



ACTUAL PROBLEMS OF MODERN SCIENCE, EDUCATION AND TRAINING

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INTERPRETATION OF THE THEME OF WAR IN RUSSIAN AND UZBEK LITERATURE (ON THE EXAMPLE OF THE NOVELS BY U. KHASHIMOV AND Y. BONDAREV)

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Abstract It can be said that the war of the second half of the twentieth century became the main and actual topic of Russian and Uzbek literature. For this reason, the article discusses a number of ideas about wartime literature. Examples are analyzed in the works of U. Khashimov and Y. Bondarev.

Key words: World War, writers, real historical events, heroic-epic prose, Soviet people, soldier.

Аннотация – Можно сказать, что война второй половины XX века стала главной и актуальной темой русской и узбекской литературы. По этой причине в статье обсуждается ряд представлений о литературе военного времени. Примеры анализируются в работах О. Хошимова и Ю. Бондарева.

Ключевые слова: Мировая война, писатели, реальные исторические события, героико-эпическая проза, советский народ, солдат.

Annotatsiya – Aytish mumkinki, XX asrning ikkinchi yarmida o‘tgan urush rus va o‘zbek adabiyotining asosiy va dolzarb mavzusiga aylandi. Shu sababli ham maqolada urush davri adabiyoti haqida bir qancha fikrlar yoritilgan. Misollar O‘.Hoshimov va Y.Bondarev asarlari misolida tahlil qilingan.

Kalit so'zlar: Jahon urushi, yozuvchilar, real tarixiy voqealar, qahramonlik-epik nasr, sovet xalqi, askar.

Introduction. The theme of war is inexhaustible. More and more new works appear which again and again make us return to the fiery events of more than fifty years ago and see in the heroes of the Great Patriotic War what we have not yet understood and appreciated enough. At the turn of the fifties and sixties, a whole galaxy of names well-known to readers today appeared: V. Bogomolov, A. Ananiev, V. Bykov, A. Adamovich, Y. Bondarev. The work of Yuri Bondarev has always been dramatic and dramatic. The most tragic event of the twentieth century - the war against fascism, the inescapable memory of it - permeates his books: "Battalions ask for fire", "Silence", "Hot snow", "Coast". Yuri Vasilyevich belongs to the generation for which the Great Patriotic War became the first life baptism, the harsh school of youth.

Literature review. The concept of Yuri Bondarev's work was the theme of the high humanism of the Soviet soldier, his vital responsibility for our present day. The story "Battalions ask for fire" was published in 1957. In "Battalions ..." Yuri Bondarev managed to find his own trend in a wide literary stream. The author does not strive for a comprehensive description of the vivid picture of the war - he bases the work on a specific combat episode, one of many on the battlefields, and populates his story with



completely specific people, privates and officers of the great army. Bondarev's image of war is formidable and cruel. And the events described in the story "Battalions ask for fire" are deeply tragic.

Analysis and Results. The pages of the story are full of high humanism, love and trust in man. Even here, Yuri Bondarev began to develop the theme of the mass heroism of the Soviet people, later it was most fully embodied in the story "Hot Snow". Here the author spoke about the last days of the Battle of Stalingrad, about the people who stood in the way of the Nazis to death. In 1962, Bondarev's new novel, Silence, was published, and soon its continuation, the novel Two, was published. The hero of "Silence" Sergei Vokhmintsev has just returned from the front. But he cannot erase from his memory the echoes of recent battles. He judges the actions and words of people by the highest measure - the measure of front-line friendship, military partnership. In these difficult circumstances, in the struggle for the establishment of justice, the civic position of the hero is getting stronger. Let us recall the works of Western authors (Remarque, Hemingway) - in this literature, the motive of the alienation of yesterday's soldier from the life of today's society, the motive of the destruction of ideals is constantly heard. Bondarev's position on this issue leaves no room for doubt. At first, it is also not easy for his hero to enter into a peaceful rut. But it was not in vain that Vokhmintsev went through the harsh school of life. He again and again, like the heroes of other books of this writer, asserts: the truth, no matter how bitter it may be, is always alone [1].

Military" prose went through several stages in its development. The first works about the Great Patriotic War were created during the war itself. These are B. Gorbатов's *Invictus*, *For a Just Cause*, V. Grossman's *The People Are Immortal*, A. Fadeev's *The Young Guard*, and others. Kazakevich, "In the trenches of Stalingrad" by V. Nekrasov, "Satellites" by V. Panova, etc.). It was she who determined the "face" and dynamics of the literary process, when writers assessed the events of the war years from the perspective of the victorious people. At the turn of the 60s of the 20th century, a qualitative shift was determined in the development of "military" prose, associated with the appearance in Soviet literature of such a remarkable phenomenon as "the prose of lieutenants". Speaking in 1966 at the session "Actual Problems of Socialist Realism", J.I. Novichenko singled out the repeated military cycle, attributing to it the works of Y. Bondarev.

