

INTERCULTURAL COMMUNICATION IN POETIC WORKS OF NIKOLAI ILYIN

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Abstract:

The work of N. D. Ilyin opens new horizons for the perception and understanding of various cultures through artistic expression. The interaction between Russian and Uzbek literary traditions emphasizes the importance of intercultural dialogue and contributes to the expansion of literary interests, which, in turn, enriches both Russian and Uzbek literature. Thus, the study of Ilyin's work becomes particularly relevant. His writings serve as a connecting link between Russian and Uzbek literature. Analyzing Ilyin's works in the context of intercultural communication is a necessary step for understanding the cultural exchange between the Russian and Uzbek languages, as well as for deepening mutual understanding between the two literary traditions.

Keywords: Culture, dialogue, tradition, nature, translations, original works, poetry, society.

Introduction

Nikolai Ilyin is a Russian poet from Uzbekistan, whose work reflects the interaction between Russian and Eastern cultures. The entire Russian-language poetry of contemporary Uzbekistan is interesting not only for its preservation of Russian mentality in the context of being in another country among a different people, and not only for the exotic coloring of lyrics associated with the world of Asia, but also for its deep penetration into the essence of that world and its ability to combine elements of various aesthetic systems, revealing significant features of the Eastern world to the Russian audience.

M. Bakhtin emphasized that the relevance of the problem of intercultural communication within the context of the modern scientific and educational paradigm is determined by globalization and integration processes, which have

contributed to the formation of a new type of thinking based on perceiving "the familiar through the lens of the unfamiliar" [M. Bakhtin, M. M. The Word in Poetry and Prose // Questions of Literature. - 1972. - N6. P. 54-87.]. In addition, researchers associate the marginal status of contemporary culture with the concept of "dialogue of cultures," which serves as a foundation for both research structures and educational processes.

The significance and prevalence of Russian verbal culture, on one hand, and the importance of familiarizing the Russian-speaking population of the country with Uzbek culture, on the other hand, create an urgent need for studying and interacting with the cultural traditions of both linguistic systems. In this context, the task of documenting the current state of the Russian literary language and the literature created in local communities acquires particular importance.

N. Ilyin has made and continues to make a significant contribution to the development of Russian literature, creating works that reflect the cultural and sociocultural aspects of our multinational community. His work serves as an example of the synthesis of literary traditions, contributing to the formation of a unique literary space. As the author of several poetic books, the poet also carries out numerous translations from Uzbek into Russian: these include works by classical and contemporary authors, ranging from Pahlavon Mahmud, Alisher Navoi, and Babur to 20th-century classics (Chulpan, Abdulla Aripov, Erkin Vakhidov) and today's poetic leaders (Sirojiddin Sayyid, Usman Azim, Farida Afruz, Mahmud Tahir, and others).

The translated authors and their works are also analyzed by him from a scholarly perspective (in his book of literary studies on Russian and Uzbek poets and writers titled "Intersecting Parallels"). Ilyin's translations of original Uzbek works into Russian play a significant role in cultural exchange, ensuring the transmission of customs, traditions, and deep-seated notions of the Uzbek people. The importance of such work has been recognized at the state level: by decree of the President of Uzbekistan, the poet was awarded the "Dustlik" Order.

Naturally, such attention to Uzbek verbal culture profoundly influences all poetic works of Nikolai Ilyin. The intertwining and mutual enrichment of two national poetic systems is evident in almost all leading genres of his lyrics. For instance, in the poet's philosophical lyrics and his reflections on time, life, and human destiny, one can easily notice, on one hand, an understanding of fate with elements of Eastern fatalism, and on the other hand, a pronounced freedom for

individuals to choose their life stance. This interplay can manifest within a single poem.

*There is something that does not depend on desire,
In which our will is vain and weak,
That which is not subject to the power of awareness –
And this is called fate.*

*But there is also something that is given to us by nature,
That you are aware of your own,
What lives in us by nature and breed –
And it does not depend on fate.*

But in any case, the understanding of a person's responsibility for their choices, inherent to both cultures, remains."

*Without waiting for his repose
And the verdict by the Court,
Makes the Reckoning Holding
As a predetermined fate.
You are free to take any path
Amidst the blind routine of days,
But know the fatal jurisdiction
Your free essence.*

The renowned literary scholar N.M. Mirkurbanov noted: "In one of his earliest poetry collections, Nikolai Ilyin remarked: 'To decipher time, forget the memory of years: recollection is a distorted trace...' This associatively reminds me of the great and still not fully deciphered gilded phrase of Russian poetry: 'The thought uttered is a lie.' No, not in terms of meaning, nor in lexical and rhythmic structure, and may I be forgiven by Ilyin, not in terms of genius, but rather in its axiomatic nature and simultaneous indefensibility. In both cases, the object of distortion is that which has already occurred but to which it is entirely unacceptable to touch—on the one hand, with words ('the thought uttered'), and on the other, with memory ('forget the memory of years').

