

Linguocultural Features of the World Picture in Travelogues of Uzbek Writers

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ABSTRACT

This article is devoted to the analysis of works based on real and fictional travels of Uzbek writers of the early twentieth century. The analysis focuses on identifying the linguistic and cultural features of the worldview in the travel diaries of Behbudi, Avloni and in the story of Fitrat, based on the motive of travel. Works written in the genre of literary travel reflect real or virtual, that is, fictional reality, space and time. Each literary artist has his own unique way of perceiving the world, his own linguistic techniques for depicting the picture he sees, but he also has something in common, characteristic of the nation to which he belongs. Works about travel generally focus primarily on depicting a picture of the world, often comparing “one’s own” and “someone else’s,” that is, a new world unknown to each travel author. In this case, not only language capabilities play an important role, but also the intellectual level of the writer, the author’s mental and emotional attitude to certain events depicted in the work, which also depends on the era in which the Jadid writers live. In their travel notes, based on real travel, they used various linguistic and literary methods and techniques to represent the picture of the world. Among them, the authors of travelogues devote great attention to folk proverbs.

Keywords: Literary process, Jadidism, travel notes, travelogue, world picture worldview, proverbs.

INTRODUCTION

Each literary work is unique due to the unique reflection of its own picture of the world. Each literary artist has his own unique

way of perceiving the world, his own linguistic techniques for depicting the picture he sees, characteristic of the nation to which he belongs. By displaying the linguocultural picture of the world, each author expresses a unique philosophy in his own way. Uzbek literature, as part of world literature, has its own characteristics of perception and depiction of the surrounding reality, which depends not only on the originality of the language, but also on the mentality, since each people speaking different languages perceive the world differently, through the prism of their languages. It is as a result of a person's interaction with the outside world, with society, that his ideas about the surrounding reality are formed, as a result of which a model of the world is formed.

Each work of art of national literature represents its own language picture, in which language, like a mirror, stands between the author and the outside world. The famous German scientist-philosopher Wilhelm von Humboldt wrote that language does not exist outside of culture as a socially inherited set of practical skills and ideas that characterize our way of life, since language is an integral part of culture. However, "different languages are by no means different designations for the same thing, but different visions of it. Languages are hieroglyphs in which man contains the world and his imagination" (Humboldt 2000: 349).

"The author's artistic picture of the world is a specific form of worldview, which acts as an alternative to the real world and is the result of the author's internal work, his creative activity (Bakhtin 1986: 221). The text of each work reflects the inner world of each individual writer. In works written in the genre of literary travel, this can be real or virtual, that is, fictional reality, space and time. "In genres that seem marginal, archaic forces often lie dormant, capable over time of significantly updating and modifying the entire literary landscape..." (Ivanova 2003). As literary critic V. M. Guminsky notes the genre of travel literature is based on the traveler's description of reliable information about any, primarily unfamiliar or little-known countries, lands, peoples..." (Guminsky 1987: 34). This genre, according to the scientist's definition, also includes works of art that tell about the

real travels of the writer himself, narrated on behalf of a literary hero; this genre can also remain only a literary device, form. "In most cases, travel literature sets the goal of conveying information about unknown countries, that is, in addition to educational goals, it also sets journalistic, aesthetic, philosophical, and political goals" (Kuronov, Mamajonov & Sheralieva 2013: 267).

Literary works about travel generally focus primarily on depicting a picture of the world, often comparing "self" and "other" that is, a new world unknown to each travel author. The peculiarity of each author's picture of the world depends on how national and individual worldviews are combined. In this case, not only language capabilities play an important role, but also the intellectual level of the writer, the author's mental and emotional attitude to certain events depicted in the work, which also depends on the era in which the author lives.

In the works of Uzbek writers of the early twentieth century, based on the theme of travel, one can clearly trace the representation of the picture of the world. By analyzing the travelogues (sayahatname) of different authors of this period, one can identify the methods of depiction, the main perspective, techniques and style of recreating the surrounding reality.

