

TYOPOLOGICAL ANALYSIS AND INTERPRETATION**Literature**

Keywords: typological analysis, binary typology, tractor typology, essay, novel, plot, letter, comparative analysis, autobiographical work.

**Eshniyazova Ayimhan
Sheripbaevna**

**Teacher of Tashkent State Chemical and Technology Institute. City Tashkent.
UZBEKISTAN**

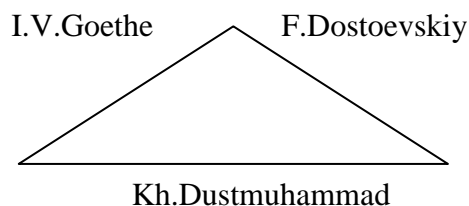
Abstract

This article provides information on the theoretical foundations, possibilities of typological analysis, and explores the creators and researchers of the analysis. In the context of comparative-typological analysis, the works of artists from three different nationalities, from three different social environments, are based on the letters of pure human emotions, suffering, and experiences. The ideological and artistic work of artistic creators based on comparative analysis of Ivory Goethe's "Suffering of the Young Werther", F.M.Dostoevsky's poems, and H.Dustmuhammed's "My parting is thousand", "I am without You, You are without me" Compositionally and scientifically, the differences are common. The aesthetic ideals, worldview and creative writing of the writer are based on the form and content analysis of novels and stories that are based on the highest emotion of love.

Typological analysis is a literary method of comparative study of the common affinities, similarities between different national literature as a result of kinship or similarity of socio-political conditions. The theoretical foundations of typological analysis are reflected in the research of the Czech scientist D.Diryushin, in the works of Russian scientists G.Gukovsky, V.M.Jirmunsky, E.Meletinsky, B.N.Putilov. Scientists like B.Sarimsokov, F.Sulaymonova, Sh.Kholmatov, N.Kamilov, M.Ibrokhimov have researched theoretical bases and possibilities of typological analysis in Uzbek literature. An important feature of typological analysis is that the form and content of the work of art are studied in a collaborative manner. There are types of typological analysis such as binary typology (comparison of two objects) and a typology of typology (comparison of three objects). The essence of typological analysis is based on the analysis of literary scholar S.Meliev in his articles: "... with the occurrence of a second phenomenon, immediately there is a comparison. It does not even need to be compared, but the fact that they are side by side creates a potential comparison. And a potential analogy deserves to be called a universal attribute of the whole world" [6, p. 38]. The laws of typological analysis explain what research and results are based on: "Intelligence is the ability to find differences, similarities in differences" (Monteskyo). This aphorism reflects one of the leading laws of research in comparative typology. In this way, similar or different aspects of the individual or artistic work should be compared with the most advanced, dialectical thinking, and then concentrated on a particular synthesis" [6, p. 40]. Therefore, typological analysis is the process of analyzing and synthesizing writers' worldviews, similarities and differences between objective proxies and heroes in fiction.

"Trinitarianism is a typology, something that has not been seen in binary typology - can open up and even emerge". The essence of emotional things is a triangle" (Plato)" [7, p. 80]. From the description, it can be concluded that the trainee typology has great potential. The analyst's watchful eyes will be able to uncover the mysteries and hidden aspects of the artistic creation.

As a part of the comparative-typological analysis, The Grief of Young Werner, based on the letters of a German writer I.V.Goethe, based on letters from three different peoples, three different creative environments, and three different creative maneuvers. We tried to analyze the novel by the Russian writer F.Dostoevsky (1744) and the stories of the Uzbek writer H.Dustmuhammed's "My parting is thousand", "I am without You, You are without me" (1996-2010).



