



THE IMAGE OF A RUSSIAN INTELLECTUAL IN IMMIGRATION IN THE WORK OF S. DOVLATOV

Muminov Sukhrob

Master Student Of Termez State University, Uzbekistan

ABSTRACT: - The primary meaning of a work of art is the personality of the author. Especially if it uses autobiographical material. Sergei Dovlatov (1941-1990) is a special case in this respect. Just as in the mysterious drawing by Maurice Escher two hands draw each other, the writer Dovlatov and the character Dovlatov are interdependent. Which does not mean they are the same. Those who knew him from books seemed to know him. Those who knew him in life understood that they knew him little. A great hoaxer, he knew how to bring the surrounding reality into an unstable state. All the facts in his biography are inaccurate, ambiguous, unclear. This should be remembered when reading his books - almost confessional in form, but mostly fictional in content. In the gravitational field around Dovlatov, reality is distorted, losing its authenticity. However, before getting personal, it would be good to understand the criteria. Humanistic pathos, characteristic of all world literature, can be called the justification of man. How is a person judged by people? The scale for assessing the social significance of each of us is located between two generalizing definitions: a big man and a small man. The megalomania inherent in Russian sovereignty recognized only statesmen as great people. So the tsarist censor was outraged by the inappropriate respect for the personality of Pushkin, expressed in his obituary: what importance can there be in a poet - especially such that he did not glorify sovereign power, but called for mercy for the fallen. It was on the question of the place of man in Russian reality that the state and society diverged in the most decisive way. Russian literature turned its face away from the mighty of this world and turned its heart to poor people, the poor, the unfortunate. Outsiders, seen through the magic crystal of art, turn out to be real people, and the masters of life - existential impostors. The end-to-end character of Dovlatov's prose, the author's alter ego, is a little man... in a country made up of dwarfs. This is the first surprise that confuses our minds: a big little man. It is generally accepted that the main pathos of Dovlatov's work is condescension to human weakness.

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KEYWORDS: This is not entirely true. Rather, one can see in it a certain cruelty, justified in the conclusion. Dovlatov's sarcasm corrodes the scab of the context, freeing the factuality of a person from everyday insignificance. But there is no authorial arrogance in his total satire. He sets up a literary experiment on himself, and this removes suspicions of snobbery from him.

INTRODUCTION

A big little man is an oxymoron, an incompatible combination. Actually, Dovlatov himself was an oxymoron. Big contradiction. In terms of physical dimensions - big and strong, but in terms of internal parameters ... well, not the same as it seemed. Different, as if scattered. Unsure of himself and self-absorbed. Provoking sharp objections and full of dark charm. Half Jewish, half Armenian, Sergey Donatovich Dovlatov, like no one else, has the right to represent modern Russian literature to the world community. It is the most typical because it is highly unique. An unprincipled dissident who combined intelligence with bohemianism, he went through a harsh school of life, but never learned to live outside of literature. In Dovlatov there was something of a macho, but more of a bear. As Joseph Brodsky wittily described the peculiarity of its texture - physical redundancy. He was a phenomenon in the literary bohemia of Leningrad. It became an event in the Russian diaspora in New York. Women fell for him to become, men reckoned with his essence. However, his friendships were fragile and unreliable, and his love story was ridiculous and unhappy. As his longtime friend Valery Popov testifies, he was equally characterized by touchiness, suspiciousness, vulnerability - and cruelty, deceit, conflict. As a true intellectual, he was irresistible and unbearable at the same time. Oh, these harmless outrages that made up the canvas of his biography, on which the weft of the word wove literature ... According to the syncopated rhythm, the chronicle of his life is similar to a

jazz composition. He valued friendship - and did not give mercy to anyone, including the people dearest to him. He loved women, but his love stories are tragicomic. He got married when the relationship was failing, and after the breakup, the ex-wives bore him children.

A native of the artistic environment (father, Donat Mechik - director, mother, Nora Dovlatova - actress), Sergey was an artistic nature, who did not immediately decide on the choice of occupation. Yes, and life did not condone him. Sergey Dovlatov was born on September 3, 1941 in the city of Ufa, where the family was evacuated due to the outbreak of war. Childhood, adolescence, youth passed in Leningrad. At school, he did not stand out in any way, except for his height and charm. Having no serious inclinations and career considerations, he decided to work in the field of humanistic sciences. Why did he enter the Leningrad University at the Faculty of Philology, at the Finnish department. During these years, Dovlatov was drawn into the literary underground of Leningrad. Passion for Hemingway and close acquaintance with Brodsky decide his future destiny: to be a writer. He loses all interest in a foreign language; he is expelled from the university.

With his risky lifestyle, he could have ended up in prison, but he ended up in the army. After serving for three years and returning to Leningrad, Dovlatov stubbornly tried to become a professional writer. He worked in various publications as a journalist or editor. He published duty reviews and passing stories in magazines. These publications were not

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successful. Dovlatov did not fit into the privileged category of writers recognized by the authorities. He suffered from helplessness and hopelessness. In search of his chance, Dovlatov moved to Estonia - also a Soviet republic, but somewhat different. He thought that closer to the West a little more freedom. For a modest layman, maybe even this smallness would be enough, but for a great writer, the freedom allowed is painfully small. In Tallinn, he almost published a book of stories. It broke ... the vigilant organs did not miss the sedition. He returns to Leningrad - as to a settled dead end, where all the walls, in search of a way out, are already beaten with foreheads. Then he serves as a guide in Pushkin's family estate, which has become a museum reserve. There he finally became disillusioned with the possibilities of finding at least some suitable occupation for himself in Soviet reality. The history of his disasters becomes an ironic chronicle of his time. In America, in the famous publishing house "Ardis", his first book is published. "The Invisible Book" Truly so. At home, she was seen only by those who are supposed to see everything according to their position. The competent authorities took up the fate of the unprincipled dissident in earnest. After Solzhenitsyn and Brodsky, Dovlatov also received a sentence in due time ... but what was especially offensive to pride was that he was imprisoned for petty hooliganism. It was a rough hint. After that, heeding reproaches and threats, he decided to part with his homeland. The career of the Russian writer Dovlatov in America has developed in the best possible way. It was translated and published in the most prestigious magazines. Compatriots in exile read to him, he was heard on the radio at home. Did he feel happy? no. God gave me exactly what I have been asking for all my life. He made me an ordinary writer. Becoming one, I was convinced that I was claiming more, but it was too late. God does not ask for more.

Dovlatov was wrong. God gave him more than he asked for, and even more than he hoped for. By the will of God or by a combination of favorable circumstances, he was promoted from ordinary writers to Russian classics. In his generation, he became a charismatic authority and textbook author. Preference was determined in the process of reading. Like a democratic reader's choice. What explains this choice? Dovlatov gives the reality that dominates us the missing dimension - so that a small person can rise above himself and straighten up to his full height.

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