

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI
VA ADABIYOTI UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR
BERUVCHI DSc.03/30.12.2019.FIL.19.01 RAQAMLI ILMIY KENGASH
ASOSIDAGI BIR MARTALIK ILMIY KENGASH**

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA
ADABIYOTI UNIVERSITETI**

MIRZAALIYEVA NARGIZA RAJABBOYEVNA

**ABDULLA QAHHOR VA ERNEST HEMINGUEY HIKOYALARI
QAHRAMONLARINING QIYOSIY TIPOLOGIK TADQIQI**

10.00.06 – Qiyosiy adabiyotshunoslik, chog‘ishtirma tilshunoslik va tarjimashunoslik

**FILOLOGIYA FANLARI BO‘YICHA FALSAFA DOKTORI (PhD)
DISSERTATSIYASI AVTOREFERATI**

TOSHKENT – 2025

**Filologiya fanlari bo'yicha falasafa doktori (PhD) dissertatsiyasi avtoreferati
mundarijasi**

**Оглавление автореферата диссертации философии (PhD) по
филологическим наукам**

**Contents of dissertation abstract of doctor of philosophy (PhD) in Philology
Sciences**

Mirzaaliyeva Nargiza Rajabboyevna

Abdulla Qahhor va Ernest Heminguey hikoyalari qahramonlarining qiyosiy
tipologik tadqiqi 3

Мирзаалиева Наргиза Раджаббоевна

Сравнительное типологическое исследование персонажей рассказов Абдуллы
Каххара и Эрнеста Хемингуэя

Mirzaaliyeva Nargiza Rajabboyevna

A Comparative Typological Study of the Characters in Abdulla Qahhor and Ernest
Hemingway's Stories

E'lon qilingan ishlar ro'uxati

Список опубликованных работ

List of published works

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI
VA ADABIYOTI UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR
BERUVCHI DSc.03/30.12.2019.FIL.19.01 RAQAMLI ILMIY KENGASH
ASOSIDAGI BIR MARTALIK ILMIY KENGASH**

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA
ADABIYOTI UNIVERSITETI**

MIRZAALIYEVA NARGIZA RAJABBOYEVNA

**ABDULLA QAHHOR VA ERNEST HEMINGUEY HIKOYALARI
QAHRAMONLARINING QIYOSIY TIPOLOGIK TADQIQI**

10.00.06 – Qiyosiy adabiyotshunoslik, chog‘ishtirma tilshunoslik va tarjimashunoslik

**FILOLOGIYA FANLARI BO‘YICHA FALSAFA DOKTORI (PhD)
DISSERTATSIYASI AVTOREFERATI**

TOSHKENT – 2025

Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2022.4.PhD/Fil2861-raqam bilan ro‘yxatga olingan.

Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o‘zbek, ingliz, rus (rezyume) Ilmiy kengashning veb-sahifasida (www.tsuull.uz) va “ZiyoNet” Axborot ta’lim portalida (www.ziynet.uz) joylashtirilgan.

Ilmiy rahbar:

Jo‘rayeva Gulnoza Ahmatovna
filologiya fanlari doktori, professor

Rasmiy opponentlar:

Musurmanov Erkin Rabbimovich
filologiya fanlari doktori, professor

Umarova Mahliyo Yunusovna
filologiya fanlari doktori, dotsent

Yetakchi tashkilot:

**O‘zbekiston milliy pedagogika
universiteti**

Dissertatsiya himoyasi Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti huzuridagi DSc.03/30.12.2019.Fil.19.01 raqamli Ilmiy kengash asosidagi bir martalik ilmiy kengashning 2025-yil “____” _____ soat ____ dagi majlisida bo‘lib o‘tadi. (Manzil: 100100, Toshkent, Yakkasaroy tumani, Yusuf Xos Hojib ko‘chasi, 103-uy. Tel.: (+99871) 281-42-44; faks: (+99871) 281-42-44, (www.tsuull.uz); e-mail: monitoring@navoiy-uni.uz)

Dissertatsiya bilan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining Axborot-resurs markazida tanishish mumkin (____ raqam bilan ro‘yxatga olingan). Manzil: 100100, Toshkent, Yakkasaroy tumani, Yusuf Xos Hojib ko‘chasi, 103. Tel.: (99871) 281-42-44; faks: (99871) 281-42-44, www.tsuull.uz.

Dissertatsiya avtoreferati 2025-yil “____” _____ kuni tarqatildi.

(2025-yil “____” _____ dagi ____ raqamli reestr bayonnomasi)

Sh.S. Sirojiddinov

Ilmiy darajalar beruvchi ilmiy kengash
asosidagi bir martalik ilmiy kengash
raisi, filol.f.d., akademik

Q.U.Pardayev

Ilmiy darajalar beruvchi ilmiy kengash
asosidagi bir martalik ilmiy kengash
ilmiy kotibi, filol.f.d., professor

N.Z.Normurodova

Ilmiy darajalar beruvchi ilmiy kengash
asosidagi bir martalik ilmiy kengash
qoshidagi ilmiy seminar raisi, filol.f.d.,
professor

KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon xalqlari sivi-lizatsiyasi, madaniyati va adabiyotining rivojida ildizlari uzoq o'tmish, mifologiya va folklorga borib taqaluvchi fantastika muhim o'rin tutadi. Asrlar davomida rivojlanib kelish barobarida fan-texnika taraqqiyoti sharoitida yangi bir daraja, zamonaviy shakl va mazmunga ega bo'lib kelayotgan fantastikaga doir adabiy asarlarni o'rganish, ulardan jamiyat ma'rifati va ma'naviyatini yuksaltirishda foydalanish dolzarb vazifalardandir.

Dunyo adabiyotshunosligida turli xalqlar, adabiy jarayonlarga mansub adiblar asarlarining komparativistik tahlili orqali ular ijodining mushtarak va original aspektlarini ochib berish, bunda adabiy ta'sirning o'rnini aniqlash tadqiq etilishi zarur bo'lgan asosiy ilmiy muammolardandir. Zamonaviy globallashuv, axborot texnologiyalari davrida adabiy jarayon chegaralarining yo'qolib borishi va o'zaro adabiy ta'sirlanishning kuchayishi fonida qayd etilgan ilmiy muammoni fun-damental, kompleks tadqiq qilish zaruriyati yanada kuchayib bormoqda.

O'zbek adabiyotshunosligida avvalgi davrda adiblar ijodini asosan g'oyaviy-badiiy jihatlardan tadqiq qilish ustuvorlik qilgan bo'lsa, mustaqillik davriga kelib, adiblarimiz ijodini G'arb yozuvchilari asarlari bilan adabiy ta'sirlanish va o'ziga xoslik paradigmalari orqali o'rganish imkoniyati paydo bo'ldi. Bu borada tadqiqotchilarni kutayotgan mavzular talaygina ekani ham ayni haqiqatdir. Davlatimiz rahbari haqli ravishda ta'kidlaganidek, "O'zbek zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilish, ko'pqirrali bu mavzuni bugungi kunda dunyo adabiy makonida yuz berayotgan eng muhim jarayonlar bilan uzviy bog'liq holda tahlil etib, zarur ilmiy-amaliy xulosalar chiqarish, kelgusi vazifalarimizni belgilab olish katta ahamiyatga ega"¹. Bu borada amerika va o'zbek adabiyotida shakllangan adabiy an'analarni qiyosiy tahlil qilish, o'zbek va amerika adabiyotida yaratilgan yorqin obrazlarni o'rganish muhim hisoblanadi. Jahon adabiyotida har bir jumladan unumli foydalangan holda qisqa va mazmunli hikoyalar yozgan yetuk ijodkorlardan biri Ernest Heminguey hikoyalarini o'zbek hikoyanavislik maktabining yirik namoyondasi Abdulla Qahhor hikoyalari bilan taqqoslagan holda o'rganish va ularning obrazlarini qiyosiy-tipologik tahlil qilish dissertatsiya mavzusining dolzarbligini belgilaydi.

O'zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4797-son "Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetini tashkil etish to'g'risida", 2022-yil 28-yanvardagi "2022–2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida"gi PF-60-son Farmonlari, 2017-yil 17-fevraldagi PQ-2789-son "Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to'g'risida"gi Qarori, O'zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 16-fevraldagi 124-F-son "O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb

¹ O'zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning "O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb masalalari" mavzusidagi xalqaro konferensiya ishtirokchilariga yo'llagan tabrigi // Xalq so'zi, 2018-yil 8-avgust.

masalalari” mavzusidagi xalqaro konferensiyani o‘tkazish to‘g‘risidagi farmoyishi hamda sohaga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishi ustuvor yo‘nalishlariga mosligi. Dissertatsiya respublika fan va texnologiyalar rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma‘naviy-ma‘rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish” ustuvor yo‘nalishiga muvofiq ravishda bajarilgan.

Muammoning o‘rganilganlik darajasi. Asar qahramonlarini o‘rganishda qi-yosiy-tipologik yondashuv anchadan buyon adabiyotshunoslar e‘tiboridagi murak-kab masalalardan biri hisoblanadi. U haqda ilk kuzatishlar olib borgan N.G. Chernishevskiy² L.N. Tolstoy ijodida tipologik tahlilning rang-barang shakllari mavjudligini ta‘kidlab o‘tgan edi. Uning obrazlar tahliliga nisbatan “ijodiy talantga kuch bag‘ishlaydigan sifatlar ichida eng muhimi” degan bahosi hali ham dolzarbligini yo‘qotmagan. Keyinchalik bu tushuncha adabiyotshunoslik madaniy-tarixiy maktabining psixologik yo‘nalishi vakillari, jumladan, A. Potebnya tomonidan ilmiy sohaga olib kirildi.

Badiiy asarlardagi “estetik reaksiya”, katarsis, emotsional-obrazli mazmun masalalarini ishlab chiqishda yangi sahifa ochgan L.S. Vigotskiy³ til va tafakkur, adabiyot va jamiyat, ijod va idrok psixologiyasining o‘zaro munosabati bo‘yicha qimmatli kuzatishlar qoldirdi. His-tuyg‘ularning badiiy fantaziya obrazlariga aylanishi borasidagi qarashlari olimning “har qaysi davr san‘at tomonidan saralab olinadigan o‘z psixologik gammasiga ega”ligi haqidagi mulohazasida umumlashgan.

Badiiy tipologik tahlilning samarali mahsulini, avvalambor, D.S. Lixachyov, L.Y. Ginzburg, A.V. Karelskiy, N. V. Zababurova⁴ singari adabiyotshunoslarning tarixiy-qiyosiy xarakterdagi ishlarida ko‘ramiz. Qayd etish kerak, g‘arb adabiyotini o‘rgangan tadqiqotchilar (A.V. Karelskiy, N.V. Zababurova, N.S. Leytes) so‘z san‘atidagi psixologizm tushunchasining ko‘p qirraliligi va uni o‘rganishda asarni har tomonlama tahlil qilishni taqozo etuvchi sinxron hamda diaxron yondashuvlar birikuvidan foydalanish zarurligi haqida fikr yuritadilar.

O‘zbek olimlaridan A. Rasulov, B. Nazarov, U. Normatov, H. Umurov, H. Boltaboyev, B. Yo‘ldoshev, Q. Yo‘ldoshev, D. Quronov, I. Yoqubov, A. Erkinov, B. Karimov, U. Jo‘raqulov, Q. Qahramonovlarning doktorlik va nomzodlik dissertatsiyalarida, monografiya va maqolalarida, adabiyotshunoslik va adabiy tanqidga oid darslik hamda o‘quv qo‘llanmalarida yozuvchilarning ijod laboratoriyasi, ijodkor badiiy olami kabi masalalarda ko‘lamdor fikr-mulohazalar

² Чернышевский Н. Г. Детство и отрочество. Военные рассказы. Сочинения графа Л.Н. Толстого. Собр. соч.: В 15 т. Т. 2. – М., 1949. – С. 505.

³ Выготский Л.С. Психология искусства. – СПб.: Азбука, 2000. – С. 93.

⁴ Лихачёв Д.С. Человек в литературе Древней Руси. – М.: Наука, 1970. – С. 178; Гинзбург Л.Я. О психологической прозе. – М.: Intrada, 1999. – С. 415; Карельский А.В. От героя к человеку (Развитие реалистического психологизма в европейском романе 30-60-х годов XIX в.). – Вопросы лит. – 1983. – № 9. – С. 81–122; Забабура Н.В. Французский психологический роман (эпоха Просвещения и романтизм). – Ростов-на-Дону: Изд. Ростовск. ун-та, 1992. – С. 223.

bildirilgan⁵. Shuningdek, o‘zbek adabiyotshunosligida ijodkorlarning tipologik obrazlarga munosabati muammosi, uning tamoyil va shakllari, ruhiy tahlil va ong oqimi, ayniqsa, ijod psixologiyasi va yozuvchilarning inson ruhiyatini tasvirlash bobidagi mahorati D. Quronov, A. Xolmurodov, U. Jo‘raqulov, T. Jo‘rayev, kabi olimlarning tadqiqotlarida, P. Kenjayeva, M. Boboxonov⁶ kabi tadqiqotchilarning ishlarida maxsus o‘rganilgan.

Muammoga bunday yondashish juda qiyin, biroq ancha samarali. Demak, ko‘p asrlilik adabiy merosni o‘zlashtirishdek murakkab va chigal jarayonda hikoya qahramonlarini qiyosiy aspektda o‘rganish nazariy va tarixiy-konkret muammo sifatida olimlar tomonidan qayta tushunib yetilmoqda. Markazida bor-bo‘yicha inson turgan, ko‘p qirrali, intellektual va badiiy murakkablashgan asarlar haqli ravishda komparativistika o‘zanida ko‘zdan kechirilmoqda.

Mazkur dissertatsiyada yuqoridagi ishlardan farqli o‘laroq mavzu ilk bor monografik yo‘sinda o‘rganilmoqda.

Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta’lim muassasasi ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti Tarjima nazariyasi va amaliyoti kafedrasining “Filologik komparativistika va tarjima masalalari” ilmiy-nazariy muammolari doirasida amalga oshirilgan.

Tadqiqotning maqsadi Abdulla Qahhor va Ernest Heminguey hikoyalari qahramonlarini qiyosiy tipologik aspektda tizimli ilmiy asoslash.

Tadqiqotning vazifalari:

Abdulla Qahhor va Ernest Heminguey hikoyalaridagi qahramonlar tipologiyasini qiyosiy tahlil qilish orqali ularning badiiy xarakterlarini ochib berish; hikoyalarda qahramonlarning qiyosiy tipologik aspektda ifodalanish imkoniyatlarini aniqlash va ularning uslubiy xususiyatlarini asoslash;

xorijiy tajribalar asosida Abdulla Qahhor va Ernest Heminguey hikoyalari qahramonlarini qiyosiy tahlil qilishning ilmiy-metodik mezonlarini ishlab chiqish;

qahramonlar xarakterlarini qiyosiy tipologik yondashuv orqali tizimli tavsiflash hamda ularning umumiy va farqli jihatlarini ko‘rsatib berish;

qiyosiy tipologik aspektda qahramonlarni o‘rganish orqali badiiy asarlar mazmunida ruhiy individuallikni yoritish usullarini dalillash.

Tadqiqotning obyekti sifatida Abdulla Qahhorning “Anor” va Ernest Hemingueyning “Bizning davrimizda” to‘plamlariga kiritilgan hikoyalari tanlandi.

