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Телефон/факс: (7172) 561 933; E-mail: eagi.vestnik@gmail.com, Сайт: ojs.egi.kz

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Адрес редакции: 010009, г. Нур-Султан., пр. Жумабаева, 4
Телефон/факс: (7172) 561 933; E-mail: eagi.vestnik@gmail.com, Сайт: ojs.egi.kz

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*Editorial address: 010009, Nur-Sultan., 4, Prospect Zhumabayev
Tel/Fax: (7172) 561 933; E-mail: eagi.vestnik@gmail.com, Caïm: ojs.egi.kz*

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M. AMANGAZYKYZY¹, F.S. SAYFULINA²

The Eurasian humanities Institute, Nur-Sultan, Republic of Kazakhstan¹

Kazan Federal University, Kazan, Russian Federation²

(E-mail: moldir_amangazykyzy@mail.ru¹, fsaifulina@mail.ru²)

MODELS OF WORLD CAPITALS IN THE PROSE OF THE XXI CENTURY

Abstract. The paper dwells on the topical problem of modern literary criticism – the study of the creation of a literary image – a model of the capitals of the world in prose of the XXI-st century. The authors of the article also engages the following socially important issues, such as city life, a little man the city, the problem of loneliness, aloofness of an individual. The work is directly connected with in the actualization of the urban theme in literature at the beginning of the third millennium. The article begins with a review of the theoretical literature on matters under investigation. The methodological basis of the research is the works by the scholars, such as M. Beville, A. Wessels, P. Torkamane, S.V. Pirogov, V.V. Tsurkan, T.I. Vasilieva, N.L. Karpicheva and others. The following postmodern novels are the object of the research – Just Together (2004) by French writer Anna Gavalda, The Book Without Photos (2011) by the Russian prose writer Sergei Shargunov, White Orda (Ақ Орда) (2005) by the Kazakh author Dukenbay Doszhan. Using hermeneutic analysis of the selected literary works which depict the world capitals such as Paris, Moscow and Nur-Sultan, we have identified the following models of the capital: 1. «Capital is a chronotope»; 2. «Capital is a beautiful city»; 3. «Capital is a city of memories»; 4. «Capital is an Orthodox city»; 5. «Capital is a city of career»; 6. «Capital is a symbol of a new country».

Key words: postmodernism, urban prose, model, capital.

Introduction. The work is directly connected with the actualization of urban themes in literature at the beginning of the third millennium. «Urban perspective» of world literature to one degree or another it has always captured and reflected changes in the social and cultural picture of the world and writers of the early XXI-st century make their contribution to this direction of imaginative recreation of the world surrounding them.

The aim of the research is to analyze the interpretation of peculiarities of urban themes in world prose at the beginning of the XXI-st century. In order to achieve this aim it is necessary to solve the following *targets*: to analyze the structure of characters in the novels of writers from different countries with different perception of the world – Anna Gavalda «Just together», Sergey Shargunov «The book without photos» and Dukenbay Doszhan «White Orda» (Ak Orda), to identify the relationship between character and artistic image of the city, where he lives; based on the analysis to highlight the characteristics of the art model of the capital.

At the present moment in the world of literary studies the works connected with the urban theme are relevant. It is enough to carry out monitoring of scientific articles for the last ten years.

In his article M. Beville assumes that postmodern artistic models of the city differ from modernist models. As the a proof of this assumption, the work provides a comparative analysis of the novels by Paul Oster «Glass city» and «Invisible» and «Bright lights» and «Big city» by Jay McInerney [1].

A. Wessels analyzes the novel by Michael Haynes «The invisible fury» from the perspective of modernist poetics while finding intertextual relations with the works of famous writers of the modernist period [2].

P. Torkamaneh involves deeply into the artistic space of the city in the novel «White noise» by the American writer Donald Richard Delillo where the author shows the influence of the city on the formation of the psychology of the main character [3].

In his scientific article E. Rechniewski considers the theme of the city in the context of modernism. He emphasizes that «the literature of experimental modernism that appeared in the last years of the nineteenth century was the art of cities...» [4].

K. Versluys in his article analyzes the latest research on this topic. In his article the author states that «the tendency to consider space as a connotative process and the urban world as a creator of meaning leads to the steam of the city as a material reality» [5].

Thus, it is necessary to note that the rapid growth of cities unavoidably cause researchers to take a significant interest in the problems of the city and its inhabitants. The city is also an object of study of literary studies. The cities which have the status of capital are of particular significance in the life of the country. Our article is based on an analytical description in the prose of the XXI-st century of such world capitals as Paris (France), Moscow (Russia), Nur-Sultan (Kazakhstan).

