

## The Image of Mysterious Asia in the Work of A. Ustimenko

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**Annotation:** This article discusses the features of national traditions, symbols of the colorful East. The view of the Russian-speaking writer A. Ustimenko on Uzbek literature, his ideas associated with the image of mysterious Asia are analyzed. The author studies the main symbols of the East, according to the author, and their use in the works of this writer. Description of nature, the mystery of the beautiful East, in the work of A. Ustimenko. Analysis of the author's approach to the customs and phenomena associated with national Asia.

**Keywords:** national traditions, beautiful East, mysterious Asia, customs, fragrant business card of Asia, Central Asian golden autumn, cradle of civilization.

The appeal to national traditions, to the image of Asia, is clearly seen in the work of the Russian-speaking writer, publicist, and later, the editor-in-chief of the Star of the East magazine Alexei Ustimenko. If we turn to his Notes on plane leaves, then this essay is autobiographical. It is in it that he describes his young years spent in sunny Tashkent, his student life, but most of all he pays attention to oriental traditions, symbols, and analysis of national literature.

According to the author, "... plane leaves are so large that a considerable part of the entire oriental history and literature can be placed on any of them ...". Chinar leaves are here as a symbol of the East, cozy, colorful, sincere and very bright. Aleksey According to the author, "... plane leaves are so large that a considerable part of the entire oriental history and literature can be placed on any of them ..."<sup>1</sup>. Chinar leaves are here as a symbol of the East, cozy, colorful, sincere and very bright. Aleksey Ustimenko writes that he discovers America with the Asian concept of beauty, because this concept is not European.

The author claims: "... It is also dictated by the local clearest blue sky - from May to September without a single cloud. And the same plane leaves, the space of which is a field for a brush or pencil. And with pomegranate flowers, the bright red-bloody beauty of which, splashed out, is beyond the power of any artist. And reflected by the white molten sun flowing from the earth. And a web of thick shadows, from the labyrinths of which to the unsurpassedly unique Central Asian ornaments, those that are on all the madrasahs of Samarkand, the minarets of Khiva, and the mosques of Bukhara, are just half a step away.

According to A. Ustimenko, Asia seems to have awakened from a dream, revived, previously invisible "... finally, she threw aside her invisibility and — saying: “Here it is, I am — from now on and forever!” - rose with all its brightness of colors, as, indeed, with the shadows that always exist where there is light. She simply returned to her forgotten place. She was simply tired of the fact that humanity, constantly combing its hair “under Europe”, has long forgotten that it is Asia that is the cradle of civilization<sup>2</sup>.

The author of this essay mentions the main oriental tradition - the preparation of the famous Uzbek pilaf. A. Ustimenko writes that plov is the fragrant calling card of almost all of Central Asia. The

<sup>1</sup> Ustimenko A. Notes on plane leaves. // Friendship of peoples, 2009. - No. 9.

<sup>2</sup> Ustimenko A. Notes on plane leaves. // There. S. 80

creation of this dish is called a real ritual, an ancient national tradition. The Uzbek people are especially reverent and serious about this tradition. Night preparations of the Uzbek dish are held collectively, with conversations and distribution of responsibilities, which is why this unique process is the most unusual, interesting and memorable.

The author describes his admiration and surprise at the Central Asian golden autumn. He writes that this autumn turned out to be fabulously hot, golden. With special magic, A. Ustimenko describes the high mountains covered with snow, the gently blue sky, all this fascinates and turns into a fabulous paradise.

Alexey Ustimenko concludes his essay with reflections on the fact that everything in life is in constant motion forward, something new comes to replace the old. Again, the author reminds us of sycamore leaves: "Each autumn, even large sycamore leaves with sails released into the wind take off and fall to the ground, covering and calming the small ripples of gray silver puddles ... A new, overwintered day will cover new sycamore leaves with new letters. Big again. And they will be just as subjective as these, fallen, but still mine<sup>3</sup>.

I would like to turn to another work of this author, namely, to the story "The Cloud of Glass Bukhara". A. Ustimenko sees the famous Russian poet of the Silver Age, Sergei Yesenin, as the hero of his story. "The West began in the East ..." - this story begins with such a statement.

