Issues of Identification and Translation in the Interpretation of the Term Literary Form

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ABSTRACT

The problems of identification in the interpretation of literary terms and their translation are questions that scholars around the world are looking for answers to. Our article is devoted to the issues of identification of the literary form and its related components, and it is dedicated to finding a solution to such issues as polysemy, lack of clearly defined boundaries of the scope of meaning, inaccuracies in translation.

Keywords: Literary form, identity, plot, composition, conflict, non-plot elements, literary detail, landscape.

INTRODUCTION

It is no exaggeration to say that one of the most urgent issues in the field of world literature is the identification of literary terms. Because no matter which direction of science, if the basic concepts of the field are not clearly interpreted, the future of this direction is abstract. Field terms should be clear, concise and unambiguous. From this point of view, we focused our article on the problem of identification and translation of the form and its components, which is one of the main categories in the analysis of the literary work.

METHODS

We used comparative-historical and comparative-typological methods to solve the problems of our article.

THE MAIN PART

 The literary form is a means of conveying content to the reader, and according to Aristotle's interpretation, it means "the essence of everything in existence" [1]. Accordingly, the literary form is one of the integral components of the internal and external organization of the literary work, the structure of the literary text.

In the interpretation of Hotamov and Sarimsaqov, Uzbek literary scholars, form is the expression of content. Form and content are internal and external aspects that allow understanding it as a whole in the process of analyzing an literary work, to deeply imagine the basic laws of the construction of a literary work [2].

Plot, composition and literary speech, style and genre are defined as categories of literary form, and there are different views on their composition in theoretical literature. Within this article, the components of literary form: plot and its types, elements of composition and terms related to aspects of literary speech are analyzed.

In the science of literature, the classifications of literary form categories are defined differently, and in the book "Introduction to Literary Studies" ("Adabiyotshunoslikka kirish") written by several people, plot, composition, conflict, non-plot elements, literary detail and landscape are mentioned under the topic of "Literary Form Categories" ("Badiiy shakl kategoriyasi") [3]. In this textbook, attention is paid to the historical development of the issue, and the meanings of the terms plot and fabula (plot) are explained in connection with Aristotle's views. It should be remembered that the term plot is not found in Aristotle's works (it was introduced into the literary circulation in the 17th century by the French classicists Cornel and Buillot), but the term fabula (fabulare - Latin "to tell; to to inform") is mentioned in his works. Initially, the term **fabula** reflected the essence of "plot". Over time, each term came to be used in independent senses. That is, if the plot is a series of events, thoughts and feelings in the literary text, the **fabula** entered the scientific circulation as the main clauses, skeleton or critic of those events.

The term plot (plot - French "thing, subject") is often interpreted as a sequence of events, development of actions in epic and dramatic works. For example, it is defined in dictionaries as follows: "Сюжет – развитие действия, ход событий в повествовательном и драматическом произведениях, иногда и в лирических. В современной литературно-критической и школьной практике термины "сюжет" и "фабула" осознаются как синонимы, или же сюжетом называется весь ход событий, а фабулой – основной конфликт, который в них развивается" [4].

In Russian literary studies, plot as a literary term was actively used in the works of Belinsky and Veselovsky. Even though Veselovsky took the motif as a concept close to the plot in the "Poetics of Plots", he showed that there are significant differences in their meaning and application. If the motif appears in the same socio-economic conditions, it means that the plot is a literary phenomenon processed by the author [5]. The relations between plot and fabula, plot and motif are consistently studied by representatives of the Russian formal school, and Tomashevsky writes in "Literary Theory": "Accepting the plot only as a chain of events, it is not enough to determine its beginning and end. It is necessary to study these events structurally, to reconstruct and organize them. The literary construction of the events in the work and its order should be treated as a plot" [6].

If we compare the above views with the definitions in the dictionaries of literary terms published in the Uzbek language, "plot is a system of life events that is the direct content of works of art, interconnected and developing", then the fabula is recommended as a logically connected series of events in the work. [2].

D. Quronov explains in the book "Introduction to Literary Studies" ("Adabiyotshunoslikka kirish"): "The plot is considered one of the most important elements of the literary form, it means the system of events in the work of art that are connected to each other and consist of the actions of the heroes" [7].

