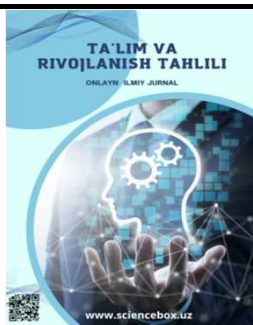


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PUSHKIN'S PLACE IN WORLD LITERATURE

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Annotation: *Literature about Pushkin is a unique phenomenon in Russian culture. No writer in the entire history of Russian literature has been devoted to such a huge number of works of fiction and literary and critical works. Our literature "tripped" on Pushkin's riddle and still returns to it. Not a single Russian writer or poet will pass the stage of understanding Pushkin's creativity or addressing his image. In Pushkin, the goal of the aspirations and philosophical searches of many generations of Russian writers also began.*

Keywords: *новизна, инвариантное зерно, страстный темперамент, творческая фантазия, образ-архетип, первопроходец, мифологические образы, феномен, объекти novelty, invariant grain, passionate temperament, creative fantasy, archetype image, pioneer, mythological images, phenomenon, objectivity вность.*

M. Kuzmin wrote about the power and charm of Pushkin's image: He is alive! everyone's soul is imperishable, But he especially lives! Reverently and blissfully We taste the honey of eternal life. Captivating and full-sounding, Native words flow... As our inventions are boring And novelty is not new! But in the perfection of the cold stone, His features cannot be closed: A flying flame runs, burning, Excitedly heaving His chest. He is a priest and he is a cheerful fellow, a prophet and a passionate man. But in the change of feeling unprecedented, running is directed to one feature. This trait is the universality of genius. "Pushkin is some kind of strange eternity" - this is how one of the most talented critics of the "silver age" V.V. Rozanov described the phenomenon of Pushkin. Despite his penchant for contradictory assessments, he was able to discern the "invariant grain" of Pushkin's obraza3 and brilliantly explain the essence of his work: "To the question of how the world is holding up and how it is holding up, you can publish ten volumes of his poems and prose. To another, more prickly and painful question - "is the world worth holding on to" - you can nod towards the same ten volumes and answer: "Here you will find everything, everything is allowed and justified here""⁴. Pushkin's creativity is characterized by a certain objectivity inherent in the works of great writers, geniuses. Such creations become a golden fund, a classic of world culture, since the author's objectivity already has the potential for perception and development of the plot, theme, and images as "eternal". Often the author's objectivity is mistakenly interpreted as indifference to the antinomy of good and evil, for example, for this reason, L.N. Tolstoy in the treatise "What is art?" he says that Shakespeare's work does not carry a moral content.

But objectivity does not at all indicate the writer's indifference to moral issues, it is enough to cite only one well-known example from Pushkin's work: "Genius and Villainy // Two things are incompatible." The freedom of Pushkin's works "... from any biased tendency and from any pretension"² makes his work extremely attractive, since "all subsequent, after Pushkin, Russian minds were more fanatical and autocratic than he was, were somehow unpleasantly partisan." According to I. Aksakov (we will tell more about him later) and V. Veresaev, Pushkin



remains one of the most mysterious phenomena of Russian literature and this mystery lies primarily in the fact that Pushkin combines two completely different plans - everyday and creative: how passionate temperament and alleged frivolity coexisted in him with the wisdom of a philosopher and his maturity as a writer. Interestingly, people who were closely acquainted with Pushkin noticed that "the fervor of his soul in fusion with the clarity of his mind formed from him... an extraordinary, even strange being, in which all the qualities took the form of extremes." Many of Pushkin's acquaintances and close friends often, due to a lack of understanding of the essence of his personality, even saw shortcomings in Pushkin's virtues, and his desire to know life in all its manifestations was mistaken for weakness of nature and sometimes for frivolity. For example, K.A. Polevoy writes in his "Notes": "It is known that he played a pretty strong game and most often blew himself to the nines! It was a pity to look at this extraordinary man, inflamed by a rude and stupid passion!". To understand the baselessness of such judgments about Pushkin, it is necessary to give one more testimony: "Once Pushkin disappeared and disappeared for several days. These days he roamed with a gypsy camp, and this subsequently gave rise to the poem "Gypsies". Perhaps if Pushkin had not gone to the Gypsies and if he had not been a gambler, we would not now have such wonderful works as the poem "Gypsies" and the story "The Queen of Spades"? After all, "the poet needs to know human existence both from its external and from its internal side, he must absorb into his inner world the whole breadth of the world and its phenomena, feel them, be imbued with them, deepen and transform them."

Often this need for a comprehensive knowledge of the world was mistaken for Pushkin's frivolity. For example, one of the poet's closest friends, I.I. Pushchin, in his Notes on Pushkin, recalls that at one time he did not entrust him with secrets about Decembrist organizations because of "the mobility of his ardent temper, rapprochement with unreliable people."

