



THE PECULIARITIES OF LEONID SOLOVYOV'S NOVEL "THE TALE OF KHODJA NASREDDIN": THE AUTHOR'S VIEW AND FEATURES OF THE NOVEL

Xalikova E. S.

Doctor of Philosophy in Philological Sciences (PhD), Acting Associate
Professor, Chirchik State Pedagogical University

Abstract

Analysis of Leonid Solovyov's novel reveals the folkloric nature of the protagonist. This aspect is reflected in the epigraph, which simultaneously points to the deep antiquity of the narrative and its folk, polyphonic character.

Keywords: Locus, topos, space, chronotope, hero, novel, image.

СВОЕОБРАЗИЕ РОМАНА ЛЕОНИДА СОЛОВЬЕВА «ПОВЕСТЬ О ХОДЖЕ НАСРЕДДИНЕ»: АВТОРСКИЙ ВЗГЛЯД И ОСОБЕННОСТИ РОМАНА

Халикова Э. С.

Доктор философии по филологическим наукам (PhD), и.о.доцента
Чирчикского государственного педагогического университета

Аннотация

Анализ романа Леонида Соловьева выявляет фольклорную природу главного героя. Этот аспект находит свое отражение в эпиграфе, который одновременно указывает на глубокую древность повествования и на его народный, многоголосый характер.

Ключевые понятия: локус, топос, пространство, хронотоп, герой, роман, образ.



Annotatsiya. Leonid Solovyov romani tahlili bosh qahramonning folklor tabiatini ochib beradi. Bu jihat epigrafdagi o'z aksini topgan bo'lib, u bir vaqtning o'zida hikoyaning chuqur qadimiyligini va uning xalq, polifonik xususiyatini ko'rsatadi.

Asosiy tushunchalar: lokus, topos, makon, xronotop, qahramon, roman, obraz.

Introduction

The image of Hodja Nasreddin, who began his journey in the anecdotes of Central Asia and the Middle East, and then conquered the entire Eurasian continent, including China, is a striking example of a folk hero. Mocking, but always compassionate, he acts as a defender of the poor and the offended, not afraid to challenge even the most despotic rulers. His stories, touching on everyday realities, often carry a charge of social protest and a call to rethink established values. [1, p. 34]. Researchers highlight the dual role of the hero Hodja 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, he is a symbol of the rebellious sentiments of the population in relation to the dynasties that once ruled these territories. With all this, Hodja Nasreddin's main weapon is invariably his cunning, sense of humor and well-hung tongue. These qualities allow him not only to ridicule those in power, but also to find elegant and sometimes paradoxical solutions to the problems that ordinary people face. This is the universality of the image: it not only personifies the people's protest against oppression, but also demonstrates how intelligence and resourcefulness can serve as a counterweight to brute force and despotism. Thus, Hodja Nasreddin becomes not just a folklore character, but an eternal symbol of the human ability to resist, to seek freedom and justice through laughter and wisdom [2, p.677-678]. Different nations have their own names for this popular hero of jokes. Actually, he is called "Khoja Nasreddin" by the Uzbeks, Tajiks, and also by the Turks (the latter also have the name Bu Adam for this character), by the Azerbaijanis it is Molla Nasreddin, by the Iranians - Mullah Nasreddin, by the Afghans - Nasreddin Afandi, etc. Researchers are inclined to believe that the prototype of Khoja Nasreddin was a real person who lived between the 12th and 14th centuries. An



exact determination of his era is difficult, since historical sources associate him with such figures as the Seljuk Sultan Alaeddin (early 13th century), Timur and Bayezid I (14th century). In addition, there is a reasonable assumption that he belonged to the lower Muslim clergy. This is evidenced by the various variations of his name and titles, such as "khodja" ("teacher"), which indicate his possible role as a teacher in a madrasah.

An alternative interpretation of the names "Khoja", "Efendi", "Mullah" suggests that they do not necessarily indicate spiritual rank. According to this point of view, in the East such titles were awarded to all respected and educated people. By calling Nasreddin "Wise Mentor", "Teacher" or "Venerable", the people only emphasized his intellectual merits. In addition, there is a hypothesis according to which Mullah Nasreddin was an outstanding scholar at the court of Caliph Harun al-Rashid. Due to persecution for his beliefs, he supposedly resorted to the image of a jester in order to freely express his opinion. [3, p.269-277].

The third point of view claims that it is no longer possible to establish with complete certainty the historical authenticity of Khoja Nasreddin - his century, place of birth and ethnicity. Supporters of this hypothesis point to the date 386, which in the literal expression of the Arabic root "shuf" (to look) gives rise to the word "shawaf" with a polysemantic meaning, implying "show" or "direction of gaze". However, regardless of these speculations, the fact remains that the stories about Nasreddin have become textbook examples illustrating various states of human consciousness. Interestingly, over time, the image of Khoja Nasreddin underwent national adaptations: in Kazakhstan, he largely merged with the image of Aldar-Kose, in Turkmenistan - with the satirical poet Kemine, and in Tajikistan - with the poet Mushfiqi. Anecdotes about Khoja Nasreddin had a significant influence on the development of European secular literature, inspiring novels and stories such as "The Tale of Khoja Nasreddin" by Leonid Solovyov. He also became the hero of Mark Twain's "Library of Humor". In modern Turkey, the city of Akşehir, which claims to be Nasreddin's birthplace, has made him its symbol. There are monuments and a conventional tomb on which the date "386" read backwards (683) is considered the date of his death. International festivals in his honor are held in Akşehir. In Bukhara (Uzbekistan), there is also a monument depicting Nasreddin sitting backwards on a donkey. Leonid Solovyov began