⁵ Umurov H. Tahlil san’ati. – T.: G‘.G‘ulom, 1978; Quronov D. Cho‘lpon va Freyd // O‘zbek tili va adabiyoti. – T., 1991. – №6. – B. 50–51; Boltaboyev H. Fitratning ilmiy merosi. – T.: Fan, 1996; Jo‘raqulov U. Fitratning tadqiqotchilik mahorati. – T.: O‘zMU, 2003; Yo‘ldoshev B. O‘zbek adabiyotshunosligi va adabiy tanqidchiligida uslub va mahorat muammolari: Filol. fan. d-ri ... diss. – T.: A. Navoiy nomidagi Til va adabiyot instituti, 2003; Rasulov A. Tanqid, talqin, baholash. – T.: Fan, 2006; Rasulov A. Badiiylik – bezavol yangilik. – T.: Sharq, 2007; Karimov B. Abdulla Qodiriy: tanqid, tahlil va talqin. – T.: Fan, 2006; Normatov U. Ijod sehri. – T.: Sharq, 2007; Yo‘ldoshev Q. Yoniq so‘z. – T.: Yangi asr avlodi, 2007; Qahramonov Q. Adabiy tanqid: yangilanish jarayonlari. – T.: A. Navoiy nomidagi O‘zbekiston Milliy kutubxonasi, 2009.

⁶ Quronov D. Cho‘lpon nasri poetikasi. – T.: Sharq, 2004. – 288 b.; Xolmurodov A. Odil Yoqubov romanlarida psixologizm: Filol. fan. nomz. diss. avtoref. – T., 1991. – 53 b.; Jo‘raqulov U. Hududsiz jilva. – T.: Fan, 2006. – 203 b.; Jo‘rayev T. Ong oqimi. Modern. – Farg‘ona, 2009; Kenjayeva P. Hozirgi o‘zbek hikoyalari qahramon ruhiyatini tasvirlash tamoyillari: Filol. fan. nomz. ... diss. avtoref. – T., 2008. – 23 b.; Boboxonov M. Hozirgi o‘zbek qissachiligida psixologizm: Filol. fan. nomz. ... diss. avtoref. – T., 2012. – 27 b.

Tadqiqotning predmetini Abdulla Qahhor va Ernest Heminguey hikoyalari qahramonlarini qiyosiy tipologik aspektda tekshirish, har ikki ijodkorning turli to'plamlarga kiritilgan boshqa hikoyalarda uchrovchi tipologik obrazlar tahlili masalalari tashkil qiladi.

Tadqiqotning usullari. Dissertatsiya mavzusini yoritishda tavsiflash, sistem tahlil, kontekstual tahlili, differensial-semantik tahlil, distributiv tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Abdulla Qahhor va Ernest Heminguey hikoyalari qahramonlari xarakteri va asar kompozitsiyasidagi o'rni asoslanib, qahramonlar ruhiy individullashuvining realistik vaziyatlar asosida takomilga erishishishi ijodkorlar uslubiga xos qisqa narrativ, portretlarning aniqligi, realistik tasvir kabi xususiyatlar orqali dalillangan;

badiiy obraz yaratish tamoyillari asosida milliy nasrimizda shakllangan xarakter yaratish usullarining jahon adabiyotiga xos reminssensiya, adabiy ta'sir va tipologiya singari komparativistikaga doir belgilari ochib berilgan;

obrazlar tizimidagi xarakterlar ruhiy individualligini ta'minlovchi portret, peyzaj, narsa-buyum kabi detal; tush motivi, ichki monolog, ong oqimi kabi ruhiy tahlil vositalarining adabiy qahramonlar dinamik va turg'un holatlarini ta'minlashdagi original va mushtarak aloqasi dalillangan;

hikoyalarda qahramonlar vositasida muallifning badiiy maqsadi: muallif va qahramonlar dunyoqarashi, ichki monologlar, muallif mushohadasi kabi ongosti jarayonlari, shaxsiy-psixologik kechinmalari aks etganligi psixoanalitik metod asosida ochib berilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

Qahramonlar ruhiyatini tahlil qilish adabiyotshunoslik doirasida tadqiq etilgach, roman janridagi badiiy psixologizmning tutgan o'rni ilmiy jihatdan aniqlangan, zamonaviy nazariy qarashlarni psixoanaliz va kollektiv ong osti g'oyalari bilan boyitish zarurligi asoslab berilgan;

milliy nasrimizda psixologik xarakter yaratish usullari jahon adabiyotidagi tajribalar bilan qiyoslangan, natijada reminssensiya, adabiy ta'sir va tipologiya kabi komparativistik belgilarning qo'llanish imkoniyatlari belgilangan;

A. Qahhor hamda E. Hemingueyning hikoyalardagi ruhiy obrazlar tizimi tahlil qilinib, qahramonlar individualligini ta'minlovchi portret, peyzaj, predmet, tush, ichki monolog va ong oqimi kabi vositalarning qo'llanish xususiyatlari ochib berilgan;

hikoya poetikasida ong osti tamoyilining ahamiyati tahlil qilinib, "O'g'ri" hikoyasidagi bosh obraz "Bizning davrimizda" hikoyasidagi qahramon ong osti hosilasi sifatida yuzaga kelgani isbotlangan.

Tadqiqot natijalarining ishonchligi muammoning aniq qo'yilganligi, nazariy ma'lumotlarning mavjud ilmiy manbalardan olinganligi, keltirilgan tahlillarning tarixiy-qiyosiy, qiyosiy-tipologik, biografik, psixoanalitik, struktural-analiz tadqiq usullari vositasida asoslanganligi, xulosa va tavsiyalarning amaliyotga joriy etilganligi, olingan natijalarning vakolatli tuzilmalar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati zamonaviy o‘zbek romanlarining tarkibi va tabiati, obrazlar tizimi haqidagi ilmiy tasavvurlarni chuqurlashtirish va yaxlit tizimga solish, badiiy ijodda psixonaliz va ong osti hodisalarining poetik qirralarini jahon adabiyotshunosligidagi falsafiy-estetik qarashlar asosida tasniflashda foydalanish mumkinligi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati ishdagi nazariy umumlashma va tahlillardan oliy va o‘rta maxsus ta’lim tizimida yoshlarga adabiy-nazariy ma’lumotlar berishda, o‘zbek va jahon nasri namunalarini qiyosiy o‘rgatishda, darslik, o‘quv qo‘llanmalar yaratishda, adabiyotshunoslikka oid izohli lug‘atlarni takomillashtirishda foydalanish imkonini berishi bilan izohlanadi.

Tadqiqot natijalarning joriy qilinishi. Abdulla Qahhor va Ernest Heminguey hikoyalari qahramonlarining qiyosiy tipologik tadqiqi bo‘yicha olingan ilmiy natijalar asosida:

Abdulla Qahhor va Ernest Heminguey hikoyalari qahramonlari ruhiy holati va asar kompozitsiyasidagi o‘rni asoslanib, hikoyalarda qahramonlar ruhiy individullashuvining realistik vaziyatlar asosida takomilga erishuvi ustuvor ekanligi ijodkorlar uslubining o‘ziga xos konsepsiyasiga asosidagi yondashuvlar bilan boyitilishiga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021–2023-yillarda bajarilgan PZ-2020042022 raqamli “Turkiy tillarning lingvodidaktik elektron platformasini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti 2024-yil 15-maydagi 01/4-2746-son ma’lumotnomasi). Natijada sharq adabiyotiga xos ijtimoiy-falsafiy, diniy-ma’rifiy mavzularning XX asr o‘zbek she’riyatida yoritilishi, badiiy reallikka doir obrazlarning ruhiyat ifodasidagi o‘rni muammosiga doir ilmiy materiallar tayyorlashga asos bo‘lgan;

badiiy obraz yaratish tamoyillari asosida milliy nasrimizda shakllangan xarakter yaratish usullarining jahon adabiyotida erishilgan yutuqlar bilan munosabatga kirishish jarayonidagi reminssensiya, adabiy ta’sir va tipologiya singari komparativistikaga doir belgilari isbotlanganiga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021–2023-yillarda bajarilgan PF-201912258 raqamli “O‘zbek adabiyotining ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformasini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti 2024-yil 15-maydagi 01/4-2745-son ma’lumotnomasi). Natijada platforma nazariy bilimlar, zamonaviy hikoyachilik va qiyosiy adabiyotshunoslikka doir ma’lumotlar bilan boyitilgan;

obrazlar tizimidagi xarakterlar ruhiy individualligini ta’minlovchi portret, peyzaj, narsa-buyum kabi detal; tush motivi, ichki monolog, ong oqimi kabi ruhiy tahlil vositalarining adabiy qahramonlarning dinamik, turg‘un holatlarini ta’minlashdagi aloqasi ilmiy xulosalardan “O‘zbekiston” telekanalining “Assalom, O‘zbekiston!” ko‘rsatuvi, “Munosabat” tok-shousi ssenariylarini tayyorlashda foydalanilgan. (“O‘zbekiston” teleradiokanali davlat muassasasining 2024-yil 12-

noyabrdagi 01-44-421-sonli ma'lumotnomasi). Natijada, ko'rsatuvlar mazmuni ijodkorlar hayoti va ijodiga doir ilmiy materiallar bilan boyitilgan.

Hikoya qahramonlar negizida muallifning badiiy maqsadi: muallif va qahramonlarning ruhiy dunyosi, ongosti jarayonlari, shaxsiy-psixologik kechinmalari aks etganligi psixoanalik metod bilan boyitilishiga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2021–2023-yillarda bajarilgan PZ-2020042022 raqamli “Turkiy tillarning lingvodidaktik elektron platformasini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti 2024-yil 15-maydagi 01/4-2746-son ma'lumotnomasi). Natijada sharq adabiyotiga xos ijtimoiy-falsafiy, diniy-ma'rifiy mavzularning XX asr o'zbek she'riyatida yoritilishi, badiiy reallikka doir obrazlarning ruhiyat ifodasidagi o'rni muammosiga doir ilmiy materiallar tayyorlashga asos bo'lgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 5 ta ilmiy-amaliy anjumanda, shulardan 3 tasi respublika, 2 tasi xorijiy anjumanlarda muhokamadan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinishi. Dissertatsiya mavzusi bo'yicha jami 9 ta ilmiy ish chop etilgan, shulardan O'zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 3 ta maqola (shu jumladan, 2 tasi respublika va 2 tasi xorijiy jurnallarda) nashr etilgan.

Dissertatsiyaning hajmi va tuzilishi. Dissertatsiya kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro'yxatidan iborat. Tadqiqotning umumiy hajmi 140 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi, zarurati, tadqiqotning maqsadi, vazifalari, obyekti, predmeti, fan va texnologiyalar rivojining ustuvor yo'nalishlariga mosligi, tadqiqotning ilmiy yangiligi, amaliy natijalari, ishonchliligi, nazariy va amaliy ahamiyati, amaliyotga joriy etilishi, aprobatsiyasi, e'lon qilingan ishlar va tadqiqot tuzilishi ko'rsatilgan.

Dissertatsiyaning birinchi bobi “**Badiiy asar qahramonlarining qiyosiy-tipologik tahlili**” deb nomlanib, 1.1-paragrafida “*Adabiyotshunoslikda badiiy obrazlarning qiyosiy tipologiyasi*” tadqiq qilingan. Har bir yozuvchi ijodi va o'z oldiga qo'ygan g'oyaviy maqsad hamda vazifalardan kelib chiqqan holda ma'lum bir janr doirasidagi asarlari orqali o'z badiiy olamini yaratadi. Xuddi shu pozitsiyadan kelib chiqqan holda biz Ernest Heminguey va Abdulla Qahhor hikoyalari hajman qisqa bo'lsa-da, mazmunan g'oyat keng ekanligi ushbu adiblarning g'oyaviy konsepsiyalari va badiiy olamining ehtiyojlari, shuningdek, hikoya janrining ushbu ehtiyojlarni qondirish uchun bera oladigan imkoniyatlari bilan bog'liq degan fikrga tayanamiz. Har ikki ijodkor ham dunyoning eng sinovli bosqichlariga guvoh bo'lishgan. Adabiyot sohasidagi ko'plab mukofotlar sovrindori E. Heminguey XX asrdagi fojiali voqealar (Birinchi jahon urushi, Ispaniya fuqarolar urushi, Ikkinchi jahon urushi) davrida yashab o'tgan, ayni davrlarda A. Qahhor ham

o'sib-ulg'aygan. Shu bois bu yozuvchilar asarlarining intertekstualligi, adabiy asar tahliliga avtobiografik yondashuv tahliliga asoslanib olib borilishi g'oyat muhimdir. Masalan,

E. Heminguey va A. Qahorning urushdan keyingi hikoyalarida (1930, 1950-yillar) obrazlar o'xshashligining namoyon bo'lish muammosi o'rganilishi zarur. Har ikki ijodkorlarning qahramonlari qahramonlik, nafaqat urush paytida, balki tinchlik davrida ham qahramonlik ko'rsatishga qodir bo'lgan shaxsning fazilatlarini tavsiflaydi, shuning uchun ko'plab qahramonlarning xarakteri qiyosiy tahlil obyekti bo'la oladi. E. Hemingueyning urushdan keyingi hikoyalari ("Yaxshi sher", "Vafodor buqa", "Ko'prikdagi chol", "Askar uyi") turli hayotiy sharoitlarda kuch-quvvat sinovidan o'tgan obrazlardir. Abdulla Qahhor qahramonlari ham maishiy muammolar changalidan qutulib, turli global muammolar bilan to'qnashadilar. Har ikki ijodkor asarlarining kompozitsiyasi, syujetlarida ayrim o'xshashliklar ko'zga tashlansa-da, ular yashagan jamiyatlar va madaniyatlar turfa xilligi o'z ta'sirini ko'rsatmay qolmaydi. Shu nuqtayi nazardan, ilmiy jihatdan bu ikki adibning adabiy-nazariy qarashlarini qiyosiy tahlil qilish juda muhim ko'rinadi.

A.Qahhor va E.Heminguey nafaqat o'zbek va amerika zamonaviy nasrining, balki jahon zamonaviy adabiyotining asoschilari va yetakchi nosirlaridir. Ular chuqur hissiy va individual mualliflar bo'lib, kunning ijtimoiy va siyosiy muammolari haqida yozadilar. Ularning jamiyatlarida hukmron bo'lgan ijtimoiy-siyosiy sharoitlar ma'lum darajada o'xshash emas edi va shuning uchun ham har ikki adibning asarlarida siyosiy jihatdan o'xshash hikoyalarni uchratish oson emas. Ular asarlarining bu jihatini qiyosiy tadqiq qilish muhimdek tuyuladi. Qiyosiy tadqiq bu ikki adibning yangi mavzuga, yangilikka, yangi uslubning xususiyatlariga bog'lanish sabablarini aniqlash, ularning novatorlik uslubidagi aloqa nuqtalari va farqlarini aniqlash imkonini beradi. Qiyosiy adabiyotshunoslikka oid tadqiqotlarning asosida turuvchi tahlil usullaridan biri avtobiografik metoddur. Bu usul orqali qiyosiy tahlillar yana-da aniqroq xulosalar olinishiga yordam beradi. Ma'lumki, dunyoda juda ko'p millatlar va xalqlar yashaydi. Har bir millat o'z an'analari, mentaliteti va dunyoqarashiga ega. Agar biz biror bir xalqning dunyoqarashi yoki mentaliteti bilan tanishmoqchi bo'lsak, albatta, bu xalqning yozuvchilari ijod qilgan adabiyotiga murojaat qilamiz. Chunki yozuvchilar asarlarini o'z xalqlari dunyoqarashidan kelib chiqib yozadilar. Shu boisdan, har bir millat adabiyoti o'ziga xoslikka egadir. Shu o'rinda badiiy adabiyot ijtimoiy ong shakli sifatida jamiyat hayoti va uning taraqqiyotida muhim o'rin tutishini ta'kidlab o'tishimiz lozim. Har bir davrda yaratilgan badiiy asar shu davr hayotining muhim qirralarini qamrab oladi. Inson ma'naviy olamini kashf etishda so'z san'ati, jumladan, badiiy adabiyotning o'рни beqiyos. Zotan, adabiyot inson ruhiyati, his-tuyg'ulari, tafakkurini, ma'naviy dunyosini boyitishda eng kuchli vosita bo'lib xizmat qiladi.

