

THE FAMILY CHRONICLE GENRE METAMORPHOSIS IN RUSSIAN LITERATURE

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ABSTRACT:

The article makes an attempt to identify the specific features of the family genre chronicles based on the Russian literature material of the XIX-XX centuries. This study purpose was 1) to determine the family chronicles genre genesis in Russian literature; 2) typological features identification of family chronicles genre. To achieve this goal, we analyzed the literary texts of S.T. Aksakov ("Family Chronicle"), M. Gorky ("The Artamonovs Case"), F. Iskander ("Sandro from Chegem"), S. Dovlatov "Ours".

KEYWORDS: genre, family chronicle, linear principle, a house image, "consciousness texts".

INTRODUCTION:

The family topic and intrafamily relationships can be called one of the most important elements that determine the plot-forming principle in any writer work. Many writers have considered and are considering now in their works the "family" theme. A. Pushkin, N. V. Gogol, A. N. Ostrovsky, I. S. Turgenev, N. A. Nekrasov, L. N. Tolstoy, A. P. Chekhov, AM Gorky, M. A. Sholokhov and many other artistic word masters considered the society and man problems through the social prism and everyday life sphere, because the family is an invaluable personality microcosm, which symbolizes the motherland collective image.

Sharp life, troubles, grief and tragedies questions are connected, first of all, with the internal hearth problems. Most fully, as the main narrative image, the family appears before us from the family chronicles pages.

The word "chronicle" itself (from the Greek. Chroniká - chronicle) - denotes the epic genre and dramatic literature genres, based on a reliable historically important events depiction in their temporal sequence [12,379].

The main chronicle features are keen interest in events, in time passage itself. The chronicle is distinguished by the plot flexibility, which links are simply attached to each other, the free and wide compositional structure, which usually reflects the alternation order, the certain events sequence and duration. This genre originated in antiquity and flourished in the Middle Ages. M.M. Bakhtin names the antique period chronicles as an antique biography or an autobiography and identifies their Greek and Roman varieties. On classical Greek soil, M.M. Bakhtin notes two essential autobiographies types: the Platonic type and rhetorical autobiography and biography. This type works cannot yet be classified as chronicles. More close to the genre, namely family chronicles, Roman autobiographies and memoirs. The lifeblood for them was the Roman family. The autobiography here is a family document and clan identity. Self-consciousness is oriented towards the specific memory of the genus and ancestors, and at the same time it is oriented towards the descendants. An autobiography is written in the family transmission order and clan

traditions from link to link. The specific Roman historicity of autobiographical self-awareness allows us to attribute it to the chronicle genre.

The chronicle genre was extremely widespread in the XI-XVII centuries. During this period, Byzantine chronicles were translated and revised, and in addition, in numerous chronicles and chronographs, a huge literature on Russian history was created, which also possesses aesthetic merits.

Strictly speaking, it is traditionally not accepted to call family chronicle a genre. As a rule, the genre in which family chronicles are written is a novel. For example, M. M. Bakhtin calls this type works a "family novel" or, which is closer to our topic, a "generations novel". He highlights some features inherent in the "family romance", as well as the "generations romance". "The family of a family romance," writes M.M. Bakhtin, is not an idyllic family. It is cut off from the narrow feudal locality, from the unchanging natural environment that nourished it in the idyll, from its native mountains, fields, rivers, forests. The place idyllic unity is at best limited to the family-clan city house, an immovable part of capitalist property. But this place unity in a family romance is far from necessary. Moreover, the life separation time from a certain and limited spatial locality, the main characters wandering before they acquire a family and financial position is an essential feature of the classic type of family romance "[2, 264-265].

The genre specificity of the family chronicle is given by the "father's house" locus, which encloses the entire event series and retains the domesticity and nepotism signs in the very space-time continuum organization. Family chronicle, according to N. N. Strakhov, can be characterized by two features, which are indicated by its name: firstly, it is a simple, ingenuous story, without any ties or intricate adventures, without external unity and connection. Secondly, it is a family reality, i.e.

not an individual adventures, on which all the reader's attention should be focused, but events that are somehow important for the whole family. A distinctive feature of the family chronicle is the (change) generations movement in the respective historical eras context. At the same time, time is measured by the generations life expectancy, and the historical era is presented through the private life prism.

