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THE IMAGE OF KOZHANASYR IN FOLKLORE OF WORLD LITERATURE

Annotation. Despite the large number of records and scientific papers related to the study of the image of Kozhanasyr, many issues related to this literary image have not been resolved, as well as there are not enough fundamental academic works on the image of Kozhanasyr. Currently, this topic is becoming increasingly important and relevant, requires research based on the interpretation and national characteristics of this image in the literature of different peoples and determining the parallel of literary conclusions. The article takes into account the points of view of various scientists and presents their opinions about this literary hero.

The issues of studying the image of Kojanasyr, a folklore hero embodied in philosophical and humorous essays, legends and fairy tales characteristic of different peoples, are very extensive. Although this image is found in the folklore works of many peoples, each of them perceives this image differently. Because the humorous stories of Kozhanasyr, various typical images of Kozhanasyr in these stories, forming a moral, psychological, cultural, religious portrait of each nation, show that this literary hero is multifaceted. In the course of the study, various data and works of many researchers were analyzed, and a literary review was conducted. At the same time, literary heroes who are close to the image of Kozhanasyr in world literature were also considered, and the problems and stages of the study of this image were also taken into account. Various literary approaches to the study of the image of Kozhanasyr were analyzed and prospects for further work in this direction were identified.

Keywords: folklore, Kozhanasyr, world literature, artistic image, prototype, satire, humor, comedy genre.

Introduction. Folklore works are like the genetic culture and spiritual memory of each ethnic group. After all, folklore connects the ancient history and modern life, culture of a particular people, covers different layers of society, performs such complex functions as cognitive, aesthetic, ethical, educational. Folklore works are also of great importance in the formation of international communication and intercultural dialogues of a nation, as well as world literature, spreading through oral literature for many centuries. Along with folklore works, sometimes certain images become “nomadic” images, gaining popularity among the literature of different nations. One of such widespread literary and folklore images is the image of Kozhanasyr. Stories about Kozhanasyr are found in different countries, and almost all of them recognize this image as belonging to their literature.

Also, another line of scholars have settled on Koyanasir being a fictional character. For example, the researcher Idris Shah, in his work on Sufism, focused on the image of Kozhanasyr and concluded that Kozhanasyr is a fictional literary hero and dervish [1, 8].

Folklorist Seyit Kaskabassov expresses the following opinion that this image is a widespread image found not only in one nation, but in the literature of many nations: «Kazakhs, like other peoples of Central Asia, have a group of satirical tales centered around the names and images of

Zhirenshe Sheshen, Aldar Kose, Kozhanasyr. These heroes (Kozhanasyr, Aldar Kose, Zhirenshe) are well known to Kyrgyz, Turkmen, Uzbeks, Azerbaijanis and Turks» [2, 210].

The metamorphoses that can be seen in the cross-cultural circulation of Nasreddin Hodja anecdotes become even more visible in these dramatic and ictional adaptations. Despite their very different approaches, all of these writers attempt to transform Nasreddin Hodja's medieval Islamic spirit into something suitable for modern national literatures while preserving his essential comic qualities [3, 44].

Researchers' opinions on the evolution of Kozhanasyr differ from each other. In our opinion, the image of Kozhanasyr emerged in such hard times as occupation, war. The people expressed their discontent, anger through such a satirical image. Also, this image can be created in order to raise the mood and cause a smile among the population in a difficult period.

At the 17th session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage of UNESCO, held in December 2022 in Rabat, the capital of the Kingdom of Morocco, elements of «Humorous stories of Kozhanasyr» were included in the representative list of intangible cultural heritage of humanity. Therefore, we believe that the study of the image of Kozhanasyr today is of great relevance and demand.

Methodology and methods of research. Scientific articles, works and books published in different years by domestic as well as foreign folklorists and literary critics about the image of Kozhanasyr, as well as literary works and collections of Kozhanasyr stories were taken as the theoretical basis of the research. The methodological basis of the study included an interdisciplinary approach, as the image of Kozhanasyr was considered within the framework of historical, literary and ethnological sciences.