Studying the plot by dividing it into chronological and concentric types is a tradition in Western literary studies. On the

one hand, the encyclopedic dictionary is characteristic, and the interpretations in it can be of interest to every specialist who conducts research in this field. It describes: "На ранних этапах исторического развития эпоса сюжеты строились по временному, хроникальному принципу сочетания эпизодов (волшебные сказки, рыцарские и плутовские романы). Позднее в европейском эпосе возникают концентрические сюжеты, основанные на едином конфликте" [4]. So, chronological plots are mainly created on the basis of a periodic sequence in terms of time, while concentric plots are characteristic of relatively later periods of literary development, and the essence in them is based on cause and effect in addition to periodic relations. There is such an explanation in Russian classical literature about the distinction between two types of plot: "В произошло после А", that is, V (event) happened after (in terms of time) A (event). So, this formula is related to the chronological plot. Concentric plots are defined by the formula "В произошло в последствии А". Transferring this situation to examples, there are explanations in the form of "Король умер и умерла королева" (хронологик), "король умер и умерла королева от горя" (concentric). However, according to recent literature scholars, it has been proven that there is a chronological approach in the ground of any concentric type of plots, just as there are concentric elements in chronological plots [8]. And according to this idea, the third chronological-concentric type of the plot arises.

The events that make up the plot are connected to each other in different ways. First, they correspond to each other in terms of time (B happens after A), this type of plot, called a chronological plot, follows a periodic, chronological sequence of events. That is, historical time appears here as the main concept. In the second type of plot, events and characters enter into a causal relationship without taking into account the time between events (state B can happen as a result of state A, that is, state B can happen because of state A). Based on this, plots that occur on the basis of a unit of action or in a cause-and-effect relationship are called concentric plots [3].

These two different plot types have been around since Aristotle's time, and according to the Greek scholar, they resulted from two different types of fabula (chain of events). If one of them consists of unrelated events and events that take place at a certain time, the great scholar called them episodic fabulas. According to Aristotle, an action in which events are closely related is preferable to a type of action in which such events and events are independent. According to Aristotle, tragedy and epic should be presented in such a way that when a part of it is removed, the whole story changes. As an literary whole, Aristotle meant a phenomenon with a beginning and an end [9].

In today's literary studies, chronicle-concentric plots in prose works are structurally divided into such types as "cyclic, parallel, intersected, simple texture, complex texture, non-intersecting, mirror"[10]. Cyclic type when the events in the plot are repeated, parallel if several events develop simultaneously in the work, if the events are related to each other and intersect at some point - intersected, if two events are depicted in the work and they intersect at several points - the repetition of several events in works of a simple texture, major genres - a plot with a complex texture, and if the story at the beginning of the work is repeated in the opposite case, it is called a mirror plot. For example, in the novels "Crime and Punishment"("Jinoyat va jazo") by Dostoevsky and "Rebellion and Obedience" ("Isyon va itoat") by Hamdam, the plot structure consists of three stages, as the characters go through situations such as loss or departure to another land (world), search, purification. Utkir Hoshimov's "Between Two Doors" ("Ikki eshik orasi") and Tolstoys "War and Peace" ("Urush va tinchlik") can be included in the complex texture type. Because the destinies of the characters are interrelated, we will point out that the intersection of the lines of fate throughout the play is the reason for the development of the events in the plot. Also, if we look at the typology of these plots, they can be intensive or extensive in terms of the development of events. The direction of the story should be straight or reversed (if the plot is directed from the inciting incident to the resolution, it is true, if it is not, it is reversed); complete and incomplete in terms of completion (closed or open final); ambivalent and

teleological in terms of story specification (the resolution of the event is unexpected or expected); the plot is complete or long in terms of its integrity (example of long: a story within a story); they may be embryonic or extended in size, and finally original, touristic, or assimilated in origin.

DISCUSSION

According to Lotman, one of the theorists of structural poetics, the plot is understood as "a border that creates a semantic space with the character", that is, as a poetic unit that creates space and time[11]. In this place, Lotman did not think about the relationship between the plot and the hero in epic and dramatic works, but about the nature of lyrical works. Because the description of the event is almost not found in the lyrics (except for lyric-epic works), but a unity of experiences and a sequence of emotions appear as the elements that make up the plot. Therefore, it can participate in the lyrical work as a border of the "semantic field".

Also, in the analysis of literary terms related to the plot, the elements of the plot (exposition, Inciting incident(tugun), rising action, climax, falling action, resolution(denouement:); prologue and epilogue) and their equivalents in Uzbek are important.

