

SOME ISSUES IN THE FIELD OF TYPOLOGY

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ANNOTATION:

This article examines the typological relationship between national literatures. The role of Karakalpak literature in the field of world literature, the issues of comparative typological and historical study with the literature of other nations are discussed. In particular, Karakalpak writers A. Begimov, T. Kayipbergenov, G. Esemuratov, Kazakh writers S. Mukanov, M. Avezov, Uzbek writers Oybek, Abdulla Qodiri, Russian writers LNTolstoy, APChekhov and well-known works of art in the history of world literature. the similarity and closeness of the images, the plot, the themes are mixed. The types of typological relations and their ways of formation are studied.

Keywords: typology, typological connections, plot, image, genre, theme, novel, literary translation, literary direction, analogy.

INTRODUCTION:

It is known that in the history of world literature there are repetitions of themes, plots, images, motifs. The interrelationships and connections between the national literatures are the basis for the development of the literary direction, the thematic breadth, the emergence of new works of art. The writing of any literary work depends on the writer's own worldview, views and life experience, artistic talent. In the history of Karakalpak literature, the themes, or plots, are closely related to the works of art of other nations. This construction is called typological relations. For example, the image of a free Karakalpak girl who dreamed of

freedom in the novels of a famous historical writer Asan Begmetov "Fisherman's Daughter", T. Kayipbergenov "Karakalpak Girl", in the literature of other Turkic peoples S. Mukanov's novel "Botakoz", Created images of Gulnor in Oybek's novel "Blessed Blood" and many other similar characters. It is believed that typological similarities originated on the basis of historical events.

One of the most important events in the study of literature is the question of the typological relationship between national literatures. There are two types of literary connections. The first is the individual interaction of the masters of the art of speech, the close acquaintance with each other's work. For example, T.Kayipbergenov and Sh.Aitmatov, I.Yusupov and A.Oripov and others. The second is that writers or poets and playwrights read and become acquainted with other types of art. In some cases, literary translation can lead to new works. Many Karakalpak writers and poets have translated major works of world literature into their native languages. S.Majitov, the founder of Karakalpak national literature, read Leo Tolstoy's children's stories, K.Avezov wrote ASPushkin's novel "Eugene Onegin", the great representative of the classical period, the founder of French comedy Moller's comedy "Scapegoat's trick", M.Doriboyev wrote ASPushkin's, MY Lermontov's lyrical poems were translated into Karakalpak. From the second half of the twentieth century, artistic translation has developed extensively in our country.

The collection of the Hero of Uzbekistan, People's Poet of Uzbekistan and Karakalpakstan I. Yusupov "Eternal springs"

contains translations of world poetry. Literary translation plays an important role in the emergence of new poetic forms, themes and plots in literature. Sonnets, octaves, elegies and others in Karakalpak poetry have arrived with artistic translation. Literary translation has a special role to play in introducing examples of world literature to other nations.

The works of the President of the Republic of Uzbekistan Sh.M.Mirziyoyev on the importance of the study of modern fiction emphasize the need for in-depth knowledge and study of the masterpieces of national and world literature. [1; 2]. It was noted that the translation of talented writers of Karakalpak literature abroad requires high-quality work of translators.

In the late thirteenth and early fourteenth centuries, the great poet Dante Aligerius lived in Italy. His most famous work is the poem *The Divine Comedy*. The poem is written in the genre of stereotypes of the Middle Ages, that is, the story of his travels around the world. The poem was translated into Karakalpak by the poet T. Matmuratov. In Karakalpak literature, the theme of the world is in the works of T. Kayipbergenov "Letters to my father in the world", K. Rakhmanov "Invitation to the world", M. Niyazov "Two worlds".

During his lifetime, Dante Alighieri conveyed to the students the ideas of the world, reality, and self-worth through the genre of appearance. The author writes in the traditional genre of the Middle Ages. In the twentieth century, it was reworked in a way that was impossible to tell through the world theme, the genre of appearance. The hero of Uzbekistan, writer T. Kayipbergenov reflects the important problems of the twentieth century in this genre. The poet and playwright M. Nizanov used the genre of appearance to sharpen the idea he expressed in the poem "The Chaos of Two Worlds".

This pessary is given a comedic image of a man who could not find a place in both worlds. The artistic talent of each poet, his secular views create a creative uniqueness. That is why the formed genre in the history of world literature leads to the creation of a new work in the national literature, each of which has a unique artistic talent, unique to others.

The history of world literature is full of images of animals loyal to man. A. P. Chekhov, a well-known representative of 19th century Russian literature, has a story for children called "Chestnut". In this story, a little boy is lost in a swamp. He falls into the hands of a circus artist. Eventually he finds the owner and returns to the child. The author portrays a picture of Chestnut, her psychological apologies.