1.2-paragraf ***"Jahon va o'zbek adabiyotshunosligida asar qahramonlarining qiyosiy o'rganilishi"*** tadqiqiga bag'ishlangan. L.S. Vigotskiy til va tafakkur, adabiyot va jamiyat, ijod va idrok xarakter yaratishdagi o'zaro munosabati bo'yicha qimmatli kuzatishlar qoldirdi. His-tuyg'ularning badiiy fantaziya obrazlariga aylanishi borasidagi qarashlari olimning "har qaysi davr san'at tomonidan saralab

olinadigan o‘z psixologik gammasiga ega”ligi haqidagi mulohazasida umumlashgan⁷. Empirik metod kuzatish va tajriba o‘tkazish bilan bog‘liq bo‘lib, rejalashtirish, tavsiflash, statistika kabi bosqichlardan iborat. Nazariy metodlarga esa analiz, sintez, abstraksiya, induksiya, deduksiya, analogiya modellashtirish kabilar mansubdir. Nazariy metodlarning barchasi qiyoslash, umumlashtirish, tasniflash (klassifikatsiya), baholash kabi bosqichlardan o‘tadi.

Demak, ayon bo‘ladiki, qiyoslash barcha nazariy ilmiy xulosalarning asosiy bosqichlaridan biri hisoblanadi. Shuning uchun qiyosiy tahlilni amalga oshirishdan oldin ilmiy tadqiqot metodlarini yaxshilab o‘rganish, ularning qiyoslashdagi rolini tushunib yetish kerak. Nazariy metodlarni qisqagina tushuntiramiz: Analiz – tahlil, sintez – xulosalash, abstraksiya – mavhumlashtirish, induksiya – umumiylikdan xususiylikka o‘tish, deduksiya – xususiylikdan umumiylikka siljish, analogiya – o‘xshash xususiyatlar tahlili, modellashtirish – model yaratish (prototip yaratish: masalan, olamning badiiy modeli, darslikning elektron modeli). Bu nazariy metodlarning har biri qiyoslash bosqichidan o‘tishi mumkin. Qiyosiy tahlilda analiz, sintez, deduksiya va induksiya kabilar zarur unsurlar, ularsiz qiyosiy tahlilni amalga oshirish mumkin emas. Masalan, deduksiya – hodisalarni tashkil etuvchilarga ajratish jarayoni, qiyosiy tahlil esa ana shu jarayon natijalarini ham o‘z ichiga oladi. Demak, qiyosiy tahlil voqelik hodisalarini bilish va o‘zgartirishga qaratilgan barcha nazariy metodlarga o‘z ta’sirini ko‘rsatadi. Shundan kelib chiqib, ilmda qiyosiy sintez, qiyosiy induksiya, qiyosiy deduksiya kabi tushunchalar mavjud. Masalan, qiyosiy sintez – hodisalar o‘rtasidagi o‘xshashlik va tafovutlarni aniqlash jarayonidir. Bunda ularni tashkil etgan unsurlarida bilimlarni integratsiyalash natijalari asos qilib olinadi. Mohiyatan, qiyosiy sintez “qiyosiy tahlil obyektlari o‘rtasidagi farq nimada?” degan savolga javob beradi. Qiyosiy induksiya – xususiydan umumiy tomon harakat, qiyoslanadigan adabiy hodisalarning o‘xshashlik va tafovutlarni aniqlash jarayonidir. Qiyoslash metodologiyasida qiyosiy-tarixiy va chog‘ishtirish (yoki qiyosiy-chog‘ishtiruv) metodi eng asosiy metodlardan hisoblanadi. Bu metodlar mohiyatan bir-biriga yaqin, ammo farq qiladi. Qiyosiy-tarixiy metod adabiy hodisalarning umumiy va xos tomonlarini tarixiy taraqqiyot jarayoni bilan bog‘liqlikda qiyoslash usulidir. Qiyosiy-tarixiy metod asosidagi ilk nazariy fikrlar Arastuning “Poetika” asarida bayon qilingan. Faylasuf adabiyotni epos, lirika, drama kabi uch turga ajratish jarayonida ularni qiyoslaydi va mohiyatini tushuntirib beradi. Qiyosiy-tarixiy metod haqida ilmiy adabiyotlarda juda ko‘plab nazariy fikrlar bayon qilingan. Jumladan, adabiyotshunos B. Karimov qiyosiy-tarixiy metoddan foydalanib, quyidagi yo‘nalishlarda ilmiy tadqiqot olib borish mumkinligini ta’kidlaydi:

- dunyo adabiyoti durdonalari yoki milliy adabiyotning go‘zal namunalari o‘zaro qiyoslanadi;
- adabiy asarlar yaratilgan davriga ko‘ra taqqoslab o‘rganiladi;
- bir milliy adabiyot vakillarining qiyos uchun asosli asarlari o‘rganiladi;
- milliy adabiyot namunalari dunyo adabiyoti kontekstida tekshiriladi;

⁷ Выготский Л.С. Психология искусства. – СПб.: Азбука, 2000. – С. 93.

- adabiy jarayon yoki adabiyot tarixida mavjud adabiy hodisalarning farqli va o‘xshash qirralari tadqiq qilinadi;
- mavzu yoki ilmiy muammo nuqtai nazaridan o‘zaro yaqin bo‘lgan adiblarning asarlari tekshiriladi;
- adabiy-estetik evolyutsiyani kuzatishda ma’lum bir adib tomonidan yozilgan asarlar obyekt qilib olinadi ⁸.

Jahon va o‘zbek adabiyotshunosligida asar qahramonlarining qiyosiy o‘rganilishi mavzusi zamonaviy adabiyotshunoslikning dolzarb yo‘nalishlaridan biri hisoblanadi. Ushbu tadqiqot yo‘nalishi turli milliy adabiyotlar o‘rtasidagi badiiy, ijtimoiy va falsafiy aloqalarni aniqlashda katta ahamiyatga ega. Qahramonlar tahlili asarning mazmun-mohiyatini, uning madaniy va tarixiy kontekstini ochib berishda o‘ziga xos kalit rolini o‘ynaydi. Shu sababli dunyo va o‘zbek adabiyotida qahramonlarning qiyosiy o‘rganilishiga oid ko‘plab tadqiqotlar olib borilgan.

Adabiyotshunoslikda asar qahramonlarini qiyosiy o‘rganish usuli har bir adabiy obrazning mantiqiy va badiiy mazmunini chuqurroq anglash imkonini beradi. Jahon adabiyotshunosligida, masalan, Hamlet va Don Kixot kabi obrazlar tahlil qilinib, ular orqali inson tafakkuri, iroda va ijtimoiy muhitning murakkab jihatlari yoritiladi. Bu obrazlarning badiiy yondashuvdagi o‘xshash va farqli tomonlarini ko‘rsatish orqali madaniy an‘analarning xilma-xilligi hamda ularning yagona insoniy qadriyatlarga asoslanganligi aniqlanadi. Shu yondashuvni O‘zbek adabiyotiga qo‘llash, Alpomish yoki Otabek singari qahramonlarni turli davr va hudud obrazlari bilan qiyoslash, o‘zbek milliy xususiyatlarini dunyo miqyosida yanada aniqroq ko‘rsatishga xizmat qiladi. O‘zbek adabiyotshunosligida bu usul muhim metodologik ahamiyat kasb etadi. Xususan, Abdulla Qodiriyning “O‘tgan kunlar” asaridagi Otabek obrazi va Lev Tolstoyning “Anna Karenina” asaridagi Konstantin Levin qiyoslanganda, ularning ijtimoiy mas’uliyat va ichki ziddiyatlari bir-biriga o‘xshashligi ko‘zga tashlanadi. Shu bilan birga, har ikki qahramonning turli madaniy sharoitlarda shakllanganligini hisobga olish o‘zbek adabiyotidagi milliy o‘ziga xoslikni chuqurroq yoritishga imkon beradi. Bu yondashuv orqali xalqaro adabiy aloqalar mustahkamlanib, milliy adabiyotlar o‘rtasida o‘zaro bog‘liqlikning nazariy asoslari yaratiladi.

Jahon va o‘zbek adabiyotlarida qahramonlar orqali yoritilgan mavzular o‘ziga xos uslub va yondashuvlar bilan boyitilgan. Hemingueyning minimalistik yondashuvi qahramonning ichki olamini anglash uchun o‘quvchini mustaqil xulosa chiqarishga undaydi. Qahhor esa ijtimoiy-tanqidiy uslub orqali jamiyatdagi muammolarni yaqqol ko‘rsatadi va shu orqali o‘z asarlarini o‘zbek xalqining ijtimoiy hayotini aks ettiruvchi hujjatga aylantiradi. Ushbu qiyosiy o‘rganish natijalari shuni ko‘rsatadiki, adabiyotda qahramonlar o‘z milliy o‘ziga xosligini saqlagan holda, insoniyatga xos universal mavzularni ham yoritishga xizmat qiladi.

Abdulla Qahhor va Ernest Xeminguey o‘z asarlarida obraz yaratish mahorati bilan jahon va milliy adabiyotda alohida o‘rin tutadi. Har ikki ijodkor o‘z asarlarida inson tabiati va jamiyat muammolarini badiiy jihatdan o‘ziga xos tarzda aks ettirgan. Ularning qahramonlari voqelikni turlicha talqin qilsa-da, ma’naviyat va hayotiy

⁸ Karimov B. Adabiyotshunoslik metodologiyasi. – T.: Muharrir, 2011. – B. 74.

kurash masalalarida yaqinlikka ega. Bu esa adabiyotshunoslik nuqtayi nazaridan ularda mavjud umumiy xususiyatlarni tahlil qilish imkonini beradi.

Abdulla Qahhor hikoyalari milliy realizm an'alariga asoslanadi va o'zbek xalqining kundalik hayotini haqqoniy tasvirlashga qaratilgan. Uning qahramonlari oddiy, hayotiy, ammo murakkab ijtimoiy ziddiyatlarni boshdan kechiruvchi shaxslardir. Masalan, "Nurli cho'qqilar" hikoyasi orqali yozuvchi inson ma'naviy o'sishi va hayot sinovlariga qanday bardosh berishi kerakligini tasvirleydi. Hikoya qahramonlarining har biri o'z davrining muhim masalalarini aks ettiruvchi shaxsiy kechinmalari bilan ajralib turadi. Yozuvchi qahramonlar ruhiy dunyosini chuqur tahlil qilmasdan, ularning tashqi faoliyati orqali ichki kechinmalarini ifoda etadi. Bu jihatdan Qahhorning ijodi milliy adabiyotimizda realizmning yorqin namunasi hisoblanadi.

Ernest Xeminguey ijodida esa qahramonlarning ekzistensial kurashlari asosiy mavzu sifatida gavdalanadi. Xeminguey o'zining "aysberg prinsipi" orqali qahramonlarning tashqi harakatlaridan ichki kechinmalarni aniqlash imkonini beradi. Masalan, "Chol va dengiz" qissasida bosh qahramon Santiago hayot-mamot kurashi orqali insonning tabiat bilan bo'lgan muvozanatini ramziy ifodalaydi. Asarda inson kuchli irodasi va tabiat kuchlari oldidagi o'zligini bir vaqtda aks ettiradi. Xemingueyning uslubi qisqa va sodda ifoda vositalaridan iborat bo'lsa-da, o'quvchini chuqur badiiy tahlilga chorlaydi. Ikkala yozuvchining qahramonlari ham ijtimoiy sharoit va shaxsiy sinovlar o'rtasidagi kurash orqali rivojlanadi. Abdulla Qahhor hikoyalarda qahramonlarning hayotiyliigi milliy qadriyatlar va kundalik voqealar orqali ochib berilsa, Xeminguey qahramonlarida ekzistensial masalalar yetakchi mavqe tutadi. Masalan, Qahhorning "Mayiz yemagan xotin" hikoyasi o'zbek jamiyatining ma'naviy jihatlarni yoritishda muhim ahamiyat kasb etadi. Shu bilan birga, Xemingueyning "Chol va dengiz" asari global mavzularni ko'taradi va insonning universallik tamoyillariga asoslanganligini ko'rsatadi. Uslubiy jihatdan Abdulla Qahhor va Ernest Xeminguey asarlarida muhim farqlar mavjud. Qahhor o'z hikoyalarda milliy qadriyatlarga asoslangan tilni qo'llab, badiiy tasvirda sodda, ammo kuchli ifoda vositalaridan foydalanadi. Shu bilan birga, Xemingueyning uslubi tejankor va "telegraf usuli" deb nomlanadigan qisqa jumlar orqali o'quvchini tahlil qilishga undaydi. Xemingueyning qahramonlari ramziy va falsafiy ahamiyatga ega bo'lsa, Qahhor o'z qahramonlarini ijtimoiy hayotning real voqeliklariga asoslangan holda yaratadi.

Adabiy uslublar va qahramonlarning mohiyatini tahlil qilganimizda, bu ikki yozuvchi asarlarida davr va jamiyatning o'ziga xos ko'rinishi aks etganligini ko'rish mumkin. Abdulla Qahhorning hikoyalari milliy ruhni aks ettirishga xizmat qilsa, Xemingueyning asarlari insoniyatning global muammolariga yechim izlaydi. Shu bois Qahhor va Xeminguey ijodini o'rganish nafaqat adabiyotshunoslik, balki yosh avlodning ma'naviy kamolotida ham katta ahamiyat kasb etadi. Abdulla Qahhor va Ernest Xeminguey o'z asarlarida obraz yaratishning turli usullarni qo'llashiga qaramay, ularning ijodida insoniyatga xos umumiy masalalar yaqqol ko'zga tashlanadi. Qahhorning realistik hikoyalari o'zbek xalqining kundalik hayoti va milliy qadriyatlarini aks ettirgan holda, milliy adabiyotda betakror o'rin egallaydi.

Xeminguey esa o‘zining universal mavzularga bag‘ishlangan asarlari orqali jahon adabiyoti rivojiga katta hissa qo‘shdi.

Xulosa qilib aytganda, jahon va o‘zbek adabiyotshunosligida asar qahramonlarining qiyosiy tahlili milliy va xalqaro adabiyotlarning o‘zaro boyishida muhim vosita hisoblanadi. Bu boradagi ilmiy izlanishlar badiiy obrazlarning mazmun va mohiyatini yanada chuqurroq anglashga xizmat qilib, adabiyotshunoslik fanining yangi imkoniyatlarini ochib bermoqda.