MATERIALS AND METHODS

Several academic researchers are studying the works of Uzbek writers of the early twentieth century, including works based on the theme of travel. In literary research, the main problem was to identify the reasons for updating literature, the appearance of works in a new form with new content, systematization and analysis of educational and scientific-theoretical works (Kosimov, Yusupov & Dolimov 2004; Karimov 2018, 2020; Boltaboev 1996, 2007; Kuronov 1997, 2004; Karimov 2005, 2013). The studies of these scientists substantiate the factors that make up the aesthetic views of the Jadids, analyze the works from the point of view of genre properties. The studies of foreign scientists on the Jadidism movement, including literature, deserve great attention (Kamatsu 1993; Baldauf 1987, 2001;

Kleinmichel 2004; Khalid 1998). The author of one of the first and comprehensive studies of the work of Jadid poets and writers was the famous American Turkologist Edward Allworth. In his research, special attention is paid to symbolic and allegorical images (Allworth 1964, 1992). The study of the creativity of Jadid writers in a comparative typological aspect in the context of the world, in particular Western European, also deserves attention (Saidov 2002; Djalilova 2005, 2021; Kasimova 2008; Umarova 2011), studying their creativity abroad (Mirzaeva 2017).

A special study of the features of the linguocultural picture of the world in the works of Uzbek writers based on the theme of travel is being carried out for the first time.

This article uses biographical, comparative, historical-cultural, historical-genetic methods, which contributed to a comprehensive disclosure of the topic.

At the beginning of the 20th century, a national educational movement - Jadidism - arose in Turkestan. It was during this turning point, at the turn of the twentieth century, in the context of the establishment of new interliterary connections, that a new generation of poets and writers was born, who began a new stage in the history of Uzbek literature with their creativity. "Not a single great national literature has developed outside of living and creative interaction with the literatures of other peoples..." (Zhirmunsky 1979: 20). The achievements of world literature also played a huge role in the formation of Uzbek Jadid literature.

In the works of modern writers who made a significant contribution to the development of national literature, not only the uniqueness of the life of their homeland and people is described, but also the air of world culture is felt. They had curious interest to the life of other people, other countries, and regions which was constantly increasing. In order to apply and adopt the best experiences of the world in their homeland, during their travel they always wrote about the achievements of the world, which were worth learning. At the same time, works in the genre of travelogues were created in the works of our modern writers.

The first stage of Uzbek literature of the period of national renaissance is called "literature of the renewal period (Kosimov 2002: 20). During this period, traditional genres were preserved and developed, and new genres appeared. The representatives of Uzbek literature of the period of national renaissance of the late 19th-early 20th century continued the ancient traditions and gave a new spirit to the travelogue genre. At the beginning of the 20th century, travelogues typical of European literature also appeared in Uzbek literature. Writers began to pen impressions of their trips to foreign countries in prose. Among them were Makhmudkhuja Behbudi, Abdulla Avloni, Abdurauf Fitrat and Abdulhamid Chulpon. In their travel notes, based on real travel, Jadid writers used various linguistic and literary methods and techniques to represent the picture of the world. Among them, the authors of travelogues devote great attention to folk proverbs.

The Uzbek literary heritage cannot be imagined without religious and wise sayings, that is, proverbs. There is a saying in our people: "The words of the fathers are the eyes of the mind." By the way, it is no coincidence that the proverb in Turkish is called *ota sozi*, i.e. "father's word". In general, a proverb is a collection of social, domestic and historical experience of the people, from artistic and figurative reflections to religious and wise words. As a type of folklore, "proverbs are short, stable, rhythmically organized words" (Timofeev & Turaev 1984: 276). Folklore scientists consider folk proverbs as "a genre of folklore with a compact form, but with a deep meaning" and "each of them shows the beauty of our language, the elegance of our speech, the logic of our thinking with amazing power, and such drops of artistry that can convey the centuries-old life of our people, it is a mirror of their experiences and everyday life" - they say (Mirzayev). If we look at the history, we can see that in different periods, writers widely used folk proverbs in order to increase the artistry of the work, to ensure the fluency of the language and its penetration into the heart of the reader. Short and capacious, with deep meaning and vitality, folk proverbs did not leave indifferent modern writers too.

