

SCIENCE PROBLEMS.UZ

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Actual problems of social and humanitarian sciences
Актуальные проблемы социальных и гуманитарных наук

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2024

SCIENCEPROBLEMS.UZ

ИЖТИМОЙ-ГУМАНИТАР ФАНЛАРНИНГ ДОЛЗАРБ МУАММОЛАРИ

№ S/1 (4) - 2024

**АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО-
ГУМАНИТАРНЫХ НАУК**

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

ТОШКЕНТ-2024

БОШ МУҲАРРИР:

Исанова Феруза Тулқиновна

ТАҲРИР ҲАЙЪАТИ:

07.00.00-ТАРИХ ФАНЛАРИ:

Юлдашев Анвар Эргашевич – тарих фанлари доктори, сиёсий фанлар номзоди, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Мавланов Уктам Махмасабирович – тарих фанлари доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Хазраткулов Абдор – тарих фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети.

Турсунов Равшан Нормуратович – тарих фанлари доктори, Ўзбекистон Миллий Университети;

Холикулов Ахмаджон Боймаҳамматович – тарих фанлари доктори, Ўзбекистон Миллий Университети;

Габриэльян Софья Ивановна – тарих фанлари доктори, доцент, Ўзбекистон Миллий Университети.

08.00.00-ИҚТИСОДИЁТ ФАНЛАРИ:

Карлибаева Рая Хожабаевна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Насирходжаева Дилафруз Сабитхановна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Остонокулов Азамат Абдукаримович – иқтисодиёт фанлари доктори, профессор, Тошкент молия институти;

Арабов Нурали Уралович – иқтисодиёт фанлари доктори, профессор, Самарқанд давлат университети;

Худойқулов Садирдин Каримович – иқтисодиёт фанлари доктори, доцент, Тошкент давлат иқтисодиёт университети;

Азизов Шерзод Ўктамович – иқтисодиёт фанлари доктори, доцент, Ўзбекистон Республикаси Божхона институти;

Ҳожаев Азизхон Саидалоҳонович – иқтисодиёт фанлари доктори, доцент, Фарғона политехника институти

Холов Актам Хатамович – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Шадиева Дилдора Хамидовна – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент в.б, Тошкент молия институти;

Шакарров Қулмат Аширович – иқтисодиёт фанлари номзоди, доцент, Тошкент ахборот технологиялари университети

09.00.00-ФАЛСАФА ФАНЛАРИ:

Ҳакимов Назар Ҳакимович – фалсафа фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Яхшиликков Жўрабой – фалсафа фанлари доктори, профессор, Самарқанд давлат университети;

Ғайбуллаев Отабек Мухаммадиевич – фалсафа фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Саидова Камола Усканбаевна – фалсафа фанлари доктори, “Tashkent International University of Education” халқаро университети;

Ҳошимхонов Мўмин – фалсафа фанлари доктори, доцент, Жиззах педагогика институти;

Ўроқова Ойсулув Жамолиддиновна – фалсафа фанлари доктори, доцент, Андижон давлат тиббиёт институти, Ижтимоий-гуманитар фанлар кафедраси мудир;

Носирходжаева Гулнора Абдукаҳхаровна – фалсафа фанлари номзоди, доцент, Тошкент давлат юридик университети;

Турдиев Бехруз Собирович – фалсафа фанлари бўйича фалсафа доктори (PhD), доцент, Бухоро давлат университети.

10.00.00-ФИЛОЛОГИЯ ФАНЛАРИ:

Ахмедов Ойбек Сапорбаевич – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Кўчимов Шухрат Норқизилович – филология фанлари доктори, доцент, Тошкент давлат юридик университети;

Ҳасанов Шавкат Аҳадович – филология фанлари доктори, профессор, Самарқанд давлат университети;

Бахронова Дилрабо Келдиёровна – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Мирсанов Ғайбулло Қулмуродович – филология фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Салахутдинова Мушарраф Исамутдиновна – филология фанлари номзоди, доцент, Самарқанд давлат университети;

Кучкаров Раҳман Урманович – филология фанлари номзоди, доцент в/б, Тошкент давлат юридик университети;

Юнусов Мансур Абдуллаевич – филология фанлари номзоди, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Саидов Улугбек Арипович – филология фанлари номзоди, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси.

