

LIFE AND WORK OF VS. V. IVANOV IN THE HISTORICAL AND LITERARY CONTEXT OF THE TWENTIETH CENTURY

Nazarova Rano Rahimovna

Teacher of Kokand State Pedagogical Institute

ranonazarova1985@gmail.com

Yuldasheva Mamurahon Vohidjon qizi

Master's Degree Student of Uzbekistan State World Languages University

mamurayuldasheva98@gmail.com

ANNOTATION

The actuality of this topic is due to a complex of factors of a philosophical-historical, historical-cultural, historical-literary and literary character. By the end of the 20th century, the complexity and multidimensionality of the analysis of scientific phenomena became decisive. The changes that took place in society and consciousness predetermined the growth of attention to large and unexplored layers of Russian literature of the twentieth century. It requires theoretical understanding, development and implementation of historical and literary research that reveals the spirit of the times. There is a transition from individual literary reviews to studies of a detailed monographic nature with an emphasis on philosophical-historical, historical-cultural, historical-literary and literary aspects.

Vsevolod Ivanov, who declared himself a writer in the early 20s of the last century, was distinguished by a unique creative personality throughout his great writer's life, half a century long. His books are full of special originality and poetry, which allowed him to work in a wide variety of genres and thematic areas. And in general, his work soon became the most convincing argument in whether Soviet prose, which began to take its first steps, could compete in artistic strength and skill with pre-revolutionary prose.

In Russian Soviet literature, Vsevolod Vyacheslavovich Ivanov, without exaggeration, occupies a special place. And not only because he was one of those who should be considered its initiators, but because he was able to work quickly and intensively in literature, not being afraid to rework what he had written earlier, constantly mastering new topics and combining them with real ones. life. And wonderfully, this constant desire to improve the style of writing, making it more accessible, concise and attractive. Ivanov is a master of the original and therefore unique. Novelist, author of original novels, playwright, screenwriter, passionate prose writer, essayist, author of many articles and essays, able to notice the subtle psychological aspects of the characters. The artists of the word that have left us – contemporaries who are less and less read and interested in genuine and moral Soviet literature – are a rich heritage.

The XX century was a special period in the history of Russia in general and in the history of Russian literature in particular. Events and phenomena of the cultural and literary life of the twentieth century will attract the attention of researchers from various fields of science for a long time. began to loom, absorbing in general two inseparable parts: Russian Soviet literature, officially recognized in Russia, and literature, artificially withdrawn from Russia. A literary process that absorbed the literature of the Russian diaspora, captured the literature that was created in large cities and penetrated readers with individual works, but was not officially

recognized at that time. The organic unity of domestic historical and literary processes is a powerful creative force laid down by a common historical and cultural foundation, the humanistic tradition of Russian classics and modernist trends, and schools of the early twentieth century. It's an impulse. From the point of view of the history and theory of literature, all layers of Russian literature deserve equally deep study as integral parts of a single Russian literature.

Modern literary criticism is faced with the task of constructing a new Russian literary landscape. Its constituent parts can now be expressed in dynamic relations of systematic interactions in both synchronous and diachronic sections. The changed historical and cultural landscape has presented literary critics and historians with great and difficult tasks in filling the gaps in science that have formed.

By the end of the twentieth century, the complexity and multidimensionality of our approach to the analysis of scientific phenomena had become decisive. The changes that took place in society and consciousness predetermined the growth of attention to large and unexplored layers of Russian literature of the twentieth century. It requires theoretical comprehension, development and implementation of historical and literary research that reveals the spirit of the time. What is it called? To contribute to the reconstruction of a multi-level, voluminous picture of the historical and literary processes of the twentieth century. Century. At the turn of the 20th and 21st centuries, there is a literal boom in the process of turning to the spiritual, moral and artistic values of the literature of the Russian diaspora and confiscated literature. The development of these literary layers acquires a deeper, scientific character. There is a transition from individual literary reviews to studies of a detailed monographic nature with an emphasis on philosophical-historical, historical-cultural, historical-literary and literary aspects.

The first collections of works by Far Eastern emigrant authors were published: A. Nesmelov, V.N. Ivanova. First publication of the immigration essays of V.N. Ivanov's "Shulgin's Plane", "Stolypin", "The Power of the Earth", "The Finale of the Russian Intellectual".