In the artistic family chronicles development, as noted by I.P. Viduetskaya, last three generations representatives usually act, and the family history in more distant times is reported in a compressed form at the beginning. She creates a kind of beginning, which is a sign that we have a family chronicle in front of us.

It is worth noting that in family chronicles some artistic principles of the historical novel are realized, when "historical, social and humanistic approaches" are combined [6,15]. However, the novel historicism - family chronicle is peculiar: major events, and sometimes real historical figures present in the novel, as a rule, do not interest the author in themselves, but they are reflected as having significance for a given family (the character formation of the growing up or a change in views adult generation). Thus, the authors offer just a slightly different history view, as if reducing its scale and humanizing it. And as a result, family chronicle becomes the main genre telling about the empire collapse, the old state decline and a new one birth. This is quite natural and understandable: the easiest way to show the dominant ideologies change is through the generations change, the conflict between fathers and children; The breakdown of the life way is best illustrated by a large patriarchal family breakdown.

This genre works are characterized by: adherence to a clear chronology principle, the linear principle dominance, which is textually

formalized by events dating, the chapters action designation, the novel events correlation and the history events (Russian examples of the studied genre: "Four generations chronicle" by Vsevolod Solovyov, "Lord Golovlevs" by Mikhail Saltykov-Shchedrin, "The Artamonovs' case" by Maxim Gorky, "Nashi" by S. Dovlatov, "Sandro from Chegem" by F. Iskander and others), as well as the natural aging principles or characters maturation. The linear principle defines the family chronicle as a genre, at the same time, the generations history can be presented in other ways (retrospection and memories, inserted novellas that are not directly related to the main plot, as in V. Shishkov novel "Gloom River", L. Ulitskaya novel "Medea and Her Children"). A distinctive feature of these works is that their actions do not stretch in time and constitute a shorter time period than in family chronicles, which consistently (linearly) reflect the several generations existence of one family.

Family chronicles usually last 50 years or more. The artistic time in the family chronicle is represented by the 2-4 generations life and occupies a significant period in the society history, which forms another genre specific feature - the relationship between the country history and the family history. The main problematic family chronicle is the being individual manifestation in the family microenvironment, as well as the family being (as a history reflection of a particular class) in society. Usually family chronicles reflect the family survival history during a dramatic time when the very existence of the family was threatened.

The fundamental task of the authors of family chronicles is not only a story about the life twists and turns of one or several people, when it comes to a family, but also a story about historical destinies, about the development of history, about processes in the social life of countries or countries. And the

story about the life of the family turns out to be a very convenient form of the story about the life of society.

Family (clan) chronicle is considered a kind of memoir genre. At the same time, the chronicle is characterized by a more punctual presentation of events. In addition, it is not necessary to insert assessments, characteristics, subjective points of view into it, as is almost always the case with memoirs.

The chronological framework is limited either by the period of the family's existence, or by the time that the author remembers. Time in family chronicles is special, it can be characterized as the past in the present. All work written in the genre under study can be divided into "now" and "past". "Now" is the time in which the narrator lives and the "past" is the time about which the narrator narrates. At the same time, time is changing very quickly, transferring us from the past to the present or vice versa. Such a sharp change in the time plan is also in the "Family Chronicles" by S.T. Aksakov: "The next day the crowd pushed, the mill grinds to a halt - and it grinds and pounds until now ..." [2, 33]. It is also present in F. Iskander's novel "Sandro from Chegem", basically it manifests itself at the moment when the author passes from memories to reality. In a weakened form, it was also used by Dovlatov in the cycle of stories "Ours": "We endlessly quarreled and got divorced. The family, as they say, was crumbling. And even new side families arose. Only Glasha remained invariably close and dear and loved us all equally. Glasha often sleeps at my feet. Sometimes he moans softly ..." [6, 50]. The abrupt transition from the past to the present is one of the hallmarks of the family chronicle genre.

