

**THE PROBLEM OF THE DEVELOPMENT OF THE GENRE OF TRAVEL NOTES IN  
THE SPACE OF THE TEXT OF A LITERARY JOURNEY****Sabirov Nemat Kazakbaevich***Senior Lecturer**Department of Russian Philology**Ferghana State University*

**Annotation:** *This article is devoted to the problem of the development of the genre of travel notes in the space of the text of a literary journey. Travel notes about the Central Asian khanates reflect the ideas of Russian society about space as a potentially cognizable category, moreover, cognizable through information that is transmitted through social ties. Consequently, it is the strengthening of social ties that becomes a means of cognition of space.*

**Keywords:** *travel notes, genre evolution, literature, classification, modernity.*

The relationship between Russian society and the society of the Central Asian khanates is becoming a sphere of communication between the two cultures. These cultures differ from each other in many ways: they are two different religions, two different state systems.

In the space of the text of a literary journey, these systems interact at different levels, which is reflected in the genre and stylistic features of the text. An analysis of the process of formation of the genre of travel notes shows that the formation of individual genre forms that exist in various discourses: political, economic, scientific, artistic. Initially, travel notes and notes include all information about the journey, where objective facts are difficult to separate from subjective impressions, inaccurate information and outright fiction. Therefore, even the official documents of this period should be considered, first of all, as literary texts, in which the image of the space being mastered is created.

The image of space in a literary text is not completely identical to real space. The category of space is significant not only for philosophy, but also for literary criticism, as an object of study as a means for creating the completeness of an artistic image.

Modern literary studies of the structure of artistic space are developing in two directions.

One of these directions was developed by M.M. Bakhtin and is associated with the idea of a chronotope. Chronotope M.M. Bakhtin called "the essential interconnection of temporal and spatial relations, artistically mastered in literature." The chronotope reveals the process of establishing the laws of transformation of natural time and space into conditional ones, depending on the characteristics of a particular genre. Time is considered to be the priority in the structure of the work.

According to the second direction, space and time are relatively independent artistic categories. In this case, space is considered the priority in the structure of the work.

In a literary text, space acts as a structural component of the writer's artistic world. Space becomes a significant category for this world and acts as a valuable result of the author's and characters' experience of communication with reality.

The artistic space can be used as a "key" for text interpretation. It combines elements of a different analysis of a work: analysis from the point of view of the genre, from the point of view of the plot-compositional structure, motive and leitmotif analysis, stylistic analysis, which already brings to the level of specific figurative forms, the verbal embodiment of the writer's artistic thinking.

Actually literary concepts formulated to characterize spatial categories. are the terms "locus" and "topos" borrowed from philosophical and natural science discourses.

Topos, according to Prokofieva, is "a significant place for the unfolding of meanings in a literary text, which can correlate with any fragment of real space."

Topos not only characterizes the spatial image, this concept is synonymous with the expressions "category of culture", "image of culture". This synonymy confirms the role of the topos in denoting the "language of spatial relations" that permeate the literary text.

The term "topos" was originally used in ancient rhetoric and philosophy. In the ancient Greek tradition, which is considered to be the founder of Aristotle, topos is understood as "a place, mental formation, a scheme organized according to the laws of logic, suitable for the consideration of specific topics." In the tradition of Ancient Rome, supported by Cicero, topos is "a common place denoting not so much an argument, a mental scheme, as a standard verbal expression, theme, turn, which serves to decorate speech, emotionally strengthen arguments in proof."

Thus, in the Greek tradition, the so-called mental topos was considered, in the Roman one - speech topos.

From philosophy and rhetoric, the term was adopted by various fields of science, including literary criticism, where it acquired the meaning of "formulas, myths, motifs and other varieties of artistic image that regularly repeat in the writer's work and in the system of culture, having special spatial characteristics."

Some researchers understand topos as "a locally organized meaning-forming space and the modes of existence of a logos associated with it, that is, ways of deploying a specific meaning."

