

ISSN 1563-0323, eISSN 2618-0782

ӘЛ-ФАРАБИ атындағы ҚАЗАҚ ҰЛТТЫҚ УНИВЕРСИТЕТІ

ХАБАРШЫ

Филология сериясы

КАЗАХСКИЙ НАЦИОНАЛЬНЫЙ УНИВЕРСИТЕТ имени АЛЬ-ФАРАБИ

ВЕСТНИК

Серия филологическая

AL-FARABI KAZAKH NATIONAL UNIVERSITY

EURASIAN JOURNAL

of Philology: Science and Education

№2

(арнайы шығарылым)

Алматы
«Қазақ университеті»
2021



KazNU Science • ҚазҰУ Ғылымы • Наука ҚазҰУ

ISSN 1563-0323, eISSN 2618-0782

ХАБАРШЫ

ФИЛОЛОГИЯ СЕРИЯСЫ №2 маусым
(арнайы шығарылым)



04. 05. 2017 ж. Қазақстан Республикасының Ақпарат және коммуникация министрлігінде тіркелген

Қуәлік № 16497-Ж

Журнал жылына 4 рет жарыққа шығады
(наурыз, маусым, қыркүйек, желтоқсан)

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«Филология сериясы» қазіргі тіл білімі мен әдебиеттану және аралас мамандықтардың өзекті мәселелерін жариялауға арналған.



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Компьютерде беттеген

Улболсын Калиева

ИБ № 14421

Пішімі 60x84 1/8. Көлемі 14,25 б. т. Тапсырыс № 3685.

Әл-Фараби атындағы Қазақ ұлттық университетінің
«Қазақ университеті» баспа үйі.

050040, Алматы қаласы, әл-Фараби даңғылы, 71.

«Қазақ университеті» баспа үйінің баспаханасында
басылды.

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1-бөлім
**ҚАЗІРГІ ЗАМАНҒЫ
ФИЛОЛОГИЯНЫҢ ӨЗЕКТІ
МӘСЕЛЕЛЕРІ**

Section 1
**TOPICAL ISSUES OF MODERN
PHILOLOGY**

Раздел 1
**АКТУАЛЬНЫЕ ПРОБЛЕМЫ
СОВРЕМЕННОЙ ФИЛОЛОГИИ**

IRSTI 17.82.30

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FEMALE IMAGES IN THE WORKS OF THE RUSSIAN WRITER L.E. ULITSKAYA

The research topic is connected with the understanding of the peculiarities of the typology of female characters in the work of L. Ulitskaya, the analysis of individual stories, the identification of specific means of psychological representation used by the author.

The purpose of the work: to study the typology of female characters in the work of L. Ulitskaya, to determine its place and role in her works, to analyze the nature and features of her artistic method.

Research methods used in writing the article: motivic analysis, biographical, comparative-comparative. Scientific novelty and theoretical significance: it consists in the analysis of the works of L. Ulitskaya in identifying the typology of the characters of women that are characteristic of the writer's work.

Practical significance of the work: the provisions and conclusions of the work can be used in the study of the work of L. Ulitskaya, the study of modern women's prose in the school curriculum.

The results obtained: Lyudmila Ulitskaya is exactly the kind of writer-psychologist whose works can be called "prose of nuances" – both the most subtle manifestations of human nature and the details of everyday life are written out with special care.

Thus, as a result of the study of a number of works by L. Ulitskaya in the light of this problem, we have come to the following conclusions:

– the artistic experience of the great masters of the word is still an inexhaustible source for the thoughts of subsequent generations of writers.

– in the works of L. Ulitskaya, there are specific ("female") themes and corresponding features of the characters. Thus, the writer wants to show that human happiness begins with a small family. A woman acts as a guardian angel of a man, takes care of him.

Key words: modern prose, female image, character, inner world, prose by L.E. Ulitskaya.

