

The Motif of the City in S. Aflatuni's Prose

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Abstract: The article examines the features of poetry and style of the modern writer Plato colloquial. Using the method of comparative studies, the author analyzes this macaque and tries to reveal the peculiarities of the work of Russian writers of Uzbekistan.

Keywords: Russian literature of Uzbekistan; short story; bimentality.

Introduction: The modern poet and novelist Yevgeny Abdullaev (Sukhbat Aflatuni) in his work refers to various exotic genres of fiction. Among the novels, essays and novels. The author's relatively late work "The Year of the Ram", written in the genre of "makamas", stands out vividly. Let us recall that makama is a genre of medieval Arabic prose that tells about the lives of talented cheats and swindlers. The hero of the maqama is an educated vagabond who wanders through the cities and towns of the caliphate and earns his living by clever tricks, where his extraordinary resourcefulness and literary talent are manifested.

The life basis of this character goes back to the figure of a penniless writer common in medieval cities, whose roguish tricks and wit became the subject of many anecdotes. The founder of this genre is considered to be Baduzzamon al-Hamadani (970-1007), who created more than 400 texts in the maqama genre. The genre received its development in the work of al-Hariri, whose pen owns 50 poppies. After these two luminaries of Arabic literature, many Arab, Persian, Jewish and Egyptian poets turned to magicians, but they all have an imitative character. In modern Persian and Arabic literature, little attention is paid to this genre. Makama has not been developed in European literature either. Research by some scientists reveals the influence of this genre on the European picaresque novel.

Analysis and results:

There is an assumption that the makama originated under the influence of the ancient genre of menippea, since the following features are present in both of these genres:

- *a mixture of high and low, serious and comic, and in general, according to M.M. Bakhtin, "the convergence of the distant and the disconnected, the misalliance of all kinds"*
- *the use of macaronic language, a sharp change of intonation, style and points of view, alternating poetry and prose;*
- *a provocative test of generally accepted truths, genre conventions and speech hierarchy;*
- *complete liberation from the authority of tradition or the requirements of verisimilitude, freedom of fiction, which most often acquires an adventurous, adventurous or fantastic character;*
- *frequent reference to allegory, a tendency to mix entities with different ontological status;*
- *the use of plug-in genres: short stories, letters, oratorical speeches, poetic speech;*

- *the image as the central character of a wandering sage or poet, often begging and occasionally earning a living with wit and eloquence, entering into disputes on market squares, on highways, in taverns, baths, on the decks of ships.*

Makams have similar features with European short stories. Thus, the "Year of the Ram" by Sukhbat Aflatuni, responding to the canons of the makama genre, has a number of parallels with the "Decameron" by J. Boccaccio. As in the immortal literary masterpiece, the main characters of Aflatuni are gathered around the campfire by trouble, only it does not dress up as a national plague, but turns into a breakdown of the Nexia car heading from Bukhara to Urgench.

Note that the term "makama" comes from the Arabic word, in translation it means "session", "interview", "parking lot", "stopping place", "conversation at meetings". It is precisely the latter semantic categories that Aflatuni focuses on, since the main storyline of his makama is based on a stop — parking of fellow travelers around the campfire.

Classical Arabic literature, in the depths of which the maqams originated, did not have dramatic genres in today's understanding. Arab literary scholars discover the features of drama precisely in maqams, short dramatized works written in rhymed prose. Focused on folklore, both in form and content, the maqams were not accessible to the common man. The "element of vernacular" in it was restrained by "an exquisite aristocratic expression and a sense of condescending attitude to the events described, which is achieved by means of soft humor permeating a story as elegant as a spider's web." According to the orientalist A. Metz, the maqams were "literature for rhetoricians, and the coherence of the presentation did not play any role for them. They appreciated only the rhetorical rockets that one after another took off from the darkness of "action."

A separate story of each character of Makama Aflatuni eventually creates a metatext, but in The Year of the Ram, the narrators, firstly, tell about their lives, and secondly, all microtexts are interconnected not only thematically, as in the Decameron, but also by the fates of the main characters. The heroine, named Princess, who came to Moscow after her husband, finds shelter with a Russian woman who is brought by the mother to another passenger of the Nexia, a Muscovite. And the third character, Telman Kim, was familiar with the Muscovite's friend Kuchkar, who, in turn, knew the Princess, and Kim wrote an article about her. Thus, with Aflatuni brings to his work the motif of rock, the interconnectedness of human destinies. This trend, the so-called "butterfly effect", is one of the main themes of the author's work.