Ilyin explains the motive behind his refusal to delve into the past simply and categorically—as a desire 'to open and understand' the present: 'Do not wait for the future, do not dream of the past, but recognize now and clarify yourself in it.'

However, both the grand and the momentary in the poet's contemplation are permeated with an understanding of the moral responsibility of a person for every moment of life, which is very close to the Eastern understanding of things."

*I've learned to wait and believe in time
Who puts everything in its place,
Overcoming the rigidity of flint
And to him who regenerates the flesh of the leaf.*

*And Babur noted the same thought,
That every lie will come to an end:
Everything will return to its beginning –
And silver, and gold, and lead.*

The lyrical hero depicted in the works of N. Ilyin demonstrates a complex inner world in his interaction with the external world, where Asia emerges as the source of the very concept of "earth."

*I grew up in Tashkent of a distant time
And I remember the outskirts of the field,
Where right behind the house there are rows of jugars,
Where childhood flowed like a transparent irrigation ditch,
Where the mahalla lived peacefully.*

Naturally, this concise poetic concept is realized through the creation of corresponding landscape paintings.

*And quietly freezes in the palm of his hand
A leaf rolled up like a dry cricket,
In night prayer, bowing, the East
He reads surahs and makes prostrations,
And in the depths of heaven it sinks dimly
The moon is a half-withered petal.*

The stylistic sophistication and diversity of forms in the poet's landscape lyricism often hinge on the conceptual intersections of Russian and Eastern influences. In the poem "Fountain," where, at first glance, there are no distinctly Eastern depictions, the phrase "monument to water" evokes a particularly reverent attitude towards water in the region.

*A flower is drawn with rays of moisture,
Laughing and festive flower;*

*And ringed with a rainbow with the sky,
So that the gift of water is not forgotten by the East.
It is embroidered in the hoop of the sky with damp silk
(How thinly the artist put the thread into the needles!),
A fountain lives, sways and breathes,
As a monument to playing water.*

Eastern motifs deeply permeate the poet's love lyricism. In the stylized cycle of love poetry "Gulsanam," particularly in the eponymous poem, which appears to be created in the model of an Eastern ghazal, there is a clear interplay of Eastern and European concepts and realities.

Bright peri, voice my exhausted kalam:

Is it possible to sing to the enthusiastic nightingales without sweet sonorous songs?

With a voice of sonorous consonants, whisper your name to the stars –

A star osena will respond to us - Gulsanam!

Now and ever your image has become a talisman for me,

I will whisper "Gulsanam" in atonement for mortal sins.

The Lord thought, allowing the names to sound:

The name of the Messiah who leads to the temple is Gulsanam!

The interaction between Russian and Uzbek literary traditions emphasizes the significance of intercultural dialogue and contributes to the expansion of literary horizons, which, in turn, enriches both Russian and Uzbek literature. It is also essential to note the importance of such cultural dialogue in the pedagogical aspect. S. I. Sharina believes that "the concept of dialogue of cultures has gained significant popularity in modern realities, encompassing various fields of knowledge, including cultural studies, art studies, literary studies as a boundary discipline between art studies and philology, as well as linguistics — particularly its aspects related to the interaction of language and culture. This concept also holds great significance in pedagogy, especially in the context of educating representatives of ethnic minorities and forming multinational groups in educational institutions" [Sharina S. I. The Concept of 'Dialogue of Cultures' and the Educational Process // Innovations and Education. Collection of Conference

Materials. Series 'Symposium'. Issue 29. – St. Petersburg: St. Petersburg Philosophical Society, 2003. – Pp. 511–514. – (<http://anthropology.ru>).

Currently, most research work in the Republic is conducted within the framework of comparative literary studies, which highlights key aspects of intercultural communication in general, especially in the context of a multi-level system of research on "interliterary communities" — Uzbek, Russian, and Western European literature. Interdisciplinary studies within the literary scholarly paradigm are becoming increasingly relevant. When studying the history and theory of the global literary process, the main object of this scientific direction is literature as a developing system, which makes the study of historical and theoretical features of the artistic process and the methodology of its analysis particularly significant. It also becomes important to examine issues such as the role of tradition within this system.

The study of N. Ilyin's creative work represents an important aspect for understanding and further developing intercultural connections in socio-cultural and literary terms, forming a unified cultural space, as well as the ability to identify ideological, cultural, and aesthetic features of our region. Thus, the exploration of N. Ilyin's poetic creativity deepens knowledge about the literature of Uzbekistan and contributes to a broader understanding of issues related to intercultural dialogue and identity in the modern world.

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