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Орыс жазушысы Л.Е. Улицкаяның шығармашылығындағы әйел бейнелер

Зерттеу тақырыбы: Л. Улицкаяның шығармашылығындағы әйел кейіпкерлерінің типологиясының ерекшеліктерін түсінуге, жеке оқиғаларды талдауға, автор қолданған психологиялық бейнелеудің нақты құралдарын анықтауға байланысты. Бұл проблема қазіргі заманғы әдеби сын үшін өзекті, оны зерттеу қазіргі әйелдер прозасының шығармаларындағы әйел кейіпкерлерінің заңдылықтарын анықтау үшін де маңызды.

Жұмыстың мақсаты: Л. Улицкаяның шығармашылығындағы әйел кейіпкерлерінің типологиясын зерттеу, оның шығармашылығындағы орны мен рөлін анықтау, көркемдік әдісінің табиғаты мен ерекшеліктерін талдау.

Мақала жазу кезінде қолданылатын зерттеу әдістері: мотивтік талдау, өмірбаяндық, салыстырмалы – контрасттық әдіс.

Ғылыми жаңалығы және теориялық маңызы: Л. Улицкаяның шығармашылығына тән әйелдер кейіпкерлерінің типологиясын анықтаудағы жазушы шығармаларын талдау.

Жұмыстың практикалық маңыздылығы: жұмыстың ережелері мен тұжырымдарын мектеп бағдарламасы аясында қазіргі әйелдер прозасын зерттеуде, Л. Улицкаяның шығармашылығын зерттеуде қолдануға болады.

Алынған нәтижелер: Людмила Улицкая – жазушы-психолог, оның шығармаларын «нюанстар прозасы» деп атауға болады – адам табиғатының нәзік көріністері де, күнделікті өмірдің бөлшектері де өте мұқият жазылған.

Сонымен, аталған мәселелерді ескере отырып Л. Улицкаяның бірқатар еңбектерін зерттеу нәтижесінде біз келесі тұжырымдарға келдік:

– сөз шеберлерінің көркемдік тәжірибесі жазушылардың кейінгі буындары үшін әлі де сарқылмас қайнары. Әдеби қозғалыс әр түрлі халықтардың ең көп тараған дәстүрлері мен рухани-адамгершілік эволюциясын ашып, шындықты бейнелеудің терең, жан-жақты тәсілдерінің табиғи дамуына әкелді.

– Л. Улицкаяның шығармаларында өзіндік («әйел») тақырыптар мен кейіпкерлердің сәйкес ерекшеліктері бар. Жазушы әйел әлемін өзінің шатасуымен, бақыт, әлсіздік, бейімділік, тәртіпсіздік, кедейлік туралы сәтсіз ізденістерімен бейнелейді. Бірақ Улицкая үшін әйел отбасылық құндылықтарды, рудың құндылықтарын жеткізуші ретінде көрінеді, сондықтан ол мұны сыртқы түріне қарамастан отбасылық ұқсастығымен баса көрсетеді. Әйел, ең алдымен, өзінің ана тағдырында ашылады. Осылайша, жазушы адам бақыты кішкентай нәрседен, отбасынан басталатынын көрсеткісі келеді. Әйел ер адамның қорғаныш періштесі ретінде әрекет етеді, оған қамқорлық жасайды.

Түйін сөздер: қазіргі проза, әйел бейнесі, мінезі, ішкі әлемі, Л. Е. Улицкая прозасы.

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Женские образы в творчестве русской писательницы Л.Е. Улицкой

Тема исследования связана с осмыслением особенностей типологии женских характеров в творчестве Л. Улицкой, анализом отдельных рассказов, выявлением специфических средств психологического изображения, используемых автором. Данная проблема актуальна для современного литературоведения, её изучение также важно для выявления закономерностей женских характеров в произведениях современной женской прозы.

Цель работы: исследование типологии женских характеров в творчестве Л. Улицкой, определение их места и роли в ее произведениях, анализ природы и особенностей её художественного метода.

Методы исследования, используемые при написании статьи: мотивный анализ, биографический, сравнительный – сопоставительный.

Научная новизна и теоретическая значимость заключается в анализе произведений Л. Улицкой в выявлении типологии характеров женщин, характерных для творчества писателя.