MM. Bakhtin correlates topos with the term "chronotope" and presents it as a meaningful spatial image of a literary text. Topoi are places full of meaning. The topos category reflects one of the facets of spatio-temporal unity and acts as a tool for objectifying the meaning contained in a work of art. M. Bakhtin understands the topos

as the main spatial image of a literary text, meaning the space behind which, thanks to the events taking place in it, "the poles, limits, coordinates of the world shine through."

L.V. agrees with this concept of the term "topos". Nikiforov, noting that, "essentially, any spatial image of a cultural text can be understood as a topos."

A.M. Panchenko considers topoi to be "a stock of sustainable forms of culture that are relevant throughout its entire length." He also notes that this term has not taken root in domestic science, that is, it has not become widespread.

Such interpretations of the term "topos" make it possible to apply it not only to literary criticism, but also to cultural studies and even architecture. In literary criticism, such an understanding of the term leads to its convergence with another spatial category - "locus", the merging of these concepts and their interchangeability.

Nevertheless, in modern literary criticism, attempts are being made to distinguish between these concepts by clearly defining each of them.

The concept of locus was introduced into philology by Yu.M. Lotman to indicate the firm confinement of the hero of the work to the functional field of his action. After the perception of the term "locus" by philological science, spatial characteristics were revealed in its structure: "place", "site", according to V.P. Okeansky - "place-estate".

To separate the concepts of locus and topos, M.Yu. Lotman suggested considering open and closed space separately. Locus is used to designate closed spatial images, topos - open ones. However, "the same spatial image can be called both a topos and a locus, depending on its understanding as a national symbol with actualization in its representation of evaluative meanings or a real description."

Thus, according to T.V. Subbotina, locus is "any space intentionally or subconsciously included in a literary text by the author, having boundaries, that is, located between a point and infinity."

In the case when the object of literary research has spatial characteristics, the main difference between topos and locus is that topos is a broader concept that has semantic connections that go beyond the scope of the text under study, and also includes, in addition to spatial, other artistic categories. .

Locus becomes a narrower concept. A.A. Bulgakov defines loci as "microtopoi" and "subtopoi" that make up "the semantic field of the topos integrating them".

ON THE. Lovchinsky, studying the images of space, notes that the terms "topos" and "locus" in translation from Latin mean almost the same thing - the category of place in a literary work. At the same time, the topos is not just a place, but necessarily a place of action, development of events. Both of these concepts are interconnected by the logical relations of the part and the whole, large and small, external and internal space. Loci as significant units constitute the semantic core of the topos.

L.A. Dmitrieva considers the locus as "a kind of limited space where time flows in a special way and there is a certain conflict situation ... The sensual world of objects is ... a collapsed bearer of the meanings of this locus."

With the development of the literary tradition, specific topoi acquire the status of stable concepts, which, in turn, are able to act as leitmotifs in specific works. There are also authors for whom certain elements of space become decisive within the framework of their entire work.

This study examines travel notes that form the cognitive space of the Central Asian khan states in the Russian public consciousness. It was the tradition of travel notes and notes that led to the formation of the topoi “Khanate of Bukhara”, “Khanate of Khiva” and “Kokand Khanate”, within which separate loci “Bukhara”, “Khiva”, “Kokand” and others began to form.

On the example of various travel notes written from the 16th to the 19th centuries, one can observe the process of formation of independent topoi in the Russian-speaking literary space. Initially, the khanates were of interest as part of the trade route to Persia, India and China. Thus, they were a structural element of the concept "road" and, accordingly, the mythology "path", part of the trials that the hero must overcome on the way to his goal.

The topos of Bukhara began to take shape after the publication of Jenkinson's notes. The journey of Ivan Khokhlov in 1620 showed that Bukhara was already becoming the target of expeditions, Khiva now plays the role of an intermediate stage of the journey. Thus, the topos of Bukhara was formed in Russian literary discourse much earlier.

In the 18th century, the picture of the world changed significantly, and separate loci appeared in the topos of Bukhara: access to the Caspian Sea, cities, piers, roads.

The representation of Bukhara as a full-fledged topos is presented only in the notes of F.S. Efremov, who is familiar with the life of the Khanate from the inside. This work also makes it possible to evaluate Bukhara not as an unknown, almost mythological topos, but also as a part of the real big world.

