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LERMONTOV M.YU. ASARLARIDA XIX ASR KAVKAZI

THE CAUCASUS OF THE XIX CENTURY IN THE WORKS OF M.Y. LERMONTOV

КАВКАЗ XIX ВЕКОВ В ПРОЗВЕДЕНИЯХ М.Ю.ЛЕРМОНТОВА

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Annotatsiya

Maqolada XIX asr rus adabiyotida orientalizmning paydo bo'lishi tarixi va rus orientalizmining mustaqil adabiy tizim sifatida kelib chiqishi tasvirlangan. Ilmiy ishda M. Yu. Lermontovning matnlarida «Sharq»dan olingan sharqona so'z birikmalarini ajratish, shoirning matnlarining mazmunli va majoziy tuzilishidagi rolini aniqlash uchun urinish amalga oshirildi. Sharqni tushunishdagi eng muhim jarayonlar rus adabiyotida romantik davr va romantizmdan realizmga o'tish davri bo'lgan.

Аннотация

В статье представлены сведения о история возникновения ориентализма в русской литературе XIX в., и зарождение русского ориентализма как самостоятельная литературная система. В научной работе была осуществлена попытка выделения заимствованной ориентальной лексики в текстах М.Ю. Лермонтова, выяснение ее роли в содержательной и образной структуре текстов поэта. Так как наиболее важные процессы в осмыслении Востока происходили в русской литературе именно романтического периода и периода перехода от романтизма к реализму.

Abstract

The article presents information about the history of the origin of orientalism in the Russian literature of the XIX century, the origin of Russian orientalism as an independent literary system. In the scientific work, an attempt was made to isolate the borrowed oriental vocabulary in the texts of M.Y. Lermontov, to clarify its role in the meaningful and figurative structure of the poet's texts. Since the most important processes in the understanding of the East took place in the Russian literature of the romantic period and the period of transition from Romanticism to realism.

Kalit so'zlar: *Sharq, orientalizm, Kavkaz, dichotomiya G'arb-Sharq, idiostil, M. yu.Lermontov, ekzotik so'zlar.*

Ключевые слова: *Восток, ориентализм, Кавказ, дихотомия Запад-Восток, идеостиль, М.Ю. Лермонтов, экзотическая лексика.*

Key words: *East, orientalism, Caucasus, West-East dichotomy, idiostyle, M.Y. Lermontov, exotic vocabulary.*

INTRODUCTION

After Russia's military victories in the European arena, after the capitulation of Napoleon and the annexation of a number of territories that formed the western border of the Russian Empire, its eyes turned to the East. Since 1817, the so-called "Caucasian War" began, which lasted until 1864. Such prolonged military actions could not but affect the culture. Many prominent writers of that time turned to the Caucasus as a source of their inspiration, and in the time of Alexander I, poets objectionable to the government were exiled to the south to fight. Thus, young people with a European, secular education, who lived mainly in the capital, came face to face with a different culture and natural nature unknown to them.

The discoverer of the Caucasus in Russian literature is considered to be A.S. Pushkin, who in his work "The Caucasian Prisoner" he reproduced the nature of the Caucasus and its Eastern traditions, contrasting them with traditional European ones. Russian Russian literature, thanks to A.S. Pushkin, for the first time the West-East dichotomy appears in Russian literature, here we can state the fact of the emergence of Russian orientalism.

LITERATURE REVIEW AND METHODS

In Russian literature, orientalism emerged under the influence of European orientalism, and this was due to the internal self-identification of Russia, which was considered "the East" within the framework of European discourse. Unlike the West, "Russian culture needed its own East, where it could assert itself and act as the West, i.e. not only own the East, but also verbalize it, start speaking on its behalf. The Russian person in the East during this period is almost always a European who diligently keeps a distance between the passion for exoticism and the moral and

aesthetic imperatives of an enlightened person, while consciously or unconsciously mastering and using Oriental concepts" [1. - p. 376].

Russian orientalism later acquires a larger scale and begins to become more complex, affecting the philosophical problems of fate, fate and the purpose of human life: "So, fatalism — a marker of oriental thinking, dating back to the Islamic creed — in Russian orientalism, starting with M.Y. Lermontov, is included in the national discourse of self-determination. In the creative laboratory of A.S.Pushkin and M.Y. Lermontov, the prophet Mohammed was interpreted as a strong personality who, thanks to his creative abilities, formed a world civilization. This approach made it possible, without prejudice to the "official spirituality", to personally get closer to the Muslim prophet, to see moral truths and philosophical potential in the Koran" [1. – p. 377].

