

ARTISTIC IDENTITY OF L. SOLOVYOV'S NOVEL "THE TALE OF KHODZHA NASREDDIN"

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ABSTRACT

In this article is considered the structure of the artistic space in modern literature and also take an important place such notion, as "urban text", which have its own history of origin and development.

Keywords: The artistic space, topos, locus, local text, city text, the St. Petersburg text, the Tashkent text, hypertext, chronotope.

INTRODUCTION

The literary work of Uzbekistan has always relied in its development on the best classical examples in world literature. The creation of the image of the city with its long history, cultural tradition, specific literary roots is interesting from the point of view of visual possibilities in the embodiment of urban themes in general. For the humanities of modern Uzbekistan, the formulation of this problem is a classic example of the close interweaving of the city's image with the general cultural traditions of the time, which are reflected in the life of an ordinary person. This is confirmed by the fact that recently, in literary criticism and cultural studies, the issue related to the Tashkent Text has begun to be discussed. In the general cultural and temporal aspect, the generally accepted "St. Petersburg" and the discussed "Tashkent" text are different problems, but the general principle of the approach to the embodiment of the image of the city can reveal common ground.

LITERATURE REVIEW

The study of hypertext structures is one of the priority areas of modern literary criticism. In the scientific field, a steady tendency has been formed to consider groups of works of art, united by some dominant feature, as a single hypertext: these are already classic works by Yu.M. Lotman, V.N. Toporov on the St. Petersburg text of Russian literature and N.E. Mednis by the Venetian text [1]. Of great importance at the present time is the culturological concept of the text, which examines the functioning of the text in the link "culture-text."

The uniqueness of the local text is determined by the specifics of the natural landscape, the available set of natural and cultural elements. On this basis, a special "ethnic" consciousness is formed - the local mentality. Fiction can find in local cultures not only a unique theme and imagery ("local flavor"), but also transmit - introduce into the global context - a special picture of the world, a perception of reality, characteristic only for the inhabitants of this locus. In this aspect, the study of the local text intersects with the subject of a special discipline called Yu.M. Lotman's "semiotics of culture", which considers "the interaction of heterogeneous semiotic systems, the internal unevenness of the semiotic space, the need for cultural and semiotic

polyglottism”, and a separate text as a cultural macrocosm that “becomes more significant than itself and acquires the features of a cultural model” [2].

The structure of space includes a huge variety of spatial units. I.V. Rodnyanskaya emphasizes the fact that in literary-artistic (and more broadly - cultural) models of the world, the point of application of conceptual forces has long been such traditional spatial landmarks as “home” (image of enclosed space), “open space” (image of open space), “Threshold”, “window”, “door” (the boundary between the one and the other), one way or another preserved in modern literature [3]. It is necessary to add a “road” to the designated series, as a significant, multifunctional, spatial reference widely used in art, which does not belong to any of these spaces. The significance of the road chronotope in literature is enormous: a rare work dispenses with any variations of the road motive, and many are directly built on the road chronotope and road encounters, since the road chronotope, having a large volume, exclusively clearly and clearly reveals the spatio-temporal unity.

The image of the main character of the novel V. Solovyov is of a folklore character. This is evidenced by the epigraph to the work, which hinted, on the one hand, on antiquity, on the other, on the plurality of storytellers of this story.

METHODOLOGY

Khodzha Nasreddin is the hero of numerous jokes from all countries of Central Asia and the Middle East, which later became famous throughout the Eurasian continent, including China. According to the stories about him, this is a mocking and sharp-tongued character, speaking on the side of the poor and offended people, not afraid to speak out even against the most oppressive rulers of his time. The jokes about Khodzha Nasreddin are mostly social in nature, however, there are also a large number of stories containing political protest, as well as a challenge to existing orders and values.

Researchers emphasize the dual role of the hero Khodzha Nasreddin: on the one hand, he is central to the development of the comedy genre in Central Asia and the Middle East, and on the other, it is a symbol of the rebellious mood of the population in relation to those dynasties that once ruled these territories. With all this, the main weapon of Khodzha Nasreddin is invariably his cunning, sense of humor and well-suspended language.