The following are the terms of plot elements in Russian literature: экспозиция, завязка, развитие действия, кульминация, развязка. Among them, only two terms (exposure, culmination) are in international use, and the rest are expressed through Russian words. In giving the Uzbek versions of these terms, the Uzbek alternative terms were created using the method of copying (meaning word for word translation). If the terms **завязка, развитие действия, развязка**(plot, development of action, denouement) were taken exactly as they are in Russian, naturally, it would be difficult to understand the essence of these terms. Because these words are not internationally used terms, they are words used only in the Russian language, so it is appropriate to accept them as a inciting incident, the development of an event (movement) and a solution. At this point, an important law appears in the issue of

identification of terms: if the term is accepted at the international level, if it is understood in the same way by all nations, there is no need to translate it. If it is used only in one of the European or Eastern languages, representatives of every national literary studies will have the opportunity to translate it into their own languages.

It is one of the cases in practice that a literary term is created by copying not only in relation to plot elements, but also in many other places. For example, **внесюжетные композиционные элементы** - such as compositional elements outside the plot. However, it is important to remember that scalding is not always an effective way. If this situation rises to the level of the principle of creating a term, there is a risk that not a single international term will be found in the literary circulation. In order to eliminate this risk, according to the above conclusion, it is appropriate to use the terms that are widely used by literary scholars of the world as much as possible.

The composition of a work of art occupies an important place both as a theoretical concept and in the practice of literary analysis. Esin explains: "Composition is the arrangement of the details of the existence in the image in a literary work, the reflection of a separate literary thinking defined by means of images and expressed through words" (Композиция – это расположение деталей изображенного мира и их словесных обозначений в литературном произведении определенным образом, с особым художественным смыслом)[12]. In this, he had in mind the connecting character of the composition of all the components of the literary text.

Y. Borev defines it as follows: "Композиция – это построение художественного произведения, организация его художественной структуры; средство создания художественной реальности" [13]. In the encyclopedic dictionary compiled by this author, this situation is simplified and interpreted as "a means of creating an literary work, organizing an literary structure, and creating an literary existence" [13].

In the "Russian-Uzbek Dictionary of Literary Terms" "composition - structure, construction, composition. Placement

of parts, images and literary tools in a work of art in an order that complies with a certain ideological goal, their criterion and compatibility in the image" [2], is defined. From the point of view of I.Sultan, "composition is the proportion between different parts of the work". [14] However, like all scholars of the **Shura(sho' ro)** period, composition was interpreted primarily as an ideological-aesthetic category in the theoretical views of Sultan. If we summarize views on composition, they can be divided into two types: a group of scientists (Y.Borev, A. B. Esin, L. M. Krupchanov, I. Sultan, B.Sarimsaqov) define this term as the construction of an literary work, its literary structure. If they mean organization, then there is an explanation by the second group of scientists (V. E. Khalizev, V. P. Meshcheryakov, D. Quronov, etc.) that it is the location and interaction of the components of the literary form. Summarizing both points of view, composition is not only the construction of an literary work, the interconnection and relationship of form components, but also a creative principle that connects all components and elements involved in the construction of an literary text.

Regarding the terms plot and composition, it is necessary to remember Fitrat's experience in creating their Uzbek alternatives at the beginning of the 20th century. Professor Fitrat in the book "Rules of Literature" ("Adabiyot qoidalari") defines the term plot as order and explains it as follows: "Order runs on content. Order is important not only in writing, but also in speaking" [15]. Therefore, the scientist's acceptance of the term composition as composition may have justified itself at the beginning of the 20th century when purism (purification of language) prevailed. However, soon these reforms were forgotten, and the common terms of plot and composition were used again in practice.

In order to consistently study the terms related to the language of literary works (poetic lexicon, phonics, assonance, alliteration, poetic syntax) and their equivalents in Uzbek, we believe that it is appropriate to use the combination of literary speech in modern literature in relation to the concept of "poetic language".

