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НАУКА И ЖИЗНЬ КАЗАХСТАНА
SCIENCE AND LIFE OF KAZAKHSTAN



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URBAN PROSE AS A LITERARY PHENOMENON

Түйін. Бұл мақала қалалық прозаның тақырыбын әдеби құбылыс ретінде зерттеуге арналған. Қалалық проза проблемалық-тақырыптық бірлік пен жанрлық-стильдік тұтастыққа ие біріктірілген мәтіндердің күрделі тұйықталмаған жүйесі болып табылады. Қалалық прозаның авторлары урбанизация процесін идеялық-көркемдік тұрғыдан ұғыну, жеке тұлға мен ортаның ерекше концепциясы ұсынылады, интеллигенцияның дүниетанымы қалпына келтіріледі, урбанизмнің жаңа поэтикасы ұсынылады, сондай-ақ повесть пен романның, атап айтқанда қалалық романның жанрлық-стильдік түрлері мен модификациялары ұсынылады.

Түйінді сөздер: қала, көркем сурет, шығарма, жазушы, қалалық орта.

Резюме. Данная статья посвящена исследованию темы городской прозы как литературного явления. Городская проза представляет собой сложную незамкнутую систему интегрированных текстов, которые обладают проблемно-тематическим единством и жанрово-стилевой целостностью. Авторами городской прозы предлагается идейно-художественное осмысление процесса урбанизации, выдвигается особая концепция личности и среды, воссоздается мировоззрение интеллигенции, представляется новая поэтика урбанизма, а также предлагается целый ряд жанрово-стилевых разновидностей и модификаций повести и романа, в частности, городского романа.

Ключевые слова: город, художественный образ, произведение, писатель, городская среда.

Summary. This article is devoted to the study of urban prose as a literary phenomenon. Urban prose is a complex open-ended system of integrated texts that have problem-thematic unity and genre-style integrity. The authors of urban prose offer an ideological and artistic understanding of the process of urbanization, put forward a special concept of personality and environment, recreate the worldview of the intelligentsia, introduce a new poetry of urbanism, and also offer a number of genre-style variations and modifications of the novel and novel, in particular, the urban novel

Key words: city, artistic image, work, writer, urban environment.

The culture of the city is a complex, multifaceted phenomenon. As noted in the research, by "city culture" we mean "an artificial environment of existence and self-realization created by people, which is a combination of physical and symbolic objects, technologies, normative and value formations, which include not only material (natural or artificial) objects, but also spiritual ones.

The urban environment creates and reproduces interpersonal and group relations of the urban population. As M. S. Kagan notes "the city gains its integral and in each case specific cultural appearance due to the transformation of the spiritual qualities of the townspeople into the objective being of the urban environment and the products of material, spiritual and artistic production created in it, and then the transformation of the content objectified in them into the spiritual qualities of new ones growing in the city generations . . ." [Kagan M. S. , 1992, Pp. 169].

Thus, the population of the city in the process of its life creates an urban environment, in turn, the environment forms a special "urban" spiritual image of a city dweller. But the population of the city

cannot be homogeneous. It may include representatives of different classes, professions, nationalities, ages. In other words, "The culture of the city . . . turns out to be a multilaterally differentiated, fractional, complex system of subcultures that oppose each other and at the same time interact with each other on different sides- estate, national, professional, etc. [Gefner O. V. , 2002, Pp. 102].

The city as a conditional background of events, a special historical and at the same time national color, has occupied a place in literature since ancient times. To prove this , we recall the Babylonian, Egyptian, Greek or Roman myths. If we turn to the Old Testament, then in it, among the first builders of cities, Cain and the descendants of Ham, cursed by Noah, are named. Already the books of the prophets Ezekiel and Jeremiah paint pictures of perishing cities destroyed by the elemental forces of nature - fire, earthquake, flood.

Indeed, the city has become a prerequisite for the emergence of a large number of works, including such masterpieces of world literature as the famous collection of short stories "The Decameron" by D. Boccaccio, "Father of Gorio" by O. Balzac, "Da-

vid Copperfield" by C. Dickens, "Idiot" by F. Dostoevsky, "Buddenbrooks" by Thomas Mann, "Plague" by A. Camus, "Petersburg" by A. White, "Manhattan" by Dos Passos.