Практическая значимость работы: положения и выводы работы могут быть использованы при исследовании творчества Л. Улицкой, изучении современной женской прозы в рамках школьной программы.

Полученные результаты: Людмила Улицкая является именно тем писателем-психологом, произведения которой можно назвать «прозой нюансов» – и тончайшие проявления человеческой природы, и детали быта выписаны у нее с особой тщательностью. Таким образом, в результате исследования ряда произведений Л. Улицкой в свете указанной проблемы мы пришли к следующим выводам:

–художественный опыт великих мастеров слова по-прежнему является неисчерпаемым источником для размышлений последующих поколений писателей. Литературное движение привело к закономерному освоению глубоких, разносторонних способов изображения действительности, раскрывая наиболее общие традиции и духовно-нравственную эволюцию различных народов;

–в произведениях Л. Улицкой являются специфическими («женская») тематика и соответствующие особенности характеров. Писательница представляет мир женщины, с его запутанностью, безуспешными поисками счастья, слабостью, распушенностью, неустроенностью, бедностью. Но женщина для Улицкой предстает как носительница семейных ценностей, ценностей рода, поэтому она подчеркивает это фамильным сходством даже во внешнем облике. Женщина раскрывается, прежде всего, в ее материнском предназначении. Таким образом, писательница хочет показать, что человеческое счастье начинается с малого, с семьи. Женщина выступает в роли ангела-хранителя мужчины, проявляет о нем заботу.

Ключевые слова: современная проза, женский образ, характер, внутренний мир, проза Л.Е. Улицкой.

Introduction

The problems of studying women's prose at the turn of the XX-XXI century, the very personality of a woman writer as a speaking subject becomes the main task of the study of modern literary studies and at the same time the key to understanding the essence of this literary phenomenon. At the same time, specific observations are increasingly being interpreted against the background of modern philosophical and sociological research. Women's images in literature have always been given special attention. Women were depicted on the pages of the works both as

independent individuals who occupy a special place in society, influence the course of events, and as secondary characters who help to reveal the characteristics of the main character, his positive or negative sides.

The identification of women's creativity is the focus of the intellectual life of the West, which is confirmed by the statements of well-known feminist philosophers. For example, Ellen Sixu, an American critic, believes that only literature created by women can tell the world about true femininity, thereby changing the world and history. The emphasis is placed on the corporeality of women's creativity, on its ability to convey the inner

life of a woman, as a function of her body, which is distinguishable from a man's. Female literature, which carries the conflict with social norms, is very important, because «outputs the nature of what remains unsaid»; it enriches our society is «more flexible shame, hatred to the second floor» (Bogdanov, 2014: 12).

In recent years, a considerable attention to the review and analysis of female characters, especially in the works of the Victorian era, is not observed. Such scientists as G. V. Anikin, K. Grinberg, T. V. Ditrach, K. Kouti, N. P. Mikhalskaya, N. V. Shamina, R. Fraser, W. H. Stewenson studied this issue

The relevance of the work is dictated by the urgent need to consider in detail the literary works of Russian women prose writers of the turn of the XX-XXI centuries. This is relevant both in historical and literary terms, the introduction of new artifacts into scientific circulation, and in theoretical terms: in terms of understanding the typology and poetics of women's prose. Analyzing the works of Lyudmila Ulitskaya, we emphasize that this is the largest name that has entered the great literature, a bright creative personality that belongs to one period of modern women's prose. The interpretation of the works will be interesting for a wide range of readers and students, and will contribute to their moral and aesthetic education.

Research materials

The object of the work is the work of a bright writer of a critical era-Lyudmila Ulitskaya. In her works, she depicts modernity, the ordinary life of a woman in real life conditions for all of us. The writer's stories were published in the early 1980s in Paris, and then published in her homeland. In the late 1980s, the magazine «Ogonyok» published her works, which later made up the collection «Poor Relatives» (1999). However, the real popularity of L. Ulitskaya brought the story «Sonechka» (1992) and the novel «Medea and her Children». In 1997. the writer was awarded the International Prize «Moscow — Pene», and two years later — the Italian Giuseppe Atzberi (Vorobyova, 2013: 56). The research methods used in writing the article are motivic analysis, biographical, comparative-comparative.

