



ORIENTALISMS IN MIKHAIL GAR'S NOVEL "THE DUST OF BABYLON"

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Abstract. *This article examines the work of the Russian-speaking contemporary writer Mikhail Gar. His work "The Dust of Babylon" is analyzed. The novel "The Dust of Babylon" is imbued with love for his native land. Speaking about orientalism in the works of Russian-speaking authors, Mikhail Gar is the most prominent representative of his time, who pays special attention to national origins.*

Keywords and phrases: *orientalisms, native land, national origins, mahalla, Tatar outerwear, ditch, eastern streets.*

The originality of the Russian-language literature of Uzbekistan feels the need for serious research aimed at a comprehensive study of the patterns of appearance and features of literary and aesthetic views of this period, traditionalism and renewal in fiction, which in general will reveal the essence of the Russian-language literature of the period under study (mid-XX - early XXI centuries).

Dialogue of cultures as communication between subjects of cultures is a multidimensional concept. In the multinational Central Asian region, lifestyle, historical events, and religious affiliation contributed to the constant interaction of several cultures. The fusion of national worlds in a poetic author's picture is distinguished by the individual style of modern prose writers and poets representing the Russian-language literature of Uzbekistan. Russian-speaking writers of Uzbekistan have successfully mastered their talent throughout the twentieth century to the present day. A fairly authoritative school of Russian-language poets has emerged in Uzbekistan, whose representatives have made a worthy and significant contribution to the world of literature.

The literary problems of the period under review are quite clearly reflected in the works of scientists of Uzbekistan. In particular, in the bibliographic reference book "Writers of Uzbekistan of the 20th century". All writers of Uzbekistan of the twentieth century are represented here. Brief biographical information, social, labor and literary activities of word artists can be found on the pages of this informative book. In the preface to this publication, L. Kayumov noted the following



circumstances that led to the appearance of the directory: “The literature of Uzbekistan is an integral, integral part of world literature.”¹

In the work of the modern Russian-speaking writer Mikhail Gar, the oriental theme can be seen especially clearly and truthfully. The novel “Dust of Babylon” is permeated with love and affection for the native land. Speaking about Orientalism in the works of Russian-speaking authors, Mikhail Gar is the most prominent representative of his time, who pays special attention to national origins.

The novel “Dust of Babylon” is imbued with the author’s favorite images, such as “dust” and “mahalla”: “... the disturbed dust, as if remembering its distant relationship with the desert, explodes under the wheels, flies up, twisting into funnels, but falling short of a real riot elder relative, hangs in the air for some time, apparently remembering why she climbed here, and then slowly falls to her usual heated place. How long has it been lying here - those who themselves have become dust could tell.”²

Mikhail Gar in his works often uses the image of “mahalla” - (Uzbek, Tajik, Persian “peripheral”) local community, city block, apartment committee (2), the poet quite truthfully describes the life and character of the inhabitants of the mahalla, and this is not it’s surprising, because the author himself grew up in these places: “In the mahalla they already knew about the appearance of strangers: here for a long time, they have long been accustomed to quietly and quickly warning each other about danger. If you tell anyone, they won’t believe how many different people have broken into the mahalla since it came into being: the Achaemenids, the Macedonians, the Chinese, the Mongols, and the Dzungars...” (in the novel “The Dust of Babylon”).

In his work, the author originally uses the name of the national clothing “robe” - (Arabic khil'at - dress of honor). 1) Tatar outerwear. 2) long, loose-fitting home clothes. Some Asian peoples have wrap-around outer clothing. Quilted Uzbek robe. (5). Gar uses this image when describing the street: “...Gorky Street immediately changes beyond recognition - as if she had taken off her normal dress and put on a tattered, patched robe”.

The author often uses the image of an “aryk” - (Turk.), an irrigation canal in Central and Western Asia, often running along streets (5), which is an integral part of eastern streets: ““... Gorky Street dives sharply down between two hills overgrown with small red poppies, and, falling into a dry ditch, loses its meaning” (18).