It is known that the compound term **язык художественного произведения** from the Russian language

was accepted into the Uzbek language as the language of literary works. In 1977, Pospelov published the book **"Теория литературы"** ("Literary Theory") and the term **художественная речь** was used in relation to this literary phenomenon. This is how the author explained the use of this term. Any language can be in motion, that is, alive and dead (such as Latin). Applying the term language to a work of art does not clarify the matter so much. And speech is a form of language movement. In a work of art, the author addresses the reader not with a dead language, but with a living speech, describes life events. Therefore, the concept of "literary discourse" is more meaningful and effective than the language of an literary work. It is surprising that this reform process, which was implemented in Russian literature and terminology almost thirty years ago, has not yet reached Uzbek literature. The relevant sections of I.Sultan's "Theory of Literature" and H.Umurov's "Theory of Literature" still use the term "Language of a work of art". Only Dilmurod Kuronov's "Fundamentals of Literary Theory" [16] and Hotam Umurov's "Theory of Literary Studies" have the topic of "Literary speech", which is like "living language", "literary language", "poetic language", and "characteristics of literary language" works with basic concepts [17]. So, the fact that the topic has been corrected as "literary speech" and the views and even the basic concepts have not changed shows that the approach to the issue is still not up to the standards of the times.

According to V.E.Khalizev, one of the modern theorists, the author of Teoriya literatury: "...литературоведение же в большей мере оперирует словосочетанием "художественная речь", которая понимается как одна из сторон содержательной формы" [18]. Here, the author describes the concept of "literary speech" as one of the aspects that create an literary form. At the same time, it is noted that these issues are also studied in the "stylistics" department in classical literature, and in "Teoriya literatury" published under the editorship of N.D.Tamarchenko, he relies on the concept of "classical rhetoric" (classical eloquence) in the issue of the speech of prose works [19]. It is known that this issue was not sufficiently

analyzed in Aristotle's work "Poetics", which is the beginning of Western literary studies, but it should be recognized that the author wrote a second work dedicated to the same situation called "Rhetoric" and seriously examined the issues of poetic speech, especially the speech of prose [20].

The terms included in the literary speech are mainly close to the terminology existing in the science of linguistics. In the theory of linguistics, the science that studies the word and its layers of meaning is called lexicology. In literary studies, it is considered appropriate to use the term poetic lexicon to distinguish it from linguistics. In this, it is planned to study the use of words in the composition of the literary work, the transfer of the meanings of the words and the resulting poetic arts, literary image tools related to the meaning. In Uzbek, the тропы (tropy) in the Russian language is referred to as migration, and the literary phenomena related to the nature of poetic migration are understood by means of this term. In the language, the nature of migration is considered an important phenomenon, and in a literary work, the tools that provide artistry are often referred to as poetic migrations. According to his participation, dozens of poetic phenomena such as simile, qualification, revitalization, metaphor are distinguished.

When looking at the genesis of these terms in the Uzbek language, it is necessary to work within the literary arts such as tashbih, iyhom, istiora in the Eastern classical poetics. Ibn Mutazz's "Kitab ul-badi" ("The Book of Fine Arts"), Umar Roduyani's "Tarjumonu-l-Baloga" ("The Translator of Puberty"), Rashididdin Watwat's "Hadayiqu-s-sehr fi daqayiqu-sh-she'r" ("Magic gardens created from the delicacy of poetry"), "Fununu-l-baloga" ("Sciences of Puberty") by Sheikh Ahmad Tarazi, "Badoye u-s-sanoye" ("Art news") by Atullah Husayniy (Ibn Mu'tazz "Kitob ul-badi'" ("Badiiy san'atlar haqida kitob"), Umar Roduyoniy "Tarjumonu-l-balogʻa" ("Balogʻat tarjimoni"), Rashididdin Vatvot "Hadoyiqu-s-sehr fi daqoyiqu-sh-she'r" ("She'r nazokatidan yaratilgan sehrli bogʻlar"), Shayx Ahmad Taroziy "Fununu-l-balogʻa" ("Balogʻat fanlari"), Atoullah Hosseini "Badoye'u-s-sanoye'" ("San'at yangiliklari")).

The nature of poetic movement, which can be explained by the term сравнение (comparison) in Russian, created the art of allegory in the history of Uzbek classical literature. **Tashbihi makniy - tashbihi kinayat, tashbihi muzdavij - tashbihi tasviyyat** types of this art are listed in the above sources. In the period when it was not customary to divide literary arts into spiritual and verbal arts, poetic terms were built on the basis of Arabic roots [22]. Some of them are named with Persian words. As a result, the same poetic art as we mentioned above is mentioned with two different terms. However, their identification has not been deeply studied in classical literary studies. In these terminological processes, the introduction of hundreds of such terms related to the nature of the poetic lexicon in the work and their explanation shows that Eastern classical poetics has made great progress not only in the development of literary arts, but also in their terminology. Since these terms refer to Arabic, Persian and Old Turkic languages, it is not our task to study the issues of identity and alternation in them. However, since some terms, for example, have options such as metaphor, it is appropriate to make some comments about them.

