

THEORY OF LITERARY REMINISCENCES AND TRAVELING PLOTS

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Abstract. Critics often use the term “reminiscence” in works of art history, especially when they are related to the comparative analysis of works of art fine art, applied-decorative, architectural. The term reminiscence is widely used in various scientific theories, for example, it is considered a term with wide and consistent frequency in musicology and film studies.

Keywords: literary reminiscences, plot, fine art, scientific sources, ancient literature.

Introduction. There are theories based on this term in the field of humanitarian knowledge. The term reminiscence is theoretically interpreted in the widest and relatively complete field of literary studies. In modern literary studies, it is widely and widely used to compare literary texts with similar cultural and historical facts. But it should not be forgotten that the term reminiscence has its own characteristics depending on the field of study. But despite existing semantic differences, they are called by this same term. Such a phenomenon is completely justified and has its own legitimacy due to the fact that the language is alive metaphorically. However, in speech, without a doubt, presupposes the use of information related to the word, which has a general meaning in advance, and at the same time reflects the process of continuous meaning formation. Despite the widespread use of the term reminiscence, the theory of this term has not been developed in modern art studies. After all, a clear and elaborately developed theoretical platform is required to study this or that artistic phenomenon. It is based on clear terminology.

Main part. Movements dedicated to the theoretical understanding of the concept of “reminiscence” in the field of art studies are observed in scientific sources. However, most of the proposed concepts are personal views of the author, which are based on the etymological, philosophical (and especially hermeneutic), semiotic foundations of the concepts in the fields of cross-cutting humanities and practical use by artists and art historians.

The word “reminiscence” itself, from the Latin *reminiscentia*, means to remind, remember, sound, tone [5]. One can find such an interpretation in the reference publications on the theory of art: “... is one of the methods of creating an artistic form, which consists in using some elements and motifs of popular works of art on the same subject in a common structure. Reminiscence is always secondary: it is a comparison in the mind, a comparison, a look back, a look into the past. Reminiscence has a creative and intellectual nature, thus it differs from mere copying, compilation or plagiarism, it is close in content to stylization, variation or replication (compare with retrospection, allusion)” [4.54]

The addition of the term reminiscence to the artistic vocabulary once again proves that this term is firmly established in the lexicon of art studies. At the same time, its interpretation, explanation, in our opinion, requires a more detailed and widespread explanation. For example, to whom or what (the work, the artist or the researcher) the term reminiscence is used needs to be clarified. If it is “close in content” to the concepts of stylization, variation, and replication listed above, then what is its



individuality? Based on the explanation given in the mentioned dictionary, in all the cases mentioned, it is also possible to use the general structure and the elements and motifs of some earlier famous works.

It is known that in order to determine the innovativeness and traditionality of a work of art, including a literary work, it is natural to compare and compare it with its predecessors, i.e. works created before it. In the course of such a study, various communicative-dialogue relationships arise (for example, from an ancient original to a sample of New Age art). The well-defined task of the researcher requires the systematization of analytical data in connection with the comparative analysis of the work of art, which is greatly helped by the determination of the level of mastery of the artifacts that appeared later compared to the earlier ones.

During the solution of such tasks, it is necessary to rely on strict, stable concepts, which can express the logical "formula" of the research by forming a series of hierarchies of synonymous, subordinate or different origin events. In the field of art (creative activity) and in the field of art studies (scientific research) there is a need to introduce concepts that reflect the results and process of comparative research. In our opinion, the function of such a concept can be "reminiscence". The general philosophical basis of the concept of "reminiscence" is created by the ancient Greek philosopher Plato in his "doctrine of remembrance" (reminiscence theory). According to Plato's concept, the main purpose of the mind is to remember the perception of the soul in the world of ideas until it is embodied in the human body. In this case, memories are awakened by objects of emotional existence. This theory is expressed in Plato's famous dialogues such as Menon, Phaedo and Phaedrus. In "Menon's" dialogue-treatise, the interrelatedness and kinship of all existing subjects is defined. From the language of Socrates, the soul "... has the ability to remember what it previously knew. And therefore, since everything in nature is related to each other, when the soul perceives everything, nothing can prevent it from remembering something..."