As a rule, the harmony idea and family life integrity, relations between people, well-being and independence of a person is associated with the past in family chronicles. A similar style of worldview, when the ideal of

life is transferred to the past, can be designated, using the of M.M. Bakhtin definition, as "retrospective utopianism" [4, 76]. Moreover, the past is constructed in family chronicles according to the principle of creating an epic image, which manifests itself in a tendency to the scale of descriptions and hyperbolism. The main mood in the past depiction in family chronicles is immersion in the life fullness experience, abundance, joy associated with memories of the past childhood.

The story about oneself either is superimposed on the family history story (information about who the narrator is, when and where he was born follows at the very beginning of the text), or fits into the general events chronology, that is, it is entered after listing the pedigree. But in this case, the very desire to start a story about your own life with your place establishment in the family history is important.

The transpersonal dominance, family and, more broadly, the clan principle in family chronicles is expressed in the moment allocation of "beginning", the ancestor figure, the house image, and the family estate topos, comprehended in the "family nest" categories .

The happy childhood myth is closely related to the happy place image. The house (in a broad sense) image in family chronicles acquires a chronotopic meaning, since time is concentrated in this space. In the "Family Chronicle" the Bagrovs' estate is called "a birthplace of ashes", as well as "a nest of grandfathers and great-grandfathers." In "Sandro from Chegem" a whole chapter "The Big Day of the Big House" is dedicated to his home, describing the day when the whole big family gathered in the house. And this day remained forever in the memory of the author, as the brightest and most beautiful.

For works in the family chronicles genre, a "resettlement motive" is characteristic.

It usually occurs at the piece beginning, but there are other cases. From the resettlement moment, Aksakov's "Family Chronicle" begins. The story "Resettlement" tells about the dramatic Bagrov family resettlement from the Simbirsk province to a new, Ufa estate. From the resettlement moment, Gorky's story "The Artamonovs Case" also begins. Ilya Artamonov, along with his sons, moves to Dryomov city. F. Iskander and S. Dovlatov also did not depart from this tradition in their family chronicles.

O.N. Evdokimova notes that "the family chronicle structure was determined not only by the creative will of the author, but also by the type of everyday life of the Russian nobility" [7, 163]. Indeed, family chronicles, on the one hand, reflect the patriarchal-clan societyworld view, for which it was typical to comprehend itself through its family, clan, but are already the fruit of the new European historical consciousness. Therefore, here, on the one hand, a personal principle is put forward, and on the other, in family chronicles, the memoirist personality is interpreted not in a narrow biographical life time, but in a broader temporal context of the family life, of which he feels himself to be a part.

Thus, the narrative structure in family chronicles reflects two principles action: generic and individual-personal.

In family chronicles, not only a linear narrative is used, but also a nested one: about one generation: the father, his children, then about the next. And about each one is told in order of seniority, the author does not isolate the story about himself, but sets out among others. So, in family chronicles, on the one hand, the organizing principle the story follows the chronological order: the ancestors story, parents and one's own life presentation, but this thread of the narrative, is not kept consistently, since the narrator figure itself plays a synthesizing role here. According to O. N. Evdokimova: "All the material takes on the

family character, thanks to the fact that it fits into the recaller memory writing about a family. Family time, thus, is equal to the personal memory of the family chronicler" [8, 137]. This personal memory of the "family chronicler" contributes significantly to the orderly chronology erosion of the narrative. Indeed, in S. T. Aksakov, F. Iskander, S. Dovlatov chronicles, within each large fragment, the narration is organized according to the memory logic.

Also freely inserted into the memoirs text are excerpts from the poems one of the relatives, letters fragments, family documents texts, the narrator's own reasoning, etc. In other words, we see a very whimsical manner of organizing the narrative, complicated by numerous anachronies, ellipses, and insertions. To some extent, these texts can be called "consciousness texts", where such spontaneity, reflecting the memory work, was natural. Therefore, the words "memories" or "chapters from memories", "letters" just capture such fragmentation and the narrative instability, as permissible for this type of texts.

