



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

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

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





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THE ROLE AND IMPORTANCE OF ABDULLAH QAHHOR'S WORK IN UZBEK LITERATURE AND COMPARATIVE LITERATURE

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Аннотация: В статье представлена информация о творчестве Абдуллы Каххора, представителях узбекской литературы, а также о роли творчества Абдуллы Каххора в сравнительной литературе. Жанры, использованные в творчестве Абдуллы Каххора, и их значение в литературе широко проанализированы. Он также предоставляет информацию о появлении сравнительной литературы и известных деятелях, которые способствовали ее развитию.

Ключевые слова: сравнительная литература, жанр рассказа, сатира, юмор, рассказ, литературные деятели, историческая литература.

Abstract - The article provides information about the work of Abdullah Qahhor, representatives of Uzbek literature, and the role of Abdullah Qahhor's work in



comparative literature. The genres used in Abdullah Qahhor's work and their importance in literature have been widely analyzed. It also provides information on the emergence of comparative literature and the famous figures who contributed to its development.

Key words: comparative literature, story genre, satire, humor, short story, literary figures, historical literature.

Annotatsiya – maqolada Abdulla Qahhor ijodi, o'zbek adabiyoti namoyondalari, va Abdulla Qahhor ijodining qiyosiy adabiyotshunoslikda tutgan o'rni haqida ma'lumotlar keltirilgan. Abdulla Qahhor ijodida foydalanilgan janrlar, adabiyotshunoslikdagi ahamiyati keng tahlil qilingan. Bundan tashqari qiyosiy adabiyotshunoslikning paydo bo'lishi, va uning rivojlanishiga o'z hissasini qo'shgan mashhur namoyondalar haqida ma'lumotlar berilgan.

Kalit so'zlar: qiyosiy adabiyotshunoslik, hikoya janri, satira, yumor, kichik hikoya, adabiyotshunoslik namoyondalari, tarixiy adabiyotshunoslik.

Abstract - The article provides information about the work of Abdullah Qahhor, representatives of Uzbek literature, and the role of Abdullah Qahhor's work in comparative literature. The genres used in Abdullah Qahhor's work and their importance in literature have been widely analyzed. It also provides information on the emergence of comparative literature and the famous figures who contributed to its development.

Key words: comparative literature, story genre, satire, humor, short story, literary figures, historical literature.

Introduction. Comparative-historical literature is one of the schools of literature that emerged in Europe in the second half of the 19th century under the influence of positivism; a section on the history of literature that studies international literary relations and relations, and the similarities and differences between literary and artistic events in different countries. Representatives of comparative-historical literature focus on identifying similarities between literary currents, national literatures, and individual works, images, and plots, and see plot migration as a factor in literary development. It should be noted that the similarity of literary events is based, on the one hand, on the similarities in the social and cultural development of peoples, and, on the other hand, on the cultural and literary relations between them; accordingly, the typological similarities of the literary process and the "literary connections and influences" differ. Normally, they interact, but this does not mean that they merge.

Literature review. Although the first signs of comparative-historical literature appeared in the works of German scholars I.G. Gerder, J. Benfey, English scholar J. Denlon and Russian scholar F.I. Buslayev, its basic principles were described in detail in the works of European H.M. Poznett and Russian A.N. Veselovsky. Comparativists, that is, comparative-historical literature. Representatives have made a significant contribution to the collection of information on the artistic development of mankind and to the identification of some similarities and connections between the literature and folklore of different countries. However, they often studied artistic events without the struggle of opposing factions, and did not pay enough attention to the social content of the works, focusing on formal elements such as plot, image, motif, and tropes, as well as their "assimilation." This leads to a certain degree of schematism and subjectivism,



a denial of the originality of national literature, and an exaggeration of the role of "assimilation" plots [1]. Among the Russian literary critics of the 20th century were N.I. Konrad, V.M. Zhirmunsky, V.Y. Propp, Unlike Western European and American comparativists, Neupokoyeva et al., in their comparative study of literature and folklore, interpret similarities not only as simple transitions of plot or motives, but also as typological phenomena. In the works of Uzbek scholars F.Sulaymonova, B.Sarimsakov, K.Imamov, H.Homidiy, M.Jorayev and others there are elements of comparative-historical literature.

