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**Abstract:** *This article analyzes one of the modern philological aspects - the phenomenon of reception in intercultural communication. Philological, psychological and philosophical interpretations of reception are considered. Based on personal observations, the author gives examples from fiction literature and makes conclusions.*

**Key words:** *intercultural communication, reception, philology, psychology, philosophy, fiction, text, reader, work, fine arts.*

In modern philology, the issues of intercultural communication remain one of the topical issues. After all, universal human values are glorified through the general and specific aspects of cultures specific to representatives of different nationalities, opportunities for mutual understanding which are created among peoples. In this sense, reception issues in fiction occupy an important place.

To achieve this, first of all, it is necessary to dwell on the explanation of the term reception: the word "reception" is derived from the Latin language and means "receptio - reception". The term "reception" can be found in various fields of modern science: from medicine, physiology and computer science, to the theories of cultural studies and jurisprudence. In the field of humanitarian knowledge, the concept of "reception" includes the reception, perception, assimilation and adaptation of cultural and social forms created in a socio-cultural environment.

In psychology, reception is understood as a mental process of reflecting an object or event as a whole with a direct effect on sensory organs. Based on the definitions given above, it should be noted that reception is comprehensive in content and can be considered as a concept related to all spheres of the environment surrounding us. So, the reception interprets the specific features of the events or things around us through thinking, it helps in discussing and studying various relationships between people.

In fact, the perception of fiction is an activity that requires a lot of effort. It includes the processes of direct perception of the work, the ideological content of the work, its aesthetic assessment, and as a result of all this, the process of thinking about the effect of fiction on the person of the recipient. In this sense, reception can be said to be a form of perception. This opinion can be justified by the following thoughts of the famous German philosopher and writer Johann Wolfgang von Goethe [1, 511] who distinguished three types of artistic perception:

1. Enjoying beauty without thinking.
2. Discussion without enjoyment.



1351]. If we imagine that the author of the work is at the beginning of the "horizon of waiting" and the reader is at the end, the path taken to find the horizon created by the writer is reception.

In addition, V. Izer uses the category "intended reader". He writes: "Working with raw materials, that is, a text that is newly written, but not yet read, and therefore not yet fully present, can cause reader assumptions, unconsciously activate stereotypical perception and be subject to many factors, for example, the actual psycho-emotional state, surrounding stimuli, level of fatigue, nationality has a significant impact on his perception.

Summing up all the studied theories and opinions of scientists regarding the reception of a work of art, we can say that the reception of a work of art is a complex and at the same time very difficult process. So, in the process of reception, the following aspects are distinguished: direct reception of the work, development of the characters of the work and the events experienced by them, understanding of the ideological content of the work, aesthetic assessment of it. Based on this, we can divide the reception of a work of art into three stages:

The first stage is the reception of the work, that is, accepting and understanding the development of the characters of the work and the events they experienced. At this stage, the process of imagination is main. If the reader's imagination is not developed or he has no imagination at all, the perception of the literary text will not be fully realized.

The second stage is to understand the ideological content of the work. The full understanding of the idea is realized only after reading the work in its entirety. At this stage of perception, the thinking process is leading, but the emotional response to the work deepens due to the fact that it relies on the reader's feelings during the reading process.

The third stage of perception in literature is the effect of the work of art on the personality of the reader. After reading the work of art, what aspects of the work are pleasing to the reader and the effect of the work on him is assumed. The artistic landscape described by the author and the artistic landscape perceived by the reader are not always the way the writer wants, sometimes the reader may come to an artistic conclusion that the writer did not envision, did not imagine, which contradicts the views of the author, but is correct in the face of the reality of life.

In the process of reading a work of art, the reader must overcome its three layers: the layer of language, the layer of facts, and the layer of ideas. Getting into the text fully, being able to feel it, requires a high level of reading ability and culture from the reader. Only on the basis of this condition, the work will be read by other people. At this point, we found it permissible to quote the thoughts of the great Greek philosopher Aristotle: "Actually, the play should be written in such a way that everyone who listens to the event that takes place even if it is not seen on the stage, as if listening to the story of Oedipus, sympathizes with the grieving person during the development of the events and trembles in his body." [4, 94].

The famous Uzbek writer Abdulla Qahhor said the following in this regard: If a writer writes about something he does not feel, the reader who reads it cannot feel anything either. So, it is necessary to burn in order to be burned, and to be honored in order to be honored. What is written without feeling is like a flower made of paper.

The reader recreates artistic images while reading a book based on his own experience. Therefore, the artistic image affects the student's personality, evokes very strong feelings. The

same work created by the author creates different impressions in different regions, at different ages, and on representatives of different nationalities. Therefore, there are cases of different evaluations of written works by recipients.

Based on the above points, it can be concluded that reception is a re-creation based on perception and understanding (reading, experience, vision). Studying the complex and subtle aspects of this process is of great importance in intercultural communication and makes a significant contribution to the development of linguistics and literary studies.

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