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SPIRITUAL AND CULTURAL FOUNDATIONS OF “RELIGIOUS” THEMES IN MODERN RUSSIAN AND UZBEK LITERATURE

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Abstract. This article examines the emergence and promotion of religious themes in modern Russian and Uzbek literature. In modern prose on religious topics, certain typological features have already developed. First of all, this is a realistic, traditional style of writing, without subtexts and secondary plans, where each word is unambiguous and self-sufficient. The main character, as a rule, is a convert. Hence the freshness and inexperience, a certain timidity of a look at the still unfamiliar world, the sharpening of perception and the desire for psychological motivation of images. Hence the plot, the movement of which is determined by the gradual comprehension of the Truth, the acceptance of the Faith, the discovery of the Sacraments¹.

Keywords: religious, typological features, convert, comprehension of the truth, social and political values, literary process, existential.

As for the literature of Uzbekistan, very often elements of religious themes began to seep into modern Uzbek prose and poetry. This is evidenced by a large number of articles published in the journal Star of the East.

Thus, Syzdykbaev Nurgali argues that the emergence of religious themes in the literature of Uzbek writers is primarily due “to the socio-political, socio-cultural and moral values that changed at the turn of the century, religious themes again began to

¹ See: www.labzac.ru

attract the attention of writers. Spirituality manifests itself through religion, its commandments².

Irina Rodina in the article “Spiritual and cultural foundations of “religious” topics in modern Russian and Uzbek literature” characterizes the literary process of the “transitional” period (XX-XXI centuries) as follows: “The literary process at the turn of the XX-XXI centuries, regardless of the “national -nal” coordinates, is characterized by close attention to the eternal issues of human existence - the comprehension of the Meaning of life, the search for God, the acquisition of Him and the realization by Man of himself as a particle of the divine world. In the space of the "cultural millennium" of two, existentially marked centuries, the religious question - What is God? - becomes again relevant not only for Russian literature, which throughout its development reflected the spiritual path of a person to himself, to the knowledge of the higher meaning of being through the problem of finding God in himself and for himself, but also for modern Uzbek literature, in a different spiritual and cultural key building a model of the relationship "God - Man". Among the works noted as using religious themes, the critic singles out Chingiz Aitmatov's Scaffold.

I.Rodina notes that religious themes in Russian and Uzbek literature have two options for presentation - church books proper and playing around with religious themes at the figurative, plot, symbolic-metaphorical level. The author also talks about the great contribution of Fitrat, Gairati, Sabir Abdullah to the development of satirical anti-religious literature. However, “at the end of the 20th century, both in Russian and Uzbek literature, in the system of completely different “new ideals of life”, an appeal to religious topics was actualized outside of satire, outside of social design, with the representation of existential and personological, sometimes emphatically existential, value-axiological coordinates, ”³ says Rodina I.

² Syzdykbaev N. Motives of rebellion and humility through the prism of mythopoetics. // Star of the East, 2011. - No. 2. - P.139.

³ Rodina I. Spiritual and cultural foundations of "religious" themes in modern Russian and Uzbek literature. // Star of the East, 2012. - No. 3. - P.139-140.

At the end of his article, having considered the novels by F. Svetov “Open the Doors to Me” and Ulugbek Khamdam “Rebellion and Humility”, I. Rodina comes to the conclusion that “the appeal to religion, conceived as a path to God, to faith, was perceived at all times people as the only way of spiritual salvation. The whole history of mankind is a way of gaining the lost faith. And the question of this path is equally raised in Russian religious prose as a separate system, and in modern non-religious works, but including religious neo-myths in their textual space, since the search for the true faith of modern man continues regardless of either the era or nationality. »⁴

Modern authors of the religious trend, inheriting the traditions of their predecessors, of all Russian classical literature in general and the spiritual experience of Orthodoxy, are trying to convey to their reader the idea that faith in God is the only true path to spiritual rebirth.

Religious themes went through a rather complicated path of development in Uzbek literature: from the religious and didactic works of Ahmed Yassawi (died in 1166), in which he revealed the ideas of Sufism, to the Jadids of the early twentieth century, concentrating on the anti-religious essence of literature with an educational purpose, suggesting that the debunking of religious dogma can serve the cultural enlightenment of the people. Religious concepts became the basis for socio-literary satire. Such satirical anti-religious works of Uzbek writers as "Ascension to Heaven" by Fitrat, "Bad Dream" by Gayrati, "Tricks of Sharia" by Gafur Gulyam, "In Paradise" by Sabir Abdulla and others are widely known.

It was in this worldview system that the aesthetic basis of the new Uzbek literature developed; “On this path, in particular, techniques were developed for modeling satirical characters of mullahs, ishans, religious fanatics, who personally embodied everything that was dead that still clung to the living. Fighting with the remnants of the past, the satirists uprooted its roots in the present. <...> And our short story writers calculated with the past for the sake of the present, for the sake of establishing new life ideals.

⁴ Ibid.- P.140.

