

**COMPARISON OF THE SONNET GENRE IN ENGLISH LITERATURE AND UZBEK
LITERATURE (MUST BE IN ENGLISH)**

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Abstract; *This article analyzes theories about the development of English poetry and the place of poetry in Great Britain. That is, it is worth noting that the transfer of words from one language to another is an ancient and natural process that coincides with the cultural development of mankind, and it is a process that happened in all ancient languages. Acquired words take their place in the acquired language as a form of assimilation into a new language. In particular, in the first case, it is reflected that it is related to the history of absorption of material culture items through live communication of peoples with different languages.*

Keywords: *Spenser stanza, realism, nationalist tradition, Scandinavia, classicism, fairy tale genre, romantic trend, lake school, revolutionary romance.*

Despite the fact that the genre of the sonnet is a form that obeys strict rules, it is known that it increases the power of influence on the human consciousness of political progress. "There is an epoch, or rather an epoch, living in the sonnet" [1]. While Western sonnet studies organized artistic experiments along the traditional path and expressed social problems, the desire to reflect these problems on a broader scale intensified in Uzbek national sonnet studies, that is, there was a desire to cover and depict almost all the problems of life. The traditional purpose of the sonnet was given a special aesthetic load. They tried to enrich it with extraordinarily beautiful allusions, new emblems. Petrarch's art from the founders of the sonnet was peculiar, it used a lot of allusions, epithets. But by the Middle Ages, the depiction of acute dramatic sides in the sonnet intensified. In poetry, the emotional dialectic of an exalted person was brought to the fore. The same situation can be traced in Shakespeare's sonnets. The dialectic of emotions, as described above, is bound to be a sign of great talent.

In one sonnet Shakespeare denies the strict rules of his time. He laughs at how the eye is compared to a bright star, the lip to a dull one, the cheek to a Rose. The lyrical hero frees the mistress from almost all praise. He also points out that they were ink, noting that Jorg has no beautiful hints.

However, of all the comparisons, he
Honestly, it will be better.

Thanks to this dialectic of emotions, he was able to create a unique example of the application of the realistic method.

Uzbek sonnets also show proportionality in poetic expression, due to changes in the national psyche. It is not difficult to guess that the artistic experiences of this genre, which arose as a result of the poetic development of Western traditions, became a factor in the formation of the Uzbek national sonnet. Speaking of sonnet art, it should be recognized that this style is associated with the work of the national poet of Uzbekistan Rauf Parfi, his new formal searches in poetry.

Rauf Parfi's lyrics are dominated by an associative style of thinking. That is, the second type of imagination, which was mentioned above, a reflection of the process of becoming a lyrical hero – an associative way of thinking - is one of the priority signs of the nature of artistic and aesthetic thinking. On the other hand, artistic thinking arises as a product of the relationship between the Creator and social reality and being. This phenomenon manifests personality through the way of thinking of the Creator. In this sense, literature proves that it is both a form of higher consciousness and a manifestation of spiritual and social life.

The artistic and aesthetic expression of these circumstances is manifested in the poetry of Rauf Parfi in peculiar forms and techniques. The association arises in poetry due to such circumstances as the use of stories, the appeal to symbols-images, the use of contrasting techniques. In particular, the stories serve to illuminate the psychology of emotional thinking in the poetry of Rauf Parfi, revealing the nature of symbolic images. In the poet's sonnet, which begins with the stanzas "I'm a blue Agach, I'm going to hang now", the poet's artistic perception is expressed in the form of stories. The sonnet uses such truths as the blue tree, the sun, winter, spring, leaf. They occupied an important place in the interpretation of complex associative poetic images.

I am a blue Agach. I'm hanging out right now,
I'll be back to full magic
I am writing the wing of ul Mehra,
I fill the worlds with kindness[2]

The formation of the aesthetic views and principles of the English Romantics is connected both with the peculiarities of their modern reality and with the nature of their relationship with the philosophical and aesthetic concepts of the Enlightenment. The optimistic ideas of the enlighteners, their belief in social improvement according to the laws of reason, were critically revised by Romantics. The views of the enlighteners on human nature were decisively overestimated: the Romantics were not satisfied with the rational-materialistic interpretation of man and his existence. They emphasized the emotional beginning of a person not with reason, but with imagination, contradictions inherent in the inner world of a person, constant relentless searches, rebellion of the soul, striving for the ideal and a sense of irony, understanding the impossible. get it done.

The work of the English Romantics reflects the national traditions of the fantastic-utopian, allegorical and symbolic depiction of life, the tradition of a special dramatic disclosure of lyrical themes. At the same time, educational ideas are also strong (from Byron, Scott, Hazlitt). Romantics to a new art united in an effort to pave the way. However, the acute aesthetic controversy between writers of various ideological and political trends did not stop. Ideological and philosophical differences and disagreements have led to the emergence of a number of trends in Romanticism. In English Romanticism, the boundaries between the currents were very clearly defined. In the English literature of the Romantic era, the "Lake School" ("Lakists") stands out, to which Wordsworth, Coleridge and Southey belonged; revolutionary romantics - Byron and Shelley; London romantics - Keats, Lam, Hazlitt. The combination of romanticism with obvious features of realism is characteristic of the work of the creator of the historical novel Scott.

The genre system of Romanticism is characterized mainly by a variety of poetic forms (lyrical poems, lyric-epic and satirical poems, philosophical poems, poetic novel, etc.). Scott's work, whose historicism played an important role in the formation of the realistic novel of the 19th century, greatly contributed to the development of the novel. In the 30-40s. XIX century. Critical realism is recognized as the leading direction of English literature. The Chartist movement reached its peak in the second half of the 40s.

Critical realism develops on the basis of the cultural achievements of previous eras, absorbs the traditions of educational realism, Romanticism; the development of realism at this time was characterized by the emergence of a new aesthetic, new principles of the image of personality and reality. The most important object of an artistic image is a person associated with specific historical conditions of existence. Personality manifests itself in a social environment. Social determinism, which has become a fundamental principle for critical realists, is combined with historicism as a special system that contributes to the disclosure of the laws of reality. The movement for the establishment of relations between man and society in English art began long before the 19th century. However, only in the XIX century. Dickens and Thackeray, Bronte and Gaskell were able to organically fit their characters into the social structure of modern England.

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