Due to the narrative structure complication in family chronicles, which is associated with the narrator and the publisher images' introduction (or author) of his stories, and, most importantly, with a change in the publisher function, a new level of material appears comprehension. On the one hand, the author acts as a "dispassionate transmitter of family legends", whose figure was introduced with the aim of emphasizing the truth of the stories, on the other hand, he is introduced into the text as its author, "who wrote a "family chronicle" based on the stories of one family members.

The publisher, as an author, cares little about preserving all the facts; he builds all the family history fragments according to a certain logic. Numerous inserted stories about past events, references to the future, ellipses found

in the narrative structure of family chronicles, suggest that the narrator does not just follow the course of events, he "folds" some plots, others, on the contrary - develops, he highlights some episodes, compares them with others from the past and the future, skips a number of events, thereby building a certain plot of family chronicles, and in this sense the name "chronicle" turns out to be a formality.

Let's pay attention to the fact that in the each passage center of family chronicles one of the heroes appears. But each time the narrative focus is not focused on the hero fate as such, but only on a separate episode from his life. In other words, each characters in the family chronicles plot has its own function, and not just an individual life story.

The classic family chronicles predecessors are chronicles in Russian memoir literature. Family and autobiographical notes the 18th-19th centuries end are a clan history description, the family past, the family legends transposition, childhood memories, family life, customs.

S.T. Aksakov is considered to be the family chronicle ancestor in Russian literature (novels "Family Chronicle", "Childhood of Bagrov the Grandson"). N. A. Nikolaeva believes that when writing "Family Chronicles" S. T. Aksakov was guided by a certain tradition. She writes that, judging by the image subject, the texts typologically close to the "Family Chronicles" are family and autobiographical notes of the late 18th - 19th centuries.

Among the Russian writers works describing family life and customs of the 19th century, one should mention S. T. Aksakov trilogy "Family Chronicle", "Childhood of Bagrov the Grandson", "Memories", N. G. Garin-Mikhailovsky tetralogy "The Theme Childhood", "Gymnasiums", "Students", "Engineers"; L. N. Tolstoy's trilogy "Childhood", "Adolescence", "Youth"; the novel by M.E. Saltykov-Shchedrin "Poshekhonskaya antiquity"; the story of A. N.

Tolstoy "Nikita's Childhood"; lyric diary of I. A. Bunin "Life of Arseniev".

In the Russian literature works list of the XX century, describing family customs - "The Artamonovs Case" by M. Gorky, the novel "The White Guard" by M. A. Bulgakov, the novel-memory "Summer of the Lord" by I. S. Shmelev, the novel "Zhurbiny" by V. A. Kochetova, the first part of the tetralogy "Brothers and Sisters" by F. A. Abramov. The "Strogovs" by G.M. Markov, "The Eternal Call" by A. Ivanov and others remain popular.

On the complete disappearance verge of the life patriarchal way, I. A. Bunin will write the story "Sukhodol" (1911), the last "chronicle" (as the writer himself calls it) of a purely family scale and plan, since the genre possibilities will be exhausted with the self-sufficient locus departure .

In the story "The Artamonovs Case", Gorky was interested not in the human sinfulness issues, but in the "degeneration law" ruthless action, the disintegration theme and the bourgeois family degradation, not religious-moralistic, but social problems in the capitalist society development process.

In three generations of the Artamonov family, Gorky gave with extraordinary vividness the artistic history of the Russian bourgeoisie, its belated but stormy appearance, its short triumph and death.

Thus, initially in family chronicles in Russian literature, the main patriarchal generations function is the clan continuation and the strengthening family estate status. Here, kinship relations are still subordinated to the community, and the family acts as a single and indivisible unit under the head leadership.

The 20th century destroyed the very family concept. Literature bears witness to the century drama - the family death.

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