Methods and research methodology. Several methods of studying the humanitarian sciences are used in the proposed article. Scientists consider the methods of positivism and hermeneutics as the most effective ones in determining urban models. The positivist strategy of recognizing the city is necessary to explain the origin of urban life and urban processes and the hermeneutical strategy is necessary to identify objects and phenomena characteristic of urban life in the literature of particular people. On the basis of these strategies (positivism and hermeneutics) we can distinguish the following paradigms: naturalism, structuralism, constructivism, and phenomenology.

Researcher S.V. Pirogov considers the city as a separate process which plays an important role not only in human life but also in society as a whole. The scientist considers the city as a system which gives meaning to human life, produces products and is an ideological project of social relations. The author of the article took into consideration common features for all spheres of science [6].

Compared to S.V. Pirogov, researcher V.V. Tsurkan in his book «Anthology of artistic concepts of the Russian literature of the XXth century» determines 4 models of the city from the point of view of literary studies: «Organic and technocratic paradigms actualized in poetry and prose of the XXth century a number of well-known models of the city in world literature. Let's concentrate on some of them: 1) «City is a text», «city is a book»; 2) «city is a garden»; 3) «city is an anti-world»; 4) «city is a farce» [7]. The innovation of our article is that we offer to consider artistic models of the capital which have no analogues in former published scientific works.

Discussion and control. Having studied the above-mentioned scientific works we made our research based on a comparative contrast of artistic images of such world capitals as Paris, Moscow and Nur-Sultan. The novelty of our work is that these works were not studied in comparative terms before. The novels selected for the research were written at the beginning of the XXI-st century – in the period from 2004 to 2011. A bright peculiarity of these works of art is that the fate of the entire city is reflected through the fate of the characters.

In the history of the world literature there are not single novels in which the main actions of the plot take place in Paris. It is enough to remember «Notre-Dame de Paris» (1831) by V. Hugo or «Germinal» (1885) by E. Zola. The setting place of the novel «Just together» (2004) by the French writer Anna Gavalda also became Paris. The work tells about the life of young people in one of the European capitals and their loneliness.

Two paradigms harmonized in the concept of «city» in the twentieth century (the technocratic approach and the organic approach). In accordance with the *technocratic approach* the urban way of life is acknowledged as a function of production processes and the city itself as a structure which can be designed and implemented down to the smallest details of the organization of production and everyday life. In accordance with the *organic approach* the city is considered as a social and cultural organism that has internal laws of development acting as a self-developing whole in which the individual builds his existence according to the values of culture [7].

Describing the lives of four basic characters Anna Gavalda thoroughly analyzed two main social problems. The first is the loneliness of the novel's characters in their youth (Frank,

Camille, and Philibert).

The reason is a lack of love, conflicts in the family and as a result mental imbalances. For instance, Camille Fock was deprived of understanding from her mother from infancy, so in adult life she always felt lonely and abandoned. The second reason is loneliness in old age (Paulette). The reason is the unwillingness of the grandson to take responsibility for the happiness and health of his own grandmother, as a result of what he registered her in a boarding care center for the elderly. It is important to note that Anna Gavalda gave many autobiographical features to the image of Paulette. We should say that by the end of the novel the problem of loneliness in both youth and old age was completely successfully solved. This phenomenon of «ideal anti-ideal» was noted in the «Anthology of artistic concepts of the Russian literature of the XXth century» by T.I. Vasiliev, N.L. Karpichev, and V.V. Tsurkan: «Whereas temporal-spatial definitions in art and literature are always emotionally and value-based, the concept of «city» incorporates ideals and anti-ideals and is interpreted in relation to the soul of a particular individual and social reality in General» [7]. Thus, one character can combine the features of an ideal and an anti-ideal.

In Anna Gavalda's «Just together» Paris is not just a background – a space where events happen but at the same time the capital is a chronotope which connects space and time and is reflected in the constant mental reproduction of words and feelings dear to the heart: «*Luxurious quarter...*» – as Karina expressed about it. Camille remembered this as she stepped up the first of the hundred and seventy-two steps of the back stairs that led to her pigeon house. Gorgeous, you're right... She lived on the eighth floor of a luxurious house that overlooked the Champ de Mars, and in that sense – Oh, Yes! – the place was gorgeous: standing on a stool and leaning over with danger to life, you could see the top of the Eiffel tower on the right» [8, 16]. Anna Gavalda tells about admiration of two girls-neighbors who are equally admired with the view of the whole of Paris and the top of the Eiffel tower.

Consequently, the analysis of the novel «Just together» clearly shows the following models of the capital: «*capital → a chronotope*», «*capital → a beautiful city*», «*capital → a city of memories*».

