



LOKAL-KULTURELLER TEXT IN DER MODERNEN RUSSISCHEN UND WELTLITERATUR

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ANNOTATION

In this article, the author analyzes the issues of local-cultural text through the works of representatives of Russian and world literature.

KEYWORDS: *methods of analysis of works, literary and regional studies, speech, images, stories, sociocultural spaces*

ЛОКАЛЬНО-КУЛЬТУРНЫЙ ТЕКСТ В СОВРЕМЕННОЙ РУССКОЙ И МИРОВОЙ ЛИТЕРАТУРЕ

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Аннотация

В данной статье автор анализирует проблемы локально-культурного текста через произведения представителей русской и мировой литературы.

Ключевые слова: *методиках анализа произведений, литературно-краеведческий поиск, речь, образы, сюжеты, социокультурное пространство*

DISCUSSION

The current sociocultural situation can explain the interest in the problem of local supertexts / texts of Russian and world literature. The globalization process, which determines the specifics of the current picture of the world, stimulated the desire of Russians as a community for national identification, which, in particular, was expressed in the desire to understand and in understanding Russian culture and mentality through the prism of socio-cultural spaces mastered by Russian people. The relevance of

studying local texts is due to the need to comprehend and characterize the national mentality of a Russian person, for which his socio-cultural space, including the locus that he has mastered as a place of life, is of particular importance. Moreover, the content and poetics of Russian literature are also largely determined by the peculiarity of the authors' chronotopic thinking. The scale and prospects of research of local supertexts / texts correspond to the infinity of geographical spaces mastered by Russian people in a historical perspective.



Of course, the effectiveness of research on local supertexts of literature depends on the level of theoretical understanding of the problem, on the development of a methodology and analysis technique, on the formation of arrays of literary texts that form one or another supertext, on the thoroughness and completeness of each text, on the level of scientific generalizations.

1. The concepts of “local supertext”, “local text”, “local subtext”.

The concepts of “local text” and “local supertext” are often used by modern scholars as synonymous. In this case, usually when designating the subject of research - a local text in the writer's work or constructed on the basis of works by different authors - the phrase "local text" with the corresponding definitions is used (St. Petersburg text of Dostoevsky, Crimean text, etc.). Therefore, it is advisable, in our opinion, to differentiate the terms and clarify the definitions that we will use in our work: “local supertext”, “local text” and “local subtext”.

Note that the concept of “supertext” extends to nominal, event, and local supertexts of literature. Modern literary scholars study such nominal supertexts / texts as “Pushkin”, “Gogolevsky”, “Zamyatinsky”, etc. Local texts are actively investigated: St. Petersburg, provincial, estate, etc. To a lesser degree, the attention of scholars-philologists was attracted by eventual supertexts, that is, texts formed around historically, socially and culturally significant events, such as the Great Patriotic War, the Patriotic War of 1812, the Decembrist uprising, etc.

Researchers understand by supertext “a complex system of integrated texts having a common extra-textual orientation, forming an open unity, marked by semantic and linguistic integrity” [1, p. 21] (see also [2, p. 215], [3, p. 102]). Supertext is the result of the reader's perception of fiction in the process of scientific generalizations (reader-researcher) or a conscious and competent reading of fiction (amateur reader). Supertext is constructed based on copyright texts. For example, the St. Petersburg supertext of Russian literature is represented by the St. Petersburg texts of A.S. Pushkin, F.M. Dostoevsky, A.F. Pisemsky, A.A. Ezensterg, R. Togor, Goethe and other writers. The images (symbols, emblems, details) repeating in them, motives, concepts form the universal semantic-semiotic space of the Petersburg and foreign supertext.

The author's local text is constructed on the basis of the entire array of subtexts extracted from the writer's works, that is, from all textual elements that are meaningful and poetologically relevant to the semantic dominant of the constructed text and / or

supertext. Such, in our opinion, is the logic of the formation of literary supertexts and copyright texts.

Local supertext, as mentioned above, is a kind of supertext of Russian literature. We understand the local supertext as a meaning-generating structure constructed by the researcher (reader) from the author's local texts on the basis of invariant characteristics of the sociocultural space, as well as universal meaningful and poetic signs of his image in literary works.