G. N. Troepolsky's "White Bim-Tira Ear" and Stephen P. Lindsney's "Hatiko" stories also mention the relationship between man and dog. In 1923, a little dog was born in Undate, Japan. This dog is being raised by Dr. Eysaburo Usno, a professor at the University of Tokyo. He loves his dog owner, and every morning he hires a professor at the train station and goes out to meet him in the evening. That's how Khatiko gets used to her owner. Two years later, the professor died suddenly at work. Hatiko can't get used to this sad job. He used to come to the station every day when the professor came home from work and wait for the owner. So Hatiko waits for the owner for 9 years. With the wait, Hatiko's life passes, and in 1934 the dog dies. Today, a bronze statue of Hatiko is erected at the Shibuya station of the same railway in appreciation of his loyalty to the dog's owner.

The fact that the horse is a companion, friend and beggar to the hero is mentioned in Karakalpak heroic epics. In various versions of the epic "Alpomish" it is sung that Baychibor was Alpomish's closest loyal friend. In Barobarmurat Bakhshi's version, after being

released from prison for six years, Alpomish Boychibor rides a horse and "misses the horse's running, slows it down, is impatient to hit it, and thinks of a woman who puts flowers on felt" [3. 274].

In this episode, the horse and the horse understand each other well. In Alpomish's words to Boychibor, he says that his only companion is far away, that the unity of the people on the way to the conquest of Toychogishkhan, his desire for freedom is hidden from man:

*"Alpomish said the name,
Speaking of what he said:
- You lost your home,
I lost my wife.
You are also a lonely animal,
I'm also a lone boychbor,
You are the beast of burden,
I'm a man q
Chu creature, chu I say,
I say chase the flying bird,
In the hands of a mare,
I call it a golden birth .. "[3. 274]*

The word "golden birth" means independence, freedom of the people, unity of the people. Encouraging himself and his tulpar with words from the net of his heart, he jumps into the course and takes the head of the enemy. Although Boychibor was an animal with a deep understanding of Alpomish's spiritual state, he sympathized with the hero and ran towards the enemy.

*The brave whips,
Boychibor under,
Humorous animal to run,
After riding on it,
Although the original animal,
Rejoicing Boychibor
Excited to play... [3. 274]*

In the Qiyas bakhshi version of the epic "Alpomish", the misunderstanding between Alpomish and Karajon is described by

Boychibor in the image of a friend who also inspires the hero:

*"There is a black light in the train,"
There are countless Armenians in his heart,
Be patient, Alpomish, be patient,
Don't make your friend narrow-minded... [4.
451]*

Boychibor tries to punish Karajon and stops Alpomish. The image of a horse loyal to its owner is a stereotyped national program in Karakalpak folklore. This national program is inherited and developed by Karakalpak writers.

There are many works in the history of Karakalpak literature on the theme of the Second World War. Some of them describe the hard life and courage of the people during the war, for example: K. Sultanov "White River", T. Kayipbergenov "Secretary", Sh. Seytov "Many cranes", the second type tells about the heroism of the Karakalpak guys on the front. For example, A. Pakhratdinov, "Scout", "Bear in the enemy's net", "Fiery roads". The third type of art depicts the loyalty or infidelity of loved ones to war veterans, for example: S. Rustamova "Late Soldier", K. Mambetov "Fate", G. Barobarmuratova "Jiyron", B. Aimukhamedova "Secret" and others.

In G. Barobarmuratova's story "Jiyron" the loyalty of Jiron's horse to Turdymurat, who went to war, is the motif described in the play. In this episode, the animal's ingenuity is described in the episode that puts Turdymurat into war: "The Lord is gone, I am left," he said, grinning at the ship and chewing on his blanket. 154]. Jiron's devotion to his owner is given in other episodes. Jiron goes to Turdymurat's bathhouse and drinks water, the owner's meeting place with Aysultan comes to the apricot tree, he leans out of the window of Turdymurat's classroom and looks for the owner. Aysultan blames himself for not being loyal to Turdymurat. Jiron, on the other hand, when Aysultan was handed over, "Runs, shakes

his head and stomps" [5. 187]. In these episodes, the horse skillfully depicts what it has always been waiting for and looking for its owner. Jiron's understanding, his actions as if he knew the owner would not return, is similar to the actions of Hatiko mentioned above, as if he did not want to send the owner. On the day that the owner went to his last job, not to return, Hatiko did not run as usual, as if he did not want to send the professor, and instead turned around again and again. He turns around, picks up the ball, and looks into his eyes.

