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TYPOLOGICAL SIMILARITIES IN UZBEK AND TURKISH STORIES

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The process of globalization have a profound effect on the economy and politics of all countries, as well as on national cultural aspects. This process is changing the inner and outer nature of every nation.

The changing world as a result of globalization, the individual, the problems that arise in the life of every nation as a result of its influence; news about what is happening; one of the most important tasks of literary criticism is the reflection of the contemporary image of those who are in search of solutions to their problems, from one side, in the literacy literature, from the other side, in the literacy process, from the scientific point of view.

Although works of art are created in a particular language, over time, they also "move" to other languages, inviting different nations to kindness and mutual love. For the original works of literature, time and place cannot be maintained. For them, religious beliefs and boundaries between countries can never be the "Great Chinese Wall" because they embodied the divine miracle power of the word.

The peculiarity of literature is that it reflects certain aspects of our lives. It is expressed differently in the literature of different nations, but still does not lose its commonality. Though people differ, ideas and problems are often the same because in this world where humanity lives, that is, when a reader reads a piece of world literature, he or she can find the relevant aspects in his or her own experience.

Literary relations of the Turkic and Uzbek people with the roots have a long history. It is well known that the books of Orhon-Enasai monuments, Mahmud Kashgari, Yusuf Hos Hajib and Ahmad Adib are considered as Turkic heritage. It is no coincidence, therefore, that the literature of these two peoples is still in comparative study. The Uzbek and Turkish storytelling that we are also focusing on is a matter of deep study in the literature of the two peoples.

Major scientists of the world conduct a number of scientific studies on the peculiarities of Turkish and Uzbek literature; formation; justification of their periodic stages; to reveal issues of artistic skills and style in writer' works; to explain the importance of inter-literary literary flows; The work of translating Turkish writers' works from original to Uzbek and from Uzbek writers to Turkish is one of the work that has been done between two literary scholars for a long time.

Along with experienced translators, today's young people are working hard to present the works of Turkish writers to Uzbek readers. Turkish literacy critic Vali Savash also plays a role in translating Turkish stories into Uzbek and introducing them to the life and work of writers. His "Unexpected Guest"("Kutilmaga mehmon") about the life and work of Turkish writers, created in collaboration with his Uzbek literary critic Poshshajon Kenjaeva, is proof of our opinion.

Stories of Turkish writers like Mahmud Shavkat Esendal, Umar Sayfiddin, Sabohiddin Ali, Said Foik Abasionik, Torik Bugro, Halikarnas Fisherman, Urxon Kamol, Aziz Nesin, Naziha Merich, Firuzan, Tomris Uyar, Sevinch Chukum, Yusuf Otilgan, Ferid Edgu, Mustafa Kutlu va Selim Eleri, who lived in the 20th century, have been translated into Uzbek several times. In turn, a number of Uzbek writers' stories were translated into Turkish. Works by Uzbek writers like Abdulla Kadiri, Chulpon, Oybek, Abdullah Avloni, Abdullah Kahhor, Shukur Holmirzaev, Utkir Hoshimov, Nazar Eshonkul, Isajon Sultan, Ulugbek Hamdam, have been warmly welcomed by Turkish readers.

The fact that the works of two folk artists are so intertwined is not only their ancient roots but also the unity of themes in the works.

At the beginning of the 20th century, the story of the "Rainbow" ("Kamalak") that characterizes the struggle for the liberation of women, along with the freedom of the homeland that took place in the lives of all Turkic peoples, is typical. The heroine of the work, Aisha, is shown as an example of women's struggle for liberation, abandonment of a veil, and the equality of men and women in society, and this reminds Zebi in Chulpon's novel "Night and Day" ("Kecha va Kunduz"), Unsin in Abdullah Kahhor's "Horrible" ("Daxshat") in the Uzbek literature. But no matter how much Aisha, the heroine of Omar Sayfiddin, wants to be free, Zebi in "Night and Day" ("Kecha va kunduz") and Unsin in "Horrible" ("Daxshat") does not realize that true freedom can be achieved through struggles. Though she may have thought of fighting against someone like teacher Buri, her rebellion did not become a struggle. In this way, the author draws a picture of what the environment at that time did not allow.

The themes and expressive content of these artists are similar to the stories of Turkish writr Mustafo Kutlu and the stories of Uzbek writer Nazar Eshankul. Mustafo Kutlu's "Flower image" ("Gul tasviri"), "Dawn Color" ("Shafaq rangi"), "Nightingale Vengeance" ("Bulbul intiqomi"), "Every Bird Has Its Own Branch" ("Har qushning o'z shoxi bor"), "Son of the Wind" ("Shamolning o'g'li"), "Last To Summer" ("Oxirgi ikki yoz"), "Storm of the Star" ("Yulduz to'zoni"), "Does Acacia bloom?" ("Akatsiya gullaydimi?") such as Nazar Eshankul's "Can't take a Wind" ("Shamolni tutib bo'lmaydi"), "The Scent of Peppermint" ("Yalpiz hidi") and "The Turtle" ("To'zon"). Both artists effectively use the artistic symbol in their works. Through the symbols, the world of heroes enters, and the story unfolds. Some of the stories are also symbols of Mustafa Kutlu's work. Take, for example, the "The Door" ("Eshik") story. It is no accident that the story is called "The Door", because there are "different games, tricks", behind the door, the writer said. In this way, he wants suggest that everyone who comes though the door to the world will face such problems. In the work of Nazar Eshankul, thre is resembles the story of Mutafa Kutlu. His story is called "An Unopened Door". The heroine of the story is just a young bride. She lives her life with her dreams. But life is not so tantalizing as she thought. The bride, who has been plagued by hardships and problems, lives in despair with the hope of being rich. The author describes her pain: "The bride's bowl of respect for her husband in the bridge's chest has been broken, and she bites her fingers in anger and despair, not even knowing the pain." Though the stories are not repetitive, they are close by. Let's say it's a matter of the dream.