The author's local text is also a construction text formed by the researcher taking into account the basic parameters of the sociocultural locus and the author's objectivity in the texts of spatial thinking. The author's local text is updated by the researcher, including it in the studied local overtext.

The minimum unit of the author's local text is the local subtext, represented by a combination of text elements (image, motive, chronotope, concept, etc.), and / or a relatively complete fragment of the text, and / or work. Moreover, a work of art can participate in the formation of various author's local texts and / or supertexts of Russian literature.

For example, Goethe's Faust work identifies subtexts relevant for the construction of such author's (Leskov's) texts as urban, provincial, estate, country. They, in turn, can be activated in the formation of the corresponding local supertexts of Russian literature. Even in such genre varieties of the Russian novel as I. S. Turgenev's estate novel, there are fragments of the text that the researcher can consider as a local subtext important for the formation of the Turgenev provincial or metropolitan text (not only the estate). Even small-volume works (novels, short stories) can contain various local subtexts, attracted by researchers to describe this or that author's local text.

The above examples convince us that the local supertext of literature (like any other supertext of literature) is formed by a combination of local copyright texts, which, in turn, are constructed from local subtexts. Thus, a local supertext is a complex structure of local texts of different authors, the formation of which updates the author's local subtexts. In this structure, horizontal and vertical, hierarchical and equal rights, synchronous and diachronous, contextual and intertextual, meaningful and poetic relationships and relationships between all elements are established and operate, which leads to the birth of a new semantic space.

Currently, not one of the local supertexts of Russian literature has been finalized and is not described as a construction text that includes all local (copyright) texts. Moreover, as long as literature exists, this is not possible: supertext is an open and replenished structure. At the same time, it is likely to construct local texts of a particular historical and literary period, which opens up new prospects for studying sociocultural spaces and their development



by man, makes it possible to designate certain loci and topos that dominate the public and artistic consciousness, which characterizes both supra-individual and personal pictures (models) of the world in the corresponding historical period of the development of Russia. Currently, author's local texts are being intensively studied (for example, the urban text of J. London, the estate text of A. A. Fet, etc.), however, there is still much unexplored in this direction.

In our opinion, in order to increase the efficiency of studying local supertexts of Russian and world literature and local texts of Russian writers, it is necessary: a) to systematize local supertexts and local texts; b) to develop adequate methods for their research. Having solved these problems, we will be able to approach the creation of generalized studies that form a complete and adequate idea of the diversity and richness of the Russian picture of the world reflected in art.

2. Systematization and typologization of local supertexts.

The simplest approach to the systematization of local supertexts is based on the category of name (naming), so it can be conditionally called nominal. This approach is implemented in the form of an enumeration of local supertexts. First of all, it is possible to list, if possible, all local supertexts of Russian literature that are formed around the names of countries (French, English, Italian), regions (Crimean, Siberian), cities (Petersburg, Moscow, Paris, Venice, Oryol, Kostroma, Kimry), villages, other geographical features. This kind of systematization is based on the principle of territorial scale: from larger to smaller, or vice versa. But this classification does not fit local overtexts of literature formed around a conditional space not geographically designated, not geographically localized, for example, a manor text. Despite the fact that the writer can depict a specific and geographically designated territory, in the context of Russian culture and literature, the estate is understood as a sociocultural space.

At the level of local author's texts, systematization can be carried out by correlating the texts with their main creators - the authors: Turgenev's estate text, Leskov's country text, Pushkin's Petersburg text, Shukshin's provincial text, etc. In this case, you can list all (if possible) authors, local texts of which are updated during the formation of local supertexts of Russian literature. So, for example, in the manor supertext of Russian literature of the middle and second half of the XIX century. manor texts of I. S. Turgenev, F. M. Dostoevsky, V. A. Sleptsov, A. F. Pisemsky, N. S. Leskov, I. A. Goncharov, A. A. Fet, A. N. Tolstoy, L.N. Tolstoy, M.E. Saltykov-Shchedrin and many other authors.

