

# COMPARATIVE LITERATURE

GULNOZ KHALLIYEVA  
BAHODIR KHOLIKOV

COMPARATIVE LITERATURE

GULNOZ KHALLIYEVA  
BAHODIR KHOLIKOV

FENOMEN

FENOMEN

**FENOMEN**

Yayıncılık-Publishing  
www.fenomenyayincilik.com  
siparis@fenomenyayincilik.com



ISBN:978-625-7351-98-0



Bandrol  
Yeri

# **COMPARATIVE LITERATURE**

**Gulnoz Khalliyeva**  
**Bahodir Kholikov**

Redactor: Shalala Ramazanova  
English Language Editor: Erden El



## FENOMEN YAYINLARI

**Eser Adı / Work Title**

COMPARATIVE LITERATURE

**Yazar / Author**

Gulnoz Khalliyeva

ORCID: 0000 0001 5013 0792

Bahodir Kholikov

ORCID: 0000 0002 8016 4798

**Editör / Editor**

Shalala Ramazanova

İngilizce Dil Editörü/ *English Language Editor*

Erden El

**Kapak Tasarımı / Cover Design**

Hümeyra ÖZYURT

**1. Baskı / 1<sup>st</sup> Edition**

Ocak - 2023

**ISBN / ISBN**

978-625-7351-98-0

**Dizgi / Typesetting**

Dr. Salih ÖZYURT

**Baskı ve Cilt / Edition and Volume**

Dijital Baskı Merkezi

Adres: İvedikköy Mah. 1492.cad. No :39/8 Yenimahalle/Ankara

Sertifika No:70810

**Kültür Bakanlığı Fenomen Yayıncılık Sertifika No /**

*Ministry of Culture - Fenomen Publishing Certificate No: 49983*

**İletişim / Contact Address**

Fenomen Yayıncılık

Lalapaşa Mah. Çaykara Cad. Yakut Plaza Kat: 3 No: 93 Yakutiye/Erzurum

[www.fenomenyayincilik.com](http://www.fenomenyayincilik.com)

siparis@fenomenyayincilik.com - bilgi@fenomenyayincilik.com

Bu yayının hiçbir bölümü, yayıncının ve yazarın önceden yazılı izni olmaksızın elektronik, mekanik, fotokopi, kayıt veya başka herhangi bir yöntemle çoğaltılamaz, bir erişim sisteminde depolanamaz, yayımlanamaz. Bu yayının hiçbir bölümü kaynak gösterilmeden alıntılanamaz.

No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without prior written permission of the Publisher. No part of this publication can be cited without quoting the source.



## FENOMEN YAYINCILIK

Lalapaşa Mah. Çaykara Caddesi Yakut Plaza Kat:3 No:93 Yakutiye / ERZURUM

[www.fenomenyayincilik.com](http://www.fenomenyayincilik.com)

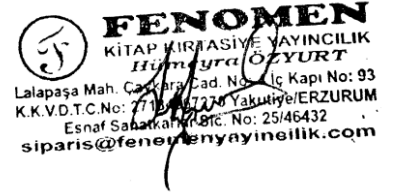
[siparis@fenomenyayincilik.com](mailto:siparis@fenomenyayincilik.com)

GENEL DAĞITIM: ODAK KİTAP – KİTABEVİ – BKM KİTAP – KİTAPSEÇ – LİBRA DAĞITIM

### İLGİLİ MAKAMA

Fenomen Yayincılık, 1998 yılında kitap ve kırtasiye kategorisinde ticari faaliyetlerine başlayan firmamız, 2004 yılında yayıncılık faaliyetine de başlamış olup bugüne kadar uluslararası seviyede düzenli olarak faaliyetlerine devam eden *Uluslararası Akademik Bir Yayınevidir*. Fenomen Yayıncılığın yayımlamış olduğu kitaplar **Yükseköğretim Kurulu tarafından tanınmakta** ve **Yükseköğretim Kurumlarının kütüphane kataloglarında** yer almaktadır. Ayrıca dünyanın en büyük çevrimiçi (online) kamu erişim kataloğu olan **WorldCat** ([www.worldcat.org](http://www.worldcat.org)) tarafından gösterilen dünyanın en iyi ilk 500 üniversite kütüphane kataloglarında Fenomen Yayıncılığın 150'den fazla yayını taranmakta ve indekslenmektedir.

Fenomen Yayıncılığın, aynı alanda farklı yazarlar tarafından hazırlanmış 330'un üzerinde yayımlamış olduğu yayını bulunmaktadır. Fenomen yayıncılığın resmi web sayfası, [www.fenomenyayincilik.com](http://www.fenomenyayincilik.com) adresidir.



#### **Adres - İletişim:**

Lalapaşa Mahallesi Çaykara Cad.

Yakut Plaza Kat: 3 No: 93 Yakutiye / ERZURUM

web: [www.fenomenyayincilik.com](http://www.fenomenyayincilik.com)

e-posta: [bilgi@fenomenyayincilik.com](mailto:bilgi@fenomenyayincilik.com)

[siparis@fenomenyayincilik.com](mailto:siparis@fenomenyayincilik.com)

#### **EK:**

1. Yabancı dilde yayınlanan eserler



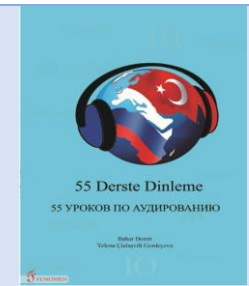
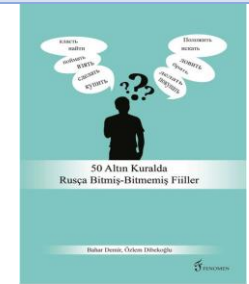
# FENOMEN YAYINCILIK

Lalapaşa Mah. Çaykara Caddesi Yakut Plaza Kat:3 No:93 Yakutiye / ERZURUM

[www.fenomenyayincilik.com](http://www.fenomenyayincilik.com) [siparis@fenomenyayincilik.com](mailto:siparis@fenomenyayincilik.com)

GENEL DAĞITIM: ODAK KİTAP – KİTABEVİ – BKM KİTAP – KİTAPSEÇ – LİBRA DAĞITIM

SIRA	ISBN	ESER ADI	YAYINLANDIĞI DİL
1	978-625-7351-99-7	KONJUGATION IM DEUTSCHEN UND IM TÜRKISCHEN	Almanca
2	978-605-4370-73-3	50 ALTIN KURALDA BİTMİŞ BİTMEMİŞ FİİLLER	RUSÇA
3	978-605-4370-75-7	55 DERSTE DİNLEME + CD	RUSÇA



FENOMEN YAYINCILIK

[www.fenomenyayincilik.com](http://www.fenomenyayincilik.com)



# FENOMEN YAYINCILIK

Lalapasa Mah. Çaykara Caddesi Yakut Plaza Kat:3 No:93 Yakutiye / ERZURUM

[www.fenomenyayincilik.com](http://www.fenomenyayincilik.com) [siparis@fenomenyayincilik.com](mailto:siparis@fenomenyayincilik.com)

GENEL DAĞITIM: ODAK KİTAP – KİTABEVİ – BKM KİTAP – KİTAPSEÇ – LİBRA DAĞITIM

4	978-605-9474-04-7	ANLAMLARIYLA RUSÇADAKİ FİİLLERİN ÖN EKLERİ	RUSÇA	
5	978-605-9474-02-3	ARAPÇA KONUŞMA 1	ARAPÇA	
6	978-605-9474-43-6	ARAPÇA'YA GİRİŞ	ARAPÇA	

FENOMEN YAYINCILIK

[www.fenomenyayincilik.com](http://www.fenomenyayincilik.com)



# FENOMEN YAYINCILIK

Lalapaşa Mah. Çaykara Caddesi Yakut Plaza Kat:3 No:93 Yakutiye / ERZURUM

[www.fenomenyayincilik.com](http://www.fenomenyayincilik.com) [siparis@fenomenyayincilik.com](mailto:siparis@fenomenyayincilik.com)

GENEL DAĞITIM: ODAK KİTAP – KİTABEVİ – BKM KİTAP – KİTAPSEÇ – LİBRA DAĞITIM

7	978-605-9474-30-6	Arapça-YÖK DİL ve YDS SINAVLARINA HAZIRLIK Test Soru Örnekleri	ARAPÇA	
8	978-605-4370-85-6	ÇAĞDAŞ RUS DİLİ MORFOLOJİ-1	RUŞÇA	
9	978-605-4370-86-3	ÇAĞDAŞ RUS DİLİ MORFOLOJİ-2	RUŞÇA	






# FENOMEN YAYINCILIK

Lalapaşa Mah. Çaykara Caddesi Yakut Plaza Kat:3 No:93 Yakutiye / ERZURUM

[www.fenomenyayincilik.com](http://www.fenomenyayincilik.com) [siparis@fenomenyayincilik.com](mailto:siparis@fenomenyayincilik.com)

GENEL DAĞITIM: ODAK KİTAP – KİTABEVİ – BKM KİTAP – KİTAPSEÇ – LİBRA DAĞITIM

10	978-605-9474-01-6	ÇAĞDAŞ RUS DİLİNDEKİ BİRLEŞİK CÜMLELERİN SENTAKSI	RUSÇA	
11	978-975-98932-3-1	FARSCA CÜMLE BİLGİSİ	FARŞÇA	
12	978-605-4370-41-2	FARŞÇA OKUMA VE DEĞERLENDİRME	FARŞÇA	





# FENOMEN YAYINCILIK

Lalapasa Mah. Çaykara Caddesi Yakut Plaza Kat:3 No:93 Yakutiye / ERZURUM

[www.fenomenyayincilik.com](http://www.fenomenyayincilik.com) [siparis@fenomenyayincilik.com](mailto:siparis@fenomenyayincilik.com)

GENEL DAĞITIM: ODAK KİTAP – KİTABEVİ – BKM KİTAP – KİTAPSEÇ – LİBRA DAĞITIM

13	978-605-4370-87-0	FARŞA SÖZ DİZİMİ	FARŞA	
14	978-975-01914-3-5	GRAMMAIRE DU FRANÇAIS - FRANSIZCA DİLBİLGİSİ DERS KİTABI	FRANSIZCA	
15	978-605-9474-00-9	İNSAN DUYGU VE HİSSİYATINI İFADE EDEN TÜRKÇE-RUŞA DEYİMLER SÖZLÜĞÜ	RUŞA	



# FENOMEN YAYINCILIK

Lalapaşa Mah. Çaykara Caddesi Yakut Plaza Kat:3 No:93 Yakutiye / ERZURUM

[www.fenomenyayincilik.com](http://www.fenomenyayincilik.com) [siparis@fenomenyayincilik.com](mailto:siparis@fenomenyayincilik.com)

**GENEL DAĞITIM: ODAK KİTAP – KİTABEVİ – BKM KİTAP – KİTAPSEÇ – LİBRA DAĞITIM**

16	978-605-60932-1-0	INTRODUCTION TO AMERICAN	İNGİLİZCE	
17	978-605-4370-76-4	KÜLTÜRLER ARASI İLETİŞİM RUSYA-TÜRKİYE KÜLTÜR DİYALOĞU	RUSÇA	
18	978-605-4370-77-1	METİN ÇEVİRİLERİ KİTABI	RUSÇA	



# FENOMEN YAYINCILIK

Lalapaşa Mah. Çaykara Caddesi Yakut Plaza Kat:3 No:93 Yakutiye / ERZURUM

[www.fenomenyayincilik.com](http://www.fenomenyayincilik.com) [siparis@fenomenyayincilik.com](mailto:siparis@fenomenyayincilik.com)

GENEL DAĞITIM: ODAK KİTAP – KİTABEVİ – BKM KİTAP – KİTAPSEÇ – LİBRA DAĞITIM

19	978-605-4370-78-8	RUS DİLİ MORFOLOJİ	RUSÇA	
20	978-605-9474-01-6	ÇAĞDAŞ RUS DİLİNDEKİ BİRLEŞİK CÜMLELERİN SENTAKSİ	RUSÇA	
21	978-605-4370-74-0	RUSÇA ALIŞTIRMALAR KİTABI İSMİN DE HALİ	RUSÇA	



# FENOMEN YAYINCILIK

Lalapaşa Mah. Çaykara Caddesi Yakut Plaza Kat:3 No:93 Yakutiye / ERZURUM

[www.fenomenyayincilik.com](http://www.fenomenyayincilik.com) [siparis@fenomenyayincilik.com](mailto:siparis@fenomenyayincilik.com)

GENEL DAĞITIM: ODAK KİTAP – KİTABEVİ – BKM KİTAP – KİTAPSEÇ – LİBRA DAĞITIM

22	978-605-4370-80-1	RUSÇA ALIŞTIRMALAR KİTABI İSMİN YALIN HALİ	RUSÇA	
23	978-605-4370-81-8	RUSÇA YAZILI SÖZLÜ ANLATIM	RUSÇA	
24	978-605-4370-55-9	RUSÇA-ÇAĞDAŞ TÜRK LEHÇELERİ VE EDEBİYATLARI BÖLÜMLERİ İÇİN RUSÇA	RUSÇA	



# FENOMEN YAYINCILIK

Lalapaşa Mah. Çaykara Caddesi Yakut Plaza Kat:3 No:93 Yakutiye / ERZURUM

[www.fenomenyayincilik.com](http://www.fenomenyayincilik.com) [siparis@fenomenyayincilik.com](mailto:siparis@fenomenyayincilik.com)

GENEL DAĞITIM: ODAK KİTAP – KİTABEVİ – BKM KİTAP – KİTAPSEÇ – LİBRA DAĞITIM

25	978-605-9474-03-0	RUSÇADA—İN HALİNDE KULLANILAN EDATLAR	RUSÇA	
26	978-605-4370-98-6	RUSÇA-TÜRKÇE YUMUŞATMA İŞARETİYLE BİTEN İSİM SÖZLÜĞÜ	RUSÇA	
27	978-605-4370-79-5	RUSYA TARİHİ KİTABI	RUSÇA	





# FENOMEN YAYINCILIK

Lalapaşa Mah. Çaykara Caddesi Yakut Plaza Kat:3 No:93 Yakutiye / ERZURUM

[www.fenomenyayincilik.com](http://www.fenomenyayincilik.com) [siparis@fenomenyayincilik.com](mailto:siparis@fenomenyayincilik.com)

GENEL DAĞITIM: ODAK KİTAP – KİTABEVİ – BKM KİTAP – KİTAPSEÇ – LİBRA DAĞITIM

28	978-605-4370-82-5	SES BİLGİSİ GRAFİK YAZIM VE TELAFFUZ DERSLERİ	RUSÇA	
29	978-605-4370-70-2	SİHİRLİ MASALLARI RUSÇA OKUYORUZ + CD	RUSÇA	
30	978-605-4370-83-2	YAŞAMLARI VE SANATLARI İLE RUS YAZARLAR	RUSÇA	



# FENOMEN YAYINCILIK

Lalapaşa Mah. Çaykara Caddesi Yakut Plaza Kat:3 No:93 Yakutiye / ERZURUM

[www.fenomenyayincilik.com](http://www.fenomenyayincilik.com) [siparis@fenomenyayincilik.com](mailto:siparis@fenomenyayincilik.com)

GENEL DAĞITIM: ODAK KİTAP – KİTABEVİ – BKM KİTAP – KİTAPSEÇ – LİBRA DAĞITIM

31	978-625-7351-59-1	Public Management Reform Experience of Türkiye: Effective Factors on The Administrative Reform Process of Türkiye in The Period of 1980-2010	İngilizce	
32	978-625-7351-72-0	Serdar Mutçalı'nın Modern Arapça Sözlüğü'ndeki Terimlerin Oluşma İlkeleri Arapça- Türkçe Karşılaştırmalı Çalışma	Arapça	BULAMADIM
33	978-625-7351-63-8	30 DERSTE TÜRKÇEDEN RUSÇAYA ÇEVİRİ	Türkçe-Rusça	
34	978-625-7351-47-8	KIRGIZ TÜRKÇESİ EL KİTABI	Kırgızca	


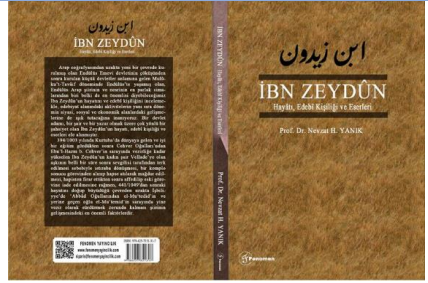



# FENOMEN YAYINCILIK

Lalapaşa Mah. Çaykara Caddesi Yakut Plaza Kat:3 No:93 Yakutiye / ERZURUM

[www.fenomenyayincilik.com](http://www.fenomenyayincilik.com) [siparis@fenomenyayincilik.com](mailto:siparis@fenomenyayincilik.com)

GENEL DAĞITIM: ODAK KİTAP – KİTABEVİ – BKM KİTAP – KİTAPSEÇ – LİBRA DAĞITIM

35	978-625-7351-67-6	KAZAK TÜRKÇESİ EL KİTABI	Kazakça	
36	978-625-7351-31-7	İBN ZEYDUN	Arapça - Türkçe	
37	978-605-9474-34-4	«КРЫМСКАЯ ВОЙНА» В ХУДОЖЕСТВЕННОМ ПРОСТРАНСТВЕ ИСТОРИЧЕСКОГО РОМАНА «КРЫМСКАЯ КАМПАНИЯ 1854- 1855 ГГ. ТРАГЕДИЯ ЛОРДА РАГЛАНА» «1854 - 1855 YILLARINDA KIRIM KAMPANYASI. LORD RAGLAN'IN TRAJEDİSİ» TARİHSEL ROMANIN SANATSAL ALANINDA «KIRIM SAVAŞI»	RUSÇA	

FENOMEN YAYINCILIK

[www.fenomenyayincilik.com](http://www.fenomenyayincilik.com)

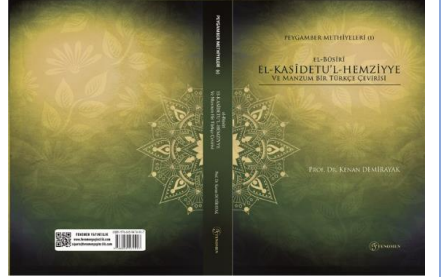
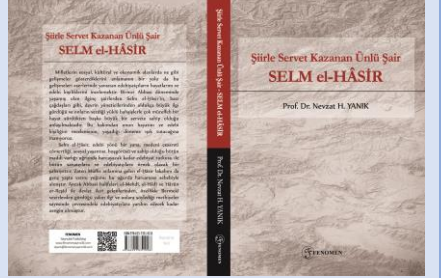



# FENOMEN YAYINCILIK

Lalapapa Mah. Çaykara Caddesi Yakut Plaza Kat:3 No:93 Yakutiye / ERZURUM

[www.fenomenyayincilik.com](http://www.fenomenyayincilik.com) [siparis@fenomenyayincilik.com](mailto:siparis@fenomenyayincilik.com)

GENEL DAĞITIM: ODAK KİTAP – KİTABEVİ – BKM KİTAP – KİTAPSEÇ – LİBRA DAĞITIM

38	978-605-9474-91-7	PEYGAMBER METHİYELERİ I - EL-BÛSÎRÎ EL-KASÎDETU'L-HEMZİYYE VE MANZUM BİR TÜRKÇE ÇEVİRİSİ	Türkçe - Arapça	
39	978-625-7351-92-8	ŞİİRLE SERVET KAZANAN ÜNLÜ ŞAİR - SELM EL-HÂSİR	Türkçe - Arapça	
40	978-625-7351-58-4	SOSYAL VE BEŞERİ BİLİMLER ARAŞTIRMALARI I	Türkçe - İngilizce	



# FENOMEN YAYINCILIK

Lalapapa Mah. Çaykara Caddesi Yakut Plaza Kat:3 No:93 Yakutiye / ERZURUM

[www.fenomenyayincilik.com](http://www.fenomenyayincilik.com) [siparis@fenomenyayincilik.com](mailto:siparis@fenomenyayincilik.com)

GENEL DAĞITIM: ODAK KİTAP – KİTABEVİ – BKM KİTAP – KİTAPSEÇ – LİBRA DAĞITIM

41	978-625-7351-95-9	SOSYAL VE BEŞERİ BİLİMLERDE TEORİK VE AMPİRİK ÇALIŞMALAR	Türkçe - İngilizce	
42	978-625-7351-57-7	MİR SEYYİD ŞERİF DİVANI	Farsça - Türkçe	
43				
44				
45				
46				



## CONTENTS

INTRODUCTION .....	1
CHAPTER 1: .....	3
PHILOLOGICAL COMPARATISTICS: CONTENT AND SIGNIFICANCE ..	3
CHAPTER 2: .....	9
SCIENTIFIC THEORETICAL FUNDAMENTALS OF COMPARATIVE ANALYSIS.....	9
CHAPTER 3: .....	16
METHODOLOGY OF COMPARATIVE ANALYSIS .....	16
CHAPTER 4: .....	21
TRANSLATION – AS AN OBJECT OF COMPARATIVE LITERATURE...	21
CHAPTER 5: .....	26
POETICS AS AN OBJECT OF COMPARATIVE STUDIES.....	26
CHAPTER 6: .....	30
FORMS OF LITERARY PROCESSES .....	30
CHAPTER 7: .....	38
COMPARATIVE RESEARCHES IN UZBEK LITERATURE .....	38
COMPARATIVE ANALYSIS OF DOSTOEVSKY AND COETZEE .....	88
A COMPARISON OF ERNEST HEMINGWAY AND T.S. ELIOT’S WORKS .....	102
THE HERO IN “THE ODYSSEUS” AND “THE EPIC OF GILGAMESH” ..	104
THE THEME OF SHAME IN “ANNA KARENINA” AND “THE IDIOT” ..	106
COMPARATIVIST SCHOLARS .....	124
COMPARATE LITERATURE CENTERS THROUGHOUT THE GLOBE ..	129
CONCLUSION.....	131
GLOSSARY .....	132
REFERENCES .....	134
SCIENTIFIC WORKS IN THE FIELD OF COMPARATIVE LITERATURE.....	139



## INTRODUCTION

### Goals and objectives of the research

Comparative literature or literary comparative studies is a branch of science based on the comparison of two or more literary phenomena. The future of comparative literature is one of the greatest directions of science of our time, when international social, cultural and literary relations are developing day by day.

Any comparative study identifies common and specific aspects of literary phenomena, which serve as the basis for the emergence of general theoretical laws between literatures.

**The purpose of the research** is to provide students, master's students and all researchers with theoretical information about the methodology of comparative studies, comparative literature, to explain the methods of comparative research of works of art, and to improve their knowledge in this area. In addition, "the purpose of comparative literature is to determine the typological and genetic nature of literary events (visual aids, works of art, literary heritage of writers, literary schools, genres, etc.), regardless of whether it is a historical phenomenon or a specific historical fact and to demonstrate the internal laws that apply to a literary event"<sup>1</sup>.

**The object of research** is the comparative historical method and its founders, the basic concepts; macro and micro compatibility; it aims to provide as much theoretical knowledge as possible about East-West literary relations, translation criticism, criteria for comparative analysis of a literary text, and to develop in researchers the ability to compare and contrast literary events. During the study of this subject, students, master's students and researchers:

- will be able to explain the methodology of comparative research and its basic concepts;
- gain knowledge of the basic literature on comparative literature and their summary;
- have a general idea of the translation, types of translation, translation criticism, a certain knowledge of the comparison of the original and the translation;
- have the necessary skills to identify general and specific aspects of literary events through comparison, and to analyze the issues of poetics, literary relations and literary influence.

---

<sup>1</sup> Dyurishin D. Teoriya sravnitel'nogo izucheniya literaturi. – Moskva: Progress, 1979. – S.69.

Numerous textbooks and manuals on comparative literature, methodology and principles of comparative study of works of art have been created in Europe and Russia. They are devoted to various issues of literary comparativism. However, a textbook on Uzbek literature has not yet been created. Also, an integrated theory, a methodology or a specific methodology of comparison have not been developed. No definite conclusion has been reached on the relation and interrelationship of the method of comparison of analysis, synthesis, induction, deduction, and so on. What, when, with what, why can it be compared? Modern theory in Uzbek literature has not provided complete and clear answers to such questions.

D. Bahronova's textbooks in Spanish, A. Kasimov, A. Hamrokulov, S. Khodjaev's textbook done by cooperation in Uzbek can be considered as the first step in this direction.<sup>2</sup> These manuals cover the stages of development of the industry, the main types of literary communication and issues of comparative analysis.

Despite the fact that every year in Uzbekistan conducts dozens of scientific studies in the field of "Comparative Literature, Comparative Linguistics and Translation Studies" (10.00.06), the issue of creating a teaching resource remains relevant. As a result, without a good mastery of the methodology of comparative literature, scientific work occurs, which affects the overall level of research in the field of comparative studies.

It is for this purpose that we found it necessary to create a textbook, in which we focused on the methodology of comparative literature. In addition, the essence of comparative literature in Uzbekistan to show vivid examples a list of enhanced scientific papers and some examples was given. There was also a brief account of the well-known comparative scholars in world literature and the scientific works they have created.

Of course, in relying on our views, we have relied on the theoretical views of European, Russian and Uzbek scientists who have commented on it before. In particular, the opinions of such scientists as N. Konrad, M. Zhirmunsky, A. Dyurishin, and A. A. Kokorin served as a metatext for us. We therefore express our gratitude to all the scholars who have created the theory and methodology of comparative literature before us.

---

<sup>2</sup> Bakhronova D. Literatura comparada. - Tashkent, Turon, 2019; A.Qosimov, A.Hamroqulov, S.Xo'jayev Qiyosiy adabiyotshunoslik. -T.Akademnashr, 2019.

## CHAPTER 1: PHILOLOGICAL COMPARATISTICS: CONTENT AND SIGNIFICANCE

### Plan:

- 1.1. The concept of philological comparative studies
- 1.2. Features of literary comparative studies
- 1.3. Comparative literature as a science

**Basic concepts:** comparative studies, comparative literature, comparative-historical method, D. Dyurishin, A. N. Veselovskiy, N. Konrad, I. Neupokoeva, macrocomparatistics, microcomparatistics.

Comparative studies (lot. *comparativus* — comparative) is a field of science based on the comparative study of various processes, which includes language and literature along with other areas.

The term was first coined in France (“*littérature compare*”, 1817), then in England (“Comparative literature” in 1886), in Germany (in the name of the magazine “*Zeitschrift für vergleichende Literaturgeschichte*”, 1887–1910), in Russia (1889 in the research of A. N. Veselovsky.) began to be used.

The direction of comparative research in the field of language and literature is called philological comparative studies. Philological comparative studies consist of two major groups:

1. Linguistic comparative linguistics, i.e., comparative linguistics.
2. Literary comparative studies, i.e., comparative literature.

Linguistic comparative studies aim at the comparative study of languages in different directions, both the languages which are close to and not close to each other. “The study of languages from a comparative point of view, their historical approach, has laid the foundation for the emergence of comparative-historical linguistics, the firm recognition of linguistics as a separate, independent science”<sup>3</sup>.

### Features of literary comparative studies

The literary process is the **object** of literary comparative studies, and all issues related to the study of fiction (*e.g., plot and composition, content and form, language of the work of art, writer’s style, etc.*) constitute the subject. *Synthetism, mentality, receptive aesthetics, intertext, paratext, metatext, hypertext, architecture, imagology, inheritance, semiotics, typology,*

---

<sup>3</sup> Rasulov R. Umumiy tilshunoslik. Toshkent. 2010. -B.78-115



*motive* and other terms are the basic concepts of comparative literature (*given in the glossary*).

As noted in the scientific literature, the following literary phenomena can serve as objects for comparative studies: the original work and the translation of a work; poetics of the work: plot, composition, language of the work, motives, and skill of writers, etc. The views of other people on the literature of other people, and the literary reception (the process of acceptance of the literature of other people) are also the objects of comparative literature (*For example, "Navoi in the eyes of the Russian reader" or "Pushkin and Uzbek reader", "The Japanese who dedicated their lives for learning Fitrat"*). Different views of scholars on the same work of art (for example, the scientific research of Uzbek, Russian, Japanese, German scholars on "Boburnoma"), international literary relations, issues of interaction, tradition and innovation, the question of the influence of different types of art (*music, painting, sculpture, cinema*) on literature, etc.

Orientalist N.I. Konrad (1891-1970) draws attention to the five aspects that can be the object of comparative literature: 1. Comparison of national literatures with historical commonalities (e.g., Persian and Tajik). 2. Comparison of typological features in the literature of different peoples (e.g., classical realism of the XIX century). 3. Comparison of the literature of peoples in different places and times (e.g., Russian and Uzbek). 4. A comparison of literature with typological features that are not related to each other (e.g., chivalrous novels and Japanese military epics). 5. Comparison of international literary relations. At this point, the scholar emphasizes literary influence and literary connections.<sup>4</sup>

V. M. Zhirmunsky (1891-1971) noted that the comparative study of the writer's work with the national and international literary traditions that influenced him is also great methodological importance, helping to determine the writer's creative individuality, his place in the development of national and world literature.<sup>5</sup>

In the monograph published in Germany, the science of comparative studies divided into 4 groups, such as 1) "Comparative studies of literary theory (Dichtungs- / Literaturtheorie)", 2) "Comparative studies of literary history" 3) "Comparative intermedial research (comparative Intermedialitätsforschung/ Comparative Arts)"; 4) "Comparative culture

---

<sup>4</sup> Konrad N.I. Izbrannye trudi. Literatura i teatr. - M.: Nauka, 1978. - S.32-33.

<sup>5</sup> Zhirmunskiy V.M. Problemy sravnitel'no-istoricheskogo izucheniya literatur // Izvestiya AN. T.XIX. Vyp. 3. -M.1960. -S.183.

(comparative Kulturwissenschaft)”. At this point, the authors put forward the theory that every phenomenon related to literature can be studied from a comparative point of view.<sup>6</sup>

Furthermore, according to the theory of comparative studies, the literary process can be compared through two different approaches:

1. Historical genetic approach to the literary process (*literature of the same or similar peoples in terms of origin*)
2. Comparative typological approach to the literary process (*literature of peoples with commonalities, regardless of origin*) for example, internal themes in the literature of different peoples, traditional heroes, genres, literary trends.

In terms of comparative study of the literature, comparatism is divided into two major groups.

1. Macrocomparatism - a comparative analysis of literary phenomena within different genetically unrelated nations (*for example, the works of Shakespeare and A. Navoi*).
2. Microcompatibility - a comparative analysis of literary phenomena belonging to one nation or region (*for example, the works of A. Qahhor and O'Hoshimov, A. Yassavi and Makhtumkuli*).

A comparative study of the scientific work of literary scholars can also be the object of macro or microcompatibility. E. E. Bertels (1890-1957) and A. N. Malekhova (1938-2009) are Russian scientists who lived and worked in different places at the same time. Their scientific research on the same work, Alisher Navoi's epic "Lison ut-tayr", requires a comparative study, showing the evolution and perfection of ideas, as well as the identification of differences and commonalities. This is the object of microcompatibility. Based on a comparative study of the scientific views of both orientalists, the following conclusions can be drawn<sup>7</sup>:

1. In the research of E. E. Bertels (1928) and A. N. Malekhova (1978) the balance of hermeneutic doctrine was not disturbed, the essence of the text was not sacrificed for transient ideas and ideological interests. It is difficult to say this about E. E. Bertels' research in the 1940s, because the policy of repression forced the scientist to reckon with the ideology of the time; The

<sup>6</sup> Handbuch Komparatistik: Theorien, Arbeitsfelder, Wissenspraxis / Hrsg. von Zymner R., Höltner A. – Stuttgart: Verlag J.B. Metzler, 2013. – 405 S: Sotsialnie i gumanitarnie nauki. Otechestvennaya i zarubejnaya literatura. Ser. 7, Literaturovedenie: Referativniy jurnal. – M.2016.-C.7-21.

<sup>7</sup> G.Xalliyeva XX asr Rossiya sharqshunosligi va o'zbek mumtoz adabiyoti. Monografiya.- Toshkent. Muharrir. 2018. -B.133-134.

plot of the work of both orientalists, Navoi's connection with mysticism, the reason for choosing the nickname Foni, his views on Eastern Nazism are almost synonymous. For example, on the subject of Navoi and mysticism, E. E. Bertels notes that the poet was deeply acquainted with the teachings of mysticism, but was not a Sufi practitioner. A. N. Malekhova also emphasizes that mysticism was not a goal for the poet, but a means.

2. E. E. Bertels approaches the issue from the historical-biographical point of view, A. N. Malekhova from the structural-systematic point of view. The scientist analyzes the essence of the stories in the political, socio-cultural context, down to the smallest elements, and A. N. Malekhova focuses on the study of the internal composition of the work, the identity of the author, and the typology of stories.

3. Both studies essentially complement each other. The evolution of views of E. E. Bertels and A. N. Malekhova shows that the epic "Lison ut-tayr" can be studied in different aspects and duration.

### **Comparative literature as a science**

It is known from the history of science that the first theoretical ideas about comparative literature were formed in Europe in the early nineteenth century and in Russia in the second half of the nineteenth century due to the need to explain the similarities and differences of literary processes<sup>8</sup>.

Comparative research was initially conducted in the field of linguistics and later had its impact on literature as well. A special contribution to the development of the comparative-historical method was made by European linguists such as Franz Bopp, Rasmus Rusk, Jacob Grimm, who emerged as innovative linguists<sup>9</sup>.

The first theoretical comparative ideas were formed in Germany. The German historian I. G. Gerder. The research and works of Gerder (1744-1803) and the great writer I. V. Goethe (1749-1832) were created in a comparative direction. I. G. Gerder focuses primarily on the general aspects of the cultural life of the peoples of Europe. The great writer I. V. Goethe, who continued his ideas, introduced the concept of "world literature" to science. The uniqueness of culture, especially the commonalities of Eastern and Western culture that make up world literature, is embodied in its West-East desk.

The comparative-historical method in Russian oriental studies is associated with the name of the Russian historian and theorist A. N.

---

<sup>8</sup> Akademicheskie shkoli v literaturovedenii. -M.1975.

<sup>9</sup> Rasulov R. Umumiy tilshunoslik. Toshkent. 2010. -B.81

Veselovsky (1838-1906). The scientist was the first to use this term in science. "The comparative-historical method is based on the laws of development of socio-historical development in the study of the universal literary process. Because the historical process has its own characteristics within each geographical region, it also has a number of general laws, on the basis of which it is possible to study the literature of different peoples in a comparative aspect".<sup>10</sup> A. N. Veselovsky approached the issue on the principle of historicity. For example, in 1859, a German scholar criticized G. Floto's article on "Divine Comedy" stating that "it is difficult to imagine a writer without time; Dante's creative legacy is not only Dante's, but also the role of time".<sup>11</sup> In his view, the history of literature is the history of social thought, culture and science, and the personality of the poet is shaped by certain historical conditions.

A. N. Veselovsky summed up all his ideas and created the work "Historical Poetics" based on a comparative methodology.<sup>12</sup> According to the Russian scholar M. G. Bogatkina, the methodology of modern comparative studies is based on the traditions of the comparative-historical school created by A. N. Veselovsky and consists of a set of comparative methods of studying the text.<sup>13</sup>

In short, the comparative-historical method<sup>14</sup>, which is the main method for comparative research, helps to fully understand the dynamics of the literary process, the exchange of inheritance and traditions, artistic values.

Methodological aspects of literary comparatistics after A. N. Veselovsky were studied by scientists such as V. M. Zhirmunsky, A. Dima, D. Dyurishin, N. I. Konrad, I. G. Neupokoeva, M. B. Khrapchenko, A. Kokorin, M. Bogatkina, V. R. Amineva, Yu. I. Mineralov and are still being studied today.

Today, the science of comparative literature is developing day by day. Continuing the tradition initiated by American scientists W. Frederick (President of the International American Association of Comparativists) and Rene Wellek, comparative scientific centers and schools are being established

<sup>10</sup> A.Qosimov, A.Hamroqulov, S.Xo'jayev Qiyosiy adabiyotshunoslik. –T.Akademnashr, 2019. -B.24

<sup>11</sup> Akademicheskie shkoli v russkom literaturovedenii. –M.: Nauka, 1975. -C.211.

<sup>12</sup> Veselovskiy A.N. Istoricheskaya poetika. – Moskva: Visshaya shkola; – 1989. – S. 405.

<sup>13</sup> Bogatkina M.G. O formirovanii novoy paradigmi v sovremennoy komparativistike // Mejdunarodnaya nauchnaya konferentsiya. –Kazan', 2004. –S. 75.

<sup>14</sup> Eshonboboev A. Qiyosiy-tarixiy metod haqida // O'zbek tili va adabiyoti.T., 2008. №4. – B.38-46; Karimov B. Adabiyotshunoslik metodologiyasi. –T.Muharrir. 2011. -B.73-75.

in various scientific centers around the world. These include the Moscow School of Comparative Studies and the British and American Comparative Literary Associations.<sup>15</sup>

Several scientific journals on comparative literature are currently published in the world. *Imagology and Comparative Studies* in Russia, *Historical Poetics*, and *Revue de littérature Compare* in France are among such prestigious journals that publish the best articles on comparative studies.<sup>16</sup>

**Questions:**

1. What do you understand by philological comparative studies?
2. Explain the difference between linguistic and literary comparative studies.
3. When was comparative literature formed as a science?
4. Which of the founders of the comparative historical method do you know?
5. What are the theoretical views of A. N. Veselovsky?
6. What do you think about the current prospects of the science of comparative literature?

---

<sup>15</sup> [www.bcla.org/index.htm](http://www.bcla.org/index.htm); [www.agla.org](http://www.agla.org)

<sup>16</sup> <http://journals.tsu.ru>; [www.cairn-int.info/journal-revue-de-litterature-comparee.html](http://www.cairn-int.info/journal-revue-de-litterature-comparee.html)



## CHAPTER 2: SCIENTIFIC THEORETICAL FUNDAMENTALS OF COMPARATIVE ANALYSIS

### **Plan:**

- 2.1. Objects of comparative analysis.
- 2.2. Tasks of comparative analysis.
- 2.3. The most important steps in the comparison process.
- 2.4. Typical situations that can be compared.

**Basic concepts:** object, natural, social, spiritual, epistemological, logical, methodological, methodological, axiological tasks, stages of comparison, environment, internal features, and typical situations

Comparative analysis is different from simple analysis. Traditional analysis consists of objects, and they are their constituents. For researchers, it is enough to know this. Comparative analysis, in addition to the above-mentioned actions, also focuses on comparing the components of the objects of analysis with each other.

The purpose of comparative analysis is to identify similarities and differences between comparable objects.

From time immemorial, our people say, “The truth is known by comparison”. That is why the methodology of comparison is widespread and used in people’s life activities. Today, the process of comparison is introduced into the mechanism of cognition and event analysis. The methodology of comparison is used in all areas of science and practice.