Kh.Dustmuhammad has created a new direction in Uzbek storytelling - "I am without you, you are without me", which is a logical continuation of "My parting is thousand" from the literary studies of Russian writer F.Dostoevsky, one of the leading figures of world literature. Like Dostoevsky's novel *The Poor*, one of the rare masterpieces of world literature, these stories of Dustmuhammad are based on letters. The current globalization focuses on the pain that is taking place in the heart of a creative person as the technology evolves, inviting people to move and wake up. It is based on the belief that the human being understands the spirituality of the human being. His word: "*Yaratilgan har bir badiiy asar voqealari, syujeti, falsafasi – bari eng ezgu va eng ulug‘ maqsadga – insonga muhabbat tahliliga xizmat qiladi*" [4, p. 260], the whole idea is incorporated into his works. F.Dostoevsky describes the social evils of his time based on the sentiments expressed in the letters of Makar Devushkin and Varvara Alekseevna. Each image in the work reflects the writer's intentions, goals, attitudes, and worldviews. In his novels, he draws and poems in his writings that the human being is the highest value, the glory and purity of pure divine and earthly love that defines his humanity, and the love of two hearts (Jondyl and Dildost). The author strives to seal the pain of a young painter who puts his pure, virgin, clean feelings above love. It is through the letters that the human soul experiences intimate (invisible) feelings. Just like F.Dostoevsky, Kh.Dustmuhammad expresses his heartfelt feelings and emotions that he cannot express in his letters. The most intimate, mysterious and most appealing form of written writing is letter. There is no more comfortable and natural form than the letter of love and its magic" [4, p. 330]. We read and listen to the symphony of poetry, even though the stories of Khalid Muhammad are in prose. The writer's skill in using lyrical images to convey the character, emotions, experiences, images of nature, the nature of events is a testament to the skill of the writer. This is because the writer's ability to use words, the locks of logic and subtlety in words. In all the stories and novels he creates, we see that the writer has a high sense of the word, a waste of it, and a powerful tool for conveying the writer's intentions to the reader. The writer skillfully draws these poetic drawings in the essays of his letters. Because these stories are devoted to the subtlety of human feelings, the themes of these stories are suffering, and their heroes are love.

Two essays by the writer are based on the synthesis of traditional and unconventional style. The story reflects the mood, mood, emotions, emotions, and thoughts of the hero and is written as a letter through the inner monologue. The lovers only talk in letters, meet in the afternoon. In the stories, the story unfolds in connection with the feelings of the heroes in the exchange of letters. Conflict area is the hero's mind, his thinking. In the story, the power of love, the bitter reality of life, neither the desire nor the desire to be reckoned with, the heartfelt love of the two loving hearts is reflected in the letters, and the divine friendship, the divine love is glorified and glorified. It is not accidental that the epigraph of the story was chosen from the work of Mashrab: "Nobody knows my part ..." Because the celestial love of the two hearts, the world longing is only left in the letters. The protagonist of the story is a lover of love. Colors are therefore a means of expressing the underlying meaning. The hero likes white. White guy. White is a symbol of purity and purity. He is accustomed to seeing the world, people only and white. We show the character of the young man and his girlfriend, their outlook, their relationship to humanity and society in their heartfelt expressions. Only the boy will notice and feel the white light from the girl. The young man told the girl: "*Ilohiy xilqat suratida yaratib, bandalari orasiga tushirib qo'yilgansizu, hech bir kas ko'ngil ko'zini ochib sizga qaramagan, sezmagani. ...Sizdagi shu ilohiy tarovatni ilg'ash, undan bahra olish yolg'iz mengagina nasib etsa..*" [4, p. 334]. It was a gift from a God to a young man.

The Logical continuation of "My parting ..." in the story "I am without you, You are without me", we read the power of love and the heartfelt flame of longing in the monologues of the young man, that is, the flame of his love affair. The exploration of heroic feelings calls the reader to purify: "*Maktublar mutolaasi ko'ngildagi o'sha yoshlik va jo'shqinlik davri iztiroblarini yangilaydi. Iztiroblar qanchalik armonli bo'lmasin, u tuyg'ularni, tuyg'uga qo'shib insonning o'zini yangilaydi, yoshartiradi, bahor yomg'iri yanglig' shuurini yuvadi, beg'uborlashtiradi*" [4, p. 385]. These essays, composed of letters, were the "scraps" of the novel, which, as the writer himself acknowledged, was the most beloved of the lovers. The letters are heartbeats photographed on a lover's soul.

