

# The Local Cultural Text Of L.Solovyov's Novel "The Tale Of Khoja Nasreddin"

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**Annotation:** 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.

**Key concepts:** the artistic space, topos, locus, local text, city text, the St.Peterburg text, the Tashkent text, hypertext, supertext, chronotope.

The study of hypertext structures is one of the priority areas of modern literary criticism. In the scientific field, a stable tendency has been formed to consider groups of works of art, united according to some dominant feature, as a single supertext: these are the already classic works of Yu.M. Lotman, V.N. Toporov on the St. Petersburg text of Russian literature and N.E. Mednis according to the Venetian text[1]. Currently, the cultural concept of text, which considers the functioning of the text in the “culture-text” connection, is of great importance.

The uniqueness of a local text is determined by the specifics of the natural landscape and the available set of natural and cultural elements. On this basis, a special “ethnic” consciousness is formed - a local mentality. Fiction can find in local cultures not only unique themes and imagery (“local flavor”), but also convey—introduce into a global context—a special picture of the world, perception of reality, characteristic only of the inhabitants of this locus. In this aspect, the study of local text intersects with the subject of a special discipline named by Yu.M. Lotman “semiotics of culture,” which considers “the interaction of differently structured semiotic systems, the internal unevenness of semiotic space, the need for cultural and semiotic polyglotism,” and a separate text as a cultural macrocosm, which “becomes more significant than itself and acquires the features of a cultural model” [2, p. 129-132].

The structure of space includes a huge variety of spatial units. I. V. Rodnyanskaya emphasizes the fact that in literary and artistic (and more broadly, cultural) models of the world, the point of application of conceptual forces has long been such traditional spatial landmarks as “house” (the image of a closed space), “open space” (the image of open space), “threshold”, “window”, “door” (the boundary between one and the other), one way or another, preserved in modern literature[3, p.175]. It is necessary to add a “road” to the designated row, as an essential, multifunctional, widespread spatial landmark in artistic creativity that does not belong to any of the named spaces. The significance of the chronotope of the road in literature is enormous: a rare work is done without any variations of the motif of the road, and many are directly built on the chronotope of the road and road meetings, since the chronotope of the road, having a wide scope, exclusively clearly and clearly reveals spatio-temporal unity.

The image of the main character of the novel, V. Solovyov, is folklore in nature. This is evidenced by the epigraph to the work, which contains a hint, on the one hand, of antiquity, and, on the other, of the plurality of narrators of this story.

Khoja Nasreddin is the hero of numerous jokes from all countries of Central Asia and the Middle East, who later became famous throughout the Eurasian continent, including China. According to the stories told about him, he is a mocking and sharp-tongued character, speaking on the side of the poor and downtrodden people, not afraid to oppose even the most oppressive rulers of his time. Anecdotes about Khoja Nasreddin are predominantly of a social and everyday nature, but there are also a large number of stories containing political protest, as well as a challenge to existing orders and values.

Researchers highlight the dual role of the hero Khoja Nasreddin: on the one hand, he occupies a central place in the development of the comedy genre in Central Asia and the Middle East, and on the other hand, he is a symbol of the rebellious sentiments of the population in relation to the dynasties that once ruled these

territories. With all this, Khoja Nasreddin's main weapon is invariably his cunning, sense of humor and well-spoken tongue.

Different nations have their own names for this popular joke hero. Actually, "Khoja Nasreddin" is called by the Uzbeks, Tajiks, as well as the Turks (the latter also have the name Bu Adam for this character), among the Azerbaijanis it is Molla Nasreddin, among the Iranians it is Mulla Nasreddin, among the Afghans it is Nasreddin Afandi, etc.

Most likely, the prototype of Khoja Nasreddin was a real person who lived approximately in the 12th-14th centuries. It is impossible to determine the date more precisely, and historical sources make Khoja Nasreddin a contemporary of various historical figures: the Seljuk Sultan Alaeddin (early 13th century), Timur and Bayezid I (14th century), etc. In addition, it is legitimate to assume that he 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 "khoja" means "teacher", indicating that he was most likely a teacher at a madrasah).

There is another explanation for the name: "Khoja", "Efendi", "Mulla" do not mean clergy at all - it's just that in the east in the old days it was customary to call all the most respected educated people that way. And by calling Nasreddin Mulla or Khoja, the people thereby emphasized, first of all, his education, respectability, and also the fact that he was a wise mentor and teacher.

Proponents of another hypothesis believe that Mulla Nasreddin lived at the court of the Arab caliph Harun al-Rashid and was an outstanding scientist of his time. But since the doctrine he preached was under attack, he, saving his life, pretended to be a jester and was able to freely say what he thought.

Still others believe that it is now impossible to establish with complete certainty whether Nasreddin is a historical person, at what time and in what country he lived and to what people he belonged, and as confirmation they again refer to the date 386, which literally corresponds to Arabic the root "shuf", from which the word "shauaf" comes with a significant meaning: "to show something; force someone to look"[4]. One way or another, one thing remains certain: the stories associated with the name of Nasruddin are classic examples for depicting certain states of mind.