There is a certain scientific and practical basis for a deeper understanding of the content, essence and functions of the methodology of comparison.

**The objects of comparative analysis** are divided into natural, social, and spiritual objects. These three relatively independent groups of events are interconnected. They form the environment in which a person lives and are reflected in fiction, becoming an image.

Despite the relative independence of natural phenomena, they become objects of comparison only after they are involved in human social life. In other words, because people are engaged in a comparative analysis of natural phenomena, they assimilate their social characteristics into it based on their own interests and views. As a result, the comparative analysis of natural phenomena becomes somewhat socialized. Thus, there can be no mechanism for comparing natural phenomena without the influence of social factors

The second group of objects of comparative analysis consists of **social phenomena**. The method of comparing them has its own characteristics. At the same time, the area of analysis expands, the number of comparative analysis indicators increases. The reason is that the laws of social development, all groups of social relations: economic, political, spiritual-ideological, legal, scientific-technical, information, military, ecological and many other relations are taken into account here.

**Spiritual-ideological** issues constitute the third group of objects of comparative analysis. The depth and accuracy of the comparative analysis of the objects of the spiritual-ideological sphere leads to a positive result.

Hence, the natural, social, and spiritual-ideological phenomena that exist in fiction are the objects of comparative analysis. But these objects are unique and require consideration of a number of their features.

### **Tasks of comparative analysis**

According to the interpretation in the scientific literature, in the process of comparative analysis such tasks as gnoseological, logical, methodological, methodical, axiological are performed.<sup>17</sup> In other words, we go through these stages in the process of comparing literary events.

**The epistemological function of comparative analysis.** Its essence and main purpose are to gain new knowledge and skills about the objects of comparison. Through this we achieve the following results:

*First*, in the process of comparative analysis, we obtain new information

about each object being compared.

*Second*, we gain new insights into the interaction of comparable literary events.

*Third*, if the process of comparing objects is sufficiently complete and precise, then we will have information about their past, present, and future. At the same time, we enrich the theory of comparison methodology.

**The logical function of comparative analysis.** Expression of logical law rules in the process of comparing literary events. In order not to deviate from the requirements of logic in the process of comparative analysis, the following should be observed:

---

<sup>17</sup> Mineralov Yu.I. Sravnitelnoe literaturovedenie (Komparativistika). Uchebnik. – M.: Yurayt, 2018; Jirmunskiy V.M. Sravnitelnoe literaturovedenie. Izb.tr. – M.: Nauka, 1979; Kokorin A.A. Sravnitelniy analiz: teoriya, metodologiya, metodika. –M.: Izd.MGOU, 2009.

1. It is illogical to compare literary events with different bases. Often different bases are chosen for the comparative analysis of literary events. When this happens - the process of comparison loses its accuracy, it is in many respects without subject, and therefore ineffective. There should be clear and unambiguous grounds for comparison. What is right cannot be compared to another. For example, if we take a plot, with a plot, if we take the language of a work, it is logically correct to compare it with the language of another work;

2. The expected result cannot be achieved unless certain situations that are not related to the objects are excluded from the analysis;

3. In the process of comparison, one may encounter contradictions, contradictions, one should not be afraid of them. Even in the contradictory characters, there are certainly commonalities that do not contradict logic.

**The methodological task of comparative analysis.** In the comparison process, we use many methods and techniques. This increases not only our knowledge of the object, but also our empirical knowledge, i.e., our experience in solving some problems in life, and expands our practical possibilities

**The task of worldview in comparative analysis.** It is known that every process takes place depending on people's knowledge and worldview. The breadth of a comparative analysis depends on the extent to which a person has a worldview, knowledge, and level. Therefore, worldview plays an important role in this process. The worldview of the subjects serves to enrich the worldview of the public.

**The evaluative (axiological) function of comparative analysis** is manifested in many forms, in many respects. Whatever we do not compare, of course, in the conclusion we conclude our scientific theoretical views and evaluate this or that literary phenomenon. Therefore, comparative analysis is essentially axiological, that is, in its content the value of the events being compared in terms of their similarities and differences is concentrated. This not only enriches the theoretical framework, but also plays a practical role in solving some problems.

**The empirical task of comparative analysis** is mainly focused on ensuring the solution of practical problems. Every day we face a series of practical issues. Only when comparative analysis serves practice and is important in a person's life will it be truly productive.

**The most important stages in the comparison process**

*In order for a comparative analysis to yield the expected result, at what stages should the researcher work?*

First of all, the researcher must select the objects of comparison correctly. Because the state of existence of the objects of comparison creates these stages.

**First**, it is impossible to compare, identify similarities and differences between events without comparing their internal properties, internal parameters. Their main ones are the content, essence, qualities of the objects being compared. Therefore, identifying similarities and differences in the content, nature, and qualities of events is the first step in the comparison process.

**Second**, it is well known that the internal features of events, that is, their content, essence, qualities, are manifested in the environment. It follows that it is necessary to study the similarities and differences in the ways in which the internal properties of the objects of comparison are manifested in the environment. This is the next stage of the comparative analysis.

**Third**, not only do the objects being compared affect the environment, but the environment also affects them. This involves comparing the characteristics of the impact of external conditions on the objects of analysis. In this way, a third direction is naturally determined at the stage of comparing events. Its essence is to identify similarities and differences in the impact of the environment on the objects of comparative analysis.

**Fourth**, there will be a reason, a necessity, for the occurrence of any event, including a literary event. Of course, they should be taken into account while comparing. Many needs play a role in the origin, existence, development, and functioning of each event and some of them are of paramount importance. We often call this a **motive** in the literature. Therefore, before we do a comparative analysis of what we need, we also need to compare the needs and wants that make it happen. This helps us to identify similarities and differences in the reasons for the existence of objects being compared. To do this, we need to perform a comparative analysis in the literature on the algorithm of **necessity (motive) - object-essence (result)**.

Thus, the comparison of needs can be considered as an important link in the mechanism of **object** analysis that we need. Because nothing happens without need and necessity. If we recall, Alisher Navoi's "Lison ut tayr" the first of the 7 valleys chosen for the original destination was need.<sup>18</sup>

#### **Typical situations that can be compared**

---

<sup>18</sup> <http://kh-davron.uz/kutubxona/alisher-navoiy>

Sometimes when we have so much material at hand, we don't know what to compare or with what to compare it. It is known that the process of comparative analysis, its results are influenced by many factors. These are the contents of the objects of comparison; methodological tools in the analysis; methods of comparative analysis, etc. With all of this in mind, the following typical situations can be compared.

**The first situation** is to compare the events of a literary event that exist in a space and time. Such a comparison mechanism has its own characteristics. First, the spatial unity of the objects being compared, the generality of the environment, removes from the agenda the study of how it affects these properties. The general space and time, on the other hand, indicate that the environment of the objects of comparison is the same, and that this environment has essentially the same effect on them. This leads to a slight "simplification" of the comparative analysis. Second, the existence of comparable phenomena in one space and one time allows us to speak of their natural-historical unity. For example, a comparative study of the works of **Utkir Hoshimov and Tohir Malik** reveals the general and specific aspects of writers who lived and worked in the same place and time

**The second situation.** It is a space, but a comparison of literary events from different eras. A second situation arises when it is necessary to compare literary events that exist, exist, or may exist in a given environment, in the same space, but at different times. However, comparing events that occur at different times but in very similar situations is a difficult task. Usually, certain problems, difficulties, puzzles occur here.

Often, they try to compare events that take place in the same space, for example, in the context of a country, by negating the time factor. This is wrong: for example, poets who lived and worked in the same place but at different times: Muqimiy and Muhammad Yusuf's views on youth will certainly be judged by time. In other words, if the objects being compared exist in the same environment, it is impossible not to take into account that it affects them differently at different stages of its development. Even if the conditions under which the events took place (country, any place) have not changed radically, the objects of comparison themselves may have changed during this time.

**The third situation.** Comparing objects that existed in the same time but in different places. For example, the Uzbek writer Nasir Zokhid and the American writer Victoria Schwab, who live and work in the same time but not in the same place, have a novel with the same name, *Revenge*. At this point, it

is important to take into account the effect of the environment on the objects of comparison when comparing the motive of revenge in both novels. This process requires special attention from the researcher. Because in the process of comparative analysis it is necessary to take into account the influence of conditions, causes and bases on comparable phenomena.

Thus, the simultaneous existence of objects of comparative analysis cannot be a basis for ignoring the characteristics of the environments in which they live and develop. The reason is that if this is done, the comparison will not give the expected result.

**The fourth situation.** The process of comparing literary phenomena of different space and time. It compares different environments, different places, and literary events of different times. This situation is considered to be the most complex for the methodology and methodology of comparative analysis. For example, in order to study the interpretation of enlightenment in the works of Shakespeare and Alisher Navoi, or in the works of Abdullah Kahhar and Jack London, it is necessary to take into account the following:

*Firstly*, it is necessary to understand the nature of the events being compared. *Second*, it is necessary to examine as deeply as possible the previous conditions and environments in which the objects of comparative analysis exist, revealing their influence on the worldview of Shakespeare and Navoi or Abdullah Kahhar and Jack London. Because in order to know what unites the works of writers who lived and worked in different times and places, other than popularity, it is necessary to reveal many literary events.

Due to the spatial-temporal parameters of the comparison objects, many difficulties arise in the path of the analyst. However, given the characteristics of the situations that arise during the development of comparable phenomena, they can be solved. Practice has shown that a comparative result is more effective if researchers conducting a comparative analysis understand these difficulties and have a methodology and methodology for comparing different, conflicting events.

**Questions:**

1. How do the objects of natural, spiritual and social comparative analysis differ from each other?
2. What are the tasks of comparative analysis?
3. What are the most important steps in the comparison process?
4. At what stages should a researcher work in order for a comparative analysis to yield the expected result?
5. Explain the mechanism of comparative analysis in the algorithm of necessity-object-essence?
6. What typical situations do you know that can be compared?
7. Why is the process of comparing literary phenomena of different space and time the most complex for the methodology and methodology of comparative analysis?



### CHAPTER 3: METHODOLOGY OF COMPARATIVE ANALYSIS

#### **Plan:**

- 3.1. Scientific research methods and comparative analysis.
- 3.2. Concerning the comparative-historical and comparative method.
- 3.3. Criteria for evaluating the results of comparison.
- 3.4. Conditions for ensuring the objectivity of the results of comparative analysis.

**Basic concepts:** research method, empirical and theoretical methods, methodology of comparative analysis, comparative synthesis, comparative induction, comparative historical and comparative method, evaluation criteria, results of comparative analysis

**Comparative analysis** is one of the stages of methodology for knowing and changing the phenomena in existence. The methodology of comparison forms the basis for comparing different processes that exist in a particular space and time. Therefore, there is a need to determine the place of comparative analysis in the methodology.

It is well known that methodology is the doctrine of scientific research methods. In all disciplines, research methods are divided into empirical and theoretical methods. It is on the basis of empirical and theoretical methods that every science, including literature, forms its own research methods. "Without research methods, no science can achieve its goal (strategy), to reveal the essence of the object of research. Because this or that science can determine the phenomena of nature and society, find their own laws, generate scientific and philosophical ideas about them, of course, through certain methods".<sup>19</sup>

The empirical method involves observation and experimentation and consists of steps such as **planning, description, and statistics**.

Theoretical methods include analysis, synthesis, abstraction, induction, deduction, analog modeling. All theoretical methods go through the following stages: **comparison, generalization, classification, evaluation**.

Hence, it is clear that comparison is one of the main stages of all theoretical scientific conclusions. Therefore, before performing a comparative analysis, it is necessary to thoroughly study the research methods, to understand their role in comparison.

We briefly explain the theoretical methods: **Analysis, synthesis** - summarization, **abstraction, induction** - transition from general to specific,

---

<sup>19</sup> Rasulov R. Umumiy tilshunoslik. Toshkent. 2010. -B.291

**deduction** - transition from specific to general, **analogy** - analysis of similar features, **modelling** (*creation of a prototype: e.g.: artistic model of the universe, textbook electronic model*). Each of these theoretical methods can go through a comparative phase. In comparative analysis, analysis, synthesis, deduction and induction are necessary elements, without which it is impossible to carry out comparative analysis. For example, deduction is the process of dividing events into organizers, and comparative analysis includes the results of this process.

Hence, comparative analysis shows its influence on all theoretical methods aimed at knowing and changing real-life events. From this, concepts such as comparative synthesis, comparative induction, and comparative deduction are formed. For example, **comparative synthesis** is the process of identifying similarities and differences between events. It is based on the results of the integration of knowledge in the elements that make them up. In essence, comparative synthesis answers the question, "What is the difference between the objects of comparative analysis?" **Comparative induction** is the process of identifying similarities and differences between comparable literary phenomena, based on the movement of knowledge from the particular to the general.

#### **Comparative-historical and comparative-comparative method**

The comparative-historical and comparative (or contrastive-comparative) method is one of the most basic methods in the methodology of comparison. These methods are essentially close to each other, but different.

**The comparative-historical method** is a method of comparing the general and specific aspects of literary events in relation to the process of historical development. The first theoretical ideas based on the comparative-historical method are described in Aristotle's Poetics. The philosopher compares literature in the process of dividing it into three types, such as epic, lyric, and drama, and explains their essence. There are many theoretical ideas about the comparative-historical method in the scientific literature. In particular, the literary critic B. Karimov notes that using the comparative-historical method, it is possible to conduct research in the following areas:

1. Masterpieces of world literature or the beauty of national literature samples are compared with each other;
2. Comparative study of literary works according to the period of their creation;
3. Study of comparative works of representatives of one national literature;

4. Samples of national literature are examined in the context of world literature;
5. Different and similar aspects of the literary process or existing literary events in the history of literature are explored;
6. Works of writers who are close in terms of topic or scientific problem are examined.<sup>20</sup>
7. In the study of literary-aesthetic evolution, the works written by a particular writer are taken as objects.

Such scientists as A. N. Veselovsky, V. M. Zhirmunsky, N. I. Konrad, A. Dima, A. Dyurishin, and V. R. Amineva very well cover the theoretical foundations of the comparative-historical method.<sup>21</sup>

**Contrastive method** is a systematic comparison of philological phenomena-based method, mainly to reveal different feature is a focused method. That is why in linguistics it's called so.

Although theoretical foundations have not been developed, works have been created since ancient times to compare different philological phenomena. Alisher Navoi's work "Muhakamat al-Lughatayn" on the discussion of Persian and Turkic languages is a vivid example of contrastive method. The linguist I. A. Baudouin de Courtenay created the theoretical basis of this method in science in the 19th century. Scientists like E.D.Polivanov, L.V.Shcherba, S.I.Bernstein, A.A.Reformatskiy, Sh.Balli have continued to work on this field.<sup>22</sup>

According to the linguist R. Rasulov, contrastive method is a method of contrasting two or more related or unrelated languages- linguistic phenomena, which differs from the comparative-historical method, which is studied only by comparing and contrasting related languages. In addition, unlike the comparative-historical method, it does not pay attention to the history of the languages being contrasted, their origins - genetic aspects, development, and does not rely on them.

If we apply the above theoretical ideas to the literature, the analysis is carried out within the literature of one nation or one region, focusing on the genetic aspects of literary events, including the comparative-historical method. For example, "comparison of symbols in Uzbek classical literature",

---

<sup>20</sup> Karimov B. Adabiyotshunoslik metodologiyasi. -T.Muxarrir. 2011.-B.74.

<sup>21</sup> Eshonboboyev A. Qiyosiy -tarixiy metod haqida / O'zbek tili va adabiyoti, 2008, №2.

<sup>22</sup> Polivanov Ye. D., Russkaya grammatika v sopostavlenii s uzbekskim yazikom, Tash., 1933; Reformatskiy A. A., o sopostavitelnom metode, «Russkiy yazik v natsionalnoy shkole», 1962, № 5; Metodi sopostavitelnogo izucheniya yazikov, M., 1988

research and analysis of literature based on (e.g., Russian and Uzbek, English and Spanish) we will use the contrastive method if the specific features of this or that literary phenomenon are revealed.<sup>23</sup>

### **Criteria for evaluating the results of comparison**

The evaluation of the comparison results depends in many respects on the extent to which the comparative analysis tasks discussed above have been performed. There are historical, epistemological, logical, methodological, spiritual-ideological and other criteria for an objective assessment of the results of comparisons in the scientific literature. To get a clearer picture of them, let's look at some of them.

**A historical criterion** is an assessment of how well the results of a comparative analysis correspond to historical facts.

**The epistemological criteria** are to evaluate the results of this comparative analysis in terms of their conformity to the laws and principles of the theory of knowledge.

**The logical criteria** are to assess the compliance of the results of the comparative analysis with the requirements of the laws of logic.

**The methodological criteria** are the evaluation of the results of the comparative analysis in terms of compliance with the choice and order of use of methodological tools.

**The spiritual-ideological criteria** are to evaluate the results of the comparative analysis, taking into account the extent to which the spirituality of society corresponds to the ideological goals.

In short, the above criteria allow us to evaluate the results of comparative analysis, to determine the scientific and theoretical aspects of comparative research.

### **Conditions for ensuring the objectivity of the results of comparative analysis**

In order to achieve fair and objective results in the comparative analysis, it is necessary to pay attention to the following:

**First**, researchers who want to perform a comparative analysis need to know the **theoretical, methodological, and methodological foundations of its implementation**. In this regard, they should be able to effectively use the opportunities of theoretical and empirical means of knowledge.

---

<sup>23</sup> Rasulov R. Umumiy tilshunoslik.-B.263.

**Second**, the objects of comparative analysis must take into account the characteristics of the environment in which they exist, exist, or may exist. In other words, the researcher must analyze all the circumstances that may affect the process of comparative analysis.

**Third**, comparison should not be limited to the collection and display of statistical data. The objects of comparison are constantly changing, and researchers need to consider this. The statistical picture of the studied objects must be supplemented with their dynamic features, showing their gradual perfection; otherwise, the comparative truth cannot be complete and objective. Therefore, the statistics should be analyzed and interpreted along with the dynamics.

**Fourth**, avoid subjectivism in analysis. False comparisons may serve certain interests, but they do not serve the development of science. The fact that some researchers compare philological aspects that do not correspond to each other at all leads to such a false comparison. As a result, the content and results of the comparative analysis are distorted, and misconceptions emerge in people's social consciousness. For example, comparing Otabek's romantic adventures in Abdulla Kadiri's "By gone days" with George Byron's Don Juan's romantic adventures does not give the expected result.

Hence, when the basic rules and requirements of comparative analysis are not met, the process of comparing literary events gives unbiased results.

#### **Questions:**

1. What is methodology and what scientific research methods do you know?
2. How does the comparative-historical method differ from the method of comparison?
3. What are the criteria for evaluating the results of comparison?
4. What are the conditions for ensuring the objectivity of the results of comparative analysis?
5. In what cases does the process of comparing literary events yield unfair results?

**CHAPTER 4:**  
**TRANSLATION – AS AN OBJECT OF COMPARATIVE**  
**LITERATURE**

**Plan:**

- 4.1. Translation theory as a science
- 4.2. Basic notions of translation studies
- 4.3. Translation – means of communication in literature
- 4.4. Translation as an object of comparative studies

**Basic concepts:** translation, preliminary translations, comparative studies, lexical point, adequacy, transformative model, semantic model, situational model, communicative model, P.M. Topper, literary translation, skills of translator.

If we look at the history of translation, its roots go back to prehistoric times. The first written translation was made by the ancient Roman poet, playwright and translator Livy Andronicus (280-205). He translated Homer's famous "Odyssey" from Greek into Latin.

The first ideas about the theory of translation were written by Tully Cicero (106-43) in his works in the first century BC. According to him, "translation should convey content, not form. Word-for-word translation shows the weakness of the translator".<sup>24</sup>

Medieval translations arose out of the need to translate religious works. During the Renaissance (late 13th century, early 14th century Europe) only religious and more works of art were translated.

By the twentieth century, translation theory was fully formed as a science, and a number of theoretical books were created. G. Salomov's scientific work "Fundamentals of Translation Theory" is one of the best works on the theory of translation in Uzbek literature.<sup>25</sup> This book includes cultural and scientific cooperation and translation, literary communication and literary translation, lessons of translation history, style in literary translation, content of national color, principles of national adaptation (adaptation of other people's creative product to the character of one's own people).

---

<sup>24</sup> <http://linguisticus.com/ru>

<sup>25</sup> Salomov G'. Tarjima nazariyasi asoslari.- Toshkent: O'qituvchi, 1983.

B. Ilyasov's scientific works are devoted to the basics of poetic translation, the skill of the translator.<sup>26</sup>

Scientific works on the theory of modern translation focus more on translation methods, translation criticism, the role of translation as an object of intercultural communication and comparative literature.<sup>27</sup>

### **Basic notions of translation theory:**

Translation theory distinguishes between general and separate translation theory. General translation theory studies the laws that are common to a language and encompasses all types of translation. Separate translation theory studies only the linguistic aspects of translation from one language to another.

Translation is a communicative process and, in this respect, has two features:

1. Intra-linguistic aspects - the style of the text, the linguistic features associated with the text;
2. Non-linguistic aspects - the degree of reflection of linguacultural features and cultural traditions in the original and in translation.

It is known that ignorance of aspects other than language (lack of a good understanding of other people's civilization) undermines translation.

**Theory of legal conformity (теория закономерных соответствий).** The essence of this theory is related to the translation between linguistically appropriate and incompatible.

There are the following models in translation theory: the transformational model; semantic-semiotic model; situational model; communicative model.

The degree to which a language retains its state when a transformational model of translation is translated into another language.

The semantic (semantic) - semiotic (character system) model of translation is the degree of preservation of the semantics of the original work.

---

<sup>26</sup> Ilyasov B. Svobodniy stix i perevod. – Termez: “Djayxun”, 1995.; Avtorskaya kontsepsiya originala i masterstvo perevodchika. -Tashkent: 1995; Zamil avtora i perevodcheskie pleonazmi // Zundelovicheskie chteniya: Materiali Mejdunarodnoy konferentsii. Samarkand, 2000. S. 102-105.; Iskustvo poeticheskogo perevoda.Tashkent: Fan, 2007,124 s

<sup>27</sup> Toper P.M. Perevod v sisteme sravnitel'nogo literaturovedeniya. - M.2000; Belik Ye.V Perevod kak raznovidnost mejkulturnoy kommunikatsii / Prepodavatel XXI vek.-M., 2013. - S.289-293; Utrobina A.A. Teoriya perevoda. -M.2010; Musaev Q. Tarjima nazariyasi asoslari. -T.Fan, 2005

A situational model of translation is one in which the translation takes into account certain circumstances (e.g., national-cultural).

The communicative model of translation is a matter of taking into account the culture of that people in translation and adapting it to another language.

**There are 4 linguistic aspects of translation:**

1. Lexical-semantic aspect;
2. Phraseological aspect;
3. Grammatical aspect;
4. Stylistic aspect.

The lexical-semantic aspect is that in this translation we understand that the original spiritual content, the linguistic structure of the original is preserved as much as possible.

Phraseological aspect is the problem of finding the equivalent of phraseological units in translation. An important problem in this area is the ability to translate cultural-national color in translation.

The grammatical aspect is related to the grammatical laws of the original and the translation, sentence construction, conformity and inconsistency.

The stylistic aspect in translation is related to emotional dyeing, to what extent the writer's style is preserved and conveyed. For example, in the translation of Omar Khayyam's rubai, Shoislom Shomammedov kept the stylistic aspect to the maximum.

**Means of achieving adequacy in the translation process:**

Adequacy is a translation that also takes into account communication while maintaining all requirements.

Means of achieving adequacy in the translation process include:

- **Referential means** are symbols, certain symbols and other means. Referential means are mainly found in scientific literature or historical works, the process of translating them is relatively easy.

- **Pragmatic means** are stylistic and emotional means in the process of speaking. These means are the leader of the communicative process. For example, dialogues, arguments, internal speech.

- **Grammatical means** that help each translator translate based on the grammatical laws of their language.

The translation should be as close and accurate as possible to the original work. In the translation of poetic works, equirhythm should also be



taken into account. Equirhythm (Latin for “correct rhythm”) means to translate while maintaining a rhythm (tone).

Incorrect translation leads to misinterpretation. Of course, the translation will not be “without victims”, but ignoring the above-mentioned aspects will make the translation far from the original.

In scientific books on the theory of translation, we often come across abbreviations such as SL, TL: SL – source language (original language), TL – target language (translation language).

Translation is the object not only of linguistics, but also of literature, including comparative literature. Because the work itself and the translation serve as the basis for comparison. A researcher studying translation from the point of view of comparative literature must, of course, become acquainted with the theoretical literature on the subject, and understand exactly what he is comparing in the original work and in the translation.

Literary scholar M. Topper’s scientific work “Translation in the system of comparative literature” reveals very well the features of translation as an object of comparative studies.<sup>28</sup>

We know that translation essentially consists of processes such as communication (interaction) and reception (acceptance of translation). The same processes are peculiar to comparative literature, and in the process of comparing literary works of two different nationalities, of course, these processes are analyzed. For example, Uzbek and foreign readers do not accept the novels of the same name “Qasos” by Nosir Zoxid and the American writer Victoria Schwab, it is a process of reception. Starting to compare both novels is a communication between two nations, two cultures, two writers. Hence, the very existence of the concepts of communication and reception alone provides a complete basis for the study of translation as an object of comparative literature. According to M. Topper, the methodology of comparative literature allows to compare different national literary samples in world literature, which increases the focus on translation studies.<sup>29</sup>

A researcher who wants to translate a work of art can mainly study the following aspects comparatively:

1. Correspondence of the original work and translation;
2. Creative individuality of the writer and translator;
3. Literary communication and translation;
4. The work and its recipe (how was it, how was it accepted?);

---

<sup>28</sup> Topper P.M. *Perevod v sisteme sravnitel'nogo literaturovedeniya*. - M.2000

<sup>29</sup> Topper P.M. *Perevod v sisteme sravnitel'nogo literaturovedeniya*. - M.2000

5. The issue of translation and literary influence;
6. Inter-genre translation: similarities and differences in translations of lyrical, epic, dramatic genres;
7. Translation and intercultural communication;
8. The problem of the re-creation of the universe in literary translation
9. Writer and translator skills, etc. issues

In all of the above, the comparative method and methodology of analysis, synthesis, induction, deduction, modeling and other theoretical methods are used.

When translation is studied as an object of comparative literature, this study is evaluated by historical, epistemological, logical, methodological, spiritual-ideological criteria, as in other comparative studies.

In short, “in order to create a translated text that accurately and completely reflects the spirit of the original, the translator must be both a talented master of artistic expression and a talented translator-scientist”.<sup>30</sup>

#### **Questions:**

1. What do you know about the history of translation?
2. Important concepts related to translation theory?
3. Linguistic aspects of translation?
4. Means of achieving adequacy in the translation process?
5. What are the factors that determine the success of a translation?
6. Why translation is an object of comparative literature?
7. A researcher engaged in the translation of a work of art is mainly which aspects can be studied comparatively?

---

<sup>30</sup> Musaev Q. Tarjima nazariyasi asoslari. -T.Fan, 2005.-B.334.

## CHAPTER 5: POETICS AS AN OBJECT OF COMPARATIVE STUDIES

### **Plan:**

- 5.1. General overview about poetics
- 5.2. Definition of poetics
- 5.3. Literacy and literary skills
- 5.4. Modern researches on poetics

**Basic concepts:** poetry, general, descriptive, normative, theoretical and historical poetics, poetic skill, literacy, literary world, criteria

Much of the research in comparative literature is related to the concept of poetics. The main purpose of poetics is to reveal, evaluate and demonstrate the skill of the writer of all the artistic elements that serve the creation of the work. An in-depth study of the theory of poetics is necessary to analyze at the required level the peculiarities of the poetics of a particular writer or poet's work of art.

The term “**poetics**” was first used in Aristotle's work.<sup>31</sup> The philosopher divides literature into three types, such as epic, lyric, and drama, and analyzes aspects of their artistic features. This is followed by many scholarly works related to poetics in the East and the West.

The Russian scientist A. A. Potebnya (1835-1891) was one of the first in the history of science to write scientific works on the theoretical foundations of poetics.<sup>32</sup> In his book “Historical Poetics”, he gives scientific and theoretical conclusions about poetry and prose, means of artistic expression, poetic and mythological thinking, stylistic figures. Some of his researches on literature<sup>33</sup> were continued by the later literary critic M. Bakhtin.<sup>34</sup> Literary critic U. Jurakulov noted that none of the works of the great theorist M. Bakhtin was realized without a synthesis of historical and theoretical poetics.<sup>35</sup>

“Poetics” is derived from the Greek word meaning “art, creativity, mastery”. According to the Russian scientist V. M. Zhirmunsky, **poetics is a science that studies poetry at the level of art**. The idea that “the science of

---

<sup>31</sup> Aristotel Poetika. Ob iskusstve poezii. - M.1961

<sup>32</sup> Potebnya A.A. 1976; Teoreticheskaya poetika. -M.1990

<sup>33</sup> Potebnya A.A Iz zapisok po teorii slovesnosti.-Xarkov.1905.

<sup>34</sup> Baxtin M.M. Estetika slovesnogo tvorchestva. - M.: Iskustvo, 1979.

<sup>35</sup> Baxtin M. Romanda zamon va xronotop shakllari /Tarixiy poetikadan ocherklar / Rus tilidan U.Jo'raqulov tarjimasi. -T.2015.

literature develops under the sign of poetics” that he put forward in his time is still relevant today.<sup>36</sup>

There are 5 main types of poetics in modern literature: general, descriptive normative, theoretical and historical poetics.<sup>37</sup>

**1. General poetics** - studies the criteria of art that are common to all literatures. (Example: creative principles, author’s position, etc.)

**2. Descriptive poetics** - studies the process of creation of specific works and the artistic world of the writer. (example: H. Olimjon’s art world, Chulpon’s prose poetics, etc.)

**3. Normative poetics** – “How should a work of art actually be written?” clarifies the issue. Normative poetics evaluates literary works and is the object of literary criticism. U. Tuychiev’s “Criteria of art in Uzbek literature and their rhythms”, B. Sarimsakov’s “Fundamentals and criteria of art”, A. Rasulov’s “Criteria of art” are scientific works on normative poetics.<sup>38</sup>

**4. Theoretical poetics** - directly related to the theory of literature, which sheds light on the theoretical side of each literary phenomenon under consideration. (for example, psychology in Oybek’s novels, form and content in Pushkin’s poetry) Literary scholar U. Jurakulov’s work on theoretical poetics reveals such aspects of poetics as author, genre, chronotope.<sup>39</sup>

**5. Historical poetics** - it studies the genesis of all artistic elements that serve the creation of the work, reveals the artistic world and skills of the artist in connection with the historical and literary process and the spirit of the time. A. Veselovsky, M. Zhirmunskiy, N. Conrad, I. G. Neupokoeva, M. M. Bakhtin and other Russian scientists made a great contribution to the development of historical poetics. Their scientific works are the best in this area.<sup>40</sup>

<sup>36</sup> Jirmunskiy V.M. Zadachi poetiki / Teoriya literaturi. Poetika. Stilistika. –L.1977.-S.15. Istoricheskaya poetika: Itogi i perspektivi izucheniya. - M., 1986. -S.12

<sup>37</sup> Temirbolat A.B Poetika literaturi .Uchebnoe posobie.-Alma ati, 2011

<sup>38</sup> To’ychiev U. O’zbek adabiyotida badiiylik mezonlari va ularning maromlari. – T.: 2011; Sarimsoqov B. Badiiylik asoslari va mezonlari. – Toshkent, 2004; Rasulov A. Badiiylik – bezavol yangilik. – T.: Sharq, 2007

<sup>39</sup> Jo’raqulov U. Nazariy poetika masalalari: Muallif. Janr. Xronatop. – Toshkent: G’afur G’ulom nomidagi nashriyot-matbaa ijodiy uyi, 2015.

<sup>40</sup> Veselovskiy A.N. Istoricheskaya poetika. – M.: 1989; Jirmunskiy V.M. Istoricheskaya poetika A.N.Veselovskogo i yee istochniki. –Uchenye zapiski LGU. Ser. filol. nauk. 1939.Vyp.-№3.-S.3–19; Konrad N.I. Zapad i Vostok. –M.: Vostochnaya literatura, 1966; Mixaylov A. V. Problemy istoricheskoy poetiki v istorii nemetskoj kulturi: Ocherki iz istorii filologicheskoy nauki. M., 1989; Xrapchenko M. Istoricheskaya poetika: osnovnye napravleniya issledovaniy//Voprosy literaturi. 1982. № 9. S. 73—79; Istoricheskaya poetika: Itogi i perspektivi izucheniya. M., 1986.

In oriental studies, the issues of historical poetics are also studied separately. In particular, the scientific researches of I. V. Stebleva, A. B. Kudelin, B. Ya. Shidfar, E. E. Bertels, V. I. Braginsky, R. Musulmonkulov, Sh. M. Shukurov are among them.<sup>41</sup>

**Poetic or artistic mastery** is a writer's unique artistic world, his artistry in creating a work of art. The artist's artistic skill is manifested in the skillful presentation of the language of the work, the creation of the image, the proper use of the means of artistic representation, the correct and systematic formation of the composition of the work, and so on.

In addition, the following 10 criteria<sup>42</sup> of art help to determine a writer's artistic skill.

1. Humanism
2. Ability to form an aesthetic sense.
3. Commitment to the truth of life.
4. In deep observation.
5. The logic of the author's idea and the breadth of his creative imagination.
6. Ability to generalize and typify.
7. The accuracy of the artistic details and the fact that they serve an idea.
8. Skills in plot construction and image system creation.
9. The skillful revelation of the inner world of the heroes.
10. The richness and variety of the language of the work.

It is possible to study the poetics of each element that serves the composition of a work of art and to conduct scientific research on this basis. For example, D. S. Likhachev from Russian scholars studied the poetics of ancient Russian literature, I. V. Silanov from motive, V. V. Vinogradov from plot and style, N. E. Falikova from chronotope, N. Bandurina and Z. Suvanov from images, Y. Solijonov from art speech, K. Hamraev studied the poetics of composition and came to important scientific and theoretical conclusions.<sup>43</sup> **O.**

---

<sup>41</sup> Problemi istoricheskoy poetiki literatur Vostoka. Kollektivnaya monografiya. - M.Nauka,1988.

<sup>42</sup> Temirbolat A.B. Poetika literaturi. Uchebnoe posobie. -AlmaAti, 2011.

<sup>43</sup> Lixachev D. S. Poetika drevnerusskoy literaturi. M.; L., 1967;Silantev I.V. Poetika motiva. - M.2004; Vinogradov. V.V. Syujet i stil -M.1963; Falikova N.E. Xronotop kak kategoriya istoricheskoy poetiki// Problemi istoricheskoy poetiki. -Petrozavodsk.1992.№2 // <http://poetica.pro>; Bandurina N. Poetika obraza v literaturnom tvorchestve V.G. Shershenevicha. -M.2012. Suvanov Z Tog'ay Murod nasrida obrazlar poetikasi.-T.2019; Solijonov Y. XX asrning 80–90 yillari o'zbek nasrida badiiy nutq poetikasi. Filol. fan. dokt ...

**M. Freudenber's** fundamental monograph provides a great deal of theoretical material, especially for scholars interested in the plot and typology of genres.<sup>44</sup>

The way of thinking and research skills of literary scholars can also be studied from the point of view of poetics. For example, O. Presnyakov studied the poetics of the scientific work of the theoretical scientist A. A. Potebnya.<sup>45</sup>

Modern research on poetics is mainly devoted to theoretical and historical poetics. There is also a special magazine on historical poetics, which publishes the best articles on world literature in Russian, English, Italian and Spanish.<sup>46</sup>

#### Questions:

1. What do you understand by poetics?
2. What types of poetry do you know?
3. What is art and artistic skill?
4. In what ways is a writer's artistic skill manifested?
5. Is it possible to study the poetics of scientific works of a literary critic?
6. What modern research on poetics do you know?

---

diss. – Toshkent, 2002; Hamraev K. Hozirgi o'zbek hikoyasida kompozitsiya poetikasi: filol. fan. b-cha fal. d-ri avtoreferati (PhD) – Toshkent, 2018.

<sup>44</sup> Freydenber O.M. Poetika syujeta i janra. -M. Izdatelstvo "Labirint", 1997. - 448 s.

<sup>45</sup> Presnyakov O.P. Poetika poznaniya i tvorchestva: Teoriya slovesnosti A.A. Potebni. -M.1980

<sup>46</sup> Problemi istoricheskoy poetiki // <http://poetica.pro>

## CHAPTER 6: FORMS OF LITERARY PROCESSES

### **Plan:**

- 6.1. National, regional and world literature
- 6.2. Interactions between literatures
- 6.3. Typology and typological similarities
- 6.4. Multiculturalism in literary studies

**Basic concepts:** National, regional and world literature, literary communications, Alisher Navoi, multiculturalism, A. Khayitmetov, N. Conrad, M. Zhirmunskiy, Sh. Rizayev

National, regional and world literature is constantly evolving and enriching each other. A literature in the world not only develops in its own shell, within its own literary traditions, but determines its own development based on the advanced experience of other literatures.

National literature is an integral part of the cultural life of any nation, the literary heritage of a particular nation, such as the Uzbek, Russian, Japanese people, the masterpieces of poetry and prose, immortal works. According to the Russian comparative scholar B. G. Reizov, national literature is a combination of many literary and cultural forces, tendencies and opportunities.<sup>47</sup>

One of the main indicators of the national literature is that it reflects the traditions, customs, the psyche of the nation, which are inherent in the mentality of a people. Therefore, as Chulpon points out, if literature lives, the nation lives.

Regional literature is regional literature with certain geographical boundaries. For example, the literature of the peoples of Central Asia, the literature of Europe, the literature of the Middle East, and so on. They are united by stages of historical development, unique traditions and finally a certain area. Such a classification helps to identify commonalities inherent in the literature of peoples who are genetically close to each other or who share a common historical destiny. For example, “the Uzbek, Turkmen, Kazakh, Kyrgyz, Tajik and Karakalpak peoples live not only in a geographically similar region or in an area with common socio-historical conditions, but also in their language, literature, history and customs. There are enough examples

---

<sup>47</sup> Danilina G.I. *Sravnitelnoe literaturovedenie. Xrestomatiya-Tyumen*, 2011. -C.134.

of their many similarities in the history of folklore and written literature. These factors ensure the emergence and successful development of literary ties and influences between Central Asian literatures”.<sup>48</sup>

“World literature” means works created in one country or another and demanded worldwide for their aesthetic level”.<sup>49</sup>

Whichever famous work we take, it is first of all the creative heritage of a representative of a certain nation, the spiritual wealth of this or that nation. For example, the works of Alisher Navoi are the spiritual heritage of the Turkic peoples, as well as the intellectual wealth of the peoples of the world. Because the universal ideas expressed in the works of the poet, such as humanity, courage, friendship of peoples, are equally valuable and important for all peoples.