12.00.00-ЮРИДИК ФАНЛАР:

Ахмедшаева Мавлюда Ахатовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Мухитдинова Фирюза Абдурашидовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Эсанова Замира Нормуратовна – юридик фанлар доктори, профессор, Ўзбекистон Республикасида хизмат кўрсатган юрист, Тошкент давлат юридик университети;

Ҳамроқулов Баҳодир Мамашарифович – юридик фанлар доктори, профессор в.б., Жаҳон иқтисодиёти ва дипломатия университети;

Зулфиқоров Шерзод Хуррамович – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Жамоат хавфсизлиги университети;

Хайитов Хушвақт Сапарбаевич – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Асадов Шавкат Ғайбуллаевич – юридик фанлар доктори, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Утемуратов Махмут Ажимуратович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Сайдуллаев Шахзод Алиханович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Ҳакимов Комил Бахтиярович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Юсупов Сардорбек Баходирович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Амиров Зафар Актамович – юридик фанлар бўйича фалсафа доктори (PhD), Ўзбекистон Республикаси Судьялар олий кенгаши ҳузуридаги Судьялар олий мактаби;

Жўраев Шерзод Юлдашевич – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Бабаджанов Атабек Давронбекович – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Раҳматов Элёр Жумабоевич – юридик фанлар номзоди, Тошкент давлат юридик университети;

13.00.00-ПЕДАГОГИКА ФАНЛАРИ:

Хашимова Дильдархон Уринбоевна – педагогика фанлари доктори, профессор, Тошкент давлат юридик университети;

Ибрагимова Гулнора Хавазматовна – педагогика фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Закирова Феруза Махмудовна – педагогика фанлари доктори, Тошкент ахборот технологиялари университети ҳузуридаги педагогик кадрларни қайта тайёрлаш ва уларнинг малакасини ошириш тармоқ маркази;

Қаюмова Насиба Ашуровна – педагогика фанлари доктори, профессор, Қарши давлат университети;

Тайланова Шохидат Зайниевна – педагогика фанлари доктори, доцент;

Жуманиёзова Муҳайё Тожиевна – педагогика фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети;

Ибрахимов Санжар Урунбаевич – педагогика фанлари доктори, Иқтисодиёт ва педагогика университети;

Жавлиева Шахноза Баходировна – педагогика фанлари бўйича фалсафа доктори (PhD), Самарқанд давлат университети;

Бобомуротова Латофат Элмуродовна – педагогика фанлари бўйича фалсафа доктори (PhD), Самарқанд давлат университети.

19.00.00-ПСИХОЛОГИЯ ФАНЛАРИ:

Каримова Василя Маманосировна – психология фанлари доктори, профессор, Низомий номидаги Тошкент давлат педагогика университети;

Ҳайитов Ойбек Эшбоевич – Жисмоний тарбия ва спорт бўйича мутахассисларни қайта тайёрлаш ва малакасини ошириш институти, психология фанлари доктори, профессор

Умарова Навбахор Шокировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети, Амалий психологияси кафедраси мудири;

Атабаева Наргис Батировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети;

Шамшетова Анжим Караматдиновна – психология фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети;

Қодиров Обид Сафарович – психология фанлари доктори (PhD), Самарканд вилоят ИИБ Тиббиёт бўлими психологик хизмат бошлиғи.

Содиқова Шоҳида Мархабоевна – социология фанлари доктори, профессор, Ўзбекистон халқаро ислом академияси.

22.00.00-СОЦИОЛОГИЯ ФАНЛАРИ:

Латипова Нодира Мухтаржановна – социология фанлари доктори, профессор, Ўзбекистон миллий университети кафедра мудири;

Сеитов Азамат Пўлатович – социология фанлари доктори, профессор, Ўзбекистон миллий университети;

23.00.00-СИЁСИЙ ФАНЛАР

Назаров Насриддин Атақулович – сиёсий фанлар доктори, фалсафа фанлари доктори, профессор, Тошкент архитектура қурилиш институти;

Бўтаев Усмонжон Хайруллаевич – сиёсий фанлар доктори, доцент, Ўзбекистон миллий университети кафедра мудири.