Various aspects of research methods were used to achieve the goal during the writing of the paper. Among them are material analysis, compilation, induction and deduction, typology and comparison. Descriptive, comparative and contrastive methods were used to summarise the various materials and draw conclusions. The logicality of the scientific research and the structure of the material are based on a systematic approach.

Discussion and observation. Researchers argue that the prototype of Kozhanasyr existed in real life and he lived approximately in the 12th-14th centuries. It is impossible to determine the exact period in which our hero lived, although historical data show Kozhanasyr as a contemporary of various historical figures such as Sultan Alaeddin of the Seljuk Empire (beginning of the 13th century), Timur and Bayazid I (14th century) and other historical figures [4, 644]. According to J. Feiziev, Kozhanasyr, a folk sage, Sufi, master of humorous stories known to the Turkic and Islamic world, lived in Akshehir and Konia between 1208 and 1284. The above mentioned years correspond to the period of the glory of the Seljuk and Ottoman Empires. Kozhanasyr's «whole being was embodied, every moment of his life became a subject of humor. According to some sources, his father Abdullah was an Akhund in mosque, and he worked as a teacher in one of the madrasahs of Kayseri» [5, 108].

The image of Kozhanasyr is recognized as a character who made a special contribution to the development of comedy genre in the countries of Central Asia and the Middle East. If we look at the history of the origin of this image, the initial data about Kozhanasyr was known from the 15th-16th centuries. For example, we can mention the «Saltuknama» by Abul Khayr Rumo, the third part of «Travel Stories» by Evlia Celebi (1682), records found in foreign libraries (London, Paris, etc.), as well as the data that was spread orally in Turkey and was recorded by old people. Stories and data about Kozhanasyr have been collected since the 15th century. However, these data were first published in 1837 in Istanbul under the title «Matbaa-I-Amire» «Letaif-I Hadje Nasreddin» (Interesting stories of Kozhanasyr). One of the oldest European sources, which is recognized as the anecdotes of Kozhanasyr, is Galland «Paroles remarquables et maximes des orientaux» (Paris), published in 1694. In the 40s of the 18th century D. Kantemir included several anecdotes of Kozhanasyr in his work titled «History of the Ottoman State» (published in French in Paris in 1743 and in German in Hamburg in 1745). And in 1854, anecdotes about Kozhanasyr were published as a separate edition in the collection of Maluffa (Smyrna), and then in 1876

the book Decourdemanche's «Les plaisanteries de Nasr-Eddin-Hodja» (Paris: Leroux, 1876) was published. In addition, V.S. Miller in his work titled «Materials for the study of the Jewish-Tatar language» recorded interesting examples of Kozhanasyr stories, in 1890 A.D. Eritsov published 149 anecdotes translated from Tatarin No. 2267-2367 of Novoe Obozrenie newspaper. The stories of Kozhanasyr in Crimean folklore were collected by V.H. Kondaraki. As well as studies on the poetics and history of Kozhanasyr stories can be found in Keller's «Orient et Occident» I (431-448, 764), P. Horn's «Revue orientale» (Budapest, 1900. No. 1), René Basse's «Revue orientale» (1900. № 1). Such writers as V. Kuzmichev, N. Sumtsov, U. Smirnov, V. Korsh and A. Kirpichnikova also collected information about the image of Kozhanasyr and presented it in their works of different years. In addition, brief information about Kozhanasyr can be found in the encyclopedias of Mayer, Brockhaus and Efron, Gr. Jansky. Another source that gives a lot of information about Kozhanasyr is the work titled «Khaza Terjemei Nasriddin Efendi Rahme» found in the London archive. In addition, in 1742, the Venetian Domenic Fornetti publishes a French translation of 12 stories of Kozhanasyr along with the Turkish original. In 1899, Kunosh published the stories about Kozhanasyr in Maguar (Hungarian) language in Budapest collected from the people living in Aydin region of Turkey. The work of the literary critic A. Wesselsky «Kozhanasyr» published in 1911 in German was also the result of an important research work. In 1926, Bahai-Veled Celebi's book titled «Letaif-i Hace Nasreddin» was published in England. Edmond Saussey dedicates 60-72 pages of his French-language work «Turkish Folk Literature», published in Paris in 1936, to Kozhanasyr. The French ambassador to Ankara J.P. Garnier published his work under a title «Kozhanasyr and his stories» in 1958. As well as, the book published in 1964 by the French writer Antoine Galland, who made a great contribution to the presentation of Kozhanasyr story to the Western world, contains three stories related to Kozhanasyr. Azerbaijani folklorist V. Gulyaev translated the stories of Kozhanasyr in Kazakh, Persian and Uyghur folklore into his own language and in 1992 published the work «Twenty-three Molla Nasreddin».

