

## Definition of the Concept of "Orientalisms" and "Orientalism" in Modern Science

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### Abstract:

The article deals with the definition of the concept of "orientalisms" and "orientalism" in modern science, the origins of the use of orientalisms in Russian literature. The definition of the concept of orientalism according to various dictionaries, information about the history of orientalisms and orientalism as a science is given. The origins and regularities of the use of orientalisms as part of exotic literature are indicated.

**Keywords:** orientalism, term, tracing paper, people, text, language, people, differentiation, neo-orientalism.

As you know, the term orientalism has a very different content - from art history (the use of certain oriental motifs and plots or elements of oriental life by representatives of another culture) to philosophical and political (a look at oriental culture from a European standpoint). However, in the proper linguistic and literary terms, they are usually interpreted as the application of certain Eastern realities within the framework of the corresponding text.

In linguistic terms, borrowings are individual words, phrases and grammatical elements taken from a foreign system language, transferred from one language to another as a result of language contacts. In the history of the development of languages, it is probably difficult to find an example of a completely separate existence of any language that would be completely isolated from the penetration of words from other languages into it. Each language, developing, comes into contact with other languages, as a result of which their mutual influence occurs. I. A. Baudouin de Courtenay wrote, "that there is not and cannot be a single pure, unmixed linguistic whole." In the vocabulary of any language, as one of the ways of naming new concepts that arise in connection with changes in social reality, a certain place is occupied by the borrowing of foreign words<sup>1</sup>.

Since ancient times, the Uzbek people have lived in various relations with many peoples (economic, political, cultural contacts and trade relations). As a result of these contacts, numerous foreign words penetrated into it, borrowed at different times and for various reasons from languages of various systems. Mastering a foreign language vocabulary is a complex phenomenon. This is a long process during which different systems of contacting languages collide. Usually, the study of borrowings in a particular language comes down to listing words that have come from other languages. There are many different classifications of borrowed words, ways of penetrating from language to language (oral and written borrowings), origin (from which languages it came from), social and professional differentiation, structural features (tracing paper, cases of conversion, borrowing of meanings, etc.).

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<sup>1</sup> Baudouin de Courtenay I. A. Selected works on general linguistics / I. A. Baudouin de Courtenay. M., 1963. T. I. 388 p.

One of the features of borrowed vocabulary is its ideological and social conditionality. This feature stems from the social nature of the language and its communicative function, manifested in the expression and transmission of certain views, ideas, concepts and ideas of a particular social class of society. In the context of socio-political changes, many lexemes cannot remain neutral for the very reason that they are connected by certain historical and class realities. Borrowing is the penetration of lexical and other elements from one language into another, contributing to the enrichment and development of the language. An analysis of the general criteria that determine the nature and content of linguistic elements that affect the development of the language showed that the enrichment and development of the language during the process of initial relationship with other languages is facilitated by elements that show the ability of the language to express certain concepts.

Thus, the presence of borrowings in a language is an objective regularity. In modern Russian-language literature of Uzbekistan the oriental layer, related to socio-political vocabulary, is a significant layer. The words related to this layer came from the Arabic, Turkic, Persian and Uzbek languages.

In literary terms, let's consider the interpretation of the concept of Orientalism in various dictionaries, which, in essence, reflect the classical, traditional understanding of this term about the East. The concept of Orientalism in Russian literature has undergone an aesthetic evolution, having gone through the following stages: enlightenment - romanticism - realism. In the dictionary D.N. Ushakov notes: "orientalism, orientalism, pl. no, w. (book). 1. Study of the East, passion for the East, its culture. 2. Oriental, oriental shade, touch in something. Orientalism style. In the Explanatory Dictionary, presented on the Internet, we read: "Orientalism is the use of motifs and stylistic devices of oriental art, as well as history, plots of oriental life in European-type cultures. In the era of great geographical discoveries and colonial expansion, Orientalism was predominantly plot-driven (albeit with some notable exceptions such as Chinese). In the 20th century, as a result of an intensive dialogue of world cultures, Orientalism reaches a greater depth (for example, the influence of Muslim architecture on the work of Le Corbusier).