Literature review

Active research of L. Ulitskaya's work began in the 1990s: N. Yegorov («L. Ulitskaya's Prose of the 1980s-2000s»), S. Timin, T. Rovenskaya, T. Prokhorov (the question of the relationship between the mythological and the real in the writer's first novel «Medea and her Children»), M. Karapetyan, V. Yuzbashev, E. Shcheglov (analysis of the inner world of the heroes of the story «Merry Funeral»), I. Nekrasov,

G. Yermoshin, V. Skvortsov (identification of the features of the chronotope of the novel «Kukotsky's Case»), N. Leiderman and M. Lipovetsky (analysis of the meaning of the titles of novels), and many others. In general, the debate about the originality of the artistic method of L. Ulitskaya do not subside at the present time.

Important aspects of Ulitskaya's prose were already revealed at an early stage of her comprehension by N. L. Leiderman and M. N. Lipovetsky, who linked the writer's work with the traditions of the classical short story. The point of view and position of L. Ginzburg, which defines the hero «as an individual combination of new features – as a character». «A literary hero», says L. Ya. Ginzburg, «models a person», without being an abstraction, it is «a concrete unity with an expanded symbolic meaning», capable of representing an idea. This is a complex of ideas about a person in different sets and combinations.» It can include both everyday characterology, and a stock of private observations, and autopsychological experience. The literary tradition, the inherited narrative forms, and the author's individual design build an artistic image of the individual out of this complex (Ginzburg, 1977: 14).

Western Slavistics speak well and positively about the writer's work. French reviewers, calling

L. Ulitskaya's prose «confessional», note that «she sensitively captures the nuances of human nature and putting them in the whimsical clothes of a bright and precise language, returns them to the reader. The creative fantasy of the writer is a continuation of her own experience, completely original and yet close to many. Her characters speak a special language-which has preserved an amazing literality, protecting the original meaning of the words» (Fernandez, 2003: 25). Fernandez considers the work of L. Ulitskaya as literature that managed to penetrate the heart.

According to C. Mouze, the main theme of the new stories of the writer is love: «Everything that happens between people or relates to a person, his personality in L. Ulitskaya expresses through love. It (love) brings into real life the other that it creates» (Mouze, 2002: 3).

Russian literary critic K. Obermuller, reviewing the collection «Through Line», noted the continuity of the writer's work with the classics of Russian literature: «The stories that L. Ulitskaya tells are hardly possible to comprehend outside of Russian literature.

The author, portraying the absurdity of post-Soviet everyday life, presents it not only masterfully – she brilliantly improvises literary traditions» (Obermuller, 2003: 5).

The main issues to be discussed are the quality of L. Ulitskaya's prose and the definition of the writer's style. One of the most significant theories of the myth of the

XX century was put forward by the French ethnologist-structuralist Claude Lévi-Strauss. The study of primitive logic scientist dedicated a number of books, starting with «Thinking of savages» (1962) and ending with the four-volume collection (Claude-Lévi-Strauss, 1994: 32).

Analysis of separate short stories by L. Ulitskaya, often the collection of «Poor relatives», is dedicated to a small work with Jerzy Giedroyc, W. Scholz (Giedroyc, 2019: 74).

The work of L. Ulitskaya is characterized by a touching and loving attitude to the hero, a vivid expression and affirmation of the self-worth of «private life» and a deep connection with the writers of the past. The connection with the Russian classics is shown in the appeal to the positions, characters, typologically correlated with the positions, characters of such authors as A. Pushkin, N. Gogol, F. Dostoevsky, A. Chekhov, L. Andreev (Sun Chao, 2006: 150).