We can see that Mustafa Kutlu's work revives the traditions of Turkish folklore and Oriental classics in a modern way and based on this, the renewal of genre, plot, hero and style companies. His stories are thoroughly crafted with plot motivation, modification of symbols and images. Images such Hizr, Dada Gorgud, Sufi, fairy tale, mermaid, the sea are embodied in the background of new themes and new stories. Dozens of his works, such as "Blue Bird" ("Moviy qush"), "Windy Sunday" ("Shamolli Yakshanba"), "Grief and Coincidence" ("Qayg'u va tasodif") and "Long story" ("Uzun hikoya"), feature a tragic depiction of the human loneliness, inner suffering, obsession and imagination in a globalized world. Exactly this can be seen in the stories of the Uzbek writer Nazar Eshonkul, such as "It is impossible burn" ("Amolni tutatib bo'lmaydi"), "Itilo", "Kultoy".

In general, from the beginning of the 20th century to the present day, a number of new poetic principles have been discovered in Turkish and Uzbek storytelling, both of which are manifested in the folklore of both nations. This shows that the Turkic nations are painting the world with a prose of literature.

Turkish folklore, traditional Eastern classical poetry, 20th century development of Turkic storytelling, traditipns of world prose were the basis for the emergence of new Turkic poetic principles. Kuran ("Qur'on") and stories of the hadiths, examples of classical Uzbek literature have been instrumental in the development of the modern Uzbek storytelling. While the emergence of realistic stories goes back to the deep roots of folklore, myths, legends, fairy tales, folk tales and stories in folklore have served as the basis for the emergence of modern narratives. These cases can be traced in the works of representatives of both folklore. We see many such cases in the works of Turkish artists such as Rashad Nuri Guntekin, Peami Safo, Usmon Jamol, Faxri Jaloliddin.

Aziz Nesin, the great representative of modern Turkish prose, is valuable in combining social laughter with social laughter. Anecdotes, tales, comic stories, parables, proverbs play an important role in his stories. Aziz Nesin has become one of the favorite Uzbek writers since the 60s of the last century. It is no secret that many of his literary writers followed him and wrote his compositions in his books "The fist went off" ("Musht ketdi"), "Whistleblower", ("Xushtak afandim"), "King of the Football" ("Futbol qiroli"), and many of his works have been influenced by Uzbek writers.Shortness and conciseness in the writings can be seen in the work of the Uzbek storyteller Abdullah Kahhor. Aziz Nesin tells about his works: "I present to my readers what I have seen and heard from pies, without having decorate and chat with them. It is not my intention that each of them should draw their own conclusions. I also did it myself. I do not mean, "Let everyone be

good to me, just repeat what I have contributed from the story". From one story everyone has a different opinion. The pandemic can sometimes be completely contra dictionary. "in the same way, everyone in the writings can find their own conclutions. The works of Abdullah Kahhor, such as "The Thief" ("O'g'ri"), "Patient", ("Bemor"), "Pomegranate" ("Anor"), "Wife who does not eat Raisins" ("Mayiz yemagan xotin"), "Horrible" ("Daxshat") are also short and, at the same time subtle and mysterious in the work. Each of the writers exposes the defects of society in their works, forcing them to laugh at their own flaws through humorous situations, features, and situation.

In conclusion, every image in the Uzbek and Turkish stories encourages a hero to be human, to love the nation, to glorify the motherland. The reader lives with the heroes of these works, along with the deep reflections in the spirit of their heroes… every word, expression, or image expressed in the stories can be attributed to the fact that such works are unique in Turkish- Uzbek literatureand in world literature.

Типологические сходства в узбекской и турецкой истории

Резюме

Qloballaşma prosesi bütün ölkələrin iqtisadiyyatına və siyasətinə, eləcə də milli-mədəni cəhətlərinə dərin təsir göstərir. Bu proses hər bir millətin daxili və xarici xüsusiyyətlərini dəyişdirir. Ədəbi tənqidin ən vacib vəzifələri, bir tərəfdən, dünyanın, insanın qloballaşması nəticəsində dəyişən bədii ədəbiyyatda əks olunma, digər tərəfdən isə hər bir xalqın həyatındakı təsiri nəticəsində ortaya çıxan problemlərdir; problemlərinin həllini bu dönüşlərin axını içində axtaran bir çağdaşın obrazı, digər tərəfdən bir əsərdə və sənət prosesində baş verən bu hadisələrin elmi təhlili və elmi araşdırılması

Özbək və türk tarixlərində tipoloji oxşarlıqlar

Резюме

Процесс глобализации оказывает глубокое влияние на экономику и политику всех стран, а также на национально-культурные аспекты. Этот процесс меняет внутреннюю и внешнюю природу каждой нации. Важнейшими задачами литературной критики, с одной стороны, является отражение в художественной литературе, изменяющихся в результате глобализации мира, человека, проблем, возникающих в результате их влияния в жизни каждой нации; образа современника, ищущего решения своих проблем в водовороте этих преобразований, а с другой стороны - научный анализ и научное исследование этих явлений,протекающих в художественном произведении и художественном процессе

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