The literature of each nation is an integral part of the artistic thinking of the world. The interest and reading of the peoples of the world is one of the main criteria determining the importance of fiction. The recognition of a nation in the world depends, first of all, on the extent to which the culture, art and literature of that nation are spread and recognized. “The recognition by other peoples of the values inherent in the spirituality of any nation is, of course, an expression of deep respect for the history of that nation. Such recognition serves to raise the pride and pride of the people, their national identity”.<sup>50</sup>

**Inter-literary relations** play an important role in the spiritual and cultural development of any nation. The role of literary relations as an object of comparative literature, its essence, many scientific works have been written. In the researches of A. Dima, I. Neupokoeva, N. Konrad, M. Zhirmunskiy, B. Nazarov, N. Karimov, B. Karimov and other scientists important scientific and theoretical conclusions about literary relations and their importance in literary criticism are stated.

T. T. Xamidova, M. E. Rasuli, S. Matkarimova, T. Sultanov and other scientists’ works are devoted to direct literary relations.<sup>51</sup> I. G. Neupokoeva

<sup>48</sup> Kuramboev K. Adabiy aloqalar – milliy adabiyotlar taraqqiyotining qonuniyatlaridan biri [http://uzadab.ndpi.uz/adabiy\\_aloqalar.html](http://uzadab.ndpi.uz/adabiy_aloqalar.html)

<sup>49</sup> A.Qosimov, A.Hamroqulov, S.Xo‘jayev Qiyosiy adabiyotshunoslik. –T.Akademnashr, 2019. – B.35.

<sup>50</sup> Karimov I.A. Yuksak ma’naviyat– yengilmas kuch. –Toshkent: Ma’naviyat, 2008. – B.48.

<sup>51</sup> Xamidova T. Russko-uzbekskie literaturnie svyazi v godi Velikoy otechestvennoy voyni. –Tashkent,1973; Rasuli M.E. K probleme vzaimovliyaniya i vzaimoobogasheniya russkoy i uzbekskoy literatur. – Tashkent, Fan, 1978; Matkarimova S. An’ana, yangilik va badiiy mahorat



notes the need to study international literary relations into typological and genetic types, taking into account social factors. The scholar also emphasizes that literary relations are a historical need, an area for the exchange of experiences (*«...готовых творческих решений ни одна из литератур другой дать не может, но и ни одна литература не может пройти мимо того инонационального, художественного опыта, который ей исторически нужен»*).<sup>52</sup>

N.I. Conrad defines literary relations as the penetration of one folk literature into the world of another folk literature and distinguishes 5 main types of inter-literary relations:

1. Acquaintance, study and popularization of works of art in the original among the people. For example, European or Russian orientalists were able to read Alisher Navoi's works in the original, not in translation.

2. Translations are another form of literary communication in which one folk literature enters the world of another folk literature. In this case, the translator acts as a literary mediator;

3. The coverage of the same subject in the literature of different peoples is also a form of inter-literary communication. For example, the work of Nizami, Dehlavi, Navoi "Khamsa" is an effective result of literary relations.

4. The history of world literary relations is another form in which the literature of one people enters the world of another folk literature. N.I. Conrad describes this type of literary connection as "national adaptation". For example, "Отюги боко" (1666) is a collection of stories about strange events. In many ways, the events in the play are in common with the Chinese story "Цзяньден синхуа". But Japanese stories, inspired by Chinese stories, were written for the Japanese man, in accordance with their way of thinking.

5. Life story is available in all nations and their interrelationship. For example, stories about the unparalleled Buddha in Hatamtoy, the symbol of beauty Joseph, Alexander Nevsky.<sup>53</sup> Such stories are now called narrative

---

(Xorazm shoirlari ijodida Navoiy an'analari misolida). -T.2019; Sultanov T. Alisher Navoiy va Ozarbayjon adabiyoti: tarixiy ildizlar, an'analalar, vorisiylik (Kishvari va Sodiqliy asarlari misolida). -T.,2019

<sup>52</sup> Neupokoeva I.G. Istoriya vseмирnoy literatury. Problemi sistemnogo i sravnitel'nogo analiza. -M.: Nauka, 1976. -S.85.

<sup>53</sup> Konrad N.I. K voprosu o literaturnix svyazyax // Literatura i teatr. -M.Nauka,1978. -B.49-59

prose by our scholars. The narrative method (the art of interesting storytelling) is also used effectively in writing works of art.<sup>54</sup>

According to M. Zhirmunskiy, the issue of literary relations and literary influence is a historical category, which is manifested in different historical conditions at different levels of intensity and in different forms. *(Литературные связи и взаимодействия представляют категорию историческую и в различных конкретных исторических условиях имеют разную степень интенсивности и принимают разные формы).*<sup>55</sup>

Literary critic K. Kurambaev noted that the issue of literary relations and influences has become one of the factors guaranteeing the development of national literature. Let there be no literature in the world, let it develop only in its own shell, within the framework of its own literary traditions, without relying on the advanced experience of other national literatures, and rise to the highest peak of its development.<sup>56</sup> In recent years, extensive work has been carried out to develop our national literature, to promote Uzbek classical and modern literature at the international level, to get acquainted with the literature of the peoples of the world, including fraternal countries, to translate their best literary works into Uzbek.

Sh. Rizaev emphasizes that literary communication is one of the most important factors for the development of any literature. , in this sense, the study of all literary events in the near and far abroad, awareness of artistic innovations, reading and engaging in creative communication expresses the important idea that any literary process belonging to a particular nation is professionally nourished.<sup>57</sup>

**Typology** is a comparative concept that helps to identify commonalities in the literature of peoples who are not genetically interconnected, whose language, history, and culture are completely different. The typological study of literary events plays an important role in understanding the general processes that take place in world literature, in the emergence of inter-literary relations.

**By comparative typology** we mean the comparison of a particular literary specimen according to its general characteristics (genre, ethnic

<sup>54</sup> О нарративных техниках [http:// litmasters.ru/pisatel'skoe-masterstvo/o-narrativnyx-technikax.html](http://litmasters.ru/pisatel'skoe-masterstvo/o-narrativnyx-technikax.html)

<sup>55</sup> Zhirmunskiy V.M. Sravnitel'noe literaturovedenie. -L.,1979. -S.77

<sup>56</sup> Kurambaev K. Adabiy aloqalar – milliy adabiyotlar taraqqiyotining qonuniyatlaridan biri [http://uzadab.ndpi.uz/adabiy\\_aloqalar.html](http://uzadab.ndpi.uz/adabiy_aloqalar.html)

<sup>57</sup> Adabiy aloqalar ijodiy jarayon ko'zgusi (davra suhbatlari, 2014)/ <https://ziyouz.uz>

characteristics, etc.). As a result of typology, general laws specific to some literatures are formed.

**D. Dyurishin** is the world's leading specialist in the field of typological study of literature, a famous Slovak scholar. In his research, he identifies typological analysis as one of the important issues of literary criticism, defining its task as to determine the essence of literary influence, to reveal its internal laws.<sup>58</sup>

D. Dyurishin recommends studying typological similarities in three types:

**1. Socio-typological similarities.** This implies that the social conditions are reflected in the ideological and philosophical content of the work. Social and ideological factors are embedded in the work of art, especially in the expression of the ideological content, the author's philosophical views on the period, the social system. It envisages a range of events related to socio-political, ideological views, moral issues that contribute to the development of science, art and legal consciousness, which are reflected in the literature.

**2. Literary-typological similarities.** These types of similarities are based on purely literary phenomena. This field of literature is the object of comparative-typological research, and it is here that it merges with literary theory. The study of general and different aspects of a work of art not only in terms of literary direction, genres, but also in terms of ideological and psychological approach, character description, composition, plot, motifs, image system, visual aids, elements of poetic structure, provides important results for literature. Literary scholar Sh. Sirojiddinov's monograph on the comparative-typological textological analysis of Alisher Navoi's sources is one of the scientific works on the analysis of literary-typological similarities.<sup>59</sup>

**3. Psychological-typological similarities.** In modern literary criticism, great attention is paid to the study of genre-methodology in order to determine the place of the work of art in the literary process. This means the individual psychological tendency of the creative person to create a particular work. Comparativists often interpret such views with a spiritual closeness in the nature of the authors being compared. If we pay attention, the basis of the

---

<sup>58</sup> Dyurishin D. Teoriya sravnitel'nogo izucheniya literatury. -M.1979

<sup>59</sup> Sirojiddinov Sh. Alisher Navoiy manbalarining qiyosiy-tipologik tekstologik tahlili. -T. Akademiya, 2011.

similarity between the story “The Little Prince” and “The White Ship” will be reflected in the spiritual experiences of the protagonists”.<sup>60</sup>

The researches of such scientists as N.Toirova, A.Kasimov, B.Khalikov, Z.Kobilova, T.Prokhorova, O.Pokholenkov are scientific works based on typological analysis.<sup>61</sup> There is also scientific research on the typology of literary genres in world literature.<sup>62</sup> While such research reveals commonalities in the literature of genetically unrelated peoples, it can also make a significant contribution to the development of international literary relations.

**Multiculturalism** also plays an important role in the system of inter-literary relations. The ideological content of multiculturalism is a policy formed in the United States in the last quarter of the twentieth century, aimed at the harmonious coexistence of different peoples in multinational states, friendly relations and respect for each other's culture, history and literature.<sup>63</sup> Multiculturalism encompasses all aspects of social life, including literature.

Multiculturalism is important in comparative literature, especially in defining the nature of inter-literary processes. It is based on the idea of abandoning **Eurocentrism** (giving priority to the culture, literature, history and other features of European peoples over other peoples), not giving preference to one nation over another, creating a single model of culture and literature. In this sense, the representatives of multiculturalism liken human civilization, including world literature, to a huge “mosaic”. In their view, rigid dogmas, with the logic of centralization, cannot evaluate this or that literary

<sup>60</sup> Qosimov, A.Hamroqulov, S.Xo'jayev Qiyosiy adabiyotshunoslik. –T.Akademnashr, 2019.

<sup>61</sup> Qosimov A. Tipologik o'xshashliklar va o'zaro ta'sirning nazariy muammolari (A.de Sent-Ekzyuperi va A.Kamyu ijodi misolida) -T.2007; Toirova N. Badiiy adabiyotda kuzgu va surat ramzlarining goyaviy-estetik vazifalari (Omon Muxtor va Oskar Uayld asarlari asosida. Toshkent, 2018; Xoliqov B.A. Detektiv romanlarda voqelikning badiiy talqini tizimli modellashtirish ( Mario Pyuzoning “The Godfather” va Tohir Malikning “Shaytanat” asarlari misolida) T.,2018; Qobilova N.S. Jek London va Abdulla Qahhor ijodida badiiy psixologizm. - T.,2019; Proxorova T. Neojidannie sxojdeniya: o tipologicheskoy blizosti poetiki L.Petrushevskoy i A.Axmatovoy / Problemi filologii, kulturologi i iskusstvovedeniya. - M.2008. №1; Poxalnikov O. Kontsept “vrag” v tvorchestve Erixa Marii Remarka i sovetskoy “leytenantskoy proze” 1950-60-x gg.:kontaktnie svyazi i tipologicheskie sxojdeniya.- Smolensk, 2011

<sup>62</sup> Baxtin M. M. Estetika slovesnogo tvorchestva / K istoricheskoy tipologii romana. -M.1979; Esalnek A.Ya. Tipologiya romana (teoreticheskii i istoriko-literaturniy aspekti): monografiya (Pechataetsya po postanovleniyu Redaktsionno-izdatelskogo soveta Moskovskogo universiteta.-M.1991; Jirmunskiy V.M. Tipologiya vostochnoy poemi // Sovetskaya tyurkologiya. –M.,1973. –№4. – S.35–48.

<sup>63</sup> Gasanova N. K opredeleniyu kontsepta “multikulturalizm” // <https://cyberleninka.ru/article/v/k-opredeleniyu-kontsepta-multikulturalizm>

phenomenon. Multiculturalism in fiction studies all literary phenomena equally, without discriminating against one another.

The first theoretical ideas of multiculturalism in Russian literature are found in scientific articles written at the turn of the century. According to the Russian scholar **S.A. Vengerov** (1919), a true literary critic should pay attention not only to famous representatives, but also to other representatives of the literary process. Because sometimes they are the ones who are able to more clearly express the characteristics of this or that period (*...я считаю совершенно ненаучным изучать литературу только в ее крупных представителях. Бывает даже так, что мелкий писатель, сплошь да рядом ярче характеризует ту или другую эпоху, чем писатель крупный*).<sup>64</sup>

In some scientific articles, it is possible to observe different views on the same issue. V.M. Zhirmunsky (1891-1971) and N.I. Conrad (1891-1970) are well-known scholars who lived and worked in the same place and at the same time, who made a great contribution to the development of the methodology of comparative literature. In their articles on Alisher Navoi and the Renaissance, N.I. Conrad draws on the ideas of multiculturalism,<sup>65</sup> and V.M. Zhirmunsky on the ideas of Eurocentrism.<sup>66</sup>

While N.I. Conrad compares the episodes in “Layli and Majnun” with Tristan and Isolde, Master and Margarita in Western literature, V.M. Zhirmunsky compares Navoi’s views with Dante’s, Leonardo da Vinci’s, Petrarch’s views. Focusing on the universality of Navoi’s work, N.I. Conrad concludes that Navoi is a poet of all nations. V.M. Zhirmunsky argues that Navoi agrees with the “Western Titans of the Renaissance” and that their ideas are reflected in the works of the poet.

In both articles the Renaissance is presented as a common field, but V.M. Zhirmunsky tries to show that the achievements of the West in the field of culture, spirituality, science are superior to the East, while N.I. Conrad argues that Eastern spirituality and culture have their ancient sources. He notes that he did not feel the need for the West. He supports the idea that no nation should be superior to another, based on the concept of international equality in multiculturalism. (*... «ни у кого нет право считать себя народом*

---

<sup>64</sup> Akademicheskie shkoly v russkom literaturovedenii. –M.: Nauka, 1975. –S.179.

<sup>65</sup> Konrad N.I. Srednevozhkovoe vozrozhdenie i Alisher Navoi // Inostrannaya literatura, №2. – M., 1966. –S.212-220

<sup>66</sup> Zhirmunskiy V.M. Alisher Navoi i problema Renessansa v vostochnix literaturax // Uchenie zapiski LGU. Ser. filol. nauk. 1961. Vyp. –№59. –S.86-97.

*особым, превосходящем всех других, мания величия у нации столь же ложна, вредна и просто смешна, как и мания величия у отдельного человека»).*<sup>67</sup>

In short, national, regional, world literature, literary relations, multiculturalism and others are forms of literary processes.

**Questions:**

1. Explain the concepts of national, regional and world literature.
2. Give examples of regional and world literature.
3. Why is inter-literary relations an object of comparative studies?
4. Explain the concepts of typology and typological commonality
5. What is multiculturalism in literature?

---

<sup>67</sup> Konrad N.I. Srednevozhnoye vostochnoe vostochnoe. –S. 220.

## CHAPTER 7: COMPARATIVE RESEARCHES IN UZBEK LITERATURE

### Plan:

- 7.1. Comparative researches and their development
- 7.2. Uzbek literature in the context of world literature
- 7.3. Comparative researches and their essence

**Basic concepts:** comparative researches, Uzbek literature, world literature, N. Karimov, A. Khayitmetov, E. Rustamov, M. Khadjiyeva, N. Toirova, biographic novel, Abdulla Kahhar, Jack London

The process of comparative research in Uzbek literature began in the second half of the twentieth century. N. Vladimirova's scientific works devoted to the theoretical bases of translations from Russian into Uzbek, A. Mirzoev's poetry Foni and Hafiz are the first researches in this field.<sup>68</sup>

To date, the number and weight of comparative studies is increasing day by day. A. Hayitmetov, a well-known Navoi scholar of his time, said that "Khamsa" was the greatest achievement of Alisher Navoi's work. had emphasized that it had been done.<sup>69</sup>

As a result of scientific and literary contacts, real works quickly penetrate into the literary world of other nations and, to some extent, become their spiritual property. This means that the works of Navoi, Babur, Shakespeare, Dante and many other poets and writers will become the common intellectual property of the peoples of the world. In this process, comparative research plays a special role.

As Academician Naim Karimov rightly noted, "today we see Uzbek literature as an integral and integral part of the world literary process. This change in the thinking of literary critics requires us to study modern Uzbek literature in the context of world literature, and for this to raise Uzbek-foreign literary relations to a new and higher level".<sup>70</sup>

In Uzbek literature Kh. K. Khamraev, S. R. Babayeva, G. Khalliyeva, Z. Mirzayeva, B. Khalikov, N. Toirova, F. Khajiyeva, N. Kobilova studied the works of Oybek and A. Kahhar, G. Gulam, Navoi and Bobur, A. Kadiriy,

---

<sup>68</sup> Vladimirova N. Nekotore voprosi xudojestvennogo perevoda s russkogo yazika na uzbekskiy yazik. Avtoref.diss...k.f.n. –T.:, 1957; Mirzoyev A. Foni va Hofiz // Navoiy va adabiy ta'sir masalalari. – Toshkent: Fan, 1968. – B. 53– 62.

<sup>69</sup> Hayitmetov A. Timuriylar davri o'zbek adabiyoti. –T.: Fan, 1996.–B.68

<sup>70</sup> <https://ziyouz.uz>

Tokhir Malik, Omon Mukhtor, Maqsud Koriyev, A. Kahhar respectively in the world literary context and made a worthy contribution to the development of comparative literature (these studies are given in the list of references). The scientific work of M.Kholbekov, Sh.Shamusarov, A.Kasimov, M.Bakaeva, S.Kamilova, T.Sultanov, S.Matkarimova and other scientists can be cited as an example of scientific work carried out in the field of literary relations.

E. Ochilov's scientific work on the theme of French poetry of the XX century in Uzbek language (unity of content and form in translation), M.Todjikhodjaev's monograph "Samples of Uzbek literature in translation and interpretation by Martin Hartmann", Uzbek translation of F.Sapaeva's Makhtumkuli poems R.Shirinova's doctoral dissertation on the re-creation of the national landscape in the literary translation is one of the scientific works in the field of translation studies.

So, today, when international cultural and literary relations are developing day by day, comparative research is one of the bright and promising directions in our literary criticism. After all, "... as we strive to raise our spirituality, to develop our youth in the spirit of national and universal values, we must never become entangled in our own shell, we must strengthen international relations in the field of literature, as well as in other fields"<sup>71</sup> deprives of socio-cultural, scientific communication and cooperation with, faces stagnation, limitation. In the process of conducting comparative research in the field of international literary relations, we gain a deeper understanding of the essence of at least two peoples, two literatures, especially our own spiritual values, our poetic and prose masterpieces.

As a methodological aid and example in conducting comparative research, we found it necessary to cite examples from some scientific works.

### **Oybek and the world literature<sup>72</sup>**

The colonial period in the history of the Uzbek people began in the 1950s and 1960s with the invasion of Central Asia by Russian troops. As in other parts of the world, the peoples of Central Asia were forced to live according to the rules established by the colonial state. During this period, mosques and madrassas were closed and the status of the Arabic and Persian

<sup>71</sup> Karimov I. A. Adabiyotga e'tibor–ma'naviyatga, kelajakka e'tibor.–T.: O'zbekiston, 2009. –B.32.

<sup>72</sup> Karimov N. Oybek va jahon adabiyoti // <https://ziyouz.uz/ilm-va-fan/adabiyot/naim-karimov-oybek-va-jahon-adabiyoti>



languages as one of the means of spiritual and cultural development was reduced. Instead, the Russian language and Russian literature entered the cultural and spiritual life of our people. This, on the one hand, had a negative impact on the study of national history, the development of national language and literature, and, on the other hand, allowed the Uzbek people to eventually discover the literature of European and American people - a new literary and cultural world through Russian language and literature. Uzbek writers, based on the study of artistic achievements and experiences of world literature, began to bring to our national literature new literary forms and genres, new artistic and methodological tools.

In this process, Makhmudhoja Bekhbudi, Fitrat, Chulpon, Oybek, Gafur Gulam, Hamid Olimjon, Shaykhzoda, Abdulla Kahhor, Mirtemir, Usmon Nosir, Zulfiya, Askad Mukhtor, Odil Yakubov not only wanted to work as a talented poet or writer, but also as a talented translator. Literary translation serves as a golden bridge for the Uzbek people to get acquainted with examples of world literature, to love them as if they read the works of Navoi or Kadyri.

But this work was not easy. Until the 1970s, the languages of European peoples, including Russian, were completely foreign to translators who translated literary works, mainly Persian and Arabic, into Turkish (Old Uzbek). That is why the Turkestan regional newspaper, which began to be published in Uzbek in Tashkent in 1870, set itself an important and noble task: to publish a children's book by I. A. Krilov, A. S. Pushkin, L. N. Tolstoy, N. A. Nekrasov started the translation of short works into Uzbek. In addition to the newspaper editor N. A. Ostroumov, Shohimardon Ibragimov, Chanishev, Aydarov, Sattorkhan, Mulla Olimlar were involved in this work. Some works translated into the old Uzbek language by the first translators of Russian literature were included in the textbooks of Saidrasul Azizi, Ali Askar Kalinin, Abdulla Avloni and brought to the attention of students of Russian-language and modern schools. Combined with children's art form and exemplary didactic content, these works, along with the traditions of classical Uzbek literature and folklore, played an important role in the emergence of modern children's literature.

However, when these translations are approached on the basis of today's literary and artistic criteria, it is clear that they are complex in terms of language and style. The main reason for this seems to be only when translators are far from the practice of literary translation. In the further development of the Uzbek literary language, first, the services of Chulpan and

Kadiriyya as writers and translators of world literature are unparalleled. Oybek is one of the magicians who, along with them, made a great contribution to the formation and development of the Uzbek literary language, as well as to the introduction of the Uzbek people to world literature.

In the first period of his life, he studied in a madrasah, and became acquainted with Arabic and Persian, while in the new period, which began with revolutionary storms, he focused more on the important social issues of that period.

What period was it? For Oybek's teacher Munavvar Kori Abdurashidkhonov and his colleagues, the hope of national independence arose after February 1917, and after the Turkestan Autonomy was suppressed in February 1918. They concluded that the struggle for independence was ineffective without training highly qualified national cadres in all fields of education, science, culture and the national economy who could run government agencies. Therefore, in 1922, with the funds of the Bukhara People's Soviet Republic and the blessings of the devotees of enlightenment, 70 young people were sent to study in Germany. According to the plan they developed, about a dozen young people a year were to be sent not only to Germany but also to other countries, especially to universities in Moscow and Leningrad, Russia, and the national staffing problem was to be solved in five to ten years.

One of the mottos of this historical period was the words "Финансы поют романсы" (it would be correct to translate this phrase as "Hear the song from finance"). Growing up under the influence of Munavvar Kori, Oybek also set a goal to become an economist while still in school. However, he diligently read not only economic literature, but also Tenn's "Art Reading", Friche's "Art History", Belinsky's "Literary Dreams", and Lunacharsky's "On Positive Aesthetics".

Goryanov, a teacher of Russian language and literature, played an important role in Oybek's acquaintance with the classics of Russian poetry. "With his words, with the gestures of his hands, he tried to teach the Russian language by drawing on the board". Thanks to Goryanov, he was the first to discover the poetry of Pushkin, Lermontov, Nekrasov, Blok, Pushkin's poetry in particular fascinated him. Oybek wrote "I began to live with Pushkin's poetry", recalling the distant 1920s. "I entered a new world, a new life, a new inspiration".

Oybek, who began studying economics at the Faculty of Social Sciences of the Central Asian State University, transferred his studies to the

Institute of National Economy in Leningrad for further study. Despite living in economic hardship and half-starvation in Northern Venice, he studied tirelessly to become a highly skilled economist and at the same time satisfy his spiritual need for poetry.

Homil Yakubov, one of Oybek's childhood friends, recalled his first meeting with the writer in Leningrad: "...In the autumn of 1927, Oybek came to Leningrad. According to Oybek, a sharp ideological struggle has begun in Uzbekistan. Oybek also took part in the debates in the press on the fight against foreign ideology in the field of literature. Oybek spoke so passionately about it that we felt that literature had already become an integral part of his life. In his opinion, the creator must first be ideologically stable and highly knowledgeable. "A writer who is not on the right path can never lead others to the path of truth", he said. Then we talked about the meaning of human life".

According to the memoirist, Oybek: "... Now he is excited to take advantage of all opportunities and not only to study specialties, but also to deepen his literary and theoretical knowledge through independent reading, to get acquainted with the treasures of Russian and Western European art, his interest in the social, economic and philosophical sciences is growing, he studied the history of philosophy, philosophy of the ancient and modern world in a systematic way on the program of the Faculty of Economics". "What about works of art, continued the memoirist. - They (in Oybek's bedroom - N.K.) were lying on the floor. Oybek manages to read many of them, and even when he reads, he carefully reads the ideological and artistic essence. He especially liked poetry. He recited from memory some of the poems of Pushkin, Lermontov, Nekrasov, Blok, Mayakovsky, Esen".

During his student years in Tashkent and Leningrad, Oybek enjoyed the brilliance of emotions and lyrical experiences in Russian lyric poetry, the diversity of artistic imagery in the example of the above-named poets. But before he became acquainted with Russian poetry, he devoted himself to new Turkish poetry under the influence of his teacher Eshon Afandi and Chulpon, who studied in Turkey. Oybek was the first to speak about this process in an interview entitled "Literature, History, Modernity" (1966): "The works of the new Turkish poetry taught me to search for lyrical simplicity for the first time. I became acquainted with Turkish poetry during my years as a college student. At that time, the works of Yahya Kamal, Reza Tavfiq, Abdulhaq Homid and several other Turkish poets were published in Baku. These works also fell into my hands. These are still kept in me. As I was flipping through them again

recently, I imagined my first impression. It is possible to speak simply about important and complex things. Most importantly, the objects of everyday life, ordinary speech, seemed to negate all the splendor and charm of the poetic world to express the emotions that captivated the heart, the deep lyricism”.

Oybek’s poetry differs sharply from traditional Uzbek poetry in the 1920s when he read the collections of Turkish poets at the Turon Library in Tashkent and the works published in “Sarvati Funun” magazine. He even wrote the famous poem “Uzbekistan” under the influence of Ziya Gökalp.

In the words of Soviet ideologues, the artistic form of this poem, imbued with the ideas of Pan-Turkism, gave Oybek the joy of creating one of the finest examples of Uzbek lyricism. If Ziya Gökalp glorified the Turkish language in his poem, Oybek in his poem glorified his motherland - Uzbekistan.

Before Oybek became interested in Turkish poetry, he “got acquainted with the classics of the East during his school years” and “had a great love for the great Navoi of Herat and Fuzuli, one of the great figures of Azerbaijani literature”. And this kindness lit up his life, heart, and creativity throughout his life, giving him the warmth of the sun.

Oybek first turned to world literature in 1926, translating Anatoly France’s story “History of Mankind”. “History of Mankind” is not, in fact, an independent story, but is taken from the book “Thoughts and Reflections of Mr. Jerome Cuniar” by a French writer. This book was first published in the *Echo de Paris* from March 15 to July 19, 1893 as a series of *feuilletons*. The work consists of a series of dialogues narrated in the form of a narrative, in which the hero’s views on the structure of the state, the army, war, morality and law are reflected. As you read the translation of this story, you have a question: “Did Oybek read this work in its entirety, or was it an excerpt from Anatoly France’s work published in a magazine or newspaper?” In our opinion, even though Oybek was initially acquainted with this story, he definitely read “Jerome Cuniar” after translating this exemplary Eastern legend.

The story of Anatoly Frans, published in Oybek’s translation, although based on Eastern legends, left a great impression on readers. Perhaps it is no coincidence that Abdullah Kadiri’s words in the novel “Bygone days” say, “It is good to go back to past”, and that his wise father said, “If they had known about history, they would not have made many mistakes”.

In any case, Oybek not only translated the story, but also drew the necessary conclusions for himself. The first and most important conclusion,

in our opinion, was this: everyone, especially the creator, should know not only the history and culture of his own people, but also the history and culture of mankind (i.e. the peoples of the world). Based on this basic conclusion, Oybek decided not only to study the history and culture (including literature) of the peoples of the world, but also to help the younger generation to acquire such knowledge.

When Oybek graduated from the Faculty of Social Sciences of the Central Asian State University (now the National University of Uzbekistan) in 1930, he was not only a graduate of economics, but also a talented poet who published several books of poetry and attracted the attention of poetry fans. By 1935, at the expense of young people studying in Germany, as well as in Moscow, Leningrad and other cities, the personnel problem in the republic was more or less solved. So Oybek had to choose between two fields, and he chose the literature he “loved”.

In the mid-1930s, curricula for literary schools were revised to include classics of world literature in addition to Uzbek and Russian writers. The decision of the People’s Commissariat of Education was the same for Oybek. In 1935, he translated the great German poet Heinrich Heine’s poems “Silesian Weavers” and “Slave Ship” for his “Literary Chrestomathy” for 9th graders in high schools. After the storm that blew Oybek away from the Institute of Language and Literature and the Writers’ Union in 1937, in late 1938-early 1939 he became prof. He managed to translate the first volume of the “Chrestomathy of Ancient Literature” on Roman literature into Uzbek, compiled by N. F. Deratani.

Although this chrestomathy covers the works of Roman writers of the third and first centuries BC, such as Plautus, Terence, and Catullus, as well as Romanesque writers of the imperial period (first and second centuries AD), such as Petronius and Apuley, some of these poets and writers only fragments of his works or large-scale works were given. Nevertheless, the publication of this complex was a great event in the cultural life of the Uzbek people. Readers were the first to get an idea of ancient Roman literature and its great representatives thanks to Oybek’s translations. This was the culmination of Oybek’s creative work in the field of study and translation of world literature. If we consider that ancient Greek and Roman literature was the cradle of world literature, Oybek was one of the works to study and assimilate the achievements of world literature.

From the above, it is clear that in the 1930s of the last century in Uzbekistan, along with Russian literature, great attention was paid to the

translation of masterpieces of world literature into Uzbek and the development of Uzbek literature with the achievements of world literature. Poets such as Chulpon, Oybek, Hamid Olimjon, Gafur Gulam, Shaykhzoda, Mirtemir, Usmon Nasir took this opportunity to use Rustaveli's "Hero in the Tiger's Skin", Shakespeare's "Hamlet", A.S. Pushkin's "Eugene Onegin", Boris Godunov "Fountain of the Garden Palace", "Prisoner of the Caucasus", "Mermaid", "Copper Rider", "Demon" by M.Yu. Lermontov were performed in Uzbek melodies. Oybek continued this creative work, which began in the 1930s, in the 1940s, translating into Uzbek the comedy "Tartuffe" by Jean-Baptiste Moler, one of the kings of world comedy. However, the author was not able to design the play due to the fact that he hastily translated the play on the orders of the current Uzbek National Drama Theater, as well as dealing with other more important issues of the turbulent period. Nevertheless, the reader who has read this translation will surely feel that Oybek deeply felt the idea of the work, the characters and their interactions, and sought to convey it in translation.

It should be borne in mind that the basis of the literary and cultural policy of the Soviet era was not only to educate the peoples living in the former Soviet Union in the spirit of loyalty to the ideas of the Communist Party and the Soviet state, but also to Russify under the guise of internationalism. During the Soviet era, many works of Russian classical and modern literature were translated into national languages, including Uzbek, for this purpose. However, if in the 1920s works on current topics such as A. Serafimovich's "Iron Stream" and M. Shaginyan's "Hydrocentral" were translated, by the mid-1930s there was a need to translate the masterpieces of Russian and fraternal literature. On the occasion of the 100th anniversary of the death of A.S. Pushkin, the translation of the masterpieces of the great Russian poet into Uzbek coincided with the same period. Oybek discovered Pushkin as one of the great figures of world poetry in the process of translating the poetic novel "Eugene Onegin", which is considered the "Encyclopedia of Russian life" (V.G. Belinsky). In the process of translating this work and learning the "secrets" of Pushkin's poetic skill, he realized that there could be an increase in his work, as well as in Uzbek poetry. It was this intuition and the artistic subtlety of Pushkin's work that led to the translation of Eugene Onegin with great inspiration and success. Oybek was very pleased that not only he, but also his pen friends translated Pushkin's masterpieces into Uzbek: "This year was a very happy year for Uzbek literature: many of Pushkin's poems and

stories were translated. Now Uzbek readers are immersed in the thoughts and music of Pushkin's poems and feel the beauty".

Oybek's interest in Pushkin's work did not end with the translation of Eugene Onegin. He diligently studied V.G. Belinsky's articles on Pushkin's work, translated his article "The Division of Poetry into Species and Types" and the great poet's poems from this article, such as "Qishloq", "Tun nuri sohir...", "Bulut". In his view, readers who came to the "poems" about a hoe, a tractor, a beep, a factory, a factory could share the thoughts, feelings, beauty of music sung in these and other works of Pushkin, and poets could learn the "secrets" of poetic skill from Pushkin. "Apart from carrying out such an honorable task as bringing Pushkin's works to the people, he continued, Uzbek poets and writers must also make a thorough study of the rich treasures of Pushkin's work". There is no doubt that Pushkin's work has a great influence on the growth of Uzbek literature, which is growing year by year.

Oybek himself studied not only Pushkin, but also Lermontov, Tyutchev, Tolstoy, Chekhov, Gorky, Blok's "rich treasures of creativity" and tried to learn from them. After all, the study of the achievements of Russian literature, which was an important part of world literature, was a necessary process for the growth of his own skills, for his creativity to rise to a new, rising stage. "By studying the Russian language and literature, he wrote in an article, one has the opportunity to get acquainted with the culture of the whole world and the literature of the whole world. Because the best works of world literature have been translated into Russian in abundance and are still being translated".

As we read these words of Oybek, we are reminded that the role of the great English poet Byron in the birth of a great genius like Pushkin was not insignificant. The influence of the works of great representatives of English, German, French and Italian literature on the formation of other Russian poets and writers was not insignificant. In general, literary influence, literary communication is an important tool that motivates, renews, enriches artistic creation. No matter which poet or writer translated or studied his work in the 1930s and 1950s, Oybek approached this poet or writer as a representative of world literature, sought to enjoy his creative achievements and experience, and on this basis to grow creatively.

There are many poets and writers who have translated Oybek's works. Among them are I. A. Krilov (parables), M. Yu. Lermontov ("Masquerade"), M. Gorky ("Makar Chudra", "Bird song"), Anna Akhmatova ("Courage", "Strange deep in the garden..."), A. Tvardovsky ("Harmony") and others.

Among them was Ondra Lisakovsky, a Czech poet and founder of the Lyakh literary language, who came to Tashkent during the war. His poems “Autumn of Samarkand”, “At the time of the bombing”, “Song of the miner partisans”, “I am a poet” were published in 1943 in the collection “Sword and Pen” by Oybek.

Although O. Lisakovsky is a prominent representative of Czech literature, we do not intend to applaud him as a representative of world literature. After all, world literature is a treasure trove of national literature, a treasure trove of works that do not lose their artistic charm over the years and epochs. Undoubtedly, artists like O. Lisakovsky have a place in the vast world of literature.

Oybek studied or translated immortal works of world literature not only in English, German, French, but also in Persian, Indian, Azerbaijani, Uzbek and Russian nationalities. In both cases, they were treated as teachers of an art school, while enjoying aesthetics from them.

We believe that he also contributed to the enrichment of the treasury of world literature with his novels “Qutlug‘qon”, “Navoi” and beautiful, charming, lifelong lyrics.

#### **Poet of love, sorrow and revolt<sup>73</sup>**

As one famous poet of our time put it, “The nature of talent is rebellion”. Indeed, every true talent is born to fight and rebel against the oppression and tyranny of the world. It is only when life and society look at themselves with the eyes of true talent, and when they acknowledge the sorrows, calamities, and calamities in their words and expressions, that the oppressed, the poor, the destitute, and the destitute are relieved. protects in any way. Even if no one understands it, the poet understands, and the poet relies on life even when the people are terrified and helpless in the face of cruel and cruel reality. After all, the life of a creator who is shoulder to shoulder with a colleague will last forever. Avaz Utar, a talented and rebellious son of ancient Khorezm, is such a unique poet. It is safe to say that Avaz poetry has served as a strong bridge between traditional literature and modern Uzbek poetry.

Avaz was inspired by his predecessors in Turkish and Persian literature, who lived and worked on his own. But not only in his romantic, but also in his orifona poems, he was able to express himself as the heir and worthy follower of such great oriental poets as Pahlavon Mahmud, Alisher

---

<sup>73</sup> Haqqulov I. Ishq, dard va isyon shoiri // <http://kh-davron.uz>



Navoi, Fuzuli, Ogahi, Bedil. Because it is based on the original spiritual sources of spirituality, meaning, beauty and truth.

*Istagil darveshlardin fayzi ma'ni istasang  
Kim, xarobi ko'hnalarda bo'lg'usi maxsuri ganj.*

Avaz Utar's intellectual life, moral and spiritual destiny, scale of suffering and spiritual uplift is unlike any other poet. In his poetry, there is a feeling that is stronger and more tragic than the grief, sorrow and sorrow that are repeated in poetry - a creative passion. When this passion rises, he sometimes forgets himself, sometimes runs away from himself and wants to escape from the state of mortality.

There is no great leader in the world who can show the right path to a people suffering from the love of the oppressed people and the tragedy of the Motherland. But the short-sighted and the weak-minded do not understand this. Because they are the enemies of goodness and progress, the slaves of the belly who are "suffering from lust without knowing it". They are the ones who destroy the nation with "oppression" through "occasional atrocities and violence". As Avaz's poetry of selfish hatred of selfish officials grew, so did his hostility toward him. However, Avaz was able to create a great creative legacy, despite the fact that he lived only thirty-five years, and the next years of this short life were full of tragedy and hardship.

The poetic word never appears in isolation from the situation, the purpose, the inner spiritual features of the poet. Therefore, the mastery of poetry should not be reduced to the feelings of the artist's active involvement in life, his views on the crucial moments of life, the issue of ideological isolation.

Avaz is a poet of hope, unrecognized by his time, different a singer of wishes who is recovering in the midst of insecurities. He is above all a life changer, a slave and a fool. He hoped and believed that the shackles would be broken. Avaz is one of the poets who devoted most of his creative potential to writing poetry. The ghazal is the harmonious tone of the human heart, a separate and holistic picture of the aching soul. Gazals are a reflection of the truth of the soul. It doesn't matter if the meanings are romantic or philosophical or moral, it's all about the freedom of the spirit, which is in dispute over the nature of life or death. Because it is difficult to have a high level of mind in a heart that is not uplifted.