After studying the modern critical literature on her work, we came to the conclusion that the analysis of the female image is not given much attention, although the image of a woman in L. Ulitskaya's prose is interesting and multifaceted. Her prose reflects the peculiarities of female images of classical literature, as well as the realities of the way of life of the late XX — early XXI century, which was manifested in the contradictory images of the writer. Her books have been translated into more than 25 languages, and literary critics call her work «the prose of nuances», since «the most subtle manifestations of human nature and the details of everyday life are written out with special care».

Results and discussion

The images created by L. Ulitskaya are characterized by non-standard images. At the same time, many of them are intertextual, refer us to the antiquity, the classics. For example, the image of Medea L. Ulitskaya echoes the images of the ancient Medea of Hesiod, Pindar, Euripides, Apollonius of Rhodes and many others. She retains some of the features of antiquity in her heroine, but at the same time modernizes it. Her Sonechka refers us to the heroines of the same name by F. M. Dostoevsky, L. N. Tolstoy and other classics of Russian literature. Literary critics N. L. Leiderman and M. N. Lipovetsky refer to the prose of L. Ulitskaya (along with the prose of L. Petrushevskaya, M. Paley, I. Polyanskaya, etc.) to neo-naturalism. The author depicts the underside of life «new women's prose» exposes a nightmare inside the realities of life: in love relationships, in family life (Egorova, 2007:73). The prose of Lyudmila Ulitskaya belongs to what we call «the literature of our days». It – this literature-causes a

lot of controversy, a clash of opinions. Obviously, this is due to the fact that in the 1980s and 1990s, a lot of things in society, in art, in the human mind collapsed, and modern literature helped in this. There was the term «other prose», which was sometimes replaced by the term «bad prose» – so different was it from all that we are used to. And somehow they began to talk very smoothly about the «new women's prose», agreeing that «its aesthetics are painful», justifying the «black» background as a new stage in the birth of neo-naturalism. «The appearance of the» new women's prose «is determined precisely by the «blackish» background of the course of family life, the dirty rudeness of love relationships, the direct destruction (especially in L. Ulitskaya's prose «Medea and her Children») of the ideals of modesty, modesty, especially the sacrificial attitude to children, the beloved (Chalmaev, 2002: 3). As for the novel «Medea and her children», we can say that this is an inside-out myth about the violent Colchian princess Medea, this is a story not about passion, but about quiet love, not about fiery revenge, but about generosity and mercy, which are performed in the same scenery on the Crimean coast. As Ulitskaya herself wrote, «for her, the main thing is not to touch the great myth, but to try to create, as far as I can and understand, a monument to the past generation, to which my grandmother and many of my older friends belonged. They are all gone, but in my mind I often return to them, because they were, in their life and death, high examples of spiritual fortitude, loyalty, independence and humanity. Next to them, everything became better, and a feeling was born that life is not as seen from the window, but as we make it...» (Ulitskaya, 2006: 85).

L. Ulitskaya's works are focused on the prose of life, she shows that such processes as love, passion, childbearing are inseparable from suffering, pain, humiliation. In a person's life, both positive and negative things are combined. Life is a cosmos of interest to scientists and philosophers.

The American researcher Helena Goschilo explains the phenomenon of «new women's prose» by the fact that it «destroys the traditional Russian culture ideal ideas about female modesty, loyalty and sacrifice, putting the life of the female body in the foreground» (Yermoshina, 2000:203). Indeed, many of Ulitskaya's characters put the satisfaction of physiological needs in the foreground, rather than spiritual ones. Such are Tanya-Sonechka's daughter, Tonya-Elena's adopted daughter. It is worth noting that the main characters of Ulitskaya: Sonechka, Elena, Medea-are full of spiritual life, they are above all others. Not finding herself in this life, Elena goes mad, Medea after the death of her husband never marries, Sonechka after her husband's infidelity «goes» into the world of books. L. Ulitskaya

found her niche in modern Russian literature, created a whole gallery of female images of our time.

The image of women in literature has undergone a significant evolution: psychologism has deepened, the inner world has become more complex, and the inner world has become more multifaceted. If in ancient novels the ideal of the female image is a noble beauty, in the image of which only appearance is important, then in realism it becomes more complicated, and the inner world of a woman is put forward to the fore.