Typological closeness depends on the writers' worldview and their views on common human qualities.

But for the writers themselves, these typological similarities are indistinguishable from their work. Chekhov's "Chestnut", Lindsney's "Hatiko", Sh. Aitmatov's "Gulsari", G. Esemuratova's "Jiiron" , similar images in the structure of the stereotyped worldview about evil, humanity.

In literature, there are problems called typological relationships, genetic and literary relationships. Typological relations are understood as the closeness of objective relations between these literary constructions (works of art, general style of writers, literary currents and directions) as a whole period of literature.

Typological proximity is related to similarities in the developmental stages of a society. But for the writers themselves, these typological similarities are reflected in their creativity. It is important to distinguish typological relationships from genetic relationships.

The concept of typology has been formed since the eighteenth century. In the science of literature, the comparative approach has studied the relative historical typological connections. D. Danlon, Beckrey, Alexander Veselovsky, Libreht, Kellar, Kirpichnikov,

Oleksey Veselovsky dealt with the problem of relative historical typology.

Issues of artistic typology have been studied in the works of G. Gukovsky, B. Zhirmunsky, V. Propp, A. Smirnov, A. Skaftimov, N. Konrad.

The term typology refers to the content of a classification that demonstrates the participation of different types of species or qubilis.

The typological problem in the development of the epic genre has given rise to various opinions in literature. The term "epic" is derived from the Greek and means a word about heroism. L. I. Timofeev showed that the term epic has two meanings. The first - in the historical literary sense refers to folk poems and fairy tales as epics (epics of the step period, Russian folk epics, etc.). The second - in the theoretical sense, says the genre as an epic, the main feature of which is the broad depiction of human characters. L. I. Timofeev defines epic as a narrative genre. [6. 475].

A person's life path is described, the events in which he or she is involved are described, the proportions of his or her work with people, and t. b. In this case, the narrative genre has been formed in Karakalpak oral literature since ancient times. For example, Karakalpak folk epics "Alpomish", "Qoblan", "Qirq qiz" and so on. b. narration proves that the genre originated from fairy tales in our oral literature.

The narrative genre, or epic genre, also existed in Karakalpak classical literature, such as Jiyan Jirov's Poskan Mardum, Ajiniyaz's Bozatav, and Berdakh's epic works of art. Hence, the origin of the epic genre was a program in Karakalpak oral art and class written literature.

Literary relations are one of the paths in the historical development of national literature in the literary direction. It has been known since ancient times that there were

deep historical and cultural similarities between the Turkic-speaking peoples, including the peoples of Western Europe and the Slavs. Early Eastern poets and representatives of Turkic poetry Abu Abdullah Rudaki, Abilqasim Firdavsi, Nasir Khisrav, Umar Khayyam, Nizami Ganjavi, Saadi Sherazi, Hafiz Sherozi, Khisrav Dahlavi, Abdirahman Jami, National Program a comparative study of the creativity of the poets is one of the most important issues in contemporary literature.

Typological relationships are very diverse. Among them are concrete historical typological relations, relations of a circular type, onologies formed on a historical basis. In concrete historical typological relations, the creativity of writers of the same period, of similar ideas, is understood. For example, in the middle of the XX century Karakalpak writers T. Kayipbergenov, known for their works, Kyrgyz writer Sh. Aitmatov et al. b. In historical-onological relations, for example, the epic "Song of Rolland" by the French, the work "Word about Igor's regiment" by the Russians, the epic genre views of the Karakalpaks "Ormonbet biy olgan kun" in a relatively typological aspect worth learning.

Every hero in the prose of Karakalpak writer T. Kayipbergenov is Jumagul in "Karakalpak girl", Malakali biy in "Karakalpak epic" trilogy, Aydos bobo, Ernazar olakoz, Gambling motherhood - these are the things in our national literature, in the spiritual world of the nation. stubbornness, selflessness for the national independence of the people - these are the national characteristics of the Karakalpak population.

The author T.Kayipbergenov quotes in Karakalpak prose of XX-XXI centuries, and at the same time one of his creative features is his philosophical works of art: "Karakalpaknoma", "Karakalpak's secret with his hat", "Silver of my heart", letters ", " Turkiynoma ", " Karakalpakstan ". Tavakkalshimen ». If we

compare the world with the context of the literature of the peoples, the French writer Michel de Montaigne's "Experience", the Russian writers Gogol, LN Tolstoy, the famous Uzbek poet and writer Zahiriddin Muhammad Babur's architectural and essay style. it is possible to study the typological aspect with his works of art.

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