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ISSUES OF APPLICATION OF THE MAIN PRINCIPLES OF COMPARATIVE LITERATURE IN THE STORY GENRE

Abstract: Abdulla Qahhor, a well-known master of short stories in Uzbek literature, wrote in his article "Let's Learn from Chekhov" about Leo Tolstoy's attitude to Chekhov's work: Leo Tolstoy called Anton Pavlovich Chekhov "Pushkin in prose." This was a high assessment of Chekhov's work by the Great Russian writer. He sees Pushkin as a genius poet, but in prose he sees Chekhov in the same position. The fact that the work of the unique prose writer Chekhov deserves such an attitude is recognized today in the literature of the whole world, and it is not in vain.

Key words: short stories, writer, dramatic skills, natural laughter, character of the protagonist, artistic power.

Language: English

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Introduction

The famous Russian writer Anton Pavlovich Chekhov was born in 1860. He graduated from the medical faculty of Moscow University in 1884. He worked as a doctor. From 1892 to 1898 he lived in the village of Melikhovo (now Chekhov) near Moscow, where he provided medical care to local farmers. He opened schools for their children. He contracted tuberculosis and moved to Yalta in 1898. After recovering, he went to Badenweiler (Germany) in June 1904 and died there.

In the second half of the 1880s, Chekhov wrote for the theater the poems "Ivanov" (1887-89), "Alvasti" (1889, later renamed "Uncle Vanya"), the one-act play "Wedding" (1889), as well as "On the Harm of Tobacco" (1886), "Bear" (1888), and "Jubilee" (1891-92).

He traveled to Sakhalin in the 1890s and became acquainted with the tragic lives of prisoners of war and exiles. Memories of this trip are reflected in the story of the 6th Chamber (1892) and the book Sakhalin Island (1893-94).

II. Literature review

By the end of the 1990s, Chekhov's dramatic skills had reached their peak. The staging of the plays Chaika, Uncle Vanya (1896), Three Sisters (1900-

1901), and Olchazor (1903-1904) at the Moscow Art Theater in 1898 marked the beginning of a new era in Chekhov's work.

Chekhov's work consists of three periods:

1. The period up to the mid-80s;
2. The period from the mid-80s to the early 90s;
3. The period from the early 90s to the death of the writer.

Although in the early days of Chekhov's work he wrote works based on the tastes and orders of various publishers, the main themes of the writer's work began to emerge. Chekhov's stories such as "Fat and Lean", "Death of an Official", "Buqalamun", "Mask", "UnterPrishibeev", etc. demonstrates perfect mastery. He skillfully uses satire in his works, and the reader who reads it is involuntarily laughed at. Concerning Chekhov's use of satire in his stories, I. Gurvich said:

"He causes laughter not by some oddities or whims, but, on the contrary, by his generally ordinary actions. It's funny, but usually not anecdotal, it makes you laugh, but it's not amazing, it's not amazing. The more significant the question: what are we laughing at."

III. Analysis

Chekhov describes the situation in the story in such a way that everything seems natural, but behind

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this natural laughter there is a certain meaning. With this humor, he exposes the problems that plague society, the actions of officials who abuse the interests of the people.

In the 2nd period of Chekhov's work, the central theme of the writer acquires clear edges. It is not the mental world of the protagonist and even the course of events that is at stake, but the impact of social relations and domestic conflicts on the character of the protagonist. This issue is first of all reflected in Chekhov's *The Gangster* (1898). In this play, the sheath becomes a symbol of life based on lies and oppression, on someone living a life of luxury and suffering.

The principles of this period of Chekhov's work are characterized by a new artistic power in the 3rd period. Chekhov's short stories "The Upstairs House", "My Life", "Ionich", "The Lady Led by Laycha" and others tell the story of the inner world of Russian society at that time. In these works, the theme of human indifference is explored not only spiritually and psychologically, but also socially. Chekhov constantly examines his protagonist's ability to awaken spiritually, to resist the environment, to rebuild his life, looking at different strata and social strata.

Chekhov's work in the field of drama had a great influence on the development of Russian theater. The theme of the lack of spiritual connection between the people reflected in the author's prose works is also interpreted differently in his plays. Chekhov's best prose works and plays have been translated into Uzbek. All his famous plays have been staged in Uzbek and Russian theaters throughout the country.