Tradition nurtures talent. Esthetic taste, the level influences the opening and expansion of opportunities. But it does not burn in the heart. According to the lover in the image of the voice, the root of all the evils and imperfections in the universe and in man is the lack of love of the “people of the universe”. According to his view, true happiness, throne and purity are in love:

*To muhabbatni kulohin kiymasam ushshoq aro,  
Emdi Iskandar masallik toji Doroni netay?*

Avaz is an oppressed poet. The grief of the oppressed people and the country is in his soul. Probably because of this, he has the ability to speak the language of the people, to create poetic debates on behalf of the people with those who have “abandoned the oppressed state of the nation”. In his poems in this direction, the sounds of words are closer to the spoken word, questions about the centuries-old sufferings, life and destiny of the people are asked, and poetic emphasis is placed:

*Bizni aylab xor-u zor-u notavon etmoq uchun,  
Bermayin osori hurlik bandi zindon etdingiz.  
Bu falokatlar uchun mas’ul o’lursiz oqibat,  
Zulmi istibdod ila millatni vayron etdingiz.*

Avaz traces his awakening and intellectual growth from time immemorial, and imitates those who awaken their consciousness. Poetry sometimes gives birth to poems that serve to define the breath of poetry of the time, not just individual poets. When such poems are read, “Who is a poet and what is the power of his skill?” The answer seems to be:

*Yo’q jahon mulkida bizdek ojiz-u bechora xalq,  
Zulm tig’i birla bo’lg’on bag’ri yuz ming pora xalq.*

The poet’s task is not to crush the heart of the oppressed, to revive the soul, ignoring the gravity of the situation. Probably, it is to explain the causes of all kinds of torture and helplessness, to provoke strong protests against them and to call for a struggle. In the poem “Xalq”, Avaz also wrote in the same position.

“Literature uses metaphors, allegories, poetic weights, gestures to achieve its goals,” says Rabindranath Thakur. One of the main methods and means of poetic imagery used in poetry is to succeed in portraying emotional thought in a way that is appealing, profound, and lasting. If the poet does it on a perfect level, then he is skilled. There is a secret in his pen - the secret that excites the reader.

Avaz’s poetry is not only admired for its ideas and feelings, but also for its originality in the world of images.

*Meni holim ash’orim ichradurur,  
Bayon-u, bayon-u, bayon-u bayon.*

As the voice reflects the feelings, dreams, pains, and thoughts of its favorite protagonist, it also adapts to the state of its heart and anguish. In other words, Avaz’s poems are adorned with his personality, his brilliant personality.

Avaz Utar’s intellectual life, spiritual destiny, heartache and spiritual rebellion are unlike any other poet. There is a feeling in his poetry that is stronger and more comprehensive than the grief and sorrow that are repeated by others.

Avaz is also a kind-hearted poet, whose wounds are open (Askad Mukhtor). Undoubtedly, Avaz is portrayed as one of the greatest Uzbek poets in the imagination of the poet, who was able to express his sorrows, griefs and sorrows. Despite the mistakes and shortcomings, thanks to the services of dozens of scientists, a network of science called phonology has been formed in our country. It must be developed with knowledge, taking into account the requirements of the time. Then Avaz Otar will be closer to us, and we will be closer to his sad personality and poetry.

**“Lover”, “Love”, “Rival”  
in the system of “Khamsa” images.<sup>74</sup>**

If we look at each work in the spiritual-enlightenment, historical-artistic, creative-individual context, as well as in the context of universal thinking, it becomes clear that the concepts of image and system we are trying to focus on in this chapter are somewhat conditional. That is, the science of

---

<sup>74</sup> Jo‘raqulov U. Alisher Navoiy “Xamsa”sida xronotop poetikasi. Monografiya. – Toshkent: Turon-iqbol, 2017.

poetics, formed on the basis of ancient Greek literature, as a consistent continuation of the existing European literary-theoretical thinking, and the canons of poetic units such as genre, composition, plot, image, which today can become a single rule for the peoples of the world. we face the methodological question of how justified its direct application to independent aesthetic phenomena formed in the fields is.

Although the science of literary theory on which we rely today advances the notion that there is a single criterion for literary sources specific to all times and spaces, the need to look at each artistic phenomenon as a relatively independent phenomenon shows that this notion is not fully justified. For example, the poetic canons formed on the basis of the Chinese dao, the Indian dharma, the Japanese tsigun, the concepts of genre, composition, plot, image interpreted on their basis differ to some extent from the artistic canons of European theoretical poetics. It is even observed that the theoretical canons of one period of European literature (e.g., the Ancient period) are not identical to the theoretical canons of another period (e.g., the Middle Ages or the Renaissance). In our opinion, there are a number of objective and subjective reasons for this, such as the socio-historical period, system, literary environment, poetic canons, national and creative individuality. But the most important of these is the way of poetic perception of the reality of the three times and three spaces - the question of worldview, faith. This is the most important reason for the diversity of theoretical-poetic canons, and all other reasons cannot claim primacy.

Although the five epics that make up Khamsa reflect the characteristics of a particular genre, plot, composition, rhythm (weight), fable system, historical, narrative, folk bases of images belong to different times and places, Navoi is not considered within a single chronotope. it is impossible to comprehend the essence of the artistic concept one seeks to advance. It is also impossible to clearly define the relationship of time between them. Because in some of them the historical feature (especially Iskandar and Bahrom) is dominant, while in others it is narrative, legendary (Farhod, Majnun, Shirin, Layli, etc.).

So, what is the basic concept that unites the images of "Khamsa" under a single system, representing them as a whole artistic chronotope network? According to which theoretical criterion can we raise the problem of the system of images in "Khamsa". If this system exists, what is its poetic structure and what is its basis? The main task of this section is to answer the same questions. Then we can draw certain conclusions about the specificity

of the poetic criteria inherent in Eastern Islamic literature, in particular, the system of images of “Khamsa”, its specific chronotope poetics.

The images of “love”, “lover”, “rival” that we brought to the center of this section existed in the history of literature even before “Khamsa”. Ancient (i.e., pre-Hamsa) epics, novels, epics, and a number of lyrical genres (e.g., elegy, qasida, ghazal, sonnet, oda, rubai, etc.) lived as a group of traditional images. Pure epic genres such as epic, novel, and short story clearly demonstrated their poetic function in a broad epic plan in their artistic structure. Formed as a specific system. As noted in previous chapters, the same system has a direct genetic relationship with the classical epic of the East, in particular, with the images of “Khamsa”. From this point of view, in order to correctly define the emergence of this system, the stages of historical formation, the poetic tasks, it is necessary to dwell briefly on the genesis of the trinity of “love”, “lover”, “rival”.

The trajectory of the poetic and chronological movement of the trio of “love”, “lover”, “rival” towards the chronotope “Khamsa” is approximately as follows: divine books - myth - epic - novel - short story - epic – “Khamsa”. According to the semantic-structural properties of this image system, before “Khamsa” passed the following stages of syncretism, differentiation and syncretism:

a) In the divine books (Psalms, Torah, Bible, Holy Qur’an). In doing so, it was revealed as important information for humanity, aimed at its future activities. According to the divine information, there is a human being who has set foot on earth and will return to his Creator one day. In other words, the real purpose of living on earth is to live according to the Creator’s command. Only then will man attain eternal bliss. But there are serious obstacles along the way. This obstacle is the Devil, whose task is to divert man from the path that the original purpose commanded, to deprive him of the happiness of joining his community. There are many helpers of the Devil in this great process: the devil, demons, human lust, people who have entered the path of lust, various worldly blessings (wealth, career, pleasure), and so on. So, in the divine books, the person who seeks the beauty of truth (paradise, reward) is the lover, the Creator (Allah) who enjoys these blessings, the lover (or the lover), the power who seeks to be a barrier between the lover and the lover will be. This system will remain in this state until the end of time, as it is described in the divine books. It does not change as an absolute reality (this system represents the religious-enlightenment, spiritual-social needs of mankind);

b) Myth at the same time, the order of the plot and images changed. Sometimes the lover was replaced by a rival, sometimes the lover's gaze was focused on completely different objects, in which the opponent was interpreted as either a sponsor or a friend. The drastic change is that the lover is distracted from his original purpose. His movements took on a chaotic tone. All three images lost their individual qualities, were generalized (reflecting the emotional, physical and psychological aspirations of mankind);

c) The epic trinity was formed partly under the influence of divine books, partly under myth. The essence of the trinity, as well as the epic plot system, has undergone various changes, depending on the change of times (meaning the era of myth - the era of ignorance and the era of enlightenment dominated by divine beliefs). Images were nationalized socio-philosophically, artistically and aesthetically. The lover became the national hero, the lover the mother of the nation, the rival the rival of the nation (it represents the socio-national goals of humanity);

g) The only thing that unites the trinity of "love", "lover", "rival" in these genres is the deviation of the same system from the general to the particular, from the universal or from the national to the individual. Occupying a huge scale of time and space in Eastern and Western literature, these genres literally characterized the divine, universal, national problem (purpose, pain, aspiration). It refers to a lover who falls into the category of genres - a man in demand of his partner, a lover - the same couple himself, a rival - another candidate between the couple. Examples include Tahir and Zuhra, Oshiq Gharib va Shoxsanam, Bahrom and Gulandom, Siyavush and Sudoba, Yusuf and Zulayho, Levkippa and Klitafont, Armeni and Tusenilda, it is possible to show novels of the type "Tristan and Isolde" (in which the domestic, material, physical needs of the person arise). Exceptions are European knightly novels, religious-mystical stories about priests serving in the way of God, dramas (mysteries), which are the banner of the struggle for the order of their church and the command of the Creator. However, the short stories "Ismail alayhissalam", "Zufnun", "Ka'b ul-akhbar", "Ibrahim Adham", "Shah Mashrab", which appeared in the literary environment of the East-Islam, are not included in this category. At the same time, it is necessary to emphasize once again that such works play an important role in the formation of the artistic concept of "Khamsa", the system of images;

d) in the genre of khamsa: 1) occupied the scope of the universal literary text (five epics were generalized in a single context); 2) the scale of the epic image expanded (covering the entire planet in terms of space and

time); 3) returned to the divine scale from a conceptual point of view (the path of love of man was formed on the basis of the Qur'an); 4) the divine information about the lover-lover-rival was interpreted in the artistic plan, based on the poetic scope of the work; 5) reflected the trinity image system in three stages, step by step artistically: sincere love or animal (sexual) love, figurative love, real love.

For the first time in the history of literature, the three stages of love in the essence of the system of images of love - lover - rival were universally demonstrated on the example of the genre "Khamsa". From this point of view, the concept of image in "Khamsa" is the phenomenon of love, which determines the essence of the system of images. The nature, inner semantics, status (level) of one or more images, in particular the chronotopic shape and scale, are directly determined by love.

Sources of Eastern and Uzbek classical literature, the theory of Islamic mystical symbols, state that love is a phenomenal source of love, and love is a phenomenal source of energy. The essence of the lover is determined by the status of the love he creates. All the person, thing and event around the lover will exist within the chronotope of the status he has achieved. Accordingly, the path of the lover towards the lover is always measured by the level, status and criteria of love in him. But the action of the lover comes from the act of the lover, the act of the lover from the desire of the lover, the state of the lover from the state of the lover. In this sense, the reflection of the image of the lover in love is like a shadow.

At the same time, the testing ground for the lover-lover-rival trio, the process of love and self-realization takes place in the first meeting, separation, reunion. Typically, these chronotope forms are the poetic components (motives) that make up the plot structure. But their essence seems brighter in illuminating the nature of the image than the plot. More precisely, the "way of life" of any image in a work of art passes through these chronotope. The protagonist who is tested in these chronotope fields proves who he is, what mission he was born with, what he is capable of and what he deserves. In general, the chronotope "first encounter", "separation", "reunion" allows you to properly analyze not only the lover-rival or the protagonist, but the whole system of images in the work. Even other important components of a work of art, such as plot, image, character, portrait, detail, style, can fully express themselves only in the process of meeting (contact) (in the form of opposition, comparison, communication).

The system of lover-love-rival in “Khamsa” and the universalization of this system in the chronotope of the whole genre stems from the classification of “Mahbub ul-qulub”. Even the author himself refers directly to the heroes of “Khamsa” in the definition of love, which suggests that the lover-love-rival trio has an internal semantic-structural relationship within the whole genre of “Khamsa”.

Based on this, the study of the trinity of lovers in the system of images “Khamsa” according to the classification “Mahbub ul-qulub”, firstly, shows the poetic specificity of Eastern Islamic literature, and secondly, the thesis that “Khamsa” leads to a correct definition of the essence possible.

According to the classification of “Mahbub ul-Qulub”, the second status of love is the love of desire. In the second and third epics of “Khamsa” we see the image of a lover who belongs to the middle status of love and is based on passionate love. Their love and experience in the way of love fully correspond to the description in “Mahbub ul-qulub”. As mentioned above, in “Mahbub ul-qulub” there are clear references to these two heroes, and in many places the nature and life of the same heroes are described.

Navoi based the concept of love in “Farhod and Shirin” on the path of Ibrahim Adham. The lover in the play - the lover - based the rival trio on the same status. The road leading Farhod to his lover goes through hardships. He, like Ibrahim Adham, moves along a certain map. Risk does not play a major role in its activities. His risk does not go beyond the pre-arranged plan (say, according to the spell, Farhod’s risk of defeating Ahriman is also predetermined). Also, Farhod’s biography (from birth to death) stems from certain dynamics. Initially, he mastered all the sciences that ordinary people could possess: reading, writing, craft, military science. It then moves on to a talisman made in its own name. Each stage that Farhod achieves requires a certain amount of knowledge, math, and hard work (remember what he did in the cave, water chronotope).

Only after Farhod has gone through such a difficult ordeal can he see the beauty of his friend. But on this path, he is hindered by an opponent. This task is performed by Khusrav in the play. Khusrav does his job perfectly, just like his rivals in folk tales, epics and short stories. In various ways, it prevents the lover from achieving visual happiness: he puts a suitor on Shirin, captures Farhod, hires a man and causes his death. But Khusrav is only an apparent rival. In essence, it turns out that it is not a real rival, but a means for the lover to achieve his original goal.



Farhod's real rival is life itself. His life serves as an obstacle to his attainment of the true lover, that is, the vision of Allah. Khusrav will help him to overcome this obstacle. In this regard, Shirin's role in this trinity system also falls into the background. He becomes a tool just like Khusrav. As a result, Farhod's death serves as a solution, not a tragedy, in the context of a whole work. In other words, Farhod will not find the Kaaba, which has reached its destination with endless hardships like Ibrahim Adham. He can't reach his goal. The second stage of the journey (referring to the events that took place in the land of Shirin) is the culmination of the eternal pain for Farhod. Only death will bring him to his original goal.

When Farhod and Shirin and Layli and Majnun are interpreted according to the concept of love, such a simple and at the same time very complex interpretation emerges. In fact, the love is based on relative spontaneity. So, there are a lot of confusing, complex, incomprehensible aspects on this path. Because in this way the high and low qualities of human nature are tested. This creates some complexity in image interpretation. The system of the lover-lover-rival in this case also has a two-layered trajectory of action for the same reason.

Based on this concept, it is clear that the path described in "Saddi Iskandariy" is the path of sincerity, and its artistic interpretation is focused on the interpretation of "sincerity of love". Indeed, unlike the images of Farhod and Majnun, Alexander interprets sincere love. For, while the author uses the traditional folk legends as a means of depicting the images of Farhod and Majnun, he relies directly on the truth of the Qur'an in the creation of the work about Alexander. According to the interpretation of the Qur'an, Alexander was, first of all, a real man who lived in history. Second and, most importantly, literally sincere. That is, the Lover of Truth, who performed the task commanded by Allah without hesitation, with infinite love for the Creator.

But Alexander shares the rivalry with Farhod and Majnun (after all, every believer who sees the world as a means to reach the vision of Allah, for any believer, the world is nothing but a rival). But it is such a rival that learning it will lead a person to eternal bliss if he faithfully follows the instructions of his mistress on the path of destruction. That is why Alexander's path does not pass through chaotic trails that result from some kind of magical map or love charm. His path is based on a clear and reliable path - the "map" of Qur'an. Alexander will never leave this map in his hands. Never deviate from the path marked on the map. The divine love in his heart leads him to such

determination and devotion. That is why we have the right to call Alexander literally sincere, and his love sincere.

In contrast to the above two works, “Saddi Iskandariy” pays very little attention to the various rivals in the aruz chronotope: the fame of Jahangir, innumerable wealth, the most beautiful women in the world (Ravshanak, Mehrnoz) do not play such a decisive role. Alexander did his job with determination and endless courage. That is why they receive the blessings of Allah. In the life of the world, the status of guardianship and prophethood is attained, and neither Farhod nor Majnun’s status in the realm of love can be equated with it.

Chapter XLIX of “Hayrat ul-abror” contains a famous narration about Alexander. The same story is repeated in the plot of “Saddi Iskandariy”. The legend is about the infidelity of the world, from which no one, nothing can take away. This narration reflects the conclusion of the people of Siddiq about the world. In general, this conclusion represents the conceptual synthesis in *Khamsa*, as well as the author’s view of the world. Old age or the eve of death (the fact that death does not choose the young and the old is also a great conclusion), that the end times or resurrection is the end of worldly life in the universal sense. This universal reality is depicted in Eastern literature, mainly in the image of winter. At the end of his worldly voyages, Alexander, who combined the seven climates under his knowledge and judgment, spoke with his teacher Aristotle about the end of human life in the winter. In essence, the theoretical foundations of the concept of “empty hand” in “*Khamsa*” are reflected in this conversation.

After all, where “*Khamsa*” depicts decay, aging, and death, it is, of course, linked to winter. In Alexander’s plot, the same theme precedes the concept of “empty hand”. It is as if the author is preparing his protagonist for a great conclusion about the world and its essence. The same conclusion is expressed in the author’s language.

While this conclusion is in line with the conclusions of the other protagonists in “*Khamsa*”, it shows that the author’s artistic concept is a significant and important part of the great dialogue (global discourse) in the context of Eastern Islamic literature, especially epic poetry.

The conclusion to be drawn from this is that in Eastern Islamic thought death is not considered such a great tragedy. The author of “*Qutadg’u Bilig*” means that there is a living person who will surely die (in fact, this is a quote from the Qur’an: “Every living soul shall taste death” 3: 185). What matters

is where you go towards death. In other words, with what conclusion to leave the world arena.

### Comparison of “bahr”s and “vazn”s

In the aruz system, the “rukhn” combine to form “bahr”. The word “Bahr” means “sea” in Arabic. There is almost no information in the sources about the connection of the “bahr” with the sea, only Sayfi interprets the word in connection with the term as follows: “Bahr means ‘sea’; but in Persian terms it means one of a set or class of weighted measurements, which includes several types in poetry. It is compared to the sea because the sea contains a variety of things, necklaces, plants, animals, etc., and is also created in different seas, as the poems explain. Some say that the resemblance is in location, that one is confused and confused when one falls to the bottom of the water, and that one encounters many different forms of weights when one falls into the sea of poetry”<sup>75</sup> Apparently, Sayfi draws attention to the connection between the lexical and terminological meanings of the word “bahr” and tries to emphasize that no term in the aruz system has a definite basis, without being random.

“Both Navoi and Babur have emphasized in their treatises that the main issue after “zihof” and “rukhn” is not “vazn”. This has become a tradition in Uzbek aruz from Arabic and Persian “aruz”. In fact, all the treatises written before the Timurid period, including the theoretical sources that formed the basis for the aruz of this period, also went on to describe the bahr after the question of the original pillars and “zihof”s.

Ramal (ar. “Weaving a mat”; “camel weaving”) is one of the most widely used aruz bahr in Turkish and Persian poetry. It is so named because the “*vatadi majmu*” (V–) in it and the cause are located between each other, and this is reminiscent of weaving a wicker with a rope. According to some narrators, the word is derived from the word *ramalon*, which means a camel galloping, because the tone that comes from reading it is reminiscent of a camel's galloping. Also, according to some legends, *ramal* is one of the names of the song, which is so named because it is written at this weight. The *ramal* is based on a couplet repetition of the original column of the foilotun (- V - - ). It consists mainly of *musamman* and *musaddas*. In “Funun ul-baloga” 8 vazn of Ramal with musamman rukn, 3 musaddas rukn, one murabba rukn and one

---

<sup>75</sup> Sayfiy. Aruzi Sayfiy / Publication preparer H.Bloshman. – Calcutta, 1872. – P.15

mutatavval (13 in total) are given. If we pay attention, we can feel that the Ramal is not as detailed in the play as the bahr of pilgrimage. If we finish it all, this book will not be able to do that ...” Thus, the author now dwells only on the “famous and respected” scales of Ramal.

Alisher Navoi in “Mezon ul-avzon” lists seven vazn of the musamman pillars, four weights of the musaddas pillars and two murabba and one mutawwal rukn weights (14 in total). In his treatise, Babur mentions 59 vazn belonging to the Ramal, 38 of which are musamman, 13 musaddas, 6 murabba and 2 mutavval ruknli. Of these weights, 31 are independent weights, 28 are absolute weights, and 12 are continuous weights. Abdurahman Jami’s “Risoi ai aruz” lists a total of 14 weights of the Ramal, of which 7 are musamman, 5 are musaddas and 2 are murabba. Navoi and Jamiy’s treatise is similar in terms of quoting the weights of this bahr. Atoullah Husseini limited himself to stating that Ramal was in fact a sacred form in the Arabs, that its members consisted of six times its foil, and that it was used in Persian poetry in the form of a musamman, without the weights of the sea. “Aruzi Sayfiy” lists 19 weights of this bahr, 12 of which are musamman and 7 are musaddas. The place of Ramal in the brochures and the amount of weights can be seen in the following table:

Name of monography	Number of bahr	Groups	Musamman	Musaddas	Murabba	Mutavval	Total
“Фунун ул-балога”	3		8	3	1	1	13
“Мезон ул-авзон”	3	Муъталифа	7	4	2	1	14
“Арузи Сайфий”	3	Мужталиба	12	7	-	-	19
“Рисолаи аруз”	3	Муъталифа	7	5	2	-	14
“Аруз рисоласи”	5	Мужталиба	38	13	6	2	59
“Бадойиъ ус-санойиъ”	8	Мужталиба	—	—	—	—	

We have come to the following conclusions during a comparative study of the problem of the bahrs in the treatises on the dream created during the Timurid period:

1. There were 15 bahr in the system of aruz created by Khalil ibn Ahmad (Tavil, Madid, Basit, Vafir, Kamil, Hazaj, Rajaz, Ramal, Sari,

Munsarihi, Muzari, Hafif, Muqtazab, Mujtass and Mutaqorib), and later his follower Abulhasan Ahfash Balkhi added another bahr (Mutadorik) to the list of these bahrs, bringing the number of Arabian bahr to 16. This figure was repeated in Arabic in later sources: Mahmud Zamakhshari's "Al-Qistos", Abu Zikriya Khatib Tabrizi's "Al-Kafi fil aruz val qavofiy", Abu Jaish al-Ansari Andalusi's "Aruzi Andalusi", and others.

2. The Persian scholars perfected the teachings of Khalil ibn Ahmad and increased the number of bahrs. Bahrom Sarakhsi, Buzurgmehr Qasimi discovered new bahrs of desire. The first Persian work on aruz that has come down to us, Al-Mu'jam, adds three more bahrs (Gharib, Qarib, Mushakil) to the 16 existing bahrs, analyzes 19 bahrs, and mentions 21 mustahdas (new) bahrs discovered by aruz scholars.

3. Nasir al-Din al-Tusi's "Meyor ul-Ash'or" mentions 18 bahr, in which the giving of the bahr of Maqlubi tawil, which is not mentioned in the previous treatise, and the omission of the bahr of Mushakil and Gharib show that the author had a different approach to this issue than his predecessor.

4. In the aruz of the Timurid period there are differences in the quantification of the amount of bahrs. Sheikh Ahmad Tarazi states in his treatise that the number of bahrs is 40, while Abdurahman Jami, Atoullah Hussein, Alisher Navoi and Sayfi Bukhari set their number at 19 in total. Among them, Abdurahman Jami takes a slightly different approach to the issue and explains the 14 bahr in the Risalai aruz with examples, without going into the tawil, Kamil, Basit, Madid, and Wafir bahr, which are typical of the Arab dream. In Babur's Aruz treatise, in addition to these bahr, two other bahr (Ariz and Amiq) were studied. Of these pamphlets, only Aruzi Sayfi mentions the lexical meanings of the bahr, which is directly related to the fact that the pamphlet has a manual character.

5. Of the 40 bahrs mentioned in Sheikh Ahmad Tarazi's Funun ul-Balagha, 20 are not found in other Persian and Arabic sources on theology. This fact shows that these bahr are also new to classical dreaming, and that most of them were discovered by the author himself.

6. Sheikh Ahmad Tarazi relies on the classification of our compatriot Mahmud Zamakhshari in his work "Al-qistos" in dividing the bahrs into two large groups: muttafiql ul-arkn and muxtalif ul-arkon. This classification was later used in Babur's treatise.

7. "Funun ul-balog'a" states that the principle of pairing (uxti) should be followed in the formation of a bahr belonging to different ul-arkons, according to which when a new bahr is formed, these bahr corners should

repeat the opposite of the previous bahr corners, if this condition is not met. it is not recognized as a bahr. This principle is not observed in other treatises of the Timurid period.

8. In the history of dreaming, there was a firm belief that mafuvlu did not create the original rukn. Sheikh Ahmad Tarazi, in his treatise on the formation of the bahr of Saql from this original pillar, gave two weights of this bahr and introduced the bahrt of Saql into the theory of aruz.

9. Alisher Navoi's work "Mezon ul-avzon" contains 19 bahr and 160 weights. In his treatise, Navoi uses Abdurahman Jami's Risolai aruz as the main source, so he cites only the 19 traditional bahrs in aruzology.

10. In Zahiriddin Muhammad Babur's Risale-i Aruz, in addition to the traditional 19 bahrs, there are two more bahrs (Ariz and Amiq), for a total of 21 bahrs. Accordingly, 9 circles and 537 weights were analyzed in his work.

11. The bahr of Javil mentioned in the work of Sheikh Ahmad Tarazi is the same as the bahr of Ariz brought by Zahiriddin Muhammad Babur, the bahr of Jadid is the same as the bahr of Amiq, and they are called by different names in the sources.

12. The aruz system is a poetic dimension associated with stress, in which the emphasis is on the rukn rather than the word stress, and such stress is called rhythmic stress because it serves to create rhythm. Although emphasis is not mentioned as a separate phenomenon in classical rhetoric, the fact that the phenomenon of mutalavvun is mentioned in pamphlets of the Timurid period shows that rhythmic stress has a certain place in the history of dreaming and that our classical dreamers interpreted dream in relation to stress.

In general, the results of a comparative study of the authors' treatises on the science of aruz on the example of bahrs and vazns show that Turkish aruz reached its gradual perfection during the Timurid period.

### **Comparative interpretation of ideas and composition in a biographical novel**

Studies in the field of comparative literature have compared various literary phenomena. By placing one or more literary events at the center of a typological comparison, the general and specific aspects of the works of art are found. A comprehensive analysis will be conducted. The Russian critic Yu. I. Mineralov, who contributes to the field of comparative literature today, says that the scope of literary analogy is very wide. emphasizes that it is

possible to compare in terms of style, ideological content, etc., and that literature as a form of art should also be compared with music, painting, and other non-linguistic forms of art.

An example of large-scale typological research in Uzbek literature is A. Kasimov's doctoral dissertation "Typological similarities and theoretical problems of interaction". The main purpose of the work is to analyze the traditions and innovations in the works of A. de Saint-Exupéry and A. Camus, the analysis of translation options of artists into Uzbek, the problems of A. Camus's influence on modern Uzbek prose, the interpretation of ideas, traditions, innovations, genres and identifying typological similarities between the protagonists, from defining aspects of A. Camus's skill, and so on. consists of. Hence, a typological comparison may require the study of not only one literary phenomenon, but also the analysis of several typological similarities. Therefore, genre samples need to be analyzed as comprehensively as possible in order to show the characteristics of a biographical novel in a work. One of the peculiarities of the novel genre is the question of novel poetics.

In a biographical novel, literary concepts such as plot and composition, theme and idea, letter, dialogue, portrait, landscape, dream, hallucination, artistic detail, artistic detail are manifested in a unique way. The plot reflects the life of the prototype. The theme and ideas in the work are linked to the prototype activity, the philosophy of life.

Each of the novels by Uzbek writers "Ibn Sino", "The Last Will of Ruzi Choriev" and "Sufferings and Joys" by American writer Irving Stone, "Passion for Life" has a unique theme and idea, plot and composition.

If we look at the novels of Ibn Sino and "Sufferings and Joys", they have something in common in the formation of the plot, although the events of different periods have found artistic expression. Because both works are written in a realistic style, events develop dynamically, in a cause-and-effect chain. The plot of the novels consists of a line that directly describes the life paths of the individuals whose biographies are described and ends with their deaths. The plot of both works is different from a traditional biography. Novels don't start with the story of the birth of the heroes. One is from the moment a thirteen-year-old teenager sets his own path in life, namely, Michelangelo's entry into the art world; the second begins with the time when Ibn Sino, an eighteen-year-old boy, was known to the wind, despite his young age, and ascended to the highest stage of education. Information about the childhood years of the heroes, their parents is given in retrospect. In this way,

the authors of biographical novels do not bore the reader with the narrative, but as a plot node define the dramatic moment in the life of their protagonists, which begins with contradictions, conflicts, stormy creative life, in other words, suffering and joy. They engage and engage the reader directly in the whirlpool of events. The first pages of "Sufferings and Joys" depict the inner feelings of Michelangelo, who woke up in the middle of the night with excitement on the eve of his first meeting with his first fresco painting instructor, Garlando. He then depicts the ancient streets, arches and domes of Florence, where Michelangelo was born, artfully carved marble facades, sculptures, and markets as exhibits.

In Ibn Sino, the author begins with a description of the domed buildings, narrow streets, markets and shops of Bukhara Sharif, and then tells the story of the scholar Ibn Sino, who bought Farobiy's treatise "Theology" from a bookstore and talked to his "intelligent teacher" at night. In the first parts of both works, information about the parents and family members of both scholars is given from time to time. These data include Michelangelo's brothers, birth mother and birth story, stepmother, her cooking, Italian cuisine, habits; Ibn Sino's parents and their eldest children are devoted to him, the scholar's only brother, the fields of Afshona, and his childhood memories.

There is a difference between the plots of both works. In Irving Stone, for example, the plot consists of a line related to Michelangelo's life and work (which is more typical of the biographical genre), while in Ibn Sino it consists of several lines. It should be noted that Maqsud Qoriev created a plot line about Sanam, who belongs to the religion of firefighters. It is intended to show Ibn Sino's unrequited love, to show the life of the common people of that time, and, most importantly, to use the myths spread about Ibn Sino among the people. The anti-death medicine created by Ibn Sino, the legend that the universal discovery of saving a person from death as a result of his accidental fall from the hands of a disciple failed, and then the death of the scholar, etc., are included in the plot line related to Sanam. These two lines of the plot, which are connected at the beginning of the work, are formed separately in the course of events.

Both works are united by the theme of human greatness and the eternity of the legacy he left. Both *Sufferings and Joys* and *Ibn Sino* narrate the lives, activities and immortal works of two great people in an artistic way. In this series of events, the reader encounters a great thinker who is far ahead of his time with his thinking, goals and aspirations, and who can serve all times with the fruits of his thinking.



Despite the fact that the protagonists of the novels “Sufferings and Joys” and “Ibn Sino” are thinkers, they are representatives of different fields. However, just as there are typological similarities in these works, there are commonalities in terms of theme and idea, plot formation, and composition; as well as each work is a unique, unique example of word art.

Irving Stone’s biographical novels “Passion for Life” and Nodir Normatov’s “Last Will of Ruzi Choriev” have common features in the theme and idea, plot and composition.

The main character of “Passion for Life” is an artistic image of the Dutch artist Vincent Van Gogh, whose life path and the history of his creative work form the basis of the plot.

In the work of Nodir Normatov, as mentioned above, the life and work of the Uzbek artist Ruzi Choriev are described. Well-known writer Erkin Azamov says about the creation of the work: “It was N. Normatov’s duty to write this book. Rozi Choriev was a man who deserved to be a hero of such a wonderful work. Nadir knew this artist well. This work was a symbol of my friend’s sincere respect for the great artist”.

From the childhood of the artist to his death - the author mentions the reason for the creation of this work, which reflects a difficult but meaningful and productive life. The artist’s suggestion, “If we write a book together, and this book answers their (fans’) questions (How did you become an artist?) ...” was the impetus for the creation of the biographical novel.

If we pay attention to the composition of both works, they are different from each other. The compositional structure of one (“Passion for Life”) has a single plot line that is traditional, spiral, that is, events develop chronologically. The work consists of a plot line related to Van Gogh, which depicts the life of the great impressionist artist Van Gogh, his creative maturity, spiritual experiences, and his passion for creation. Unlike traditional biography, In Stone’s *Passion for Life*, the plot does not begin with the birth of Van Gogh. Van Gogh enters the novel as a twenty-one-year-old boy who is on the verge of finding his way in life, working as a salesman in a painting gallery and making a living. The adventures of Van Gogh, who fell in love with a girl named Ursula - the main events of the plot begin after his love is rejected. Not knowing what to do, the spiritually broken young man accepts the priesthood and devotes his life to helping the poor, but as he walks among the miners, he begins to draw pictures of them with charcoal out of idleness. The drawings show not only the appearance of the miners, but also their character and professional image. The guy himself feels it too. After that,

Vincent wanted to be an artist. The prologue and the main plot, which consists of eight parts, are named after the cities where Van Gogh lived and worked (such as London, Borinage, Etten, The Hague, Newenen, Paris, Arles, Saint-Remy, Over). In every place-related event, historical figures take part live. Van Gogh's life and work develop the plot. In addition, the author talks about artists and art schools, art schools in different villages and cities of Europe. Through the paintings of Van Gogh, the reader is introduced to the life of poor peasants, ordinary people, their homes, jobs, families, etc., thus creating a picture of the socio-historical period in which the artist lived. This is one of the main features of the plot of the fiction novel. Against the background of these historical and social conditions, the history of paintings created by the artist is introduced.

In the "Last will of Ruzi Choriev", written by Uzbek writer Nodir Normatov, the artist's artistic biography is created in an unconventional way. The novel is divided into three parts, and the parts differ radically from each other in the technique of narration. Uzbek writer I. Gafurov describes the writer's plot and character creation techniques as follows: "He finds and draws the natural status of natural phenomena. The word "drawing" is very similar to the artistic method of Nodir Normatov, which characterizes this method. He likes to draw more than a detailed long image, because there is also a drawing in the drawing - Rare character draws the edges. Stories from events are born at such intersections and are intertwined. At the same time, of course, there is a risk of confusion in the statement, and it is possible that the beginning, continuation and end of the event will not be connected. But the writer, without informing us of any known narrative resources, achieves integrity in the plot and composition. The integrity achieved through storytelling is a unique aspect of Nadir's writing skills and artistic style that sets him apart from others".

Although the two works being compared are radically different in architecture, both works use a chronic plot; moreover, the theme and idea covered in them are common to each other.

Since the protagonist is an artist in both works, the theme of art and its mysterious world is covered in detail in these works. They tell about great artists, art schools, the peculiar rules of painting. I. Stone gives information about many artists who lived and worked in Western Europe in the early twentieth century, including the essence of Impressionism and its difference from other currents - its essence is to draw reality through the prism of

impressions, not in accordance with the general laws of painting. In the example of Van Gogh's work, he showed in live events.

The novels "Passion for Life" and "The Last Will of Ruzi Choriev" have another thing in common - the idea of humanity and devotion to art, expressed in them. This commonality does not arise as a result of literary influence, but arises from the content of the lives and activities of both protagonists, the artistic purpose of the novel's authors.

Van Gogh, created by I. Stone, is a man devoted to insane creation. The reader will be amazed at his extreme dedication, as he puts art above his personal life. An artist who has been able to sell his only painting in his lifetime, he remains faithful to his creative direction despite any setbacks. He refuses to paint pictures that are popular but far from the realities of life. Van Gogh describes his work as follows: "Mine are better... Mine are truer, deeper. I'll take my life of reality and hardship. That is not the road on which one perishes". ("My paintings are better ... mine are more real and deeper. I choose the path of truth and difficulty. This is not the way someone dies").

Van Gogh was an impressionist artist. The newly formed Impressionism and its representatives cannot be digested immediately in Europe, as in any other novelty and everywhere, because they "depict ugliness and filth in their works" and thus seek to show "the bitter truth, and then the true beauty". At first glance, this paradoxical phrase actually expresses the essence, the essence, the ideological content of the novel.

The play is led by a strong pathos and exaggerated method. The characteristics of Van Gogh's character are not simply enumerated, but are revealed through events. Because, as the play depicts, Van Gogh, who is always in need of money, hungry and insane, lives among the lower classes: miners, prostitutes, poor peasants. He lives a bitter life with them. He is as kind as he can be, and does not withhold his help from them. From the grief of seeing the plight of the miners to the last of his clothes. "The suit of clothes he left with the old man who had fragile written across his back. The underwear and shirts he left for the children, to be cut and made into little garments. The socks were distributed among the consumptives who had to descend Marcasse. The warm coat she gave to a pregnant woman whose husband had been killed a few days before by a cave-in, and who had to take his place in the mine to support her two babies". ("He gave his suit to an old man in a dress with a quick-breaking inscription on the back. He gave his underwear and shirt to young children to be cut and sewn into shirts. He gave the socks to a patient who went to the Marcas mine. died a few days ago in an

accident at a mine, and the woman was forced to take her husband's place to feed her two children").

Apparently, Vincent's nature is reflected in his actions. Through such a detailed description, the author shows that Vincent's sense of humanity, characterized by devotion and high compassion, prevails above all else. The events of the following chapters also show that the author pays special attention to this feature of the protagonist.

The play glorifies humanity and devotion in the person of Van Gogh, which is the main idea of the work.

N. Normatov's work "The Last Will of Ruzi Choriev" also depicts the humanity and devotion of the Uzbek artist in the framework of the national mentality. The writer tried to shed light on the character of his protagonist in the play through more authorial characterization and narrative.

Throughout the work, the author demonstrates the humanity of the protagonist, the Uzbek people, especially the people of Surkhandarya. Consequently, Rozi Choriev portrays ordinary people in his paintings; for the content of art is the love of the whole universe and the man at its center. Without such love, neither the world nor man can be truly reflected. The author of the novel, deeply aware of this fact, brings to the fore the love of his protagonist for man.