Quite often the image of the city, its diverse artistic embodiment is one of the main features of the modern novel. In the Kazakh literature of recent years, the novel by Mikhail Zemskov "When" Merlot "loses its taste" deserves attention, in which the writer managed to masterfully reflect the modern appearance of Alma-Ata [M. Zemskov, 2013].

The problem of the city has different meaning in different historical periods and by different researchers. For example, "the ideological orientation of a number of works of ancient literature (for example, Sophocles' Antigone)" is considered by scientists as a stage in the development of civilization: the transition from tribal ties to the laws of cities. In relation to Western European medieval culture, researchers actively use the term "urban literature", as modern Russian researcher A. V. Sharavin notes. [Sharavin A. V. , 2001].

Russian literary critics distinguish in French and German literature "the development over a historically short period" of "class literature in its purest form, without impurities". A division of national literature on the class basis into "literature of castles", i. e. courtesy, "literature of monasteries", i. e. clerical, "literature of cities", literature of the third estate appears [Mikhaylov A. D. , 1976]. City, village, nation, "soil", etc. – these are the main nodes of the social structure, and the work of art "recognizes" them in the context of culture at the level of value-normative systems.

The writers' creativity can be considered from the point of view of functioning within the framework of the agrarian (agricultural) or urban (urban) channel of human development. So, the socially relevant and folk mythological layer of the works of N. A. Nekrasov, L. N. Tolstoy, M. A. Sholokhov, A. T. Twardowski goes back not only to the artistic "rhythms of continuity", but also to the agricultural branch of culture.

With the development of urban civilization, the elements that form the rural world image (the image of the earth, sky, fields, things, houses, labor, death, time, space, etc.) undergo certain changes and transformations. This finds appropriate artistic expression in the work of writers seeking to comprehend reality through the characteristics of the urban environment.

The process of isolating the urbanistic branch of culture from the agricultural world image was considered in detail in the works of M. M. Bakhtin and A. Ya. Gurevich. In the book "The work of Francois Rabelais and the folk culture of the Middle Ages and the Renaissance" M. Bakhtin notes the transformation of the national-peasant image of the earth into an urban image. According to M. Bakhtin, this is determined by the "separation of the body and

things" "from the unity of the giving birth to the earth and the nation-wide growing and ever-renewing body with which they were associated in popular culture" [Bakhtin M. M. , 1974]. As a result, "bodies and things" turn into images of "objects", "objects" of application of a subjective, material-value meaning, which means the formation of an urban (publicly externalized) world image.

In literary criticism, interest in the problem of city-literature arose in the 19th century. In addition to the authors' choice of a certain material life, a tendency to a particular type of characters, a system of conflicts, word artists in separate articles substantiated the specifics of understanding reality in the image of a city or village. Already in the 19th century, the village began to be contrasted with the city as two different concepts of personality and space-time coordinates.

Statements by writers of the 19th century draw a dividing line in the genre models of urban literature. There is Petersburg literature, to which the work "The Bronze Horseman" (The Petersburg Story) by A. Pushkin can be attributed; "St. Petersburg Tales" by N. V. Gogol; "Petersburg Poem" by F. M. Dostoevsky. Here we add that F. M. Dostoevsky raises the question of the "special Petersburg period" in Russian history. Its sources, according to the writer, begin with the reforms of Peter the Great, its logical conclusion was the bureaucratic monarchy, which turned the country on the West European path of development. The result, however, was a deepening gap between the people who did not accept the changes and the ruling elite.

At the beginning of the 20th century, D. S. Merezhkovsky ("The life and work of L. Tolstoy and Dostoevsky"), V. Bryusov ("Nekrasov as a poet of the city"), A. Bely ("Gogol's Mastery") addressed the problem of city literature. In his book, D. S. Merezhkovsky contrasted the authors of the novels "War and Peace" and "Crime and Punishment" as "clairvoyant of the flesh" and "clairvoyant of the spirit". And not only: he contrasted them as writers belonging to different types of culture: agricultural and urban. Following D. S. Merezhkovsky, V. Bryusov and A. Bely revealed the specifics of perception of reality in the image of St. Petersburg in the works of writers of the XIX century. The article "Nekrasov as a poet of the city" (1912) notes the urbanistic nature of the author's lyrics "Reflections at the Main Entrance", "On the Weather". According to V. Bryusov, this was reflected in the refraction of the St. Petersburg theme in the social aspect (the life of the poor townspeople) and in the urban structure of the poet's speech, "hasty, sharp, characteristic of our century" [Bryusov V. , 1973-1975].