The heroes of F. Dostoevsky's novel are middle-aged people, suffering from severe social conditions, but living in harmony with each other. Makar Devushkin's letters are full of love. Their letters depict pure, sincere hearts that are far from enthusiasm, youthful passion, and warmth. The dates of their letters are stated in chronological order. The characters' thoughts and events are mixed. The stories reflect the process of heroic thinking. When the letters of the young man and girl were written, who is the mediator of the correspondence, his social activities, his material world, his spiritual world, the processes of thought are in the spotlight.

The novel details the life of real heroes in real life. The author draws attention to the stress of the material world and the social environment. Makar Devushkin lives in a rented apartment and wants to help Varenka, live and work for her, even if she has financial problems. Barbara is a sick woman, a miserable woman, a lonely lady, good-looking Makar Devushkin. Barbara lives in fear of her future because of many trials and tribulations, and she says, "I don't have a desire to

look into the future". The sad youth of Barbara is told. He lived happily until he was thirteen. The loss of his father, his grief and loss of health, the sudden death of his mother, his mother's illness, homelessness, the relocation of Anna Feodorovna, her friendship with the student Pokrovsky, her fate the death of their mother, the death of their mother due to illness – the death of their mother, the constant accompaniment of bad luck, sickness and economic downturn. Makar Devushkin tells of the family of Gorshkov, who lives in a neighboring tenant. Gorshkov's family is an example of how hard a person has the will and can adapt to any situation while at the same time being a victim of the environment. One of the three children is dead, the mother is not in tears, and the mother thinks she is happy to escape. Gorshkov was justified, his troubles were over, and his family could be restored, but that day he could not find joy in his heart: he went to rest, did not wake up, and quietly left the world.

In the novel, "The troubles of the Young Werther", we read in a letter to a friend of Werther's afflictions and feelings of love. Unlike the works of F.Gostei and F.Dostoevsky and H.Dustmuhammad, the letters reflect only Werther's love and affliction, that is, all of the letters were written by Werther and were heart-wrenching. There is no mention of Charlotte's love for Werther. The image and image of love in a girl is reflected in her vision, behavior, attention, respect, and relationship. Werther's experiences are described not as mere coincidences or pure individual experiences, but as tragedies caused by social environments and conditions. The letters are chronologically dated. He is a painter like the beloved heroine of Werther H.Dustmuhammad, but he is an amateur artist.

In the novel of the German writer I.G.Goethe "The distress of the Young Werther", the beautiful inner experiences of a progressive, intelligent, sensitive young man, which are often disturbing, depressing, weeping, longing for nature, enjoying nature, and restricting people, the denial of life-based laws, the propagation of art and moral freedom, is the main idea of the work and the writer's anointing. The writer had suffered from his own heart the horrors that had plagued his soul, which had plagued and exhausted his generation. Like any confession, a work of art relieves pain and anxiety. He even wants to commit suicide. "I was able to overcome my stress and decide to live. But in order to live in peace and security, I had to write something like that. I had to express all my feelings, dreams, and thoughts in this very moment of my life". This is how Werther appeared. "The entrusting of words to the words of hardship, sorrow, anxiety, anxiety, and anger is the purification of the spirit. Sometimes this is the only way to prevent death or insanity" [8, p. 250]. I.V.Goethe was the prototype of Werther in his novel The Sufferings of the Younger. Because when I.V.Goethe was 23, he fell in love with a girl named Charlotte. The girl remarries and creates Goethe. As he put the finishing touches on his work, the love in his heart reassured him. The novel encounters an era of sentimentalism and enlightenment. Werther's death spurred society's awakening. "This work ended the sentimental-romantic era, opening up to a new, realistic human analysis. In this work, romantic style and realistic style blend. In other words, the work has begun a discussion of heart and mind in literature" [9, p. 107].