ОАК Рўйхати

Мазкур журнал Вазирлар Маҳкамаси ҳузуридаги Олий аттестация комиссияси Раёсатининг 2022 йил 30 ноябрдаги 327/5-сон қарори билан тарих, иқтисодиёт, фалсафа, филология, юридик ва педагогика фанлари бўйича илмий даражалар бўйича диссертациялар асосий натижаларини чоп этиш тавсия этилган илмий нашрлар рўйхатига киритилган.

Ижтимоий-гуманитар фанларнинг долзарб муаммолари” электрон журнали 2020 йил 6 август куни 1368-сонли гувоҳнома билан давлат рўйхатига олинган.

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100070. Тошкент шаҳри, Яккасарой тумани, Кичик Бешёғоч кўчаси, 70/10-уй. Электрон манзил:

scienceproblems.uz@gmail.com

Боғланиш учун телефонлар:

(99) 602-09-84 (telegram).

МУНДАРИЖА**07.00.00 – ТАРИХ ФАНЛАРИ**

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12.00.00 – ЮРИДИК ФАНЛАР*Исломқулова Шоҳсанам Ваҳобжон қизи*ВРАЧНИНГ КАСБИЙ ЖАВОБГАРЛИГИНИ СУҒУРТА ҚИЛИШНИ ФУҚАРОЛИК-ҲУҚУҚИЙ
ТАРТИБГА СОЛИШНИНГ ОМИЛЛАРИ ВА ЗАРУРИЯТИ 210-215*Sarvinov Sunnatillaeva*PROCEDURAL CHALLENGES IN THE REGULATION OF ABUSE OF DOMINANT POSITION IN
UZBEKISTAN 216-222**13.00.00 – ПЕДАГОГИКА ФАНЛАРИ***Soliyev Ibodulloxon Ismatullayevich*FACTORS AFFECTING THE EFFICIENCY OF REFORMS IN THE MANAGEMENT SYSTEM OF
HIGHER EDUCATION INSTITUTIONS 223-233*Shokirov Po'lat*TALABALARGA ATLETIK GIMNASTIKA MASHG'ULOTLARINI JOZIBADORLIGINI OSHIRISHING
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*Egamberdiyev Javlonbek*TA'LIM MUASSASALARIDA MA'NAVIY-MA'RIFIY ISHLARNI TASHKIL QILISH VA UNING
ILMIY-USLUBIY ASOSLARI 257-260*Kenjaboev Abdisalim Erkaboevich*ZAMONAVIY TA'LIM- TARBIYA JARAYONIDA PEDAGOGIK RAHBARNING
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FEATURES OF 19th CENTURY LITERATURE: ROMANTICISM AND REALISM

Abstract. This article is devoted to the peculiarities of world literature of the 19th century, romanticism and realism. The topic of political and social changes, traditions in history and literature in the 19th century is also touched upon. Romanticism is an art born of a brief historical moment of uncertainty, crisis that accompanied the transition from a feudal system to a capitalist system; When by 1830 the outlines of capitalist society were determined, the art of realism replaced romanticism.

Key words: romanticism, realism, historicism, crisis, society, decadence, symbolism, expressionism, modernism, idealism, materialism.

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ОСОБЕННОСТИ ЛИТЕРАТУРЫ XIX ВЕКА: РОМАНТИЗМ И РЕАЛИЗМ

Аннотация. Данная статья посвящена особенностям мировой литературы XIX века романтизму и реализму. Так же, затрагивается тема политических и общественных изменений, традиции в истории и литературе в XIX в. Романтизм - это искусство, рожденное кратким историческим мигмом неопределенности, кризиса, сопровождавшего переход от феодальной системы к системе капиталистической; когда к 1830 году очертания капиталистического общества определились, на смену романтизму приходит искусство реализма.