Analysis. Abdullah Qahhor is the great master of the little story. It should be noted that before Abdullah Qahhor, both during and after his work, many writers in the genre of short stories have written and are still writing in this genre. But none of them came down to him. Abdullah Qahhor has no equal in Uzbek literature among the writers who have created works in the short story genre. Our modern writers have a lot to learn from his school of skill.

In short stories, the complexities of the human psyche are revealed in subtle images. An important feature of the author's stories is that while they accurately depict the inner state of a person, his mental state is connected with the content of the work [2].

In his short stories, Abdullah Qahhor showed a new side of his talent as a satirist and humorist. He was quick to grasp the funny aspects of life. Many of his works say so. He opposes the evils of society with his ideals, the breath of the times, the signs of perfection in human nature. By absorbing laughter and ridicule into the content of his works, the essence of the characters, he clearly shows his great power in society, his positive character.

Another factor that led Abdullah Qahhor to great success in short storytelling was his study of classical writers, especially Russian literature, in particular A.P. Chekhov. "The work of a great artist," said the author, "has been a great school for me to improve my artistic skills." During the discussion of the Decade of Uzbek Literature and Art in Moscow in 1959, Russian writers said: "Uzbekistan has a great literature. He has risen to such a level that we need to learn from some of his representatives, such as A. Qahhor [3]. "32 When we look at the short stories of Abdullah Qahhor, as the author himself points out, we see in them the great influence of Russian literature, in particular, A.P. Chekhov. Their brevity, the intensity of the theme and the content, the reflection of the Czech style in the use of new, multi-layered tasks of artistic means. It is known from Chekhov's stories that in his works he tries to shed light on social injustices and social problems. In this regard, A. Qahhor continues the Chekhov tradition in his stories. In many of his stories we find similarities to Chekhov's stories. In particular, A. Qahhor's story "Nationalists" is very similar to Chekhov's "Chameleon" in terms of theme, structure and style of writing. Both stories are written in a humorous style and use dialogue to express events [4].

The events in "Chameleon" are based on the speech of an official named Ochumelov, who shows how lazy he is to a higher official. During the story, a passenger is bitten by a dog, and the whole thing is about punishing that dog. When Ochumelov tries to punish the dog severely, someone tells him that the dog belongs to the general, and he immediately changes his mind and praises the dog, just as a



chameleon changes its color. The whole debate in the story goes on about this, and Ochumelov continues to change his mind depending on whether the dog is a general or not. In this way, Chekhov skillfully showed in his story how much Russian officials were begging at the time [5].

In A. Qahhor's story "Nationalists", the events are somewhat similar to the events of the above story, except that he portrays the poet Tawhid and the editor Mirza Bahrom as the protagonists of the story. As they cross the street, a rich man's dog tries to throw himself at them, and they argue that the dog's nickname is "Lion" or "Four Eyes." In this way, they try to prove to each other how close they are to the rich man and how often they come to his house. Here, too, the writer criticizes and laughs at poets and editors who want to sacrifice themselves for the benefit of the nation. Even the dog gets tired of their barking and enters the house. A. Qahhor was also able to skillfully illustrate how lazy the people of that time were to officials, rich people, and even how ready they were to fall at the feet of their dogs [6].

Probably, the reason for the similarity of these two stories is the similarity of the system and social environment in which they lived, because even at the time of Abdullah Qahhor's creation, Uzbekistan was one of the dependent states of the Soviet Union. That is why Uzbek writers have learned a lot from Russian writers, and they have been very influential. Matyokub Kushjanov commented on the similarities between the two stories of Chekhov and A. Qahhor in his article "Abdullah Qahhor's Skills" in his book "Dialogues to Chekhov on the events of Qahhor". Here are some of his thoughts [7]:

"In the history of literature, it is possible to find many works of events and characters only through dialogues. Indeed, some of A. P. Chekhov's stories begin with dialogue, evolve with dialogue, and in this way reach a certain end. His story "Chameleon" is proof of our point. There is no independent story in this story that focuses on the writer and captures the reader's own development. Both the story and the meaning, as well as the image of the characters, are entrusted to the dialogue - it is difficult to even call it a full-fledged dialogue - or rather, the speech of one person - Ochumelov" [8].

