

THE ROLE OF SERGEI DOVLAMOV IN MODERN AMERICAN IMMIGRATION LITERATURE

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Abstract

This article focused on the Russian and American literature writer Sergei Dovlatov, who has his place and style in modern American immigration literature, and his style.

Keywords: hajvia, society, humanity, immigration, translation, story, 'Chemodan'.

Introduction

Sergey Donatovich Dovlatov (1941-1990) is a Russian and American writer of the second half of the 20th century. Sergey Dovlatov, who worked as a journalist, dreamed of becoming a professional literature writer. There was no result from the many efforts to publish his work in Soviet magazines. His stories were not officially published in the USSR at the time of his life. In 1978, Dovlatov first moved to Vienna, then to New York. He came to the attention of many readers by the mid-1980s and began to publish his work at *New Yorker*, a popular magazine of the time. During his 12-year life of life, S.Dovlatov wrote 12 books.—Chemodan, Zone, Stories, and so on.

Along with Joseph Brodsky, Alexander Soljeninsin, Sergey Dovlatov was among the three most famous Russian writers of the 20th century in the United States. His stories, stories and collections have been translated into more than 30 languages of the world.

According to Djoshua Yaf, unlike Brodsky, Dovlatov was a writer interested not in the stars in the heavens, but in the world of ordinary people on earth. In Dovlatov, traffickers from people and camp guards to newspaper editors, from blue djin to Nabokov were the illegal takeaways of the black market - there was a sharp and hirgoy view of the false world that unites everyone in society.

Genis notes that Dovlatov's characters are portrayed in the work as living until they could, not good or bad. The pilgrimage plays a vital role in Dovlatov's literary work, and it is also especially difficult to maintain it in translation. Because it is much more complicated to express the pilgrimage than to express grief. Genis writes that Dovlatov appreciated the ability of other writers to maintain the voice that the letter would lose in itself. It was always important who spoke to Dovlatov, not what was said. The voice was considered a husnixat for Dovlatov.



Dovlatov respected and loved Tolstoy, Dostoevsky, Pushkin, Gogols. However, his only image for imitation was Chekhov. Dovlatov was able to see his archetypal characters in Chekhov. It is known that Dovlatov did not like to describe such a scenery as Chekhov. Dovlatov's stories rarely portray nature. This can also be seen when people's movements are not described. Heroes' verbs are revealed in dialogues that highlight live oral conversations. Dovlatov skillfully mastered the dialogue, which is the most important and complex that produces literary creativity. Genis noted that the Dovlatov dialogue often reminds us of the question of deaf people.

According to Joseph Brodsky, 'It's easy to read Dovlatov, he doesn't require attention to himself, he doesn't force him to observe human nature, he doesn't tie the reader to himself. I could read most of his books in three or four hours, because it would be difficult to get distracted by the tune of not attaching to himself and engage in other activities.'

In Dovlatov's work, the role of drunkenness is very important: in his stories, vodka does not make the writer drunk, but triggers him. In real life, the books of Dovlatov were given as much drink as their heroes. The desire for alcohol is present in all his creative work.

It is known that in the last years of his life, the writer began to follow an unusual rule: he did not repeat the word that began with the same letter in one sentence. In an interview with *The Paris Review*, her daughter Yekaterina Dovlatova noted that her father used the rule not for a trick or style, but to slow herself down and correct her mistakes. Dovlatov also used this rule in his collection of stories 'Chemodan'.

In response to questions from an innovated lyrical survey, S. Dovlatov described 'Chemodan' as both sad and funny. The stories are devoted to his immigration chemo, and the writer describes the book as follows: 'Dovlatov's new book describes him leaving his homeland with a simple reptilian chemo. A few months later, when he opens the chemo, he becomes convinced that every item in it has its own funny, dramatic history. The collection of 'Chemodan's' stories consists of a cover story and eight stories, created in New York. According to S.N. Shirayeva, the book was first published in Russian in 1986 in the *Ermitage* of immigrants.

The collection of 'Chemodan' stories was translated into English by Antonina Bois, which was published in the UNITED States in 1990. According to Adam.Z. Levy, A. Bois carried out a great secret.

'Foreign Woman', considered one of S. Dovlatov's most famous stories, was published in New York in 1985 and 'Russica Publishers' in 1986. This book is the first fiction book on American life. According to Sha'drach, Me'shach and A'bed'ne'go, the book is not about America at all, because its individuals are Russian immigrants. The main character of the poem is about a girl who came from a nine-year-old Soviet family—royal, color tv, school, and a navigator near her home—who had everything to be happy with.

Sergei Dovlatov died of an unexpected heart attack in 1990 in New York. Sergey Dovlatov's first translator in Uzbekistan will be the Hero of Uzbekistan Teacher Ozod Sharaforov. They fully translated the man's story from 'Chemodan' and from the story 'Ours' and published it in the journal *Jahan Literature*, which they edited.



Available Publications:

1. Dovlatov, S.2011.The suitcase
2. Brodsky, 1992. About Sergey Dovlatov, Zvezda magazine N2
3. Dobrozrakova G. A. 2019. Poetika Dovlatova. Saint Petersburg