Different peoples have their own names for this popular hero of jokes. Actually, “Khodzha Nasreddin” is called among the Uzbeks, Tajiks, as well as among the Turks (the latter have the name Bu Adam for this character), among the Azerbaijanis it is Molla Nasreddin, among Iranians it is Mulla Nasreddin, among Afghans it is Nasreddin Afandi and others

RESULTS AND DISCUSSION

Most likely, the prototype of Khodzha Nasreddin was a real person who lived approximately in the XII-XIV centuries. More precisely, it is impossible to determine the date, and historical sources make Khodzha Nasreddin a contemporary of various historical figures: Seljuk Sultan Alaeddin (beginning of the 13th century), Timur and Bayazid I (XIV century), etc. In addition, it is legitimate to assume that this was a representative of the lower Muslim clergy, as evidenced by certain variations of his name among different peoples, as well as various titles corresponding to this status, used before or after his name in various sources (for example, the

word “hodge” means “teacher”, which indicates that it was most likely a teacher in a madrassah).

There is another explanation of the name: “Khodzha”, “Efendi”, “Mullah” do not mean a dignity at all - just in the east in the old days all the most respected educated people used to be called that. And referring to Nasreddin Mullah or Khodzha, the people thereby emphasized primarily his education, respect, and the fact that he was a wise mentor, teacher.

Proponents of another hypothesis believe that Mulla Nasreddin lived at the court of the Arab caliph Garun al-Ra-Shid and was an outstanding scholar of his time. But since the teachings he preached were attacked, he saved his life by pretending to be a jester and got the opportunity to freely speak what he thought.

Still others believe that it is now impossible to establish with full confidence whether Nasreddin is a historical person, at what time and in which country he lived and to which people belonged, and again, as confirmation, they refer to date 386, which corresponds to the Arabic alphabetical expression the root “shuf”, from which the word “shawaf” comes from with a meaningful meaning: “show something; to force someone to watch”[4]. One way or another, but one thing remains certain: stories related to the name of Nasreddin are classic examples for depicting certain states of the mind.

Over time, each nation Khodzha Nasreddin acquired special features: in Kazakhstan, his hero partly merged with the image of the joker Aldar-Kose; in Turkmenistan, many jokes are connected with the personality of the satirical poet Kemin (1770-1840), in Tajikistan - with the poet Mushfiki (1525-1588).

At the very beginning of the novel we see a young man in his prime (he is 35 years old), who, despite his “ragged robe burnt in many places with sparks of road fires” [5] and an empty pocket, is able to captivate the hearts of young beauties. He is disinterested and open to the senses, but at the same time capable of acting, despite obstacles. His wealth is not reckoned with traditional expensive things and gold, he knows how to be happy differently, receiving sincere pleasure from simple and clear things: “His shining interlacing of stars opened in his eyes in a dark transparent sky, and each constellation was familiar to him: so often in ten years he saw an open sky above him! And he always thought that these hours of silent wise contemplation make him richer than the richest, and although the rich eats on golden dishes, but he must certainly spend the night under the roof, and he is not given at midnight, when everything calms down, to feel the earth flying through blue and cool star fog”. Nasreddin cannot be called a romantic in the full sense of the word, because he is not divorced from reality, he has a sober, clear outlook on life. Most likely, such an understanding of oneself and nature is a kind of life credo, in which universal human values are embedded. He is by nature a part of nature itself, the natural beauty of which gives him peace of mind, and not palaces and expensive brocade clothes. When, by the will of circumstances, he had to transform and present himself as a person of a higher social status, he recalled his usual dressing gown, his beloved donkey, and returned with pleasure to his usual space.

