



## The Place and Role of Oriental Themes in the Works of Poets of the "Silver Age" Late 19th - Early 20th Centuries

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**Annotation:** The article discusses the place and role of oriental themes in the work of the poets of the "Silver Age".

**Keywords:** East, Silver Age, poetry, Persia.

### Introduction.

The Place and Role of Oriental Themes in the Works of "Silver Age" Poets This is the era of the creative upsurge of the spiritual forces of society, which gave the world outstanding poets, writers, artists, philosophers and public figures. Acquaintance with the original works of religious and philosophical thought and literature of the Ancient East had a significant impact on Russian literature of the Silver Age.

### Material and methods.

If in the works of Orientalists the East was considered as a geographical concept, then in the works of poets and writers of the "Silver Age" it is primarily a spiritual category, uniting a complex set of philosophical, religious, moral, ethical and aesthetic problems. G. V. Vernadsky in his study "Kievan Rus" said that oriental flavor has always accompanied Russian literature, culture and oral folk art. But "the thirst for spiritual knowledge of the East ... manifested itself in a special way in Russian literature," A. S. Kolesnikov argued. As Kim Kent Te notes, "the desire to realize the historical place of Russia and its role in the traditional confrontation between East and West was one of the reasons for turning to the theme of the East in the works of poets and writers of the "Silver Age ". One of the first who showed a serious interest in the spirituality of the East , was Vladimir Solovyov, whose philosophical theory had a significant influence on the formation of the artistic worldview of the poets of the "Silver Age". The most important thing that Solovyov wrote about the East is contained in his work "Historical Questions of Philosophy", where the main idea is his favorite synthesis of cultures of East and West. It is in the East and in India that he finds the basis for his concept, according to which the coexistence of the Western and Eastern worlds is possible.

And the prophetic word is not false,  
And the light from the East shone  
And what was impossible  
He announced and promised.  
And spreading wide  
Full of signs and powers



That light that came from the East,

The West reconciled with the East.

N.S. Gumilyov also paid great attention to oriental themes. Persia occupied a special place in Gumilyov's work, which was associated with his passion for the work of Islamic mystic poets such as Hafiz, Saadi and Khayyama, Nasiri Khosrov. Thus, the Russian translation of the "Song" by Nasiri Khosrov served as the source of Gumilev's poem "The Drunken Dervish", which he included in his handwritten collection "Persia".

“Only in poems dedicated to the East, yes, perhaps, in Russian folk songs, also strongly colored in oriental color and reminiscent of Persian carpets in their variegated pattern, only in them do you find strength and simplicity, proving that the poet is in his homeland” , - writes Gumilyov in his review of the second part of "Cor ardens" by Vyacheslav Ivanov. One of the most active travelers in the eastern regions can be called another poet - K. D. Balmont. He specially prepared for travel, read books on Buddhism, about travels in the countries of the Indian and Pacific Oceans, collected folklore and translated works of oriental literature into Russian. His translations include the myths of Oceania, the poetry of Egypt, the poem of Ashwaghosha, a Buddhist playwright, The Life of the Buddha. Acquaintance and further study of Japanese culture influenced Balmont's work. So the images of his poetic cycle "Tales" acquired features characteristic of the Eastern tradition. Admiration for the beauty of nature is one of the most important traditions of Japanese poetry. Here, even animals are endowed with a sense of beauty, which fades away at the sound of songs and poems. In the texts of Balmont's poems there is also a similar admiration for nature: the fairy admires the grass, the poet himself draws attention to the beauty of the forest. We read lines from a poetic cycle:

But why the solution of dreams

If the face of flowers is tender,

If flowers bring us in

In the eternal holiday of beauty

These lines become clear when viewed through the prism of the Japanese perception of nature, where admiration for the beauty of flowering plants can bring them closer to the divine.

The theme of the East is especially vividly presented in A. Blok's poem "Scythians". The poem was written on January 30, 1918, at a difficult time for Russia: this is both the October Revolution and the expectation of a German offensive against Russia. He wrote these lines on January 11, a few days before writing the poem "Scythians". As an epigraph for the poem, Blok chose Solovyov's words about panmogolism. And this is not accidental, because that is how he talks about the special mission of Russia, which can become a link between East and West.

Millions of you.

We are darkness, and darkness, and darkness.

Try it, fight with us!

Yes, we are Scythians!

Yes, we are Asians

With slanting and greedy eyes!