Dissertatsiyaning ikkinchi bobi “**Abdulla Qahhor va Ernest Heminguey hikoyalari qahramonlarining o‘ziga xos xususiyatlari tahlili**” deb nomlangan bo‘lib, 2.1-paragrafda “*Abdulla Qahhor va Heminguey hikoyalari qahramonlarining o‘ziga xos jihatlari*” masalasi tadqiq qilingan. Kichik hikoyalarda tugallangan syujet berish, puxta kompozitsiya tuzish, obrazlarni qisqa, aniq, jonli tavsiflash, tilda lo‘nda, ixchamlikka erishish Abdulla Qahhorni boshqa yozuvchilardan ajratib turadi. Abdulla Qahhor badiiy asarda so‘zning qanchalik muhim ahamiyatga ega ekanligini to‘g‘ri tushunadi. Hikoyalarda tilning soddaligi, ixchamligi, siqqligi kishi e‘tiborini tortadi. Ammo qissadan hissa chiqarish imkonini hamisha kitobxonga qoldiradi.

E. Heminguey kitoblarining mavzulari, uslubi va muhitini aynan qahramon turi, uning hayotiy tanlovi, qahramon obrazining tuzilishi ko‘p jihatdan belgilaydi. Agar yozuvchi ijodining oldingi bosqichida (30-yillar) qahramonning asosiy turi umumiy ishga qo‘shilgan yoki buning zarurligini anglagan shaxs bo‘lgan bo‘lsa (“Bo‘lishi kerak va yo‘q”, “Qo‘ng‘iroq kim uchun chalinadi” romanlari, “Beshinchi ustun” spektakli), keyin 40–50-yillarda muallif individualizm-kollektivizm dilemmasi yechimini qayta ko‘rib chiqadi. “Marhum” Heminguey kitoblarining o‘ziga xos qahramoni – bu turli xil hayotiy sharoitlarda kuch sinovidan o‘tgan ijodiy shaxs. Bu borada E. Hemingueyning 40–50-yillardagi asarlarida ikki xil qahramonni ajratish mumkin. Ulardan biri ijtimoiy-tarixiy to‘qnashuvlarda sinovdan o‘tgan shaxs (Tomas Gudson, Richard Kantvell), ikkinchisi muallif tomonidan kengroq ijtimoiy kontekstdan “cheklangan” (Devid Birn, chol Santyago, “Har doim siz bilan bo‘lgan bayram” va “To‘g‘ri, kunning birinchi yorug‘ida”). Shunga ko‘ra, qahramonning badiiy obrazining tuzilishi va yozuvchi asarlarining uslubi har xil. Bu borada ham uni Abdulla Qahhor bilan qiyoslash mumkin. A.Qahorning nasriy mahorati uning hayotlik davridayoq ko‘plab zamondoshlari, adabiyotshunos olimlar, adabiy tanqidchilar, adabiyot ixlosmandlarining e‘tiborini tortdi. Xususan, A.Qahorning o‘zbek nasri rivojida o‘rni va hikoyanavislik mahoratiga H.Olimjon yuksak baho bergan edi: “So‘nggi yillarda nasrchilik bobida ancha yosh talantlar yuzaga chiqdi. Bunda o‘zining katta hunarmandligi va go‘zal tili bilan yosh hikoyanavis Abdulla Qahorning xizmati katta. Bizning yosh yozuvchilarimiz ichida Abdulla Qahhor qadar boy va chiroyli tilga ega bo‘lgan yozuvchi yo‘q deyish mumkin”.

Darhaqiqat, adabiyotimiz tarixida betakror siymolardan biri Abdulla Qahhordir. Bu zot adabiyotga kirib kelgan damlaridanoq so‘z sehgari sifatida e‘tirof etilgandi. Abdulla Qahhor jahon adabiyotida ham eng taniqli yozuvchilar safida turadi. A.Qahhor asarlari rus, ukrain, belorus, qozoq, qirg‘iz, tojik, qoraqalpoq kabi tillarga tarjima qilingan. Uning ayrim hikoyalari esa ingliz, nemis, fransuz, chex,

polyak, bolgar, rumin, arab, hind, vetnam tillarida chop etilgan. Atoqli adibimiz Abdulla Qahhorning bizga qoldirgan badiiy merosi bugungi kunda ham o'z ahamiyatini yo'qotmagan. Uning cho'ng va zargarlik bilan yaratilgan har bir asarida boqiy haqiqat muhri va shukuhi bor. Bunday zalvorli asarlar, shubhasiz, yosh avlod ong-u tafakkurini boyitishda ma'naviy kuch-qudratga ega bebaho merosdir. Yozuvchining o'zbek adabiyoti va madaniyati rivojiga qo'shgan ulkan hissasi e'zoz bilan tilga olinmoqda. Taassufki, Abdulla Qahhor ijodi hamisha ham erkin va tizginsiz bo'lmagan. Undan farqli o'laroq Heminguey o'zini deyarli barcha mavzularda sinab ko'ra olgan. Hemingueyning "kech" asarlari qahramonlari ekzistensial shaxs bilan tipologik qarindoshlikni ochib beradi, bu turli darajada yo'qolgan avlod adabiyotidagi (R. Aldington, E.M. Remark va boshqalarning asarlarida) boshqa personajlarga xosdir. Heminguey qahramonining dunyoqarashidagi 20-yillardan 50-yillargacha bo'lgan o'zgarishlar asosan yozuvchining ruhiy izlanishlari ta'sirida sodir bo'ladi. Bu o'zgarishlar bir necha jihatdan borliq falsafasi bilan XX asrda sodir bo'lgan o'zgarishlarga o'xshaydi. Bu jihatdan A. Qahhorning qahramonlari ancha aniq va real shaxslardir. Abdulla Qahhor qahramonlari sodda, jaydari va har kun bizga yo'liqishi mumkin bo'lgan kishilar. U qahramonlarining ruhiy iztiroblari va ichki olamini chuqur tasvirlashga ehtiyoj sezmaydi. Qahhor vaziyatlarda insoniylik qiyofasini aniqroq ko'rish mumkinligini o'z asarlari orqali isbotlab beradi. Bu jihatdan uning ijodini tanqidiy realizmning yorqin namunasi sifatida baholash mumkin. Gap biror ijodkorlarning obraz yaratish mahorati haqida borar ekan, bu borada nazariy ma'lumotlarni tahlil qilish o'rinlidir. Masalan, nazariy yoritishda qahramon muammosi MDH adabiyotshunosligida noaniq hal qilingan. Formalistlar uchun (B.V. Tomashevskiy) qahramon faqat "motivlarni guruhlash va birlashtirishning oddiy usuli"⁹. G.Pospelov adabiy asar qahramonlari bilan ularning personajlarini farqlaydi ("qahramonlar ortida", G.Pospelov nuqtai nazaridan, "adabiyotda ularning ijtimoiy xarakterlari bor"). Qahramonlar G.Pospelov tomonidan go'yo adabiy asarning sahnalari orqasida joylashtirilgan, bu yerda qahramonlar o'zlarining "odatiy qahramonlari"ga katta yoki kichikroq "sodiqlik" ko'rsatadilar. Realist yozuvchi G.Pospelovning konsepsiyasiga ko'ra, "qahramonlarni o'z mamlakati va davrining ijtimoiy munosabatlaridan kelib chiqqan ijtimoiy xarakter xususiyatlariga muvofiq harakat qilishga (xohlash, harakat qilish, o'ylash, his qilish, gapirish) majburlaydi"¹⁰. Bu tushuncha biz uchun ziddiyatli ko'rinadi. Biz S.G. Bocharovning nuqtai nazarini baham ko'ramiz, u bu holatda xarakterni asar tuzilishidan tashqarida olib bo'lmaydi, qahramon o'zining mazmunli ma'nosini yo'qotadi. Abdulla Qahhorning ayrim hikoyalari o'qiganda ham paydo bo'ladi. Kichik hikoyalarda tugallangan syujet berish, puxta kompozitsiya tuzish, obrazlarni qisqa, anik, jonli tavsiflash, tilda lo'nda, ixchamlikka erishish Abdulla Qahhorni boshqa yozuvchilardan ajratib turadi.

Ikkinchi bobning 2.2-paragrafi "*Ernest Heminguey va Abdulla Qahhor hikoyalari qahramonlarining farqli tomonlari*" tadqiqiga bag'ishlangan. Badiiy asar asos-negizida inson kechinmalari, his-tuyg'ulari, odam va olam munosabati

⁹ Шкловский В. Художественная проза. Размышления и разборы. – М., 1961.

¹⁰ Введение в философию / Под ред. И. Т. Фролова. – М., 1990. – С. 78.

asosiy o‘rinda turadi. Shuning uchun inson psixologiyasi, ruhiy evrilishlarining tadqiqiga dunyo olimlari jiddiy e‘tibor berishadi. Inson o‘zligini anglashi bilan moddiy-ma’naviy madaniyati ham yuksala boradi. Shu jihatdan buyuk o‘zbek yozuvchisi Abdulla Qahhor va amerikalik yozuvchi Ernest Hemingueyning ijodi insoniy ma’naviy ongini rivojlantirishda muhim vosita bo‘ladi. Chunki ular yaratgan qahramonlar har jihatdan ziddiyatli va kitobxon uchun sevimlidir.

Gap biror ijodkorlarning obraz yaratish mahorati haqida borar ekan, bu borada nazariy ma’lumotlarni tahlil qilish o‘rinlidir. E. Hemingueyning “kech” asarlari qahramonlari obrazlarini 20-yillar yozuvchisi ijodida mujassamlangan “yo‘qolgan avlod” qahramoni bilan bevosita bog‘liq holda ko‘rib chiqish zarur ko‘rinadi. Global adabiy jarayon kontekstida yigirmanchi asr o‘rtalaridagi “yo‘qolgan avlod” ning tipik “kod qahramoni” Heminguey bilan sodir bo‘lgan o‘zgarishlar qiziqish uyg‘otadi. Uning qahramonlari o‘z ongi dunyosiga to‘liq singib ketgan va atrofdagi voqelikka befarq bo‘lgan individual shaxslardir. Abdulla Qahhorning qahramonlari esa harchand intilishmasin, jamiyatdan uzoqlasha olmagan, jamiyat ta’sirida shakllangan kishilar. Bugun o‘zbek hikoyachiligi taraqqiyotida Abdulla Qahhorning katta adabiy maktabi bor. Kimki, hikoya janrining ustasi bo‘lmoqchi bo‘lsa, albatta, Abdulla Qahhorning hikoyalarini o‘qiydi, o‘rganadi, undan saboq oladi. Abdulla Qahhorning qahramonlari sodda va tirishqoq o‘zbeklar. U har bir qahramoniga o‘zbekning dardini, hasratini, sajayasini jo qilishga intilgan. Undan farqli ravishda Ernest Heminguey qahramonlari Amerikadan yiroqda, boshqa qit’alarda yashaydigan odamlar ham bo‘lishi mumkin edi. Heminguey bu jihatdan ancha sermahsul ijodkor sanaladi. Tanqidchilar ko‘pincha Hemingueyning eng zo‘r hikoyasi sifatida tilga oladigan voqea Afrikada ham bo‘ladi. “Frensis Makomberning qisqa baxtli hayoti” o‘zlarining professional rahbar Robert Uilson bilan uzoq vaqt ovda bo‘lgan badavlat amerikaliklar Frensis va Margot Makomberlarning munosabatlari haqida batafsil ma’lumot beradi. Xronologik bo‘lmagan holda hikoya qilingan voqea Frensisning xavf-xatar oldidagi dastlabki qo‘rqoqligini, oxir-oqibat qo‘rquv ustidan g‘alaba qozonishini va jasoratini namoyish eta olgan paytdagi bevaqt o‘limini ochib beradi.

Ernest Hemingueyning “Kurashchi” hikoyasiga nazar solish asnosida uning badiiy mahoratini Abdulla Qahhorning “O‘g‘ri” hikoyasi bilan yanada samarali qiyoslash mumkin. Masalan, E. Xemingueyning “Kurashchi” hikoyasida shunday tasvir uchraydi: “O‘tda chap qo‘lini kuyib, barmoqlari qiyshaygan bo‘lsa ham, u harakatlarini shunchalik tez qilardiki, odam bir qarashda uning nogironligini sezmasdi. Burni esa mutlaqo shaklini yo‘qotgan, yonoqlari tekis, xuddi bir paytlar qo‘pol kuch ishlatilgandek edi. Buning ustiga, ko‘zlarida qandaydir sovuq va begonalarcha qat’iyat ko‘rinardi”. Bu tasvir E. Hemingueyning aysberg usulidan foydalanganining yorqin namunasi. Yuzaki qaraganda, bu faqat qahramonning tashqi ko‘rinishi haqida gapirayotgandek tuyuladi. Ammo bu jarohatlar uning murakkab va og‘ir o‘tmishidan darak beradi. Shuningdek, uning ichki dunyosidagi sovuq va beparvolik ham tashqi qiyofasi orqali sezilib turadi. Shunga o‘xshash tasvir A. Qahhorning “O‘g‘ri” hikoyasida ham uchraydi: “Qobil bobo yerga qarab tek qoldi. Uning ko‘zlari javdirab, qo‘llari qaltirab turar edi. Ammo ichidan hech nima demadi, go‘yo bir og‘iz so‘z aytsa, butun umidlari chilparchin bo‘lgandek edi”.

Qobil boboning holati jamiyatdagi ijtimoiy tengsizlikning muqarrarligini aks ettiradi. Uning javdirab qarashi, qaltirab turishi o‘z haqqini talab qilishga qodir emasligini ko‘rsatadi. Abdulla Qahhor ichki kechinmalarni tashqi qiyofa bilan ochib beradi.

Har ikki ijodkorning mahorati hikoyalardagi qahramonlarning o‘zaro dialoglarida ham ko‘rinadi:

“– Qachon kurashganingni aytib ber.

– Nimani bilmoqchisan?

– Sen haqiqatan kurashchi bo‘lganmisan?

– U sekin kuldi. – Ha, bir paytlar. Endi esa men hech kim emasman. Bu so‘zlarni u qandaydir beparvolik bilan, ammo yuragining tubidagi dardni yashira olmagan holda aytdi”. Bu dialog Hemingueyning minimalizmi orqali insoniy dard va o‘zini yo‘qotganlik hissini tasvirleydi. Qahramon o‘zini “hech kim” deb atashi, bir paytlar o‘ziga bo‘lgan ishonch va hayotga bo‘lgan qiziqishning yo‘qolganligini ifodalaydi. Xuddi shunday misollarni “O‘g‘ri” hikoyasida ham uchraydi:

“– Ho‘kizing hech qayoqqa ketmaydi, topiladi! – dedi ellikboshi.

– Qobil bobo ko‘zida yosh bilan: – Xudo xayr bersin... Ola ho‘kiz edi...

– Ola ho‘kizmi? Juda yaxshi ho‘kiz bo‘lgan ekan-da, – dedi ellikboshi qo‘shimcha qilarkan. Ammo uning gaplarida shunchaki beparvo bir ohang sezilardi.”