The fact that Pushkin did not limit his circle of communication and at the same time always stood apart caused misunderstanding and the conviction that he could not find his real vocation: "Involuntarily, out of friendship for him, it was desired that he finally really looked at himself and understood his vocation." Similar thoughts, but in a sharper tone, were expressed by M.O. Menshikov in the article "Two Truths" (1893): "Although in the highest light, according to the book. Vyazemsky, there was a circle of people who were in awe of the poet for his talent, Pushkin invariably remained in the haughty, disdainful layers, or among the revelers of the most careless kind. Why is that?". But that was the universality of Pushkin's genius, that he always went his own way, and any attempt to limit himself to one circle, one society would be a mistake for him. Pushkin, like a child who knows the world, absorbs everything around him. One of the reasons for the formation of the image of Pushkin as global for Russian culture is its development according to the archetypal model. "A prototype, or archetype, is a figure... that repeats throughout history wherever creative imagination freely operates." An archetype is a mental model that, when filled with its specific content, generates mythological images or images close to mythological in their functions. The archetype image contains some stable scheme of the human imagination, which manifests itself not only in mythology (in its historically concrete understanding), but also in art. Archetypes permeate all literature, usually acquiring the status of "eternal" images. By the end of the 19th century, the image of Pushkin practically began to play the role of the archetypal in Russian culture. In literature, he formed a permanent fund of motives and plots, which is replenished and creatively processed by writers. The life and work of Pushkin represent the ideal content of the archetype of the Poet, which largely explains the mystery of the phenomenon of the image of Pushkin in Russian literature. This was intuitively expressed by A.A. Blok: "We know Pushkin - a man, Pushkin - a



friend of the monarchy, Pushkin - a friend of the Decembrists. All this pales before one thing: Pushkin is a poet". The invariant core of the archetype of the Poet includes the following semantic units: this is the poet - the chosen one, the first and only one, inspired from above; he is alone, opposed to society; his fate is tragic. In ancient Greek mythology, this archetypal model is realized by the image of Orpheus, in Russian literature - by the image of Pushkin. The idea of Pushkin as the first professional poet, the first writer, whose work was extremely diverse both in content and genre, was firmly entrenched in the Russian mind; finally, Pushkin is considered to be the innovator of the Russian literary language. It can be objected that "the poet will be born, but the materials and mood of his poetry were prepared by the group."

But still, achievements in the field of the literary language and in the field of fiction in the 20-30s. 19th century we primarily associate with the name of Pushkin. He introduced a certain orderliness into the processes taking place in Russian literature and language, and the introduction of orderliness is the specific function of a cultural hero. It is interesting that Russian writers and critics interpret Pushkin precisely as a hero - a "pioneer", discovering something previously unknown: "Pushkin just comes at the very beginning of our correct self-awareness, ... and his appearance greatly contributes to illuminating our dark road with a new guiding light" According to Jung, the awakening of individual consciousness from the collective-unconscious non-differentiation symbolizes the archetype "child"². The image of the poet as a child of genius, precisely in relation to Pushkin, has its own tradition. More A.A. Delvig wrote in a letter to Pushkin (1824): "Great Pushkin, little child! ... None of the Russian writers turned our stone hearts like you."

The image of the poet-child appears in the diary of A. Blok, where he describes the impression that the illustration on the theme of Pushkin's duel, placed in the Russian Word, made on him: "Just like a little boy, he, wounded, is taken out of the carriage." According to A. Blok, Pushkin "was a child", in the sense that his "childishness" manifested itself in an amazing ability for intuitive knowledge and a simple and at the same time new look at the subject. "For the emergence of great art, some freshness and primitiveness of impressions, youth, even childishness of the national genius are necessary" Pushkin really was characterized by extraordinary clarity and freedom of thought, an unbiased view of things and the curiosity of a child whose soul is always open to new impressions. The end of the 19th - the beginning of the 20th century for Russian literature is an exceptionally fruitful period in the development of the Pushkin theme. There was a "return" of Pushkin to literature after a noticeable cooling in him in the 60s (in fact, Pushkin's influence on the literary process never stopped), and it was at the turn of the century that this colossal phenomenon - Pushkin - became the center of all Russian culture, to some an aesthetic and moral measure against which everything is compared and compared, against which everything is known. "The Golden Age was centered on Pushkin, and the Silver Age - on Pushkinism," - this formula by A. Etkind accurately characterizes the influence of the image of Pushkin and his work on the literature of the late 19th - early 20th centuries. In the search for new paths, Russian literature receptively outlived the Russian and Western European classics, while synthesizing their traditions with modern trends. "Western European individualism in Merezhkovsky and Gippius touched Dostoevsky, in Bryusov touched Pushkin and Baratynsky, in Sologub - Gogol, in Remizov - Dostoevsky and Leskov. Nietzsche met Dostoevsky, Baudelaire and Verhaarne touched Pushkin (in Blok), Maeterlinck - with Lermontov and Vl. Solovyov, Pshibyshevsky - with Leskov (in Remizov)". F. Stepun in the article "In Memory of Andrei Bely" wrote that "two lines of interests and sympathies clearly ran through all spheres ... of cultural upsurge - national and supranational. On the one hand, Slavophiles, Dostoevsky, Solovyov, Pushkin, Baratynsky, Gogol, Tyutchev, an old icon (Sofia