## Discussions.

Thus begins the poem "Scythians". "Darkness, and darkness, and darkness" - here, apparently, we are talking about the "wild hordes of the Tatar-Mongols", whom he compares with the "Scythians". It is precisely with this Scythian-Mongolian alliance that it is pointless to fight "millions" of Europeans, the poet says, hinting that Russia is quite capable of leading the darkness of Asiatics and together with them go on a decisive offensive against Europe. The poet says that Russia must be respected, otherwise it would be a global catastrophe, but Russia is not afraid, because it has an "Asian face", power and strength. In his poem, A. Blok shows how different the West and the East are: in customs, history, culture, worldview, spiritual development ... "Scythians" make you think about the need for a truce between these completely different worlds, because otherwise it may be too late, and one of them may cease to exist forever. Oriental motifs are also heard in the work of Velimir Khlebnikov. Having a Russian-Oriental origin, which is confirmed by biographical notes, letters, testimonies of the poet's relatives, Khlebnikov shows particular interest in the problem of Russian-Oriental historical confusion (the poem "Khadzhi Tarkhan"), the gypsy theme ("I and Sairi walked together ...", "What he promised us the Moor of sunset...", "And here is the green gorge of Zorgama...", "Gypsies of the stars...", to Transcaucasia ("To you", "Children of the otter", "Cold water stream...") Themes "Russia-East", "West-East", sound with particular force in Khlebnikov's early poem "Khadzhi-Tarkhan". "Khadzhi-Tarkhan" is the old Tatar name of Astrakhan. Astrakhan appears before us as a many-sided Russian-Asian city. Astrakhan appears before us as many-sided Russian-Asian city.

Ah, Muslims, the same Russians,  
And Islam can be Russian.

Khlebnikov's Islam is not a symbol of faith, but rather the personification of the East itself. Throughout Khlebnikov's poem, there is an assertion of similarities and kinship between Russia and the East, despite the difference in views, customs, and religions. "... Khlebnikov was always on the road, he did not know the settlement. He believed that the path of a thinking Russian goes to the East...", [2.7] – Yu. Nagibin noted in his article, thus summing up the spiritual aspirations of the poet.

A. Akhmatova always emphasized her "Asian" roots, taking the appropriate pseudonym and glorifying her Tatar grandmother in verse. In the forties, Akhmatova moved from besieged Leningrad to Tashkent, where she wrote:

Who dares to say  
that here I am in a foreign land ...  
It is durable, my Asian home.

"It was in Tashkent that I first learned what a scorching heat, a tree shadow and the sound of water are. And I also learned what human kindness is," [2.8] she writes in May 1944, already at home. Almost all the poetic lines she wrote in Uzbekistan were about Leningrad, but still the East showed through them:

Sleep upset  
Wake up in love  
See how red the poppy is.  
Some power came in today



To your sanctuary, darkness!  
Mangalochny courtyard,  
How bitter is your smoke,  
And how high your poplar is..  
Scheherazade Coming out of the garden...  
So that's what you are, East!  
Akhmatova perceives the East as something close and dear:  
These are your lynx eyes, Asia,  
They saw something in me  
Something teased the underlying  
And born of silence  
Both painful and difficult  
Like midday Termez heat.  
As if all great-memory into consciousness  
Hot lava flowed  
As if I were my own sobs  
She drank from the palms of others.

In a difficult time for everyone, the lonely poetess was surrounded by attention, supported not only by neighbors, but also by people unfamiliar to her. This Akhmatova never forgot and remembered for many years later. Soon, after the lifting of the Leningrad blockade, Akhmatova will leave Uzbekistan. But even at home, in Leningrad, the Asian house will appear more than once in a dream, and the East will inexorably penetrate into her poetic lines...

I will remember the starry roof  
In the radiance of eternal glory  
And little rams  
In black mothers  
On young hands

### Conclusion.

“It is possible that Asia has always been sparsely populated in some parts and deserted. This is what contributed to the creation of high cultures...”, we read in the diary of A. Platonov, written by him in 1934 during his stay in Turkmenistan with a group of colleagues. After a visit to Turkmenistan, which made a strong impression on the writer, many interesting works appeared, including the novel "Dzhan", which touches on the theme "West-East", which has become a constant theme in Platonov's work. The main character of this story is called Nazar, which in ancient Greek means "dedicated to God." Fifteen years ago, when he was still a child, his mother expelled him from his home, thereby saving him from starvation. He did not remember his Russian father. Nazar finds a new home in Moscow. But even many years later, he remembers his mother with love and with all his heart reaches for his true homeland. He soon returns to the desert to find the Jan people close to



him and save them from starvation and disease. The heroes of Platonov's oriental novels "Jan" and "The Sandy Teacher" are ordinary people who carry the light of a deep, true spirituality that connects the East with the West. As N.V. Kornienko, "The East in a new way returned Platonov to the big topics of the 20th century - the correlation of national culture and state policy, social and metaphysical ideas about the nature of evil in European and Eastern culture". Thus, the Eurasian thought, being one of the inseparable components of Russian thought, is reflected in the work of poets and writers of the Silver Age of Russian thought, is reflected in the work of poets and writers of the Silver Age.

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