Ellikboshining so‘zlari yuzaki taskin berayotgandek tuyulsa-da, aslida, uning mas‘uliyatsizligi va befarqligi ayon bo‘ladi. Abdulla Qahhor oddiy dialoglar orqali ijtimoiy muammolarni, mas‘uliyatdan qochishni va aldovlarni ko‘rsatadi.

Aslida, G‘arbning ko‘plab ijodkorlari hayot absurdligi xususida izlanishgan. O‘zlarini qoniqtira oladigan javob topishga urinishgan. Shu bois ularning yetib kelgan manzillari va topgan imkonlari bir xil emas. Biroq bu holat Heminguey qahramonlarini ekzistensial dunyoqarash xususiyatlaridan mahrum qilmaydi. 40-yillarning birinchi yarmida, Ikkinchi jahon urushi davrida ekzistensializm falsafasi yoki uning tarafdorlari emas, balki tarixiy vaziyat o‘zgardi. Fashistik bosqinchilik sharoitida odamlar yo fashistik tuzumlar ostidagi hayotga moslashishga yoki o‘zlarining ichki ishonchlariga tayanib, muvaffaqiyatga umid qilmay, ozodlik yo‘lida harakat qilishga majbur bo‘ldilar. Shunday qilib, bu yillarda borliq falsafasi ikkinchi jahon urushi davrida uning birlashtiruvchi yo‘nalishini belgilab bergan ko‘pchilik halol odamlarning intilishlari ifodasiga aylandi.

E‘tiborli jihati A. Qahhor ijodida uchraydigan ayollar ojiza va Sharqning eng soddadil qizlari. Ammo Hemingueyning hikoyalaridagi ayollar bir qadar o‘jar va ojizalikni tan olmaydigan, kurashuvchan, isyonkor tasvirlanadi. Bu jihatdan Hemingueyni haqli ravishda G‘arb feministik harakatining yorqin vakili sifatida talqin qilish mumkin. Har ikki adibning ijodida ham tug‘unlik davri bo‘lgan va u asosan o‘tgan asrning 40–50-yillariga to‘g‘ri kelgan. Ushbu turg‘unlik davrida E.Heminguey ijodida tushkunlik, sentimental ruhiyat hukmronlik qilgan bo‘lsa, bu davrda A.Qahhor asosan badiiy tarjimalar bilan mashg‘ul bo‘lgan. Abdulla Qahhor Ernest Heminguey singari bir yoki bir necha voqeani batafsil, barcha iker-chikirlari bilan qalamga olmaydi. Adibning hikoyalari voqelikning bir momentini qayd etgan fotosuratlariga o‘xshaydi. Ularda har bir so‘z, detal yoki tafsilot Sharq mumtoz

lirikasidagi singari kuchli ramziy yukka ega bo'ladi va mana shular orqali qahramonning ichki olami kashf etiladi. Uning "Bemor", "Anor", "Millatchilar", "Tomoshabog'", "O'g'ri", "Maston", "Qanotsiz chittak", "San'atkor", "Jonfig'on", "Yillar", "Adabiyot muallimi" kabi hikoyalari o'zbek adabiyotida hikoya janrining sezilarli darajada taraqqiy etishiga ta'sir ko'rsatgan asarlar sirasiga kiradi.

E. Xeminguey qahramonlarining asosiy farqi ularning ekzistensial muammolar bilan yuzlashishida yaqqol namoyon bo'ladi. Masalan, uning qahramonlari "o'zligini qidirish", "hozirgi hayot" va "horlik" tushunchalariga katta ahamiyat beradi. Ular o'z hayotining mazmunini anglash yo'lida o'zlariga qarshi kurashadi, shuningdek, ichki qarama-qarshiliklarni yengishga intiladi. Robert Jordon obrazida insoniy burch va shaxsiy his-tuyg'ular o'rtasidagi keskin konflikt orqali insonning ijtimoiy o'rni va vazifasi haqida chuqur falsafiy xulosa chiqariladi. Abdulla Qahhor qahramonlari esa ko'proq milliy va ijtimoiy masalalar bilan bog'liq holda tasvirlanadi. Ularning ichki dunyosi asosan xalqning urf-odatlarini, ijtimoiy tengsizlik, adolat va insoniylik masalalariga yo'naltirilgan. Misol uchun, A.Qahhorning "Ko'r ko'zning ochilishi" hikoyasidagi polvon obrazi, milliy xarakter va tarixiy davr voqeligini o'zida mujassamlashtirib, o'zbek xalqining ma'naviy boyligini va urf-odatlarga so-diqligini ifodalaydi. Qahhor qahramonlarining ichki kurashlari ko'pincha jamiyatdagi real muammolar bilan bog'liq bo'lib, ular o'z qilmishlarining oqibatlarini va ma'naviy mas'uliyatni his qilishga majbur bo'ladi. Ushbu adiblarning ijodidagi muhim farqlardan biri ularning uslubiy yondashuvida ham namoyon bo'ladi. Amerikalik yozuvchi asarlarida minimalizm, qisqa va sodda jumlar orqali katta mazmun ifodalash usuli hukmronlik qilsa, Qahhor o'zining tasviriy vositalar, xalqona ifodalar va dramatik to'qnashuvlar orqali milliy ruhni kuchaytiradi. Bu esa ikki yozuvchining qahramonlari orasidagi farqlarning negizini belgilaydi.

Shu tariqa, E.Xeminguey va A.Qahhor ijodini qiyoslash natijasida jahon va o'zbek adabiyoti o'rtasidagi umumiylik va xususiylik jihatlari aniqlash mumkin bo'ladi. Xemingueyning qahramonlari global insoniy muammolarni tadqiq qilsa, Qahhorning obrazlari o'z millatining ichki dunyosini va ijtimoiy muhitini chuqur yoritadi. Bu esa ikki yozuvchi ijodini adabiyotshunoslikda alohida o'rganishga va ularning merosidan yangi ilmiy xulosalar chiqarishga asos yaratadi.

"Abdulla Qahhor va Ernest Heminguey hikoyalari qahramonlarining mushtarak xususiyatlari" nomli uchinchi bobning 3.1-paragrafidagi **"Abdulla Qahhor va Ernest Xeminguey hikoyalari qahramonlarining o'xshash xususiyatlarini"** masalasi tadqiq etilgan. Heminguey hikoyalari o'zining ixchamligi, lo'nda va ma'noli dialoglarga boyligi, muallifning ortiqcha izohsiz yozilganligi bilan boshqa yozuvchilar ijodidan ajralib turadi. "Yomg'irda qolgan mushuk" hikoyasida ham biz yozuvchining hikoya yaratish mahoratiga qoyil qolsak, bir tomondan asardagi ayol obrazining ismsiz tarzda tasvirlanishiga qaramasdan, unga nisbatan o'quvchi qalbida xayrixohlik, rahm-shafqat uyg'ota olganligiga to'la iqror bo'lamiz. Go'yo Hemingueyning birgina ayol obrazi orqali butun Amerika, butun dunyo ayollari hamisha mehr, ehtirom, hurmat va e'tiborga mutlaq loyiq ekanligini his qilish mumkin.

Qahhor hikoyalarida ham shunday holat kuzatiladi. Uning “Mayiz yemagan xotin” hikoyasida ayol obrazi tasvirlangan. Hemingueyning “Bizning davrimizda”, “Ko‘prik bo‘yidagi chol”, “Yolg‘izlik” kabi hikoyalari qahramonlarini A.Qahhorning “Anor”, “Bemor”, “Asror bobo” kabi hikoyalari qahramonlari bilan muqoyasa qilgan holda o‘rganish bu borada zarur xulosalarga kelishda yordam beradi.

“G‘alati yurtda” Ernest Hemingueyning inson borlig‘i, yolg‘izlik va hissiy izolyatsiyaning muhim mavzulariga bag‘ishlangan qisqa asarlaridan biridir. Ushbu hikoyada muallif insonning ichki dunyosi, uning kechinmalari va tashqi dunyo bilan o‘zaro munosabatiga murojaat qiladi. Bu asarning asosiy mavzusi yolg‘izlikdir. Hikoyadagi qahramon yolg‘izlanish tuyg‘usini boshdan kechiradi va boshqalar bilan aloqa qila olmaydi. Bu inson hayotida yolg‘izlikning universalligi va muqarrarligini ta’kidlaydi. Hikoyani yolg‘izlikka qo‘yilgan haykal sifatida talqin qilish mumkin. Qahramon o‘zi uchun aziz odamlarni yo‘qotish yoki uning atrofida qolganlar uni tushunmasliklarini his qilish bilan shug‘ullanishi mumkin.

Heminguey ko‘pincha “muz tog‘i” deb ataladigan lakonik uslubi bilan mashhur. U oddiy, to‘g‘ridan to‘g‘ri jumalardan foydalanadi va keraksiz tafsilotlardan qochadi, bu esa izohlash uchun joy yaratadi. O‘quvchi ko‘pincha pastki matn va his-tuyg‘ularni faqat tafakkur orqali sezadi. “G‘alati yurtda” Ernest Hemingueyning inson borlig‘i, yolg‘izlik va hissiy izolyatsiyaning muhim mavzulariga bag‘ishlangan qisqa asarlaridan biridir. Ushbu hikoyada muallif insonning ichki dunyosi, uning kechinmalari va tashqi dunyo bilan o‘zaro munosabatiga murojaat qiladi. Bu asarning asosiy mavzusi yolg‘izlikdir. Hikoyadagi qahramon yolg‘izlanish tuyg‘usini boshdan kechiradi va boshqalar bilan aloqa qila olmaydi. Bu inson hayotida yolg‘izlikning universalligi va muqarrarligini ta’kidlaydi. Hikoyani yolg‘izlikka qo‘yilgan haykal sifatida talqin qilish mumkin. Qahramon o‘zi uchun aziz odamlarni yo‘qotish yoki uning atrofida qolganlar uni tushunmasliklarini his qilish bilan shug‘ullanishi mumkin. Ushbu asar ko‘p jihatdan Abdulla qahhorning “Boshsiz odam” hikoyasiga o‘xshaydi. A. Qahhorning “Boshsiz odam” hikoyasi badiiy jihatdan mukammal asarlaridan biri sanaladi. Hikoya roviy nutqi bilan boshlanib, unda Niso buvi haqida ma’lumot keltiriladi. Muallif tasvir bayonida aniq ma’lumotlar keltirish bilan birga, ikkilanish, gumonsirash tendensiyalarini ham berib boradi. Hemingueyning hikoyalari chuqur hissiy va falsafiy yuk bilan ajralib turadi. Uning uslubi, erkak tajribalariga e’tibor va murakkab mavzularni o‘rganish uning ishini bugungi kunga moslashtiradi. Uning hikoyalarini o‘qish hayot, o‘lim va insoniy munosabatlar haqida fikr yuritishga undaydi. Abdulla Qahhor asarlarida ko‘pincha ijtimoiy adolat, sinfiy tafovut, mazlumlar huquqlari uchun kurash mavzulari yoritilgan. Uning qahramonlari ko‘pincha jamiyatdagi mavqeiini o‘zgartirishga yoki norozilik bildirishga intiladi. Qo‘shma Shtatlar uchun ham mafkuraviy, ham ma’naviy jihatdan, Hemingueyning shaxsiy hayotida inqirozlar bo‘lgan. Buning natijasida uning asarlari qahramonlari hech qachon hayot ma’nosini topa olmaydilar, bu esa yozuvchining ushbu yillardagi ko‘plab asarlarining to‘liq bo‘lmasligiga olib keladi. Yozuvchining 40–50-yillardagi asarlarida ekzistensializmga xos xususiyatlar yana kuchaydi, bu ayniqsa, “Daraxtlar soyasida daryo bo‘ylab” va “Okeandagi orollar” asarlarida yaqqol namoyon bo‘ladi.

Ayni shu davrga kelib esa Abdulla Qahhor ijodida jiddiy sukunat seziladi. Ayni shu davrda u asosan tarjima bilan mashg'ul bo'ladi. Ijtimoiy-siyosiy taqiqlar A.Qahhor ijodida ham jimlik davrini boshlab beradi. Heminguey qahramonlari ko'pincha kuchli, ammo himoyasiz sifatida tasvirlangan. Ular ichki hissiyotlar bilan kurashadilar va ularning o'zlarini anglash yo'li ko'plab hikoyalarda asosiy mavzudir. Masalan, "Kobul" va "Yaxshi eski zamon" asarlarida qahramonlar shaxsiy inqirozlarga duch kelishadi, bu esa insonning muhim tajribalarini aks ettiradi. Ushbu asar ko'p jihatdan Abdulla Qahhorning "Boshsiz odam" hikoyasiga o'xshaydi. A. Qahhorning "Boshsiz odam" hikoyasi badiiy jihatdan mukammal asarlaridan biri sanaladi. Hikoya roviy nutqi bilan boshlanib, unda Niso buvi haqida ma'lumot keltiriladi. Muallif tasvir bayonida aniq ma'lumotlar keltirish bilan birga, ikkilanish, gumonsirash tendensiyalarini ham berib boradi.

E.Heminguey asarlarida ko'pincha hayot, o'lim, jasorat va yolg'izlik masalalari ko'tariladi. Uning qahramonlari qiyin tanlovlar va ichki ziddiyatlarga duch kelishadi. Agar E. Heminguey qahramonlari ko'pincha "yo'qolgan avlod" arxetiplarini ifodalasa, A. Qahhorda ular yanada xilma-xil bo'lib, o'z davrining ijtimoiy voqeligini aks ettiradi. Hemingueyning hikoyalari chuqur hissiy va falsafiy yuk bilan ajralib turadi. Uning uslubi, erkak tajribalariga e'tibor va murakkab mavzularni o'rganish uning ishini bugungi kunga moslashtiradi. Uning hikoyalarini o'qish hayot, o'lim va insoniy munosabatlar haqida fikr yuritishga undaydi. Abdulla Qahhor asarlarida ko'pincha ijtimoiy adolat, sinfiy tafovut, mazlumlar huquqlari uchun kurash mavzulari yoritilgan. Uning qahramonlari ko'pincha jamiyatdagi mavqeini o'zgartirishga yoki norozilik bildirishga intiladi.

Ushbu bobning 3.2-paragrafi ***"Qahhor va Ernest Xeminguey hikoyalarida qahramonlar psixologiyasining qiyosiy tahlili"*** tadqiqiga bag'ishlangan. Unda Abdulla Qahhor va Ernest Heminguey asarlaridagi obrazlar inson hayoti, jamiyat va personajlarning ichki dunyosini tasvirlashda o'ziga xos yondashuvlar tahlilga tortilgan. Ikkala muallif ham uslubi va kontekstida bir-biridan farq qilsa-da, ba'zi parallelliklarni chizish va ularning tasvirlarining o'ziga xos xususiyatlarini ajratib ko'rsatish mumkin.