Having considered the features of female images in the work of L. E. Ulitskaya on the example of the image of Sonechka in the novel of the same name by Ulitskaya, we found in it the influence of female images of classical literature by such authors as L. N. Tolstoy, F. M. Dostoevsky, etc.

Sonechka is an extraordinary figure, she is sharply different from the female types of classical literature. We are used to seeing the main character as a charismatic beauty, a smart girl who knows what she wants from life, who has a strong feminine flair. Sonya's not like that. Since childhood, she has been immersed in her own world, in the world of books and imaginary characters. This type is most often called a «blue stocking», outwardly it is an inconspicuous gray mouse (Karapetyan, 1998: 14). This image has autobiographical features. The writer herself from childhood was immersed in books, independently discovered writers, read them, memorized the most interesting moments. She calmly quoted the stories of O. Henry, adored the work of B. Pasternak.

Analyzing the image of Sonechka, we were convinced that L. Ulitskaya draws before the reader the image of a modern woman – with a rich inner world, but often blind in love; revealing an extraordinary inclination to the home, to the family. In everything, the heroine goes to the extreme, whether it is reading or family life.

In Ulitskaya, the female picture of the world is given in its immediacy, as they say, in the forms of life itself, and the reader (more often the reader) becomes a participant in this action. But the solution to the aesthetic and ethical problems of the author we have considered is not extra-gender. The heroine / hero opposition in women's prose defines the general artistic system of the writer. L. Ulitskaya's artistic concept simultaneously narrows down to the framework of a separate family, a private destiny, and expands in a global perspective, but without going beyond the framework of thinking about the importance of private life.

A woman writer who is aware of her involvement in the socio-cultural function of a woman- a mother, a guardian of the hearth, a faithful companion of a loved one, understands that this process is expressed in the desire not only to artistically present various everyday conflicts to the reader's court, but also to

show ways to solve them from the standpoint of high morality and genuine humanity.

Women's prose often offers an artistic study of the «prose of life», a life devoid of spirituality and joy; special attention is paid to the phenomenon of alienation, callousness and cruelty in human relationships. But not only that. Often it brings purification from the filth of life; the comprehension of the world through itself leads the female author to discover new meanings of renewal, not only for women, but also for men. For L. Ulitskaya, a woman is presented as a bearer of family values, the values of the family, the emphasis is placed on the great patience of the Russian woman and her perseverance.

Ulitskaya's characters are controlled by life force. «Plot» snares «are placed in such a way as to warn precisely those moments when a person has a direct contact with the invisible background of existence, a touch to the source of vitality. According to the logic of Lyudmila Ulitskaya, the knowledge of the» magic spring «is possessed by the clan, the family. Therefore, her characters are usually from large families – Jewish, Armenian, Eastern ... «(Kazarina, 1996). Indeed, the heroines of Ulitskaya-let us continue the course of the critic's reasoning – are strong, and supernaturally strong because they are «connected» to the common root system, that layer of existence that, like a large mycelium, releases the shoots of human lives to the surface, disposes of birth, adulthood, aging and dying, is in charge of fates and deadlines.

As you can see, the stories go beyond the actual gender issues, but Ulitskaya has much less of such works. Ulitskaya is attracted by the versatility and unpredictability of the female character, the emphasis is directly placed on the great patience of the Russian woman and her perseverance (or as they say in the people «semizhilnost»).

Conclusion

On the basis of the conducted research, we come to the conclusion that L. Ulitskaya, creating a system of characters, relies on the traditions of previous literature: antiquity, classicism, realism, naturalism, postmodernism. Women's images in the prose of L. E. Ulitskaya are meaningful, they have a complex mental organization, some women's images in novels and novellas are partially autobiographical, are collective in nature. In the work of Lyudmila Yevgenyevna, the motif of the family, the motif of the house dominates. The writer puts his characters (major and minor) through the ordeal of love. For some characters, love is a contemplative character, it creates happiness, pacifies. The heroines create a home and maintain it. For others, love is mostly of a primitive nature, it is ordinary, it is considered by them as a physiological process. In the

works of Ulitskaya, largely melodramatic plots are presented, their heroes, for the most part, are heroines, find themselves in a situation of choosing a life path. The woman reveals herself first of all in her maternal destiny. For Ulitskaya, it is first of all important to show that the loving female nature is always characterized by reckless sacrifice in the name of love.