¹ Kayumov L. Introductory article. // Writers of owls. Uzbekistan. Bibliographic reference book. – Tashkent: Publishing house. them. G. Gulyama, 1977, - P.6.

² Gar M. “Dust of Babylon”, - Magazine "Star of the East". – T., 2013, No. 1. – P.16



Next, we highlight such traditional oriental images as: “red poppies”, “mulberry”, “plane tree”, “roses”.

In the novel, the author also mentions the national symbol of the East - the bazaar (Persian bazar). 1) market, bargaining. 2) in the West. In Europe, a bazaar refers to large trading houses with a huge amount of all kinds of goods, as well as sales of donated items arranged from time to time for charitable purposes. (5) The author writes: “There were three stops before the bazaar; Having decided that it was not worth squeezing in hot transport in such heat, my mother and I walked along the shady sidewalk under the old plane trees and oaks along the busy Navoi Street.”

Mikhail Gar also introduces into his novel such orientalisms as “madrassah” {Arabic} - among Muslims: a secondary (less often - higher) religious school and a “minaret” - a tower at mosques from which muezzins call for prayer. (2). Emphasizing his deep knowledge of the history and culture of the East, the author writes: “The spacious brick arch above the massive, carved wooden door of the madrasah rang with gold ornaments on blue azure. Next to the school, a huge minaret tower reached into the sky...”.

Mikhail Gar uses various orientalisms in his novel in order to show in real terms the life of his people, their way of life, and traditions. Every line of this novel conceals boundless love for his native land. The work “Dust of Babylon” is a valuable source, the best material that contains the national, historical and cultural characteristics of the Uzbek people.

The works of Uzbek literary scholars, based on a large amount of factual material, show observations and conclusions about the patterns of mutual influence and mutual enrichment of national cultures as a result of their interaction. Attention is drawn to the fact that the mutual influence of cultures opens up the broadest opportunities for familiarization with everything valuable that is born of the talent of each of the peoples of our country, interaction mechanisms are highlighted, and the role of translation activities and the media is emphasized. Currently, it is important to pay attention to the continuity in the study of the spiritual values of the multinational people of Uzbekistan.

With the acquisition of independence of Uzbek statehood during the period of Independence, national literature and art reached a new level of development, a new impetus appeared in the development of Russian-language literature, when the creation of works of art with a pronounced national mentality became a priority since the 80s of the last century.



Thus, in the period from the beginning of the 2000s, stories, novellas, miniatures, essays by Uzbek Russian-speaking writers began to be published in magazines, newspapers, etc. New literary names have appeared, such as Said Khalil, Igor Ernst, Alexander Kolmogorov, Nikolai Ilyin, Mikhail Gar, Vladimir Vasiliev, Daniel Vasiliev, Ariadna Vasilievna, Nikolai Vasilkovsky, Yana Temiz and many others. Among them is Martha Kim, in whose poetic world ideas and images of world culture met.

Prose noticed, appreciated and associated with Uzbekistan includes “Tashkent Novel” by Evgeny Abdullaev (2005) and Dina Rubina’s novel “On the Sunny Side of the Street” (2006). In 1999, “Return” by Dinara Abdulova. The development of their creativity can be traced through the pages of the magazine “Star of the East”.

Studying this or that culture is natural and logical from the perspective of the problem of intercultural dialogue, since any culture reveals itself deeper and more fully in the eyes of a foreign culture.

The problem of axiology in artistic creativity is one of the current ones, since in the modern world people are beginning to forget about spiritual values and think more about material values. This is the problem of the modern world

A striking example of the value analysis of literary creativity is the book by N.O. Lossky “Dostoevsky and his Christian worldview” / 1945 /. Of particular importance for literary criticism is the aesthetic concept of M. M. Bakhtin. Another example indicating the convergence of literary criticism and axiology is K. Sultanov’s monograph “National Identity and Value Orientations of Literature.” A significant step in bringing axiology and literary criticism closer together was made by V.E. Khalizev in “Theory of Literature” / third ed. - 2002 /, where the concept of “value” was introduced into the terminological apparatus of literary criticism.³

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