

The Image of the City in the Romance by D. Rubina "On the Sunny Side of the Street»

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Abstract - The concept of "urban text" has its own history of origin and development. Y. M. Lotman was one of the first who speaks about the St. Petersburg text, which, in accordance with the traditions of the semiotic school, was understood as the cultural space of the city as a whole, and not only as a set of literary works.

In 2006, Dina Rubina's romance "On the Sunny side of the street" was published, in which the entire narrative is woven from "Tashkent voices": Uzbek speech and Uzbek names, names of streets, parks and squares of the old city. A kind of leitmotif of this work can be called a deep sadness for the departing Tashkent.

Keywords - Image, City, Text, Leitmotif, Space, Novel, "Urban Text".

The concept of "urban text" has its own history of origin and development. Yu.M. Lotman was one of the first to talk about the St. Petersburg text, which, in accordance with the traditions of the semiotic school, was understood as the cultural space of the city as a whole, and not just as a collection of literary works [2]. Then V.N. In a number of works, Toporov reconstructed the concept of the Petersburg Text, and his research turned out to be a powerful scientific potential, which indicated the development of the study of local supertexts for several decades.

Tashkent as a geographical place of literary space has already been found in Russian literature: this is the "Cancer Corps" by A. Solzhenitsyn, "Tashkent is the bread city" by Alexander Neverov, the city was even mentioned as a mythical reserve of the Russian police and bureaucratic freemen in "Sisters of Tashkent" Saltykov-Shchedrin. But in these works there are no Tashkent realities; they did not create a "Tashkent text". Only in the 21st century, after the publication of the Tashkent novel by Evgeny Abdullayev, who writes under the Arabic pseudonym Sukhbat Aflatuni, they began to talk about the relationship of the writer and the city, and, therefore, the problem of the "Tashkent text" in literature became relevant. E. Shafranskaya writes: "We

can talk about the emergence in modern literature of a genre form called "Tashkent novel", which is characterized by the intention of artistic recreation of the outgoing city (the city of the Soviet district, with a bilingual, bicultural aesthetics) in order to fix, "photograph", leave in the "family album" of culture is a cast of a past civilization" [3].

In 2006, Dina Rubina's novel "On the Sunny Side of the Street" was published, in which the entire narrative is woven from "Tashkent voices": Uzbek speech and Uzbek names, street names, parks and squares of the old city. A kind of leitmotif of this work can be called deep sadness over the outgoing Tashkent. In the writer's earlier works, a similar theme was already mentioned, but it was present only in small details, and in this novel it sounds in the form of a confession, full of longing for the place, time and self that remained there. The main character, the artist Vera Shcheglova, combines the images of old and new Tashkent in her destiny, but D. Rubin's main emphasis is on the reconstruction of paintings related to the already gone city of the post-war period. In the names of the main heroine's paintings, the city itself is symbolically represented, the period of its heyday and sunset: "Square of Revolution", "Bathers on Komsomol Lake", "Lagmanchik from Alai

Bazaar", "Askia", "Ilya Ivanovich guesses", "Dissident Roberto Frunso presents Barry Goldwater's Red Rooster", "Dancing in ODO", "The Life of Saint Misha the Bedourer", "The Escaping Prisoner", "Handyman Sargsyan", "Decision", "Session of the Black Striptease in Milwaukee". They recorded the most striking and significant loci of the city for the majority of the population: the life of the bazaar, the local gastronomic artifact, Tashkent residents, urban madmen, the "inclusion" of the city in the life of the whole country and the world, the "departure" of loved ones, multi-ethnicity. The author's position of the main character is in the picture with the mysterious title "Hug, millions!" Perhaps these words express a feeling for their former and current fellow tribesmen, for "Tashkent", which has scattered throughout the world, but endlessly attracts those living in it. The Tashkent text of the writer is focused on a special type of culture, formed by a mixture of languages, ethnic groups, rituals, mentalities.