Every nation looks for the origin of the image of Kozhanasyr in their literature and culture. That is, every nation has its own «Kozhanasyr». However, our hero is not the same Kozhanasyr for everyone, his name is different in each nation. According to researchers, 24 peoples of the world have their own Kozhanasyr.

Because the stories of Kozhanasyr are short anecdotes, they quickly spread from lip to lip, from people to people. Similar to the Kazakh Khojanasyr, the Arabs have a character called Joha, the Armenians – Pulu-Pugi, the Karakalpaks – Omirbek, the Crimean Tatars – Ahmet-Akai, Oja, the Tajiks – Mushfiki, the Uyghurs – Salai Chakkan, Molla Zaidin, the Uzbeks and Turks – Khoja Nasreddin, the latter has another name “Bu adam (Man of moods)”, the Turkmen – Kemine, Efendi, the Ashkenazi Jews – Hershele Ostropoler, Romanians – Pakale, the Azerbaijanis – Mulla Nasreddin, the Greeks – Anasratin, the Iranians – Mulla Nasreddin, the Afghans – Nasreddin Afandi, the Kyrgyz – Apendi, the Bashkirs – Huja Nasreddin, the Kumyks – Mulla Nasurtdin, the Avars – Malla Nasruddin.

At the same time, scientists are of the opinion that the image of Kozhanasyr is similar to the image of Sun Wukong in Chinese folklore. First of all, the actions of both characters are characterized by a marginal character. Secondly, there is an ethical and religious background in their words and deeds [6, 1742]. For example, after Sun Wukong became a follower of Xuanzang teachings, he sought to recognize Buddhism. And the word «khoja» of Persian origin in the name of Kozhanasyr is found in all Turkic and Arabic languages. It is known from history that at first «Khoja» was the name of the teachers of the Arabic language who spread the Islamic religion in Central Asia and became spiritual mentors of Islam. And the name Nasreddin (Nasr ad-Din) means «Victory of religion». That is, the connection between Sun Wukong in Chinese folklore and Kozhanasyr has a religious tint.

In the legends and fairy tales of different peoples, Kozhanasyr has the names such as «molla», «mullah», «khoja», «koja» and «efendi», «apendi». If we do not take into account the last name «apendi», the words mulla, koja, efendi have the same meaning, that is, they are similar concepts.

Mullah (molla) is a respected title in the Islamic world, which has such meanings as «teacher», «sir», «master», «religious person». The word «efendi» is found in Arabic, Persian, and even ancient Greek, and literally means «one who can defend himself (in court)». In addition, it has the meanings of «respectable», «honorable», «sir», «master» and is usually pronounced after the name of a person and addressed to scientists, representatives of science.

We have already mentioned that Kozhanasyr in Crimean folklore has the names Ahmet-Akai, Oja. It is interesting that nowadays young students and followers in Crimea call all their respected and trusted teachers as «Oja». Thus, we are once again convinced that Kozhanasyr is a collective image with different characteristics, diverse character and personality.