In short, I. Stone's "Passion for Life" and N. Normatov's "The Last Will of Ruzi Choriev" are common in terms of the principle of choosing the protagonist, the theme and the artistic idea. But in addition to the historical and social conditions, national mentality, the spiritual world of the protagonist, who is a historical figure, lifestyle, the diversity of dreams and aspirations, each writer has an individual style of depiction, the principle of choice of events. In Nodir Normatov's novel, in contrast to Irving Stone's work, in some places the narrative, the author's attitude, the journalistic style predominates. In Rozi Choriev's Last Will, the plot is the same as in Passion of Life, it does not develop in a sequence of events. The writer uses three different compositional devices in three parts of the work. In these parts, the events do not continue, but these parts are aimed at complementing each other, deepening, looking at a particular event from different angles, different perceptions of the reader. In Nodir Normatov's novel we see a synthesis of traditional and modern novel styles. In general, this novel is a unique phenomenon in Uzbek literature.

### **Artistic psychologism in the works of Jack London and Abdullah Qahhor**

In the late nineteenth and early twentieth centuries, the work and biography of the American writer Jack London, who attracted the attention of the general public with his work and works, lived almost in tandem with the writer from the point of view of time, social background and way of life. Abdullah Qahhor, as he admits, was familiar with Jack London's work. According to literary critics, he was directly influenced by the Jack London Literary School. Abdullah Qahhor used the skeleton of the American writer Martin Eden's novel, as well as the author's biography, to create a number of his stories, including the novel "Sarob". Jack London is confronted with all the hardships, contradictions, and scales of life, and later recreates them all in his works. It is because of this vitality that the author's novels, short stories and plays have become the favorite property of readers around the world. In Jack London stories we always come across a depiction of the protagonist's colorful mood. Jack London often explores the inner world of the protagonist from within. The brevity of Abdullah Qahhor's stories is mainly due to the fact that the protagonist's mental state is based on a reflection of his image, the protagonist's speech and details. Abdullah Qahhor doesn't detail one or more incidents like Jack London, with all the details. The author's stories are like a photograph of a moment in reality. In them, every word, detail or detail has a strong symbolic load, as in the classical lyric poetry of the East, through which the inner world of the protagonist is discovered. In the works of both writers, there is a story that rises to the level of compositional basis of artistic psychology. These are Jack London's *The Great Wizard* and Abdullah Qahhor's *the Opening of the Blind Eye*. In both stories, the protagonists use human psychology to achieve their goals. While these two stories rise to the level of compositional basis of the psychological motive, close to each other in plot, the stories "Love for Life" and "A Thousand and One Soul" are ideologically similar. Both stories depict heroes struggling to survive between life and death.

There are a number of differences between Martin Eden and "Sarob". This is reflected, first of all, in the choice of characters and the course of events. The protagonists of both novels are creative individuals. They both come from poor families.

At the beginning of the play, both Martin and Saidiy were separated from their parents and orphaned; both heroes were the closest people in the world - their sisters. Saidiy had one and Martin had two sisters. These sisters,

who are naturally related to each other, no matter how kind to their liver as a mother, they do not understand the lofty aspirations of Martin and Saidiy. Just as Ruth was the son of a wealthy family of fathers, mothers, and brothers, Munisxon lived a carefree, carefree life under the protection of his mother and brother.

Both novels have the image of a brother-in-law. Martin's cousin Bernard Higginbotam and Saidiy's cousin Muhammadrajab are traders. Both of them abuse their wives, they don't see these kind women as human beings, and because of their brothers, they are the main culprits in the family. Just as Gertrude's fate crushed Martin's heart, Saidi's heart ached for his sister. Both Martin and Saidiy will have to stay in their huts for a while due to short arms. The gap between the two is shattered by a dream that no one else understands – Martin's dream of becoming a writer, and Saidi's dream of going to school.

The most important change in the lives of the protagonists of both works begins with the meeting of the girl they love with divine love. Both Ruth and Munisxon are high representing a class that lives at a height inaccessible to both Martin and Saidi.

The events unfold in common in both novels. The pursuit of a wealthy girl from the upper classes irritates Martin and Saidi and awakens their inner strength. Both guys do their best to be worthy of their lover. Just as the love between Martin and Ruth could not be accepted by Ruth's relatives, Munisxon's brother Mukhtarkhan also takes a superficial view of the relationship between the two young men, knowingly pretending not to know.

The course of events varies according to the artistic purpose of the novel's authors. Martin achieves as much success and wealth as he could under capitalism. Saidiy will be one of the thousands of victims of the dictatorial regime. The solution is the same in both plays: two young men who have been given great potential by nature and live with high aspirations commit suicide.

Martin Eden and Sarob also have a lot in common. So, the story begins with Martin and Saidiy stepping into a new environment for themselves - one into a strange classroom, the other into a university. Both Ruth and Munisxon are attracted by the healthy youth that sparkles in the young man at first sight; in general, both girls fall prey to natural inclinations before they have time to think about social differences, to get acquainted with the high spiritual world of these guys. Both novels have a motive for being charming on the first date. These novels also have a lot in common in working with the characters. Each two young men dream of an emergency in order to be seen by their mistress.

Martin and Ruth, Saidi and Munisxon were the artistic details that kept them in touch - books, reading. The fact that the book is a medium is determined by the similarity of the episodes in both plays. The details of the bicycle in both novels, the episode of a trip out of town on a bicycle, the measurement of Martin and Saidi's published works by columns, the goal of writing is to become a mistress by gaining wealth, is one of the dreams of lovers the motives are also common, such as that time is imagined to be at an unattainable height, and ultimately the rejection of a bowed lover.

However, these commonalities do not mean that Abdullah Qahhor's novel is original. Because similar plots are found in the works of other writers.

In both novels, the tragic fate of the protagonists, who could not adapt to the psychology of the period, is captured. The two novels being compared depict two different national psychologies that are drastically different from each other. National psychology is more focused on family issues.

Jack London depicts the protagonist's spiritual world in detail, in a gradual growth, and the monologue of artistic psychology, makes extensive use of forms of hallucinations and psychological parallelism. Abdullah Qahhor, on the other hand, shows the mental state of his heroes more through their actions. It is not uncommon in Sarob to show the dialectic of ideas, the continuous flow of feelings, the analytical principle.

### **The artistic and aesthetic world of Omon Mukhtor and Oscar Wilde**

The main object of study of comparative literature, the study of direct literary relations, influences, assimilations, typological similarities and peculiarities of the development of national literature, is of great importance for philology. can be equally interesting.

If we look at the research that has taken place in recent years in the field of literature, we can be sure that comparative studies are a very comprehensive field. Based on the conclusion that the study of the place of mirrors, portrait symbols and motifs in prose and poetry is limited in one study, the ideological and aesthetic function of mirrors and pictorial symbols in fiction is limited to Uzbek and Western. we have made it the main goal of our scientific work to conduct it on the basis of the prose works of several writers in the literature. We have used a lot of comparisons to achieve this goal.

In our study, for the first time in Uzbek literature, the work of Oscar Wilde was studied. However, Omon's autobiography was first studied on a comparative basis with Oscar Wilde's.

The main research objects of the dissertation are two writers who lived and worked in different historical periods, geographical areas, socio-political systems and unique literary and aesthetic environments. One of them is Omon Mukhtar, a writer whose main part of his work dates back to the last quarter of the XX century and the beginning of the XXI century, who has a place in modern Uzbek literature. is Oscar Wilde, a well-known English writer who created in the last quarter and is one of the founders of the aesthetic direction.

The main reasons why these writers were selected for a study were their novels *The Man in the Mirror* and *The Picture of Dorian Gray*. First, the mirror in Oman Mukhtar's novel (Siroj's reflection of the teacher in the mirror) is portrayed in Oscar Wilde's novel as a portrait (a portrait of Dorian Gray in his youth) as the main symbol. Second, both novels played an important role in the creative and poetic world of the writers, and the writers went through a unique creative evolution before these works appeared. This means that the works that form the basis of the symbols of mirrors and portraits are the result of creative research.

By the 1990s, Oman Mukhtar had created novels that were new to realistic prose, both in form and content, based on folk tales and fairy tales. These include "A Thousand and One Images" (1994), "Man in the Mirror" (1996), "Women's Country and Kingdom", "Ffu" (1997), and "Plato" (1998). "A Thousand and One Images" consists of three independent stories, the continuation of the events in one of which is not observed in the other, and which are connected by artistic and ideological logic.

Symbolism has played an important role in many of Omon Mukhtar's works. Plato's historical work is a case in point. "The desert in it, especially the well, the bowl, the chest, the water - these are symbols. So, a must "It's strong". There are also elements of folklore and fairy tales.

Omon Mukhtar's novels "The Ruins of the Hill", "A Thousand and One Images", and "The Man in the Mirror" form the trilogy "The Four Sides Qiblah" (2001). Called the "Oriental Notebook" of three novels, these novels also play an important role in the writer's creative experience.

The works of Omon Mukhtar do not repeat each other. They tried to illuminate certain aspects of human thinking through bright artistic images, symbolic details. Based on the Eastern philosophy that good and evil are



embodied in human nature, the writer abandons the traditional notions of positive and negative hero.

The book *Navoi and the Artist Abulhair*, published in 2006, includes Omon Mukhtar's novels *The People of Love* and *The Great Cleaner*. His 2009 book, *People Should Laugh*, includes the author's new novel of the same name and smaller works. Published in 2010, *The Woman King* includes the novels *The Woman King*, *The Bowed Head*, and *The Field*. Omon Mukhtar is also the author of the essays "Flight of the Trees", "Teacher of Fame".

The English writer Oscar Wilde, whom we have chosen to compare to the creative world of Omon Mukhtar, has a place in the history of European and world literature as a brilliant representative of the literary movement of aesthetics, poet, prose writer, comedian. Oscar Wilde was born into a family of ophthalmologists.

Wilde had a phenomenal talent from a young age, a serious look at the world around him, and at the same time a very passionate about his appearance, beautiful and luxurious clothes. During his studies at the University of Dublin from 1871–1874, he focused on mastering ancient languages and studying the cultural heritage of Greece. This was the foundation of Wilde's aesthetics. He then (1874–1877) continued his studies at the University of Oxford in England, where he excelled in all the humanities and demonstrated his fine artistic taste.

Oscar Wilde travels to Italy in 1875. He was awarded the Newdegate Prize in 1878 by Oxford University's Most Outstanding Alumni for his epic *Ravenna*, based on his travels.

Although Oscar Wilde appreciated the work of his contemporaries Balzac, Ivan Turgenev, Leo Tolstoy, and Feodor Dostoevsky, he did not want to follow the principles of realism in his work. In the *Crisis of False Art*, he argues that reality (life) mimics art. He thus puts art above life, preferring the elegance, charm, and charm of a work of art to life.

According to A. Volinsky, one of the first critics of Oscar Wilde's work in Russian literature, "the writer denies the external world as a lifeless, passive force and a crude, rigid realism. Imagination opposes the real being to the power of fantasy, that is, to 'lying'"<sup>76</sup>.

In general, the views of Oscar Wilde were very controversial. In some of his articles he promoted the ideas of aesthetics and individualism, while in

---

<sup>76</sup> Gilenson B.A. History of foreign literature of the late XIX - early XX century. – M.: Academy, 2008. - P.215.

others he sharply criticized bourgeois society in England. In some of his works, especially in his fairy tales, one can see that the form and content are far from aesthetic.

In fact, the genre of fairy tales was convenient for Wilde, and it was possible to talk about life's problems without giving in to the everyday, naturalistic details that are alien to the writer. His tales are imbued with lyricism and mysticism. Wilde's tales are succinct, well-structured, often sentimental, and close to the story.

In his tales, Oscar Wilde portrayed a new world, bright and colorful, unlike the meaningless and unsaved life of bourgeois society. Fairy tales show the writer's artistic imagination and style. Oscar Wilde's "Ghosts of Canterville" (1887) and "Lord Arthur's Crime" (1891) are also notable.

Scholars who have studied the work of O. Wilde (R. Ellman, Yu. Kovalev, A. Zverev) say that the emergence of fairy-tale-mythological images, motifs, plot and style in his works, which are not typical of the fairy-tale genre, is rich in miracles. they interpret it as accepting a fairy tale.

In short, the contradictions in the author's aesthetic views are evident in his only novel, *The Picture of Dorian Gray*. The story that led to the writing of the novel is as follows: one day, in the studio of a friend of the writer-artist Bezil Ward (in the novel Bezil Hollov), he saw a very handsome young man with brown hair. expresses his opinion about. In response, the artist says he is ready to recreate the portrait over and over again to preserve the image from the effects of time, to preserve the original charm of the work. The novel ends very quickly, in one breath. It reflects the ideas of the author's fairy tales, stories and essays created so far. In the preface of the work, as if foreknowledge of the debate about the novel: "There is no such thing as a moral or immoral book. Books are well written, or badly written. That's all" says the author.

Art theorists John Ryoskin and Walter Peter's views played an important role in shaping the creative and aesthetic world of Oscar Wilde, and *The Picture of Dorian Gray* emerged as an artistic reflection of the author's theory of aesthetics. Omon Mukhtor's novels such as "A Thousand and One Images", "Man in the Mirror", "Country and Kingdom of Women", "Ffu", "Plato", written in the 90s, were a novelty in the literary process of this period. they combine the motifs of folk legends and fairy tales, Eastern philosophy and literature, in particular, the creative heritage of Alisher Navoi, as well as the depiction of the spiritual world landscapes typical of modern Western literature.

So, despite the fact that Oscar Wilde's "The Picture of Dorian Gray" and Oman Mukhtor's "Man in the Mirror" were created in the last century, in different socio-political societies, they are a struggle between good and evil in human nature, the theme of freedom and slavery of the soul, as well as the symbolic images that play an important role in the ideological content of the works. The commonality of ideas in the works is reflected in the images of Valijon and Dorian in the depiction of human aspirations for perfection.

Even today, when science is highly developed and information technology is advancing rapidly, the role of fiction in human life remains leading.

It is important to study the interrelationships between different types of literature, to evaluate them objectively, to identify commonalities and differences.

#### **The commonality and originality of artistic principles in the works of Alisher Navoi and William Shakespeare**

As we try to highlight the important aspects of typological similarities in the legacy of the masters of artistic expression, Navoi and Shakespeare, one of the most important themes in their worldview is our focus on the problem of love.

Comparing Alisher Navoi's work (Layli and Majnun) with Shakespeare's (Romeo and Juliet) is an attempt to study his world-famous and scientifically-studied work of art from the 17th century in the context of world literature. Both artists have created a tragic love story as the main source of the plot, creating a highly artistic work on the theme of love.

In turn, the love story of Romeo and Juletta, as well as the novel by Mateo Bandello (1554), repeated several times by Italian novelists, made this love story famous throughout Europe. This history was created in French by Pierre Buato (1559). Translated from French into English by William Peytner and published. The English poet Arthur Brook wrote a poem entitled The Tragic History of Romeus and Juliet.

The Eastern thinker gives a perfect description of the great feeling, which is the "sign of the power of Allah", in "Mahbub ul-Qulub". The poem "Layli and Majnun" also contains verses dedicated to the theoretical views on the issue of love:

*Ey ishq, g'arib kimiyosen,*

*Bal o'ynaydi jahonnamosen.  
Ham zotingga darj kimiyoliq,  
Ham o'ynaydi jahonnamoliq.*

According to the scholar, love is both a “chemistry” and a “mirror world”. When love approaches a person, the mud of his body turns the face and body of a person who is nothing but dust into gold, and not only that, but it burns him in the fire and melts him completely. As a result of this burning, his body and soul become as pure as gold, that is, in the process of chemistry, his body gets rid of its imperfections and acquires qualities and matures.

Shakespeare’s work on love is multifaceted. The poet’s characters think differently about this in different contexts. In Shakespeare, love is first spoken of by servants, for whom love is fun with girls; the words and thoughts of the nurse, who also remembers Julietta’s fall in her youth, are no less than theirs. While Benvolio and Mercutio speak sarcastically about love in the play, the young nobles hate such feelings and laugh at Romeo’s love, in contrast to the rude and naive remarks of the servants about entertaining feelings.

The Western thinker Shakespeare used oxymorons to create the most vivid examples of love: a brawling love; a loving hate - beloved hatred; a heavy lightness; a cold fire; a sick health. Continuing in his description of love, the poet-poet describes with poetic skill his cruelty, burning like fire, which drowns the lover in a sea of tears.

V. M. Jirmunsky also acknowledges the closeness of the relationship between the concept of love in the East and the West and the ideological similarity in the artistic solution of the problem of love: “The concept of secular love (figurative love) related to”. It is well known that mysticism had a great influence on classical oriental poetry, especially on the concept of love based on Layla and Majnun.

In both the epic and the tragedy, injustice and injustice are condemned by depicting the tragedy of the heroes. “Conflict is not born out of the emotions of the protagonists...” In both cases, there are five main points that guide the actions of the protagonists:

1. First meeting.
2. Expression of language.
3. Separation.
4. Forcing to marry someone you don’t want.
5. Conclusion.

In both Navoi's epic and Shakespeare's tragedy, love violates traditional norms. In the first case, social inequality makes Layla's father ashamed to give his daughter to the "crazy" Kaysi. In the latter case, the family conflict is prevented. In *Romeo and Juliet*, the protagonists secretly teach marriage. They don't warn their parents about it. They don't talk about it because they can't get their consent. In "Layla and Majnun", only Majnun can go against his parents' wishes, and Layla obeys her parents. Both artists emphasize the uniqueness of their characters.

In both cases, there is a loss of loved ones. Figurative love destroys the body. The death of Romeo leads to the physical death of Juliet, and the death of Layli (physically) leads to the physical death of Majnun. According to Layli's will to her mother, they are both wrapped in a shroud and placed in the same grave. In this way, the two lovers are reunited forever:

*Kirdi ikki jism bir kafang'a,  
Yo'q, yo'q, ikki ruh bir badanga  
Donadek o'lub iki badan bir,  
Dona qobug'i kibi kafan bir  
Yoshurdi chu oy-u kun yuzin abr,  
Chun go'r bir erdi, bo'ldi bir qabr (page 292).*

Thus, on the basis of the above considerations, the following conclusions can be drawn:

The reason for the commonality of ideas put forward by Navoi and Shakespeare is not the influence of literary communication and style, but the problems of the period in which the works were created, the mood and the writer's talent and ability to think artistically.

Navoi and Shakespeare tried to express all the principles of humanism in their creative, scientific and social activities. This is evident in their common views on the head of state, the promotion and development of the national language, individual freedom and human love.

A comparison of Alisher Navoi's Layli and Majnun with Shakespeare's *Romeo and Juliet* shows the ideological closeness of the two great artists' relationship to the concept of love. From the point of view of two thinkers, love is both the great foundation of perfection and the highest peak and the source of inextinguishable light.

The Western Renaissance thinker focused on man's own beauty, physical and inner perfection (as a possessor of high qualities), and sought to

express this perfection in fiction. He believes that a good person should have a good worldly life.

The Eastern Renaissance thinker, on the other hand, focused on the question of spiritual maturity. For him, the good life of this world is not an end in itself, but a means to an end. At the heart of the works of Alisher Navoi and Shakespeare we are analyzing are these ideas and differences. Nevertheless, both poets consider love to be the main source of beauty among the beauties of the real world. Heroes know love as the most powerful spiritual force in the world. They live by relying on his divine power. This belief takes them to unparalleled heights as human beings - to the ideological expanses that define the roots of life, time, the universe and human nature.

### **The poem “Fountain of the Garden Palace” and the work of Mirtemir**

It is known that the poem “Fountain of the Garden Palace” brought great fame to A.S. Pushkin. In fact, this work, according to V. M. Zhirmunsky, was written under the influence of J. Byron’s poem “The Corsair”. The creative influence of this work in Uzbek literature was the basis for the creation of Mirtemir’s poem “Water Maiden”.

The “Tatar Song” section of the poem “Fountain of the Garden Palace” tells the story of the captive girl Maryam. This sad story gives the work an epic meaning. As a result, the emotions and thoughts of the protagonists form a whole plot. With this in mind, the commonalities between Pushkin's and Mirtemir’s poems are as follows:

1. Both poems are based on fairy tales. “The Garden Fountain” has no traditional fairy-tale beginning. “The Mermaid” has such a beginning (“Once upon a time, by the sea ... An old man who lived”). But the characters in both poems are also fairy tales. Consequently, in Pushkin's poem, the king Taroy, Zarema, Maryam, Maryam’s father, brother; In Mirtemir, the sultan, the old man, his daughter Orzi, and the Alibobo appeared. Which, of course, made the video an overnight sensation.

2. In both poems the image of loving fathers and daughters is created. It should be noted that the originality of the portraits of the heroes is associated with nationality. Pushkin portrays his protagonist as a blue-eyed man, while Mirtemir portrays him as a ghost. Their spiritual closeness is manifested not only in appearance but also in talent. Because both Maryam and Orzi sing. Mirtemir skillfully uses the traditional analogies of Eastern classical literature

(such as the comparison of the neck to a candlestick, the lips to a pistachio, and the face to a red apple).

3. Intersectional similarity. Maryam was brought to the royal harem during the Tatar invasion of Poland. Orzi was abducted by Alibaba and taken to the palace. At the same time, there are proportions in the depiction of the harem life of captive girls. Apparently, both poets covered the issue of women's freedom in their life stories. This, in turn, represents the struggle between good and evil, good and evil. The hostage and the sultan are symbols of evil, and Maryam and Orzi are seen as victims of freedom. Both poems end in tragedy. That is, Maryam will "die". Orzi had a child in the harem and threw himself into the river with his daughter.

4. Epic space commonality. In both plays, the main events take place on the royal harem, on the banks of the Danube, on the shores of the Black Sea.

Apparently, he was inspired by Mirtemir Pushkin's poem "Garden Fountain". Its uniqueness is reflected in the fact that the theme is expressed in national colors. This means that in our literature the artistic and aesthetic experiences of world poetry are expressed in different forms.

#### **Equivalent and adequate approach to poetic interpretation (on the example of Russian translations of the poem "Na'matak")**

In poetic translation, the poetic parameters of the original are adequate or equivalent to the form (rhyme, weight, stanza, number of syllables, melody, musicality) and content (symbolism, lexical resources and stylistic figures) provides a reflection of the author's thoughts and feelings, goals and ideas.

Creating an alternative - equivalent or exactly - adequate translation, keeping all the poetic elements embodied in the original text, is a very complex process, especially in poetic translation. This complexity is reflected in the fact that functional units, such as poetic arts and expressive elements in the original text, cannot be equated to the level of alternatives within another language. Literary critic Sh. Sirojiddinov describes in his monograph: "One of the tasks of translation is to ensure that the translated text takes the full communicative place of the original and the artistic pleasure is equal to the ability of the original reader to balance the content and content (structural).

In order to overcome such complexities in the translation of poetry, the deformation of the original (losses, additions, changes, etc.) and the definition (disproportion of functional units) are allowed, that is, the poetic

translation feels the need to change any of the categories listed above. With this in mind, the translator can take a free approach in order to recreate the poetic form and content. This situation allows for free creativity in translation theory, and in turn requires compliance with such norms of opportunity. While the translator chooses a free approach to the re-creation of poetic content and form in the translated text, the implementation of an equivalent and adequate translation of the original leads to the translator's hesitation, i.e., changes or It is natural to question whether equivalence and adequacy can work without alloys. Adequacy, however, is the "exact" result of translation, which is equal to adequate originality and translation.

In an adequate translation, the equation of the original text with the translated text will be re-created and translated to the maximum extent, without changes in content, aesthetics and functionality. The concept of adequacy is the result of placing an equal sign between the original and the translation, that is, in translation the two texts have a pragmatic, methodologically accurate view of the text, creating a form, content and literal similarity with each other. will be. One of the main conditions of such a translation is that certain freedoms - additions and subtractions - are not allowed. Although translators, linguists, and literary scholars have developed several concepts of equivalent and adequate translation concepts, these two important categories of translation theory still remain in the scientific debate. Well-known Russian linguist, Professor Lev Nelyubin, included the terms equivalence and adequacy in his "Explanatory Dictionary of Translation Terms", which was developed by scientists combining the main ideas from sepsis, gives a general definition of the concepts of adequacy and equivalence in the comments in several variants. One of these definitions states that "adequacy, by its very nature, has three components": 1) the correct, precise, and accurate formulation of the content of the original in translation; 2) correct delivery of original language units; 3) a detailed reproduction of the language of the original text (original) in the target language. As Professor L. Nelyubin points out, equivalence is the maximum degree of coherence, equality, and similarity between the content of a translation and the original. In our view, equivalent translation is the re-creation of the original content in one of the types of equivalence. It is obvious that the essence of adequacy, defined by L. Nelyubin, is in harmony with the essence of equivalence in the general sense, that is, "correct, accurate, complete delivery of the content of the original" equivalence level of compliance. Sources of translation give different interpretations and descriptions of scholars about the levels and types of



equivalence. Literary scholar Sh. Sirojiddinov evaluates adequacy and equivalence as one of the tasks of translation: to present to the bird.

Experts distinguish between partial, complete, absolute, and relative equivalence. For example, in the textbook “Theory of Translation and Translation Practice” by Professor J. Retsker “Theory of translation and translation practice” is equivalent to “partial and complete” or “relative and absolute” giving information about the types, explains the absolute and complete equivalence as follows: “Full equivalence is the use of a word that is fully consistent with the meaning of the word in translation”. In J. Retsker’s theory, the maximum conformity to the content of the original described by L. Nelyubin corresponds exactly to the conditions of absolute equivalence. Similarly, conditions that require “correct delivery of original linguistic units” in adequacy can be equated with partial or relative equivalence standards. Because if partial or relative categories of equivalence can bring some attributes (elements) of the originality closer to translation at the level of alternative, absolute and complete equivalence, on the contrary, must be able to replace the whole of the original - genre, weight, content, spiritual and formal elements.

Based on these assumptions, it can be said that creative freedom in poetic translation is achieved only in relative and partial equivalence. Due to the differences between the two language systems and the two socio-cultural lives, it is natural that the preservation of all poetic features such as weight, shape, melody, nationality, color of the period does not reflect adequate – “exact” and absolute equivalence translation due to certain differences. In this case, the translator is forced to change some aspects of the original, given that no poetic translation procedures are strictly defined. In most cases, the form of the poem is preserved, but to some extent the content is changed or, conversely, the semantic features of the original are fully equivalent, and creative freedom is approached in the re-creation of the formal elements. For example, in the works of Alexander Naumov, a well-known translator of twentieth-century Uzbek poetry, there are cases when the weight transformation differs from the original, and in the interpretations of the poet-translator Yulia Neumann the content is changed in order to stay true to form. The reason for this, in our opinion, is that the translator's main focus is on the preservation of the original form, as the characteristics of the poetic nature - *vazn*, rhyme, *hijo*, *turoq*, tones - are in the dominant position.

*Oybek:*

*Do 'stim, o 'y o 'yla, erinma, his qil,  
 Xayollar dengizi misli xazina.  
 Haqiqat duriga to 'ladir chin dil,  
 Ijod et, chekinma, ixtiro izla.*

***Yu. Neyman's translation:***

*Ни чувствовать, ни думать не ленись,  
 Пускай, безбрежен океан познания,  
 Прилежно изучай и даль и близ.  
 Не в познавание ль наше воздаянье?..*

From the examples given, it can be seen that the full type of equivalence is more appropriate to the translation of a poem than to its adequacy. This is because the approach to one of the types of equivalence, such as “partial or complete”, “relative or absolute” (J. Retsker), and in some cases “formal or dynamic” (Yu. Nayda), is inherent in the translation of poetry.

We have stated above that the essence of adequacy is in harmony with the essence of equivalence in a general sense. In our view, therefore, while some translators interpret equivalence and adequacy as two independent terms (A. Schweizer, J. Retsker, N. Garbovsky), another group of translators perceives equivalence and adequacy as synonymous terms that do not differ significantly from each other. (V. Vinogradov, J. Ketford, L. S. Barkhudarov, I. Alekseyeva, R. Levitskiy). In particular, the Russian Linguist V. Vinogradov used the terms equivalence - adequacy, adequacy - in the sense of uniformity, that is, full conformity, and because they did not differ to some extent from each other, the terms equivalence and adequacy belonged to one category. assumes a concept of two names. The scholar believes that in an adequate approach to a work of art, especially a poetic translation, it is advisable to bring the original as close as possible to the translation. At the same time, according to V. Vinogradov, poetic translation cannot be evaluated at the level of perfect identification of the original, because in the poetic work there are types of vertical context - allusions, realities, symbols reduce the level of equivalence translation. Therefore, looking at adequacy and equivalence as a relative phenomenon indicates several degrees of such relativity.

The development and change of socio-political conditions of the time also influenced the emergence of new views in the science of translation. In the concept of formal and dynamic equivalence, the American scholar Eugene Nayda states that the conditions of dynamic equivalence should not be determined by comparing the original with the translated texts, but by comparing the original with the recipient's reaction in the same language. suggests that. In his view, if these reactions are compatible on an intellectual (intellectual) and emotional (spiritual) level, then translation equivalence occurs. Although the general rule of equivalence is given in this point of view from the point of view of linguistics, it in turn indicates that this rule also applies to adequacy. According to the scientist, word games, idiomatic units, which are specific to the specifics of the work of art, are not subject to adequacy. As noted in the monograph by J. Retsker, "the criterion of adequacy is to ensure the maximum closeness of the originality by the fact that the equality of the means available actually corresponds to only a certain part of the reality, if it does not give the exact translation result. A high level of mastery of translation analysis shows its level of equality.

It is not always possible to generalize opinions about a translation, as any analysis of a translated work may result in a change of opinion. Translation criticism differs from other branches of philology in this respect as well. As a proof of our opinion, in N. Tikhonov's translation work, in particular, in the series "Chimgan's dairy" by Oybek "Na'matak", "Goodbye, Chimgan!" an example of the functional manifestations of an adequate and fully equivalent approach encountered in the translation of poems. Although the tradition of realistic translation dates back to the 1950s, some poems have had adequate translations since the 1930s. Examples of poems are "The First Snow", "Goodbye, Chimgan!", "Friend's Eyes ...", "Blessing".

"Na'matak" has a place in the Uzbek poetry of the XX century as one of the unique examples of lyrical poetry. The ideological purpose of this poem is to express the artistic intention that beauty is capable of creating goodness. The figurative means and word games that serve to embody the poet's artistic intent, in his Russian translation, replicate Oybek not only in thought and thought, in sentence and sentence and form, but also in rhyming order and poetic melody. If relative equivalence is used to "exact" the form or content of a text, then a dynamic or formal approach to the text is required. In adequacy and in full equivalence, both are essentially "exactly" combined. In the translation of the poem "Na'matak" N. Tikhonov was able to restore this identity both formally and dynamically. The form of formalism in the

translator's work stems not from the fact that the grammatical and stylistic features of the original are copied, but from the ability to reflect the author's language and stylistic features at the level of nature and natural possibilities of the Uzbek language.

*Nafis chayqaladi bir tup na'matak,  
Yuksakda, shamolning belanchagida,  
Quyoshga ko'tarib bir savat oq gul!  
Viqor-la o'shshaygan qoya labida –  
Nafis chayqaladi bir tup na'matak...*

*Чудно качается куст Наъматака  
Там, наверху в ветровой колыбели,  
Солнцу – корзина цветов белоснежных.  
Гордо над краем утесистой щели  
Чудно качается куст Наъматака...*

N. Tikhonov and Oybek worked as poets, writers, translators and literary critics. They were modern publicists and ideologically similar in social and political life. Although they created in a literary and political environment, both artists are known to be adept at translating their feelings into poetic lines. As Oybek himself was a translator, he wrote a memoir about his close friend N. Tikhonov's translation of the poem "Na'matak" into Russian, which he was satisfied with and appreciated in the language of translation. In general, N.I. Tikhonov's translation work, Oybek's lyrical poems such as "Goodbye Chimgan!", "The first snow", "Remember the love and humor of friends" can be considered as perfect translations. The translations of these poems fully meet the requirements of equivalence and adequacy. Therefore, even though time has passed, the above alternative translations of these poems do not need to be translated by other translators. For example, when we compare the poem "Remember the love and humor of friends" with the translation, the question arises as to whether the author of the poem is Oybek translator N. Tikhonov, or, conversely, N. Tikhonov, who wrote the poem, who translated it Oybek. Because the interpretation of the poem in a very similar way to the translation is, as G. Salomov puts it, a "miracle".

#### **Introductions of "Saddi Iskandariy" (Navoi) and "Iskandarnoma" (Nizami)**

From the point of view of the scientific problem posed in the subject and the chapter, it is possible to fully compare the prefaces of the two epics. However, in order to better understand the phenomena of artistic skill and creative individuality, it is more appropriate to have adequacy and typological aspects in the objects being compared. The first four chapters of both epics meet the requirements in this regard, so we will focus on these chapters.

In the preface to Nizami's *Iskandarnoma*, the introduction and the connection between the main chapter or the image and the main theme are not as strong as in Navoi. Nizami's titles are short and concise, with no rhyme, rhythm, or imagery. Navoi, on the other hand, works hard and skillfully to adapt a small title to the content of that chapter, as well as to the purpose and theme of the whole work.

From the point of view of thematology, which is one of the important components of literary comparative studies, the themes of the scandals created in the context of sympathy are also noteworthy. Although the themes of the scandals are genetically related to the themes of heroism, over time the authors' pursuit of originality has led not only to the title of the work, but also to the uniqueness of the theme. Firdavsiy's *Iskandarnoma* is heroic, while Nizami's *Iskandarnoma* is more warlike, but it also has a lyrical, moral spirit. Khusrav's "Mirror of Alexandria" is partly a war, more moral and didactic. Jomiy's "Hiradnomayi Iskandariy" completely lost its belligerent character and became purely didactic. Although Navoi's title also refers to the subject of the work as related to an object or motive, the content is heroic and morally enlightening. In this way, the names reflect the changes in the various themes. This peculiarity can be seen in the example of the blessed couplet.

E. E. Bertels, in his time, drew attention to this tradition, comparing the verses of Nizami, Khusrav, Jami and Navoi and trying to justify the difference between the authors by linking it more to socio-political life. was.

Not only sound education but his alertness and dedication too are most required. The epics of Nizami and Navoi begin with traditional praise. Epic hymns differ from lyrical hymns in scale, weight, and system of images. The artistic function of monotheism has been defined before Nizami and Navoi, so how such chapters express the same goal by two artists is a very convenient situation for observing creative individuality.

Although there is no clear reality in the prayer in Navoi's epic, there are parts, such as a theoretical idea or basis, its practical proof, and an internal connection between them. This consistency, first of all, served to make the

creative ideas more effective. In the prayer in Nizami's epic, however, this feature is not so noticeable, and his images have the same tone and the same content. There is no basis for such an opinion as Navoi, he only states that "whether I am good or bad, it is because of your destiny". Navoi, in addition, provides the opinion of the Akobirs, the narration of Aaron, and other logical grounds for the forgiveness of the sins of the slaves. The reason for this was the emphasis on hope, which, unlike Nizami, prevailed in Navoi's prayer. Navoi does not list his sins in general, but gives specific examples and blames himself more. That's in that chapter the night unites the image around the noble quality of Allah, even connecting the title to this point. Interprets different meanings of the phrase "Akramul-Akramin" and draws logical conclusions. In Nizami's prayer, he seeks guidance. He does not focus on any of God's attributes, such as grace or mercy, but seeks to address God directly, to speak of His power. In Nizami, too, the last byte serves to reconcile the two chapters.

Nizami and Navoi's views on heritage are very similar, but in this chapter, too, Navoi sought to follow a new path in accordance with his creative principles.

In order to accurately and fully reflect the essence of Alisher Navoi's artistic skills and discoveries, it is necessary to get acquainted with the sources on which he relies, to analyze the nature of the connections between them. This allows a clearer picture of the individuality of the creators, from the selection of a particular fact to its form, artistic image and interpretation.

Iskandarnames in the context of Hamsanavism are the golden ring of Alexander's stories created in the East. They appear as an encyclopedic generalization and product of folklore, religious-historical, literary-philosophical heritage from ancient times to the author's time.

The "sequence" that connects the chapters of Nizami's preface has risen to the level of "membership" in Navoi's preface, and the introductory chapter has become a unique composition. Navoi's systematic approach to thinking and imagery is clearly reflected in the order and description of the chapters in the preface.

Navoi's style of depiction is characterized by the depiction of a certain idea in different poetic expressions - the phenomenon of poetic variation. The poetic variation in Navoi's image also has the property of stratification, that is, some of them are complex, some are simple, and the diversity of poetic variation is the basis for reaching any level of creative thinking.

### **Influence of Alisher Navoi's works on Azerbaijani literature**

The study of Alisher Navoi's works in world literature has a history of almost six hundred years, during which many masterpieces of Navoi studies have been created in Eastern and Western countries, and the scientific and creative heritage of the great poet and thinker in the history of world culture was highly rated.

Issues such as Uzbek-Azerbaijani literary relations, poetry of Alisher Navoi, the impact of the poet's work on the classical literature of Azerbaijan and the study of the literary heritage in Azerbaijan reflected in the scientific works and articles of scientists such as M. Sharipov B. Valikhodjaye, A. Hayitmetov, Yo. Ishakov, N. Kamilov, A. Hojiahmedov, A. Rustamov, M. Muhiddinov, A. Qayumov, S. Ganiyeva, R. Vohidov, M. Hakimov, I. Haqqulov, A. Abduqodirov, M. Akbarova, N. Bozorova, K. Mullahojayeva.

Alisher Navoi's long-standing literary ties between the Uzbek and Azerbaijani peoples, who share a common language, culture and traditions, peaked in the 15th century. Navoi, who enjoyed the works of Azerbaijani poets such as Nizami Ganjavi, Imodiddin Nasimiy, Ashraf Maraghi, Qasim Anwar, from his time to the present day Kishvari, Khatayi, Fuzuli, Rahmati, Sadiqi, Amoni, Zafar, Saib, Qovsi and influenced the work of many other Azeri poets. The humanism, deep meaning and high artistic skills of the Uzbek poet's work have spread to a wide geography - not only in Turkestan, but also in Azerbaijan, Iran, Turkey and even India. According to Navoi scholar Porso Shamsiyev, calligraphers such as Abduljamil and Sultanali Mashhadi played an important role in the spread of Navoi's manuscripts around the world.

Based on many sources, we can say that Nizami's legacy was widespread and loved in Uzbekistan even before the Navoi era. Alisher Navoi wrote "Khamsa" in Turkish under the influence of the Azeri poet Nizami Ganjavi's "Panj ganj", while in Azerbaijan Nematullah Kishvari, Muhammad Fuzuli, Sodiqbek Afshor Sodiq, Ahdi Baghdadi and other famous artists wrote Navoi. Inspired, they created nazira, tahmis, tazkira and epics.

One of the most important sources of Navoi's influence on Azerbaijani literature is the Chigatay dictionary. It is noteworthy that most of these dictionaries are written in Iran and Azerbaijan. Among the authors, only Fazlullah Khan and Muhammad Yaqub Genghis are from India. The creation of these dictionaries in India is important in shedding light on the influence of Navoi's works.

