates an abstraction, from which the reader is invited to build an understanding of the image of each of the heroines, and only then, as if by random colors, adds life to the characters. For example, Plush is infantile: the symbol of her moral immaturity is crocheted napkins. The author draws an analogy between the process of knitting and a vain slow life without frills, but with a confusion of trifles, careful weaving of everyday everyday situations. Plush is a diminutive of Polina Krukovskaya, which is the real name of this woman. And this is completely justified, because all her life she lives in a diminutive world where her mother takes care of her, and she herself has absolutely no idea of reality. Plush grew up just with her mother, her father turned out to be unreliable. She has no hobbies other than knitting. He is not interested in anything, knows nothing, has never been anywhere. She does not get along with men, and she cannot have children. But since she still needs to do something, she writes a thesis about one painting, which is stored in a local museum. Its leader, Professor Karl Semenovich - a direct opposition of the male world to the female one - does a lot of things: the museum, the children's art studio, the education of students, and scientific work. Over time, between Plush and the professor, a relationship is established almost like between a daughter and a father, which she has been missing all her life. She often visits his house, has lunch and helps with some business. The defense of the diploma was excellent, but after that a certain Richard Georgievich Gevorkyan, also a local celebrity and a theater specialist, approached Plusha. He admitted that it is clear to him that Karl Semyonovich wrote Plusha's diploma and that Plusha will not make a scientist. So why shouldn't she go to him to work in the archives? All this is happening against the backdrop of a vague story with a slap in the face that Gevorkyan gave Karl Semenovich for allegedly (or not allegedly - it is



not completely clear) denouncing the Poles during interrogations. Plush now rushes between two men; she works in the archive for Gevorkyan and goes to visit Karl Semenovich, who had a stroke after a slap in the face. It is through Plyusha's completely empty life that the history of the "Polish case" found in archival documents is revealed.

The life of two women, completely artless and tasteless, fills most of the text. Plush is especially pitiful: children's fears not only did not disappear with age, but also acquired a particularly disgusting form. Plushia doesn't eat fish, because as a child, her mother always chose all the bones for her, and after her mother's death, she never learned to clean it herself. Plush does not take a hot relaxing bath, because you can get scalded or fall asleep and drown. He is afraid of policemen, turnstiles, streets, cars - a lot of other things that scare him in childhood. Plyusha's reaction to all these external fears is peculiar: stupor. The heroine feels alive only when there are those around who protect her - her mother, Karl Semenovich, Gevorkyan or Natalie.

The second heroine of the novel is Natalie. The image is drawn by the author in direct antithesis: the friends are so different that the choice of Natalie's character traits becomes obvious: they must reinforce and balance each other. Unlike Plyusha, Natalie is active, adventurous, meets men, was married, and had children. Her resistance to the cruel world of men is expressed in the acquisition of male qualities and skills: men's clothing, love for machine tools and pieces of iron, karate, business, tire and timber trade, work as a driver, parachuting. Any occupation was easy for her, she studied well, worked and "moved along the trade union line." Natalie's attitude to life - "I tried it - I liked it: both the risk and some new view of the world. Philosophy immediately became clearer, which before that I had almost parsed syllable by syllable. But I didn't want to re-read it, so as not to spoil this new understanding. [2, p.4] Note that the character of Natalie is not represented in the novel as deeply as Plush. Perhaps because of its obviousness. According to S. Sirotin: "There are ideological heroes in literature, that is, carriers of ideas, and so Plyusha and Natalie are anti-ideological heroes. There is no spark in their soul that allows them to consistently get carried away with something. They are incapable of dedicating their lives to anything. "Earthly Paradise" is a chronicle of everyday life, and there is nothing charming about it. Plush and Natalie live shallow lives with nothing heroic about them." [7] However, in our opinion, both heroines embody the modern interpretation of the martyr archetype in the conditions of modern reality. The fate of the heroines is fatally unhappy. The harmless, sinless, almost foolish Plush is a special case, although an expressive one. Her love is unhappy and unrequited (like Plyushin's student love for Evgraf), or cannot be fully realized (like Plyusha's love for Karl Semyonovich and his long-time enemy Gevorkyan, which is not quite clear to himself), and if it is carried out (as, later, after all Plyusha's dream of uniting with Evgraf came true), nothing good comes of this. For Natalie, everything is even more complicated and sharper: strong, cheerful, impudent, created, it would seem, for a large, triumphant life, she marries the brother of the man who raped her in her youth by a strange, painful will of her own. Perhaps this is the case when I tried the code and didn't like it, it's only incomprehensible why I patiently endured and lived with him.

And Anton, a disabled person with a broken psyche, then in some cruel, not directly named way, mocked Natalie until his death. There is no love, but the proud, independent, resolute took care of him, and endured. Moreover, she named her first son, who died early, in honor of the rapist. In general, all human unions in this novel are painful, tortured, doomed to failure of varying degrees of catastrophicity: from the broken marriage of Plusha's parents to the ominously mysterious relationship between Karl Semyonovich and his housekeeper Katarzyna, who, judging by a number of signs, eventually and kills. All - except for one thing: the friendship of Plush and Natalie - in everything conceivable they are opposite to each other. True, it also did not end well. But there was nothing dark in their relationship: pure mutual affection - in spite of everything. With quiet



humility, like Plush, or with fierce resistance and struggle, like Natalie, the heroines accept and bear the cross of their fate. The metaphysical aspect of the relationship of friends and their destinies is realized through the ontological layer.