According to S. Zukhba, anecdotes about Khuaja Shardyne are of particular importance in the repertoire of Abkhaz storytellers and comedians (humorists). The scientist has no doubt that this character is a modified form of the name Kozhanasyr found in the folklore of many peoples of the world [7, 506].

Also, due to some special features, there are often cases in history where some people were given the name Kozhanasyr and tried to make them look like this image. For example, Mahmud Nasir ibn Yavлак Arslan. Related sources say that he was the nephew of Husamedin Choba, one of the three lords of the Konya Seljuks. Another one is Ahri Evren Sheikh Mahmud Nasir. According to professor Dr. Mikail Bayram, he was recognized as a person similar to Kozhanasyr. Another person likened to Kozhanasyr is Tusso Nasyr. He was born in Tus in 1201 and died in Baghdad in 1274. He wrote works on astronomy and mathematics. Information confirming that he is Kozhanasyr was provided by Azerbaijani scientists such as M.A. Sultanov, Professor Tehmasip. And according to the scientific assumption of M. Kharitonov, «the prototype of Kozhanasyr is the famous Azerbaijani scientist Haji Nasreddin Tusi, who lived in the 13th century». However, we know that Kozhanasyr is called «Molla» in the Azerbaijani country, and researchers believe that «Molla» may be a distorted version of the name Movlan, which belongs to Tusi [8, 235]. All this is a question that requires scientific accuracy and research.

Another popular name of Kozhanasyr among the people is Apendi. Because he always pretends to be a fool and mocks his own mistakes and shortcomings, making people laugh with his funny behavior and actions. However, his most important quality is ingenuity. The main point of Kozhanasyr's stories is always summed up with wit and rational speech. Thanks to this quality, he managed to avoid even the wrath of the Khan and death.

S. Kaskabasov says the following about this aspect of the image of Kozhanasyr: «Kozhanasyr had wit and humor, which served him in overcoming the hardships of life and breaking away from the turbulent and changeable life. It was this inner freedom and calm spirit that made Kozhanasyr a favorite folk hero» [9, 224].

And in Kazakh literary studies the interest in the image of Kozhanasyr increased in the 1920s and 1930s. The staff of the research institutes of Linguistics, Literary Studies and Art History of the Academy of Sciences of the Republic of Kazakhstan were the first who resolutely undertook this work.

During research expeditions and scientific research trips organized by the staff of this institution, many examples of Kazakh folklore were collected, and it became clear that the image of Kozhanasyr is also a scientific object that requires a comprehensive study. Among the poets and writers, scientists who collected and published various information about Kozhanasyr, we can mention Abubakir Divayev, Mukhtar Auevov, Beisembay Kenzhebayev, Otebay Turmanzhanov, Yesmagambet Ismailov, Token Abdirakhmanov, Nysanbek Torekulov, Kobei Seidakhanov, Baltabay Adambayev, Kydyrali Sattarov. And among the collectors of Kozhanasyr stories, it should be mentioned Shapai Kulmagambetov, Kazangap Baibolov, Kaip Ainabekov, Bekmukhanbet Kurbanbayev, Kais Zhubanyshiev, Zholdasbek Bugybayev, Abdiraim Muratov, Yerkegali Nygmetov, Tuleukhan Zharkynbekova. Such collections as «Stories of Kozhanasyr» (1965), «Memories of Kozhanasyr» (1977) by T. Abdrakhmanov, «Timpi (The Silent Game)» (1981) by B. Kenzhebayev, «From the lips of people» (1985) by B. Adambayev and T. Zharkynbekova, «Funny stories» (1987) by K. Sattarov also deserve attention. In addition there is a manuscript in

Arabic letters relating to Kozhanasyr in folder № 923 in the Fund of manuscripts and rare books of the Central Library of the National Academy of Sciences of the Republic of Kazakhstan.