A retrospective novel by Dina Rubina is woven from letters of "former Tashkent residents", each of which brings its own perspective to the overall picture. The image of the city begins with that terrible and difficult wartime, when "a million lousy, runaway ragged people fall down on a certain Asian city ..." [2,10]. Military Tashkent was a kind of Babylon, a crowd of people, consisting of well-known people of the era, and ordinary citizens experiencing evacuation here, and of numerous thieves: "The whole country is homeless, a cursed damnation crawled into the bread-and-butter city, warm ..." [2,11]

But it was precisely the childhood of the main character, Katya Sheheglova, who, despite the complexity of her life, was shrouded in the good inhabitants of Tashkent. Tashkent gave Katya a "second life", where she, dying, was evacuated with her brother Sasha. Here they were sheltered by Khadich, who, looking at the dying girl, "shook her head and muttered something in Uzbek" [2,28]. The simple human kindness that this little Uzbek woman was guided by explains her actions: "In the evening, wrapping my elder son's boots in the head shoe, I left and returned an hour later without boots, carefully holding a half-liter can of sour with both hands milk" [2,28]. This woman, who has four of hers, also chronically hungry children, ran around the yard, did not take into account anything, saving someone else's life. For Katya, "since that war summer, this city, these Uzbek courtyards with warm trampled earth, these squinty crown trees plunged into the depths of the sky, meant more than just life to her; all this was a life donated" [2,29].

Tashkent is remembered by people living in it in an

unusual eastern space: "Such Baghdad: a confused endless labyrinth of alleys, dead ends, countless Uzbek courtyards ... And what is the Uzbek courtyard? This is a complete life support complex. The house itself, upstairs - a balkhan ... "[2,17]. Grass and scarlet poppies sprouted on clay roofs in spring. "A ditch flowed through the courtyard, such a square wooden platform was built over it - an aivan, or soup ... they threw a lot of grouse on it - small, hand-quilted, cotton blankets" [2,19]. The description of the tandoor oven in the Uzbek courtyard is excellently presented and there is nostalgia for the smell of bread: "It is impossible to forget the spirit of hot Uzbek tortillas, I dream of it here in Utah at night ... I dream about how a young Uzbek man picks it up with a stick, takes it out - round, in tan marks on tubercles, with burnt caraway seeds, and in the middle she has such a hard, crunchy patch pressed in which you can sell the soul to the devil! "[2,19]. Even a barbecue grill evokes good feelings - a stove made of a bucket on which half of Tashkent has been boiling and boiling the whole war.

The southern city cannot do without tea: "Well, there are teahouses at every turn ... An Uzbek man cannot do without a teahouse - it's like his club is for an Englishman. The Uzbeks sit in a teahouse in chapanas - striped and blue wadded robes, in turbaned shirts, in skullcaps ... and they drink tea all day, sweat" [2,21]. "By the way, in the teahouse, they often organized competitions of wit-words - "Askia". One will say a funny word, another will pick up - and everyone laughs. And the Uzbeks laughed so sweetly that the unusual people in the streets shuddered" [2,178]. Now, of course, the Uzbek teahouses have turned into European cafes and restaurants, having lost their national originality and may have survived only on the periphery. One of the "voices" in the novel also regrets about the changed Tashkent: "About five years ago I came from here, from Salt Lake City, to Tashkent - to look at my first school ... I didn't know anything! All rebuilt; instead of the lovely Tashkent mansions - some cyclopean structures of pseudo-Moorish chic: domes, arches, marble giant squares under the merciless sun.

One peculiarity should be noted in all the memoirs - against the background of the terrible details of the famine years mentioned, the purely national, Uzbek one is enveloped in warmth. Perhaps this is where the characteristic features of the people they are talking about appear: hospitable, hospitable, and tightly connected with the family, respects the elders. That is why it is impossible to imagine memories of the Uzbek past without a description of Uzbek dishes: "The Uzbeks were preparing food, it would seem - that there was in this stew, but you

lick your fingers!" [2.29].

One of the main features of the city was its characteristic southern warmth: "it was somehow easier in Tashkent ... it was easier to live ... We were less afraid ... Maybe there was a lot of sun, but as it turns out now, it contains serotonin, right? - well, that hormone that cures fear makes the heart easier ... So, this is the sun, these plane trees in the park of ODO ... leaves the size of a plate ... tango music ... "[2,122]. The symbol of the sun and sunshine leaves only positive aspects of the past in the memory of a person, therefore the name of the novel becomes an emotional dominant, holding together the polyphony of the novel.