Chekhov had a significant influence on the development of world literature with his prose and drama. Chekhov's traditions also served as a factor in the emergence of the genre of realistic storytelling in Uzbek literature and in the formation of the work of storytellers Abdulla Qodiri, Cholpon, Abdulla Qahhor. Chekhov is also an artist who, in his stories, is able to depict the real picture of Russian life in a way that is as it should be, without interfering with reality. Every work of a writer is a living part of his people, his nation, his homeland. His work is a perfect, profound portrait of Russia. But through these images, the writer leads the reader not only to Russia, but also to the deep boundaries of the spiritual world of mankind, the soul, creating instructions for its inspection. V. Yermilov said about Chekhov's work:

"Chekhov was a great artist who could paint images and real-life situations with great skill. This skill helped him to create deep, wide and weighty stories with a very small but ideological and artistic content. Chekhov was a great artist in the writing of short stories of world literature, able to create perfect artistic types with the help of a few sharp details and strokes, the necessary conditions for the plot". (Translated by A. Urazayev and H. Muhamedkhanov)

The ideas put forward by the author, the goals of his work are universal. It loses the notion of nation, space and time. They begin to generalize, unite, and integrate and serve to understand the nature of the universe and man.

IV. Discussion

What is important is that the rise to such a status is provided by the author's unique style of creating works, cast, concise prose, unique skills. Abdulla Qahhor's above-mentioned article describes the mastery of creativity: "Two lines can express the idea of a poem in a thousand ways, but none of these thousand variants is as simple, short, powerful and effective as these two lines, will not happen". The same can be said of Chekhov's prose. When we read his works, we see how clear and understandable each sentence is. We are convinced that the situation in the work, the images of nature, the character of the images can't be expressed more clearly, more convincingly, more effectively, more differently. The author has created a unique, Chekhov's style with his work. In this way, he was able to follow in the footsteps of many representatives of world literature and create a stable place for himself in the vast field of world literature. "This is how Chekhov became a great storyteller in the history of world literature. With this new form he created, he may have had a great influence on Russian European and American writers." I. Gurvich spoke about Chekhov's mastery and his great work:

"Chekhov had a powerful impact on the development of a twentieth-century story. And today the Chekhov tradition is one of the most productive. Chekhov's discoveries were included in the arsenal of world art; they are actively absorbed by modern foreign short stories. Time has shown: Chekhov and artistic progress are inseparable".

According to Gurvich, Chekhov made a significant contribution to the development of the story genre in the 20th century. Moreover, the study and continuation of Chekhov's tradition of storytelling in storytelling has not lost its value even today.

The roads would be behind us,
The deserts would be endless, unique.
Why do they say infinite,
Abdulla Qahhor passed by here.
Abdulla Oripov

People's writer of Uzbekistan, writer Abdulla Qahhor, who made an invaluable contribution to the development of Uzbek literature and art, created immortal works about the life of the Uzbek people, the inner and spiritual world of man. He is one of the leading writers of Uzbek prose of the 20th century. Abdulla Qahhor is not only a great writer who entered literature as a poet and later a storyteller, but also a publicist, short story and novelist, satirical comedian and lyric playwright, journalist and translator, and word artist.

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The great writer, poet, writer, playwright, translator Abdulla Qahhor, who made a significant contribution to the development of Uzbek literature of the twentieth century, was born on September 17, 1907 in Kokand in the family of a blacksmith.

The family where Abdulla Qahhor was born and raised has experienced the horrors of a difficult life. His father, Abdulkahor Jalilov, made a living as a blacksmith. The family moved to the surrounding villages of Kokand to earn a living. Abdulla's childhood was spent in villages around Kokand, such as Yaypan, Nursukh, Buvayda, and Olkar. When he was ten years old, he went to the old school in Buvayda, where he studied at the MamajonQori Method Savtiya school in the village of Akkurgan. After his family moved to Kokand, he continued his education at the Istiqlol school. From there he studied at a boarding school, Kommuna, Namuna schools, and then at an educational institution.