Among the main ones are the following: correlation of St. Petersburg with other cities; the motive of the struggle of human creature with the elements, developing into a motive for the death of the city under the onslaught of natural forces; highlighting

the specific features of the capital (intentionality, abstractness, tragedy, mirage, duality); a description of the landscape and architectural framework; continuity and traditions in the image of the city on the Neva; evolution of the image-symbol of the Bronze Horseman; St. Petersburg myths.

Representatives of the structural-semiotic school (Yu. Lotman, Z. Mints, V. Toporov and others) developed a special approach to the problem of translating Petersburg into works of fiction. Researchers are developing the idea of a city-text, in particular, the "St. Petersburg text". The essence of this approach is to formulate an empirical monolithic supertext based on specific literature.

The main principle and selection criteria, writes A. Sharavin, are connected with the unity of the description of the object (Petersburg), with the single local Petersburg dictionary, with subordination to the maximum semantic setting - the path to moral, spiritual revival, when life dies in the realm of death, and lie and evil triumph over truth and good. This is realized in the elements of the internal structure (objective composition, natural and cultural phenomena, mental states) of the St. Petersburg super-text, with a thickening of tension, sharpness or relaxation of energy ethical pre-thoughts manifesting at the subconscious level.

A. V. Sharavin believes that the most common approach to the problem of a big city in literature in the works of Soviet literary scholars is thematic. And in this case, Moscow, St. Petersburg or Leningrad are perceived only as a background, and the townspeople as actors in the works [Sharavin A. V. , 2001].

In connection with the problem of "city and literature" it is especially important to dwell on the assessment by scientists of the works of A. P. Chekhov. N. P. Antsiferov, in readiness, gave such a characteristic to the writer's work: "A. P. Chekhov also remained indifferent to the problem of the city as an individual existence. By the end of the 19th century, Russian society had completely lost its sense of personality of the city. Only fleeting remarks characterizing the life of Petersburg" [Antsiferov N. P. , 1990].

Indeed, the image of a big city does not occupy the same place as in the works of A. S. Pushkin, N. V. Gogol, F. M. Dostoevsky. The most characteristic chronotope of his works is a provincial town or a noble estate, Petersburg, "the most abstract and intentional", and Moscow, which is increasingly assimilating this abstractness and intentionality, is the scene of a relatively small number of A. P. Chekhov's narratives.

So, the appearance of the northern capital was reflected in the stories "Slyther", "Protection", "Longing", "The Story of an Unknown Person" and some others. Moscow acts as the backdrop against which events take place in the following works of A. P. Chekhov - "Strong feelings", "Good people", "Without a title", "Seizures", "Lady with a dog",

"Anyuta", "Wedding", "Three years", etc. Many researchers admitted that A. P. Chekhov's work is primarily associated with the development of not just a city. But urban culture "If you are not afraid of a certain aggravation of the wording, it can be argued that the epic", "rustic" image of the world is replaced in the works of Chekhov by the chronotope of the "big city", because openness and heterogeneity, the mismatch of geographical space with the psychological field of communication are signs of urban society, - rightly points out I. Sukhikh. "The Big City" is not at all a topic or an image in Chekhov's work (formally, he is, of course, a less "urban" writer than Gogol or Dostoevsky), namely the method, principle, artistic form which unites different spheres of the image" [Sukhikh I. N. , 1998].

"Big City" as a principle of artistic vision is manifested in the work of A. P. Chekhov and in the diminishing sound of motives that have received conceptual significance in the framework of works on the northern capital (the image of a mental breakdown and the "rebirth of a fallen woman", the hard life of "humiliated and insulted"), and in the embodiment of the type of disoriented worldview, and in the keen interest in the "average person" - a loser and an "ordinary life", and in understanding the world as having lost its integrity, communication, which has become a mechanical set of random, noble and diverse phenomena, and to bring to the limit the psychological incompatibility of the actors, and in the topic of alienation, and in the special means of poetry. Modern cultural scientists and sociologists to characterize and identify «urbanized habitat» will use many of the short stories that the master of short stories brilliantly sensed and artistically embodied.