Efremov's notes are a full-fledged literary journey, despite the fact that the author describes not his trip to Bukhara, but the period of his stay. The features of the literary journey in this work prove the fact that the author did not consider Bukhara, the city where he lived for a long time, as his permanent residence. Even after a relatively successful career in the khanate, Efremov continued to feel like a Russian person, therefore, cultural identity was much more important to him than everyday life.

The specificity of travel notes and notes about the Central Asian khanates lies in the exclusive rights of the author to represent the topos. Information about Bukhara, Khiva and Kokand was not publicly available either in Russian or in European cultural space. Consequently, the author, who saw with his own eyes the realities of the khanates, enjoyed absolute trust, acted as a specialist. At the same time, the impossibility of verifying his words made it possible to attract elements of fiction, making up for the lack of specific information.

In the official notes of diplomatic missions, the lack of information required by the government was filled in the same way. The impossibility of verifying the accuracy and reliability of the information provided, the limited and irregular nature of intercultural contacts ensured the involvement of information obtained indirectly as a source of official information. Thus, the entire set of documents relating to contacts between Russia and the Central Asian states before the 19th century can be attributed to the genre of literary travel.

It should be noted one more side of the genre specifics of works about the Central Asian khanates, which was finally formed by the 18th century. This is a special understanding of the essence of the relationship between Eastern and Western culture from the point of view of Russian travelers.

This point of view was determined by religious consciousness. Consequently, the specificity of the perception of travel has undergone significant transformations since the existence of mythological consciousness.

The product of religious consciousness projected into the realm of literary travel is the hagiographic genre of travel. During its existence, a certain system of perception of the phenomenon of coexistence of two cultures in one territory has developed in ancient Russian literature.

As S.N. Travnikov, in the 17th century, the contradictions related to control over the territories associated with about holy places for Christians. In this regard, a number of written and oral stories have developed concerning the "insults" perpetrated by Orthodox Catholics, Protestants, Muslims, and Jews. The plot of the confrontation between an Orthodox Christian and representatives of other religions becomes central to the genres of literary travel.

The confrontation with the Muslim church was the most acute, since it was not possible to resist the Muslim expansion. As a reaction to this situation, the legendary discourse of pilgrimage works developed: the authors emphasized the lawlessness committed by Muslims and the punishment that befell them. Thus, the notion of the dualistic nature of the world was put at the basis of the travel discourse, where the Russian Orthodox person was opposed to a hostile space. In this regard, the motive of faith in a miracle, which accompanies a Christian in all his undertakings, also intensified.

By the end of the 18th century, the traditional hagiographic genre signs in the walks lose their relevance. The theme of religious intuition, realized in the motif of visions, signs and wonders, is dying out. But in the genre undergoing transformation, signs of pilgrimage literature remain. These signs are revealed in the principles and logical methods of creating travel literature, preserved in the era of Peter the Great: write only about what the author saw with his own eyes, strive for simplicity of presentation and avoid fiction.

“Travel notes of the time of Peter the Great, in their literary form, stand on the verge between ancient Russian wanderings and the modern genre of travel essay.” An

innovative element in the genre, which arose in the era of Peter the Great, consisted in a wide coverage of the phenomena of foreign life. The author's attention captured everything he met on the way. Another new element is the presentation of the individual author's picture of the world in the text.

N.I. Prokofiev, analyzing the tradition of travel notes and notes of the time of Peter the Great, discovers their continuity in relation to ancient Russian circulation and notes that the influence of Western secular culture is found only in relation to vocabulary. It was then that the tradition of introducing into the text of the notes of Russian travelers exoticisms and non-equivalent lexical units that mark a foreign language and cultural space arose.

Consequently, the defining fate for the development of the genre of travel notes in Russian literature was the reliance on ancient Russian pilgrimage texts, which embodied “a harmonious combination of traditional, defined by early examples, features of the walking genre and emerging innovations. On the basis of the domestic literary tradition, under the influence of the educational potential introduced into Russian culture by the Petrine era, a system of genres of travel notes about Central Asia developed in the 18th century.

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