Abdulla Qahhor will take part in the first rehearsals of the Adib manuscript magazine of the university. He is the editor of the "Ishchi-BatrakMaktublari" page of the Tashkent Red Crescent newspaper. In 1925, while working for a newspaper, he graduated from the Central Asian State University, Faculty of Labor.

Abdulla Qahhor will return to Kokand to teach teacher retraining. He was soon appointed secretary of the regional newspaper "Yangi Fergana" and director of the comedy department "Chigirik". Abdulla Qahhor began his literary career as a poet. His first comic poem "When the Moon Burns" was published in 1924 in the magazine "Mushtum" under the pseudonym "Norin shilpiq". Later, some of his humorous poems and stories were published in magazines "Mushtum", "Yangi Yol" and the newspaper "Kizil O'zbekiston" under the pseudonyms Mavlon Kufur, Gulyor, Erkaboy, Evoy.

Abdulla Qahhor returned to Tashkent in the 1930s and entered the pedagogical faculty of the Central Asian State University. The writer was then the executive secretary of the Soviet Literature magazine. He later worked as an editor and translator at Uzdavnashr (1935-1953), and from 1954-56 as chairman of the board of the Writers' Union of Uzbekistan.

Abdulla Qahhor's works have been translated into Russian, Armenian, Belarusian, Georgian, Latvian, Lithuanian, Moldovan, Azerbaijani, Tatar, Tajik, Tuvan, Turkmen, Uyghur, Ukrainian, Chechen, Karakalpak, Kyrgyz, Kazakh, and Estonian. Some of his stories have been published in English, Arabic, Bengali, Bulgarian, Vietnamese, Spanish, Mongolian, German, Polish, Romanian, French and Persian.

Our great writer died on May 25, 1968, at the age of 61, at a time when his creative source was in full swing. He has written and is writing PhD and doctoral dissertations on the work of Abdulla Qahhor, and has published a number of major monographs, critical and biographical pamphlets. In particular, H.Abdusamatov's "Abdulla Qahhor", M.Sultanova's "Some issues of Abdulla Qahhor's style", "On the writer's style", M.Kushjanov, U.Normatov's "Secrets of mastery", M.Kushjanov's "Life and sophistication"; "Satire and humor in the works of Abdulla Qahhor"; "Abdulla Qahhor's mastery"; "Abdulla Qahhor" by O.Sharafitdinov, "Abdulla Qahhor and Hamza Theater" by N.Rahimjanov, "Nezabyvaemyevstreichi, literaturnyebesedy" by L.Bat .Barolina's "Abdulla Kaxxar", M.Agatov's "On the author of your book of literary compositions on the materials of critical and memoir literature", V.Oskotsky's "Negasimoeplamyakostra", M.Bekjanova's "Development of satirical works of Abdulla's ancient traditions" created.

V.Conclusion

The author's poems "My Grandmothers", "Painful Teeth", "Shohi Sozana", "Sound from the Coffin" were created and staged. A film based on the story "Sinchalak" has been made.

Abdulla Qahhor was awarded the People's Writer of Uzbekistan (1967) for his services in the field of literature, the State Prize, and the Order of Great Merits during the years of independence. Abdulla Qahhor has made a significant contribution to the further development of the culture of the Uzbek people with his colorful work and his work as a great artist. In 1987, the Abdulla Qahhor House-Museum was established in the house where the writer lived. Today, it is named after several streets, schools and public facilities in Tashkent and Kokand, as well as houses of culture and the Republican Satire Theater. Abdulla Qahhor, who began his career writing poetry, has done a great service in developing the genre of short story, which is just beginning to emerge. It further enriched it with deep content and highly artistic imagery methods. He raised the genre, which he left behind with his stories. He reached out to other genres. It has a strong place in literature and will remain in history forever. By the 1930s, the writer's talent in this field was flourishing. His best stories occurred during this period. Powerful, popular stories began to be presented to readers one after another. "Headless Man", "Opening the Blind Eye", "Pomegranate", "Sick", "Thief", "Woman Who Didn't Eat Raisins", "Literature Teacher", "Artist", "Hypocrite" Have emerged as perfect examples of short storytelling.

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