Even Semipalym's perception of Tashkent was sentimental-sensual: "There was a kind of entrancing softness in the air penetrated by the quiet murmur of irrigation ditches, in distant blue mountains, in trees ... And - generous sunlight spilled from the morning, penetrated through the leaves, played yellow and green on the sidewalks, ate gold loess dust into tree trunks and lasted until nightfall, a fragrant ink-starry night, stunning with the aromas of herbs and bushes" [2,106]. With the obvious desire of D. Rubina for continuity, we can note the connection between father and daughter that has been outlined here, the sensation of light may have come to Vera from Semey.

The everyday life of post-war Tashkent was remembered for "home delivery": screams about milk and old things, a glazier porter struck with incredibly heavy goods on his shoulders, children ran to the scream of the owner of a trolley of various trifles - a "ball-bar", screams of the sale of kerosene, fried corn, which was always pronounced like "corn."

Another "voice" in the novel recalls: "You say - post-war Tashkent ... the first thing I remember is soda water carts: primitive wheelbarrows with wheels, with a small canopy ... There was also a funny glass washing system: a slight turn of the lever, an upturned glass rinses under a strong stream of water ... Then, a little syrup is squeezed into it from the glass cylinder, of what you choose, and immediately afterwards - just clean water under the gas .. They were replaced by machines that could rarely be used - glasses always disappeared from them ..." [2.85].

Since Tashkent is a southern city, in the evenings, in the warmer months, life passed on the street: "Leisurely strolled along the central Karl Marx, couples and company; men went out in linen white flared trousers, ladies under Chinese umbrellas ... Girls wore light dresses made of crepe de

chine, crepe georgette, printed silk and chintz ... "[2,118]. It was already possible to go to dances in the ODO: "in the District House of Officers, a dance floor worked three times a week - on Wednesday, Saturday and Sunday, from 9 am until late in the evening ..." [2,120]. Tashkent streets appear in the novel as the embodiment and reflection of the city. They are associated in the work with human crowdedness, with a huge hostel in which people of different nationalities, cultures, ages and occupations mixed up by the will of historical cataclysms.

The features of the southern Muslim capital were sometimes manifested in everyday squabbles: "The conductors with their tarpaulin bags on their stomachs like chain dogs: a campaign to combat the burqa is underway and it is ordered that representatives of medieval obscurantism not be allowed into urban transport: "Where are you going, in burqa?! - the conductor screams at the twisted old woman. - Do not let her, citizens! Let it get wet!" [2.95].

One of the important aspects of the image of Tashkent, which determines its originality as an eastern space, is the bazaar as an integral part of Uzbek life. The bazaar in the novel space of D. Rubina acquires a personified status. It acts as a "calling card" of the city, defining its social, economic, political, ethnic level. In the figurative space of the bazaar, the national character traits of the Uzbek people and their natural kindness are recreated. In those days when the mother of the heroine left for a long time on her "business affairs" and the girl was left alone, she often went to the market, where you can always satisfy your hunger: "If you walk along the rows for a long time and look at food, the Uzbeks treat you. Uzbeks are good. A sticky plait-braid is cut off from a bar of dried melon or a bunch of grapes and will be extended: "Ay, chiroili, kizimkya!" [2,236]. The bazaar in the novel by D. Rubina is presented as a living many-sided organism with its own psychology, with its own rhythm of life; the bazaar has its own temper, a mechanism of behavior: "From everywhere, to the cries of the carriers of goods:" Post, post!!! "Watch out! ", The Uzbek music rises, monotonous and at the same time complex ornate ..." [2,239]. In Alai you can meet unique "virtuosos" of their craft who will become "mythical heroes": "... under a tarpaulin canopy, one guy was preparing a delicious lagman. A huge, shaved bald, perfectly folded, - stood, naked to the waist, and whipped himself on the back and chest with long ropes of stretched dough ", and -" Thirty years later, the painting "Lagman in the Alai Bazaar" will be sold for \$ 34,000 "[2,239].