Samih Kozhagoz has researched a lot about the features of Kozhanasyr stories and raised the following topic: «How to distinguish the original works of Kozhanasyr from fakes?» regarding the question «Are humorous stories the original work of Kozhanasyr?». As a result, the following conclusions are presented.

- a) historical and realistic stories of the 13th century;
- b) Kozhanasyr never prepared his speech in advance, he spoke when the opportunity presented itself;
- c) The life of Kozhanasyr is the life of our people. This is real life data.

Seljuk Cikla in his work published in 1927 says: «The quickest way to correctly recognize the authenticity of Kozhanasyr stories given in books depends on determining the typology of Kozhanasyr and the typological features of his stories» [10, 7].

That is, the typical image of Kozhanasyr can be recognized through the historical data about Kozhanasyr and based on his works. And Leonid Soloviev, in his dilogy «The Story about Khoja Nasreddin», focuses on various aspects of the image of Kozhanasyr and classifies it according to his abilities and moral qualities as follows:

1. Kind Khojanasyr;
2. Defender of victims;
3. Independently-minded rebel Kozhanasyr;
4. Eloquent, witty Kozhanasyr;
5. Eastern sage [11, 203].

In this regard, writer of large-scale research articles Mehmet Aydin says: «It is certain that folklore stories of Kozhanasyr have mixed and assimilated over the centuries. In order to distinguish them, I think it is better to separate humorous stories of Kozhanasyr from the group set by their specific differences. Kozhanasyr was always able to express his opinion before the people. He never allowed meanness and cruelty, despair and fear, drunkenness. Kozhanasyr took risks and told people the truth to their faces, and did not gossip behind their backs. He also did not succumb to the opinions of others and did not believe in empty words. He did not tolerate bad manners and arrogance» [12, 15].

Results. Kozhanasyr is a witty and humorous character who can be found in any century. He got along with the common people and spoke in the vernacular. And he made the ruling kings laugh with his sharp tongue and won the respect of many people.

According to K. Dauletov, the satirical image of Kozhanasyr is an image created and formed by the people themselves in the era of one of the great events in the life of the Eastern peoples in a significant historical period, in particular, during the struggle of the peoples of Iran and Central Asia against the caliphate. Over time, this image did not become outdated, but, on the contrary, acquired new features, a new character, developed and, in the end, became a beloved folk character, mourning the sorrows of people, mourning their loss, standing up for justice and truth. Undoubtedly, every time, every generation contributed to the improvement of his personality: both criticism, and ridicule and jokes of the poor to rulers, modest person to selfish and arrogant people, beggar to judges, parent to a child, neighbor to neighbors sounded from the lips of Kozhanasyr, and therefore, every time a lot of secondary funny images were created around him.

In our opinion, the Kozhanasyr is defined as a complex, multifaceted image that has accumulated a national identity, mentality, culture, spiritual values and qualities of each nation. This image in the folklore of each nation absorbed the national characteristics inherent in that nation and became an image close to the people. After all, concepts such as good and evil, peace and war, poverty and wealth, justice and injustice, right and wrong are common to all mankind. And Kozhanasyr promoted the above-mentioned good qualities, fought against tyranny, injustice and was always recognised as the protector of the weak side, the common people. Probably, it is for this reason that the image of Kozhanasyr was widely spread in the literature of many nations.

Conclusion. Studying the image of Kozhanasyr, one can draw conclusions about the history of many nations, the stages of formation as a nation, the development of their culture and civilization, socio-economic formations. Because such works and characters inform about the cultural, geographical, historical and economic features of this people, as well as give a lot of information about their spiritual ideals, language and religion, spirituality and culture. The development of the image of Kozhanasyr is revealed through the images of world literary characters with certain qualities, and determines not only the transformation of the character, but also the life and consciousness of the people to whom that image belongs. Due to socio-historical changes, it may change or lose some of its properties, but in this way it forms its «individual personality». Therefore, even though the image of Kozhanasyr has changed some of its qualities over the course of time and lost one, it has managed to preserve its main literary character mission. The prototype of the images of Kozhanasyr found in the oral literature of different peoples may not be the same, but it is possible that such an image as Kozhanasyr existed.