In "Imitations of the Koran" A.S. Pushkin uses a variety of means and techniques that allow him to approach the original while creating an original text filled with both the Arabic style of versification and the style of the Bible.

Before turning to the image of the Caucasus in the works of M.Y.Lermontov, we will consider all of his work as a whole and define the author's ideostyle of the writer, "idiostyle" or "individual style". This phenomenon in its most generalized form is understood as an individual manner of speaking and writing, characterized by a unique selection of language and speech means for the purpose of verbal presentation and communication. The general definition of idiostyle as a writer's style belongs to V.V. Vinogradov: "... the writer's style is a system of individual aesthetic use, characteristic of this period of the development of fiction, of means of verbal expression" [4.–p. 89]. In this interpretation, idiostyle is defined as a phenomenon of procedural "use" and is limited to the aesthetic sphere.

The term "idiostyle" comes from the Greek idios (ἴδιος) – "its own, peculiar, special" and from the Latin stilus – "pointed stake, sharp stick" [10], later the word "style" was used in the meaning of a set of artistic techniques and features that determine the unity of the form of the work.

Idiostyle is largely associated with the form of verbal and compositional expression of a certain content, which indicates the preservation of the traditions of Russian stylistics, for example, in the work of N.A. Fadeeva, where she argues that the creation of complex epithets can be associated with the specifics of the author's individual style: "Numerous occasional complex epithets are created in traditional ways. Experiments in the field of composition formation of characteristic words reflect the dialectic of complex epithets and become a sign of the language of the XX - XXI centuries. The creation of occasional complex epithets can be conditioned both by following the requirements of aesthetics of a certain literary direction, and by the specifics of the idiostyle of the linguistic personality of the author of the text" [11. –p. 29].

At the same time, in scientific works there are interpretations of the idiostyle aimed at the genre-thematic paradigm of creativity, the thesaurus level of the linguistic personality, the emotive structure of the text, the genre aspect of the idiostyle in newspaper and journalistic discourse.

RESULTS AND ANALYSES

M.Y. Lermontov's individual author's style of writing in poetry is the main factor in the formation of varieties of artistic style in his work. The creative method of M.Y. Lermontov can be defined in three styles inherent in his image – emotional, emotional-oratorical and realistic.

The emotional style is based on abstract nouns and verbs. These linguistic units of the language are used by M.Y. Lermontov not only as nominative and predicative means, but also as means of visual expression.

In the emotional style, epithets play a huge role in creating artistic images. To display the expressiveness of an object, an epithet is one of the main emotional means of the Russian language. M.Y. Lermontov's epithets are subjective, evaluative. The emotional style of M.Y. Lermontov is also characterized by allegory. It is displayed in the text using impersonation, comparison and parallelism.

Comparison as a visual and expressive means in the text is subjective. The comparison also serves to expand the semantic scope of the word:

Я знал одной лишь думы власть.

Одну — но пламенную **страсть**:
Она, как червь, во мне жила,
Изгрызла душу и сожгла. <…>
Я эту **страсть** во тьме ночной
Вскормил слезами и тоской <…>

Another important element of Lermontov's lyrics is metaphor. As B.M. Eichenbaum wrote, M.Y. Lermontov's metaphor is "an unexpected, emphatic comparison forming a sharp pointe" [12. – pp. 97-98].

"In the language of the "Demon" there is neither simplicity nor sharpened precision, which shine poems of A.S. Pushkin, but there is that brilliance of emotional rhetoric that should have arisen on the ruins of the classical era of Russian verse. M.Y. Lermontov writes formulas that seem to hypnotize him - he no longer feels semantic in them shades and details, they exist for him as abstract speech formations, as alloys of words, and not as their "conjugations". The overall emotional effect is important to him; he seems to suggest a quick reader who will not linger on semantic or syntactic details, but will only look for impressions of the whole. The semantic basis of words and verbal combinations begins to fade - but their declamatory (sound and emotional) coloring begins to sparkle with unprecedented brilliance. This shift in the very nature of poetic language - the movement of the dominant from some effects peculiar to spoken verse to effects peculiar to melodious and declamatory verse - is the main feature, strength and essence of Lermontov's poetics. It is here that the reason for his attraction to lyrical formulas and his attitude towards them, just forever worked out by cliches, is hidden. Hence the strangeness of some of Lermontov's turns and combinations, which are easy to pass by - so strong is the emotional hypnosis of his speech. The whole Demon oath, as already hinted at by Strakhov, is such an emotional-rhetorical fusion. The Demon's speech moves in general by emotional antitheses, repetitions, parallelisms and formulas, which act with their rhythmic-intonational energy:

