

## THEORETICAL APPROACHES IN THE COMPARATIVE ANALYSIS OF MODERN PROSE

Umarova Farangiz Bakhridin kizi

Uzbekistan State World Languages University, PhD student

+998903534778 E-mail: [umarova.farangiz18@mail.ru](mailto:umarova.farangiz18@mail.ru)

Sodiqova Lobar Abdugaffor kizi

Uzbekistan State World Languages University, Teacher

+998 93 539 92 95 E-mail: [sodikova.lobar95@mail.ru](mailto:sodikova.lobar95@mail.ru)

### Annotation

The problem of image creation in literature and the research of knowledge and skills obtained by comparing images is one of the urgent issues of today's modern literature. By comparing the images in each work, in the process of comparative analysis, new information is obtained about the compared object. This thesis examines important theoretical approaches in the comparative analysis of modern prose.

**Keywords:** prose, modern prose, image, comparative analysis, realistic spirit, literature

### Аннотация

Проблема создания образов в литературе и исследования знаний и умений, полученных путем сопоставления образов, является одной из актуальных проблем современной современной литературы. Сопоставляя изображения в каждой работе, в процессе сравнительного анализа получают новую информацию о сравниваемом объекте. В диссертации рассматриваются важные теоретические подходы в сравнительном анализе современной прозы.

**Ключевые слова:** проза, современная проза, образ, сравнительный анализ, реалистический дух, литература



## Annotatsiya

Adabiyotda obraz yaratish muammosi va obrazlarni qiyoslash orqali olinadigan bilim va ko'nikmalarni tadqiq etish bugungi zamonaviy adabiyotning dolzarb masalalaridan biri hisoblanadi. Har bir asardagi obrazlarni qiyoslash orqali qiyosiy tahlil jarayonida, taqqoslanadigan obyekt haqida yangi ma'lumot olinadi. Ushbu tezisda zamonaviy nasrni qiyosiy tahlil qilishdagi muhim nazariy yondoshuvlar ko'rib chiqiladi.

**Kalit so'zlar:** nasr, zamonaviy nasr, obraz, qiyosiy tahlil, realistik ruhda, adabiyot

In the explanatory dictionary of the Uzbek language, the word "prose" has two definitions. Prose means a product of written speech that does not have weight and rhyme, means the term "prose" was accepted as a synonym of the word "prose" and was used instead of the term "prose" in old literature. In the English annotated dictionary, the term prose is defined as follows: a simple form of written or spoken speech without rhyme. Based on the above definitions, we can explain the term prose as follows. Prose is a style of writing that does not follow the rules of rhyme and weight, and sentences are made using simple grammatical structures. The elements of prose writing include regular grammar and paragraph structures that organize ideas, eschewing the stylistic and aesthetic writing forms found in poetry and lyric. Prose entered European and Eastern literature much later than poetry in the form of written speech. The creation of works written in the prose style, such as Abuali Balkhi's Shahnama and Saidaddin Muhammad Avfi Bukhari's Javame ul hikayot wa lavame ur riviyot, written in the X-XII centuries, were considered as the starting points of prose. By the 14th century, the creation of Rabguzi's "Kissasi Rabguzi", Navoi's "Mahbub ulqulub", especially "Boburnoma" was marked by the revelation of the main aspects of Uzbek prose. One of the earliest prose works in English literature is the law code of King Albert I of Kent, written within a few years of the arrival of St. Augustine of Canterbury in England (597). Later, the term "prose" entered and was used as a term at the beginning of the 14th century.

In the 21st century, in the era of fast information exchange, prose began to be considered as works written in a fully realistic spirit. This prose differs from Uzbek and English classical literature in that it has a plot, composition, positive and



negative characters, artistic conflict, examples based on real life events, and is written following the rules of artistically complete prose. In addition, elements of vital language, simplicity in speech, simple structures in sentences, and reality-based aspects have made modern literature stand out from the prose of other times.

In modern literature, the problem of the artistic image is considered one of the urgent issues, and it raises the issue of creating a hero, including various qualities, and fully revealing the entire situation, psychology, inner and outer world of the hero based on the type of image.

In the science of literary studies, "Image" means not only events and events perceived by a person, but also the life realized, processed and described by the artist through the medium of words. "... there is nothing random or superfluous in it. All parts are subordinate to the whole, all are directed towards one goal, all together bring forth one beauty, integrity, individuality.

The concept of image is widely used in art and literature, but they differ from each other in terms of their characteristics and functions. The main reason why the image in art and literature is more impressive than the image in science is that the events in it are enriched with the mind and energy of the creator. In literature, the term image comes together with the term artistic image, and all the people, objects, and events depicted in the artistic work are called images.

Because each of them shows a certain edge and aspect of the event and allows to fully imagine it. However, it is appropriate to use the term "image" primarily in relation to a person, because the intended purpose of showing any aspects of life in art and artistic works is a person first of all.

Oripov's poem "Woman" is familiar to all of you. It tells about a woman who became a young widow of her husband during the Second World War and devoted her life to her child. The poet observes about the war in general, about its consequences, about the human feelings that are tested in difficult times, by embodying a concrete woman and her tragic fate before our eyes. Well, about the issue in the same poem, for example, how does a historian think: "Young men born in ...-, ...-years were mobilized to the battlefields of the Second World War." During the war, the Shura government did not go the way of saving people, on the battlefields ... one warrior died. As a result, after the war, there was an imbalance in the ratio of men and women in society, and the demographic situation worsened. Many women were condemned



to live alone. A category of "single woman" has emerged in society. As we can see, the scientist follows a completely different path from the poet, who is interested only in generalized facts. A scientist thinks on the basis of generalizations and concepts, removing himself from it (abstracting) and not about the fate of a concrete person. It is known that there is only one problem that makes the poet and scientist think about the essence. However, the poet generalizes the fate of one concrete woman through an artistic description (creating an image), and the image remains for him a way of thinking. That is, if a scientist studies many facts (concrete events, people, etc.) and draws scientific conclusions and generalizations based on their common characteristics, an artist tries to generalize a concrete fact through an individual representation.

The term "image" is taken from the Russian language and means "mirror" in Uzbek. For example, a person's reflection in a mirror is called "image". However, you know that there is a difference between the lexical meaning of the word and the idiomatic meaning: although there are points of contact between the lexical meaning and the idiomatic meaning, the specialist's understanding of the concrete meaning under the term is it will be necessary.

### References

1. Ahrorovna, N. N., & Marjona, M. (2021). Online – conferences platform, pp. 62–68, available at: <http://papers.online-conferences.com/index.php/titfl/article/view/589>
2. Baxtin M., *Voprosi literature i estetiki* (Issue of Literature and Aesthetics), Moscow, 1975, 504 p.
3. Eshmatova Y.B. *Istiqloq davri o'zbek qissachiligida ayol ruhiyatining badiiy talqini* (Independence is an Artistic Interpretation of the Female Psyche in Uzbek Short Stories), candidate's thesis, Tashkent, 2020, 167 p.
4. Ika M., Aditya P., *The 1st International Seminar on Language, Literature and Education*, KnE Social Sciences, pages 588–594. DOI 10.18502/kss.v3i9.2722
5. Karagoda A.P., *Sotsiokul'turnaya obuslovennost' zhenskikh obrazov v isskustvenovogo vremeni* (Sociocultural Conditionality of Female Images in the Art of Modern Times): Extended abstract of candidate's thesis, Krasnodar: 2019, 23 p. 155 p.