The term metaphor is popular in the West as the equivalent of metaphor, but it is older than metaphor. The meaning of this word is "deposit", and one type of meaning gives the impression of depositing for a specific context. The use of the word in meanings other than its meaning, as if "deposited" to carry another meaning, is recommended as metaphor. Atullah Hosseini explained this literary art as follows: "Istiora majozning bir nav'idur va majoz haqiqatning ziddidur. Haqiqat lafzni, o'z yasog'i, ya'ni nimani mo'ljallab yasag'an bo'lsalar, o'shal ma'noda qo'llamoqtin iborattur. Majoz lafzni o'z yasog'idin o'zga ma'noda yasog'u lafzu o'shal ma'no orasindag'i biror aloqayu munosabatg'a asoslanaroq qo'llamoqtin iborattur, o'z yasog'ida tushunmakka moni' bo'lg'uchi jumladoshin keltirmak sharti bila. Masalan, qo'l derlar va ko'pincha, qudrat zohiri qo'l bila amalg'a oshg'anlig'iga asoslanib, andin qudratni iroda qilurlar. Sher derlar va yuraklig kishi sherga o'xshag'anlig'i asoslanib, andin yuraklig kishini iroda etarlar. ...Istiora uldurkim, yasoq va iroda etilgan ma'no orasindag'i aloqa o'xshashliqtur:

sher lafziyu yuraklig kishi ma'nosidag'idek. Bu san'at hamma tillardagi nazmu nasrda voqi'u mashhurdur. Istiora lug'atta oriyyatqa olmoqtur. Lafzni o'z yasog'idan o'zgada ishlatmoq bir nimani oriyyatqa olg'an yanglig' bo'lg'ani uchun, ani istiora deb atapturlar"[23]." (Meaning: "A metaphor is a type of metaphor, and metaphor is the opposite of reality. This art is really popular in poetry and prose in all languages. Istiora should be taken from the dictionary. To use a word in a different way is called a metaphor, because it is something new that has been learned" [23]).

In the interpretation of Atullah Hosseini, the above-mentioned other meaning is approached even more deeply, and now the relationship between the meaning of the word and the main correct meaning is studied as a theoretical basis, not the migration of the meaning of the word.

Fitrat, who studied such sources, gives a short definition of metaphor with a simple explanation: "It is the use of a word for a meaning other than its meaning. With this condition, there should be some kind of similarity between the meaning of the word and its new meaning" [24]. Therefore, Fitrat is also paying attention to the relationship in Atullah Hosseini's interpretation and is relying on this theoretical basis in determining its open and closed types. In the works of Professor B.Sarimsaqov on the nature of artistry, in the interpretation of metaphor (that is, metaphor), traditional and individual metaphors are explained differently [25], and in this case, the theoretical basis for classification is built on the relationship between self and metaphorical meanings.

There are many works on the nature of metaphor in Western literary studies. Among them, we can refer to works in the 20th century where metaphor is approached as a way of poetic thinking. In any case, if the science of metaphor is approached as a specific part of philology, it is not difficult to feel how much foreign philology has progressed without giving a wide emphasis to the distinctions of literary studies, folklore studies and linguistics. Because, although metaphor as a phenomenon of theory is understood as a specific poetic phenomenon of literary science, in practice it is felt to approach it as a language unit. It is

typical of relatively later studies to consider both distinctions as a complement to the other rather than to separate them from each other. At the same time, by studying metaphor as a unique poetic way of perceiving the world, new aspects are opened in its analysis, which leads to the synthesis of many disciplines, such as sociology, rhetoric, aesthetics, and science of logic by the same theoretical phenomenon. The reason for such a wide interest in metaphor is that metaphorical thinking is not only characteristic of fiction, but this way of thinking is also used in scientific-theoretical works; active use of metaphor is also observed in journalistic works. Since dozens of terms have been coined in connection with the "poetic lexicon" section alone, we have limited ourselves to the term metaphor.

