

DIALOGUE OF CULTURES AS THE BASIS OF TOLERANCE IN MODERN SOCIETY

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Annotation

This article discusses the concept of a dialogue of cultures as the interaction and mutual understanding of different peoples, communities and cultures. In modern science, the process of interaction of cultures is studied from different points of view - as a certain level of interaction of cultures - ethnic, national; as the study of various forms and results of the interaction of cultures; as the identification of opportunities for interaction between the cultural and civilizational complexes of the West and the East. The interaction of cultures is a natural, historically determined process of the relationship between peoples, the content of which is the expansion of cultural ties between peoples, leading to the emergence and further growth of the cultural and spiritual community of peoples living in one state.

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The concept of dialogue acts and is used as a way of "civilized coexistence" of cultures, arts and various schools of humanitarian understanding and interaction of different peoples, communities and cultures. It is impossible to fully reveal the problem of the dialogue of cultures without referring to the topic of artistic creativity, the nature of its influence on the processes taking place in the world of culture.

Both the West and the East have lately offered more and more examples of dialogism, primarily in the sphere of political culture, scientific contacts, connections in the field of education, mass communications, and a powerful tourism industry. The dialogue of cultures is a concept that has received wide circulation in philosophical journalism and essays of the 20th century. Most often it is understood as the interaction, influence, penetration or repulsion of different historical or modern cultures, as a form of their confessional or political coexistence.

In modern science, the process of interaction of cultures is considered from different points of view - as a certain level of interaction of cultures - ethnic, national or civilizational; as the study of various forms and results of the interaction of cultures; as a study of the mechanisms of perception of the basis of intercultural interaction; as the identification of opportunities for interaction between the cultural and civilizational complexes of the West and the East, etc.

The interaction of cultures is a natural, historically determined process of the relationship between peoples, complex and multifaceted, the content of which is the expansion and deepening of cultural ties between peoples, leading to the emergence and further growth of the cultural and spiritual community of peoples living in one state.

Here it is worth being in solidarity with the definition of L.M. Drobizheva that "the interaction of cultures is an objective process, but, naturally, its activity depends, relatively speaking, on the readiness of the soil for contacts. Any cultural, as well as ideological, influence is socially conditioned. This conditionality is determined by the regularity of the previous national development of literature, art and the breadth of their distribution among the masses. In order for any influence to become possible, there must be a need for such cultural imports, the presence of similar development trends, more or less formalized in a particular society¹.

Thus, the process of interaction of cultures is caused, on the one hand, by the integration processes of modern society, the synthesis of some elements of culture, and on the other hand, it itself causes an increase in the processes of ethnic self-identification and opposition to a "foreign" culture.

"Dialogue, interpenetration (assimilation and even absorption in the field of relations between cultures are only particular manifestations of dialogue) is not only a way of interaction between cultures, but also a condition for their development. Closed cultures, while remaining internally self-sufficient, like any culture, are doomed cultures. Culture is above all development. Openness to another cultural world is nothing but one of the most important conditions for the development of culture, at least in the time of the emergence of mankind from primitive times².

The dialogue of cultures logically implies going beyond the limits of any given culture to its beginning, possibility, emergence, to its non-existence. This is not a dispute of the conceits of wealthy civilizations, but a conversation of different cultures in doubt about their own abilities to think and be. But the sphere of such possibilities is the sphere of the logic of the beginnings of thought and being, which cannot be understood in the semiotics of meanings. The logic of the dialogue of cultures is the logic of meaning. In the dispute between the beginning of one logic of a (possible) culture and the beginning of another logic, the inexhaustible meaning of each culture is endlessly developed and transformed.

National literatures play an important role in the dialogue of cultures, since they, like national languages,

¹ Drobizheva L.M. Spiritual community of peoples. Historical and sociological essay on interethnic relations. M., 1981. S. 160.

² Egorov V.K. philosophy of Russian culture: contours and problems. M., S. 61.

both reflect and form the character and identity of the people. Literature is based on the word, so this problem is especially clearly revealed when translating works of fiction into a foreign language.

No less important aspects are revealed in intralinguistic (as opposed to extralinguistic) translation in a historical dialogue, or rather, a conflict of cultures. Representatives of different cultures see the world differently: such a vision is imposed on them by their native culture and native language as their bearer and guardian.

Each foreign word is a crossroads, a clash of cultures, because between it and the object or phenomenon of the real world it denotes lies a concept determined by the collective consciousness of the people, which is connected by one culture, therefore any translation is a conflict or dialogue of cultures. In this dialogue, foreign culture is of the greatest interest: after all, translation aims to get to know it, and foreign culture is the least translatable.

Yu.M. Lotman: "The value of dialogue turns out to be connected <...> with the transfer of information between non-overlapping parts. This puts us face to face with an insoluble contradiction: we are interested in communicating precisely with the situation that makes communication difficult, and in the limit makes it impossible. Moreover, the more difficult and inadequate is the translation of one interested part of the space into the language of another, the more valuable the fact of this paradoxical communication becomes in information and social relations. We can say that the translation of the untranslatable turns out to be a carrier of information of high value.

The dialogue of cultures as communication between the subjects of cultures is a multidimensional concept. "Today, the structure of understanding is changing - from an educated person to a person of culture, who combines in his thinking and activities various cultures and forms of activity that are not reducible to each other," believes V.S. Bibler. In the multinational Central Asian region, lifestyle, historical events, religious affiliation contributed to the constant interaction of several cultures.