The use of this theoretical tool allows for a higher assessment of some comparative structures (communicative relations), which means that it will be possible to more fully describe the work of art in terms of the style or direction in which it was created. In order to fully illuminate the concept of reminiscence in the field of word art, first of all, it is necessary to pay attention to its tripartite nature in relation to the work of art itself (object). Reminiscence has the following meanings in the field of art studies:

- the method of creating an object (one of the creative "weapons" of the artist);
- method of studying the object (one of the creative "weapons" of the researcher);
- the ideological-artistic sign of the object (a clear view of the content and form);

Reminiscence is one of the methods of creating a work of art, the comment on the concept quoted above corresponds to this type of reminiscence, as well as the following interpretation can be given in relation to this form: Reminiscence in visual arts is the juxtaposition of images, often used consciously, which invokes an association with something already familiar in the memory, thoughts and feelings. a principle that directs feelings to a certain tributary" [2. 268]. In this context, it is important to understand that reminiscence is a creative "weapon" of the artist (the author of the work of art), extracting from the primary source (the base code) untapped possibilities. In other words, reminiscence is used as an author's tool in the creation of a new artistic image. The key to identification of reminiscence as an artist's creative principle is the word "possession". Appropriation can be reflected in different ways of using previously created material in the creation of a new work. In this regard, "reminiscence" is a collective designation of the specific circumstances of the artist's activity in this direction. Such specific cases include "citation", "replication", "compilation", "variation", "stylization" and other options - each of these used concepts is considered the authored concreteness of appropriations from a previously created work (artwork), i.e.: verbatim with precision - in quoting; with possible changes - in replication; by presenting some parts as a whole - in a



compilation; by changing the shape of the elements - in the state of variation; imitation of scenic effects - in stylization and so on.

As a result, in the study of artistic reminiscence, the researcher has the right to use terms that represent specific situations. This does not reflect the depth of the comparative analysis, but rather concretizes the author's appropriation ("the intended content"). As for the work of art itself, "... it not only gives some novelty to the intended content, but also has the opportunity to speak "on its own behalf" without being subject to the content of primary knowledge" [3].

As a synonym of "reminiscence" in the aspect we are studying, the term "interpretation" can be considered. Anything created based on the creative processing of a primary source is considered an "interpretation". Interpretation can be translated into Uzbek as interpretation, comment, but as it is about the artistic text, we decided to abandon these options, which have a relatively narrow scope. After all, according to scientific sources, "interpretanta is a way of presenting the object itself". Authors of works of art themselves, when solving certain artistic tasks, deliberately interpret primary sources, that is, they consciously introduce retrospective motifs into their texts, sometimes this can happen inadvertently, under the influence of the complex process of artistic creation, that is, based on the nature of their work, in accordance with current artistic principles. he submits and takes artistic inspiration from some work or something. In this case, the primary source of the work does not necessarily have to be the same work of art (eg, a sculpture for a sculpture). That is, impartial creative appropriation of reminiscence and the creation of a completely new artistic image can occur between different types of art, for example, fiction and art. At the heart of such acquisitions, there may be a strong influence, the goal of creating a completely new, original work from the existing source for completely new purposes, giving it an ideological and artistic content. In this case, the primary source of information should always be a cultural "derivative" of the previous period (recent or recent past). According to Plato's logic, by looking at the past, newness comes into the world: if creation had gone in a straight line, only in one direction, without turning back, in the opposite direction, everything would eventually turn into the same image and have the same properties, and creation would be finished.

It should be noted that the concept of reminiscence is fundamentally different from the concept of "copying" in art history. Copying is considered a complete word-for-word reproduction of this or that object (work of art), but copying for the purpose of appropriating someone else's authorship, publishing the related work in one's own name is considered plagiarism, theft.

Reminiscence, as a researcher's scientific work method, consists of a reverse process, i.e., it is an analysis of the primary source(s) of the text of the artistic work and its (their) interpretation by the author. In this case, a single work of art or a collection of works (created at the same time or at different times), as well as an art form in its entirety, can be taken as a primary source. Reminiscences are clearly manifested in the comparative structural analysis of specific artifacts, because at this time certain properties (signs) characteristic of previously created works are revealed. The associative memory of the author-researcher plays an important role in research on the identification of reminiscence. The study of the history of origin is based on the comparison of a certain object with another, based on previous experience. "However, if the deep essence of learning is a re-understanding of something previously known, that is, if only familiar things are known, then in fact it is difficult to understand the knowing itself... shows its essence. It is understood as something" [3].

Conclusion. In conclusion, it can be said that Veselovsky tried to identify the main motives and observe their combinations in plots. Comparativist scholars tried to check the proportionality of plot schemes. Veselovsky's merit is that he promoted the idea of "mobile, mobile plots". There are many plots of this kind, a traveler who moves between times and places in the culture of different peoples. The reason for this is related to the sameness of domestic and psychological conditions of different peoples, as well as appropriations. It is possible to observe clear examples in the written literature. For example, in the literature of the nineteenth century, the motive of the husband's hiding from his wife's life appears. The core of the motif is repeated in different nations, as a result of which



typologically similar works appear in world literature. As an example, it can be shown that the great fairy-tale writers of the West, such as Brothers Grimm, Charles Perrault, Andersen, were inspired by folklore.

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