The signs of this cycle were called bold and sharp details, images and details that are as close as possible to real front-line life (mainly to the everyday life of the war), the penetration "inside" of facts, psychologism, the depiction of events and human destinies in their contradictory complexity [2]. It should be noted that the movement of "military" prose from stage to stage did not at all deny the accumulated experience of the past. Here we should talk about continuity, the accumulation of traditions both in terms of problems, and in terms of art, and in terms of increasing attention to the inner world of a particular person in war. "It is wrong to see some kind of abyss that allegedly separates the two periods of development of "military" prose (we are talking here about the "peaks" of the development of prose about the war of 1946-1948 and the turn of the 60s. -L.Sh.), - the literary critic notes A.G. Bocharov, - be it the opinion that in the first post-war decade everything was basically bad, and then it became good,



or the opinion that, on the contrary, serious miscalculations appeared precisely at the turn of the 60s. It should be about continuity” [3]. So, the "forerunner" of the entire "prose of lieutenants" was the story of V. Nekrasov "In the trenches of Stalingrad." Note that the very expression "trench truth" was first used by A. Fadeev back in 1946 when discussing this particular story. Of particular note is the fruitful adherence to Sholokhov's traditions in depicting the Russian national character (the novel "They Fought for the Motherland", the story "The Fate of a Man") in the "military" prose of Y. Bondarev, K. Vorobyov, Vyach. Kondratiev [4]. The appearance of "lieutenants' prose" was due to the objective laws of the development of society and literature. Why did the front-line writers remain silent for so long? Why were their first "military" works written more than ten years after the Victory? Writers answer this question in different ways, but one can still discern a certain common position in their answers [5].

Discussion. People's writer of Uzbekistan, laureate of the State Prize of the Republic Utkir Khashimov is one of the representatives of the generation that entered literature in the 60s. He is the author of many interesting, original stories, novels and novels. U. Khashimov is also a talented publicist. His articles, devoted to topical issues of our time which have become a notable event in our social and cultural life. The works of Utkir Khashimov have two important features that made them captivating and gave them artistic appeal [6]. One of them was that the writer does not turn artistic creativity into a tool of primitive propaganda, does not proclaim slogans and exclamations about the urgent tasks of the time. On the contrary, in most of his works he strives for artistic coverage of important universal problems. Vanishing human values take the leading place in his prose. Along with the interpretation of topical social problems, the author in many cases skillfully displays very subtle psychological processes which is taking place in the inner world of the characters. A special place in the work of Utkir Khashimov is occupied by the novel "Between Two Doors" [7]. The writer is concerned not only with topical social issues of today, but is more concerned with eternal moral problems, the fate of a person, the secrets of his soul. Starting from the title, U. Khashimov tried to load the entire content of the novel with a serious philosophical meaning. In particular, calling it "Between two doors", the writer means the path of a person, passed by him from birth to death. According to the ideological philosophy of the author, this path, being complex and contradictory, requires great courage, will, knowledge and heroism from a person in order to pass it successfully [8].

This trend was clearly manifested in U. Khashimov's novel "Between Two Doors". This novel was published in Russian under the title Enter and Exit. And in critical literature, it is often referred to as "Between two doors", and this name is more consistent with the content of the work. The stage of maturity on the creative path of the writer begins with him. It was also warmly received by readers. The novel was recognized as one of the best works of 1986 and was awarded the Republican State Prize [1]. The novel "Between Two Doors" touches upon important problems of its time. The main characters of the novel are people who bore the brunt of the Second World War on their shoulders and courageously won it [9]. In particular, in the images of Arif-aksakal, Khusan Duma, Komil-tabib, Kimsan, "Black Aunt", Robiya, the dedication of the Uzbek people during the war was artistically embodied. In this work,



the author with high artistic skill, taking as a basis the storylines of several heroes, showed the historical fate of his people, the reversals of human destinies. This work was a great success and excited the minds of Uzbek readers. The writer was flooded with letters that came to him in the thousands. The problems raised by him stirred up public thought.

Conclusion. Over time, the work of Y.V. Bondarev takes on a more tragic character. Back in the 70s of the XX century, through the mouth of Vadim Nikitin, the author uttered prophetic words about the coming trials in Russia. At the turn of the century, the pain of the writer and his heroes for the fate of the country and the world intensifies, which is directly related to the events and processes taking place in modern Russia. But Y.V. Bondarev retains faith in Russia, in its spiritual potential, in the moral healing of man and mankind. The writer continues to live and work, remaining true to himself, his life principles and beliefs. In both works, with the appearance of a beloved girl, the dispute stops. These episodes from the story and the novel, like two drops of water similar to each other, differ only in the names of the characters. In the same way, two events very similar to each other are found in U. Khashimov's story "Earthly Matters" and in the novel "Between Two Doors". In the story "Earthly Matters", Khoja's mother, having changed her spouse during wartime, marries another person. This event causes bitter suffering in Hodja's soul and life. And in the novel "Between Two Doors" Muzaffar's mother - Rano, without waiting for her husband's return from the front, converges with Umar the lawyer. This story also leaves unforgettable traces in the fate and life of Muzaffar. Such episodes, wandering from work to work, harm their emotional effectiveness and persuasiveness.

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THE DEVELOPMENT OF SHORT STORY GENRE POETICS IN ENGLISH LITERATURE OF THE LATE XX – EARLY XXI CENTURIES

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Annotatsiya: Maqolada ingliz adabiyotida zamonaviy qissaning janr sifatida rivojlanishini ilmiy tahlil qilish zaruriyati jahon adabiyotining muhim masalalariga aylanib borayotganini inobatga olib ingliz adabiyotida zamonaviy qissalar poetikasining rivojlanishi o'rganilgan.

Kalit so'zlar: qissa poetikasi, Grem Grin va Saymon Van Buy hikoyalari, ingliz adabiyoti, janr rivojlanishi.

Аннотация: Развитие современной поэтики короткого рассказа в англоязычной литературе и произведениях современных авторов коротких рассказов является фундаментальным моментом наших сравнительных исследований. Необходимость научного анализа развития современного короткого рассказа в английской литературе как жанра становится важной проблемой мировой литературы.

Ключевые слова: поэтика рассказа, рассказы Грэма Грина и Саймона Ван Буя, английская литература, развитие жанра.

Abstract: The development of contemporary short story poetics in English literature and works of modern short story writers are fundamental point of our comparative studies. The necessities of scientific analysis of advancement of modern short story in English literature as a genre are becoming important issues of world literature.