The provisions and conclusions of the work can be used in the study of the work of L. Ulitskaya, the study of modern women's prose in the school curriculum.

Thus, we see that L. E. Ulitskaya created a whole

system of female characters on the pages of her works. They live, fight for personal happiness, create a family.

In general, the work of Lyudmila Yevgenyevna can be considered as a search for female happiness, a struggle for it. Reading her works, we understand that happiness is impossible to find, that it exists here and now, it is short-lived, so we need to appreciate every moment spent with a loved one, with close people. The tragic endings of the works show us that we need to strive not for happiness, not for some phantom dream, but to understand that this moment will not happen again.

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МАЗМҰНЫ – CONTENTS – СОДЕРЖАНИЕ

1-бөлім Қазіргі заманғы филологияның өзекті мәселелері	Section 1 Topical issues of modern philology	Раздел 1 Актуальные проблемы современной филологии
<i>Абаева Ж. С., Койлыбаева С. С.</i> Интенциональность фразеологизмов в русском языке		4
<i>Abdullayeva Zh. T., Sagatova S.S., Sansyzbayeva S.K.</i> The role of lexicographic sources in conducting linguistic expertise.....		10
<i>Абишева У.К.</i> Методологические подходы к исследованию художественного произведения в магистратуре		16
<i>Адскова Т. П., Едренова Н.Т.</i> Субстантивированные образования в системе современного русского языка.....		21
<i>Алтынбекова О. Б.</i> “Теория поколений”: особенности современного поколения Z		27
<i>Базарбаева А.С.</i> Групповая работа: достоинства и недостатки		34
<i>Базарбаева А.С.</i> Понятие «русскость» в языковом сознании казаха		41
<i>Баймусина З. Б.</i> Историческая модель тоталитаризма в диалогии «День опричника» и «Сахарный Кремль» В. Сорокина		47
<i>Баркибаева Р.Р., Сураганова Я.Т., Григорьева Г.Б.</i> Коннотация в плане исследования культурно-национальной специфики русского фразеологизма.....		53
<i>Barkibayeva R.R., Suraganova Y.T., Kayratkyzy D.</i> Humanistic principles of Chingiz Aitmatov: dialogue of cultures.....		60
<i>Галай К.Н., Кульбаева А.Ж., Таттимбетова К.О.</i> Терминологические разночтения в литературоведческой компаративистике: дискуссии и проблемы		66
<i>Яньжун Гао, Касьмова Р.Т.</i> Функционально-семантическое поле локативности в русском и китайском языках		71
<i>Джаломова Ж. Б., Джалдасбекова Б. У.</i> Основные черты авторского жанра (по материалам повести М.Земскова «Десять нот веселого блюза»)		81
<i>Yengsebay G.Y., Demchenko A.S.</i> An innovative approach to studying of the short novel by V.P.Astafyev “The photo I am not in” in the context of the autobiographical prose.....		88
<i>Жусанбаева А.Т.</i> Проявление двойственности в парадигматике и синтагматике языковых единиц		95
<i>Зуева Н.Ю., Турбекова С.А., Бухарбаева К.Н.</i> Грамматическая структура компонентов окказионального сочетания лексем в языке поэзии		101
<i>Исмаилова Ш.А., Баянбаева Ж.А., Баянбаева А.А.</i> Особенности мифологизма Ч. Айтматова: от этимологии к “эсхату”		108
<i>Каиржанова А.Т., Аманжолова Д.Б.</i> Средства репрезентации образа города в творчестве Б. Каирбекова		114
<i>Какешева Н. Т.</i> Лирический герой Бахытжана Канапьянова в пространстве и времени		120
<i>Когай Э.Р.</i> Термины цвета в романе-сказке Анатолия Кима “Белка”		129
<i>Когай Э.Р., Ли Нана</i> Лингвокультурологическое комментирование в практике преподавания русского языка как иностранного (на примере слова «усадьба»).....		138
<i>Койлыбаева С.С., Абаева Ж.С.</i> О фразеологических единицах в процессе обучения русскому языку как иностранному		145