The second plan of the novel is the theosophical constructions of the priest Thomas Golembovsky harmoniously fit into both literary and spiritual practice, which is why they are seen as impassive constructions: "After the fall, a man fell into a mirror room. From the heavenly world of creativity, where every day was a day of creation of new names and new meanings, he fell into a world where you can only reflect, reflect the same thing. He became a reflection of the animal. <...> previously, he was the image of God - not a reflection, but a creation of the Creator, a creative creature. <...> The Kingdom of Heaven is a pure, self-sufficient world, without reflections." [2] The cited chapters of the "children's gospel" by Thomas Golembowski are perfectly integrated into the general idea of the novel. This is an ascent from the imitation of children's didactic literature to the tense dramatic construction of a teenage tragedy. Thanks to these fragments, the authenticity of the text is enhanced, the characters acquire volume, and the reader believes in their martyr's fate. Herod and the high priests are adults; the Apostles are children who rebelled against their correctness.

There is another layer of the novel that reveals the depth of female images. The author constantly keeps in mind two poles of this world at the same time: the city and the field. The abode of the living and the abode of the dead. What happens at the first of these poles is decisively determined by the existence of the second. On the field one day, in the thirty-seventh, prisoners were shot - Poles. And after that, the local life - even the one that seemed to have nothing to do with what had happened - lost the opportunity to be the same. As a result of a crime once committed, it was deprived of vital forces, damaged in its very composition - it seems, incurably. Since then, she seems to have been afflicted with sin - inherited, dissolved in the air, inhaled along with it. This applies to absolutely everyone living here, regardless of the extent to which they are involved in the crime, even if they like Plyusha and Natalie were born decades later, regardless, it seems, even to what extent they know about it. . And it affects everything, eats into everything, up to the quality of the everyday objective environment, to painfully wretched aesthetics. In modern Russian literature, the novel "Earthly Paradise" thus became an attempt to comprehend the repressions of Stalin's time and their consequences not at the political level, not at the historical, not even at the psychological or moral, but at the metaphysical level.

Conclusions.

Summing up the analysis of the archetype of the martyr in Sukhbat Aflatun's novel "Earthly Paradise", we note that through the mouth of one of the characters, a non-canonical priest, who considered "both sins and death to be some kind of biological creatures", "like living organisms", the author speaks of the immaturity and unwillingness of a person in his current state to accept, that a person has yet to grow, that he is still only at his beginning. That the elect (Plyusha, Natalie) accept the hardships of life, suffering for others, thus atoning for the sins of mankind. And wins in a confused, unsettled, cruel life - love. The one that here, it would seem, is almost impossible. Love wins, leaving life behind.

1. Атажанова М.А. Мифологические архетипы в современной узбекской прозе и их функциональная природа// Academic Research in Educational Sciences, volume 2/issue 12/2021
2. Афлатуни Сухбат «Рай земной»/<https://knizhnik.org/suhbat-aflatuni/raj-zemnoj/4>
3. Бокарева М.А. Репрезентация мифологических архетипов в романе В.Аксенова «Москва ква-ква»//Хоразм Маъмур академияси ахборотномаси: илмий журнал. - №7/3. С. 69-73



4. Калугина М.Л. Чеховская Россия как архетип в современной русской литературе// Балтийский гуманитарный журнал. 2021. Т. 10. № 1(34)//<https://cyberleninka.ru/article/n/chehovskaya-rossiya-kak-arhetip-v-sovremennoy-russkoy-literature>
5. Мелетинский Е.М. О литературных архетипах/Российский государственный гуманитарный университет. М., 1994. 136 с.
6. Синькова Н. А. Основные архетипы русской культуры и литературы//Научно-методический электронный журнал «Концепт». – 2017. – Т. 39. – С. 2126–2130. – URL: <http://e-koncept.ru/2017/970752.htm>.
7. Сиротин С. Поверхностно о 1937-м. Сухбат Афлатуни. Рай земной/<http://noblit.ru/node/3799>
8. Федотов Г.П. Святые Древней Руси/ https://azbyka.ru/otechnik/Georgij_Fedotov/svjatyedrevnej-rusi/
9. Шурупова О.С. Общее и различное в русской и англосаксонской культурах // Профильное и профессиональное образование в условиях современного поликультурного пространства: Материалы Третьей Международной заочной научно-практической конференции, декабрь 2015 года / ФГБОУ ВО «российская академия народного хозяйства и государственной службы при Президенте Российской Федерации, Челябинский филиал. – Челябинск: РАНХиГС, Челябинский филиал, 2015. С. 150.
10. <https://slavradio.org/articles/nasledie-i-tradicii/den-bogini-rojany/>