Я бич рабов моих земных,
Я царь познанья и свободы,
Я враг небес, я зло природы,..» [8]

The oratorical style, which, according to M.Y. Lermontov himself, should express not only personal feelings, but also a civic position, a political protest against the modern order of the state, a struggle with society. According to V.V. Vinogradov, M.Y. Lermontov sought to invest in the system the forms of syntactic construction and means of verse organization, in the arsenal of rhetorical techniques, and to strengthen the ideological saturation of style and emotional diversity [5. - P. 299].

In this style, M.Y. Lermontov actively uses abstract vocabulary. It conveys the poet's experiences, his concern for the fate of his generation: honor, rumor, revenge, resentment, praise, fate, fun, torment, salvation ("Poet's death"); burden, knowledge, inaction, path, good, evil, pleasure, cold, glory, mockery ("Duma"); vice, appointment, power, reverence, spirit, deception, peace, revenge, contempt ("Poet").

Using the example of the poem "The Poet's Death", we can trace the syntactic means used by M.Y. Lermontov:

Interrogative sentences create an atmosphere of hidden controversy;

А вы что делали, скажите, в это время,
Когда в полях чужих он гордо погибал?...

Oratory intonation:

Погиб Поэт! — невольник чести —
Пал, оклеветанный молвой,
С свинцом в груди и жаждой мести,
Поникнув гордой головой!..

the tone of indignation:

Не вы ль сперва так злобно гнали
Его свободный, смелый дар
И для потехи раздували
Чуть затаившийся пожар? [9]

The realistic style can be seen through the events:

Вам не видать таких сражений!..
Носились знамена, как тени,
В дыму огонь блестел,
Звучал булат, картечь визжала,
Рука бойцов колоть устала,… [9]

Vinogradov V.V. notes that M.Y. Lermontov's transition to the style of psychological realism was associated with a departure from romantic poetics: "In 1837 M.Y. Lermontov wrote the famous "Borodino", in which the national-realistic style impresses with its artistic truth and simplicity. Some lines from "Borodino‘s field" were transferred here and in the new environment received a bright imprint of the folk-poetic style.

In the poem "Borodino" there are no decorative stamps of the romantic style. The soldier's vernacular and the proverbial vernacular language, while not standing out rudely, at the same time give the old soldier's story a vivid flavor of the folk epic narrative. Belinsky wrote about the language of "BORODIN": "In every word you hear a soldier whose language, while not ceasing to be crudely simple-minded, is at the same time noble, strong and full of poetry." [9]

And now let's go back to the Caucasus and its place in the work of M.Y. Lermontov.

Unlike A.S. Pushkin, his interest and love for the Caucasus appeared in childhood, after visiting the Caucasian mineral waters. Here M.Y. Lermontov conceived images of freedom and loneliness, the symbols of which he saw in rivers, mountains and plains. Literary critic N.A. Kotlyarevsky wrote that "M.Y. Lermontov did not bequeath to people anything but disturbing, eternally beautiful images, which embodied the relentless striving and struggle of the human spirit. The exhausting mental struggle led to a number of questions to which there was no stable answer..." [7. – p. 132.]

Lermontov M.Y. was very open to the perception of the eastern culture and customs of the highlanders. Many researchers have spoken about this highest culture and tolerance on the part of not only M.Y.Lermontov, but also other Russian writers. This sense of openness is very clearly expressed in M.Y. Lermontov's poem "Valerik":

Люблю я цвет их желтых лиц,
Подобный цвету наговиц,
Их шапки, рукава худые,
Их темный и лукавый взор
И их гортанный разговор. [9]

M.Y.Lermontov as A.S. Pushkin, sees that the war in the Caucasus cannot and should not be solved by weapons. He also professes Eurasian ideas, talks about the rapprochement of peoples, about the rapprochement of the West and the East. He tries to show the good and bad people who were both in Russia and in the Caucasus, thereby showing that we are all people. This theme is reflected in the following verses:

И с грустью тайной и сердечной
Я думал: жалкий человек.
Чего он хочет!.. небо ясно,
Под небом места много всем,
Но беспрестанно и напрасно
Один враждует он – зачем? [9]