Ключевые слова: романтизм, реализм, историзм, кризис, общество, декаданс, символизм, экспрессионизм, модернизм, идеализм, материализм.

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Samarqand davlat universiteti Kattaqo'rg'on filiali o'qituvchisi

XIX ASR ADABIYOTINING XUSUSIYATLARI: ROMANTIZM VA REALIZM

Annotatsiya. Ushbu maqola XIX asr jahon adabiyotining o'ziga xos xususiyatlari: romantizm va realizmga bag'ishlangan. Maqolada XIX asrdagi siyosiy-ijtimoiy o'zgarishlar, tarix va adabiyotdagi an'analar mavzusiga ham to'xtalib o'tiladi. Romantizm - feodal tuzumdan kapitalistik tuzumga o'tish bilan birga kelgan qisqa tarixiy noaniqlik, inqirozdan tug'ilgan san'at; 1830-yilga kelib kapitalistik jamiyatning konturlari aniqlangach, romantizm o'rnini realizm san'ati egalladi.

Kalit so'zlar: romantizm, realizm, istorizm, inqiroz, jamiyat, dekadens, simvolizm, ekspressionizm, modernizm, idealizm, materializm.

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Introduction. The cultural epoch of the 19th century commences with the epochal events of the Great French Revolution of 1789–1793, representing the first global-scale bourgeois revolution. In contrast to earlier bourgeois upheavals of the 17th century in Holland and England, which possessed limited national ramifications, the French Revolution signifies the definitive collapse of feudalism and the ascendancy of the bourgeois order throughout Europe. Consequently, all spheres of societal life subject to bourgeois influence undergo a pronounced acceleration, intensification, and alignment with market principles.

The 19th century was an era of political upheavals that redrew the map of Europe. In socio-political development, France stood at the forefront of the historical process. The Napoleonic Wars of 1796–1815, the attempt to restore absolutism (1815–1830), and the series of subsequent revolutions (1830, 1848, 1871) should be considered as consequences of the French Revolution.

Methods and literature analyses. The leading world power of the 19th century was England, where early bourgeois revolution, urbanization and industrialization led to the rise of the British Empire and dominance of the world market. Profound changes took place in the social structure of English society: the peasant class disappeared, there was a sharp polarization of rich and poor, accompanied by mass protests of workers (1811–1812 - movement of the machine tool destroyers, Luddites; 1819 - shooting of a demonstration of workers in St. Peter's Field near Manchester, which went down in history as the “Battle of Peterloo”; Chartist movement in 1830–1840). Under the pressure of these events, the ruling classes made certain concessions (two parliamentary reforms - 1832 and 1867, reform of the education system - 1870).

Germany in the 19th century painfully and belatedly solved the problem of creating a single national state. Having met the new century in a state of feudal fragmentation, after the Napoleonic wars Germany turned from a conglomerate of 380 dwarf states into a union of initially 37 independent states, and after the half-hearted bourgeois revolution of 1848, Chancellor Otto von Bismarck set a course for creating a united Germany “with iron and blood.” The unified German state was proclaimed in 1871 and became the youngest and most aggressive of the bourgeois states of Western Europe [5;13].

Throughout the 19th century, the United States of America explored the vast expanses of North America, and as its territory increased, the industrial potential of the young American nation also grew.

Within 19th-century literature, two primary currents emerged: Romanticism and Realism. Romanticism commenced in the latter years of the 18th century and endured throughout the initial half of the 19th century. Nonetheless, the foundational principles of Romantic culture were fully delineated and the potential for subsequent evolution elucidated by 1830. Originating from a transient historical phase characterized by uncertainty and crisis amid the transition from feudalism to capitalism, Romanticism ceded ground to realism as the contours of capitalist society became definitively established by 1830.