<i>Кульбаева А.Ж., Таттимбетова К.О., Галай К.Н.</i> К вопросу становления читательской деятельности школьников в условиях обновленного содержания образования	150
<i>Кушегенова И.Т., Туманова А. Б.</i> Языковая личность учителя-словесника в условиях реализации проекта о триединстве языков в РК	157
<i>Ломова Е.А., Таттимбетова К. О., Таттимбетова Ж. О.</i> Концептуальная специфика художественной прозы Е.Замятина	163
<i>Maukeyeva A.O., Baigushikova A.M.</i> Female images in the works of the russian writer L.E. Ulitskaya.....	171
<i>Мырзалиева С.Е., Мизанбеков С.К.</i> Лингводидактические основы плюрилингвального подхода в профессионально ориентированном образовании.....	177
<i>Sarsekeeva N.K., Seytkazy E.A.</i> Specifics of ethnocultural concepts of prose of S.Sanbayev	185
<i>Tileubay G.K., Tattimbetova K.O.</i> Studying the genre of the story at the university	191
<i>Утебекова А.С., Салханова Ж.Х.</i> Автобиографические эскизы Герольда Бельгера как инвариант дневника писателя	195
<i>Shaimerdenova N.Zh., Kuznetsova I.N., Baimanova L.S.</i> Borrowings within Educational and Sociocultural Context.....	202
<i>Yskakova A.T., Abdilda D.M.</i> Cultural code in the context of cognitive activity of students and schoolchildren (on the example of kazakh proper names).....	207

2-бөлім
Филологиялық пәндерді
оқытудағы цифрлық
технологиялар

Section 2
Digital technologies in the study
of philological disciplines

Раздел 2
Цифровые технологии при
изучении филологических
дисциплин

<i>Zhusanbaeva A.T.</i> Role of newspaper and educational-scientific texts in Russian language teaching remotely	213
<i>Зуева Н.Ю., Турбекова С.А., Омурзакова А.К.</i> Нетрадиционные подходы к организации практических занятий в вузе	220
<i>Salkhanova Zh.Kh., Tynyshbayeva A.D.</i> Using innovative technologies in Russian language and literature lessons.....	225
<i>Танкиева Н.Ш., Саяхмет С.С.</i> Перспективы использования образовательной технологии Digital Storytelling.....	231
<i>Chekina Y.B., Pavlova T.V., Abikenova Zh.Zh.</i> Forms of interactive learning in russian language from the position of a competence modeling of specialist training.....	235

3-бөлім
О.О. Сүлейменовтің көркем
мәтін поэтикасының жаңа
түсіндірулері

Section 3
New interpretations
of O. Suleimenov's poetics

Раздел 3
Поэтика художественного
текста О.О. Сүлейменова:
новые интерпретации

<i>Ананьева С.В., Таттимбетова К.О., Сагинтаев Э.Б.,</i> «АЗ и Я» О. Сүлейменова: эпистемология истории, феноменология восприятия	244
<i>Ананьева С.В., Таттимбетова К.О., Джумагалиева У.З.</i> Культура памяти и забвения в научных исследованиях О. Сүлейменова	254
<i>Аскарова А.Ш.</i> Олжас Сүлейменов поэзиясындағы сөз құбылыту тәсілдері	262
<i>Жаксылыков А.Ж.</i> Парадоксальные коды в тексте поэмы О. Сүлейменова «Глиняная книга»	268
<i>Казыбек Г.К.</i> О.Сүлейменовтің “Адамға табын, Жер енді” поэмасының қазақ тіліне аударылу сапасы.....	275