The city has always been interesting as a phenomenon of the cultural-historical plan for representatives of another literary trend in the Russian literature of the beginning of the 20th century - acmeists.

The problem of St. Petersburg (and the city wider) and symbolism as a literary direction also became the subject of attention of scientists.

The work of symbolists, acmeists and futurists did not become for literary scholars a "final debriefing." So, in recent decades, a number of works exploring the specifics of understanding reality in the image of the city in the works of writers of the 20-30s of the XX century have appeared. There was a traditional interest of literary critics to the works of A. Akhmatova, M. Bulgakov, O. Mandelstam, and a number of new names appeared - D. Harms, A. Egunov, K. Vaginov, A. Platonov, B. Lifshits, B. Pilnyak, A. Remizov, M. Kozyrev.

In the work of the noted writers (and this was repeatedly emphasized by literary scholars), the theme of the city found its end in the perspective in which it was embodied in the 19th century. The representatives of the structural-semiotic school



received a fruitful development of the idea of the "closeness" of the St. Petersburg text, its completeness by the works of K. Vaginov. In our opinion, it is advisable to talk not about the extinction of tradition, but about the emerging of changes in understanding reality in the image of a big city in the 20-30s.

The theme of the city in the 30s of the XX century was transformed in refraction through correlation with the material and practical sphere. This was due to the special attitude of a person who survived the revolution and civil war. People suddenly felt like Robinsons, thrown after a shipwreck onto an uninhabited island, as A. V. Sharavin writes [Sharavin A. V. , 2001].

The devastation, lack of necessary things and goods, and food shortages led to the active "inclusion" of a person in the material and practical sphere. As a result, a huge number of works on a production theme appear - "Sot" by L. Leonov, "Time, go!" V. Kataev, "Kara-Bugaz", "Colchis" by K. Paustovsky, "Courage" by V. Ketlinsky, "Hydrocentral" M. Shaginyan, "Living Water" by A. Kozhevnikov, "On the wild shore" by B. Polevoy and others. Books, telling about the construction of the metallurgical giant ("Time, Go!"), A pulp and paper mill ("Sot"), a hydroelectric power station ("Hydrocentral"), a new city ("Courage"), dams ("On the wild shore") were written from the 20s to the 50s of the twentieth century.

Urban prose of the 70-80s of the XX century marked a definite departure from the image of a person in the material-practical, activity-labor sphere to a return to the St. Petersburg-Moscow tradition of Russian literature.

The work of the writers Yu. Trifonov and A. Bitov dates back to this time. The image of the city is present in their works. Y. Trifonov understands and realizes the connection between the city and the country, its current situation, between the city and time. In the novels by Yu. Trifonov, "The Old Man" (1978), "Time and Place" (1980), "geo-poetic images that survived a person, generation, and era appear as witnesses to the turning points of history, like historical time imprinted in stone." And in the novel "Pushkin House" (1964-1971) A. Bitov "points to the cultural function of the city, expressing the author's worldview in refracting the tradition accumulated in urban space.

A. Bitov, according to V. Tsurkan, represents the city "as a kind of cultural sign, only temporarily acquiring a vital beginning" [Tsurkan V. V. , 2013].

In the 1960s and 1980s, the city in the works of Y. Trifonov and A. Bitov did not just play the role of an artistic image, but "became a system-forming concept, in the construction of which general plot conflicts, motifs and images appear. St. Petersburg motifs penetrate Y. Trifonov's prose (in particular, the motif of the city opposing nature), and in the works of A. Bitov the "cold" and ghostly Leningrad

acquires the features of a city-house that are characteristic of the "Moscow text". The city in the works of these writers acts simultaneously as a city-centric and urban aspirational system", as V. V. Tsurkan [Tsurkan V. V. , 2013].

If we turn to a later time, then we would like to dwell on the work of the Chukchi writer Yuri Rytkeu. As the researcher writes about him, "the range of material captured in the author's orbit is widened when Rytkeu in the novel "In the Mirror" of Oblivion recreates the face of Leningrad-Petersburg undergoing changes in different periods of time: in the post-war era, during the period of perestroika and in the current era of the triumph of market relations. Yuri Rytkeu can not only draw a panorama of the big city and its monuments (Church of the Savior on Spilled Blood), not only highlights expressive details (for example, notice how legless people rolled on Nevsky in bearings in the post-war city), but also conveys the dynamics of changing urban paintings (dominance of foreign advertising, the appearance of sparkling shop windows)" [Rogover Ye. , 2007].

