



## ANIMALISTIC GENRE IN ENGLISH AND UZBEK LITERATURE

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### **Annotation:**

The article deals with the disclosure of the essence of the genre of animalistics in the English-language Western and Uzbek literature. On the interaction of man with the environment, including the animal world

**Keywords:** interpretation, animalism, worldview, transformational, ancient culture, Paleolithic, anthropological, zoological.

Modern literary criticism is aimed at studying works that have become public domain, A number of studies related to animalistic literature have been carried out in world literary criticism. For example, Kiara Vigil, a research fellow at the University of Michigan, conducted the study "Man and Animals: Native American Thought and American Interpretation," and Russian scientists such as T. B. Belogurova and I. B. Grishuchkova studied the wonders of animalistics in the field of linguistics. B.T. Mirsaidov and Russian A.A. Mostepanov.

In the course of such studies, there are scientific studies, such as "Jack London and his era" by University of California professor Jean London, "Ernest Seton-Thompson: a romantic expression" by University of Quebec researcher F. S. Jean and Moscow State University researcher I. E. Lunina "Artistic Jack London's world - nature - "civilization".

Life has long been inextricably linked with nature, and especially with the animal world. Our worldview is based on interaction with the environment, including the animal world. The relationship between man and animal has its origin in archaic culture and has since experienced a constant transformation process. This was reflected, among other things, in the visual arts as one of the forms of manifestation of culture. Fine art expresses the relationship of man to animal through the animalistic genre. This topic is very extensive for scientific research.

There is an erroneous opinion that the animalistic genre is all paintings that have an image of an animal or many animals, but this is not so. The independence of the genre is expressed in how an integral part of battle scenes, images of hunting, portraits with





animals, landscapes is an animal or bird .To what extent the author's attention is focused on it.

Animalistic genre (lat. animal - animal) is a genre of fine art, the main element of the image is an animal. based on natural science and art. The main task of the animal painter is to accurately describe the animal or give it the characteristics, actions and feelings characteristic of a person, which ensures the artistic figurativeness of the added characteristics (for example, parables). "Legends about birds and beasts, tales of cunning creatures, parables about strange creatures and works of a fantastic nature, epics and satirical stories about the animal kingdom are incomplete artistic forms of animalistic literature" In particular, such writers as R. Kipling, K. Graham created fairy tales, here you can also add parables with animals as the main characters (Krylov's parables)

"The Animal Genre Animal artist focuses on the artistic expression of an animal and its behavior. The emergence of the animalistic genre has a long history, since the depiction of animals and birds begins with primitive art and monuments of various peoples. Further, images of animals are often found in the circles of ancient culture, and in Europe in the Middle Ages figurative and folklore images of birds and animals were widespread.

In the Middle Ages in Western Europe, animals, especially domestic animals and birds, for the first time became characters in works of small genres, such as "le" and "fablio" (France), "minnizang" (Germany), animals spoke human language, faced deception and the cunning of people who tried to use them for selfish purposes. In this sense, medieval French fables such as "Estula" ("The Star"), "Le dit des perdrix" ("The History of the Turkeys") and "Du vilain et de l'oiselet" ("The Cunning Man and the Bird") are still still relevant, popular among the people. As a major work created during this period, one can single out "The Romance of the Fox" by Pierre de Saint-Cloud, which spread to other European countries. In many images of the Paleolithic era, you can also see a horse.

In the 18th century, the English writer Jonathan Swift (1667-1745) created his work "Gulliver's Travels" ("Gulliver's Travels", 1726) and introduced the "ippik" genre (from the Greek word hippos - "horse") into animalistic literature.

In animalistic fairy tales, we can observe cultural patterns of personification of certain animal species. Animals such as bears, wolves, foxes, dogs and cats take part in French linguistic culture. In English-speaking culture, the main animal heroes are the bear, the fox, the rabbit, the cat (tiger, panther), the snake, and the pig (pig). For example, "Domino" by Ernest Thompson Seton. Not only in French and English animalistic





tales, but also in animal tales of other peoples, there are stereotypical ideas about animals.

The most common animal in these tales is the bear, which is a symbol of friendship and nobility. In animalistic tales, the wolf is a wild and merciless creature, the fox is cunning and dexterous, the wild rabbit is active and independent, and the donkey is a cunning animal. In 19th century Germany, the naturalist Alfred Edmund Brehm (1829-1884), son of the famous ornithologist Ludwig Brehm (1787-1864), created the thirteen-volume "Life of the Animals" ("Leben der Tieren"). At the same time, the German writer E.T.V.A. Hoffmann (1776-1822) wrote the novel "The Life of the Cat Murr" ("Katze Murr"), and Leo Tolstoy wrote the story "Strider" in Russia. In Leo Tolstoy's Strider, horses talk like people, argue and make philosophical observations. In England, in the middle and second half of the 19th century, literary tales by C. Dickens, W. M. Thackeray, J. MacDonald and L. Carroll and limericks by E. Lear appeared (a limerick is a small comic poem without a plot, since 1846 for the genre of works by E. R. Kipling and A. Bennett also wrote Lira limericks). L. Carroll and E. Lear are classics of English children's literature.

In particular, L. Carroll's fairy tales "Alice in Wonderland" and "Alice Through the Looking Glass" hit the strict rules of children's reading that existed before the 18th century, challenged the strict rules about what children read, and had a strong influence on the subsequent development of the genre. In Great Britain.

The heyday of the purely literary animalistic tale in England falls on the end of the 19th century and the beginning of the 20th century. In particular, the period of 1890-1920s in Western literary criticism is called the "golden age" of English children's literature.

Although animalistic works tell about the life of animals, birds, that they raise deep philosophical and moral questions, they approach social problems based on the moral criteria of that time. When studying the artistic features of the genre of animalistics in the English-language Western and Uzbek literature, the main attention is focused on such categories of poetics as landscape, environment, image, portrait, internal monologue. For the first time, the poetics of animalistic works in American literature has been scientifically substantiated. It is based on the fact that the realistic style in animalistic literature was formed from the end of the 19th century and became the main style in the animalistic literature of the 20th century, and the work of modern animal writers is a synthesis of "anthropological" and "zoological" approaches to depicting animals. The main theme put forward in the English-language Western and Uzbek animalistic literature is the idea of preserving nature and the peaceful coexistence of man and animals.





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