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ӘЛЕМ ӘДЕБИЕТІ ФОЛЬКЛОРЫНДАҒЫ ҚОЖАНАСЫР БЕЙНЕСІ

Аңдатпа. Қазіргі таңда бұл тақырыптың маңыздылығы мен өзектілігі артып, осы образдың түрлі халықтар әдебиетіндегі интерпретациясы мен ұлттық ерекшеліктері негізінде зерттеулер жүргізіп, әдеби тұжырымдар параллелін анықтауды қажет етеді. Мақалада түрлі ғалымдардың көзқарастары ескеріліп, олардың осы әдеби қаһарман жайында айтқан пікірлері ұсынылады.

Түркі халықтарға тән философиялық һәм юморлық эсселер, аңыздар мен ертегілерде бейнеленетін фольклорлық кейіпкер – Қожанасыр образын зерттеу мәселелері өте ауқымды. Бұл бейне көптеген халықтардың фольклорлық туындыларында кездескенімен олардың әрбірі бұл образды алуан түрлі сипатта қабылдайды. Өйткені Қожанасырдың әзіл-сықақ әңгімелері,

сол хикаяттардағы Қожанасырдың түрлі типтік бейнелері әрбір ұлттың моральдық-психологиялық, мәдени, ділдік портретін қалыптастыра отырып, бұл әдеби қаһарманның көп қырлы екенін көрсетеді. Жұмыс барысында түрлі деректер, сондай-ақ көптеген зерттеушілердің еңбектері талданып, әдеби шолу жасалды. Сонымен қатар әлем әдебиетіндегі Қожанасыр образына ұқсас әдеби қаһармандар да қарастырылып, осы бейненің зерттелу мәселелері, зерттеу кезеңдері де назарға алынды. Қожанасыр бейнесін зерттеудегі түрлі әдеби тәсілдемелер сараланып, алдағы уақытта осы бағытта жүргізілетін жұмыстардың перспективасы анықталды.

Түйін сөздер: фольклор, Қожанасыр, әлем әдебиеті, көркем бейне, прототип, сатира, юмор, комедиялық жанр.

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ОБРАЗ КОЖАНАСЫРА В ФОЛЬКЛОРЕ МИРОВОЙ ЛИТЕРАТУРЫ

Аннотация. В настоящее время эта тема приобретает все большую значимость и актуальность, требует проведения исследований на основе интерпретации и национальных особенностей данного образа в литературе разных народов и определения параллели литературных выводов. В статье учтены точки зрения различных ученых и представлены их мнения об этом литературном герое.

Вопросы изучения образа Кожанасыра – фольклорного героя, воплощенного в философских и юмористических эссе, легендах и сказках, характерных для разных народов, весьма обширны. Хотя этот образ встречается в фольклорных произведениях многих народов, каждый из них воспринимает этот образ по-разному. Потому что юмористические рассказы Кожанасыра, различные типичные образы Кожанасыра в этих повестях, формируя морально-психологический, культурный, религиозный портрет каждой нации, показывают, что этот литературный герой многогранен. В ходе исследования были проанализированы различные данные и труды многих исследователей, и проведен литературный обзор. При этом рассматривались и литературные герои, близкие образу Кожанасыра в мировой литературе, а также учитывались проблемы и этапы исследования данного образа. Были выделены различные литературные подходы к изучению образа Кожанасыра и определены перспективы дальнейшей работы в этом направлении.

Ключевые слова: фольклор, Кожанасыр, мировая литература, художественный образ, прототип, сатира, юмор, комедийный жанр.

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