Over time, for each nation, Khoja Nasreddin acquired special features: in Kazakhstan, his hero partly merged with the image of the joker Aldar-Kose; in Turkmenistan, many anecdotes are associated with the personality of the satirist poet Kemine (1770-1840), in Tajikistan - with the poet Mushfiqi (1525-1588).

At the very beginning of the novel, we see a young man in the prime of his life (he is 35 years old), who, despite his "torn robe, burned in many places by sparks from road fires" [5] and an empty pocket, knows how to captivate the hearts of young beauties. He is selfless and open to feelings, but at the same time he is capable of action, regardless of obstacles. His wealth is not calculated by traditional expensive things and gold; he knows how to be happy in a different way, receiving sincere pleasure from simple and clear things: "The shining plexuses of stars opened to his eyes in the dark transparent sky, and every constellation was familiar to him: so often in ten years he saw the open sky above him! And he always thought that these hours of silent wise contemplation made him richer than the richest, and although the rich man eats on golden dishes, he must certainly spend the night under a roof, and he is not given the opportunity at midnight, when everything is quiet, to feel the flight of the earth through blue and cool starry 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, which contains universal human values. By nature, he is a part of nature itself, the natural beauty of which gives him rest for his soul, and not palaces and expensive brocade clothes. When, by force of circumstances, he had to transform himself and present himself as a person of a higher social status, he remembered his usual robe, his beloved donkey, and returned with pleasure to his familiar space.

Nasreddin loved not only nature, but also the 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 - the hero's visit to a tavern - characterizes both the oriental man's passion for culinary dishes and Nasreddin's own attitude towards the noisy hubbub of the oriental bazaar. "Here they prepared pilaf, fried shish kebab, cooked tripe, baked pies stuffed with onions, peppers, meat and fat tail fat, which, melted in the oven, came through the dough and boiled with small bubbles... He always loved the hot crush of market taverns, all this discordant hubbub, jokes, laughter, screams, jostling, friendly snoring, chewing

and slurping of hundreds of people who, after a whole day of hard work, have no time to understand the food: indestructible jaws will grind everything - both veins and cartilage, and a tinned belly will accept everything, only Give it to me so there's a lot and it's cheap!"

The main feature of the literary hero Nasreddin is to emerge victorious from any situation with the help of words. Nasreddin Effendi, masterfully using his words, neutralizes any defeat. Hoxha's frequent techniques are feigned ignorance and absurd logic. He seems to be playing simpleton according to the appearance of his clothes and shoes, but in fact he is psychologically accurately calculating in advance the behavior of people of higher ranks. Very often, in a given situation, Nasreddin does not invent anything on purpose, he does not have to lie, he simply obeys the logic of the existing social system.

People call him "our Nasreddin"; he is the only person with whom the concept of effective help and 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 perform feats, does not organize open opposition to the regime, but with cunning and cunning he tries to identify the vice, using knowledge of the existing system. He attacks this system with its own principles.

Khoja Nasreddin is different. He can be frivolous, show the makings of a gambler who is ready to spend 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 characterized by admiration for his superiors. With his behavior and verbal assessment, he reveals the imperfections of the entire system, but does this not with a harsh revolutionary declaration, but with the help of cunning, figurative play on the situation, an apt word and an anecdote. The most important distinguishing quality of this hero from negative characters is kindness towards ordinary people. Having won a large amount of money, which could give him the opportunity to open his own craft workshop, he easily parted with it, saving the poor from debtor's prison. "Only one person in the whole world can commit such an act, and only one person in the world knows how to talk like that, and only one person in the world carries within himself such a soul, the light and warmth of which warms all the unfortunate and disadvantaged" - that's why they call him "our Nasreddin."

The fame of this man runs ahead of him; at one of the inns he hears stories about himself, albeit in slightly different wording or inaccurate dates and places of action. 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; a sparrow is even mentioned, which is related to this hero. The style of this passage is distinguished by its sublime style and lyrical melodiousness, and the description of the immortal elm is a symbol of Nasreddin's unbroken spirit.

Nasreddin's weapon is his ingenuity and cunning, aimed at good deeds. He not only restores justice, he does it beautifully, with humor, artistically, often transforming into another person.

His donkey becomes a constant participant in all of Nasreddin's tricks.

Thus, Khoja Nasreddin's stay in one place and a quiet family life turn out to be impossible for him. His name and the associated hopes for justice on the part of the poor population outgrow the living person and turn into an independent legend, independent of him. This is also a kind of ideological locus, which is embodied in a broad eastern topos and is overgrown with a number of essential characteristics: freedom, adventurism, sincere fun, philosophy and wisdom with a constant desire to help those in need and bring to light all those who go against universal human laws[6, p. 310-314]. That is, all the stories associated with this hero can be combined into one meaning-forming series, which is a characteristic of the locus. In a general sense, this is the opposition between "bottom" and "top". The "bottom" in the person of Khoja Nasreddin always wins in specific everyday situations, thereby violating the established world order, which requires blind submission to the authorities.

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