RESULT AND DISCUSSION

Analyzing the work of our modern writers, we observe that they quote folk proverbs exactly as we mentioned above, while preserving the meaning, change some words in the proverb, and in many cases express their opinion using the meaning of the proverb in their works. In the process of carefully reading the works, although at first these thoughts seem to be independent opinions of the authors, it is undoubtedly an independent opinion, but it is not difficult to understand that these thoughts and ideas are based on folk proverbs and wise words. It is possible that the meaning and essence of folk proverbs are expressed in other words in the text.

It is known that Mahmudhoja Behbudi, the leader of Turkestan Jadids, traveled to Eastern and Western countries several times, and wrote down the travel details in his *Travel Memoirs*. In the work *Qasdi safar* (Travel Memoirs), which belongs to the genre of road essays, he describes the country, people, nation, lifestyle, clothes, customs, and other ethnographic events he visited. While thinking about science, culture, literature and art, "...our poor Turkmen relatives still live in a semi-barbaric state with poverty. They have no news from the world, even from themselves... they don't know that the time has come to put a pen instead of a dagger" (Behbudi 1999: 58), reminding the reader of the proverbs "Knowledge brings happiness", "Knowledge is more expensive than the state", in the article 'Not Two, but Four Languages are Necessary' Addressing his compatriots about the importance of knowing Turkish, Arabic, Persian, and Russian languages, he wrote that "one who knows Turkish knows the times... In this age, commercial work, industry and country affairs, even the religion of Islam and service to the nation cannot be without knowledge and language." It reminds me of the folk saying "one who knows the way will not stay." In this work, Behbudi states that Turkestan is a priceless country, where you can earn a lot of money, as confirmed by the foreigners he talked to: "Turkestan is the America of the old world." Cotton, ore, grain, summary, everything is there. Turkestan is gold... I sold all my property and

bought land from Turkestan for the money and started farming. I would give gold, take land, and then pick up diamonds" (Behbudi 1999: 69). As we read these lines, we involuntarily remember the saying of our people, "You reap what you sow." According to the author, "The duration of the trip is about two months. We have been writing and talking for a while now. We assume that the original meaning of the proverbs "Where there is work, there is a mistake" and "Speak less, work more" are expressed in other words.

Another representative of Uzbek Jadid literature, Abdulla Avloni, in his travel notes, recreates a unique picture of the world, using folk proverbs and sayings. Avloni believed that in order to get rid of his country and people from the difficult situation of colonialism and achieve freedom, the local population should acquire modern sciences. For this purpose, he promoted enlightenment, moral and cultural ideas in his works, including travelogues. In Abdulla Avloni's work *Journey to my Hometown* the issues of education and upbringing are raised. Another work written in the form of clear travel impressions is Abdulla Avloni's *Afghan Journey*. In this work, the author describes his impressions of the trip and his attitude to the reality he saw with his own eyes. From October 26, 1919 to July 28, 1920, Avloni served as ambassador-in-charge in the city of Khirat, Afghanistan, at the request of the government. In his memoirs, the author focuses especially on the hunger and destruction at Khavos Station:

You could see Muslim women, girls, young children on the roads, in the palaces, naked, with their private parts open, their clothes in tatters. Of course, no one denies that the condition of Muslims without knowledge and education, who are unaware of the world, is not only in Central Asia, but in the whole country of Turkestan. (Avloni 1998: 238)