Werther had a pure heart. He hated hypocrisy, pride, pride and lying. His pure, loving, and thirsty heart was filled with time and atmosphere. He could not reconcile with the social environment and committed suicide, unable to tolerate the nagging love. He loved her wherever she went, could not forget Lotta for a moment, and when she returned to Lotta, she felt excessive in the world. In the introduction to the novel, he writes that he has begun to make a difference in his life: "Dear friend, I promise you that I will correct myself. I will not torture myself again, remembering all the misfortunes on the forehead. I will enjoy the present, and the past will be the past" [2, p. 8]. He meets Charlotte in Walheim, and a feeling of love develops in her heart. It was an unlucky love affair that gave Verter an endless joy, for the girl was betrayed to Albert at the behest of her mother. Walter Makar is helpless in the face of Armenian love for Devushkin and Jondyl. Goethe's hero was a young man with a high sense of humor and a lack of social surroundings. At Verter, the despair, the hope of the future, could not foresee the future, so the work ended with his tragedy. The hero of F.Dostoevsky is a mute, uneducated, simple, punctual and loving hero. She is accustomed to all sorts of conditions, and this has to do with her age. When Varenka remarries and leaves Mr. Bikov, he only thinks about what he will do now, who hears his letters and his confessions, realizes that Varenka is only able to live up to his dream, and that he will continue to live in his rented apartment. Jondil, the protagonist of the love story, said that love is a great reverence for God, that it is happiness to cherish, respect, and live with his imagination, that the love of love can only do good things, and that its letters can purify the hearts of readers. living on the X. In the stories of Kh.Dustmuhammad, love is divine. Just like the love of Alisher Navoi's heroes Farkhad and Shirin, Leyli and Majnun. In the dialogue "Farhad and Shirin" in the dialogue between Farhad and Khusrav, we see how Farhad's response resonates with Dildost's pain and feelings:

Dedikim: Ishqig'a ko'nglung o'rundur?

Dedi: Ko'nglumda jondek yashurundur.

Dedi: Vaslig'a borsen orzumand?

Dedi: Bormen xayoli birla xursand [1, p. 230].

Varvara, Dildost, Charlotte are the people who are awake and deserving of a deep understanding of the world. Charlotte is able to fulfill her mother's will without fail, a loving mother to her brothers, a child to support her father, and a promise to love Albert. But Verter's life in his life has revolutionized his feelings. He respects Albert with infinite kindness, and Werther has made love in his heart. Charlotte is able to put humanity ahead of all else, and she will act wisely and overcome her love, not emotionally. He is a hero burned between two grass. The novel reads from the publisher's story that Verter's troubled life is heading towards disaster, and the hero's spiritual world is constantly gnawing at his sadness:

"Ilgari ishlab yurgan paytlaridagi boshiga tushgan xo'rliklarni, elchixonadagi qo'ngilsizliklarni, nimadan ishi yurishmaganini va nimadan ranjiganini, hamma-hammasini xayoldan birma-bir o'tkazdi. Shular bilan u go'yo o'z g'ayratsizligini oqlamoqchi bo'lardi, u

o'zini istiqboldan tamoman ajralgan, kundalik hayotdagi yumushlarni bajarishga noqobil deb hisoblay boshladi. Nihoyat, o'z kuchlarini maqsadsiz nesiz behudaga sarflab, ularni ishdan chiqarib, borgan sari halokatga yaqinlasha bordi” [2, p. 104].