The reader becomes acquainted with the artistic image of the Russian capital in modern Russian literature thanks to Sergey Shargunov's autobiographical novel «The book without photos» (2011). In the first chapters of his work telling about the orthodox cathedrals of the capital of Russia he connects memories of childhood with these cathedrals, so the model «capital is an orthodox city» is formed. Later, Moscow in the 2000s is presented in the work as a model of «capital is a city of career», as here big money and political power play the main role. Sergey – the central character of the work – took part in the elections of the state Duma and lost. In turn, the fall of the main character from the career ladder brought him to self – isolation and conscious loneliness.

You can imagine the behavior of Muscovites, entering into the essence of the dialogue between Sergei and the publisher after his defeat in the elections: «*I don't care. I'll write. «Where to?» Flyers on poles? «What's important?» – Success* [9, 120]. This is how we learn that megapolis has made a bet on those who have achieved success and not on those who are looking for justice but for the main character justice is decisive importance.

Sergey's problem is that he does not have a deep faith, in spite of the fact that his father is a priest and, of course, taught his son the Law of God from his childhood. The main character understands confidence as a form of counteraction to the soviet reality. Truth and justice are the most important for the central character. The main character's search for truth led him to travel to the Northern regions of Russia, to the post-war Chechen Republic, to revolutionary Kyrgyzstan, and to Tskhinvali that was destroyed after the war. Then Sergey returned to the capital of Russia where he again found himself in a strong claw of loneliness. Then the main character remembers his historical roots: «*Is your ancestral Vyatka village safe? Or has the taiga closed over it?*» [9, 216]. As a result, Sergei Shargunov finishes his work as follows: his character arrives at the village of Voskresenka. It is as if he has passed through nine circles of hell, like Dante in the divine Comedy,

and arrived at an advanced level, where his soul is resurrected to a new conscious life.

Thus, during the analysis of the work «The book without photos» by Sergey Shargunov we selected the following models: «*capital is an orthodox city*», «*capital is a career city*».

Astana (nowadays Nur-Sultan) became the capital of the Republic of Kazakhstan in 1997. Moving of the country's main city from the South to the North was a very labour-consuming process for the country as a whole. This process is discussed in the widely known novel by Dukenbay Doszhan «Ak Orda» (2005).

The writer constantly keeps two most interesting artistic images in the center of attention: the image of the State Head and the image of Astana city. The image of the State Head is shown as a purposeful and energetic leader during the narration of the construction stages of many capital buildings: «*And this time was the opportunity to imagine the outline of a high tower that will be located in the center of the city and if you are lucky, you will get inspiration and draw an image then think about where the object will be located and draw a project... Sketch – scheme came to life... The President's pencil did not tremble, easily walking on the white paper, he added another line to this version. In the lower part he put his signature*» [10, 463].

Summing up the analysis of the novel «Ak Orda» by Dukenbay Doszhan we can see that the model «*capital is a symbol of a new country*» appeared in Kazakh literature. Let's pay our attention to the fact that this model has no analogues in the world literature.

Conclusion. Based on all of the above through hermeneutical analysis of the novels of our contemporaries that describe such world capitals as Paris, Moscow and Nur-Sultan, we have identified the following models of the capital:

1. «*Capital – a chronotope*».
2. «*Capital – a beautiful city*».
3. «*Capital – a city of memories*».
4. «*Capital – an orthodox city*».
5. «*Capital – a city of career*».
6. «*Capital – a symbol of a new country*».

Summarizing, we can note that the authors' works analyzed within the frame of the research show the creation of a different type of the image of the capital: in the center of the French writer's work – this is typical of Western literature is the loneliness of characters in a multi – faceted metropolis; in the Russian writer's novel – as in many works of the second half of the XXth century is the return of the hero to his origins, to the village, to faith; in the Kazakh writer's work – inspired by the latest changes in the country, new buildings are an enthusiastic perception of the image of the country's leader and the majestic capital which emerged out of nowhere.

We consider that in this article we have achieved our goal and tasks that we set for ourselves, that is: we analyzed the structure of characters in the novels «Just together» by Anna Gavalda, «The book without photos» by Sergey Shargunov and «White Orda» (Ak Orda) by Dukenbay Doszhan, identified the relationship between the character and the artistic image of the city where he lives, based on the analysis we identified the characteristic features of the artistic model of the capital. A comparative analysis of the works of different authors about world capitals allowed us to see different models of building the image of the capital that reflects the author's vision of the world.