Avloni and his companions leave Chorjoi by steamboat along Amudarya to Karki. While following the small villages located on the banks of the river under the Bukhara Khanate, the author writes about the Turkmens, the local inhabitants of those lands, and the fertility of the land:

Turkmens are extremely ambitious and brave, arrogant, ignorant people who cut off the land they hold. The land in front of the natural river bank is very vegetated. All kinds of crops and fruits grow there. In particular, the kobun(melon) grown on the banks of this river is famous all over the world as a dessert. The weather is moderate and the people are extremely healthy. (Avloni 1998: 238)

Avloni gives the following description of the road between Herat and Kushka: "Between Herat and Kushka, part of the population is engaged in farming, and the rest are engaged in animal husbandry. Camels, horses, cattle, sheep, and goats grazing on the tops of the mountains and hills were seen in droves at every step. Currently, the breed of cattle in Turkestan seemed different to us, since we had not seen the herd(s) in the dry land for several years. Involuntarily, "Oh!...Turkestan! ... we used to sigh and sigh." The author of *Afghan Travel* describes the markets of Khirat as follows: "The streets of the markets are so narrow that it is impossible for our cart to travel. In this place, there is absolutely no such thing as a cart. As a result, it was not possible to enter the market. We had to ride the horses of the soldiers who came behind us" (Avloni 1998: 239).

Avloni describes the nationality, appearance, clothing, and customs of the population of the lands from Khirat to Kabul, showing their similarities with the Tajik and Kyrgyz nationalities of Turkestan and their unique aspects. By comparing and contrasting his observations during the trip, the author evaluates this or that event, scene, situation. "From Khirat to Kabul, there are so many graves on the roads that both sides of the roads form a landscape of a cemetery." As Avloni puts down what he sees on paper, he seems to lead the reader along with him. Avloni pays special attention to the challenges of travelling. Avloni's heart is shaken by the fact that seriously ill people die due to the lack of medical services on the roads, as well as the attitude of others to them: "That road is the closest, hardest, busiest road in Kabul, and many people die. During this one-month journey, because of the shortage of medical assistance, people who were more seriously ill were laid on the side of the road, and they kept walking by burying stones on them" (Avloni 1998: 273). Avloni

proudly writes about Kabul, the capital of Afghanistan: The city of Kabul is a beautiful city in general, one side is a whole mountain, the other side is in a valley.

There are several excellent primary schools in the new method, in addition to the excellent school of education. And completely different from these old madrasahs are being reformed and all subjects are being studied perfectly. From the point of view of commerce, the whole of Yovrapo is available in perfect condition (Avloni 1998: 283). Especially the Kabul hospital makes a great impression on Avloni: "Every year, around 300-400 different operations are performed in the hospital, it also has a women's department and a children's department. (Avloni 1998: 278). In the work, not Avloni-the ambassador, but Avloni-the artist's views, dreams and hopes, that is, the social-aesthetic ideal, are reflected. The facts chosen by the writer during the trip and presented in the work correspond to this ideal and serve to express his views and conclusions.

Abdulla Avloni gradually enriches his journey from village to village, from city to city, from country to country with facts and impressions. All the complex problems of reality encountered during the trip and the ways to solve them are highlighted. The author describes what he saw from beginning to end, including a portrait; they tell the story of the character of the heroes, the situations where they are acting. He says that wearing European clothes is becoming a habit. If he sees good and positive changes, he shows them to us as an example, and if he sees bad, negative sides, he is surprised and makes us feel his surprise. During the trip, Avloni says that he was forced to go down to the Afghans' "Takhti Ravan" because he lost his appetite. "The carts of these Afghans, named Takti Ravan, are the ones that carry the warehouses of Turkestan." He says that I had to ride a horse again as a sign of repentance for sitting down. When describing the life of the local people, Avloni uses the following folk proverb: "The land is the ruler of the land, and the land is the orphan." Through this proverb, he explains to the reader the situation of his people and his own in the work, i.e. his lack of rights. About this work, A. Nurmatov comes to the following conclusion in his research: "Abdulla Avloni's work