Nasreddin loved not only nature, but also a noisy crowd of people - this is a typically eastern folk trait: not solitude and loneliness, but precisely the feeling of the crowd (streets, relatives, bazaar). One vividly described episode - a hero's visit to a tavern - characterizes both the oriental person's addiction to culinary dishes, and the attitude of Nasreddin himself to the noisy homon of the eastern bazaar. “They cooked pilaf, grilled kebabs, cooked tripe, baked pies

stuffed with onions, peppers, meat and fat tail fat, which, melted in the oven, showed through the dough and boiled with small bubbles... He always loved the hot crush of market bazaars, this whole messy hubbub, jokes, laughter, screams, crush, friendly sniffing, chewing and champing of hundreds of people who, after a day of hard work, have no time to sort out foods: indestructible jaws will grind everything - both veins and cartilage, and a tinned belly will accept everything, only give it a lot and be cheap!"

The main feature of the literary hero Nasreddin is to come out of any situation as a winner with the help of a word. Nasreddin-effendi masterfully owning the word, neutralizes any of his defeat. The frequent tricks of Khodzha are feigned ignorance and the logic of the absurd. He seems to be playing a simpleton according to the appearance of his clothes and shoes, but actually psychologically accurately calculating in advance the behavior of people of higher ranks. Very often, in a given situation, Nasreddin does not specifically invent anything, he does not have to lie, he simply obeys the logic of the existing social system.

The people call him "our Nasreddin", he is the only person with whom the concept of effective assistance and the restoration of justice in this world is associated. At the same time, it is difficult to call him a truly heroic person, he does not commit feats, does not organize open opposition to the regime, but tries to identify vice by cunning and cunning, using knowledge of the existing system. He hits on this system with its own principles.

Hodja Nasreddin is different. He can be frivolous, show the makings of a gambler who is ready to lower everything to the last penny, he is ready to lie and pretend for a certain purpose, being on the verge of what is permissible by law, but at the same time he does not become a slave to money, he is not peculiar to worship his superiors. With his behavior and verbal assessment, he reveals the imperfection of the entire system, but does not make it a harsh revolutionary declaration, but with the help of cunning, figuratively playing out the situation, apt word and anecdote. The most important distinguishing feature of this hero from negative characters is kindness towards ordinary people. Having won a large amount of money that could give him the opportunity to open his craft workshop, he easily parted with them, saving the poor from a debt prison. "Only one person in the whole world can commit such an act, and only one person in the world can talk like that, and only one person in the world carries such a soul, the light and warmth of which heats all the unfortunate and destitute" - that's why they call him "Our Nasreddin."

The fame of this man runs ahead of him, in one of the inns he hears stories about himself, albeit in a few different formulations or inaccurate dates and locations. In addition, in the preface to the second novel ("The Enchanted Prince"), the author names specific places and objects that perpetuate the memory of Nasreddin - these are local points associated with his name: the city in which he was born; the tree he planted; even a sparrow is mentioned related to this hero. The style of this passage is distinguished by an elevated syllable and lyrical melody, and the description of the immortal elm is a symbol of the unbroken spirit of Nasreddin.

Nasreddin's weapon is his ingenuity and cunning, aimed at good deeds. He does not just restore justice, he does it beautifully, with humor, artistically, often transforming into another person. A constant participant in all the tricks of Nasreddin becomes his donkey.

CONCLUSIONS

Thus, staying Khodzha Nasreddin in one place and a quiet family life are impossible for him. His name and the associated hopes for justice from the poor population outgrow a living person

and turn into an independent legend, independent of him. This is also a kind of ideological locus, which is embodied in a wide eastern topos and is surrounded by a number of essential characteristics: freedom, adventurism, sincere fun, philosophy and wisdom with an unchanging desire to help those in need and bring to the clean water everyone who goes against universal laws. That is, all the stories associated with this hero can be combined into one sense-forming series, which is a characteristic of the locus. In a general sense, this is a confrontation between the “bottom” and the “top”. The “bottom” in the person of Khodzha Nasreddin always triumphs in specific everyday situations, thereby violating the established world order, which requires blind submission to the authorities.

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