The study of Russian foreign literature has long been the subject of study by foreign Slavic scholars. "Respect for Russian literature and its contribution to world culture has forced Western philologists to preserve what decades ago was doomed to oblivion in the Soviet Union." , one of the foreign scholars mastered Russian foreign literature and literature (144-110). The predominance of scientific interest in this layer of Russian literature belongs to G. Struva, who became the methodological basis for the study of literature of the Russian diaspora.

The literary creativity of Russian emigrants was deeply national due to its high ideological and artistic level, which influenced the literature of the colonized countries and, in turn, the influence of foreign cultures and literature. The process of multinational cultural and literary mutual influence has come to the forefront of modern science. A particularly vivid and obvious manifestation of these mutual influences was at the junction of different cultures of the West and the East. One of the selfless missions of Russian literary emigrants was reconciliation through the consciousness and understanding of peoples formed in the bosom of different cultures. This settlement brought with it the richness of each culture. The immigration of Russian literature contributed to the advancement of mankind towards the idea of a universal home in which each person could be respected in his cultural priorities and free spiritually.

Exploring the Creative Heritage of Sun. Ivanova, comes into contact with another important literary criticism problem, identified in the XIX century by V.G. Belinsky. In his preface to Petersburg Physiology, composed of the works of Russian authors, Belinsky wrote: "Literature is poor, not shining with brilliant names, but literature is not rich either, in which everything is either brilliant works or works that are talentless and vulgar. Ordinary talents are necessary for the wealth of literature. (.)

With its truly universal creativity Sun. Ivanov goes far beyond the literature of the regional scale and urgently demands an adequate approach to himself. As one of the major phenomena of Russian literature of the XX century, being an ordinary talent (in the good sense of the word), Vs. Ivanov left posterity works that represent a unique artistic world in which the writer's personality found its ambivalent expression.

Writer Sun. Ivanov is actively looking for his own path, not repeating what has already been passed by someone else. The contact of the writer's artistic thinking with the experience of literature of the past and the present, conscious dependence on this experience does not weaken the artistic innovation of the writer.

Ivanov's work is a personal reaction to events, the course of the literary process itself. It includes interactions with phenomena and trends of literary development, expressed in attraction or repulsion from various processes of literary development.

Creativity of the writer Vs. Ivanov, objectified and full of reflections of many facets of the domestic historical and literary process of the XX century, including the phenomenon of the Far Eastern emigration, remaining in the proper amount not studied, is of undoubted interest to science.

In general, the creative heritage of Sun. Ivanova, in all its diversity and richness of components, conceived without exceptions and notes, is an important and conceptual representative of the history of Russian literature of the twentieth century as a single process. components. In his work, two artificially separated currents of Russian literature of the twentieth century naturally and organically reunited, intertwined with an internal connection, reflecting the process of mutual influence of Western and Eastern cultures. In the work of this writer, the dramatic and complex picture of Russian literature of the twentieth century in all its main moments and features, as well as the process of integration in the development of world literature, is remarkably and vividly depicted.

All literary works of Sun. Ivanov testifies to the writer's unwavering desire to constructively "fit" into the global turbulent era in order to contribute to the civilizational process of that time. Creativity Vs. Ivanova., which sometimes experiences the influence of non-literary factors in its evolution, retains the main commitment to the humanistic traditions of the Russian classics. The immanent principle as the basis of the historical and literary process reveals the priorities of the writer in all his works. At the same time, the change of artistic themes, ideas and literary forms, which are in direct dependence on the writer's worldview, serves as a secondary stimulus for his literary development. Therefore, the study of the worldview of the Sun. Ivanov and the process of its formation and development occupies an important place in his research. Types of ideological and emotional attitudes to life used by writers, "eternal themes" of art, universal, moral and philosophical questions (truth, goodness, beauty), developed over the centuries, and to understand the place of the writer in the historical and literary process of the 1910-1960s.

Based on the classic "Succession Fund", in accordance with the requirements of the time and its worldview, Sun. Ivanov created a unique worldview imbued with the concept of humanism. The historiographical process, guided and modified by socio-historical changes, is determined in its internal "internal" element by two interacting factors. One of them, fundamental, is the national cultural tradition, the artistic implementation of which is complemented and enriched by foreign cultural influences. And the work of Vs.N. Ivanova clearly shows the interaction of these two factors that determine the internal development of the literary process. The understanding of Eastern cultures, the aspiration that arose in the writer first on an intuitive level, and then supported by a solid philosophical foundation, passes through all his work, turning borrowed external forms into deep scientific, philosophical, passing into physical form and artistic development.

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