Afghan Journey has a certain historical and educational value. It contains beautiful images of things and events, spiritual and psychological fragments, and occasional poems. This ensured that the journey was not just a chronicle, but close to a work of fiction (Nurvtov 2024: 38). Literary scholar B. Dostkaraev (2009: 14) stated that Abdulla Avloni's travelogue titled *Afghan Journey*, or rather his diaries, were not published in his time. While we were there, we came across Afghanistan travel diaries, says Professor B. Kosimov. In 1919, at the request of the Republican party and government, Abdulla Avloni became the representative of the People's Commissariat of Foreign Affairs of the RSFSR, N. Z. Brovin was appointed deputy and went to Afghanistan. In September of the same year, he participated in all the negotiations with the Afghan government" (Kosimov 2004: 77). Through this work, we can clarify Abdulla Avloni's attitude towards the power of the Soviets in defining his socio-political views.

Analyzing the works of Avloni, we observe that the author reinforces his words with hadiths and passages from the Koran, and also quotes of famous philosophers and thinkers of the East and West. Expressing his attitude to each event, the writer also refers to folk proverbs in his works. That is why the language of Avloni's works is distinguished by its richness and significance. A striking example of this is Avloni's work *Turkic Gulistan or Ethics*. In the work, the author uses the wise saying "The Motherland is as holy as the Mother" when talking about the theme of the Motherland. Avloni believes that the duty of every citizen is to value, honor and love the Motherland like a mother. Our grandfathers quote a wise folk saying: "It is better to be a shepherd in your own country than a sultan in a foreign country." Avloni highly appreciated the role of words. He paid special attention to the meaning of each word. Expressing his universal ideas about language and speech etiquette, Avloni argued for the need to use every word in its place and quotes the following popular proverb: *Ko'p o'yla, oz so'yla* (Think a lot, say little). In his "Travel through my hometown" the author uses the folk saying *Yurganda yurigim elanur* expressing his mental pain when he sees his compatriots in the frosty cold. Besides that, in

another episode observing young people saying insulting words to each other, he uses the popular proverb: *So'zlariga ilonlar po'st tashlar* "Even a snake sheds its skin at your words" thus expressing his anger and disappointment.

Abdurauf Fitrat's Manifesto of Turkestan Enlighteners "Discussion with a foreigner about modern schools" was completed in 1909 and was published for the first time in 1911 in Istanbul. Later, it was given the short name *Munozara* (Discussion) (Boltaboev 2008:235). Scientist Boltaboev writes about this work: "The debate, written in the style of the works of the great Greek philosopher Plato, i.e. in the style of a conversation, not only the people of Bukhara, but also the whole of Turkestan or the Eastern countries, think about the issues of education" (Boltaboev 2000: 40). As the French traveler confirms, good deeds are not possible without good education. "No one can have good morals without education. Our first upbringing is from our mothers, if they themselves were not educated, we will always have bad morals from their upbringing." These thoughts of Fitrat are consistent with the sayings of our wise people: "Child-clay, mother-potter."

In Fitrat's *The Story of an Indian Traveler*, the writer also puts forward the idea of "Discussion." These two works are similar in form and themes. "These two works are thematic in a certain sense, in them the events that happened at the beginning of our century are analyzed by a patriotic virtuous person, and the thoughts on this matter complement each other" (Fitrat 2000: 11). In *The Story of an Indian Traveler* the writer skillfully used the proverb "One sight is familiar, two sight is knowledge" to the character of the main character, that is, a foreigner from India, who met during the trip. For example, "A nation that has nothing but steadfastness and endurance can have everything, and a nation that has everything but steadfastness can be left with nothing... One man's steadfastness is capable of reforming a great nation (Fitrat 2000: 8).