Apparently, it was on these provisions that G.D. Danilchenko, stating: "Orientalism is understood as a system of ideas and images associated with the East, a variety of literary and artistic forms of their embodiment. Orientalism is not a geographical location of countries east of Russia, but a culturological idea in which representation finds expression.

This thesis raises no objections. I would just like to note that in this series, enlightenment represents a historical and cultural era, within which various trends and currents existed in the history of world literature, while romanticism and realism are artistic methods and aesthetic trends.

In the process of mastering borrowings from national languages by the Russian language, a number of problems arise that require careful description, analysis and solution. These include, first of all, the issues of stylistic development of orientalisms, unification, development of uniform norms and rules for the introduction and use of orientalisms in Russian texts. It is they who reveal certain trends in a particular cultural tradition (literature, painting, historical and ethnographic concepts, etc.), based on a number of features on exotic features relative to this tradition itself, characteristic of the Eastern worldview in one form or another<sup>2</sup>.

In European science, the concept of "orientalism" was originally associated with oriental studies and passion for the East in artistic culture. At present, it is also understood as the distinctive features of the "East" in relation to the "West", a way of thinking, a way of describing, necessary

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<sup>2</sup> Scientific library of dissertations and abstracts disserCat <http://www.dissercat.com/content/orientalizmy>

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for the West, on the one hand, for the cultural construction of the East and gaining power over it, and on the other hand on the other hand, to form one's own identity by opposing oneself to the eastern "other". The basis for such an approach to the concept of "orientalism" in modern scientific thought was the concept of "orientalism" by the American scientist E.V. Sayda<sup>3</sup>.

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Firstly, the very concept of the East in this case is rather arbitrary - it turns out to be the Islamic world, in turn, divided linguistically (Arabic, Turkic, etc.), and India with its numerous languages and cultures, and China, and Japan... Naturally, the functional-stylistic component, which can be defined as the exoticization of the original text, acts here as a unifying feature from the point of view that interests us.

Secondly, speaking of Orientalisms (resp. Eastern realities), one should definitely take into account whether we are talking about texts created within the framework of the corresponding Eastern culture and in the primary language for the latter, or whether they are introduced as exoticisms into a work created by in another language and (or) representing a different culture (Indian - by R. Kipling, Caucasian - by L.N. Tolstoy, etc.). In the first one, it is hardly possible to talk about highlighting the latter against the background of the rest of the text, since in terms of frequency of use, in terms of their role in the text, in terms of the general significance of the content, or in terms of their everyday nature, the words that serve as the name of such realities do not have terminological coloring; they do not contrast even with the most ordinary context in the original, they do not stand out stylistically in it, being familiar to the language of the original.

In other words, both for the author and for the readership to which this text is oriented, they are part of the vocabulary of the source language, are included in the circle of background knowledge common to the writer and reader, and the question of their adequate perception and transmission, of course, concerns to the competence of a specialist working with the corresponding pair of languages. Here, of course, there are difficulties, sometimes very significant. It is no coincidence that A.V. Fedorov completes the above quotation with the words that this kind of lexical units, precisely for this reason, constitute a particular difficulty in translation [8, 146], and according to S. Vlahov and S. Florin, it is often these realities that are most understandable to the reader of the original that deliver the most major trouble for the translator. However, it is obvious that from the standpoint of the primary culture, their presence in the text does not at all give the latter any touch of exoticism<sup>4</sup>.

In the second case, the situation is the opposite - already when creating the original, this kind of orientalisms are used precisely in order to emphasize the exotic character of the reality described in the text from the point of view of their reader and thereby give it the exotic character noted above, while maintaining, however, the possibility of familiarization with him without much difficulty and the reader who is not familiar (or minimally familiar) with the relevant reality and culture.

However, a third case is also possible - when a text created by a representative of a given ethno-cultural community and reflecting the characteristics of the life and way of life of the latter, due to various reasons, is created in the language of another culture (or cultures), sometimes quite far from the original (English works by R. Narayan , Russian speakers - Ch. Aitmatova, etc.). Here, linguistically, Orientalisms are initially presented as alien realities, but from the point of view of

<sup>3</sup> Said E.V. Orientalism. Western concepts of the East / E.V. Side. - St. Petersburg. : Russian World, 2006. - 637 p.