Of these, “Badoye ul-Lughat” is one of the oldest dictionaries of the Chigatoy language. The originality of the dictionary is determined by the fact that it is based on the Iraqi dialect and the Azerbaijani language.

Another important dictionary, Sangloh, contains examples of works by the Azerbaijani poet Muhammad Fuzuli.

In the 16th century, the Safavids came to power. The most famous poets of this century, which is the golden age of Azerbaijani literature, are Khatayi (Shah Ismail) and Fuzuli. Khatayi (1486–1524) made an important contribution to the development of the Azerbaijani literary language by following the path of Navoi before Fuzuli and Saib and writing his works in his native language. In addition to his divan, his epics “Dahnoma”, “Nasihatnoma” are also written in a simple, understandable language.

In the second half of the 16th century and the beginning of the 17th century, the famous poet, skilled prose writer, man, who lived in Azerbaijan.

The famous scholar, calligrapher and miniature artist Sodiqbek Afshor Sodiqi was also inspired by Alisher Navoi’s ghazals and wrote the Majma ul-xavos tazkira under the influence of Majlis un-nafois. When we compare 40 Azerbaijani ghazals in Sodiqi’s “Poems” with 2600 Uzbek ghazals in Navoi’s “Khazayn ul-maoniy” collection in terms of content, form and style, Sodiqbek Afshor’s literary ghazals 21 was found to have written a nazira.

As a result of the influence of Alisher Navoi’s works on the works of Azerbaijani poets, invaluable works of Azerbaijani classical literature emerged and the “golden age” began. The study of Alisher Navoi’s influence on Azerbaijani literature and literary heritage, the influence of his ghazals on the works of Nematullah Kishvari and the traditions of Alisher Navoi in the works of Sodiqbek Afshor Sodiqi remain an important field of study for Uzbek and Azerbaijani literature.

### Questions:

1. What do you think about the prospects of comparative research in Uzbekistan?
2. How effective is the study of Uzbek literature in the context of world literature?
3. What are the commonalities and differences between Abdullah Qahhor and Jack London?
4. Review and evaluate one of the sample comparative studies against the criteria of comparative analysis.



**COMPARATIVE ANALYSIS OF DOSTOEVSKY AND COETZEE<sup>77</sup>**

Comparative literature is an academic field dealing with the literature of two or more different linguistic, cultural or nation groups. While most frequently practiced with works of different languages, comparative literature may also be performed on works of the same language if the works originate from different nations or cultures among which that language is spoken. Also included in the range of inquiry are comparisons of different types of art.

The terms “Comparative Literature” and “World Literature” are often used to designate a similar course of study and scholarship. Comparative literature is an interdisciplinary field whose practitioners study literature across national borders, across time periods, across languages, across genres, across boundaries between literature and the other arts (music, painting, dance, film, etc.), across disciplines (literature and psychology, philosophy, science, history, architecture, sociology, politics, etc.). Defined most broadly, comparative literature is the study of “literature without borders”. Scholarship in Comparative Literature include, for example, studying literacy and social status in the Americas, studying medieval epic and romance, studying the links of literature to folklore and mythology, studying colonial and postcolonial writings in different parts of the world, asking fundamental questions about definitions of literature itself. What scholars in Comparative Literature share is a desire to study literature beyond national boundaries and an interest in languages so that they can read foreign texts in their original form. Many comparatists also share the desire to integrate literary experience with other cultural phenomena such as historical change, philosophical concepts, and social movements.

At the beginning of the 19th century much of Western Europe viewed Russia as hopelessly backward even medieval. It was considered more a part of Asia than an outpost of European thought. During the first half of the century, indeed, peasants (called “serfs”) were still treated as the property of their feudal masters and could be bought and sold, though they had a few more rights than slaves. Russian serfs gained their freedom only in 1861, two years before the American Emancipation Proclamation.

However, the nobility of Russia had looked to the West for ideals and fashions since the early 18th Century, when Peter the Great had instituted a series of reforms aimed at modernizing the country. Russian aristocrats

---

<sup>77</sup> Rohib Adrianto Sangia. Comparative Literature: An Overview. Research Gate, 2018.

traveled extensively in Western Europe and adopted French as the language of polite discourse. They read French and English literature and philosophy, followed Western fashions, and generally considered themselves a part of modern Europe. St. Petersburg was created the new capital of Russia in 1721, and remained the most Westernized of Russian cities. Indeed, Dostoyevsky was to consider it an alien presence in the land, spiritually vacuous compared to the Old Russian capital of Moscow.

The German-born czarina Catherine the Great, who reigned from 1762 to 1796, corresponded with Voltaire and fancied herself an Enlightenment monarch; but her plans for liberal reforms came to nothing, and she became better known as vainglorious autocrat. Despite the general backwardness of Russian society, its openness to the West (briefly interrupted by Napoleon's 1812 invasion) had profound influences on its literature throughout the 19th Century. The first great national author of Russia, Alexander Pushkin (1799-1837) despite his celebration of Russian history and folklore was profoundly influenced by such English writers as Shakespeare, Byron and Scott. Although he plays a role in Russian literature comparable to that of Goethe in Germany or even Shakespeare in England, his works were little known abroad during his lifetime.

It was Ivan Turgenev (1818-1883) who lived and wrote for many years in Europe and was profoundly Western in his outlook that first brought Russian literature to the attention of European readers, but at the cost of often being considered an alien in his own land. It was the twin giants Leo Tolstoy and Fyodor Dostoyevsky whose work exploded out of Russia in the 1870s to overwhelm Europeans with their imaginative and emotional power. To many readers it must have seemed as if this distant, obscure country had suddenly leaped to the forefront of contemporary letters. Both were profoundly influenced both by European Romanticism and Realism, but their fiction offered characters more complex and impassioned than those Europeans were used to.

Tolstoy is known chiefly for his two masterpieces, *War and Peace* (1865-1869) and *Anna Karenina* (1875-1877). These works which wrestle with life's most profound questions earned Tolstoy the reputation of perhaps the world's greatest novelist. The first is a vast portrait of Russia during the period of the Napoleonic wars, and the second the story of a tormented adulterous woman treated far more seriously than Flaubert's *Emma Bovary*. Like the English Victorian novelists, Tolstoy sought to do more than entertain or even move his readers, taking the writing of fiction seriously as a moral

enterprise. In the end Tolstoy became a Christian utopian, abandoning fiction altogether.

Dostoyevsky is famous for his complex analyses of the human mind. Unlike Turgenev or Tolstoy, he pays little attention to details of setting or the personal appearance of his characters, instead concentrating on their thoughts and emotions. His work and that of Tolstoy revealed to Europeans that modern fiction could serve ends far more sophisticated than it had in the hands of Zola or even Flaubert.

Dostoyevsky had a sensational life which is variously reflected in his fiction. He believed his father to have been murdered by his own serfs, a belief which led him to be obsessed with murder as a subject in many of his greatest works, such as *Crime and Punishment* (1866) and *The Brothers Karamazov* (1881). After being arrested for his involvement in a radical group (the model for *The Possessed*) he was abruptly notified that he was about to be shot, but was spared at the last minute and sent to Siberia for ten years. He often described the traumatic effect which this mock-execution had on him in his fiction, and devoted another novel (*The House of the Dead*) to the story of his time in prison.

While there, he developed epilepsy, and later made epileptic seizures one of the chief characteristics of the Christ-figure Prince Mishkin in *The Idiot*. He also analyzed his addiction to gambling in *The Gambler*. The fervent Christianity and anti-Western, anti-Enlightenment attitudes of his later years' color much of his writing, and underlie the influential long story *Notes from Underground*.

Some Western readers, notably the very restrained American novelist Henry James, found Dostoyevsky's fiction exaggerated. The combination of traditional Russian effusiveness with Dostoyevsky's truly sensational life made for sensational writing. But it is important to note that though his characters always seem to be undergoing some sort of torment, he creates the extreme situations and emotions in his novels not out of mere sensationalism, but to plumb the depths of human experience.

Of the other Russian writers of the 19th Century, the only other one to make much of an impression abroad was Anton Chekhov (1860-1904), whose short stories and plays used Realism in a much more understated way. His four great plays written just before and after the turn of the century-*The Sea Gull*, *Uncle Vanya*, *Three Sisters* and *The Cherry Orchard*, along with the Realist masterworks of the Norwegian Henrik Ibsen helped to rescue the theater from the dismal state into which it had plunged after the time of the

German Romantics. The theatrical genius of the 19th century seems to have gone into opera rather than stage plays; few of the plays written between Schiller and Chekhov are remembered or performed today, but his works are seldom absent from the stage for long.

Chekhov's works are often seen as the last echo of a fading tradition before Stalinism made "socialist realism" into a suffocating orthodoxy. Under Communism, Tolstoy was regarded a great national writer despite his mystical leanings because of his sympathies with the peasants and utopian idealism; but Dostoyevsky was out of favor during much of the Stalinist period because he was an outspoken foe of socialism and fervent Christian. Yet abroad, his reputation continued to grow. He was seen as a prophet of the evils which followed in the wake of the Bolshevik Revolution, as a psychologist who anticipated many of the most striking discoveries of Sigmund Freud, and as a welcome challenger to the pervasive celebration of modernity so characteristic of the period 1850-1960. Despite his antimodernism, Dostoyevsky still speaks directly to many readers in ways that most of his contemporaries do not. In post-Communist Russia he is again celebrated as a national treasure, just as he is revered as a classic abroad.

The first real manifestations of the influence of France in Russia date from Russia's first political opening toward Europe, undertaken by Peter the Great (1682–1725) and further advanced by Catherine II (1762–1796). In the first instance, this influence was cultural. The adoption of the French language as the language of conversation and correspondence by the nobility encouraged access to French literature. The nobility's preference for French governesses and tutors contributed to the spread of French culture and educational methods among the aristocracy. At the beginning of the nineteenth century, the Russian nobility still preferred French to Russian for everyday use, and were familiar with French authors such as Jean de la Fontaine, George Sand, Eugene Sue, Victor Hugo, and Honoré de Balzac.

The influence of France was equally strong in the area of social and political ideas. Catherine II's interest in the writings of the philosophers of the Enlightenment Baron Montesquieu, Jean Le Rond d'Alembert, Voltaire, and Denis Diderot contributed to the spread of their ideas in Russia during the eighteenth century. The empress conducted regular correspondence with Voltaire, and received Diderot at her court. Convinced that it was her duty to civilize Russia, she encouraged the growth of a critical outlook and, as an extension of this, of thought regarding Russian society and a repudiation of serfdom, which had consequences following her own reign.

The support of Catherine II for the spirit of the Enlightenment was nonetheless shaken by the French Revolution of 1789. It ceased entirely with the execution of King Louis XVI (January 1793). The empress was unable to accept such a radical challenge to the very foundations of autocratic rule. From the close of her reign onward, restrictions on foreign travel increased, and contacts were severely curtailed. Despite this change, however, liberal ideas that had spread during the eighteenth century continued to circulate throughout Russia during the nineteenth, and the French Revolution continued to have a persistent influence on the political ideas of Russians. When travel resumed under Alexander I (ruled 1801–1825), Russians once again began to travel abroad for pleasure or study. This stimulated liberal ideas that pervaded progressive and radical political thought in Russia during the nineteenth century. The welcome that France extended to political exiles strengthened its image as a land of liberty and of revolution.

During the nineteenth century, travel in France was considered a form of cultural and intellectual apprenticeship. Study travel abroad by Russians, as well as trips to Russia by the French, shared a common cultural space, encouraging exchanges most notably in the areas of fine arts, sciences, and teaching. Because they shared geopolitical interest's vis à vis Germany and Austria-Hungary, France and Russia were drawn together diplomatically and economically after 1887. This resulted, in December 1893, in the ratification of a defensive alliance, the French-Russian military pact. At the same time, French investment capital helped finance the modernization of the Russian economy. Between 1890 and 1914, numerous French industrial and banking houses established themselves in Russia. French and Belgian capital supplied the larger part of the flow of investment funds, the largest share of which went into mining, metallurgy, chemicals, and especially railroads. The largest French banks, notably the *Crédit Lyonnais*, made loans to or invested in Russian companies. Public borrowing by the Russian state, totaling between eleven and twelve billion gold francs, was six times greater than direct investment on the part of the French.

On the eve of 1914, there were twelve thousand French nationals in Russia. Forty consuls were in the country looking out for French interests. French newspapers had permanent correspondents in St. Petersburg. In 1911, *L'Institut Français* (a French institute) was created there to help spread French culture in Russia. In fact, from the 1890s onward, France's cultural presence in Russia was consistently viewed as an adjunct to its policy of industrial and commercial implantation.

Following the close of the nineteenth century, the role of France as a land that welcomed political exiles and refugees had a reciprocal influence on the countries from which they came. When they returned to Russia, some of these individuals brought back ideas as well as social, pedagogical, and political experiences. For example, the experience acquired by Maxim Kovalevsky (1851–1916), professor of law and sociology, as the head of the *Ecole supérieure russe des sciences sociales de Paris* (the Russian Advanced School for Social Sciences in Paris), founded in 1901, served to organize the *Université populaire Shanyavsky* in Moscow (the Shanyavsky People's University), founded in 1908.

After the October Revolution of 1917, Paris, along with Berlin and Prague, was one of the three principal cities of Russian emigration in Europe. A hub of intellectual activity from the 1920s onward, the French capital was among the leading centers abroad for publishing Russian newspapers and books, of which a portion subsequently made its way into Russia, thereby helping to bind the emigrant population with Soviet Russians back home. The suspension of scientific and cultural relations between the USSR and the rest of the world, starting in the mid-1930s, put an end to this exchange.

The cultural influence of France did not disappear, however. Beginning in 1954, new attempts were made to bring France and the USSR closer together, beginning with cultural exchanges. During that year the *Comédie française* made a triumphant tour of the Soviet Union. Later, the trip by General Charles de Gaulle, in June of 1966, marked the beginning of a time of privileged relations between the two countries. A joint commission was created to foster exchange, and numerous cultural agreements were signed, some of which remained in effect during the early twenty-first century. French teaching assistants were appointed in Soviet universities, the teaching of French was expanded at the secondary school level, and agreements were signed for the distribution of French films in the USSR.

The perception of the Russian people, France has remained the country of the Revolution of 1789 and the homeland of the Rights of Man. From the 1960s onward, French intellectuals outside of Russia strengthened this image by supporting the cause of Soviet dissidents. It is again in the name of human rights that France has attempted, since 1994, to soften the position of the Russian government with regard to Chechnya.

Comparative literature has been a subject of concerns, for the primary excitement, after its proposition by Johann Wolfgang von Goethe, Abel Francois Villemain, and Matthew Arnold by the mid-1850s after its brief

history of six decades, was replaced by questioning of the various terminology, nature and functions of Comparative Literature.

By considering development of Comparative Literature in terms of its Schools, it is possible not only to comprehend its past but also to anticipate its future on the basis of the developments in the past. The French school focused on influence or reception with its basis on positivism. The British School studied in “placing” in which “placing” of texts leads to shared enlightenment of scripts. The American School of comparative literature questioned the dominance of the French school and its principal practice in the post-World War II period with focus on interdisciplinary approach. It opened the scope of comparative literature through Henry Remak and Rene Wellek.

Henry Remak founded the American school of comparative literature and also of its distinction from the French school. While the French school concerned itself with “product”, the American School emphasized on the “process” of the “product” coming into existence. Moreover, it opened up the frontiers of Comparative Literature and transgressed boundaries of the discipline.

American scholars of Comparative Literature believed that the study of similarity was introduced by the schools, but actually it was reestablished by the American school. Moreover, Cao deliberated into three parts. The first is the negation of the French school to analogy studies since the French school excluded analogy studies. The second is the reason why the American school emphasizes the transnational and interdisciplinary nature of Comparative Literature that comparing the products of different national literatures, comparing between literatures and other subjects, and sorting out the common aesthetic values and the universal laws in literature and literary development. Finally, the focus of the American school is the study of thematology, typology, stylistics, and so on. Among them, thematology is the study of writers of different countries and their different treatment on the same subject, which includes the research on motif, situation, and image.

The American School promotes largely two theories, namely, “Parallelism” and “Intertextuality”. The theory of “Parallelism” is derived from the idea of similarities in humanity’s social and historical evolution, that is, harmony in the process of literary development.

Many comparatists in America and Eastern Europe had adopted the “Parallel” theory. According to Konrad, a Russian comparatist sees that this theory is derived from the idea of similarities in humanity's social and historical evolution, which means harmony in the process of literary

development. There are similarities between the literatures of different peoples whose social evolution is analogous, irrespective of existence of mutual influence or direct relation between them found in study of parallelism. In advance, the comparatist seeks to define the origins and evidences which emphasize collective structures between works and authors, or the association of an occurrence with a particular form. this theory account that literatures are unlike rendering to their determining national and historical backgrounds, it is important in the common properties of literary phenomena to related with the national and historical attributes of each phenomenon.

Parallelism theory does not give importance to the link of causality and no importance to influence. There is a possibility of dealing with literary texts not being in contact of whatsoever kind but having similar contexts or realities. If influence exists between literary texts, the importance does not lie in the influence itself but rather in the context. If the context does not allow for influence to be effective, influence will never take place in the first place.

This term "Intertextuality" was established by the poststructuralist Julia Kristeva in the 1960s, and since then it's been widely accepted by postmodern literary critics and theoreticians. The study of this terminology was a response to Ferdinand de Saussure's theory and his claim that signs gain their meaning through structure in a particular text. It has been argued that readers are always influenced by other texts, sifting through their archives, when reading a new one.

The corporatist has several technical terms to describe intertextual relationship between two texts. If it is a source and product relationship, it can be termed imitation, influence, adaptation, parody or subversion. The history and literature of a country, in the current social and political scenario, remains incomplete if the country's aboriginal heritage and culture get ignored in its waiting. Comparative literature shows the relationship between the two texts or two authors.

Intertextuality means the reference of a given text to another text. New texts are superposed on old texts. New texts (Hypertexts) are always read under the light of old texts (Hypotexts). Literature is a continuous and an ongoing process of reworking and refashioning old text. Old texts turn into some sort of raw materials used for the creation of new ones.

Fyodor Mikhailovich Dostoevsky was born October 30, 1821, in Moscow's Hospital for the Poor. He was the second of seven children born to a former army surgeon, who was murdered in 1839 when his own serfs poured vodka down his throat until he died. Following a boarding school education



in Moscow with his older brother Mikhail, Fyodor was admitted to the Academy of Military Engineers in St. Petersburg in 1838. He completed his studies in 1843, graduating as a lieutenant, but was quickly convinced that he preferred a career in writing to being mired in the bureaucratic Russian military. In 1844 he published a translation of Balzac's *Eugenie Grandet*, and he followed these two years later with his first original published work, *Poor Folk*, a widely-acclaimed short novel championed by the influential critic Vissarion Belinsky. On April 23, 1849, Dostoevsky was arrested with other members of the Petrashevsky circle and was sentenced to death to work as materialist atheism. He was placed in solitary confinement in the Petropavlovsky Fortress for eight months. During this time, Tsar Nikolai I changed his sentence but ordered that this change only be announced at the last minute. On December 22, Dostoevsky and his fellow prisoners were led through all the initial steps of execution, and several of them were already tied to posts awaiting their deaths when the reprieve was sounded.

In 1862 Dostoevsky went abroad. He visited France, Germany, Switzerland, Italy, and England. In London he attended the 1862 World's Fair and had a first-hand look at the Crystal Palace, the architectural wonder of the age. The image of the Crystal Palace, which for progressive critics symbolized the dawning of a new age of reason and harmony, was to loom large in Dostoevsky's works to come, especially *Notes from Underground* and *Crime and Punishment*. In 1863, leaving his ailing wife behind, he made a second trip to Europe.

*Notes from Underground* was first published in January and February of 1864 as the featured presentation in the first two issues of *The Epoch*, Dostoevsky's second journal of the 1860s. The novel was written at one of the lowest points of Dostoevsky's career.

The novel begins with the narrator introduces himself as a man who lives underground and refers to himself as a spiteful person whose every act is dictated by his spitefulness. Then he suddenly admits that he is not really spiteful, because he finds it is impossible to be anything — he can't be spiteful or heroic; he can only be nothing. This is because he is a man of acute consciousness and such a person is automatically rendered inactive because he considers too many consequences of any act before he performs the act and therefore never gets around to doing anything. In contrast, a person who is not very intelligent can constantly perform all sorts of actions because he never bothers to consider the consequences.

The man of acute consciousness finds that he cannot even commit an act of revenge because he never knows the exact nature of the insult. Such a man is plagued with an active imagination which causes him to exaggerate any type of insult until it becomes fantasized out of all proportion to the original insult. By this time, it is ridiculous to try and perform any act of revenge.

It is easy for other people to classify themselves, but the Underground Man knows that no simple classification can define the essence of one's existence; therefore, he can only conclude that he is nothing. Yet in society, the scientists and the materialists are trying to define exactly what a man is in order to create a society which will function for man's best advantage. The Underground Man objects to this trend because he maintains that no one can actually know what man's best advantages. Such a society would have to be formulated on the theory that man is a rational being who always acts for his best advantage. But the history of man proves that he seldom acts this way.

The Underground Man then points out that some people love things which are not to their best advantage. Many people, for example, need to suffer and are ennobled by suffering; yet, the scientist and the rationalist want to remove suffering from their utopian society, thereby removing something that man passionately desires. What the Underground Man wants is not scientific certainty, but the freedom to choose his own way of life.

The Underground Man concludes that for the man of conscious intelligence, the best thing to do is to do nothing. His justification for writing these Notes from Underground is that every man has some memory which he wishes to purge from his being, and the Underground Man is going to tell his most oppressing memory.

Sixteen years ago, when he was twenty-four, he lived a very isolated and gloomy existence with no friends and no contacts other than his colleagues at work. To escape the boredom of this life, he turned to a life of imagination. There he could create scenes in which he had been insulted and then could create ways of revenging himself. But he never fulfilled his dreams.

When his isolation became too unbearable, he would visit his immediate superior at his home. Once, however, feeling the need to "embrace humanity", he was driven to renew his acquaintance with an old schoolmate, Simonov. Arriving at the house, he found Simonov with two old schoolmates discussing a farewell party they were planning for Zverkov. The Underground Man invited himself to the party even though he had always hated Zverkov and had not seen him since their school days.

At the party, the Underground Man unknowingly arrived an hour early (the time had been changed) and, during the course of the evening, created a repulsive scene. When the others left to go to a brothel, he begged for some money from Simonov so that he could go too. He was ashamed and horrified at what he had done, but he followed his companions to the brothel.

When he arrived, he was determined to slap Zverkov, but he could not find him; he was relieved to discover that everyone had already retired. Then he met Liza, a prostitute with whom he retired. Later, he awakened and told her in high-flown language about the miseries of prostitution. He knew he was doing so partly for effect and partly because he felt rejected by his friends. Upon leaving, he gave Liza his address and told her to visit him. She promised to do so.

During the next day and for days afterward, the Underground Man was horrified that Liza might actually show up. He knew that he could not keep up the pretense of the previous night. And, one night as he was having an absurd argument with his servant, she did arrive. He was embarrassed that she should see him in such poverty and in such an absurd position. He went into hysterics, and she comforted him. Later, he insulted her and told her that he was only pretending about everything he said. Crudely, he gave her five rubles for her services, but before she left, she crumpled the five-ruble note and left it on his table. He ran after her to apologize but could not find her. In the end, His shame over his conduct still troubles him.

The second novel author, Coetzee was born in Cape Town on 9 February 1940, and grew up in the Karoo, the vast desert and semi-desert area of the Cape province. His family (his father was a lawyer; his mother a schoolteacher) spoke English at home, though, with other relatives, he conversed in Afrikaans. He completed his undergraduate work, studying English and mathematics at the University of Cape Town, in 1961, and moved to England to work in computers in 1962. He stayed for four years, working as a programmer, during which period he wrote a master's thesis on Ford Madox Ford.

In 1965, Coetzee returned to academia: he moved to the US, to the University of Texas at Austin, where he produced his doctoral dissertation on the style of Samuel Beckett's English fiction, completed in 1969. He taught at the State University of New York at Buffalo from 1968 to 1971. He returned to South Africa to take up a teaching position at the University of Cape Town in 1972. Following successive promotions, he became professor of general literature at his Alma Mater in 1984.

Set in post-apartheid South Africa, the novel tells the story of David Lurie, a twice divorced, 52-year-old professor of communications and Romantic Poetry at Cape Technical University. Lurie believes he has created a comfortable, if somewhat passionless, life for himself. He lives within his financial and emotional means. Though his position at the university has been reduced, he teaches his classes dutifully; and while age has diminished his attractiveness, weekly visits to a prostitute satisfy his sexual needs. He considers himself happy. But when Lurie seduces one of his students, he sets in motion a chain of events that will shatter his complacency and leave him utterly disgraced.

Lurie pursues his relationship with the young Melanie whom he describes as having hips “as slim as a twelve-year-old’s” obsessively and narcissistically, ignoring, on one occasion, her wish not to have sex. When Melanie and her father lodge a complaint against him, Lurie is brought before an academic committee where he admits he is guilty of all the charges but refuses to express any repentance for his acts. In the furor of the scandal, jeered at by students, threatened by Melanie’s boyfriend, ridiculed by his ex-wife, Lurie is forced to resign and flees Cape Town for his daughter Lucy’s smallholding in the country. There he struggles to rekindle his relationship with Lucy and to understand the changing relations of blacks and whites in the new South Africa. But when three black strangers appear at their house asking to make a phone call, a harrowing afternoon of violence follows which leaves both of them badly shaken and further estranged from one another. After a brief return to Cape Town, where Lurie discovers his home has also been vandalized, he decides to stay on with his daughter, who is pregnant with the child of one of her attackers. Now thoroughly humiliated, Lurie devotes himself to volunteering at the animal clinic, where he helps put down diseased and unwanted dogs. It is here, Coetzee seems to suggest, that Lurie gains a redeeming sense of compassion absent from his life up to this point.

By looking at theme, at least there are two similar themes that we can find in both novels. They are suffering and hate. Hate is a theme that runs, sometimes bubbling quietly under the surface, and other times bursting forth with full force. In *Disgrace*, it is not unusual for characters to either feel or outright demonstrate hatred towards others. In some instances, it is restrained – think of the scene in which Mr. Isaacs accosts David at the University, when David secretly wants to throttle Petrus, or when David regards the women of the committee hearing with secret dislike. In other moments, it is overt, like when David tries to beat the stuffing out of Pollux. Hate, however, isn't just

something that characters feel toward others; sometimes characters who don't obviously demonstrate feelings of hate feel hated. Lucy is a prime example; she reports feeling hate radiating toward her from the men who rape her, but she doesn't talk about feeling the same way towards them.

"I am a sick man... I am a spiteful an. I am an unattractive an". These are the opening words of *Notes from the Underground*, and indeed the Underground Man lives in a constant state of misdirected and paralyzing spite. His plight, he explains, is worsened by the fact that an intelligent man of consciousness cannot alleviate his spite through revenge; he is so conscious and so intelligent that he raises doubt after doubt until he is paralyzed in inaction. So instead, the Underground Man harbors his spite underground – even for the most trivial offenses – for decades.

Everyone suffers in some way in *Disgrace*, and suffering takes place in a number of forms. Multiple examples of physical suffering pop up through the book: the goat with the infected scrotum at the animal clinic bleats in pain; David withstands being knocked out and set on fire; the dogs in the kennel are viciously executed, except for one that just lies there bleeding to death and waiting to die. These are all disturbing examples of physical suffering, but it's also important to think about the role that emotional and mental suffering plays in the novel; it seems that nobody escapes without some serious psychological wounds. While we don't witness Lucy's rape firsthand, we see how it changes her into a mere shadow of her former self who patters around the house and refuses to see people. David's own worries about Lucy constitute a major source of suffering for him. These, of course, are just a couple of examples of how suffering afflicts the mind as much as it does the body.

In *Notes from the Underground*, the Underground man argues that suffering is enjoyable – even a toothache. The pleasure, he says, comes when you are intensely conscious of your pain, adding that it's enjoyable to make others suffer with you. Suffering is necessary, he continues, because it leads to consciousness. The two notions – suffering and consciousness – have a complicated relationship in the text, each necessitating the other and making the other possible. For this reason, man will never give up suffering, since man needs to be conscious and have his free will. He will even purposely cause himself pain to prove that he's free to do so.

Like many of J.M. Coetzee's novels, *Disgrace* takes place in his native South Africa, a country that for many years was ruled under a system of racial segregation called Apartheid. Apartheid, which in Afrikaans means

“separateness”, was a system held in place from 1948 until 1994. It was official policy under which the rights of blacks were severely limited and under which whites, though the minority in terms of numbers, were in charge. Under Apartheid, blacks were not even considered to be legal citizens of South Africa, and they were forced to attend separate schools, go to separate hospitals, and receive separate public services. When blacks were deprived of their citizenship, they were divided into self-governing tribes called Bantustans.

Disgrace takes place only several years after the end of Apartheid, and as a result, knowing a little bit about the geography and systems of Apartheid are really helpful in understanding the undertones of this book. The novel begins in the far Western reaches of South Africa in Cape Town, where David is a professor at the University. Cape Town was generally considered to be part of “white” South Africa during Apartheid. In Disgrace, we see it as being more developed and cosmopolitan. When David leaves to go to live with Lucy in Salem, he’s headed to a completely different part of the country: The Eastern Cape, which was long considered to be part of “black” South Africa and where the Bantustans were established.

It is similar with the social setting of *Notes from the Underground* where that times that Russia in the transition in being civilized by adopting the European culture. That was Dostoevsky’s time/place context for writing this work, but it’s also the time and place in which the Underground Man is set. *Notes from Underground* is set in the city of St. Petersburg (now Leningrad) in nineteenth-century Russia. Unlike other cities of Europe, it has no long history since it was only established at the beginning of the eighteenth century by Peter the Great. Built to be the seat of government, St. Petersburg was designed as an impressive city. It was laid out with symmetrical streets, and Italian and French architects produced magnificent palaces to be built there. By the nineteenth century, the time of the novel, St. Petersburg had become a bustling city on the Gulf of Finland. Turgenev, Chernyshevsky, the Crystal Palace, rational egoism, socialism, the fall of the feudal system – these all compose the setting for *Notes* and the intellectual environment to which the Underground Man is responding

### **A COMPARISON OF ERNEST HEMINGWAY AND T.S. ELIOT'S WORKS<sup>78</sup>**

The literature of the beginning of the 20th century was heavily influenced by the major changes that were reshaping the world at the time. The First World War was one of the deadliest conflicts in the history of mankind and resulted in millions of casualties and devastation across Europe. In addition to the Great War, urbanization, immigration, and the rapid progress of technology led to the general feeling of uncertainty due to the rejection of old, traditional ideas.

This identity crisis is explored in the works of many notable modernist authors, including Ernest Hemingway and T.S. Eliot. The characters of Nick Adams and J. Alfred Prufrock are representations of the modern man, fractured and lost after the devastating consequences of the First World War.

Nick Adams is the main character of more than a dozen stories written by Ernest Hemingway. The character is largely autobiographical, with many similarities to Ernest Hemingway. Nick Adams' father is also a doctor, and he, just like Hemingway, enlists as an ambulance driver to work on the Italian front during the World War I. In each of Hemingway's stories, Nick Adams is confronted with some traumatic event, and the author explores the consequences this event has on Nick Adams.

In one of the stories, *A Way You'll Never Be*, Nick Adams is shown suffering recurring nightmares and hallucinations in the aftermath of the traumatic head injury inflicted during his service on the Italian front. Nick Adams returns to the place where he was injured with a hidden motive – to understand the reason behind his hallucinations. However, in spite of the fact that Nick Adams learns some information about his trauma, he fails to understand the underlying cause of these nightmares – the crisis of personal identity. He is self-conscious and restless, and his hallucinations seem jumbled and unrelated, just like Nick Adams' anxious thoughts about his sense of self.

The post-traumatic shock Nick is suffering from in the aftermath of the events on the Italian front is the allusion to the general anxiety which grew

---

<sup>78</sup> IvyPanda. (2020, October 17). Ernest Hemingway and Thomas Eliot Works Comparison. Retrieved from <https://ivypanda.com/essays/ernest-hemingway-and-thomas-eliot-works-comparison/>

its roots in the minds of people living in the 1920s. A number of Ernest Hemingway's works touch upon physical wounds, but it is this story that focuses on mental trauma, the destructive psychological result of the Great War. Nick's search for the meaning of life continues in *Big Two-Hearted River*, where he returns to Michigan from the Italian front.

In this descriptive story, Nick, unable to find a place for himself, leaves urban environment and turns to the healing power of nature to lessen his burden, which was "too heavy [...] much too heavy". The feeling of anxiety stays with him even there, and although he tries to avoid it, he seems preoccupied with it. In the aftermath of World War I, Nick Adams, just like many other people of that time, is suffering from the loss of the orientation, which makes him the archetype of that time.

Like Nick Adams, the main character of T.S. Eliot's poem *The Love Song of J. Alfred Prufrock* J. Alfred Prufrock is also avoiding something, an overwhelming question. Prufrock, an average middle-class man living in an urban setting very similar to London, also suffers from unspoken psychological conflict. A variety of allusions, used by Eliot, seem to suggest that Prufrock is an educated man. However, he is very self-conscious and seems unable to confront the overwhelming question.

Throughout the novel, which takes place in an urban setting, Prufrock seems to be confused what time of the day it is and where is past and where is future: tenses are frequently confused throughout the poem. In contrast to Nick Adams, Prufrock does not leave the city but gets lost in its sinister streets instead. The urban setting allows the reader to see rooms full of people mindlessly drinking tea all day, joined by Prufrock himself.

The author presents a picture of a wasted existence, hindered by indecisive paralysis. Prufrock is ready for "a hundred indecisions [...] before the taking of a toast and tea". Eliot captures the image of a typical young man unable to find his place in a world, fractured by the Great War. The juxtaposition of scenes, texts, and thoughts are used to show the chaotic state of Prufrock's mind and the society in general. It is not entirely clear if Prufrock actually leaves his room or whether the narration is the result of his disturbed mind.

The characters of Nick Adams and J. Alfred Prufrock both struggle with challenges typical of people of "the lost generation". In the first half of the 20th century, the old world has been shattered and was undergoing dramatic transformations. The aftershock of the World War I left many questionings what the meaning of their existence was. A common trait of both



characters is that they are lost in the new world. However, while Elliot's character seems to never leave this state of paralysis, Hemingway's protagonist turns to nature and seems to find his inner self.

### **THE HERO IN "THE ODYSSEUS" AND "THE EPIC OF GILGAMESH"<sup>79</sup>**

Heroes and heroism are some of the oldest subjects depicted in literature. They can be found in art and literature of all time. Epics about the greatest heroes used to serve as the sources of inspiration for the young people of ancient societies. Today, heroes are equally popular, but as the epochs changed to have the images and main features of the heroes changed or are they still the same? This paper explores the differences and similarities between the heroes of the ancient epics such as "The Odyssey" by Homer and "The Epic of Gilgamesh" the product of the culture of ancient Mesopotamia.

In "The Epic of Gilgamesh" the first description of the main protagonist the reader encounters praise his outstanding wisdom based on his diverse experiences and adventures. The epic says that Gilgamesh "learnt of everything the sum of wisdom. He saw what was secret, discovered what was hidden", and also, "He came to a far road, was weary, found peace". Yet, it is important to mention that the praise of all the Gilgamesh's talents is immediately followed by the enumeration of his negative qualities and the description of his horrible rule and tyranny towards his people.

At the same time, reading Homer's "The Odyssey," one would hardly see any references to Odysseus's wisdom. Instead, this hero is admired for his attractive appearance, outstanding strength, perseverance, and endurance. Just like in the case of Gilgamesh, Odysseus' actions characterize him in a rather controversial way.

He is admired for his bravery, yet when it comes to the conflict with Cyclops, Odysseus chooses a very sneaky and cunning way to deal with his enemy by blinding him in his sleep and then escaping from his cave hiding under a sheep and also stealing the sheep from their master. Besides, after mutilating Cyclops, Odysseus also cannot hold back and feels the need to announce his escape. He says, "Cyclops if any mortal man ever asks about the

---

<sup>79</sup> IvyPanda. (2020, August 15). Hero in "The Odyssey" and "The Epic of Gilgamesh". Retrieved from <https://ivypanda.com/essays/hero-in-the-odysseus-and-the-epic-of-gilgamesh/>

disgraceful blinding of your eye, you can say that Odysseus, sacker of the cities did it, he son of Laertes, whose home is in Ithaca". This is a clear sign of pride and vanity.

This way, the beloved heroes of the ancient epics seem to have a set of qualities unusual for the contemporary image of a hero. Among such traits, there are vanity and pride, short temper, rage, cunning revenge, cheating and lies. None of these features are acceptable for the heroes of the modern days who are expected to be perfectly honest, altruistic, humble and patient regardless of the situations. At the same time, the basic set of positive qualities remained the same. It includes bravery, endurance, wisdom, attractive appearance, and strength. The main difference between the two ancient heroes is that Gilgamesh obtains his wisdom after finishing his adventures, and Odysseus shows the capacity to apply analytical thinking during his journeys.

To conclude, both of the main protagonists of the ancient epics are admired heroes of their nations, powerful rulers and incredibly strong men. These heroes are evaluated based on their accomplishments such as the defeat of monsters and participation in battles. The contemporary heroes are required to demonstrate some outstanding achievements as well. Yet, the qualities and behaviors of the ancient heroes are very different compared those of the modern ones.

**THE THEME OF SHAME IN “ANNA KARENINA” AND “THE IDIOT”<sup>80</sup>**

Natural sciences give various definitions of the concept of shame. The variety of scientific hypotheses corresponds to the variety of ways in which different people experience a feeling of shame. More often than not, this experience is connected with moral formation: the ability of a person to feel shame and be shy characterizes them from the perspective of moral qualities. For Russian literature that always thoroughly scrutinizes the spiritual self of a person with its various conflicts between the spirit and flesh, rational and emotional, mind, and heart, the theme of shame became one of the central problems.

Theoretically, the description of such basic emotion as shame should not be significantly different in various authors. Indeed, Tolstoy and Dostoevsky have something in common with their points. Perhaps, this may be attributed to the fact of the common philosophical and ethical paradigm that was based on Christianity. However, Tolstoy's and Dostoevsky's characters have different reasons for shame, and their display of this emotion is also different. Although the theme of shame is central to both *Anna Karenina* and *The Idiot*, the nature of this feeling is explained differently: Tolstoy regards shame as the result of a person's actions, while Dostoevsky considers it as a part of the psyche.

