

**ZAMONAVIY FAN, TA'LIM VA TARBIYANING DOLZARB
MUAMMOLARI**

**АКТУАЛЬНЫЕ ВОПРОСЫ СОВРЕМЕННОЙ НАУКИ,
ОБРАЗОВАНИЯ И ВОСПИТАНИЯ**

**ACTUAL PROBLEMS OF MODERN SCIENCE,
EDUCATION AND TRAINING**





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Annotatsiya – Maqolada hikoyaning janriy xususiyatlari, uning shakllanish va taraqqiyot bosqichlari borasida uch adabiyot: o'zbek, rus va ingliz adabiyotini qiyoslash yo'li bilan fikr yuritishga harakat qilingan. Izlanish jarayonida ularning o'xshash, farqli jihatlarini aniqlash, uch adabiyotning bir-biri bilan munosabati, aloqasi va adabiy ta'siri masalalarini izohlash, talqin etish yo'lidan borilgan. Hikoyaning janriy xususiyatlarini, ilmiy-nazariy mohiyatini yoritishda ham yozuvchilar, ham adabiyotshunoslar nuqtai nazarini o'rganishga va ularni solishtirish orqali yakuniy xulosalar chiqarishga imkon darajasida harakat qilingan.

Kalit so'zlar: qiyosiy adabiyotshunoslik, hikoyaning xususiyatlari, janrlar, adabiyot, millatlararo adabiy aloqalar, tasviriy-ifodaviy vositalar.

Abstract – The article tries to think about the genre features of the story, its stages of formation and development by comparing three literatures: Uzbek, Russian and English. In the process of research, their similarities and differences have been identified, and the issues of the relationship, connection and literary influence of the three literatures have been interpreted. In order to shed light on the genre features of the story, the scientific and theoretical essence of the story, both writers and literary critics tried to study the point of view and draw final conclusions by comparing them.

Key words: comparative literature, features of the story, genres, literature, interethnic literary relations, figurative means.

Аннотация – В статье делается попытка осмыслить жанровые особенности рассказа, этапы его становления и развития на основе сравнения трех литератур: узбекской, русской и английской. В процессе исследования были выявлены их сходства и различия, а также интерпретированы вопросы взаимосвязи, связи и литературного влияния трех литератур. Чтобы пролить свет на жанровые особенности рассказа, научную и теоретическую сущность рассказа, и писатели, и литературоведы пытались изучить точку зрения и сделать окончательные выводы, сравнив их.

Ключевые слова: сравнительное литературоведение, особенности рассказа, жанры, литература, межнациональные литературные отношения, образные средства.

Introduction. Comparative literature is one of the main branches of literature, which deals with the study and comparison of two or more national or world literatures. Identifies their similarities and differences, interactions and interactions. The term "comparative literature" is derived from the French "literature comparee" and the



German "Die vergleichende literaturwissenschaft". ("Literature comparison"). According to K. Pishua and V. Zhirmunsky, the German concept in particular reflects the essence more clearly. Because it focuses on the science of comparison. The object of comparison, that is, the type of literature, can be more than one.

Literature review. Comparative literature began to develop as an independent science in the second half of the 19th century. The object of comparative literature is several comparative literatures, and the subject is inter-ethnic literary relations. Many Western as well as Russian scholars have contributed to the development of comparative literature. F. Baldansperje, P. Azar, P. Van Tigem, R. Wellek, A. Veselovsky, V. Zhirmunsky, N. Konrad, and many other scientists are among them [1].

Initially, the literature was compared textually. That is, the texts of the works were considered comparable only if they corresponded to each other from different criteria. Soon, the American scientist R. Wellek (1903-1995) introduced the concept of "typological connections" and thus the comparative literature. an emergency ascent occurred in the study. The scientist expanded the boundaries of the objects of analysis by solving comparisons of literary events that did not have a general connection or genetic connection. In this way, he took comparative literature to a new level [2].

Analysis. Veselovsky (1872-1919) is considered to be the founder of historical poetics, which deals with the study of the structural unity of descriptive means in works of art. Historical poetics is a branch of literary criticism that studies the history of the origin and development of literary genres, works, styles, as well as the author's attitude to the artistic perfection of the content of the work, the protagonist, the reader. Historical poetics as a science appeared in the second half of the 19th century in the books of A. Veselovsky. According to him, the main methods of historical poetics are historical and comparative methods. In addition, the scientist also recommends a typological research method [3].

The scientist believed that in different literatures there is a phenomenon of repetition of the same plots or "mobile plots", the repetition of symbols and emblems. He attributed this situation to the unity of mental processes, as well as the similarity of cultural and historical conditions, the commonality of origins, and interactions. Moreover, according to another well-known literary scholar Zhirmunsky, the main idea of A. Veselovsky is to evaluate the history of the development of literary history as a science. A new stage in the history of literary criticism is defined in connection with its name - the stage of transition to the study of literary and folklore monuments on the basis of the comparative-historical method [4].

Interestingly, Veselovsky paid special attention to the connection of literature with linguistics. He identified integral and unique patterns of speech formation. These include the repetition of adjectives such as "blue" sea, "sleepy" forests, "spotless" fields, and "strong" winds [11].