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М. Амангазықызы

Евразийский гуманитарный институт, Нур-Султан, Казахстан

Ф.С. Сайфулина

Казанский федеральный университет, Казань, Российская Федерация

МОДЕЛИ МИРОВЫХ СТОЛИЦ В ПРОЗЕ ХХІ ВЕКА

Аннотация. Статья посвящена актуальной проблеме современного литературоведения – изучению вопроса создания художественного образа – модели столиц мира в прозе ХХІ века. В содержании статьи также затрагиваются такие социально значимые вопросы, как городской образ жизни, судьба маленького человека в большом городе, проблема одиночества, замкнутости личности. Работа напрямую связана с актуализацией урбанистической темы в литературе в начале третьего тысячелетия. В начале статьи дается обзор теоретической литературы по исследуемому вопросу. Методологической базой исследования являются труды таких ученых, как М. Бевилл, А. Вессельс, П. Торкамани, С.В. Пирогов, В.В. Цуркан, Т.И. Васильева, Н.Л. Карпичева и др. Объектом исследования являются следующие постмодернистские романы: «Просто вместе» (2004) французской писательницы Анны Гавальды, «Книга без фотографий» (2011) русского прозаика Сергея Шаргунова, «Ак Орда» («Ак Орда») (2005) казахского автора Дукенбая Досжана. Путем герменевтического анализа выбранных художественных произведений, изображающих такие мировые столицы, как Париж, Москва и Нур-Султан, нами были выделены следующие модели столицы: 1. «Столица – хронотоп»; 2. «Столица – прекрасный город»; 3. «Столица – город воспоминаний»; 4. «Столица – православный город»; 5. «Столица – город карьеры»; 6. «Столица – символ новой страны».

Ключевые слова: постмодернизм, городская проза, модель, столица.

М. Амангазықызы

Еуразия гуманитарлық институты, Нұр-Сұлтан, Қазақстан

Ф.С. Сайфулина

Казан федералды университеті, Казан, Ресей Федерациясы

XX ҒАСЫР ПРОЗАСЫНДАҒЫ ӘЛЕМ АСТАНАЛАРЫНЫҢ МОДЕЛЬДЕРІ

Андатпа. Мақала қазіргі әдебиеттану ғылымының өзекті мәселесі саналатын көркем образ жасау мәселесін зерттеуге, оның ішінде ХХІ ғасыр прозасындағы әлем астаналарының моделін анықтауға арналған. Мақалада қалалық өмір салты, үлкен қаладағы кішкентай адамның тағдыры, жалғыздық, жеке тұлғаның оқшаулануы сияқты әлеуметтік маңызды мәселелер қарастырылған. Жұмыс үшінші мыңжылдықтың басында әдебиетте қала тақырыбын өзектендірумен тікелей байланысты. Мақала қала тақырыбын зерттеу

нысанына алған теориялық әдебиеттерге шолу жасаудан басталады. Зерттеу барысында М. Бевилл, А. Вессельс, П. Торкамане, С.В. Пирогов, В.В. Цуркан, Т.И. Васильев, Н.Л. Карпичев және т.б. ғалымдардың еңбектері басшылыққа алынды. Зерттеу нысанына француз жазушысы Анна Гавальданың «Жай ғана бірге» (2004), орыс жазушысы Сергей Шаргуновтың «Фотосуретсіз кітап» (2011), қазақ жазушысы Дүкенбай Досжанның «Ақ Орда» (2005) сынды постмодернистік романдары алынды. Париж, Мәскеу және Нұр-Сұлтан сияқты әлем астаналарын бейнеленген көркем туындыларға герменевтикалық талдау жасау арқылы төмендегідей астана модельдері анықталды: 1. «Астана – хронотоп»; 2. «Астана – әдемі қала»; 3. «Астана – естеліктер қаласы»; 4. «Астана – православиелік қала»; 5. «Астана – мансап қаласы»; 6. «Астана – жаңа мемлекеттің символы».

Түйін сөздер: постмодернизм, қалалық проза, модель, астана.

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Авторлар жайлы мәлімет:

Аманғазықызы Мөлдір – философия докторы (PhD), Еуразия гуманитарлық институтының доценті, Нұр-Сұлтан, Қазақстан.

Аманғазықызы Молдир – доктор философии (PhD), доцент Евразийского гуманитарного института, Нур-Султан, Казахстан.

Amangazykyzy Moldir – Doctor of Philosophy PhD, docent of the of Eurasian Humanitarian Institute, Nur-Sultan, Kazakhstan.

Сайфулина Флера Сагитовна – ф.ғ.д., Қазан федералды университетінің профессоры, Қазан, Ресей Федерациясы.

Сайфулина Флера Сагитовна – д.ф.н., профессор Казанского федерального университета, Казань, Российская Федерация.

Sayfulina Flera Sagitovna – Doctor of Philology, Professor of Kazan Federal University, Kazan, Russian Federation.

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