Tolstoy starts his *Anna Karenina* with the description of the complicated feeling of Stepan Arkadyevitch Oblonsky. Stiva painfully recollects his reaction to his wife's words: “[T]here happened to him at that instant what does happen to people when they are unexpectedly caught in something very disgraceful” (Tolstoy 6). This feeling becomes not only the opener but also a building line of the whole novel. All characters suffer from and experience the sense of shame but only Anna's tragedy becomes the meaningful center of the novel. The main character of Dostoevsky's *The Idiot*, Prince Myshkin, feels ashamed of those who surround him: “He felt so ashamed for his visitors, that he was afraid at first even to look at them.”. In *The Idiot*, as in *Anna Karenina*, the feeling of shame serves as an expression of the moral make-up of a person. However, in Dostoevsky's novel, this

---

<sup>80</sup> IvyPanda. (2020, October 18). The Theme of Shame in “Anna Karenina” and The Idiot. Retrieved from <https://ivypanda.com/essays/the-theme-of-shame-in-anna-karenina-and-the-idiot/>

emotion is integrated into the psyche structure and is connected with aspects that differ from those of Tolstoy's work.

The shame in *Anna Karenina* is a touchstone for a soul and, at the same time, the value criteria of the philosophical and ethical concept of the novel. Although the artistic phenomenology of shame is diverse, there is a direct connection not only between the actions and ethical self-analysis but also between the feelings and moral self-esteem. Anna blushes at shameful situations where lies and deceit occur: "He doesn't even know, she said, and suddenly a hot flush came over her face; her cheeks, her brow, her neck crimsoned, and tears of shame came into her eyes". The former is the beginning of the story's climax when Anna talks to Vronsky about her husband.

When Anna told her husband about her relations with Vronsky, she did not want to tell the latter about this conversation, because "She knew that she had been ashamed... She felt terrified at the disgrace, of which she had not ever thought before". Moreover, if Vronsky's principle was "to abandon oneself without a blush to every passion", Anna blushed every time, even when her own thoughts were voiced by others: "a deep flush of pleasure came out on her face when she heard the idea". Tolstoy does not miss the opportunity to record the physical manifestation of shame: Kitty, Dolly, Levin, Stiva – all of his characters have a blush. Even Vronsky – with the development of the plot and complication of his feelings to Anna – blushes more often.

Dostoevsky's characters are not less endowed with the ability to blush and turn pale: the emotional side of the characters' life in *The Idiot* is represented as vividly as in *Anna Karenina*. But if shame in *Anna Karenina* often catches the characters when they do and say the things that are in conflict with their true feelings or generally accepted moral standards and principles, in Dostoevsky's world the feeling of shame may be caused by the actions and words of other people. Prince Myshkin is so susceptible to shame that can be easily embarrassed about others. Shame, as understood in Christian anthropology and represented by Dostoevsky is the inevitable basis of life that penetrates deep into the structure of the psyche, corroding its integrity. In this case, Dostoevsky describes shame not as an emotion, but as a state of mind. Tolstoy's Anna loses the ability to reason because of the feeling of infinite shame, while Dostoevsky's description of this emotion only boosts the self-consciousness.

Thus, Prince Myshkin in the famous scene of the Nastasia Philipovna's birthday precisely defines the dominant setting of her personality as "shame": "I am nothing, but you have suffered and have emerged purely from such a hell, and that is a lot". Prince Myshkin, perhaps more than any other of Dostoevsky's characters is capable of reading the soul of others. He believes that shame is the gravest punishment for a person, and yet he realizes the healing power of this feeling: "Oh, how ashamed you'll be of what you've done!". Unlike Tolstoy, Dostoevsky does not aim to depict all manifestations of shame in every detail. He highlights their effect only on focal moments, the so-called climaxes of important situations that appear in the plot. The concentration of philosophical and ethical meaning of Dostoevsky's ideological novels is expressed in the thoughts of their characters. Thus, the reader sees that the author considers shame as a feeling that lies in the soul of a person.

Tolstoy's shame is a result of the violation not only of the moral laws of society but also of internal moral norms and values. Tolstoy's character lifetime in novels is devoted to ordinary life in which the natural expression of emotions is the basis of the sense of living. On the contrary, Dostoevsky's characters are thrown into the world for the implementation of their ideas which are interrelated and connected with various phenomena of emotions and passions. Thus, Dostoevsky's shame is not the resultant, final emotion that closes a number of behavioral and mental acts and recorded by the writer in a special way, but the original state of mind that motivates the behavior of characters. However, both Tolstoy and Dostoevsky considered shame as a feeling that is inseparably linked with guilt and conscience that humanize emotional abyss.

### **The interpretation of enlightenment in Shakespeare and Navai works<sup>81</sup>**

The article explores how the concept of Knowledge is interpreted in English and Uzbek classical literature by the works of Alisher Navai and William Shakespeare. These remarkable writers present the peculiarities of people who possess humanism, dignity, love, respect and the development of high moral qualities through the heroes of Navai and Shakespeare. Although the highest point of perfection in the view of two thinkers is love, it has sought

---

<sup>81</sup> Xalliyeva G., Mirzaakhmedova M. "The interpretation of enlightenment in Shakespeare and Navai works"//Journal of Archeology of Egypt/Egyptology. 17(6), ISSN-1567-214x. Egypt-2020. SCOPUS.

to express in the literature that man must be educated and knowledgeable before reaching this love.

While the Western Renaissance thinker focused his attention on his own beauty, physical and spiritual perfection (as a person of high character), the Eastern Renaissance thinker concentrated on the issue of human perfection. Navai has given a new interpretation of traditional thought, enlightenment (knowledge hidden in the soul) in traditional compositional construction within the genre's capabilities. In Navai's viewpoint, a beautiful secular life is not a major aim, but it is only a means of examination for attaining spiritual heights. Shakespeare illuminates people's thoughts, lifestyles and beliefs through Hamlet's image. This is the basis of the works of Alisher Navai and Shakespeare.

Knowledge, science, enlightenment, education is considered as widely comprehensive concepts. The highest and most divine quality for man is knowledge and enlightenment.

The word enlightened comes from the Latin prefix "**en**" meaning "in, into" and the word "**lux**" meaning "light". Combine these meanings – "into the light" – and we are describing what it is that characterizes "an enlightened person": a sense of clarity and understanding.

In an online dictionary thesaurus.com, the word "**enlightenment**" owns its certain definitions. They are followings: 1) the act of enlightening; 2) the state of being enlightened; 3) the enlightenment, a philosophical movement of the 18th century, characterized by belief in the power of human reason and by innovations in political, religious, and educational doctrine. Besides that, some words are related to **enlightenment**, such as, insight, literacy, civilization, wisdom, information, knowledge, refinement, instruction, culture, cultivation, comprehension, learning, teaching, education, and edification.

If we talk about philosophical movement, it is either the appearance or increased popularity of a specific school of philosophy. Major philosophical movements are often characterized with reference to the nation, language, or historical era in which they arose. In contrast to the idea of a philosophical movement, the Renaissance, Enlightenment, and Romanticism are broader cultural "movements" that happened to be characterized by distinctive philosophical concerns. An eighteenth-century intellectual movement whose three central concepts were the use of reason, the scientific method and process.

Enlightenment thinkers believed they could help create better societies and better people. Their belief was strengthened by some modest improvements in economic and social life during the eighteenth century. Three main central ideas of Enlightenment;

1) Reason: The most important and original idea was that the methods of natural science could be used to examine and understand all aspects of life.

2) Scientific method: The scientific method was capable of discovering the laws of human society as well as those of nature.

3) Progress: The goal of Enlightenment thinkers to create better societies and better people by discarding outmoded traditions and embracing rationalism.

In the process of cognition, information about the surrounding reality is summarized and stored as a concept in the individual's consciousness. Handy quotes high-flown but insightful definition: Learning is not finding out what other people already know, but is solving our own problems for our own purposes, by questioning, thinking and testing until the solution is a new part of our life [1].

Science, since people must do it, is a socially embedded activity. It progresses by hunch, vision, and intuition. Much of its change through time does not record a closer approach to absolute truth, but the alteration of cultural contexts that influence it so strongly. Facts are not pure and unsullied bits of information; culture also influences what we see and how we see it. Theories, moreover, are not inexorable inductions from facts. The most creative theories are often imaginative visions imposed upon facts; the source of imagination is also strongly cultural. [2]

It is known that the Great Silk Road has long been an opportunity for the people in order to get the forefront in the development of civilization in the West and East. Under the circumstances, their standard of living and literacy works were closely related to each other. This admittedly has led to the adaptation to each other not only the socio-political, but also the fiction, art and culture among the people. For this reason, it is recognized that in the field of science the Silk Road was not only a trade economic link between the East and West, but also a viable way of spiritual awakening of Europe. In fact, some concepts in the sphere of the spiritual world do not choose nationality, religion, or border. They are served to satisfy the needs of all humanity and always call the human for the light and goodness. Therefore, they were able to move from one nation to another without any obstacles and made its impact.

Such kind of concept, the belief of people, and the need of spiritual world is —knowledge and enlightenment. Knowledge, science, and enlightenment are considered as widely comprehensive concepts. The highest and most divine quality for man is knowledge and enlightenment. Science is a torch that guides us to brightness from darkness. Science is a symbol of wisdom, purity, and above all, it is a belief. Abdulla Avlani emphasizes on how science is important in his work “Turkiy Guliston yoxud Axloq” (Turkiy Gulistan or Morals) [4]. It sharpens our minds and shows us our conditions and actions as a mirror. Avlani emphasizes that science is so profound that it is impossible to give full description, and it survives a person from the ignorance, join the world of enlightenment, turn the human away from evil.

In particular, as stated in the hadith, Safran bin Assal, who came to the Prophet, said that he had come to seek knowledge.

- O Messenger of Allah! I came to seek knowledge.

The Prophet replied:

-Welcome to the seeker of knowledge. Angels will spread their wings for a knowledge seeker. Then the scholars of knowledge (who wants to get enlightenment) will go to the world of heaven with their understanding. The Prophet had a great respect for the scholars, seekers of knowledge and valued educated people. The fact that the only blessing to be asked in the Qur'an is knowledge, as evidenced by the ayat, (verse) “Allah, improve my knowledge” [5]. (Alawuddin Mansur. Translater. The Holy Quran. East:Taho surah (ayat) 144).

The concept of knowledge and enlightenment guides humanity to brightness, and leads to the path of Allah and His Messenger. Knowledge is valuable and it provides people with a sense of pleasure. Therefore, knowledge must be beneficial.

According to some scholars' views, knowledge and enlightenment had started in the early century approximately X-XI. If we focusing on science and technology, Prophet Muhammad, peace be upon him, acquisition of knowledge is obligatory on every Muslim man and woman. In Islam, science and technology should be used for moral ends and serve all legitimate need of mankind. Moreover, both are viewed yet another means to understand and see the power and glory of God.

*Read! Your Lord is the Most Gracious, Who taught by the Pen, taught man what he knew not. (Al-Qur'an 96: 3-5).*

*Soon shall We will show them Our signs in the universe and in their own souls, until it becomes clear to them that this Qur'an is indeed the Truth.*



*Is it not enough that your Lord is a witness over everything? (Al Qur'an 41:53).*

Based on the sayings of the Prophet Muhammad, peace be upon him, and the teachings of the Qur'an, Muslims of the early period of the Islamic era became pioneers in medicine, chemistry, physics, arts, astronomy, geography, navigation, poetry, mathematics, logarithms, calculus, architecture, literature and history.

Arabic numerals, the concept of zero (which is vital to the advancement of mathematics) and algebra were developed and transmitted from Islam states to Europe, which contributed to the Renaissance of Europe and world civilization. Muslims also developed sophisticated instruments like the astrolabe, the quadrant and good navigational maps [6].

So the concept of knowledge is widely described in the works of East scholars, such as Farabi, Beruni, Ibn Sina, Ibn Rushd, and they constantly relied on the orders of the Prophet. For example, Beruni said, "... knowing what you do not know gives the highest pleasure to the human soul" [7].

Ibn Sina, who was called the "Shayx-ar-ra'is" (the leader of the wise) in the East, said about knowledge, wisdom, and enlightenment in his quotations thousands of years ago: —The spirit is the lamp stand, knowledge is the light from this lamp, as long as the lamp stops burning - you are alive. If it goes out, you will die [8]. Definitely, knowledge is the power of the soul. We provide our bodies with clothing and food, but they cannot nourish the soul, and only enlightenment can keep the soul alive.

We can continue our ideas with interpretation of the word enlightenment in Navai works.

Alisher Nava'i was born in 1441 in Hirat which is now in north-western Afganistan. He was a poet, writer, politician, linguist, mystic, and painter. He was the greatest representative of Chagatai literature. In addition, he was the founder of early Turkic literature because he distinguished Chagatai language poetry and is considered by many throughout the Turkic-speaking world. During his lifetime, Herat was ruled by Timurid Empire and became one of the leading cultural and intellectual centres in the Muslim world. Alisher's father, Ghiyathud-Din *Kichkina* (The Little), served as a high-ranking officer in the palace of Shahrukh Mirza, a ruler of Khorasan (*sometimes called Greater Khorasan, is a historical region which formed the northeast province of Greater Iran. The name signifies "the land of the Sun" or "the Eastern Province"*). His mother served as a prince's governess in the palace. Alisher was a schoolmate of Husayn Bayqarah, who would later

become the sultan of Khorasan. Alisher's family was forced to flee Herat in 1447 after the death of Shahrukh created an unstable political situation. His family returned to Khorasan after order was restored in the 1450s. In 1456, Alisher and Bayqarah went to Mashhad with Ibn-Baysunkur. The following year Ibn-Baysunkur died and Alisher and Bayqarah parted ways. While Bayqarah tried to establish political power, Alisher pursued his studies in Mashhad, Herat, and Samarkand. After the death of Abu Sa'id Mirza in 1469, Husayn Bayqarah seized power in Herat. Consequently, Alisher left Samarkand to join his service. Bayqarah ruled Khorasan almost uninterruptedly for forty years. Alisher remained in the service of Bayqarah until his death on 3 January 1501. He was buried in Herat. Alisher served as a public administrator and adviser to his sultan, Husayn Bayqarah. He was also a builder who is reported to have founded, restored, or endowed some 370 mosques, **madrasas**. (**Madrasa** is the Arabic word for any type of educational institution, secular or religious, whether for elementary instruction or higher learning), libraries, hospitals, **caravanserais** (**caravanserai** was a roadside inn where travelers caravanners could rest and recover from the day's journey), and other educational, pious, and charitable institutions in Khorasan. In Herat, he was responsible for 40 caravanserais, 17 mosques, 10 mansions, nine bathhouses, nine bridges, and 20 pools. Under the pen name Nava'i, Alisher was among the key writers who revolutionized the literary use of the Turkic languages. Nava'i himself wrote primarily in the Chagatai language (**Chagatai** is an extinct Turkic language that was once widely spoken in Central Asia and remained the shared literary language there until the early 20th century. Literary Chigatai is the predecessor of the modern Karluk branch of Turki clanguages, which includes Uzbek and Uyghur) and produced 30 works over a period of 30 years, during which Chagatai became accepted as a prestigious and well-respected literary language. Nava'i also wrote in Persian (under the pen name *Fani*), and, to a much lesser degree, in Arabic. Nava'i's best-known poems are found in his four diwans, or poetry collections, which total roughly 50,000 verses. Each part of the work corresponds to a different period of a person's life: *Ghara'ib al-Sighar* (*Wonders of Childhood*) *Navadir al-Shabab* (*Rarities of Youth*) *Bada'i' al-Wasat* (*Marvels of Middle Age*) *Fawa'id al-Kibar* (*Benefits of Old Age*) To help other Turkic poets, Alisher wrote technical works such as *Mizan al-Awzan* (*The Measure of Meters*), and a detailed treatise on poetical meters. He also crafted the monumental *Majalis al-Nafais* (*Assemblies of Distinguished Men*), a collection of over 450 biographical sketches of mostly contemporary poets.

The collection is a gold mine of information about Timurid culture for modern historians. Alisher's other important works include the *Khamisa* (*Quintuple*), which is composed of five epic poems and is an imitation of Nizami Ganjavi's *Khamisa: Hayrat-ol-abrar* (*Wonders of Good People*) (حیرتالابرار) *FarhadvaShirin* (*Farhad and Shirin*) (فرهادوشیرین) *LaylivaMajnun* (*Layli and Majnun*) (لیلیومجنون) *Sab'aiSayyar* (*Seven Travelers*) (سبعهسیار) (about the seven planets) *Sadd-i-Iskandari* (*Alexander's Wall*) (سدسکندری) (about Alexander the Great) Alisher also wrote *Lisonut-Tayr* (لسانالطیر or *Language of Birds*, following Attar's *Manteq-ol-tayr* منطقالطیر or *Speeches of Birds*), in which he expressed his philosophical views and Sufi (**Sufism**, or **Tasawwuf**, variously defined as "Islamic mysticism", "the inward dimension of Islam" or "the phenomenon of mysticism within Islam", "characterized ... [by particular] values, ritual practices, doctrines and institutions" which began very early in Islamic history[5] and represents "the main manifestation and the most important and central crystallization of" mystical practice in Islam) ideas. We can see the predominance of Islamic views in the essence of Navoi's work. Khondamir's ideas about Navai are the clear example of Islamic views.

"The supporter of prayers was Navai at that time and he attempted to organize all facilities in masjid (mosque) to complete their five daily Salah (prayer) including with Jumu'ah and congregational prayers in the mosque. In his lifetime, he had built a masjid (mosque), which was decorated with beautiful ornamentations, where he selected Khoja Hofiz Muhammad Sultanshakh as an Imam and Navai himself participated in all five daily prayers [9]. Academic A. Rustamov outlines about Navai's works: "Navai's integrity was a great sample for all Muslims not only in the any places but also periods. He highly followed to manners and requirements of the Islam" [10]. We can come across with some ideas of Navai in his books and he devoted his life to the religion of Islam and Shari'ah [11]. We can get information about the attitude of Navoi to the religion and Shari'ah of Islam through the following examples. In addition, he encouraged all humanities to become enlightened and knowledgeable: Бу йўлда кимки наби шаръидин чиқарди кадам, (road) Йўл озди чунки мутеъ ўлди ақли жоҳилиға. Таваккул аҳлики чикмас сафарда жодадин, (travel) Яқиндурурки, етар гом бирла манзилиға. The poet says that whoever steps out of the Prophet's lane, he goes astray because he follows the ignorant mind and not the Sharia. In addition, those who put their trust in Allah will reach their intended goals due to their observance of the travel rule. "**Road**", and "**journey**", which Nava'i refers to, is a journey of a person from birth to death. The road rule of this trip is Sharia.

Moreover, the purpose of the journey is to find the sustenance of Allah. *In the chapter of "Hayratul-Abror" this is what is called about the position of the Qur'an in relation to other heavenly books, referring to the recognition of the heavenly books as the third condition of faith.* In the first chapter of the epic of Hayratul-Abror, it is said about the recognition of Heavenly books as the third condition of faith, and about the position of the Qur'an in relation to other heavenly books. Англа учунчи кутуби осмон, Тенгри сўзи бил бориси бегумон. Қайси кутуб, ҳар бири дарёи жарф, Ҳар сўзи бу баҳрда дурри шигарф.

Баҳр дема, ҳар бири бир турфа кон, Лаъл ила гавҳарға саросар макон. Гар учи уч шамъи мунаввар бўлуб, Лек бири машъали ховар бўлуб [12]. In other words, Navoi appoints that a person should know the heavenly books as His word, along with the recognition of Allah. When the Torah, the Psalms, the Gospel are compared to the bright candle whereas the Qur'an looks like the Sun in the East. Through it, the poet gives a subtle hint that the Qur'an with its perfect charter has left the sharia of the previous books from practice and its judgments will not change until the end of the world. Since, when the sun comes out, there is no need for candles to illuminate the darkness of the night. Science is one of the leading ideas of the Qur'an. According to statistics, the word of science and other phrases associated with it are found approximately in 750 (oyats) of the Qur'an. In the works of Alisher Navai a number of Qur'anic interpretations of views on science can be also observed. For example, in the "In the definition of the word" chapter of the epic of the Hayratul-Abror, it is interpreted that the miraculous power of the word is the knowledge of God. In these verses two letters KOF and NUN mean that all things in the world come from the world of absence to the physical world. The basis of the ideas of science and enlightenment in Navoi's poetry is Islamic sources, in particular, the first book of the Islamic religion, is the Qur'an. Because the doctrine of mysticism itself was formed on the basis of the religion of Islam, the Enlightenment in it was also developed on the basis of the ideas of the Qur'an. The creators of the countries that adopted the religion of Islam based on two outdated and immortal sources for their works of religious and mystical content. The first of them is the Koran, the second is the Hadith. The Qur'an is the great miracle of Allah sent to mankind; it has been in the main focus of Muslim creationists since ancient times as the main guideline of human life. Navoi also described his love for Allah and his word in his work "Munshaot". "Ҳамди мавфур ул сониъфаким илими муншиси сунъ қалами бирла каломи мажид иншосин офариниш авроқиға рақам

қилди, тоофариниш аҳли анинг аҳкоми билан амал қилғайлар ва яхшини ёмондину килурни қилмасни билғайлар” [13]. Not only Muslim eastern scientists, but also Western thinkers, are also distinguished by the Qur'an and the honor of our Prophet Muhammad, peace be upon him. For example, the German poet Gyote writes: "We are now on the first step of the stairs which Muhammad conquered although the peoples of Europe have such kind of cultural opportunities, there is no doubt that no one will be able to pass through him. Mankind owes it to Muhammad in every respect. Gyote writes in his work titled "The Odeto Muhammad": "I believe that the Qur'an is an excellent book because of Islamic belief and duty" [14]. The fact that these views are not in vain, because the times have passed and the personality society has found its way. Now we can emphasize the life and work of Shakespeare. William Shakespeare was an English poet, playwright, and an actor, widely regarded as the greatest writer in the English languages and the world's greatest dramatist. He is often called England's national poet and the "Bard of Avon" (or simply "The Bard") (Dobson 1992, pp.185-186) His works consist of 39 plays, 154 sonnets, two long narrative poems. Shakespeare produced most of his works between 1589 and 1613. His early plays were comedies and histories. Until about 1608, he wrote mainly tragedies, among them Hamlet Othello, King Lear and Macbeth. In the last phase of his life, he wrote tragicomedies.

In the early 17th century, Shakespeare wrote the so-called "problem plays" Measure for measure, Troilus and Cressida, and All's Well That Ends Well and a number of his best-known tragedies [15].

Many critics believe that Shakespeare's greatest tragedies represent the peak of his art. The titular hero of one of Shakespeare's greatest tragedies, Hamlet, has probably been discussed more than any other Shakespearean character, especially for his famous soliloquy which begins "To be or not to be; that is the question" [16].

Unlike the introverted Hamlet, whose fatal flaw is hesitation, the heroes of the tragedies that followed, Othello and King Lear, are undone by hasty errors of judgement [17]. The plots of Shakespeare's tragedies often hinge on such fatal errors or flaws, which overturn order and destroy the hero and those he loves [18]. In Othello, the villain Iago stokes Othello's sexual jealousy to the point where he murders the innocent wife who loves him [19]. In King Lear, the old king commits the tragic error of giving up his powers, initiating the events which lead to the torture and blinding of the Earl of Gloucester and the murder of Lear's youngest daughter Cordelia. According

to the critic Frank Kermode, "the play-offers neither its good characters nor its audience any relief from its cruelty" [20]. In *Macbeth*, the shortest and most compressed of Shakespeare's tragedies, [21] uncontrollable ambition incites Macbeth and his wife, Lady Macbeth, to murder the rightful king and usurp the throne until their own guilt destroys them in turn [22]. In this play, Shakespeare adds a supernatural element to the tragic structure. His last major tragedies, *Antony and Cleopatra* and *Coriolanus*, contain some of Shakespeare's finest poetry and were considered his most successful tragedies by the poet and critic T. S. Eliot [23].

In the following paragraphs, we can present some examples in the tragedy of Hamlet:

For Hamlet, a friend is very important, and he always appreciates his friend. In the following monologue, we can see the fixations of Hamlet to his friend.

**SCENE2: HAMLET:**

If it assume my noble father's person,  
I'll speak to it, though hell itself should gape  
And bid me hold my peace. I pray you all,  
If you have hitherto concealed this sight,  
Let it be tenable in your silence still;  
And what some ever else shall hap tonight,  
Give it an understanding but no tongue.

Not revealing the secret of a friend also means that a person is kind and educated. This beautiful custom in man has always been appreciated. In the tragedy of Hamlet, Shakespeare perfectly expressed the relationship between children and parents, the keeping strong tie among friends, having respect to relatives by the heroes.

Hamlet can easily be compared to educated, spiritually enlightened person (Arif) in Oriental literature. After all, as the literary critic I. Haqqulov points out, there would have been a need to create him with qualities, indeed, in mysticism. if Hamlet had been created by an Orientalist, Hamlet is so spiritually close to the Oriental (Arif). —*You cannot, sir, take from me anything that I will more willingly part withal—except my life, except my life, except my life*. (ACT 2. SC. 2)

His statements are immediately understood by everyone with a sense of abandonment of worldly pleasures [24].

**Hamlet**

It is not very strange; for my uncle is King of  
Denmark, and those that would make mouths at  
him while my father lived give twenty, forty, fifty,  
a hundred ducats a piece for his picture in little.  
'S blood, there is something in this more than natural,  
if philosophy could find it out. [ACT 2. SC. 2] [26]

These poetries reveal some bad virtues among people such as materialistic characteristics, being sycophant, transgressor, and slothful. As Hamlet was so honest, he complained people who were saluting his uncle's shadow. When his father was a king, and some servants had a great respect to him, however, after his father's death, they became different and started to obey his uncle. It has been recognized that humans were made with great respect by nature, but usually go down with their deeds.

Hamlet follows his life experience and performs self-examination "in the background of parental advice" in order to form enlightenment in the Hamlet tragedy, for example: Queen: Good Hamlet, cast thy nighted color off, and let thine eye look like a friend on Denmark. Do not forever with thy vailèd lids Seek for thy noble father in the dust. Thou know'st 'tis common; all that lives must die, Passing through nature to eternity. [ACT 1. SC. 2]

The queen tells her son Hamlet that he must not be always miserable about the death of his father. She raises son's spirits not to be distressed for such a long time and she kindles that —people in this world cannot live forever, that no one can be a superior to this world. It is true that he is suffering from the abusive situation of her mother and current king of Denmark. When Hamlet meets with the ghost of father, he realizes that his uncle was the murder of his father. Nevertheless, the queen is his mother. Hamlet's mother, Gertrude, marries his uncle Claudius, who becomes the new King. Therefore, Hamlet is so upset from this situation and has revenge.

Perhaps the present life of the queen is the main reason for Hamlet's distress. However, any abusive actions are not typical to the nature of Hamlet. For example, in the following excerpt, Hamlet expresses to the rebellion in his soul.

**Hamlet**

I will speak (daggers) to her, but use none.  
My tongue and soul in this be hypocrites:

How in my words somever she be shent,  
To give them seals never, my soul, consent.

Hamlet is a well-educated, enlightened and conscious person with life experience despite being young. In this Hamlet's dialogue, he clarifies his feelings in deep soul. When his mother calls, he has to go but the rebellion in his heart is so strong that he tries to be calm enough to say, "never be rigid oh my soul!" He is in such a state of —so great a word, I but she tries to be calm that my birth mother should be respected. Hamlet's soul can only be understood and felt by readers. A literary critic U. Juraqulov said that —Hamlet is a state man. Hamlet - guardian of the family; the caretaker of society. Hamlet is a vengeance of honor and dignity. Hamlet is the future of a crumbling kingdom. He is a lover, faithful and self-sacrificing. As the whole knowledge in the world cannot be embraced, Hamlet's nature cannot also be fully comprehended by people [26].

Such kind of features are certainly characteristics of an educated person. Thus, Shakespeare created Hamlet as an educated, enlightened, spiritually perfect person with life experience. In this tragedy we can see upbringing excerpts. It is perceived that the advice given by Polonius to his son Laertes is an acceptable preaching to lead a person into a better way in life, whether he is an Eastern or Western man. SCENE 3: Polonius:

And you are stayed for. There, my blessing with thee.

And these few precepts in thy memory

Look thou character. Give thy thoughts no tongue,

Polonius gives advice when he sets off his son on the way and says to his son: "don't say inconsistent words" and "keep your secrets all the time". It is believed that obedience to parents' rules is the key to be a successful child. In addition to this: Give every man thy ear, but few thy voice.

Take each man's censure, but reserve thy judgment.

Costly thy habit as thy purse can buy,

One of the best features of a man in Polonius's monologue is that when he hears it all, the word will come to you, should be careful to converse. Moreover, he advises to be careful when spending money and look to your purse. In his words, the consequences of letting the voice are not always good. Moreover, the following exhortation by Polonius is in line with the views of the Oriental fathers in the upbringing.

Neither a borrower nor a lender be,

For loan oft loses both itself and friend,



Through these examples, Polonius emphasizes to be careful in borrowing and lending matters to his son.

Moreover, Janathan Bate explained: The beauty of the poetry and the skill of the plotting go without saying. A large measure of the answer lies in the depth of characterization, as revealed through the art of soliloquy in which thought processes and feelings are shared with the audience. But above all there is the sense that in these plays Shakespeare addresses in extreme form the issues almost all of us have to face at some time in our lives. Hamlet: growing up and coping with a father's death. Macbeth: ambition, the will to power, and the grip of guilt. Othello: falling in love and dealing with sexual jealousy. King Lear: growing old and coping with difficult children. These are the plays in which Shakespeare's psychological insights seem most profound and complex [27]. **Matthew Dimmock, professor at university of Sussex highlighted: "Without Islam, there would be no Shakespeare"**. Why did he say such kind of words because "in The Merchant of Venice and Othello both of which foregrounded encounters with Islam, and two of the best known"?

Shakespeare refers to Muslims, Islam and the Islamic world –Prophet 'Mahomet', Morocco, Barbary, Constantinople, Moors, Turks, Ottomites, Sultans, Saracens, Paynims, Moriscos – at least 141 times, in 21 different plays.

In Shakespeare's works we can see the impact of Islam. They are the followings:

Merchant of Venice: The Prince of Morocco says "All that glitters is not gold." 'A tawny moor' all in white says, "Mislike me not for my complexion". 'Sultan Solymán' is also mentioned, referring to Suleman the magnificent, Ottoman Sultan.

King Henry VI "Was Mahomet inspired with a dove?" "This be Damascus..."

King Richard III "What, think you we are Turks or infidels?"

The Comedy of Errors "That's cover'd o'er with Turkish tapestry."

King John "Richard, that robb'd the lion of his heart and fought the holy wars in Palestine."

The Taming of the Shrew "Fine linen, Turkey cushions boost with pearl."

King Richard II "Streaming the ensign of the Christian cross; against black pagans, Turks and Saracens."

King Henry IV “What say’st thou to a hare, or the melancholy of a Moor-ditch?” “And every word a lie, duer paid to the hearer than the Turk’s Tribute.” “This is the English, not the Turkish court.”

King Henry V “Like the Turkish mute, shall have a tongueless mouth.” “Compound a boy, half French, half English, that shall go to Constantinople and take the Turk by the beard?”

Hamlet “If the rest of my fortunes turn Turk with me.”

Othello Othello is a Moor “The Ottomites reverend and gracious.” “Valiant Othello we must straight employ you against the general enemy Ottoman.” “These moors are unchangeable in their wills.” “Drop tears as fast as the Arabian Trees; their medicinable gum.”

Antony and Cleopatra “O Anthony! O thou Arabian bird.”

Coriolanus “I would my son were in Arabia, and thy tribe before him.”

King Henry VIII “They made Britain India.”

The Phoenix and the Turtle “Let the bird of loudest lay; on the sole Arabian tree; herald sad and trumpet be; to whose sound chaste wings obey” [28].

In 1616, great attention was given to sustain and document contact between the Islamic world and Britain as the year in which William Shakespeare died. The life of Britain’s most celebrated writer coincided with significant diplomatic relations between Protestant England and Muslim dynasties in Morocco, the Ottomans and the Safavids of Iran. As trade routes opened up and Queen Elizabeth I courted new alliances, dramatic ideas about Muslims seeped into society. Britons were fascinated and alarmed simultaneously; between 1576 and 1603 more than 60 plays featuring Muslims in the guise of Turks, Moors or Persians featured on London’s stages.

“Shakespeare’s art is rich and deep. He is a productive person by nature, and should not read more than one thing in a year. Otherwise, he will ruin the artist...” says the great German poet Goethe. Until recently, I had no idea that Shakespeare had a “destructive” force in its essence. Today, I know it. Life without Shakespeare is a limited life. In order to be self-aware and not to be a victim of the lust, one must try to see his personality in Shakespeare’s heroes and in his own, and when he is known for his identity, he is eager to create an identity without fear and despair. In this sense, Shakespeare gives a person more support and enthusiasm than learning the Bible. The reason for this is that Lord Shakespeare thoroughly embraced Jesus’ teachings and was able to portray the necessary aspects of the arts. The school of Shakespeare, such as the school of the great thinkers of the East, such as Attor, Rumi,

Yassawi, Navoi, is, above all, a school of self-indulgence, anger, anger, material defenses, and no mistake in recognizing the people. Shakespeare confronts a person with scenes of dirty play, murder and bloodthirsty games, humiliation and inferiority. The more he condemns and denies inhumanity through man, the more he hopes for the future of humanity. In a word, Shakespeare is one of the geniuses that governs the literary, philosophical, and religious thought of the world, and regulates epistemological concepts.

### TOPICS FOR INDEPENDENT SEARCH

1. Landscape painting in the works of Oybek and Pushkin.
2. A.P. Philosophy in the stories of Chekhov and A. Qahhor.
3. Traditional images in Eastern and Western literature.
4. Ancient images in Uzbek novels.
5. Eternal themes and their comparative interpretation.
6. A perfect childhood theme in world literature.
7. The motive of worship in world drama.
8. The image of winter in Eastern poetry.
9. The image of spring in Western poetry.
10. Ghafur Ghulam and world literature.
11. Quranic motifs in the work of I.V. Goethe.
12. Psychologism in the works of F. Dostoevsky and U. Hamdam.
13. Oriental motifs in German literature.
14. Western civilization in Eastern literature.
15. Invention - in the context of world literature.
16. Socialism in Uzbek and Russian realist novels.
17. Quranic themes in the works of A.N. Tolstoy.
18. The motive of crime and punishment in world literature.
19. The motive of betrayal in world literature.
20. Axiom in the genre of ghazal (features that do not require proof).
21. The motive of nostalgia in world poetry.
22. Expression of national pride in Uzbek stories.
23. Tragedy as an aesthetic category in ancient dramas.
24. Mythological motives in the works of Navoi and Ogahiy.
25. Poetic commonality in the rubai of Umar Khayyam and Pahlavon Mahmud.
26. The image of the sage in Eastern and Western literature.
27. The motive of regret in the poetry of M. Lermontov and M. Yusuf.
28. Dostoevsky and Shatobrian: tradition and skill.

29. The image of the ideal king in world literature.
30. Transformation of folklore motifs in the written literature.
31. The novels "Revenge" by Nasir Zahid and Victoria Schwab.
32. Comparativism of works of the same name.
33. The motive of happiness in Uzbek prose.
34. The Turkic world of the Russian writer.
35. Religious motives in the works of Utkir Hoshimov and Tohir Malik.
36. Mobile archetypes in world literature.

### COMPARATIVIST SCHOLARS

Researchers seeking to conduct research in the field of comparative literature should, of course, be aware of the contribution of comparative scholars and their scientific-theoretical conclusions to the development of comparative literature. Here we give a brief account of the world-famous European and Russian comparativists.

**I.G. Gerder** (1744-1803) - poet and writer, translator, German scientist who expressed the first theoretical views on comparative literature. In his *Ideas on the Philosophy of Human History* (1784), he was one of the first to advance the idea of the unity of a single cultural-historical process common to all European peoples. The *Plates from German Literature*, on the other hand, logically continues this idea, covering issues such as literary events and traditions that are common to all European peoples. In the anthology *"Folk Songs"* (1778-1779) he spoke about the role of folklore in fiction and the commonalities for the peoples of Europe.

**I.V. Goethe** (1782-1832), a poet, multifaceted scholar, translator, continued I.G. Gerder's theory of common cultural aspects and introduced the term "world literature" to science. He is the author of the famous *"Faust"*, *"West-East Office"* and many other works. In particular, his *"West-East Office"* is a work based on a comparative methodology, which proves that the West and the East are two great rocks that make up world literature. It is also revealed that the West and the East are in constant literary contact, and that there are common literary laws between them.

**T. Benfey** (1809-1881) German scientist, sanscritologist, theorist of comparative literature. He was the first in the world of science to create a theory of "plot migration", i.e., the movement of plots throughout world literature. By translating and studying *Panchatantra*, an ancient Sanskrit work, the scientist proved that the plots in it were nomadic plots, using the method of comparison in the folklore of different peoples. T. Benfey was the first in the world of science to establish the journal *"Orient und Occident"* ("East and West"). The first comparative studies were published in this journal. Today, a number of scientific projects are being implemented on the basis of the theory of "plot migration" founded by the scientist.

**A.A. Potebnya** (1835-1891) - the first scientist, linguist, philosopher, translator, who developed the basics of theoretical poetics. In his work *"Theoretical Poetics"* he was one of the first in the history of science to express his scientific and theoretical conclusions about poetry and prose, means of artistic expression, poetic and mythological thinking, stylistic figures. Some

of his researches on literature were continued by the later literary critic M. Bakhtin.

**G.M. Brandes** (1842-1927) - Danish literary scholar, publicist, author of many scientific works, one of the candidates for the Nobel Prize. In his book, *Main Directions in Nineteenth-Century European Literature*, he first puts forward the same truth, that the genius of one nation feels the need for the genius of another, and that this need gives it great strength and zeal. His scientific works are mainly devoted to the analysis of the works of great geniuses of world literature.

**H.G. Gadamer** (1900-2002) - German philosopher and literary critic. Hermeneutics is the founder of the theory of interpretive art. Author of such works as "Truth and Method", "Relevance of Beauty". His works serve as the basis for issues such as translation and interpretation, analysis and interpretation in comparative literature.

**Kurt Weiss** (XX century) - German comparative scholar, professor at the University of Tübingen, was the initiator of such collective scientific works on comparative literature as "Modern Literature of European Nations" (1939), "Research Problems in Comparative Literature" (1948).