It is also noticeable in the so-called "poetic syntax" section of literary speech. Here we refer to the terms studied in the syntactic part of linguistics, such as anaphora, antithesis. As you know, anaphora is a poetic event that has the same beginning or begins with the same word. And we want to remind you that antithesis is opposition, and it is not the same as the concept of contrast, which is part of the poetic lexicon. Abdurauf Fitrat in his book "Rules of Literature" looks at this phenomenon as a kind of contradiction and quotes Babur's verse "Everyone who repents and repents, I repent" and here there is a logical contradiction created by the poet in the sentence, not between the words. In fact, the words repentance and regret are not antonyms with opposite meanings, but they are mentioned in this stanza due to the high artistry of the poet in the context. Such a logical contradiction between concepts is considered as an object of poetic syntax and not of poetic lexicon. Here, let's pay attention to the term "стилистические фигуры" (stylistic figures) in Russian, which summarizes the poetic arts. Within this term, in fact, the concepts of poetic syntax should be studied, but in some studies created in the Russian language, this term is used in relation to all types of art, which we have seen above, which also shows that the alternative in terminology is broken.

In linguistics, the field that studies the sound aspect of speech is called phonetics, and in the science of literature, the same department is called phonics. Within this section, poetic

phenomena and terms such as assonance and alliteration are commented upon. Assonance is the creation of poetic art based on the harmony of vowels, while alliteration is the poetic art created using the harmony of consonants.

Assonance (Latin: assono – "sound"; French: assonanse – "harmony") is a harmony of vowels, mainly stressed syllables are assonance. Assonance is used to strengthen the meaning, to increase the effectiveness of the emphasized word [26]. Also, the term assonance is used in Russian poetry in the sense of "ambiguous rhyme". In this case, the accented vowel sounds are presented harmoniously, and the harmony of consonants is not observed at all [27].

So, there are concepts and terms with two different meanings that have the same form in terminology. At this point, when translating them into Uzbek language, it is necessary to think based on the issue of whether both cases are used in literary works in Uzbek language. Sources of classical poetics show that words from the Arabic language have such terminological homonymy (aruz - poetic system; aruz - the last part of the first stanza) [28].

Alliteration (Latin: ad – "to, for"; littera – "letter, writing") is an literary art (tool) created based on the harmony of consonant sounds in poetry. Phonics is considered an important poetic phenomenon in literary studies, which studies the sound aspect and tone system of an literary work. In this case, the artistry can be enhanced based on the harmony of the same consonants or consonants that are close to each other. Alliteration often occurs at the beginning of words in a verse. Alliteration aimed at increasing effectiveness is realized more by hearing [26].

An individual approach to each term is required when studying terms related to the art form and its components. Because this or that term is a tool that creates an literary form, it is considered a separate poetic phenomenon. Therefore, in the identification of terms related to literary form from other languages, it is recommended to work based on the characteristics of that language, specific aspects of the national literature that is given as an example.

CONCLUSION

The following conclusions can be drawn regarding the analyzed terms and their identification and translation problems:

1. There are different views on defining the relationship between content and form, in relation to aspects of content in the works of literary scholars, but aspects of content are given in the same form in all works - theme (topic), idea (purpose) and problem (issue). The term concept or trend can be part of the literary work as one of the components that make up the literary whole.
2. In the center of the article is the problem of identification of literary terminology, that is, the technology of understanding literary terms. Because each term is perceived differently by an individual (scientist or artist), we should define the literary norm not based on the sum of these different views, but on the progress of existing views introduced in literary studies.
3. Terminological polysemy and terminological homonymy can be observed when observing the Russian-Uzbek terminology, as well as terms from Arabic and Persian languages. In this case, when one term is used in narrow and broad senses (for example, image), terminological polysemy occurs, and terminological homonymy can occur when two concepts are expressed by one word (for example, aruz received from the Arabic language).
4. The creation of a literary term by copying is one of the cases that exist in practice. For example, внесюжетные композиционные элементы- such as compositional elements outside the plot. However, calving does not always work. If this situation rises to the level of the principle of creating a term, there is a risk that not a single international term will be found in the literary circulation. In order to eliminate this risk, we consider it appropriate to use the terms that are actively used by world literary scholars as much as possible.

5. When studying the terminology related to the composition of an literary work, explaining the composition as the "structure", "construction" of a literary work leads to superficial conclusions. Composition is not the construction or structure of a work of art, but the rules that the writer follows in the process of that "construction". Looking at it from this point of view opens the way to a correct understanding of composition and related theoretical concepts.

6. When studying the terms related to the language of a work of art and their equivalents in Uzbek, we believe that it is appropriate to use the term "literary speech" in modern literature in relation to the concept of "poetic language". Because "language" is a very general concept, it can also be applied to dead languages. And since the term of speech is an expression of language in action, and the literary work is considered a living, living organic state, the term of literary speech can be a specific component of an literary work.

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