<sup>4</sup> Vlahov S., Florin S. Untranslatable in translation. M.: Higher school, 1986. - p.90.

the cultural and linguistic affiliation of the author of the source text (usually bilingual), they will already be their own. However, in the actual translation aspect, in the interlingual transmission of texts of the second and third groups, it is not always possible to draw sufficiently clear boundaries, which allows us to consider them together in a number of ways.

Since translation theorists have repeatedly emphasized the fact that translators choose different ways of translating realities, depending on how significant a function this or that sign-reality performs for the poetics of the translated text ( ), it seems appropriate to consider (naturally, without claiming to be complete and exhaustive) the nature of the preliminary classification given below), what role Orientalisms can play in certain artistic texts.

First of all, in this connection it is necessary to note one, in our opinion, important circumstance. Traditionally, when commenting on the functions of exotic orientalisms in the original text, they focus, so to speak, on their nominative side - words denoting national-specific features of life and everyday life.

However, speaking about the literature of the period of interest to us, we have to take into account that not always texts containing Eastern realities to one degree or another are directly related to the East. Here, attention is drawn, in particular, to the fact that they are often introduced into the description of reality proper as a kind of contrast with the situation in which the heroes of the corresponding work have to live and act. Orientalisms in this case are often used as a kind of mysterious, sometimes ominous, but at the same time an element alluring with its mystery.

Naturally, this kind of ornamental orientalisms, although they are an integral part of the stylistic structure of the corresponding text and, of course, should be transferred during translation, they will be alien not only from the position of the original language and the culture of the author, but also from the environment that is displayed in the work. and, consequently, they require the reproduction of precisely this exoticizing function during interlingual transmission. It follows from this that any approximation of them to the secondary audience will look clearly inappropriate - on the contrary, such a linguistic unit should also look exotic and even, perhaps, somewhat mysterious in the secondary text, personifying the very mysterious East, the relation to which most Europeans have always been quite ambivalent.

Neo-orientalism of the beginning of the 20th century (S.K. Makovsky's term) was turned to romantic and retrospective exoticism, which replaced the forms of classical art in its inclination towards colorful-plastic, decorative, and so on motifs. It was due to special attention to national origins and manifested in various areas of art and literature (L. Bakst, N. Roerich, A. Bely, A. Blok, Vyach. Ivanov, K. Balmont, V. Khlebnikov), philosophy (K. N. Leontiev, E. N. Trubetskoy, P. A. Florensky, V. V. Rozanov, and later Eurasians). The functional markedness and stylistic coloring of the oriental material can be shown against the background of the "oriental theme" in its historical and cultural context, not in an ethnographic, but in a philological reading of the material.

For example, a rose is a symbol of "love and death ... suffering and mystical revelations", in Eastern poetry it is a living being, "it carried over with it a swarm of living fairy tales surrounding it, and part of poetic symbolism". "Persian poets thought of a rose as a living being, medieval ones as a symbol of love and beauty, Pushkin's rose is a beautiful flower on its stem, Maikov's rose is always an ornament, an accessory, Vyacheslav Ivanov's rose becomes a mystical value." The "black rose of love" by A. Blok opposes the "bright cross of suffering", but O. Mandelstam's "rose of Hafiz" (You shake the rose of Hafiz, And nurse the little animals-children) is part of another aesthetic system: it is a symbol of two worlds. "Among the Acmeists, the rose again became good in itself, with its petals, smell and color, and not with its conceivable likenesses with mystical love or anything else." Obviously, the epithets oriental, Farsi (Persian) are not geographical, but

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semantic attributes that mark the perception of an object in the national “zone of representations”: Meeting the gaze of your eastern eyes; in the rays of eastern stars (M. Lokhvitskaya.); The moon will silver the brocade of eastern oak forests (Vyach. Ivanov. Compline); Gliere! Seven roses of my Persian.

The influence of Eastern literature can be traced in a number of artistic techniques, for example, in comparing bodily features with letters or writing attributes: That girl is slender, like the letter aleph; She is slimmer than a kalyam (M. Nikolsky, Songs of the Passion of the East, p. 13); There is no one more honorable in Persia To be Gul-Mulla, Treasurer of the golden ink of spring.

Thus, once borrowed as microtext words, they retain someone else's contextual content, and with it certain associations, symbolism, and a range of combinational possibilities.

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