For comparison, one can trace this theme in another work by Aflatuni, The Tashkent Novel. Almost all the images: Lagi, Yusuf, Lagi's father, Professor Blutner, Raphael, Arturik Aflatulin, Sultan, Frau Marta — have common ground. Thus, Professor Blutner, who was assisted by Yusuf in the steppes of Kazakhstan, was acquainted with Lagi's father during the war, moreover, it is revealed that he was involved in the death of Louise, Lagi's mother. Frau Marta, Professor Blutner's wife, became one of the Sultan's close friends. Raphael, one of the three men in Lagi's life, went to Israel, where he died. Lagi's third and last man, Arturic, also ended up in Israel, arriving there for the funeral of his friend Raphael. Arturik Aflatulin, like Yusuf, was personally acquainted with Professor Blutner. Thus, a kind of tree of destinies grows, the trunk of which can be called Lagi's life, and the branches are the life paths of individual characters. At the same time, each branch, being in direct connection with the main storyline, does not know about the existence of another similar branch. The writer intentionally connects the destinies of his characters in order to show that the life of every person is not accidental, that fate is a pattern and everything in this world obeys a certain program that people call in different ways: predestination, fate, the closeness of the world, the butterfly effect.

The structure of the makama "Year of the Ram" differs somewhat from the classical genre in that the stories of the characters are not built up immediately, but in fragments, complementing each other. Such a smooth transition from one story to another is very similar to the form of a "stream of consciousness". Unlike other works of the writer, where the image of Tashkent plays a central

role, the events in makam take place mainly in Moscow, Samarkand, Bukhara. Tashkent, in our opinion, is a peripheral locus.

Telman Kim acts as the central character, he connects individual microtexts with the main storyline, since he knows each narrator directly or indirectly. The profession of a journalist gives him eloquence, as well as the necessary quality of a hero of a classic makama. With the main characters of maqam al-Hamadani — Abul-Fatah al-Iskandarani and Abu Zayd from Maqam al-Hariri — Telman, Kim is brought together by such qualities as the ability to influence others with the art of speech, cunning, resourcefulness, and a low level of well-being. But if Abul Fatah is an enterprising, dexterous, arrogant and carefree tramp, and Abu Zayed's character combines the dexterity of a cheat, kindness and generosity of a folk hero, then Telman Kim is a kind of trickster: he is an inferior man (he was castrated at the insistence of his school teacher, who wanted to prolong the life of a child's voice in this way). Telman is not admired by others (unlike Abul-Fatah and Abu Zayed); when depicting the actions and deeds of the main character, there is no author's sympathy, which is recognized as conceptual in classical maqam.

However, an analysis of the work in the context of Aflatuni's entire work shows that in many of his works the main, albeit somewhat veiled, image is a woman: in the "Tashkent Novel" - Lagi, in the "Harem" — Arachne, and in the "Year of the Ram" — a Princess. These three images have the following common features:

- 1) a mysterious, atypical for the habitat, mythologized name, probably necessary to indicate the bilingual, bi-mental status of a character who is genetically related to the borderland of eastern and Russian cultures;
- 2) inferiority (from the point of view of the layman), unhappy married life;
- 3) the author's sympathy, expressed in the affectionate name Lagi, in giving Arachne a childish stutter, as well as in the name of the heroine of makama — the status naming: princess.

Separately, we must say about the second feature — the inferiority, inferiority inherent in the structure of Aflatuni's artistic images. For example, in the story "Harem", the main character Ioan Arkadyevich appears with a truncated name (the second letter is missing -n), in shoes with worn heels, in which his height is 171 cm, with sparse and piebald hair, and his wives match him — one-eyed Gulya, crippled Zoya, Pervaya A wife who "no longer remembers anything from her biography, but only films", "acupuncturist Zuhra with his rusty needles". In "The Year of the Ram" they are echoed by Telman Kim, who became infertile (in a literal, physiological sense) for the sake of "art"; a Princess sterilized somewhere in Namangan - by chance, for a plan; a Muscovite who was not awarded a name by the author, like the Princess, and has neither family nor children.

Another, no less important detail in the macrame is the image of a lost childhood. All the characters in the work have an unhappy fate: Telman, the Princess, the Muscovite, the driver — they were deprived of a happy childhood due to various circumstances.

The insert stories-parables about Anushirvan are ironic in nature and were introduced, obviously, to give the work a flavor of oriental exoticism. Ridiculing Mazdak, who founded a new philosophical doctrine, the author expressed doubt about the expediency of such "wisdom" in the age of high information technology. The transformation of the finale of the parable of the three sons of Anushirvan is not accidental. The Eastern parable does not fit into modern reality, and therefore the power of Anushirvan will be inherited not by the smart, not strong, or even stupid of his sons, but by a flattering "sage". Thus, the philosophical theme complements the ideological and semantic layer of the work.

Conclusion

The makama "The Year of the Ram" by S. Aflatuni is currently one of the most popular and widely read works of modern Russian literature. The appeal to an ancient and complex genre could be caused by a change in the socio-political way of life, which is similar to the period of

the emergence of the maqama in Arabic literature - as a reaction to the collapse of the caliphate. When creating a makama, the writer clearly adheres to the canons of the genre, complementing it with relevant themes of modernity and artistic innovations in the storyline.

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