The blond sentimental hero in a foreign hat and black patent leather shoes, who came to Turkestan to enjoy the fabulous beauty of the East, is looking for manifestations of this mystery and beauty in every moment and occasion. However, Sergei Alexandrovich, faced with the silence of a wonderful land, with silence and complete indifference to his person.

Asia did not want to have a spiritual dialogue with the visitor, so she did not show her feelings and emotions. "... He began to understand that it could not exist at all, either for a Russian person or for any alien. Well, this Asia was not hiding in the silks of a dressing gown, not in the snow-white folds of a tight turban! There was no way to find her in all this big green courtyard. She disappears from the gaze of any outsider who has taken a naive step towards her<sup>4</sup>.

S. Yesenin understood: "Asia is outwardly hospitable. But in this hospitality she hides herself. You can spend whole years living within the walls of any local Turkestan house that greeted you, and not learn anything more than a stranger will be allowed to be recognized.

A. Ustimenko, in the story, emphasizes that Asia has always skillfully hid in its mystery and fairy tale, alluring mystery. Captivated by the beauty of its nature, symbols, traditions. "She always hid herself in a colorful rainbow of blooming flowers, extremely sweet-smelling, pink-pink. She instilled herself into the weak breasts of the gray nightingale birds, and the nightingales immediately acquired a brightness of a trembling sound unusual for them, which immediately began its own existence, already detached from them. And every little bulbulcha - a nightingale - in all oriental verses immediately became a real exorbitantly beautiful firebird, an Asian peacock with a violet-emerald, wide-open fan, temptingly swaying tail<sup>5</sup>.

For the hero of the story, Sergei Yesenin, the traditions of the East were unusual and slightly unusual, which he tried to understand and unravel the mystery of this bright region. "Bird cages hung on trees, densely covered with multi-colored rags, kept an alert silence inside.

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<sup>3</sup> There. S. 81

<sup>4</sup> Ustimenko A. Khmar glassy Bukhara. // Friendship of peoples, 2015. - No. 9.

<sup>5</sup> Ustimenko A. Khmar glassy Bukhara. // There. S. 90

But every time a new, smoothly dancing boy, moving his painted eyes back and forth, swam past without even touching, inside the cages one could hear the live fluttering of kekliks or quails hidden there under rags. They were frightened by the movement they could not see, the rustle of swollen shirts, more like women's dresses, and the unexpectedly sharp scattering to the sides of thin hands, flying out of the wide sleeves of women's clothes with the living body of fluttered birds. The national symbol of Asia, according to the story of A. Ustimenko, was camels, which, according to the hero, made all the traveler's attempts to unravel the mystery of fabulous Asia meaningless, that they were invented and empty, because you won't find anything in them if you try. It is necessary to live in it all, without thinking and without trying to unravel this mystery, learn to calm, in the knowledge of wisdom, enjoy every moment of being in this mysterious camp of dreams. Do not appear and do not invent what is not there, but simply be yourself and love this land with your heart, listen to its quiet melody, which is hidden deep in the yellow sands. It was this that Sergey could not find here, no matter how hard he tried.

A. Ustimenko in his work emphasizes that the camel, in which the protagonist saw all the mysterious Asia, will not obey him, Sergei Yesenin, will not reveal to him the whole fairy tale of this region, and will forever remain for him something inaccessible and incomprehensible. The secret, which has been kept for centuries, cannot be solved by every traveler, or the usual one, therefore, who sought to describe in his lines the whole flavor of the East.

When S. Yesenin approached the camel, this calm, imperturbable animal did not immediately accept him, as the horses he aspired to in difficult moments of his life accepted him, the camel turned away from an unfamiliar stranger for him, seeking understanding, but, to the end who did not find himself in this world.

Thus, I would like to add that A. Ustimenko, in his works, reveals his view in relation to the image of Asia, its color, symbols, traditions. This author has his own vision of the fabulous East. In his work, the writer reveals his individual attitude to the national culture, the Uzbek people and traditions.

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