At the same time, the writer tries to connect the Leningrad and St. Petersburg details of the portrait of the city with the landscapes of his native lands, at the same time depict the Neva and Lena shores, the Neva and Lena ship. The chosen "aspect of the image of the city becomes decisive in the novel" [Rogover Ye, 2007]. The noted literary aspects determine the peculiarity of the approach to urban prose as one of the summit achievements of the historical and literary process of the 70-80s of the XX century. This most important layer of our culture is still insufficiently studied.

In the modern literary process, the place of urban prose is occupied by the latest urban prose, in which the sociocultural environment of the city is recreated, a new type of hero is formed - a representative of the intelligentsia, adapting to life in a consumer society, patterns are revealed between expanding the circle of communication and strengthening the feeling of loneliness in a big city, the question is posed on the preservation of morality in the conditions of scientific and technological progress.

Urban prose, which has long existed in the status of a literary movement along with rural, military and camp prose, now represents a complex open system of integrated texts that have problem-thematic unity and genre-style integrity. The authors of urban prose offer an ideological and artistic understanding of the process of urbanization, put forward a special concept of personality and environment, recreate the worldview of the intelligentsia, present a new poetry of urbanism, and offer a number of genre-style variations and modifications of the novel and novel, in particular, the urban novel.

Modern urban prose today plays a large role in the literary process. This genre rightfully occupies

one of the leading places in terms of readability and popularity. The modern reader is concerned about the problems that arise in the novels of this genre. These are issues of morality, love for a small homeland, good relations with people and other problems that are relevant today. Perhaps in the urban novel we find the first "touches" of post-realism. If "postmodernists in the chaos of being lost a concrete living person, then the post-realists, putting the human personality at the forefront, try to comprehend this chaos through it, to show its everyday

face [Mashkova A. G. , 2014].

So, the authors of urban prose offer an ideological and artistic understanding of the process of urbanization, put forward a special concept of personality and environment, recreate the worldview of the intelligentsia, present a new poetry of urbanism, a number of genre-style variations and modifications of the novel, in particular, an urban novel whose framework may not fit in limits of the description of the life of the city.

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**«ҚАЗАҚСТАННЫҢ ҒЫЛЫМЫ МЕН ӨМІРІ»
«НАУКА И ЖИЗНЬ КАЗАХСТАНА»
«SCIENCE AND LIFE OF KAZAKHSTAN»**

Халықаралық ғылыми журналы (Мемлекеттік тіркеу: №9875-Ж 09.02.2009 ж.
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Басылым ай сайын шығады.

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Ғылыми еңбектің негізгі нәтижелерін жариялау үшін Қазақстан Республикасы Білім және ғылым министрлігі білім және ғылым саласындағы бақылау Комитетінің 2012 жылғы 10 шілдедегі №1082 бұйрығымен ғылыми баспалар тізіміне енгізілген.

Журнал индексті ғылыми дәйексөздер қатарына қосылады және ҚР БҒМ Білім және ғылым саласындағы бақылау жөніндегі комитет ұсынған **заңтану, филология, педагогика, өнертану** ғылымдары бойынша басылымдар тізіміне кіреді.

Автор мәліметтің нақтылығына, ресми құжаттардың сілтемелері мен басқа да деректердің дұрыстығына жауапты. Редакцияға келген материалдар кері қайтарылмайды.

Мақалада отандық (Қазақстандық) авторлардың еңбектерін міндетті түрде қолдану керек. Сонымен қатар «Қазақстанның ғылым мен өмірі» журналының алдыңғы сандарында жарияланған авторлардың мақалаларына сілтеме жасауға кеңес беріледі.

Автор мақала жазу барысында өз еңбектеріне сілтемені азырақ жасап, басқа маңызды ғалымдардың еңбектеріне сілтеме жасағаны жөн.

Журналға мақаланы қазақ, орыс, ағылшын, неміс, француз, қытай, түрік, араб және ТМД халықтары тілдерінде жазуға болады.

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