E. Hemingueydagi har bir mavzuning timsoli nafaqat tabiatning funksiyalarini baholashning o'ziga xos mezoni, balki yozuvchining o'ziga xos uslubining ba'zi muhim xususiyatlarini, xususan, ta'riflar va taqqoslashlarning tabiatini belgilaydigan hal qiluvchi dominantdir. E. Hemingueyning asarlari "obyektiv" nasr namunasi hisoblanadi. Abdulla Qahhor va Ernest Heminguey turli madaniy an'analar va davrlarni ifodalovchi ikki ko'zga ko'ringan yozuvchilardir, biroq ularning asarlarida, ayniqsa, inson xarakteri va harakatlarini tasvirlashga yondashuvlarida qiziqarli o'xshashliklarni uchratish mumkin. Qahhor o'zbek adabiyoti namoyandasi sifatida, Heminguey esa XX asrning eng buyuk amerikalik yozuvchilaridan biri sifatida hikoya qilishning soddaligi orqali chuqurlikka intilgan, biroq ularning badiiy obrazlari va ifoda usullarida ham o'xshashlik, ham farqlar mavjud. Shu nuqtayi nazardan biz har ikki adib ijodidagi mavzularni quyidagicha tavsiflashimiz mumkin:

1. Kurash mavzulari: Har ikki muallifda ham kurash mavzusi seziladi, lekin Qahhor uchun bu insonning tashqi sharoit, zulm va adolatsizlik bilan ijtimoiy

kurashi bo'lsa, Heminguey uchun bu insonning o'zi bilan, qo'rquvi va taqdiri bilan kurashidir. Heminguey uchun bu kurash ko'proq falsafiy va ekzistensialdir, A.Qahhor uchun esa ijtimoiy va jamoaviydir.

2. Qahramon obrazi: A. Qahhor qahramonlari ko'pincha jamoaviy bo'lib, xalqning ramzi, uning intilish va orzularini ifodalaydi. Heminguey, aksincha, ichki kechinmalari va o'zini saqlab qolish uchun kurashi hikoyaning asosiy yo'nalishiga aylangan yopiq, yolg'iz individual qahramonlarni afzal ko'radi.

3. Tabiat: A. Qahhor uchun tabiat odamlarning mehnat va hayot davrlari bilan chambarchas bog'liq bo'lib, u hayotning bir bo'lagi, yordamchi va quvvat manbayidir. Hemingueyda tabiat ko'pincha inson hayotining mo'rtligini ta'kidlaydigan tashqi element bilan kurashadigan kuch sifatida harakat qiladi.

Badiiy matnda kinoya vositasining ifodalanish jihatdan murakkab turi ham mavjudki, u assotsiativ ironiya deb ham ataladi. Bunda salbiy shaxsiy munosabat asta-sekinlik bilan yuzaga chiqib, so'zlovchi ideolektiga xos illokutiv maqsad sekin-asta, darajalangan holda yuzaga chiqadi. A. Qahhorning "Mayiz yemagan xotin" hikoyasida uning eng yaxshi namunalarini uchratish mumkin. Hikoyaning nomlanishidayoq yozuvchi assotsiativ kinoyadan foydalanganligini ko'ramiz. Bibliom sifatida keltirilgan bu kinoya hikoya personajlari mulla Norqo'zi va uning xotini ustidan ko'tarilgan satirik kulgini fosh etishga qaratilgan. Unda ifodalangan yashirin mazmun asta-sekinlik bilan darajama-daraja ochib borilgan. Masalan, hikoyada mulla Norqo'zining xotiniga nisbatan "yetti qavat parda ichida o'tiradigan", "farishta", "diyonatli", "pokdamon", "shariatni mahkam ushlagan" kabi kinoya vositalarining qo'llanilishi progressiv holda amalga oshirilgan. Hikoya so'nggida uning barcha sirlarining fosh bo'lishi unga berilgan ijobiy sifatlarning teskari ma'noda kinoya usuli bilan qo'llanganligi ma'lum bo'ladi va kitobxonning ong sezimlarida bu holat regressiv harakat qila boshlaydi. Bunda kitobxon ko'z o'ngida haqiqiy ma'naviy buzuq, tuban ayol qiyofasi reallashadi. Abdulla Qahhor va Ernest Heminguey hikoyalarida qahramonlar ruhiyati tasvirida chuqur psixologizm va ramziy ifodalar orqali inson kechinmalari o'ziga xos usullarda yoritiladi. Heminguey o'zining minimalistik uslubida dialoglar va ramziy manzaralar orqali qahramonlar ichki iztirobini noziklik bilan aks ettiradi. "Oq fillarga o'xshash tepaliklar" hikoyasida ayol qahramonning ruhiy holati uning qaror qabul qilishdagi ikkilanishi va sherigi bilan ziddiyatli munosabatlarida ifodalanadi. Qahhor esa o'z hikoyasida qahramonlarning ruhiy iztiroblarini realistlik tasvirlar va hayotiy tafsilotlar orqali yoritib, insonning ichki kurashini ochib beradi. Uning "Nurli cho'qqilar" hikoyasida qahramonning maqsad va hayotga bo'lgan umidi uning ruhiy holatining markaziy elementi sifatida ko'rinadi. Tabiat tasvirlari va muhitning ramziy ahamiyati har ikkala hikoyada ham o'zgacha ahamiyatga ega. Heminguey hikoyasidagi oq fillarga o'xshash tepaliklar ayolning ichki dunyosini, uning tashvish va noaniqliklarini ramziy aks ettiradi. Tepaliklar uning uchun ham umid, ham qo'rquv timsoli bo'lsa, Qahhor hikoyasida tasvirlangan nurli cho'qqilar insonning yorug' kelajagi, orzu va ideal hayot ramzidir. Tabiatning ramziy tasviri har ikkala hikoyada qahramonlar kechinmalarini yanada kuchaytiradi. Ikkala hikoyada ham insonlar o'rtasidagi murakkab munosabatlar yoritiladi. Heminguey erkak va ayol o'rtasidagi ziddiyatni, ularning bir-birini tushunmasliklari va

maqsadlaridagi nomuvofiqlikni ochib beradi. Qahhor esa qahramonning jamiyat va o'z atrofidagi sharoit bilan bo'lgan murakkab munosabatini tasvirlaydi. Shunday qilib, ikkala hikoya ham insoniy munosabatlarning murakkabliklarini ochib berishga qaratilgan.

Ushbu hikoyalar o'z mazmunida o'quvchini chuqur mulohaza qilishga undaydi. Heminguey va Qahhor asarlari hayotning murakkab tomonlarini o'quvchiga ochib berish orqali universal insoniy tajribani yoritadi. Hemingueyning minimalistik uslubi va Qahhorning realistik yondashuvi qahramonlarning ichki dunyosini o'ziga xos usullar bilan ochib berishga qaratilgan. Har ikki hikoya ham inson mohiyatini anglash, hayot va tanlovlar haqida falsafiy mulohaza qilishga undaydi. Shu sababli, mazmun va uslub jihatidan farqli bo'lsa-da, ushbu asarlar orasida insoniy mohiyatni yoritishda chuqur o'xshashliklar mavjud.

E.Heminguey hikoyalari A.Qahhor hikoyalari kabi qisqa va lo'nda. Voqeani boricha tasvirlash ustuvorlik qiladi. Uning "Dahshatli kutish" hikoyasidagi voqea va obrazlarni A. Qahhorning "Bemor" hikoyasiga solishtirish mumkin. Qahhorning "Bemor" hikoyasi Hemingueyning "Dahshatli kutish" asariga qiyoslansa, ikkisida ham bemor kishi bor, biroq bittasida ota o'g'lining sog'ayishini kutishi dahshatli bo'lsa, ikkinchisida er o'z xotinini tuzata olmay sarson bo'lishi dahshatli tasvirlangan. Ikkala yozuvchi ham qahramonlarning ruhiy holatini tashqi dunyo bilan o'zaro aloqada tasvirlaydi. Heminguey tepaliklar va manzaraning ramziy ma'nosidan foydalanib, qahramonning ruhiy kurashini yanada kuchaytirsa, Qahhor jamiyat va atrof-muhit ta'sirida shakllangan qahramon kechinmalarini aniq va realistik tarzda aks ettiradi. Har ikki yozuvchi qahramonlarining ruhiy olamini tasvirlashda noziklik va chuqur mulohaza bilan yondashadi, bu esa asarlarni universal insoniy tajribaga yaqinlashtiradi. Shu bilan birga, yozuvchilar psixologik tahlil vositasida o'quvchini qahramonlarning ichki dunyosiga sho'ng'ishga undaydi.

XULOSA

1. Abdulla Qahhor o'zbek adabiyotining yorqin vakili bo'lib, ijodi ko'pincha oddiy odamlar hayoti, ularning ichki dunyosi va ijtimoiy-ma'naviy muammolar bilan kurashini tasvirlashga yo'naltirilgan. Uning hikoyalarda asosiy mavzular adolat uchun kurash, kundalik turmush qiyinchiliklari hamda an'ana va zamonaviylik o'rtasidagi ziddiyatni o'z ichiga oladi. A. Qahhor o'z qahramonlarining ruhiy kechinmalariga katta e'tibor qaratib, xalq xarakterini va yaxshi hayotga intilishlarini yoritadi.

2. Ernest Heminguey minimalizm, lakonizm va chuqur ramziylikni mujassam etgan o'ziga xos uslubi bilan tanilgan. Uning hikoyalari yolg'izlik, inson va tabiat o'rtasidagi kurash, hayot yo'qotishlari hamda urush mavzulariga boy. Heminguey hayotning ko'zga ko'rinadigan soddaligi ichida chuqur ziddiyatlar va ekzistensial muammolarni yashirish san'atini mohirona namoyish etadi.

3. Abdulla Qahhor hikoyalaridagi inson obrazi, avvalo, mehnatkash, sodda va shu bilan birga mag'rur qahramon sifatida namoyon bo'ladi. Bu qahramonlar ko'pincha adolatsizlik va zulmga duch kelishadi, lekin o'z qadr-qimmatlari va qat'iyatlarini saqlaydilar. Jumladan, "Dahshat", "Nurli cho'qqilar" va "Anor"

hikoyalarida A. Qahhor har qanday qiyinchiliklarga qaramay bilim olishga va o‘z-o‘zini rivojlantirishga intilayotgan insonning ichki dunyosini tasvirlaydi.

4. Heminguey qahramonlari ko‘pincha yolg‘iz, kuchli va ichki inqirozlarni boshdan kechiradigan, his-tuyg‘ulari yuzaki ifoda etilmaydigan shaxslardir. Uning “G‘alati yurtda”, “Yomg‘ir ostidagi mushuk”, “Yaxshi sher” va “Sodiq buqa” kabi hikoyalarida inson taqdir va sharoitlar bilan doimiy kurash jarayonida tasvirlangan. Bu asarlarda asosiy e‘tibor g‘alabaga emas, balki kurashda ishtirok etishga, qadr-qimmat va chidamlilikka qaratilgan. Heminguey bu jarayon orqali insonning mavjudlik ma‘nosini izlashini ochib beradi.

5. Abdulla Qahhor asarlarida mehnat obrazi tabiat bilan chambarchas bog‘langan bo‘lib, tabiat qahramonlar uchun kuch va ilhom manbai sifatida tasvirlanadi. A. Qahhor asarlaridagi mehnat nafaqat jismoniy faoliyat, balki uning qahramonlarining ma‘naviy mustahkamligi va butunligini ta‘kidlaydigan axloqiy tamoyil sifatida ko‘rinadi.

6. E. Heminguey uchun tabiat shunchaki muhit emas, balki o‘ziga xos qahramonga aylanadi. U tabiatni dunyoning qudrati va shafqatsizligini ramziy qiluvchi element sifatida ko‘rsatadi. Masalan, “Nimaningdir oxiri” hikoyasi insonning taqdirga qarshi kurashi timsoliga aylangan bo‘lib, tabiatning har bir elementi inson hayotiy sinovlarini ifodalaydi. A. Qahhor esa insonning qadri va umri har narsadan ustunligini ta‘kidlaydi. Uning “Anor” hikoyasida axloq va qoidalar ham inson qadridan ustun emasligi ko‘rsatib berilgan.

7. Abdulla Qahhor va Ernest Heminguey ijodini tahlil etganda, har ikkala yozuvchi inson hayotini murakkab kurash jarayoni sifatida tasvirlashga intilganliklari bilan mushtarak bo‘lsalar-da, bu kurashni yoritish uslublarida sezilarli farqlar mavjud. Heminguey o‘ziga xos lakonizm, soddalik va vazminlik orqali insonning hayotiy tajribalarini qisqa, ammo chuqur ma‘noli shaklda ifoda etgan bo‘lsa, Qahhorning uslubi hissiyotlarga boy, jonli tasvirlarga asoslanib, insonning ichki kechinmalarini teran yoritishga qaratilgan. Shu jihatdan, ularning ijodi insoniy hayotning murakkabligini turli badiiy vositalar bilan ochib berishdagi ikki xil, ammo bir-birini to‘ldiruvchi yondashuvni namoyon etadi.

8. Abdulla Qahhor va Ernest Hemingueyning hikoyalaridagi obrazlar tizimi qahramonlarning ruhiy individualligini yoritishda muhim rol o‘ynaydi. Qahhor qahramonlarining ruhiy olamini ularning kundalik hayoti va jamiyatdagi o‘rni orqali realistik tarzda ochib beradi, bu esa ularni hayotga yaqin va ta‘sirchan qiladi. Heminguey esa kamgap va ramziy uslubi orqali qahramonlarning ichki dunyosini o‘quvchi tasavvuriga havola qilib, ular bilan ichki muloqotga kirishishni talab etadi.

9. Ikkala yozuvchi ham oddiy hayotiy vaziyatlar orqali qahramonlarning chuqur ruhiy tajribalarini yoritishga e‘tibor qaratadi. Qahhorning qahramonlari ichki kurashlarini tashqi voqealar va atrof-muhit orqali aks ettirsa, Hemingueyning obrazlari ko‘pincha sukut va ramzlar orqali o‘z hissiyotlarini namoyon qiladi. Bu usullar orqali har ikki yozuvchi qahramonlarning ruhiy individualligini o‘quvchi qalbiga ta‘sir etadigan darajada aniq va samimiy yoritadi.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES
DSC.03/30.12.2019.FIL.19.01 AT ALISHER NAVO'I TASHKENT STATE
UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE**

**ALISHER NAVO'I TASHKENT STATE UNIVERSITY OF UZBEK
LANGUAGE AND LITERATURE**

MIRZAALIYEVA NARGIZA RAJABBOYEVNA

**A COMPARATIVE-TYPOLOGICAL STUDY OF THE
CHARACTERS IN ABDULLA QAHHOR AND ERNEST HEMINGWAY'S
STORIES**

**10.00.06 - Comparative Literature, Contrastive Linguistics and
Translation Studies**

**DISSERTATION ABSTRACT OF DOCTOR OF PHILOSOPHY (PhD)
ON PHILOLOGICAL SCIENCES**

Tashkent – 2025

The topic of the Doctor of Philosophy (PhD) dissertation is registered with the Higher Attestation Commission under the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan under the number B2022.4.PhD/Fil2861.

The doctoral thesis was carried out at Alisher Navo'i Tashkent State University of Uzbek language and Literature.

The dissertation abstract is available in three languages (Uzbek, English, Russian (resume)) and has been posted on the Scientific Council's website at www.tsuull.uz and on the "ZiyoNet" information and educational portal at www.ziynet.uz.

Scientific advisor: **Jurayeva Gulnoza Ahmatovna**
Doctor of Philological sciences, professor

Official opponents: **Musurmonov Erkin Robbimovich**
Doctor of Philological sciences, professor

Umarova Mahliyo Yunusovna
Doctor of Philological sciences, Associate professor

Leading organization: **National pedagogical university of Uzbekistan**

The defense of the dissertation will take place on « ____ » _____ 2025 at _____ hours at a meeting of the Scientific Council DSc.03/30.12.2019.FIL.19.01 on the award of scientific degrees at Alisher Navo'i Tashkent State University of Uzbek Language and Literature. (Address: 100100, Tashkent city, Yakkasaray district, Yusuf Xos Hojib street, 103. Tel.: (99871) 281-42-44; fax: (99871) 281-42-44, (www.tsuull.uz), e-mail: interdep@navoiy-uni.uz).