***Modern American Journal of Linguistics,
Education, and Pedagogy***

ISSN (E): 3067-7874

Volume 01, **Issue** 06, September, 2025

Website: usajournals.org

***This work is Licensed under CC BY 4.0 a Creative Commons Attribution
4.0 International License.***

writing his first novel from the future dilogy in the late 1930s, when the personality cult of Stalin reigned in the country, and the second novel, The Enchanted Prince, was written during his eight-year stay in a camp (the writer was arrested in 1946), so the image of Hodja Nasreddin embodied the faith of the common man in the triumph of justice. That is why social problems associated with the confrontation between the "bottom" and the "top" remain the main ones in these works. Despite the importance of individual anecdotes about this hero, which lead to the schematic nature of the literary character, the author creates the image of a living person, with his own character, attitude to life and inner experiences. Moreover, Leonid Solovyov dedicates his work to a specific person, a friend, Mumin Adilov, who died, as he writes, in 1930 from an enemy bullet. The image of Hodja Nasreddin, according to the epigraphs to the novel, is developed in three key artistic directions. The first epigraph, taken from the works of Saadi, speaks of beauty, sensuality and love that permeate the stories about the hero. The second epigraph reveals the mythological layer, referring to the ancient roots of the character as a sly and merry fellow, and emphasizing the importance of storytellers. The third epigraph, a quote from Shahrazad, where the hero is depicted as a simpleton leading his donkey by the bridle, not only hints at his apparent simplicity, but also symbolizes the infinity and diversity of his stories. At the very beginning of the novel, we see a young man in his prime (he is 35 years old), who, despite his "torn robe, burnt in many places by sparks from roadside fires" 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 capable of action, despite obstacles. His wealth is not measured by traditional expensive things and gold, he knows how to be happy in a different way, receiving sincere pleasure from simple and clear things: "His eyes opened up in the dark transparent sky shining interweaving of stars, and each 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 make him richer than the richest, and although the rich eat on golden dishes, but he must certainly spend the night under a roof, and he is not given at midnight, when everything is quiet, to feel the flight of the earth through the 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



***Modern American Journal of Linguistics,
Education, and Pedagogy***

ISSN (E): 3067-7874

Volume 01, Issue 06, September, 2025

Website: usajournals.org

***This work is Licensed under CC BY 4.0 a Creative Commons Attribution
4.0 International License.***

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. He is by nature a part of nature itself, the natural beauty of which gives him rest for the soul, and not palaces and expensive brocade clothes. When circumstances forced him to transform and present himself as a person of a higher social status, he remembered his usual robe, his favorite donkey and returned with pleasure to his usual space. Thus, the stay of Khoja Nasreddin in one place and a quiet family life turn out to be impossible for him. His name and the hopes for justice associated with it on the part of 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 acquires a number of essential characteristics: freedom, adventurism, sincere joy, philosophy and wisdom with an invariable desire to help those in need and bring to light all who go against universal human laws. That is, all the stories connected with this hero can be united into one meaning-forming series, which is the characteristic of the locus. In a general sense, this is a confrontation between the "bottom" and the "top". The "bottom" in the person of Hodja Nasreddin always wins in specific everyday situations, thereby violating the established world order, which requires blind obedience to the authorities.

This victory of the "bottom" over the "top" is not a triumph of force or brutal violence. On the contrary, Hodja Nasreddin acts with cunning, wit and a deep understanding of human nature. He does not seek to overthrow power as such, but exposes its injustice, hypocrisy and abuse. His humor is not just entertainment, but a subtle instrument of criticism that allows him to expose the vices of society without causing open rebellion. In each story, he demonstrates how wisdom and resourcefulness can be stronger than brute force and tyranny. The legend of Hodja Nasreddin thus becomes not just a collection of jokes, but a kind of manifesto of the national spirit. He embodies the unquenchable hope for justice, the ability to find a way out of the most difficult situations and the belief that laughter and reason can overcome any obstacles. This universality of the ideas contained in the stories of Nasreddin explains his enduring popularity and ability to resonate with people of all cultures and eras. His image lives on, inspiring us to seek truth, humor, and justice in our own lives.



REFERENCES:

1. Калмановский Е. Соловьев Л. Повесть о Ходже Насреддине. Книга юности: Повесть и рассказы. - Л., 1990.С.34.
2. Сергеева Э.С. Образ города в романе Л.Соловьева «Повесть о Ходже Насреддине» и А.Волоса «Возвращение в Панджруд». Academic Research in Educational Sciences.Чирчик,2022. – С.677-678.
3. Шафранская Э.Ф. Пространство базара (на материале повести Т. Пулатова «Завсегдатай»). // Восток–Запад: пространство русской литературы: Матер. Междунар. науч. конф. (заочной). Волгоград, 25 ноября 2004 г. – Волгоград: Волгоградское науч. изд-во, 2005. – С. 269–277.