"At the same time, the typical chameleon qualities of the officials of the period that Chekhov is trying to describe have been revealed, and there is no need to add anything to it and prolong the story," he said. Abdullah Qadiri once said of these characteristics of the Chameleon: "These dialogues do not need any comment from the author. These dialogues both move the story and characterize the protagonist, Ochumelov" [9].

We can also see from the comments of our great writers that Chekhov and A. Qahhor wrote their stories in a rhythmic way only through dialogues, and were able to convey the meaning they wanted to convey to the readers in a concise and excellent way. They also used satire in their stories, exposing the injustices in society, the chaos in the social environment and the political system, and trying to make fun of them. Applying satire to the story was the easiest way to get them where they wanted to go [10].

Matyokub Kushjanov, in the above-mentioned article of his work entitled "The Humorous Attack of Feelings of Anger", made the following comments about satire:



Speaking of satire, V.G. Belinsky wrote: "Satire is not a mockery of shortcomings, weaknesses and faults of people, but an attack of anger, energy, the thunder and lightning of anger born of the noble ideal demand" [11].

Conclusion. Belinsky made this point in the 1940s. This was at a time when Russian literature was taking its first steps to the peak of development. The further development and perfection of Russian literature proved how true the ideas of the great critic were. Indeed, the world-famous great satirists: N.V. Gogol, Saltikov-Shchedrin, A. Ostrovskiy, A.P. Chekhov's laughter was not a laugh at certain individuals, but a bitter and venomous laugh at the social system that had bound man to darkness, at the regimes that hindered the progress of life".

Thus, Abdullah Qahhor further develops the genre of short stories with his works, remaining true to the traditions of realism, expressing the pain of the people in his stories and pursuing its interests. That's why the reader who reads his stories is very impressed.

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DICTIONARY STRUCTURE THEORY AND STAGES OF DEVELOPMENT

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Annotatsiya – Maqolada lug'atlarni tuzish nazariyasi va amaliyoti, dastlabki lug'atlar til haqidagi bilimlar tizimli xarakterga ega bo'lganligi, til faniga aylanishidan oldin ham tuzilganligi, lug'atshunosning vazifasi, umumiy foydalanishdagi barcha so'zlarga "to'g'ri" ma'no, imlo va stressni berish orqali tilni tuzatish va ushbu so'zlarni lug'atga kiritish bo'lanligi, chunki barcha foydali narsalar qabul qilinishi kerakligi haqida ma'lumotlar berilgan.

Kalit so'zlar: lug'atlarni tuzish nazariyasi va amaliyoti, lug'atshunos, imlo, ensiklopedik va filologik lug'at.

Аннотация - Теория и практика составления словарей в статье, тот факт, что исходные словари были систематизированы в своем знании языка, была создана еще до того, как это стало лингвистикой, задача лексикографа, «правильного» ко всем общеупотребительным словам. сказано, что есть необходимость исправить язык, придавая смысл, написание и ударение, и добавить эти слова в словарь, поскольку все полезные вещи должны быть приняты.

Ключевые слова: теория и практика составления словарей, лексикограф, орфография, энциклопедический и филологический словарь.

Abstract - The theory and practice of compiling dictionaries in the article, the fact that the original dictionaries were systematic in their knowledge of the language, was created even before it became a linguistics, the task of the lexicographer, "correct" to all common words it is given that there is a need to correct the language by giving meaning, spelling, and stress, and to add these words to the dictionary, for all useful things must be accepted.

Key words: theory and practice of compiling dictionaries, lexicographer, spelling, encyclopedic and philological dictionary.

Introduction. The modern lexicographer sees his role in describing vocabulary and its use. The lexicographer knows that his task is to record the language he observes, that constant change is a feature of any living organism, and that the living language, in particular, incorporates forms that arise as a result of misconceptions and