However, many researchers note that M.Y. Lermontov, not just like A.S. Pushkin, respected and was interested in the culture, traditions and customs of the highlanders, but even sympathized with them in their struggle against the Russian Empire:

"It is known that M.Y. Lermontov sympathized with the highlanders in their national liberation movement, at least for two reasons: a purely romantic concept of the struggle for freedom and, on the other hand, an active opposition to the ruling regime (the poem "The Death of a Poet" (1837) is quite an active position). In the poem "Dispute", at first glance, the picture is completely different. The two highest peaks of the Central Caucasus, Elbrus and Kazbek, started a "great dispute", which essentially boils down to the fact that the wise "gray—haired" Elbrus

(M.Y.Lermontov - "Shat") reproaches Kazbek for having "submitted" to people: in their civilizational development they will turn his wild virgin nature into the object of selfish interests:

И железная лопата
В каменную грудь,
Добывая медь и злато,
Врежет страшный путь» [1. – С. 257.]

M.Y.Lermontov as a great connoisseur of the Caucasus, was very sensitive to the selection of material for his works. Russian Russian writer, who studied local languages, personally tried to get acquainted with all the traditions and customs of the local population. M.Y. Lermontov can be called a connecting bridge of Russian literature, which was able to unite the Caucasus and Russia, at least within the framework of literary works.

F.I. Dzhaubaeva studying the influence of Russian writers on Russian-Caucasian relations and their linguistic mission in the Caucasus, says the following words about M.Y. Lermontov: "The Caucasus and the Caucasians have firmly, forever entered the consciousness of M.Y. Lermontov. The Caucasian works of M.Y. Lermontov testify to the knowledge of the real material. We know that objective conditions for the formation of language relations in the Caucasus were opened under the influence of such a major driving factor as the annexation of the Caucasus to Russia.

One of the features of M.Y. Lermontov's depiction of the Caucasus is that he creates not a conditional, but an authentic Caucasus. M.Y.Lermontov understood the Caucasus too well to look at it from the outside. As a result, as scientists note, M.Y. Lermontov has a lot of "exotisms" that were rare in use even among the local population: "Among the Turkisms used by M.Y. Lermontov, there are also words related to the deep layers of the Turkic vocabulary, rarely used when creating oriental flavor:

chaush – servant, guard**,**
chapra – curtain,
shindi gerursez – you will find out soon**:**

Very often, M.Y. Lermontov's "exotisms" act as a means of nomination. Being in realities not peculiar to the Russian reality, he has to resort to them and give explanations. N.A. Borodina highlighted these features in her work: "The names of mountains and rivers, countries and regions, cities and small settlements, peoples living in the Caucasus, the names of heroes form the geographical, cultural and historical background of poems. The geographical dominants of the Caucasus region are high mountains, turbulent rivers, narrow gorges, fertile valleys. In the works of M.Y. Lermontov, they serve as landmarks that establish a position in space.

In the poem "Izmail Bey" the place of action is immediately outlined:

Давным-давно, у чистых вод / Где по кремням
Подкумок мчится, / Где за Машуком день встает, /
А за крутым Бешту садится, / Близ рубежа чужой земли /
Аулы мирные цвели (Измаил-Бей, 3: 223).» [3. – С. 84.]

Lermontov M.Yu. continues some traditions of depicting the Caucasus by A.S. Pushkin. Together with the general interest and love for the work of A.S. Pushkin, M.Y. Lermontov studies his Caucasian lyrics in particular, trying to compare it with his thoughts. As a result, we see many quotations by A.S. Pushkin, up to the banal title of the poem – "The Caucasian Prisoner".

B.M. Eichenbaum points to these borrowings and their special role in the poetics of M.Y. Lermontov: "Like the previous poems of M.Y. Lermontov, "The Demon" is saturated with all kinds of lyrical formulas, antitheses, etc. Again, almost every chapter has its own pointe, with some of them taken from old material, and some borrowed from other authors. Chapter III ends with a quote from A.S. Pushkin's The Prisoner of the Caucasus, which looks almost parodic here:

И дик и чуден был вокруг
Весь божий мир: — но гордый дух
Презрительным окинул оком
Творенье бога своего,
И на челе его высоком
Не отразилось ничего.» [12. – С. 94-95.]

It is also interesting how the writers who wrote about the Caucasus, who shaped its image in the minds of the public, introduced "exoticism" into their text. The spelling of many words was different, since they had not yet entered the Russian language, even as loanwords.