And at the end of the 20th century, both in Russian and Uzbek literature, in the system of completely different “new ideals of life,” the appeal to religious topics was actualized outside of satire, outside of social projection, with the representation of existential and personological, sometimes emphatically existential, value-axiological coordinates.

In this regard, it is interesting to consider the specifics of the reflection of the religious idea in the novels of the Russian writer F. Svetov “Open My Doors”, works differentiated by “foreign” mentality in the artistic and cultural knowledge of the ethical and religious foundations of being, but coinciding in an attempt to find the only true path to spiritual rebirth of modern man, and in two different "images of faith" to comprehend its true meaning. In their work, the polyfunctionality of the artistic Word is indicated, designed not only to fulfill the task of personal spiritual acquisition of God and the world, but also to outline the way to overcome the crisis of the dehumanized world, to realize the victory of Harmony over Chaos, to embody the idea of the spiritual and cultural revival of the world.

The syncretic biblical model of the creation of the world through the divine word (In the beginning there was a word...), actively used by writers, performs a text-forming function and allows organizing a new aesthetic system of artistic world-modeling, which significantly expands the specifics of the neomythologization of a literary text, one of the evolutionarily significant trends in the development of the literary process of the XX-XXI centuries.

The conceptual world-forming role in the textual paradigm of new religious prose is played by the concept of God-seeking, which organizes into a single artistic system the author's spiritual and cultural ideas, religious concepts of faith, repentance, catharsis and rebirth (the most systematically actualized in F. Svetov's novel), as well as rebellion and humility (conceptualized in the novel "Rebellion and Humility").

The hero of Felix Svetov's novel "Open Me the Doors" is not just tormented by the problem of comprehending the meaning of Divine existence, the problem of faith,

for him it is a matter of gaining spiritual and "vital" space as a whole. It was important for Lev Ilyich Goltsev not only to know Christianity as his "personal" faith, but also to completely rethink life from other, now spiritual Christian positions.

The main character's path to "faith" is evolutionarily indicated in the context of the opposition of two poles - "faith" and "disbelief", metaphorically localized by the author in a "binary" figurative system - Father Kirill and Kostya. Father Kirill is the embodiment of love and patience. Speaking about the essence and significance of faith in a person's life, he explains to the protagonist what meaning a case has for a believer: "When a person lives with faith, he has a different attitude to life, like a different vision, he constantly discovers the miraculous in every little thing ... »⁵

He is sure that everyone is given their test, which is impossible to give the answer to all the contradictions of human life. The only salvation is a prayer to the Lord, which will certainly be heard. Father Cyril sees the reason for the internal disharmony of the protagonist in his logical fallacy, in his inability to understand the aspirations of his own soul, which come from ignorance of himself.

Being a representative of the official Orthodox Church, Father Cyril does not deny the role of social progress, but, nevertheless, he believes that the strength of the Church is precisely in her conservatism. Religious service for Father Cyril is not ritual, but life itself. Religion, according to his firm conviction, is "gnosis, not abstract knowledge, but concrete, organically complete comprehension and testing of the meaning of personal and world life."

In the confrontation between good and evil, affirmation and denial, one's own understanding of Faith and God is formed in the mind of the protagonist. Having passed the difficult path of "knowledge through denial", the hero of F. Svetov underwent a spiritual evolution - from the fall to rebirth through purification. The true faith that the hero has acquired acts within the framework of this artistic text as the only way to find himself.

⁵ Svetov F. Open the door for me. // New world. - 1991. - No. 10. - P. 82.

In the novel "Rebellion and Humility", the search for true faith also coincided with the search for the meaning of one's innermost Self, and reflected the painful path of a person to comprehend the essence of being, localized in the space of a literary text in the coordinates of two conceptually significant constants - rebellion against God and the divine predestination and humility before him, before his highest wisdom. In Christian philosophy, the biblical concept of man as an image and likeness.⁶

Thus, the artistic and religious ideas reflected in the works of the authors have different interpretations, but they are based on the eternal search by mankind for the Meaning of life through the knowledge of the Highest Divine wisdom as the only way to realize oneself. V.V. Rozanov wrote that the feeling of God is the most "transcendental" in a person, the most distant from him, the most difficult to reach: "Only the richest, most powerful souls, and only through trials, sorrows, suffering, and most of all through sin, ... reach these heights, - a little and only the edge of their development touches other worlds ... subject to the purity of the soul".⁷

Turning to religion, conceived as a path to God, to faith, has at all times been perceived by people as the only way of spiritual salvation. The whole history of mankind is a way of gaining the lost faith. And the question of this path is equally raised in Russian religious prose as a separate system, and in modern non-religious works, but including religious neo-myths in their textual space, since the search for true faith by modern man continues regardless of either the era or the nationality. And an example of this is the analyzed novels.

In modern prose, the artistic and moral understanding of the spiritual and aesthetic "models of God-seeking" is presented in different ways, updating not only in literature, but also in modern culture as a whole, a new look at the spiritual and cultural complex of problems "God - being - man" .

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⁶ Berdyaev N.A. New religious consciousness and the public. - M., 1999. - S. 17.

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