

**ARTISTIC TYPE OF CONSTRUCTION OF THE NOVELS BY A. VOLOS
"RETURN TO PANJRUD" AND L. SOLOVYOV "THE TALE OF KHOJA
NASREDDIN"**

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Annotation

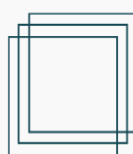
This article explores the image of a specific geographical area focused on specific cities (Bukhara, Samarkand, Kokand, Panjrud). In describing a particular area, the authors do not aim to create a detailed description of the scene through the characteristic features of the entire eastern region, but rather create an image of the cultural space linked to the selected historical interval.

Keywords: geocultural aspect, artistic space, cultural space, local space, topos, locus. There are many works in world literature that cannot be fully understood if their local or geocultural aspects are not perceived and “read”. The same is true of their poetry: regardless of the poetic features of the places depicted, the poetic structure of their landscape, and the relevant local legends, if we study it in the abstract, we do not understand its peculiarities.

As Professor V. Shchukin, who specializes in the geocultural aspects of Russian literature, points out, "... the artistic local text is formed by a separate coincidence of historical conditions. These circumstances may have a completely different character: macro-historical ("folk" and "from the romantic or modernist style for the countryside, the positivist cult of the exact and natural sciences, etc.), isolated, almost by chance (e.g., "Karamzin loved to walk there"). ", "Gogol lived here")" [1].

Both novels are combined with the general principle of spatial orientation, the road, the image of the road forms a spatial horizon, in which the external features of the earth change, as well as the surrounding characters change the main character. The local cultural space is conveyed not by material completeness and a detailed description of the area, but by individual everyday characteristics, feelings of characters, social comparison of 'bottom' and 'top', as well as comparison of cities with each other. In front of us is a Muslim Eastern space with its own distinctiveness, as well as its own bright ethnic details, both in myth and mythology.

The protagonists of the two novels are poets, singers, recognized masters of the word, ideologically connected with the wisdom of the people and against a society built on it. Thus, in relation to the main characters, the contrast of "light" and "darkness", "top" and "bottom", "hell" and "heaven" is constructed, and this semantic ma' noda "horizontal



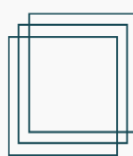
and vertical" in the literary text. The hierarchical principle of building power structures remains key in describing the cultural space of individual cities and the state as a whole. The local area of the East is represented in the two novels by local colorful everyday details, the main feature of which is the diversity of the eastern market, as well as the mentality typical of the people of the East. The local cultural space is closely connected with the foundations of the Muslim religion, which determine the specific features of the ethnos, the principles of relations between people.

The general artistic type of the construction of the two novels is different. V. Solovyov's novel about Khoja Nasreddin, on the contrary, is full of dramatic events, humorous, based on external influences, in which the protagonist strives to achieve local goals. The plot of the novel is characterized by many connections (plots, adventures) of the story nodes. In A. Volos's novel, external actions are combined with internal actions, events are significantly weakened, and the protagonist's consciousness comes to the fore in its versatility with its infinite dynamics and psychological nuances. Characters not only strive for specific problems, but they also understand their place in the world, understand the direction of their values, and have a deeper understanding. The artistic space in A. Volos's novel serves as both a space of history and a metaphysical space of self-determination of the individual. Not only is a particular space characterized here, but a special language of a literary work is created in which the distinctive features of the ancient Muslim world play an important role. The author shows that the root of Eastern culture remains immobile; the lifestyle here is more than a temporary lifestyle for Europeans.

Both novels are full of distinctive oriental oral exoticism, which requires constant refinement and semantic disclosure. The peculiarity of the text is formed by the constant reference to the Islamic religious worldview, the parameters of mentality and customs, through which the authors express the universal needs of man in search of happiness and justice.

Soloviev's novel about Khoja Nasreddin is divided into everyday episodes that meet the requirements of creating a comic character and do not have an integral linear expansion of plot development. Therefore, the cosmic images are fragmented. The only message mentioned at the beginning of the case is that the hero is moving to his hometown - Bukhara. "Now he was returning to his hometown, Bukhara-i Sheriff, Noble Bukhara, where he hid under a false name, hoping to rest a little from endless travels." [1]

For the protagonist, the hometown is associated with personal perception - even the dust at the gates of Bukhara seemed to him "sacred dust ... it smells better than the dust of other distant lands". In the hero's mind, Bukhara looks like majestic towers, local streets and ancient birch, as well as smoky teahouses over canals and colorful hustle and bustle of markets. He "remembered the mountains and rivers of his homeland, his villages, fields, meadows and deserts, and when he met a compatriot in Baghdad or Damascus,



and the pattern and dress on his helmet were recognized by Hoja. Nasreddin's heart freezing, shortness of breath. "...

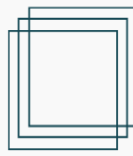
The artistic space in A. Volos's novel serves as both a space of history and a metaphysical space of self-determination of the individual. The theme of the road, on the one hand, is linear and consists of various situations that arise with the blind hero and the young men who accompanied him from Bukhara to Panjrud. On the other hand, the novel contains many retreats of a different nature related to the history of the Samanid dynasty, political conflicts, greed, envy, destiny, and loneliness. The main plot is the restoration of the image and biography of the poet Rudaki. The author is saturated with the signs of culture - Persian, Sufi - the world around his protagonist, around the image of the prose poet. Not only is a particular space characterized here, but a special language of a literary work is created in which the distinctive features of the ancient Muslim world play an important role. A. Narinskaya found a clear description of the structure of this novel - it is based on the principle of the Persian rug: "many elements are combined into a pattern, and the overall decoration is more important than each individual vignette" [2].

Returning to Panjrud is a special look at Eastern culture. Without an expert on Eastern history, it is difficult to assess the validity of the Persian history presented by Volos. After a brief remark of the novel, he writes: "Since the author has undertaken primarily artistic tasks, the novel 'Return to Panjrud' does not in any way assume the role of scientific research, resulting in new information, factual point of view. In achieving a reliable reconstruction of the past in the eyes of the modern reader, the author first of all envisages the principle of actualism - in its broadest interpretation, that is, the basic feelings, desires and aspirations of people remain unchanged for centuries ». [3].

Thus, Bukhara became the epicenter of these two novels. "Bukhara, noble Bukhara! - he's behind! it was his dust, his smoke, his smell! - He was spinning and turning black, his dirty sweet breath had risen to the sky! The gardens swayed in the wind, the streams thundered with muddy water! "This sensual and lofty definition of the city is overshadowed by negative shadows: 'the dust turns and darkens,' and the breath is marked as 'sweet' and unclean."

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