"Exoticism of giaur (giaur) in the texts of A.S. Pushkin – gyaur, A.A., Bestuzhev – giaur, M.Y. Lermontov – giaur, geaur, L.N. Tolstoy – giaur…

...Exoticism of the Koran (Alkoran) in the texts of A.A. Bestuzhev – Koran, Kuran, Alkoran, A.S. Pushkin – Koran, Alkoran, M.Y. Lermontov – Koran, Alkoran, L.N. Tolstoy – Koran: "You are afraid of cannon thunder, and not afraid of reproaches, the Ferman of the Russian bailiff is holier for you than a chapter from the Koran" [2].

"The exoticism of shalvara (bloomers) in the texts of A.A. Bestuzhev – shalvara, shalvara, M.Y. Lermontov – shalvara, bloomers, L.N.Tolstoy – bloomers:

Exotic vocabulary used to depict the Caucasus, M.Y. Lermontov can, as in the case of A.S. Pushkin, be divided into several thematic groups.

To stylize her works, Lermontova, like Pushkin, uses weapons vocabulary, indicating, among other things, her religious affiliation:

«Люблю тебя, булатный мой **кинжал**,
Товарищ светлый и холодный.
Задумчивый **грузин** на месть тебя ковал,
На грозный бой точил **черкес** свободный.»

«Кинжал» (1837–1838; 1841)

In this quatrain, you can also find ethnonyms that are found in other poems by Lermontov, "Georgians", "Circassians":

«**Черкешенку** я увидал, —
Взор девы сердце приковал;
И мысль невольно улетает
Бродить средь милых, дальных скал…» [9]

«Черкешенка» (1829)

«И снова видел я во сне
Грузинки образ молодой.
И странной сладкою тоской
Опять моя заныла грудь.» [9]

«Мцыри» (1839-1840)

In addition to ethnonyms , Lermontov has many names of geographical objects – toponyms:

«По камням струится **Терек**,
Плещет мутный вал;» [9]

«Казачья колыбельная песня» (1838)

«Немного лет тому назад,
Там, где, сливаяся, шумят,
Обнявшись, будто две сестры,
Струи **Арагвы** и **Куры**» [9]

«Мцыри» (1839-1840)

Cases of the use of special anthroponyms characteristic of the mountainous Caucasian area are also not uncommon:

«**Хаджи** бесстрашный не садился
Ни разу даром на коня.»
«…»
«В одном узнали **Бей-Булата**,
Никто другого не узнал.» [9]

«Хаджи Абрек» (1833-1834)

To display the local flavor, Lermontov uses the names of local dishes and drinks in his lyrics:

«Слезай с походного коня.
Случайный гость – подарок бога.
Кумыс и мед есть у меня.
Ты, вижу, беден; я богата.» [9]

«Хаджи Абрек» (1833-1834)

Lermontov borrowed words not only Turkic, but also Georgian. For example, the word denoting a dwelling, a hut – «сакля»:

«Была их **сакля** меньше всех других,
И с плоской кровли моих висел зеленый.» [9]

«Аул Бастунджи» (1833-1834)

Describing the majesty of the mountains and the Caucasian nature, Lermontov often uses figurative means to express his feelings, while using words related to a certain ethnoculture:

«И между них, прорезав тучи,
Стоял, всех выше головой,
Казбек, Кавказа царь могучий,
В **чалме** и **ризе парчевой**.» [9]

«Демон» (1829-1839)

CONCLUSIONS

And so, the narration is conducted in the first person, since M.Y. Lermontov wants to convey the author's inner state of mind. The four-stop amphibrachy is taken as the basis of the poetic size, which emphasizes its lyricism and tenderness. The rhyme is based on the so-called male rhyme, which gives energy to the whole poem. Visual means serve to reveal the inner, mental state of the poet. Here we see metaphors ("at the dawn of my days", "There I saw a pair of divine eyes"), epithets ("pink hour", "sweet song"), comparisons ("like a sweet song of my motherland").

As a result of our research, we have established the following:

In this study, we identified the main writing styles in the lyrics of M.Y. Lermontov, their inherent artistic techniques of depicting reality, which included metaphors, epithets, comparisons, etc., his individual style. The evolutionary processes in the formation of the poet's style and the subsequent changes in the style of writing were revealed. On the example of the poems, the above-mentioned features of the image of the Caucasus in the works of M.Y. Lermontov, A.S. Pushkin, A.A. Bestuzhev-Marlinsky, L.N. Tolstoy were clearly depicted.

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