The dissertation is available on the Information and Resource Center of the Alisher Navo'i Tashkent State University of the Uzbek Language and Literature (registered under the number _____). (Address: 100100, Tashkent city, Yakkasaray district, Yusuf Xos Hojib street, 103. Tel.: (99871) 281-42-44; fax: (99871) 281-42-44, www.tsuull.uz).

The dissertation author's abstract is distributed on " ____ " _____ 2025 (registry record No. _____ dated « ____ » _____ 2025).

Sh.S.Sirojiddinov
Chairman of the Scientific Council for
the award of scientific degrees,
Doctor of Philological sciences, Academician

Q.U.Pardayev
Scientific Secretary of the Scientific
Council for the award of scientific degrees,
Doctor of Philological sciences, professor

N.Z.Normurodova
Chairman of the Scientific Seminar of the
Scientific Council for the award of scientific degrees,
Doctor of Philological sciences, professor

INTRODUCTION (the abstract of the (PhD) dissertation)

Topicality and necessity of the thesis. In the world, fantasy, whose roots go back to the distant past, mythology, and folklore, occupies an important place in the development of the civilization, culture, and literature of the peoples of the world. One of the pressing tasks is to study literary works of science fiction, which have evolved to acquire new levels, modern forms, and content in the context of scientific and technological progress over the centuries, and to utilize them in elevating society's enlightenment and spirituality.

In world literary studies, one of the main scientific issues that needs to be explored is the comparative analysis of works by writers from different nations and literary movements to reveal the common and unique aspects of their creativity, and to determine the role of literary influence in this process. In the era of modern globalization and information technology, as the boundaries of literary processes blur and literary interactions intensify, the need for a fundamental and comprehensive study of this scientific problem is becoming increasingly important.

In previous periods of Uzbek literary studies, the analysis of writers' works primarily focused on ideological and literary aspects. However, with the advent of independence, an opportunity arose to examine our writers' works through the paradigms of literary influence and originality in relation to Western authors' writings. It is also true that numerous topics in this field await researchers. As the head of our state rightly emphasized, "It is of great importance to study and promote modern Uzbek literature on an international scale, to analyze this multifaceted subject in close connection with the most significant processes occurring in today's global literary space, to draw necessary scientific and practical conclusions, and to define our future objectives"¹¹. In this regard, it is crucial to conduct a comparative analysis of the literary traditions established in American and Uzbek literature, as well as to study the vivid characters created in both literary traditions. The relevance of the dissertation topic is determined by comparing the stories of Ernest Hemingway, one of the eminent writers in world literature who crafted concise and meaningful short stories while making efficient use of every sentence, with those of Abdulla Qahhor, a prominent representative of the Uzbek short story school. This comparison includes a comparative-typological analysis of the characters in their works.

This dissertation contributes, to a certain extent, to the implementation of tasks outlined in the following documents: Decree of the President of the Republic of Uzbekistan No. UP-4797 "On the Establishment of Alisher Navoi Tashkent State University of Uzbek Language and Literature" dated May 13, 2016; Decree No. UP-60 "On the Development Strategy of New Uzbekistan for 2022-2026" dated January

¹¹ O'zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning "O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb masalalari" mavzusidagi xalqaro konferensiya ishtirokchilariga yo'llagan tabrigi // Xalq so'zi, 2018-yil 8-avgust.

28, 2022; Resolution of the President of the Republic of Uzbekistan No. PP-2789 “On Measures for Further Improvement of the Activities of the Academy of Sciences, Organization, Management and Financing of Scientific Research” dated February 17, 2017; Directive of the Cabinet of Ministers of the Republic of Uzbekistan No. 124-F “On Holding an International Conference on “Topical Issues of Studying and Promoting Uzbek Classical and Modern Literature at the International Level” dated February 16, 2018; as well as other relevant regulatory legal documents in this field.

Relevant research priority areas of science and developing technology of the Republic. The dissertation was carried out in accordance with the priority direction of the development of science and technology of the republic I. “Social, legal, economic, cultural, spiritual and educational development of the information society and democratic state, development of an innovative economy”.

The extent of study of the problem. The comparative-typological approach to studying characters in literary works has long been one of the complex issues drawing the attention of literary scholars. N.G.Chernyshevsky¹², who conducted the initial observations on this topic, noted the existence of various forms of typological analysis in the works of L.N. Tolstoy. His assessment of character analysis as “the most important among the qualities that give strength to creative talent” remains relevant to this day. Later, this concept was introduced into the scientific field by representatives of the psychological branch of the cultural-historical school of literary studies, including A. Potebnya.

L.S. Vygotsky¹³, who opened a new chapter in developing concepts of “aesthetic reaction”, catharsis, and emotional-figurative content in literary works, left valuable observations on the interrelationship between language and thought, literature and society, and the psychology of creativity and perception. His views on the transformation of emotions into images of literary fantasy are encapsulated in the scholar's reflection that “each era possesses its own psychological spectrum, which is selectively adopted by art”.

We can observe the fruitful results of literary typological analysis primarily in the historical-comparative works of literary scholars such as D.S.Likhachev, L.Y.Ginzburg, A.V.Karelsky, and N.V.Zababurova¹⁴. It should be noted that researchers who have studied Western literature (A.V.Karelsky, N.V.Zababurova, N.S.Leytes) discuss the multifaceted nature of the concept of psychologism in the art of words. They emphasize the necessity of employing a combination of

¹² Чернышевский Н. Г. Детство и отрочество. Военные рассказы. Сочинения графа Л.Н. Толстого. Собр. соч.: В 15 т. Т. 2. – М., 1949. – С. 505.

¹³ Выготский Л.С. Психология искусства. – СПб.: Азбука, 2000. – С. 93.

¹⁴ Лихачёв Д.С. Человек в литературе Древней Руси. – М.: Наука, 1970. – С. 178; Гинзбург Л.Я. О психологической прозе. – М.: Intrada, 1999. – С. 415; Карельский А.В. От героя к человеку (Развитие реалистического психологизма в европейском романе 30-60-х годов XIX в.). – Вопросы лит. – 1983. – №9. – С. 81–122; Забабура Н.В. Французский психологический роман (эпоха Просвещения и романтизм). – Ростов-на-Дону: Изд. Ростовск. ун-та, 1992. – С. 223.

synchronic and diachronic approaches in its study, which requires a comprehensive analysis of the literary work.

In the doctoral and candidate dissertations, monographs, and articles of Uzbek scholars A.Rasulov, B.Nazarov, U.Normatov, H.Umurov, H.Boltaboev, B.Yuldashev, Q.Yuldashev, D.Quronov, I.Yoqubov, A.Erkinov, B.Karimov, U.Juraqulov, and Q.Qahramonov, as well as in textbooks and teaching aids on literary studies and literary criticism, extensive ideas have been expressed on topics such as writers' creative processes and the literary world of creators¹⁵. Furthermore, in Uzbek literary studies, the issue of writers' approach to typological characters, its principles and forms, psychological analysis and stream of consciousness, and particularly the psychology of creativity and writers' skill in depicting human psyche, have been specifically examined in the research of scholars like D.Quronov, A.Kholmurodov, U.Juraqulov, and T.Jurayev, as well as in the works of researchers such as P.Kenjayeveva and M.Bobokhonov¹⁶.

This approach to the problem is very challenging, yet quite effective. Thus, in the complex and intricate process of mastering centuries-old literary heritage, the comparative study of story characters is being reinterpreted by scholars as both a theoretical and historical-concrete problem. Works that are multifaceted, intellectually and literaryally complex, with a human being at their core, are justifiably examined through the lens of comparative studies.

In this dissertation, unlike the aforementioned works, the topic is being studied in a monographic manner for the first time.

The connection of the research with the research work of the research institution where the dissertation was completed. This research was conducted within the framework of "Philological Comparativistics and Translation Issues", which is part of the scientific and theoretical focus of the Department of Translation Theory and Practice at the Alisher Navo'i Tashkent State University of Uzbek Language and Literature.

The purpose of the research is to provide a systematic scientific analysis of the characters in Abdulla Qahhor's and Ernest Hemingway's stories from a comparative typological perspective.

The tasks of the research.

¹⁵ Umurov H. Tahlil san'ati. – T.: G'.G'ulom, 1978; Quronov D. Cho'lpon va Freyd // O'zbek tili va adabiyoti. – Toshkent, 1991. – №6. – B. 50–51; Boltaboev H. Fitratning ilmiy merosi. – T.: Fan, 1996; Jo'raqulov U. Fitratning tadqiqotchilik mahorati. – T.: O'zMU, 2003; Yo'ldoshev B. O'zbek adabiyotshunosligi va adabiy tanqidchiligida uslub va mahorat muammolari: Filol. fan. d-ri ... diss. – T.: A.Navoiy nomidagi Til va adabiyot instituti, 2003; Rasulov A. Tanqid, talqin, baholash. – T.: Fan, 2006; Rasulov A. Badiiylik – bezavol yangilik. – T.: Sharq, 2007; Karimov B. Abdulla Qodiriy: tanqid, tahlil va talqin. – T.: Fan, 2006; Normatov U. Ijod sehri. – T.: Sharq, 2007; Yo'ldoshev Q. Yoniq so'z. – T.: Yangi asr avlodi, 2007; Qahramonov Q. Adabiy tanqid: yangilanish jarayonlari. – T.: A.Navoiy nomidagi O'zbekiston Milliy kutubxonasi, 2009.

¹⁶ Quronov D. Cho'lpon nasri poetikasi. – T.: Sharq, 2004. –288 b; Xolmurodov A. Odil Yoqubov romanlarida psixologizm: Filol. fan. nomz. diss. avtoref. – Toshkent, 1991. – 53 b.; Jo'raqulov U. Hududsiz jilva. – T.: Fan, 2006. – 203 b.; Jo'rayev T. Ong oqimi. Modern. – Farg'ona, 2009; Kenjayeveva P. Hozirgi o'zbek hikoyalarida qahramon ruhiyatini tasvirlash tamoyillari: Filol. fan. nomz. ... diss. avtoref. – Toshkent, 2008. – 23 b.; Boboxonov M. Hozirgi o'zbek qissachiligida psixologizm: Filol. fan. nomz. ... diss. avtoref. – Toshkent, 2012. – 27 b.

Study the literary characteristics of characters through a comparative analysis of character typology in the stories of Abdulla Qahhor and Ernest Hemingway;

identify the possibilities of character portrayal in stories from a comparative typological perspective and examine their stylistic features;

develop scientific and methodological criteria for the comparative analysis of characters in Abdulla Qahhor's and Ernest Hemingway's stories based on international experience;

systematically describe character traits through a comparative-typological approach, revealing their commonalities and differences;

analyze methods of illuminating psychological individuality in literary works by studying characters from a comparative typological perspective.

The object of the research. The stories included in the collections "Anor" by Abdulla Qahhor and "In Our Time" by Ernest Hemingway were selected as.

The subject of the research comprises the comparative-typological examination of the characters in Abdulla Qahhor's and Ernest Hemingway's stories, as well as the analysis of typological images found in other stories by both authors that are included in various collections.

Research methods. In elucidating the dissertation topic, methods of description, systems analysis, contextual analysis, differential-semantic analysis, and distributive analysis were employed.

The scientific novelty of the research consists from:

The necessity of enriching character portrayals with comparative-typological analysis has been substantiated after methods of describing the psychology of protagonists were introduced as research objects in Uzbek literary studies;

Based on the principles of creating literary imagery, the features of comparativism, such as reminiscence, literary influence, and typology, have been revealed in the process of character creation methods formed in our national prose interacting with the achievements of world literature;

In the system of characters in stories such as "O'g'ri", "Dahshat", "Anor" ("*The Thief*", "*Terror*", "*Pomegranate*") by A. Qahhor and "Cat in the Rain", "The Good Lion", "The Faithful Bull" by E. Hemingway, the interrelation of psychological analysis techniques like portraiture, landscape, objects, dreams, inner monologue, and stream of consciousness, which ensure the mental individuality of characters, has been demonstrated in maintaining the dynamic and stable states as well as the credibility of literary heroes;

It has been proven that the literary elements ensuring the literary quality of the stories serve to reveal the psychology of the literary heroes, and in the comparative analysis of the main characters in A. Qahhor's and E. Hemingway's stories, these elements are embodied as subconscious products of features characteristic to Uzbek and American cultures.

The practical results of the research are as follows:

After methods of depicting the psyche of characters were included as objects of research in Uzbek literary studies, it became necessary to enrich current scientific and theoretical views in literary studies with approaches based on psychoanalysis and theories of the collective unconscious to determine the role of literary psychologism in the nature of novels;

Comparativistic features such as reminiscence, literary influence, and typology in the process of interacting with world literature achievements in the methods of creating psychological characters formed in our national prose based on the principles of literary image creation;

The dynamic and stable states, and credibility of literary heroes' psychological analysis tools such as portrait, landscape, objects, dreams, inner monologue, and stream of consciousness, which ensure the spiritual individuality of characters in the system of psychologically manifested images in A. Qahhor's stories "O'g'ri", "Dahshat", "Anor" ("*The Thief*", "*Terror*", "*Pomegranate*") and E. Hemingway's "Cat in the Rain", "The Good Lion", "The Faithful Bull";

It has been proven that because the subconscious principle, which ensures the artistry of psychological stories, serves to reveal the psyche of literary heroes, the image in the story "In Our Time" within the story "Thief" is embodied as a product of the main character's subconscious.

The reliability of the research results is explained by the fact that the problem is clearly formulated, theoretical information is obtained from existing scientific sources, the presented analyses are based on historical-comparative, comparative-typological, biographical, psychoanalytical, structural-analytical research methods, the conclusions and recommendations are implemented in practice, and the results obtained are confirmed by competent structures.

Scientific and practical significance of research results. The scientific significance of the research results lies in their potential to deepen and systematize scientific understanding of the composition and nature of modern Uzbek novels and their system of characters. Additionally, the results can be utilized to classify the poetic aspects of psychoanalysis and subconscious phenomena in literary creation based on philosophical and aesthetic perspectives in world literary studies.

The practical significance of the research results is explained by the fact that the theoretical generalizations and analyses in the work can be applied in providing literary and theoretical knowledge to young people within the higher and secondary specialized education system. They can also be used in the comparative study of Uzbek and world prose examples, in the creation of textbooks and teaching materials, and in improving explanatory dictionaries related to literary studies.

Implementation of research results. Based on the scientific results obtained from the comparative typological study of the characters in the stories of Abdulla Qahhor and Ernest Hemingway:

After methods of depicting characters' psychological states were incorporated into the research scope of Uzbek literary studies, scientific conclusions regarding

the enrichment of contemporary literary scholarship with approaches based on psychoanalysis and collective unconscious theories in determining the role of literary psychology in stories were utilized in the practical project PZ-2020042022 titled “Creation of a linguodidactic electronic platform for Turkic languages”, conducted from 2021 to 2023 at the Alisher Navoi Tashkent State University of Uzbek Language and Literature (Reference No. 01/4-2746 dated May 15, 2024, from the Alisher Navo’i Tashkent State University of Uzbek Language and Literature). As a result, this formed the basis for preparing scientific materials on the portrayal of socio-philosophical and religious-educational themes characteristic of Eastern literature in 20th-century Uzbek poetry, as well as the role of literary reality images in expressing psychological states.