magazine), an old Russian theater (Remizov's apocrypha) ...On the other hand, German mystics (Boehme, Eckhart, Swedenborg) and Nietzsche were published and studied with the same enthusiasm and to a large extent even by the same people. "The interpretation of some aspects of Pushkin's work by D. Merezhkovsky. Pushkin not only has not lost its relevance, but has also taken one of the most significant places in Russian sociocultural mythology." In the national Pantheon there are undeniable, universally recognized images. Pushkin is just one of these." The image of Pushkin as a "Russian national poet" and the image of his work as an "act of national spiritual self-determination" are firmly established in the Russian mentality. Pushkin's legacy embodies the content of Russian spirituality and therefore has a huge impact on the entire Russian culture. "Everywhere in Pushkin one hears faith in the Russian character, faith in his spiritual power, and since faith, therefore, is hope, great hope for the Russian person," F.M. Dostoevsky in his famous speech at the opening of the monument to the great poet in 1880. Dostoevsky unveiled his "not made by hands" monument to Pushkin: he tore off the cover of "misunderstanding" and doubts about his genius, showing everyone a new image of Pushkin and his work, discarded everything external and showed its essence.

V.Ya. Bryusov combined in his work the reception of Pushkin's heritage with the experience of his scientific research. The creation of the image of Pushkin in the work of Bryusov goes in different directions: Pushkin appears before us as the hero of "Variations on the Theme of the Bronze Horseman"; his image of a "master" poet, a poet whose inspiration is of a divine nature, is found in journalism (the article "The Sacred Sacrifice") and in scientific works (the articles "Pushkin the Master", "Pushkin's Versatility", etc.); images of Pushkin's poetry and his style - in the lyrics ("It's over", "At the crossroads of two roads ...", "Dagger", "To the Poet", "Early autumn", "Parks of women's babble ...", "Monument"); Finally, Bryusov makes an attempt to complete the passage "Cleopatra" from Pushkin's work "Egyptian Nights" by including it in the text of his poem "Egyptian Nights". Bryusov's interest in Pushkin also manifested itself in his activities in publishing Pushkin's letters and to Pushkin, Pushkin's unpublished poems and their variants. It can be said without exaggeration that Bryusov "lived" Pushkin: so strong was his craving for Pushkin's work throughout his life. "The first place on the literary horizon of Bryusov is undoubtedly occupied by Pushkin. Bryusov saw in Pushkin the unattainable ideal of a poet and, for all the striking dissimilarity of his talent with the character and scale of Pushkin's genius, he tried to be inspired by Pushkin's poetry in his creative tasks."

The scornful attitude to the merits of Bryusov as a Pushkinist that persists to this day is unfair. The failure in the work on the collected works of Pushkin does not negate the enormous work that he did and, in part, even determined some paths for the further development of the science of Pushkin. Thanks to Bryusov, Pushkin's poem "Gavriliada" was published. In response to the attacks of critics ("Russian Archive" and "New Time"), Bryusov stated that the poem did not drop Pushkin in the eyes of the public. "I'm not saying that I like my Pushkin, with all his [passions] vices, with all his falls, much more to my liking than the mannequin invented by Messrs. Barsukov, Starodum and K," Bryusov wrote in a draft reply to critics.

Scientific Pushkiniana and journalism about Pushkin occupy a huge place in the work of Bryusov: he wrote more than eighty works about the great poet. Such articles as "Pushkin's Poetic Technique", "Pushkin's Versatility", "Pushkin the Master", "The Prophet" were for their time a new word not only in Pushkin studies, but also in literary criticism in general, anticipating the method of analysis of a work by scientists of the formal school. Undoubtedly, the role of Bryusov was also great in popularizing Pushkin's work. Bryusov's interest in Pushkin influenced the preferences of the writers of the "Silver Age", who were under the influence of the "master" or even briefly fell into his field of attraction. "In the "revival" of Pushkin, his cult ... Bryusov



belongs to one of the first places, if not the first."It should be noted that the view of the role of Pushkin in the history of Russian literature did not remain unchanged at all stages of Bryusov's work. In the 90s, he names the works of Tyutchev and Fet as the origins of symbolism, and in the 10-20s he includes Pushkin in the pedigree of symbolism, focusing on the romantic period of his work. Bryusov proves the continuity of the symbolism of the romantic line coming from Pushkin in the article "Pushkin the Master" (1924): "Pushkin's very understanding of the poet and his vocation is purely romantic ... Not to mention that Pushkin's technique in the 1920s entirely romantic. Bryusov sees the emergence of symbolism in Pushkin's works such as "At the Beginning of Life..." (where he finds "a striking analogy with Nietzsche's ideas: the opposition of Apollo and Dionysus"), "A Feast in the Time of Plague", "To the Sea", "The Poet ", " To the Poet ", " The Prophet ", etc. But Bryusov does not limit himself to considering Pushkin as the forerunner of modern romantic poetry, but draws conclusions about the universal nature of Pushkin's work: "And so far, our literature has not yet outlived Pushkin; until now Since then, in all directions where it breaks, there are milestones set by Pushkin, as a sign that he knew and saw this path.

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