**D. Dyurishin** (1928-1997) is a Slovak scholar who has a special place in the history of the theory of comparative literature, the world's largest specialist in the field of typological study of literature. "Slovak realist narrator and N.V. Gogol" (1966), "Problems of literary comparativism" (1967), "History and theory of literary comparativism" (1970), "Comparative study of literature" (1972), "Literary comparative theory" (1975), "History of Slovak Literary Comparativism" (1979), and "Bibliography of Slovak Literary Comparativism" (1980), several books have been translated into many languages of the world. D. Dyurishin's work "Theory of comparative study of literature" describes the emergence and formation of the method of comparative analysis in world literature. D. Dyurishin shows that typological analysis is one of the most important issues for literary criticism and defines its task as to determine the typological and genetic nature of literary influence (literary works, creative heritage of writers, literary schools, genres, formation of styles, etc.), to reveal their internal laws.

**A. Dima** (XX century) Romanian literary critic, academician, member of the International Association of Comparative Literature. His famous monograph "Principles of Comparative Literature" covers a number of issues such as the gradual development of world comparative studies, Romanian comparative literature, types and forms of international literary

relations, the theoretical and practical significance of comparative studies. While writing about the types of international literary relations, the scientist proves that there may be typological similarities even in the literature of nations that are not genetically close, socially and historically distant. The theory developed by A. Dima allows us to identify commonalities between the literature of different peoples by analyzing similarities and differences (for example, the comparative studies of the works of Mark Twain and Ghafur Ghulam).

**A.N. Veselovsky** (1838-1906) - Russian literary critic, academician. As the founder of the theory of historical poetics, a leading expert in comparative-historical literature, he studied the literature of the Slavic, Byzantine, Western European peoples in the context of world literature. He is the author of such scientific works as "History of novels and short stories", "Historical poetics".

**V.M. Zhirmunsky** (1891-1971) was a Russian literary critic, comparative scholar, researcher of foreign and Uzbek literature. On the basis of a comparative study of the typology of literature of different peoples, including "Odyssey" and "Alpomish", he laid the foundation for the theory of mobile motives. He is the author of such scientific works as "Turkish Epic", "History and Theory of Rhyme", "Literary Theory", "Comparative Literature", "Byron and Pushkin". It has been scientifically proven that the Turkish heroic epic had an impact on the emergence, formation and epics of other unrelated peoples.

**N.I. Conrad** (1891-1970) - Russian orientalist, philosopher and translator. He studied the literature of the Japanese, Chinese and Turkic peoples in the context of world literature and wrote important scientific works for science. He theoretically substantiated that the issues of literary relations and literary influence are the object of comparative literature. He is the author of many scientific works, such as "West and East", "Literature and Theater", "Alisher Navoi and the Renaissance".

**E.E. Bertels** (1890-1957) - Russian Iranian scholar and Navoi scholar. He is the author of dozens of scientific works, such as "Firdavsi", "Navoi and Attor", "Navoi and Jami", "Sufi and mystical literature", "Nizami", "Jami". For the first time in the history of science, he proved the methodological error of European scholars that "Navoi is an imitator of Persian literature" with his scientific works. Almost all of his works have been translated into Uzbek by linguist and literary scholar I. Mirzaev.

**I.G. Neupokoeva** (1917-1977) - Russian comparative scientist, who proved in several scientific articles and monographs that literary relations are the subject of comparative literature. Recognizing that literary relations are a historical need, a place for the exchange of experience, I.G. Neupokoeva stressed that literature can never develop in isolation from the literature of other nations. He is the author of such fundamental works as "Problems of the interaction of modern literature" (1963), "Fundamentals of Systematic and Comparative Analysis" (1976).

**M.P. Alekseev** (1896-1981) - a scholar, academician who studied Russian and Western European literature. In his book *Comparative Literature*, the novel created a theory of parallels in the literature of the Germanic peoples. He also comparatively studied the views of writers such as Emil Zolya and Chernyshevsky, Gogol and Thomas Moore, Montesquieu and Cantemir.

**P.M. Topper** (1923-2010) - Russian literary scholar, translator. He is a member of the editorial board of the magazine "Foreign Literature" (Иностранная литература). His scientific research is mainly devoted to the study of the subject of war in the context of Russian and world literature. He also dealt with the theory of translation, the critique of translation studies. He scientifically and theoretically substantiated the fact that translation is an object of comparative literature, and created a fundamental work on the topic "Translation in the system of comparative literature".

**Boris Reysov** (1902-1981) - Specialist in European literature. He studied nineteenth-century French historical novels in a world literary context. He is the author of a major fundamental work, *The Stendhal Novelist* (1939).

**Yu. Borev** (1925) Academician, Russian literary scholar. Author of more than 50 monographs, more than 500 articles, scientific works have been translated into 41 languages of the world. Editor-in-Chief of *Akademicheskie Tetradi. Aesthetics*, which is famous in the world of science, compares aesthetics and creative activity. The author described the style as an aesthetic category.

**Rüdiger Zymner** is a German modern comparative scientist. Professor at the University of Bergish, Germany, author of many books on comparative literature, theory and methodology. The co-authored scientific work of the scientist in 2013 (*Handbuch Comparatistik: Theorien, Arbeitsfelder, Wissenspraxis*) is one of the fundamental works in this regard.

**V.R. Amineva** is a Russian modern comparative scientist. Professor of the Institute of Philology and Intercultural Communication in Kazan, Russia. Author of several manuals on comparative and comparative literature



and numerous scientific articles on the poetics, semiotics, semantics of the work of art.

### COMPARATE LITERATURE CENTERS THROUGHOUT THE GLOBE

1. İstanbul Bilgi Üniversitesi, Karşılaştırmalı Edebiyat Bölümü
2. Eskişehir Osmangazi Üniversitesi, Fen Edebiyat Fakültesi Karşılaştırmalı Edebiyat Bölümü
3. Dokuz Eylül Üniversitesi, Karşılaştırmalı Edebiyat Bölümü
4. Yeditepe Üniversitesi Sosyal Bilimler Enstitüsü, Karşılaştırmalı Edebiyat Yüksek Lisans Programı
5. Binghamton University Department of Comparative Literature
6. Brown University Department of Comparative Literature
7. City University of New York Graduate Center Program in Comparative Literature
8. Columbia University Department of English and Comparative Literature
9. Cornell University Department of Comparative Literature
10. Duke University Program in Literature
11. Emory University Comparative Literature Department
12. Harvard University Department of Comparative Literature Indiana University Comparative Literature Department
13. Literature at The Humanities Center
14. New York University Department of Comparative Literature
15. Ohio State University Department of Comparative Studies
16. Penn State University Department of Comparative Literature
17. Princeton University Department of Comparative Literature
18. Stanford University Department of Comparative Literature
19. University at Buffalo Department of Comparative Literature
20. University of California, Berkeley Department of Comparative Literature
21. University of California, Davis Comparative Literature Department
22. University of California, Irvine Department of Comparative Literature
23. University of California, Los Angeles Department of Comparative Literature
24. University of California, Riverside Department of Comparative Literature and Foreign Languages
25. University of California, San Diego Department of Literature
26. University of California, Santa Cruz Department of Literature

27. University of Chicago Department of Comparative Literature
28. University of Colorado Graduate Program in Comparative Literature
29. University of Georgia Comparative Literature Department
30. University of Illinois, Urbana-Champaign Program in Comparative and World Literature
31. University of Michigan Department of Comparative Literature
32. University of Minnesota Department of Cultural Studies and Comparative Literature
33. University of North Carolina, Chapel Hill Department of English and Comparative Literature
34. University of Oregon Department of Comparative Literature
35. University of Southern California Department of Comparative Literature
36. University of Texas at Austin Program in Comparative Literature
37. University of Washington Department of Comparative Literature
38. University of Wisconsin, Madison Department of Comparative Literature and Folklore
39. Washington University in St. Louis Committee on Comparative Literature
40. Yale University Department of Comparative Literature
41. University of Alberta Program in Comparative Literature
42. L'Université de Montréal Département de la littérature comparée
43. Université de Sherbrooke Littérature canadienne comparée
44. University of Toronto Centre for Comparative Literature
45. Queen Mary, University of London Department of Comparative Literature and Culture
46. University College of London Graduate programmer in Comparative Literature
47. University of Kent Department of Comparative Literature
48. Comparative Literature at the University of St Andrews
49. University of Warwick Department of English and Comparative Literary Studies

### CONCLUSION

The science of comparative literature plays an important role in determining the common and specific aspects of literary phenomena, thereby defining the general theoretical laws of literature. Conducting research in the field of comparative studies requires a thorough knowledge of the methodology of comparison and the ability to apply it to the research process.

To this end, this manual was created, which explains the most important scientific and theoretical concepts of literary comparative studies. In particular, the objects of comparative analysis, tasks, the most important stages in the process of comparison, typical situations, criteria for evaluating the results of comparison, translation, the basics of poetics were briefly covered.

As a practical aid to researchers, the comparative scientific work carried out in Uzbekistan to date has been presented in chronological order and some examples have been given. Information was also provided about the world's comparative centers and scientists.

We hope that this textbook will serve as an important scientific and theoretical source for future research in the field of comparative literature and contribute to the development of international literary relations.

### GLOSSARY

**Synthetism** is the French word for addition. A manifestation of impressionism (impression in all forms of art). Synthetics in literature is the effective use of different creative styles, the combination, the creation of a unique work in terms of content and form.

**Mentality** is a way of thinking that arises from the nature of a nation, to perceive the world on a national basis. (Mental mentality is strong in the works of Chingiz Aitmatov, Utkir Hoshimov, Muhammad Yusuf).

**Receptive aesthetics** - (acceptance) A branch of aesthetics is the aesthetic dialogue between a text and the reader, the acceptance of a work by the reader.

**Intertext** - (in 1967, the French scientist Julia Kreteva introduced the term to science) is the introduction of the interaction of texts. Interrelation of literary texts.

**Paratext** - an epigraph around the text, the subject, the connection with the elements around the text in general.

**Metatext** is the relationship between texts and books (works) related to the main text or fiction book. Shakespeare's Romeo and Juliet can serve as a metatext for other similar works.

**Hypertext** is the first to appear in computer linguistics. Go to large texts or links via links.

**Architext** is the genre connection of texts. Typological similarities and differences.

**Imagology** - (image image) the creation of the image of another people in the literature of a nation. (Navoi's work in Russian, Nemtsy glazami russkih). Bakhtin laid the foundations of imology and the theory of Чужое – своё (someone else's - ours). Revealed in the book "Aesthetics of slovesnogo tvorchestva".

**Inheritance** - adherence to traditions (ancient traditions in Navoi's work).

**Semiotics** is the science of signs. Semiotics in the literature is an analysis of all the elements of this literature down to the smallest detail, identifying general and specific aspects. I.Stebleva's book "Semantics of the poems of Babur" is an example of semiotic analysis. Founder Yuri Lodman (Latvia 20th century).

**Typology** is a comparative concept that helps to identify commonalities in the literature of peoples who are not genetically interconnected, whose language, history, and culture are completely different.

**Typology of comparisons** is a comparison of a particular literary sample according to its general characteristics (belonging to a single language family, genre, ethnicity). As a result of typology, general laws specific to certain languages and literatures are formed.

**Motive** is a reason that motivates action in psychology, a recurring element of the plot in the literature. For example, the motive of love, the motive of friendship. As a literary concept it was first scientifically based on A.N. Veselovsky's Poetics of Plot (Poetics of Plot, 1906). According to the scientist, the combination of motives creates the plot.

**Literary archetype** - images, plots, motifs that are common and repeated in works of art. For example, in detective stories, the image of a murderer and a murderer, the plot of a treasure hunt, the motive of love, and so on.

**Planetary plots** are plots that move from one folk literature to another folk literature, especially folklore. For example, three brothers batyrs, a sleeping princess, plots related to a mysterious island. The term was first used by the German scientist T. Benfey. In 1859, while studying the classic example of Indian literature, the Panchatantra, he found a literary parallel to each story in it, that is, a similar plot in the literature of other peoples, and developed a theory of plot migration. In order to study planetary plots as a literary phenomenon, to cover the relationship between Eastern and Western literature, T. Benfey began to publish a periodical called "Orient and Occident". His theoretical views on this subject were continued by the Russian scientist V.M. Zhirmunsky. On the basis of the observation of mobile plots it is possible to study the samples of prose and poetry created in the literature of different nations, to identify important aspects of literary cooperation.

## REFERENCES

### Primary Sources

1. Amineva V.R. Teoriticheskie osnovi sravnitel'nogo i sospostavitel'nogo literaturovedeniya. Uchebnoe posobie. – Kazan', 2014.
2. Azizov K., Qayumov O. Jahon adabiyoti tarixi (XVIII – XX asrlar). – Toshkent: O'qituvchi, 1987.
3. Akademicheskie shkoli v russkom literaturovedenii / Otv. red. P. A. Nikolaev. – M., 1975.
4. Alekseev M.P. Sravnitel'noe literaturovedenie. – M.: Nauka, 1983.
5. Bakhronova D. Literatura comparada. – Tashkent: Turon, 2019.
6. Bekmetov R.F. Literaturnaya komparativistika kak metodologicheskaya problema // Filologiya i kul'tura. №22. – M., 2010. – S.62 – 69.
7. Broymtan S.N. Istoricheskaya poetika. Uchebnoe posobie. – M., 2001.
8. Boynazarov F. Jahon adabiyoti. – Toshkent: Zarqalam, 2006.
9. Bekmetov R.F. Literaturnaya komparativistika kak metodologicheskaya problema // Filologiya i kul'tura. №22. – M., 2010. – S.62 – 69.
10. Veselovskiy A.N. Istoricheskaya poetika. – M., 1989.
11. Gilenson B.A. Istoriya zarubejnoj literaturi ot antichnosti do seredini XIX veka. Uchebnik dlya bakalavrov. – M.: Yurayt, 2014.
12. Danilina G.I. Sravnitel'noe literaturovedenie. Xrestomatiya. – Tyumen', 2011.
13. Dima A. Prinsipi sravnitel'nogo literaturovedeniya. – M., 1977.
14. Dyurishin D. Teoriya sravnitel'nogo izucheniya literaturi. – M., 1979.
15. Do'stmuhamedov Q. Nobel mukofotini olgan adiblar. – Toshkent: Ma'naviyat, 2002.
16. Jahon adiblari adabiyot haqida (Ozod Sharafiddinov tarjimalari) / To'plab nashrga tayyorlovchilar: Sharafutdinova M., To'ychieva Sh. – Toshkent: Ma'naviyat, 2010. – 390 b.
17. Il'in I.P. Sovremennye konsepsii komparativistiki i sravnitel'nogo izucheniya literatur. – M., 1987.
18. Problemy sovremennoy komparativistiki / Sost. Ye.Lusenko, I. Shaytanov. – M., 2011.
19. Sravnitel'noe literaturovedenie. Xrestomatiya; ucheb. posobie dlya studentov vuzov / Otv. red. G.I.Danilina. 2-e izd., ispr. i dop. – Tyumen': Izd-vo TyumGU, 2011. – 632 s.
20. Karimov B. Adabiyotshunoslik metodologiyasi. – Toshkent: Muharrir, 2011.

21. Konrad N.I. K voprosu o literaturnix svyazyax // Zapad i Vostok. – M., 1966.
22. Konrad N.I. O nekotoryx voprosax istorii mirovoy literaturi // Narodi Azii i Afriki. 1966. №1.
23. Konrad. N.I. Problemi sovremennogo sravnitel'nogo literaturovedeniya // Izv. AN SSSR. Otdelenie literaturi i yazika. 1959. T.18. Vip.4.
24. Kokorin A.A. Sravnitel'niy analiz: teoriya, metodologiya, metodika. – M., 2009.
25. Mineralov Yu.I. Sravnitel'noe literaturovedenie (Komparativistika). Uchebnik. – M.: Yurayt, 2018.
26. Neupokoeva I.G. Istoriya vsemirnoy literaturi. Problemi sistemnogo i sravnitel'nogo analiza. – M., 1976.
27. Normatova Sh. Jahon adabiyoti. – Toshkent: Ma'naviyat, 2008.
28. Pruskov N.I. Istoriko-sravnitel'niy analiz proizvedeniy xudojestvennoy literaturi. – L.: Nauka, 1974.
29. Reizov B.G. Sravnitel'noe izuchenie literaturi // Istoriya i teo riya literaturi. Sb. st. – L., 1986.
30. Silant'ev I.V. Poetika motiva. – M., 2004.
31. Sravnitel'noe i sopostavitel'noe literaturovedenie. Xrestomatiya / Sostaviteli: V.R.Amineva, M.I.Ibragimov, A.Z.Xabibullina. – Kazan', 2001.
32. Sulaymonova F. Sharq va G'arb. – Toshkent: O'zbekiston, 1997.
33. Toper P.M. Perevod v sisteme sravnitel'nogo literaturovedeniya. – M., 2000.
34. Shaytanov I.O. Triada sovremennoy komparativistiki: globalizasiya – intertekst – dialog kul'tur // Problemi sovremennoy komparativistiki. – M., 2011.
35. Qayumov O. Jahon adabiyoti tarixi (V – XVIII). – Toshkent: O'qituvchi, 1979.
36. Qosimov A., Hamroqulov A., Xo'jayev S. Qiyosiy adabiyotshunoslik. – Toshkent: Akademnashr, 2019.
37. Qosimov A. Adabiyotda tipologik o'xshashliklar va o'zaro ta'sir. – Toshkent: Fan, 2004.
38. Eshonboboev A. Qiyosiy-tarixiy metod haqida // O'zbek tili va adabiyoti. – Toshkent, 2008. №4. – B.38 – 46.



### Secondary Sources

1. Adiblarning Nobel ma'ruzalari. – Toshkent: G'afur G'ulom, 2008.
2. Averinsev. S.S. Drevnegrecheskaya poetika i mirovaya literatura // Poetika revnegrecheskoy literaturi. – M., 1981.
3. Alekseev M.P. Pushkin i Shekspir // Sravnitel'no-istoricheskie issledovaniya. – L., 1972.
4. Baxtin. M.M. Problemi poetiki Dostoevskogo. – M., 1963.
5. Baxtin M. Romanda zamon va xronotop shakllari / U. Jo'raqulov tarjimasi. – Toshkent: Akademnashr, 2015. – 288 b.
6. Baxtin M.M. Voprosi literaturi i estetiki. – M., 1975.
7. Baxtin M.M. Estetika slovesnogo tvorchestva. – M., 1979.
8. Berkov P.N. Problemi istoricheskogo razvitiya literaturi. – L., 1981.
9. Berkaliev T.N. Osobennosti komparativistiki kak nauki i metoda issledovaniya // Bibliosfera. №1. – Novosibirsk, 2009. – S.10 – 16.
10. Bogatkina M.G. O formirovanii novoy paradigmi v sovremennoy komparativistike // Mejdunarodnaya nauchnaya konferensiya. –Kazan', 2004. – S.302 – 304.
11. Bol'shakova A.Yu. Tipologiya i mentalitet (K probleme russ kozapadnix mejliteraturnix sxojdeniy) // Filologicheskie nauki. 1996. №6.
12. Borev Yu.B. Estetika. – M., 1969.
13. Vostok– Zapad: Issledovaniya. Perevodi. Publikasii. – M., 1989.
14. Vostochnaya poetika. Spesifika xudojestvennogo obraza. – M., 1983.
15. Vzaimosvyazi i vzaimodeystvie nacional'nix literatur: Materiali diskussii 11 – 15 yanv. 1960 / Redkol. I. I. Anisimov [i dr.]. – M., 1961.
16. Vippper Yu.B. «Tipologicheskie sxojdeniya» v izuchenii mirovogo literaturnogo proses-sa // Klassicheskoe nasledie i sovremennost'. – L., 1981.
17. Volkov I.F. Tvorcheskije metodi i xudojestvennie sistemi. – M., 1989.
18. Grinser P.A. Epoxi vzaimodeystviya literatur Vostoka i Zapada. – M., 1997.
19. Istoricheskaya poetika. Literaturnie epoxi i tipi xudojestvennogo soznaniya. – M., 1994.
20. XX asr jahon she'riyati / Nashrga tayyorlovchi Habib Abdiev. – Toshkent, 2011.
21. Jenett J. Raboti po poetike. Figuri. – M., 1998.
22. Jirmunskiy V.M. Epicheskoe tvorchestvo slavyanskix narodov i problemi sravnitel'nogo izucheniya eposa // Issledovaniya po slavyanskomu literaturovedeniyu i fol'kloristike. – M., 1960.

23. Jo'raqulov U. Hududsiz jilva. – Toshkent: Fan, 2006.
24. Karimov Sh. Nemis adabiyoti tarixi. – Toshkent: Mumtoz so'z, 2010.
25. Literaturnie arxetipi i universalii. – M., 2001.
26. Lotman Yu.M. Stat'i po semiotike kul'turi i iskusstva. – SPb., 2002.
27. Meletinskiy Ye.M. Vvedenie v istoricheskuyu poetiku eposa i romana. – M., 1986.
28. Meletinskiy Ye.M. Poetika mifa. – M., 1995.
29. Meletinskiy Ye.M. Ot mifa k literature. – M., 2001.
30. Nad'yarix N.S. Tipologicheskoe issledovanie (prinsipi, zadachi, perspektivi) // Voprosi literaturi narodov SSSR. – Kiev, 1975. Vip. 1.
31. Nasledie Aleksandra Veselovskogo. Issledovaniya i materiali / Redkol.: P.R.Zaborov (otv. red.) [i dr.]. – SPb., 1992.
32. Nikolaev P.A. Tipologiya i komparativistika: sov remennaya jizn' ponyatij // Filologicheskie nauki. 1996. №3.
33. Komilov N. Ibn Sino va Dante. – Toshkent: Adabiyot va san'at, 1989.
34. Kotenko V.P. Komparativistika – novoe napravlenie metodologii analiza nauchnoy deyatel'nosti i razvitiya nauki // Bibliosfera. №3. – Novosibirsk, 2007. – S.21 – 27.
35. Suvon Meli. Navoiy va Dante Yuksak fazolarda uchrashuv // Jahon adabiyoti. 1998. №2. – B.6 – 12.
36. Pospelov G.N. Problemi istoricheskogo razvitiya literaturi. – M., 1972.
37. Riftin B.L. Tipologiya i vzaimosvyazi srednevekovix literatur // Tipologiya i vzaimosvyazi srednevekovix literatur Vostoka i Zapada. – M., 1974.
38. Sravnitel'noe literaturovedenie: teoreticheskiy i istoricheskiy aspekti: Materiali mejdunarodnoy konferensii «Sravnitel'noe literaturovedenie» (V Pospelovskie chteniya) / Red. kollegiya: P.A.Nikolaev, M.L.Remnyova, A.Ya.Esalnek. – M., 2003.
39. Saidov U. Yevropa ma'rifatchiligi va milliy uyg'onish. – Toshkent: Akademiya, 2004.
40. Sulaymonova F. Shekspir O'zbekistonda. – Toshkent: Fan, 1978.
41. Chernes L.V. Literaturnie janri (problemi tipologii i poetiki). – M., 1982.
42. Esalnek A.Ya. Tipologiya romana. – M., 1991.
43. Pierre Brunel, Claude Pichois, André – Michel Rousseau. Qu'est-ce que la Littérature Comparée ? Armand Colin. – Paris, 2006.
44. Comparative Literature in an Age of Globalisation. The Johns Hopkins University Press, 2006.

45. Fin d'un millénaire. Rayonnement de la littérature comparée, textes réunis par Pascal Dethurens et Olivier – Henri Bonnerot. – Strasbourg : Presse Universitaire de Strasbourg, 2000.
46. Comparative Literature in an Age of Multiculturalism, dir. Charles Bernheimer. – Baltimore: The Johns Hopkins University Press, 1995.
47. Clemens R. J. Comparative Literature as Academic Discipline. A Statement of Principles, Praxis, Standards. – New York: The Modern Language Association of America, XXII.

#### **Internet Sources**

1. [https:// www.ziyouz.uz](https://www.ziyouz.uz)
2. [https:// www.e.adabiyot](https://www.e.adabiyot)
3. <https://www.khurshid.davron.uz>
4. <https://www.kitobxon.com>
5. <https://www.tashgiv.uz>
6. <https://cyberleninka.ru>
7. [https://www.cairn-int.info/journal-revue-de-litterature-com pa ree.htm](https://www.cairn-int.info/journal-revue-de-litterature-compa ree.htm)
8. [https:// www. imli.ru](https://www.imli.ru)
9. <https://www.elle.ru/stil-zhizni/books/mirovaya-klassika>
10. <http://elibrary.ru/>
11. <http://www.philology.ru/>
12. <http://biblioclub.ru/>
13. <http://www.tmnlib.ru/>
14. <http://znanium.com>

## SCIENTIFIC WORKS IN THE FIELD OF COMPARATIVE LITERATURE

(In Uzbek literature, in chronological order)

1. Vladimirova N. Nekotorie voprosi xudojestvennogo perevoda s russkogo yazika na uzbekskiy yazik. Avtoref. diss... k.f.n. – Tashkent, 1957.
2. Klimenko A.A. K voprosu ob ukrainsko-uzbekskix literaturnix svyazax. Diss... kand. filol. nauk. – Tashkent, 1967. – C.117.
3. Mirzoyev A. Foniy va Hofiz // Navoiy va adabiy ta'sir masalalari. – Toshkent: Fan, 1968. – B.53 – 62.4. Gafurova R. Razvitie perevoda v Uzbekistane. – Tashkent: Fan, 1973.
5. Ochilov E. Nemis poeziyasidan o'zbek tiliga tarjimaning ba'zi masalalari. Filol. fan. nomz... diss. – Toshkent, 1974.
6. Otabekova A. Prinsipi peredachi svoeobraziya uzbekskoy poezii v russkix perevodax. Dis... k.f.n. – Tashkent, 1975.
7. Karimov N. Pushkin va o'zbek she'riyati. – Toshkent: Fan, 1980.
8. Namazov N. Uzbekske-russkie literaturnie svyazi (X. Alimdjani i A. Tolstoy). Disc. k.f.n. – Samarkand, 1981.
9. Yakubov S.B. K probleme vzaimovliyaniya i vzaimoobogasheniya literatur na osnove materialov literaturnix svyazey Uzbekistana i German'skoy Demokraticeskoy Respubliki, 1960 – 1975 gg. Avtoref. diss... kand. filol. nauk. – Tashkent, 1981. – S.18.
10. Sotimov U. Nemis adabiyotida Bobur va Alisher Navoiy ijodi // Adabiy meros. 1984. №2. – B.63 – 64.
11. Vohidov R. «Majolis un-nafois» tarjimalari. – Toshkent: Fan, 1984
12. Ishoqov Yo. «Xamsa» poetikasining ba'zi masalalari // O'zbek tili va adabiyoti. 1985. №1. – B.10 – 15.13. Olimov S.H. Problemi vossozdaniya i transformasii poeticheskix figur v perevode proizvedeniy Alishera Navoi. Diss... kand. filol. nauk. – Tashkent, 1985.
14. Xamraev X.K. Vossozdanie nasional'nogo kolorita proizvedeniy uzbekskoy sovetskoy prozi vo fransuzskix perevodax (na materiale proizvedeniy Aybeka i A. Kaxxara). Disc. k.f.n. – Tashkent, 1988.
15. Sotimov U. Issledovaniya jizni i tvorchestva Alishera Navai v zapadnoevropeyskom vostokovedenii. Diss... dokt. filol. nauk. – M., 1988.
16. Sotimov U. Navoiy xususida akademik A. Kurella fikrlari // Guliston. 1990. №7. – B.8 – 9.
17. Xolbekov M. Uzbekske-fransuzskie literaturnie vzaimosvyazi (v kontekste perevoda, kritiki i vospriyatiya). Dis... d.f.n. – Tashkent, 1991.

18. Djuraev K. Sopostavitel'noe izuchenie poeticheskix perevodov v kontekste mejliteraturnix i mejfol'lornix svyazey. Na materiale russkix perevodov «Xamsi» A. Navoi i uzbekskogo eposa «Alpamish» «. Diss... dokt. filol. nauk. – Tashkent, 1991.
19. Umurova G. Zulfiya ijodi va rus adabiyoti. F.f.n.... dis. avtoref. – Toshkent, 1993.
20. Ochilov E. XX asr fransuz she'riyati o'zbek tilida (tarjimada mazmun va shakl birligi masalasi). Filol. fan. nomz... diss. – Toshkent, 1994.
21. Karimov R. «Boburnoma»dagi she'rlar xorijiy tarjimasining qiyosiy tahlilidan. Filol. fan. nomz... diss. – Toshkent, 1994.
22. Rustamov E. Nekotorie voprosi sravnitel'nogo izucheniya uzbekskoy literaturi XV veka s drugimi vostochnimi literaturami. Dis... d.f.n. – Tashkent, 1996.
23. Shamusarov Sh. Istoriko-sravnitel'niy analiz arabskogo i uzbekskogo fol'klora. Dis... d.f.n. – Tashkent, 1997.
24. Abdullajonov A. Navoiy lirikasi badiiyatini nemischa tarjimalarida qayta yaratish va tatbiq etish. Filol. fan. nomz... diss. – Tashkent, 1998.
25. Qosimov A. Adabiyotda bolalik ma'naviy-axloqiy kategoriya sifatida (A. de Sent-Ekzyuperining «Kichkina Shahzoda» va Ch.Aytmatovning «Oq kema» asarlari asosida). Filol. fan. nomz... diss. – Toshkent, 1999.
26. Bakayeva M. Angliya, AQSh adabiyotidan o'zbek tiliga she'riy tarjima va qiyosiy she'rshunoslik muammolari. Filol. fan. dokt... diss. – Toshkent, 2004.
27. Hamroyeva D. Boborahim Mashrab g'azallari poetikasi. Filol. fan. nomz... diss. – Toshkent, 2005. – 136 b.
28. Quramboyeva G. Mirtemirning «Qoraqalpoq daftari» turkumi va o'zbek qoraqalpoq adabiy aloqalarning taraqqiyoti. Filol. fan. nomz... diss. – Nukus, 2005.
29. Abdullayeva R. G'arb olimlari Navoiy va Bobur ijodi haqida // O'zbek tili va adabiyoti. 2007. №1. – B.40 – 45.
30. Qosimov A. Tipologik o'xshashliklar va o'zaro ta'sirning nazariy muammolari (A.de Sent-Ekzyuperi va A.Kamyu ijodi misolida). Filol. fan. dokt... diss. – Toshkent, 2007.
31. Saydaliyev T. Bobur lirikasi badiiyatining ruscha tarjimalaridagi talqini. Filol. fan. nomz... diss. – Toshkent, 2007.
32. Sidiqov Q. «Qutadg'u bilig» asarining inglizcha badiiy tarjimalari tadqiqi. Filol. fan. nomz... diss. – Toshkent, 2009.
33. Haqqul I. Ijod iqlimi // Shekspir mash'ali. – Toshkent: Fan, 2009.

34. Mamatqulova X.A. Alisher Navoiy va Vil'yam Shekspir ijodida badiiy tamoyillar mushtarakligi va o'ziga xoslik («Layli va Majnun» dostoni hamda «Romeo va Julietta» tragediyasi misolida). Filol. fan. nomz... diss. – Toshkent, 2009.
35. Sharafiddinova M.O. Osobennosti poetiki uzbekskogo romana XX veka v kontekste mirovoy xudojestvennoy traditsii. Diss... dok. filol. nauk. – Toshkent, 2010. – 284 b.
36. Sirojiddinov Sh. Alisher Navoiy manbalarining qiyosiy-tipologik tekstologik tahlili. – Toshkent: Akademnashr, 2011.
37. Sirojiddinov Sh., Odilova G. Badiiy tarjima asoslari. – Toshkent: Mumtoz so'z, 2011.
38. Babaeva S.R. Sravnitel'no-tipologicheskie issledovaniya proizvedeniy M. Tvena i G.Gulyama. Filologiya i iskusstvovedenie // Vestnik ChGPU. 2011. – S.175 – 182.
39. Odilova G. Ingliz va o'zbek mumtoz she'riyati tarjimalarida adekvatlik muammolari. Filol. fan. dokt... diss. – Toshkent, 2011.
40. Xalliyeva G.I. XX rus sharqshunosligi o'zbek mumtoz adabiyoti tadqiqi. Filol. fan. dokt... diss. – Toshkent, 2016.
41. Tadjixodjaev M. O'zbek adabiyoti namunalari Martin Xartmann tarjimasi va talqinida. – Toshkent: Bayoz, 2016. – 180 b.
42. Jo'raqulov U. Alisher Navoiy «Xamsa»sida xronotop poetikasi. Filol. fan. dokt... diss. – Toshkent, 2017. – 264 b.
43. Hasanova Sh.S. To'tinoma va Qush tili turkumidagi asarlarning kiyosiy-tipologik va tekstologik tadqiqi. Filol. fan. dokt... dis. – Toshkent, 2017.
44. Mirzayeva Z.I. XX asr o'zbek adabiyotining Amerikada o'rganilishi. Filol. fan. dokt... dis. – Toshkent, 2017.
45. Kamilova S.E. Razvitie poetiki janra rasskaza v russkoy i uzbekskoy literature konsa XX – nachala XXI veka. Dis... d.f.n. – Tashkent, 2016.
46. Shirinova R.X. Olam milliy manzarasining badiiy tarjimada qayta yaratilishi. Filol. fan. dokt... dis. – Toshkent, 2017.
47. Teshaboyeva Z. «Boburnoma» inglizcha tarjimalaridagi frazeologik birliklar va ularning milliy madaniy xususiyatlari. Filol. fan. dokt... dis. – Toshkent, 2017.
48. Xoliqov B.A. Detektiv romanlarda voqelikning badiiy talqinini tizimli modellashtirish (Mario P'yuzoning «The Godfather» va Tohir Malikning «Shaytanat» asarlari misolida). Filol.fan. bo'yicha fals.dokt.(PhD) diss... – Toshkent, 2018.

49. Toirova N.I. Badiiy adabiyotda ko'zgu va surat ramzlarining g'oya viy-estetik vazifalari (Omon Muxtor va Oskar Uayl'd asarlari asosida). Filol.fan. bo'yicha fals.dokt.(PhD) diss...– Toshkent, 2018.
50. Sapayeva F.D. Maxtumduli she'rlarining o'zbekcha tarjimalari qiyosiy tahlili. Filol.fan. bo'yicha fals.dokt.(PhD) diss... – Toshkent, 2018.
51. Xajiyeva F.M. Biografik roman janri xususiyatlari (I.Stoun, M.Qoriev va N.Normatov asarlari asosida). Filol.fan. bo'yicha fals.dokt.(PhD) diss... – Toshkent, 2018.
52. Salimova D. She'riy tarjimada muallif badiiy niyati va poetik mahoratining qayta ifodalanishi (G'afur G'ulom va Oybek she'rlarining tarjimalari misolida). Filol.fan. bo'yicha fals.dokt.(PhD) diss... – Toshkent, 2018.
53. Yakubov I. Mustaqillik davri o'zbek romanlari poetikasi. Filol. fan. dokt... diss. – Toshkent, 2018.
54. Hoshimova D. «Boburnoma» matnidagi tasviriy vositalarning ingliz tiliga tarjimalari tadqiqi. Filol. fan. dokt... diss. – Toshkent, 2018.
55. Dadaboyev O.O. G'arb va Sharq adabiy kontekstida Amir Temur shaxsi talqini. Filol.fan. bo'yicha fals.dokt.(PhD) diss... – Toshkent, 2019.
56. Jo'raev J.O. Sharafiddin Ali Yazdiyning «Risoi muammo»si tekstologik va qiyosiy-tipologik tadqiqi. Filol. fan. dok... diss. – Toshkent, 2019.
57. Ismoilov I.A. Alisher Navoiy «Saddi Iskandariy» dostonining qiyosiy tahlili. Filol.fan. bo'yicha fals.dokt.(PhD) diss... – Toshkent, 2019.
58. Suvanov Z. Tog'ay Murod nasrida obrazlar poetikasi. Filol. fan. bo'yicha fals.dokt.(PhD) diss... – Toshkent, 2019.
59. Yusupova D. Temuriylar davridagi aruzga doir risolalarning qiyosiy tahlili. Monografiya. – Toshkent: Ta'lim-media, 2019.
60. Umurzoqov B.S. Aliy Safiyning ilmiy-adabiy merosi va uning «Rashahot aynu-l hayot» asarining qiyosiy-tipologik tadqiqi. Filol.fan. bo'yicha fals.dokt.(PhD) diss... – Toshkent, 2019.
61. Sultanov T.I. Alisher Navoiy va Ozarboyjon adabiyoti: tarixiy ildizlar, an'analar, vorisiylik (Kishvari va Sodiqiy asarlari misolida). Filol.fan. bo'yicha fals.dokt.(PhD) diss... – Toshkent, 2020.
62. Qurbonov P.A. Bayron ijodida Sharq va sharqona motivlar tavsifi (qiyos va tarjima) - Filol.fan. bo'yicha fals.dokt.(PhD) diss.. -T.,2020
63. Todjixodjayev M. O'zbek mumtoz adabiyoti namunalari Martin Xartmann tarjimasi va talqinida. Filol.fan. bo'yicha fals. dokt. (PhD) diss... Toshkent, 2020.

64. Sadiqov Z.Ya. Yusuf Xos Hojib «Qutadgʻu bilig» asarining nemischa va inglizcha tarjimalari qiyosiy tahlili. Filol.fan. boʻyicha fals.dokt.(PhD) diss... – Toshkent, 2020.
65. Abdullayeva.R. Nemis-oʻzbek adabiy aloqalarining shakllanishi, taraqqiyot tarixi va ilmiy asoslari (adabiy aloqa, tarjima va ta'sir masalalari). Filol. fan. dokt... diss. – Toshkent, 2020.
66. Matkarimova S. An'ana, yangilik va badiiy mahorat (Xorazm shoirlari ijodida Navoiy an'analari misolida). Filol. fan. dokt... diss. – Toshkent, 2020.
67. Qobilova N.S. Jek London va Abdulla Qahhor ijodida badiiy psixologizm. Filol.fan. boʻyicha fals.dokt.(PhD) diss...– Toshkent, 2020.
68. Xalliyeva G., Adambayeva N., Historical and Artistic Work "Firdavs Ullqbal" By The American Scientist Y. Bruegel // TEST Engineering and management. Published by: The Mattingley Publishing Co., Inc. 2020. July-August. SCOPUS.
69. Xalliyeva G., Mirzakhmedova M. "The interpretation of enlightenment in Shakespeare and Navai works"//Journal of Archeology of Egypt/Egyptology. 17(6), ISSN-1567-214x. Egypt-2020. SCOPUS.
70. Xalliyeva G., Nasriddinov D. "Fantasy genre and its scientific interpretation in George R.R. Martin's saga "A Song of Ice and Fire" // European Journal of Molecular and Clinical Medicine. ISSN-2515-8260. Volume 7, Issue 10., England - 2020. SCOPUS.
71. Xalliyeva G., Darvishova G. "The Means of image "Women " in the literary world of Charlotte Bronte "/"Journal of Critical Review., ISSN-2394-5125.Vol 7, Issue 12., Malaysia - 2020. SCOPUS.