The period under consideration (the entry into the 20th century) in cultural, social, political and, of course, literary aspects is usually called the phenomenon of "cultural millennium"³. This is how Garipova G.T. sees this transitional period:

"The phenomenon of the "cultural millennium", as a rule, covers the turn of two centuries, on the one hand, summing up the era, and on the other, predetermining the cultural trends of the new century. And the turn of the XX-XXI centuries is very indicative in this respect.

The 90s of the twentieth century, condensing the experience of the entire era, at the same time created a completely new, previously unmarked atmosphere in which the social, cultural and personal interact so closely in the worldview symbiosis of the "new world" that they "programmed" and the beginning of the 21st century

³ Garipova G. Conceptual trends in the development of Uzbek literature in the late 20th - early 21st centuries. // Star of the East, 2012. - No. 2. - P.130.

for co-creation with these innovations for a long period.

The period of the turn of the 20th - 21st centuries is distinguished by global innovations significant for the entire modern history in all socio-political and cultural spheres. With the acquisition of the independence of the Uzbek statehood during the period of Independence, national architecture and painting, theatrical and dance arts reached a new level of development, a new impetus appeared in the development of music and cinema.

It can be noted in all spheres of cultural development that there is an increased interest in national history and traditions, the search for the origins of the national worldview. In Uzbek literature, the creation of works of art with a pronounced national mentality has become a priority since the 80s of the last century⁴. However, the "new" period in the public life of Independent Uzbekistan established important criteria for objectivity in terms of the "literary category".

So, in the period from the beginning of the 2000s, stories, novels, miniatures, essays by Uzbek Russian-speaking writers began to be published in magazines, newspapers, etc. New literary names appeared, such as Said Khalil, Igor Ernst, Alexander Kolmogorov, Nikolai Ilyin, Mikhail Gar, Vladimir Vasiliev, Daniel Vasiliev, Ariadna Vasilievna, Nikolai Vasilkovsky, Yana Temiz and many others. The development of their work can be traced through the pages of the Star of the East magazine.

The prose that has been noticed, appreciated and associated with Uzbekistan includes Evgeny Abdullaev's "Tashkent Romance" (2005) and Dina Rubina's novel "On the Sunny Side of the Street" (2006). So, there are two literary traditions in the Russian-language literature of Uzbekistan. One, predominant, represents the tradition of Russian classical syllabo-tonic verse, the other - the tradition of Arab-Persian poetry and its Turkic "branches".

The predominance of the first tradition is explained not only by the fact that the almanac represents precisely Russian poetry and, with rare exceptions, its authors do not speak fluent Uzbek (not to mention Old Uzbek or Persian), but also by the fact that in the Soviet period Russian poetry (through translations Central Asian languages and directly) had a strong influence on local literature, displacing the Arab-Persian tradition into the field of historical literary criticism.

Nevertheless, the coexistence in the literary space of Central Asia of not one but two traditions is quite palpable. The point is not only that some authors write rubai (which, rather, refers to the external manifestations of this coexistence). In our - perhaps too subjective view - the Russian poetry of Uzbekistan adopted traditionalism, fidelity to the canon and the elitist-closed character of "Eastern" poetry. And this is more than the conservatism inherent in "provincial" literature. This is a fairly rigid orientation towards the samples of Russian literature of the 19th and early 20th centuries, so rigid and consistent that even Mayakovsky's "ladder" or blank verse were not in demand.

⁴ Garipova G. Conceptual trends in the development of Uzbek literature in the late 20th - early 21st centuries. // Star of the East, 2012. - No. 2. - P.130.

It is no coincidence that free verse is so-called. "Fergana School" were appreciated and accepted and mastered, mainly by artists (G. Koelet, V. Useinov, V. Akhunov, L. Dabizha, etc.) and rather coolly accepted by writers; recognized in Moscow and half-forgotten in Tashkent. However, the free verses of the "Ferghans" also arose precisely as an opposition to the dictates of classical Russian syllabo-tonic, in which these poets did not want to write and, perhaps, did not know how, just as they could not write, developing the tradition of Navoi or Mashrab.

If earlier the interaction of Uzbek and Russian literatures had some specific forms (as, for example, translation is a classical form of literary mutual influence), today a certain new form is being born. This is the case when influence is born through a certain integral cultural space, when culture "impregnates" another language.

There are no exact lines of interaction in it, however, the originally "foreign" culture itself modifies the linguistic picture of the world, and not as an artificial introduction. This is a total - regardless of the nationality of the writer himself - permeation at some "capillary" level by another culture. And it is this path that seems to me the most promising.

In other words, in addition to local realities, literary tradition and language, there are still some deeper - and therefore eluding definition - features that define modern Russian literature in Central Asia. And the way these realities, traditions and languages are not just reflected in a literary text, but define this text (not necessarily being present in it) - turns out to be perhaps the most important presence of a place, a "cultural space" that both coincides and does not coinciding with Uzbekistan⁵.

Thus, it seems to us that it is natural and logical to study this or that culture from the perspective of the problem of intercultural dialogue, since any culture reveals itself deeper and more fully in the eyes of a foreign culture. The power of artistic creativity, inherent in the dialogue of cultures of the twentieth century, when an unlimited number of intercultural communication links and relations arise, forming the basis for the mutual formation and mutual enrichment of cultures within the artistic space, can serve to overcome interethnic and interfaith barriers of today, the formation of a person with humanitarian thinking, a person of culture.

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⁵ Small Silk Road. T., 1999; Small Silk Road. Issue 2. LIA R. Elinina, 2001; Small Silk Road. Issue 3. LIA R. Elinina, 2002; Small Silk Road. Issue. 4. Tashkent: Ed. "Fan" AN RUz, 2003; Small Silk Road. Issue. 5. T., 2004.

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