We suggest looking at local supertexts from a different angle. In our opinion, the typology of local supertexts of literature and author's local texts is adequate based on the differentiation of two concepts (categories) - "locus" and "topos", correlated with the corresponding concepts. Such an approach will create a multistage and hierarchical system that includes all the variety of local supertexts of Russian literature.

Translated from the Latin language, the locus is "place", in the future the concept began to indicate the place of localization, that is, the fixed position of any phenomenon. Note that the word "local" (from lat. Localis - "local") means "peculiar only to a particular place."

Thus, combining the concept of "locus" and the concept expressed by a toponym (a name denoting the proper name of a geographical object), we get the name of a specific local supertext. Varieties of toponyms can be used as a concept, such as burials (names of regions, regions), oikonoms (names of places), astionoms (names of cities), comonyms (names of rural settlements), potonyms (names of rivers), etc. Around the concept locus (term N. E. Mednis), designated "toponym of high cultural significance" [4, p. 252], such local supertexts of Russian literature as St. Petersburg, Moscow, Crimean, Siberian, etc. are formed. These supertexts (as well as author's local texts) can be systematized by their belonging to varieties of territories — geographical objects: country, region, city, rural settlement, river (for example, Volga supertext of Russian literature) and world literature plantation, region, etc.

"Topos", as you know, is also translated from Greek as "place". But there are semantic nuances that make us distinguish between two close concepts: locus and topos. Over time, the word "topos" began to be used in a figurative sense and indicate a topic, argument, general place, etc. Therefore, this term in the context of our approach to systematizing and studying local supertexts indicates the place of life of Russians as a sociocultural space designated by a concept, for example, a province, capital, city, village, manor, cottage, house, monastery, bathhouse, etc. Local supertexts formed around such spaces can also be systematized, for example, based on the criteria for territory Oriental scale. So, inside a provincial supertext, one can consider supertexts of provincial cities, rural supertext, manor supertext, etc. Manor supertext is constructed from manor texts by I. S. Turgenev, I. A. Goncharov, A. A. Fet, F. Goms, R. Weather vane, S. Rustaveli and other Russian and foreign writers.

To some extent, the adequacy of the proposed typology of supertexts is confirmed by the historiography of the study of local supertexts. Recall that the study of local supertexts begins with the works of V. N. Toporov, who introduced the concept



of “St. Petersburg text”, regarded it as “a kind of synthetic supertext with which higher meanings and goals are associated”, considered it the main signs of unity and semantic connectedness [5]. Then, the researchers identified numerous local supertexts of Russian literature, formed around concept loci: Moscow, Perm, Oryol, Kolomna, etc. In parallel, local supertexts formed around topos-concepts: urban, metropolitan, provincial, which marked the interest of literary scholars in generalizing studies according to which the overtext of literature reflects any sociocultural space as a place and way of life of people (city, capital, province). Manor supertext and manor author's texts, the house as a sociocultural space, etc., are being actively studied (see the studies of V. G. Schukin, T. M. Zhaplova, M. V. Glazkova, V. S. Turchina, O. A. Bogdanova, E. E. Dmitrieva, O. I. Kuptsova, V. A. Lenin, A. G. Razumovskaya, A. M. Sakimova, V. A. Domansky, O. S. Evangulova, S. V. Kuleshova, T. Yu. Kolyagina, N.A. Korzina, T. Debels, N. Muler, T. Kuteno, etc.). Local supertext is considered as “a symbolically integral space of culture” [6, p. 3].

Two approaches to the study of local supertexts took shape in literary criticism. The first is the search, systematization and commenting on various kinds of references to the locus in literary and artistic-documentary works. Such studies are based on the methods of analysis of works, commenting on texts, literary and regional studies, using historical and literary and regional studies methods. The second approach involves a philological analysis of the local supertext as “a system of mental, speech and visual stereotypes, stable images, plots and behavioral practices associated with a city and relevant for the community identifying itself with this city” [7].

Thus, the local supertexts of Russian and world literature (as well as the local texts of Russian writers) are located around two iconic phenomena of the Russian space: geographical objects that have “high cultural significance” and are designated by concepts-loci, and sociocultural spaces indicated by concepts-topos. Our typology of local supertexts and local texts allows researchers to navigate in the choice of not only the subject and object of research, but also the methods of scientific analysis.

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