Discussion. At first, the literature of realism was the literature of individuals, and the term “realism” itself arose only in the fifties of the 19th century. In the mass public consciousness, modern art continued to be romanticism, which in fact had already exhausted its possibilities, therefore, in literature after 1830, romanticism and realism interact in a complex manner, giving rise to an endless variety of phenomena in different national literatures

that cannot be unambiguously classified. In essence, Romanticism did not die throughout the nineteenth century: a straight line leads from the Romantics of the beginning of the century through late Romanticism to the symbolism, decadence and neo-Romanticism of the end of the century. Let us sequentially consider both literary and artistic systems of the 19th century using examples of their most prominent authors and works [1;19].

The 19th century emerges as a pivotal epoch in the evolution of world literature, characterized by heightened interactions and deepened exchanges among various national literary traditions. Within this milieu, Russian literature of the period exhibits a pronounced engagement with the works of esteemed figures such as Byron, Goethe, Heine, Hugo, Balzac, and Dickens. The thematic motifs and character archetypes found in the oeuvres of these foreign literary luminaries resonate directly within the canon of Russian literary classics. The selection of works for the exploration of 19th-century foreign literature is primarily guided by two imperatives: the inherent limitations of a condensed curriculum, which necessitates selective coverage of diverse national literary contexts, and the notable popularity and influence of individual authors within the Russian literary landscape.

Romantic hero in Western European literature. The word "romanticism" is sometimes used as a synonym for the concept of "romance". For example, when talking about youthful romanticism, they mean a tendency towards an idealistic, optimistic outlook on life, an active life position. Here we will talk about the second, cultural and literary meaning of the term "romanticism" [2;98].

Romanticism is the last "great style" in the history of art, that is, the last direction that manifested itself in all areas of spiritual activity and artistic creativity: in the visual arts, music, literature. Its emergence was preceded by two centuries of the unconditional dominance of rationalism in art. The literary embodiment of rationalism is classicism; it has accumulated significant aesthetic fatigue, and the external event that accelerated the change of literary eras was the French Revolution. Romanticism is a reaction to the rationalism of the Enlightenment, but it does not reject classicism recklessly, out of a single spirit of contradiction. The relationship between romantics and educators is the relationship between different generations in a family, when children refute the values of their fathers, without themselves realizing to what extent they are a product of their father's upbringing.

Romanticism is the highest point in the development of humanistic art, begun during the Renaissance, when man was proclaimed the measure of all things. The youth, before whose eyes the drama of the French Revolution unfolded, experienced all its ups and downs, fluctuating between delight, enthusiasm for the fall of the monarchy and horror at the execution of King Louis XVI and the Jacobin Terror [4;76].

The revolution showed the utopian nature of the Enlightenment ideal of reason as the natural basis of human existence and exposed the unpredictability of history. Contemporaries recoiled from its violent methods, from the magnificent demagoguery of the leaders of the revolution, from France, which under Napoleon turned into an enslaver of peoples. Disappointment with the results of the French Revolution called into question the Enlightenment ideology that gave rise to it, and in the art of the post-revolutionary era - in romanticism - there was a complete change in ideological and aesthetic guidelines.

Subjective idealism is replacing the materialism and rationalism of the Enlightenment as the philosophical basis of creativity; socio-political issues, which had a central place in

educational literature, are replaced by interest in the individual, taken outside the system of social relations, because this traditional system has collapsed, and on its ruins the outlines of a new, capitalist system have only just begun to emerge.

For romantics, the world assumes the guise of a mystery, an enigma that can only be apprehended through the prism of artistic revelation. In Romantic literature, the resurgence of fantasy, once marginalized during the Enlightenment, serves to underscore the inherent inscrutability of existence. Romantics approach the domain of romance with a childlike sensibility, engaging with it through sensory immersion, playful exploration, and emotive subjectivity, valuing individual perception as tantamount to the external world. Romanticism venerates the individual, elevating them to a pedestal.

A Romantic hero invariably embodies exceptionalism, distinguishing themselves from their contemporaries; they embrace their uniqueness despite its propensity to engender misfortune and perplexity. The Romantic hero, in their defiance, does not merely contend with individuals or socio-historical contexts but confronts the totality of existence, the cosmos itself. Given the Romantic notion that a solitary personality mirrors the expansiveness of the universe, it follows that such an individual must exhibit a complexity and grandeur commensurate with the cosmos.