In this work, Fitrat also cares about pureness and gives examples from the Koran and Hadiths: "God is pure, loves purity, is gracious and generous, likes to forgive, is generous, and loves generosity." Therefore, keep the surroundings of your

house clean... Our Prophet, peace be upon him, was not satisfied with this, and encouraged each of us Muslims to be clean. In the work *The Story of an Indian Traveler*, the writer, with the intention of conveying his progressive ideas of enlightenment to the mind of the reader, cites hadiths of the Prophet Muhammad, chapters and passages from the Koran in many places of the work to support his opinion. In our opinion, religious scholars at that time contrasted the new views of Jadids with Islam and branded them as "infidels", did not send Muslim children to Jadid schools, even burned down schools, and because of the ignorance movement against superstition in general, the verses of the Koran and the verses of the enlightened writers. We think that it encouraged them to refer to hadiths even more.

Enlightened Fitrat says that "if we don't use our knowledge and talent, we will not only be distinguished and superior, but also lower and worse than the worst and lowest creatures." In another place, he emphasizes the saying of our people "Blessing in action" with the following words: "Whatever a person achieves, he will find the result of his action. If he does not strive, he will not achieve anything." In the language of the traveler, author says, "You should use your knowledge and talent. If you don't aspire, then what's wrong with God? What is the complaint against the mayor?" that the plight of the Muslims of Turkestan is primarily due to their ignorance, laziness, carelessness. "Allah the Most High has informed this meaning in Koran: "Those who do not know cannot be equal to those who know", he once again refers to the holy book.

In this work, we observe thoughts in harmony with folk proverbs about profession, planning and lack of planning. In a conversation between a traveler and one of the artisans producing alachi (local silkworm fabric), without thinking about the prospects of his profession, he said, "Now our work is good, ten years from now who will be alive and who will be dead?" "Dear master, don't forget to think about the future, because everyone's life is connected with the future of their work. He opposes the advanced opinion that thinking about tomorrow is the basis of the prosperity of the world".

The use of proverbs is once again shown as an indicator of language and social change. It can also mean for this reason, specific difficulties arise in determining the place of proverbs in the works of literary history, giving them an objective assessment, and in general scientific analysis. This creates new challenges for this industry.

CONCLUSIONS

As a result of researching the above works, we come to the conclusion that several proverbs were given in different forms in the texts, i.e. proverbs were created by the people or with some words and sentences changed. It is worth noting that in some cases we witness the expression of the author's thoughts, which remind the general meaning and original context of the proverb. It is possible that the expressions of the Jadids, which were accepted by the readers as some independent ideas, are also ancient articles, which are now out of use or have been overlooked due to our ignorance.

Analyzing travel diaries and works of art by Uzbek writers, based on the motive of travel, we can conclude that the linguocultural picture of the world of each author's work of art is unique and at the same time close in national characteristics. Naturally, the era in which the Jadid writers lived and worked played an important role in this process. It was at the end of the nineteenth and beginning of the twentieth century that the Jadidism movement began in Turkestan (current Uzbekistan) (translated from Arabic, the word *Jadid* means "new"), whose representatives were supporters of reforming the socio-political and cultural spheres, in particular the system education. Jadid writers, through their works written in the travel genre, enlightened readers, depicting a picture of the world, conveying their emotions, attitudes, and vision through the prism of "self" and "other."

It reflects not only the real world surrounding the writers, their own vision of life, but also the social consciousness of the people as a whole. An important role is played by the mentality of this people, their national character, traditions, customs, and

values. At the same time, each author develops his own personal worldview, vision of the world, and cultural values, which are embodied in the work with the help of linguistic means, such as proverbs. During this period travelogues began to be written in prose, i.e. prose, to express travel impressions and information. Because, in general, prose allowed any poet to reflect his journeys and a part of his life, to describe various aspects of social and cultural life in a consistent and broad plan, to reflect his views and observations more deeply.

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