The heroes of F.Dostoevsky's novel "The Poors" love Pushkin's "Belkin's Stories". Heroes of Dustmuhammed's stories combine poems and stories about love and suffering. The guerrilla's Verteri sufferings are the flames of the Assyrian songs. When he arrived at Lotta's house, Lotta asked him to recite the Ossian songs on his own. The songs were Werth's suffering, the flames burned out, Werter put his love songs on Lotte and felt Lotta's love too. There was no longer any interest in living for Verter. It was also a blessing to sacrifice his life for Lotta's love. We can say that the novel "The troubles of young Walter" is a love song. The wounded love of the pure heart burned during the Hegira and eventually left the lover. The novel is a collection of distressed letters, each line of love. The events of the novel take place in real space and time. Verter put an end to his life, as Lotta foretold: "You must not take everything close to your heart. As Varvara Makar told Devushkin: "You get too close to your heart: You will always be the happiest person," Makar Devushkin lost Barbara.

Lovers of letters, all three of them, see the love and affection of their hearts as real life: Makar Devushkin: *“Sizni tanib olgach, men birinchidan, o'zimni o'zim yaxshiroq bila va sizni seva boshladim; ungacha esa, farishtaginam, men so'ppayib yuraverdim, yorug' dunyoda yashayotganday emas, uxlayotganday his etardim o'zimni”* [3, p. 116]. Werther: *“Shu narsa aniqki, dunyoda muhabbatgina kishini aziz qiladi. Men buni Lotta misolida sezaman...”*[3, p. 52]. Jondil: *Sizni topgunga qadar... ..Yashadimmi?..*

The heroes of the work are very happy to see the light, not the dawn. Werther: *“–Men uni ko'raman! –deb hayqiraman o'zimcha tongda uyg'onganim zahotiyoyq zarrin quyoshga quvonch bilan boqarkanman, – men uni ko'raman!”* Makar Devushkin is happy, very happy, and happy to have the curtain rolled, because he can see Varvara through the window. And Dildust is happy to have a dream: *“Sizni hayotda uchratmasam-da, tushimning eshiklari Siz uchun ochiq”.*

All the three stories based on the letters contain details of events that resonate with the characters' experiences and feelings. In his book, "The troubles of a Young Werther," Werter talks about a farmer. He meets the guy three times. In the first, he tells his love story. In the latter case, she is fired when she expresses her love for her in love. In the third, when he kills a servant who wants to have a job, he wants to go and justify him. Werther also thought that it would be better if Albert wasn't there. The story of Pokrovsky or Gorshkov in the "The Poors" novel helped to illuminate the image of the heroic spirit and social environment. The story of a dog that lost its owner in the stories of Kh.Dustmuhammad, the story of a thirteen-year-old boy being laughed at by his family because of changes in his mood, demonstrated the power of pure emotions to change a person.

The commonality of the greatest human emotions in novels and novels is not in vain. The bond that connects artists from three different epochs, from three different regions, is a symbol of our sense of inheritance from Adam, a nation and a religion. The centuries-old theme of the literature of all nations in the works of our writers is the fruit of the quest and quest for the discovery of the most glorious of man and his soul.

References

1. Navoiy A. Farhod va Shirin. – Toshkent: G‘afur G‘ulom. 2006.
2. Gyote I.V. Yosh Verterning iztiroblari. Toshkent, Yangi asr avlodi. 2006.
3. Dostoevskiy F. Kambag‘allar. –Toshkent, Davr press.2011.
4. Do‘stmuhammad X. Ijod ko‘ngil munavvarligi. – Toshkent: Mumtoz so‘z. 2011.
5. Do‘stmuhammad X. Qissalar. – Toshkent: Sharq. 2011.
6. Suvon Meli. Binar tipologiya. O‘zbek adabiyoti: ta'sir va tipologiya. – Toshkent: Muharrir, 2013.
7. Suvon Meli. Trinar tipologiya. O‘zbek adabiyoti: ta'sir va tipologiya. – Toshkent: Muharrir, 2013.
8. Yan Parandovskiy. So‘z kimyosi. Jahon adiblari adabiyot haqida. – Toshkent: Ma'naviyat. 2010.
9. Eshonqul N. Ijod falsafasi. “Men”dan mengacha 2. – Toshkent: Akademnashr. 2018.