Results. Romantics therefore focus on depicting the spiritual, psychological life of the heroes, and the inner world of the romantic hero consists entirely of contradictions. Romantic consciousness, in rebellion against everyday life, rushes to extremes: some heroes of romantic works strive for spiritual heights, becoming like the creator himself in their search for perfection, others in despair indulge in evil, not knowing the extent of the depth of moral decline. Some romantics look for an ideal in the past, especially in the Middle Ages, when direct religious feeling was still alive, others - in the utopias of the future.

One way or another, the starting point of romantic consciousness is the rejection of dull bourgeois modernity, the affirmation of the place of art not just as entertainment, relaxation after a hard day dedicated to making money, but as an urgent spiritual need of man and society. The protest of the romantics against the self-interest of the "Iron Age" is expressed in the poem by E. A. Baratynsky "The Last Poet" (1835):

That is why the favorite hero of romantic literature is the artist in the broad sense of the word - writer, poet, painter and especially musician, because the romantics considered music, which directly affects the soul, to be the highest of the arts [6;19].

Romanticism precipitated novel perspectives concerning the objectives and manifestations of literature, principles that continue to resonate in contemporary discourse. In terms of content, art emerged as a revolt against societal alienation, opposing the reduction of individuals, particularly those distinguished in their endeavors, to mere private entities. For Romantics, art assumed the mantle of a paradigm for creative endeavor and fulfillment, with the artist and the archetype of the Romantic hero embodying the epitome of a unified, unbounded individual, transcending earthly or spatial constraints.

The Romantic inclination towards "escaping reality," delving into realms of dreams and ideals, served as a vehicle for reinstating within humanity the consciousness of its inherent completeness and vocation, aspects obscured by bourgeois societal norms.

The most important achievements of romanticism were the discovery of the categories of historicism and nationality, as well as the development of the theory of romantic irony by the

German theorist Friedrich Schlegel (1775–1854). He was a member of the earliest circle of German romantics, the Vienna School, and his main work is the *Fragments* (1797–1798).

Here Schlegel expresses the idea that the era of a completely new art has arrived, which will not be aimed at repeating the ideal of antiquity, not at achieving perfection, but the meaning of its existence will lie in continuous search, in development: "Romantic poetry can never be completed, it is always in the making." For the first time, the criterion of perfection for Schlegel is not the degree of approximation to ancient models, but the degree of intensity of creation, not beauty, but aesthetic energy.

Schlegel put forward the idea of universal art as the only perfect instrument for cognition and transformation of the world; he considered the artist to be the deputy of God, the creator on earth. But already the early romantics understood that such a high idea of art and the artist is utopian, that the artist is essentially just a person, and therefore any of his judgments are relative, and not absolute. The category of romantic irony is an awareness of the contradiction between the romantic ideal and reality.

According to Friedrich Schlegel, romantic irony is the highest of liberties, the extreme degree of freedom, a captivating series of contradictions, a skillfully organized disorder. The artist must take an ironic position not only in relation to the world, but in relation to himself, to his creative process and to his work. That is, in the category of romantic irony, the artist voluntarily and openly admits his powerlessness in realizing the ideal [4;128].

The distinction between romantic irony and traditional irony lies in the focus of the artist's satire: traditional irony targets external subjects, while romantic irony directs mockery towards the artist themselves. Within this framework, the romantic departure from reality finds expression, as romantic irony arises from an acknowledgment of the insolvability of life's mysteries, an awareness of the limitations of ideal embodiment, and an emphasis on the playful essence of artistic creation. Romantic irony emerges as a seminal discovery within romantic aesthetics.

In conclusion, the trajectory of romanticism in various national literary traditions diverged, contingent upon the specific cultural contexts of individual countries. Notably, the writers esteemed by domestic audiences did not always achieve commensurate significance on a Pan-European scale. For instance, in English literature, romanticism finds its foremost representatives in the poets of the "Lake School," William Wordsworth and Samuel Taylor Coleridge, yet within the broader European romantic movement, Lord Byron emerges as the preeminent figure among English romantics.

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