From a number of adjectives that describe objects, writes A.N. Veselovsky, and like the "blue" waves of the ocean. " Nowadays, we can also note that many literary works, especially translated works, have many similar pictorial expressions. Although stylistically they are quite repetitive.

In the early twentieth century, a school of comparative literature was formed in France. Its purpose is to study the development of literature from the Renaissance,



focusing on inter-ethnic literary relations. It was these connections that were able to overcome the political, ethnic, and linguistic barriers between European literature. Representatives of this school have identified a category of literary influences that affect different literatures. The main directions of this school are described in Paul Van Tigham's books "Comparative Literature" and "Pre-Romanticism" [4].

V.M. Zhirmunsky (1891-1971) is one of the scholars who developed a comparative-historical method of studying world literature. This method helps to identify similar elements in various national literatures over long periods of time.

Zhirmunsky studied German and Turkish folklore and epics, the works of Goethe and Byron, as well as other classics of German and English literature, as well as the history of German-Russian literary relations. The scholar replaced the concept of 'Influence' with the concept of 'Interaction' in France, given that national literatures and world literature contribute to the development of each other [10]. He prefers to talk about literary connections and interactions, rather than assuming that there should be bilateral or reciprocal relationships. In his view, individual biographical evidence cannot be considered an influence, nor can it be a casual acquaintance with a book or a literary fashion. In order for an influence to take place in life, it is necessary to say, "ideological imports. There must be a need for it and there must be proportional principles of development.

Zhirmunsky believes that it is not enough to compare objects and identify similarities and differences between them. However, it is important to pay attention to the historical analysis of these features [5].

According to him, the following three areas of research can be distinguished in comparative literature:

- 1) Historical-typological
- 2) Historical-genetic
- 3) Interactions in cultural and literary relations.

Examples of historical-typological research are observed at different stages of development in different nations. These patterns are very common in works and can be considered examples of literary interactions. They can also be distinguished by the fact that they reflect the national identity of peoples and the specificity of literature. Historical-typological correspondences can be defined in terms of ideas and spiritual content, motives and plots, situations and images, genres and styles [9]. The historical-genetic direction reflects the unity of the compared facts in terms of their common origin. In addition, Zhirmunsky pays special attention to world literature because he believes that world literature is very important for comparative literature. However, he emphasizes the concept of "world literature", which includes only European literature [6].

Discussion. Comparative literature today is divided into two areas:

- 1) Direct and inverse study of the literature (impact-perception-effect), genetic proof (when a unit of reality or event is defined as the unity of origin), as well as synchronous (simultaneous) and diachronic relationships through (at different times);
- 2) A comparative typological study, i.e., identifying the commonalities and differences of different literatures, which are independent of each other and do not



affect each other. It is expressed in "literary" characters and themes in similar genres and styles in common genres [7].

In many cases, typological commonality contributes to the development of connections between literary events. In addition, comparative literature studies the problems of translation and thus helps to understand national and interethnic phenomena in literature.

The main research method in comparative literature is the comparative-historical method. This method, also known as comparativeism, was mobilized to identify common elements of the various national literatures over a long period of time.

For our work, however, the psychological method is also interesting. Because when comparing English, Uzbek and Russian literature, it is important for us to identify common problems in education and freedom of choice [8].

This method is also important in studying the author's psyche, the inner world of the protagonists, the thinking of the protagonists, as well as the peculiarities of the reader's emotional perception.

Conclusion. We have come to the following conclusions on the issue covered in the article:

1. The story is one of the smaller genres of the epic genre, and is a prose work that summarizes important, selected events and happenings in life. It gives a clear, concise statement of purpose. The conclusion is often referred to the student's judgment.

2. In Uzbek literature, we find the first examples of the story in the written monuments of Orkhon-Enasay, narrated by the participants of the event (5th - 7th centuries). Rabguzi's Qissasi Rabguzi (14th century), Navoi's Hayrat ul-abror, Sabba'i Sayyar (15th century), Poshshahoja's Gulzor, Miftoh ul-adl. in his works we also find unique examples of the story.

3. A.P. Chekhov created an important creative school in the storytelling of world literature. This is acknowledged by the representatives of world literature. In particular, the work of A. Qahhor is no exception. Modern storytelling can also be felt and emphasized by Chekhov's creative school.

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CONCEPTUAL ANALYSIS OF LANGUAGE AND CULTURE

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Аннотация. Ушбу мақолада мутафаккир тил ва маданиятнинг ўзаро ижтимоий-фалсафий ва концептуал жиҳатлари ёритилган. Тил маданияти тўғрисидаги фалсафий қарашлар таҳлил қилинган.

Калит сўзлар: Тил, маданият, концептуал, коммуникатив, нутк, интеллектуал, нуткий мулоқат, интеграция, тил тараккиёти, интернационаллашув, тил тараккиёти, ижтимоий коммуникатив.

Аннотация. В статье рассматриваются социально-философские и концептуальные аспекты языка и культуры мыслителя. Анализируются философские взгляды на языковую культуру.

Ключевые слова: Язык, культура, концептуальное, коммуникативное, речевое, интеллектуальное, вербальное общение, интеграция, языковое