Post-war Tashkent in the novel is represented by a large group of characters, among which there are a lot of episodic faces. And all of them, appearing only for a moment in some event, leave an indelible mark on their unique personalities. This shows the writer's ability to notice the characteristic features in the characters and to talk about them in a few words, but in such a way that the meaning of even a simple mention becomes an appropriate shade on the vast canvas of time and place.

The leitmotif of the "sunny side of the street" also indicates that there is its shadow space. Heroes can be divided into decent and dishonorable people by their human qualities. The first group includes ordinary kind inhabitants, such as the compassionate Khodicha, or Katya's cheerful friend Tsilya, or physics teacher Valentin Petrovich, in whom Vera and her mother lived in the house. With warmth, the novel speaks of working intellectuals, university professors, and artists. For example, the thunderstorm and horror of all students of the Goldrey art school, Isaac Aronovich, who put Vera five for the drawing; Klara Nukhimovna, who adopted Misha Lifshits in due time; Stasik's father, German Alekseich, an expelled German, a widower living in Yangiyul. The novel also mentions "descended" intellectuals, former dissidents who do not work by profession, drink a lot, but remain decent people. These include Misha Lifshitz and his friend Kirill Vladimirovich - the artist-stoker. And all these heroes, one way or another, are associated with Faith, Misha and Stasik.

The other group includes thieves, speculators, drug dealers (Plum and Pinz) and embittered natures such as Baba Lyuba (the mother of Semipaly) or Masha, who shamelessly robbed Katya and did not regret either her or her child.

The speculative feruzka is marked by several strokes: "a dashing tear with gold teeth, sprinkled Uzbek words with Russian obscenities" [2,160]. We are faced with a rude woman who helps Katerina sell products stolen at the factory and generally maintains contact with all sorts of scum. The original leaders in this group are Katerina and Semipaly.

The image of Odessa Tsili is painted with very colorful colors. This woman with a difficult fate - her eldest son died near the city of Brno, the youngest died of typhus in Tashkent. But you cannot call her deserted and unhappy, because "... at the end of female age, she gave birth to twins, Vovka and Rozka, from an elderly and bald, and married, holy spirit" [2,87] and sits at the gas booth, finding a way to live. Her speech is filled with Odessa expressiveness and

paradox, it essentially robs people of a penny, but does not cause the reader any indignation: "Lady, you're doing facial expressions, you'll get all the gas out! Who is not sweet? You? And you for a penny sweetly wanted? Shaw, are you staring, citizen, do I look like your late mother? Walk your life further. What a penny? Who didn't finish? I?! Oh my god, he'll die without a penny, ah! Yes, I will give all the proceeds now to your face, along with that penny! I will provide you financially. I'll wash you with syrup! On, choke on that penny, put it in a Swiss bank! But I won't give it to you!" [2,86]

Valentin Petrovich with his son Serge will go through the whole life path of both Katya and Vera. A strange combination of human kindness and cruelty towards his son appeared in his father - he mercilessly beat him for his reluctance to read. But this strange "dunce" was the closest person in the childhood of Vera, for some reason Seryoga dragged her everywhere with him and called her a strange name - Mousy. And on his "old" Eaglet "they flew around, fretted, embraced the whole city; there were no such distant places, from the Bulgarian vegetable gardens to the Rice fields, from Dombrabad to the Greek town, wherever they brought them with a fair wind, and there was no such tray with a gas pipe near which they would slow down so that, strictly equally, drink one for two a glass of "punch" » [2,164] And it was this dunce who taught Verka to read at the age of five and was proud of his success, and she was reverent before him.

Warm words characterize the residents of the Faithful yard, who poured out into the street in a frenzy of evening: Aunt Sonya with her love for the song "The girl escorted a fighter to the position" and her son-in-law Rashid; a small and nimble handyman Sargsyan, in whose house they gathered to watch the only TV, and even a writer who, as a child, went to this courtyard to a music teacher.

Thus, Dina Rubina, who was born in Tashkent, absorbing the peculiar flavor of the Central Asian space, Uzbek hospitality and bright sunlight, seeks in her work to recreate the image of a city that has preserved the best qualities of oriental flavor and hospitality. Love for the memory of the old city gives the impression that this space is the best that can be on earth. Light and sun in the novel are opposed to darkness, misfortunes, difficulties that people who have memories recorded in the novel have to endure.

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