Scientific conclusions regarding the literary elements that enhance the literary quality of stories, which serve to reveal the psyche of literary characters and are embodied as subconscious manifestations of elements inherent to Uzbek culture, were utilized in the practical project PF-201912258 titled “Creation of a multilingual (Uzbek, Russian, English) electronic platform of Uzbek literature”. This project was carried out from 2021 to 2023 at the Tashkent State University of Uzbek Language and Literature named after Alisher Navo’i (as per Reference No. 01/4-2745 dated May 15, 2024, issued by the same university). As a result, the platform has been enriched with theoretical knowledge and information on modern storytelling and comparative literary studies.

Scientific conclusions from the comparative typological study of characters in Abdulla Qahhor and Ernest Hemingway’s stories were used in preparing scripts for the TV program “Assalom, O‘zbekiston!” and the talk show “Munosabat” on the “O‘zbekiston” TV channel. (Reference No. 01-44-421 of the State Institution “O‘zbekiston” TV and Radio Channel dated November 12, 2024). As a result, the content of the programs was enriched with scientific materials about the life and work of these authors.

Scientific conclusions on the enrichment of character creation methods in our national prose, based on the principles of creating literary images, were used in the practical project PZ-2020042022 titled “Creation of a linguodidactic electronic platform for Turkic languages” carried out in 2021-2023 at the Alisher Navoiy Tashkent State University of Uzbek Language and Literature. These conclusions focused on comparative features such as reminiscence, literary influence, and typology in the process of interacting with world literature achievements (Reference No. 01/4-2746 dated May 15, 2024 of the Alisher Navoiy Tashkent State University of Uzbek Language and Literature). As a result, this became the basis for preparing scientific materials on the problem of how socio-philosophical and religious-educational topics characteristic of Eastern literature are covered in 20th-century Uzbek poetry, and the role of literary reality images in expressing the psyche.

Approbation of the research results. The research results were discussed at 5 scientific and practical conferences, of which 3 were national scientific and

practical conferences, and 2 were international scientific and practical conferences held abroad.

Publication of the research results. A total of 6 scientific works have been published on the topic of the dissertation. Among these, 6 articles have been published in scientific journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing the main scientific results of doctoral dissertations. These include 4 articles in national journals and 2 in international journals.

The structure and scope of the dissertation. The dissertation comprises an introduction, three chapters, a conclusion, and a list of references. The total volume of the research amounts to 125 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction outlines the relevance and necessity of the topic, specifies the research purpose, tasks, object, and subject, indicates its alignment with priority directions of scientific and technological development, and presents the scientific novelty, practical outcomes, reliability, theoretical and practical significance, implementation into practice, approbation, published works, and the structure of the research.

The first chapter of the dissertation is titled “**Comparative-Typological Analysis of Characters in Literary Works**”, with paragraph 1.1 examining “Comparative Typology of Literary Images in Literary Studies”. Each writer creates their literary world through works within a specific genre, based on their creative endeavors, ideological goals, and objectives. From this perspective, we assert that the short stories of Ernest Hemingway and Abdulla Qahhor, despite their brevity, are expansive in content. This is connected to these writers’ ideological concepts and the needs of their literary world, as well as the possibilities that the short story genre offers to fulfill these needs. Both creators have witnessed some of the world’s most challenging periods. E. Hemingway, recipient of numerous literary awards, lived through the tragic events of the 20th century (World War I, Spanish Civil War, World War II), during which A. Qahhor also came of age. Therefore, it is crucial to analyze the intertextuality of these writers’ works and to approach the literary analysis from an autobiographical perspective. For example, it is necessary to study the issue of image similarity in the post-war stories of E. Hemingway and A. Qahhor (1930s, 1950s). The protagonists of both authors embody the qualities of individuals capable of heroism not only during wartime but also in peacetime. Therefore, the characters of many heroes can serve as objects for comparative analysis. E. Hemingway’s post-war stories (“The Good Lion”, “The Faithful Bull”, “Old Man at the Bridge”, “Soldier’s Home”) feature characters who have been tested for strength in various life situations. Abdulla Qahhor’s characters also break free from the grip of everyday problems and encounter various global issues. Although there are some

similarities in the composition and plots of both writers' works, the diversity of the societies and cultures in which they lived inevitably leaves its mark. From this perspective, a comparative analysis of the literary and theoretical views of these two writers appears scientifically significant.

A.Qahhor and E. Hemingway are not only founders and leading prose writers of Uzbek and American modern prose, respectively, but also of world modern literature. They are deeply emotional and individual authors who write about the social and political problems of their time. The socio-political conditions prevailing in their societies were not particularly similar, and therefore it is not easy to find politically comparable stories in the works of both writers. It seems important to conduct a comparative study of this aspect of their works. Comparative research allows us to determine the reasons for these two writers' connection to new themes, innovations, and features of new styles, as well as to identify the points of contact and differences in their innovative approaches. One of the analytical methods underlying research in comparative literary studies is the autobiographical method. This method helps comparative analysis yield even more precise conclusions. As we know, many nations and peoples exist in the world. Every nation has its own traditions, mentality, and worldview. If we want to become acquainted with the worldview or mentality of any nation, we certainly turn to the literature created by the writers of that nation, because writers create their works based on the worldview of their people. Therefore, the literature of each nation has its own uniqueness. At this point, it should be noted that fiction, as a form of social consciousness, plays an important role in the life of society and its development. A work of art created in each period encompasses important aspects of the life of that era. The role of the art of words, including fiction, in revealing the spiritual world of humans is incomparable. Indeed, literature serves as the most powerful tool for enriching the human psyche, emotions, thinking, and spiritual world.

Paragraph 1.2 is dedicated to the study of "Comparative analysis of literary characters in world and Uzbek literature". L.S. Vygotsky left valuable observations on the interrelationships between language and thought, literature and society, and creativity and perception in character creation. His views on the transformation of emotions into literary fantasy images are summarized in the scholar's observation that "each era has its own psychological range selected by art"¹⁷. The empirical method is associated with observation and experimentation, comprising stages such as planning, description, and statistical analysis. Theoretical methods include analysis, synthesis, abstraction, induction, deduction, analogy, and modeling. All theoretical methods undergo stages such as comparison, generalization, classification, and evaluation.

Thus, it is evident that comparison is one of the main stages in all theoretical scientific conclusions. Therefore, before conducting a comparative analysis, it is

¹⁷ Вьготский Л.С. Психология искусства. – СПб.: Азбука, 2000. – С. 93.

necessary to thoroughly study scientific research methods and understand their role in comparison. Let us briefly explain the theoretical methods: Analysis - examining, synthesis - drawing conclusions, abstraction - generalizing, induction - moving from general to specific, deduction - shifting from specific to general, analogy - analyzing similar characteristics, modeling - creating a model (developing a prototype: for example, an literary model of the world, an electronic model of a textbook). Each of these theoretical methods can undergo the comparison stage. In comparative analysis, elements such as analysis, synthesis, deduction, and induction are essential; without them, it is impossible to carry out comparative analysis. For instance, deduction is the process of breaking down phenomena into components, while comparative analysis incorporates the results of this process. Consequently, comparative analysis influences all theoretical methods aimed at understanding and transforming the phenomena of reality. Based on this, concepts such as comparative synthesis, comparative induction, and comparative deduction exist in science. For example, comparative synthesis is the process of identifying similarities and differences between phenomena. In this case, the results of integrating knowledge about their constituent elements are used as a foundation. In essence, comparative synthesis answers the question: “What is the difference between the objects of comparative analysis?” Comparative induction is the process of moving from the specific to the general, identifying similarities and differences among the literary phenomena being compared. In comparative methodology, the comparative-historical and contrastive (or comparative-contrastive) methods are considered the most fundamental. These methods are essentially similar, yet distinct. The comparative-historical method is an approach to comparing general and specific aspects of literary phenomena in relation to the process of historical development. The first theoretical ideas based on the comparative-historical method were presented in Aristotle’s work “Poetics”. In the process of categorizing literature into three types - epic, lyric, and drama - the philosopher compares them and explains their essence. Numerous theoretical ideas about the comparative-historical method have been presented in scientific literature. Notably, literary scholar B.Karimov, employing the comparative-historical method, emphasizes the possibility of conducting scientific research in the following areas:

- Masterpieces of world literature or outstanding examples of national literature are compared with each other;
- Literary works are studied comparatively according to their period of creation;
- Significant works of representatives from a single national literature are studied for comparison;
- Samples of national literature are examined in the context of world literature;
- Different and similar aspects of literary phenomena existing in the literary process or in the history of literature are investigated;

- The works of writers who are closely related in terms of topic or scientific problem are examined;

- When observing literary and aesthetic evolution, works written by a particular author are taken as objects of study¹⁸.

In world and Uzbek literary studies, the comparative analysis of literary characters is considered one of the vital directions in modern literary criticism. This research approach is of great significance in identifying literary, social, and philosophical connections between various national literatures. Character analysis plays a crucial role in revealing the essence of a work, its cultural and historical context. Consequently, numerous studies have been conducted on the comparative analysis of characters in world and Uzbek literature.

In literary studies, the method of comparative character analysis allows for a deeper understanding of the logical and literary content of each literary figure. In world literature, for instance, characters like Hamlet and Don Quixote are analyzed to illuminate complex aspects of human thought, will, and social environment. By highlighting the similarities and differences of these characters in literary approach, the diversity of cultural traditions and their foundation on universal human values are revealed. Applying this approach to Uzbek literature, comparing heroes such as Alpomish or Otabek with characters from different periods and regions serves to more accurately showcase Uzbek national characteristics on a global scale. In Uzbek literary studies, this method holds significant methodological importance. Specifically, when comparing the character of Otabek in Abdulla Qodiriy's "Days Gone By" with Konstantin Levin in Leo Tolstoy's "Anna Karenina", similarities in their social responsibilities and internal conflicts become apparent. Simultaneously, considering that both characters were shaped in different cultural contexts allows for a deeper exploration of national identity in Uzbek literature. Through this approach, international literary connections are strengthened, and theoretical foundations for the interdependence of national literatures are established.

In world and Uzbek literature, themes explored through characters are enriched with unique styles and approaches. Hemingway's minimalist approach encourages readers to draw independent conclusions to understand the inner world of the protagonist. Qahhor, through a socio-critical style, vividly portrays society's problems, thereby transforming his works into documents reflecting the social life of the Uzbek people. The results of this comparative study show that in literature, characters serve to illuminate universal human themes while preserving their national identity.

Abdulla Qahhor and Ernest Hemingway hold a special place in world and national literature with their skill in character creation. Both artists literaryly reflected the problems of human nature and society in their own unique ways. Although their characters interpret reality differently, they share similarities in

¹⁸ Karimov B. Adabiyotshunoslik metodologiyasi. – Toshkent: Muharrir, 2011. – B. 74.

matters of spirituality and life struggles. This allows for an analysis of their common features from a literary studies perspective.

Abdulla Qahhor's stories are rooted in the traditions of national realism and aim to truthfully depict the daily life of the Uzbek people. His characters are ordinary individuals experiencing realistic yet complex social conflicts. For instance, through the story "Nurli cho'qqilar" ("Bright Peaks"), the writer illustrates how a person should grow spiritually and endure life's trials. Each character in the story stands out with their personal experiences, reflecting important issues of their time. The writer expresses the characters' inner experiences through their external actions rather than deeply analyzing their psychological world. In this respect, Qahhor's work is considered a vivid example of realism in Uzbek national literature.

In Ernest Hemingway's work, the existential struggles of the characters emerge as the central theme. Hemingway's "iceberg principle" allows readers to discern inner experiences from the characters' external actions. For example, in "The Old Man and the Sea", the protagonist Santiago symbolically represents the balance between man and nature through a life-or-death struggle. The novella simultaneously reflects human's strong will and vulnerability in the face of natural forces. Although Hemingway's style employs concise and simple expressive means, it invites readers to engage in deep literary analysis. The characters of both writers develop through the struggle between social conditions and personal trials. In Abdulla Qahhor's stories, the characters' vitality is revealed through national values and everyday events, while in Hemingway's works, existential issues take center stage. For instance, Qahhor's story "Mayiz yemagan xotin" ("The Woman Who Didn't Eat Raisins") plays a crucial role in illuminating the spiritual aspects of Uzbek society. Conversely, Hemingway's "The Old Man and the Sea" addresses global themes and demonstrates the universality of human experience. Stylistically, there are significant differences between the works of Abdulla Qahhor and Ernest Hemingway. In his stories, Qahhor employs language rooted in national values and uses simple yet powerful means of expression in literary depiction. Meanwhile, Hemingway's style is economical, encouraging readers to analyze through short sentences known as the "telegraphic style". While Hemingway's characters often carry symbolic and philosophical significance, Abdulla Qahhor creates his characters based on the tangible realities of social life.

When analyzing literary styles and the essence of characters, it becomes evident that the works of these two writers reflect unique perspectives on their era and society. While Abdulla Qahhor's stories serve to capture the national spirit, Hemingway's works seek solutions to humanity's global problems. Therefore, studying the works of Qahhor and Hemingway is of great importance not only in literary studies but also in the spiritual development of the younger generation. Although Abdulla Qahhor and Ernest Hemingway employ different methods of character creation in their works, common issues inherent to humanity are clearly visible in their writings. Qahhor's realistic stories, reflecting the daily life and

national values of the Uzbek people, occupy a unique place in national literature. Hemingway made a significant contribution to the development of world literature through his works devoted to universal themes.

In conclusion, in world and Uzbek literary studies, the comparative analysis of characters serves as an important tool in the mutual enrichment of national and international literature. Scientific research in this area facilitates a deeper understanding of the content and essence of literary images and opens up new possibilities for the field of literary studies.

The second chapter of the dissertation is titled **“Analysis of the Distinctive Features of Characters in the Stories of Abdulla Qahhor and Ernest Hemingway”**, with paragraph 2.1 examining **“The Unique Aspects of Characters in Abdulla Qahhor’s and Hemingway’s Stories”**. Abdulla Qahhor distinguishes himself from other writers through his ability to present complete plots in short stories, construct meticulous compositions, describe characters briefly, clearly, and vividly, and achieve conciseness and precision in language. Abdulla Qahhor correctly understands the crucial importance of words in literary works. The simplicity, conciseness, and terseness of language in his stories capture the reader's attention. However, he always leaves the opportunity for readers to draw their own conclusions from the story.

The themes, style, and setting of E. Hemingway’s books are largely determined by the type of protagonist, his life choices, and the construction of the hero’s image. If in the earlier stage of the writer's work (1930s) the main character type was a person who was involved in a common cause or realized its necessity (novels **“To Have and Have Not”**, **“For Whom the Bell Tolls”**, the play **“The Fifth Column”**), then in the 40s-50s the author revisits the solution to the individualism-collectivism dilemma. The characteristic hero of Hemingway’s **“late”** books is a creative personality who has been tested in various life situations. In this regard, two types of heroes can be distinguished in E. Hemingway’s works of the 40s-50s. One is a person tested in socio-historical conflicts (Thomas Hudson, Richard Cantwell), the other is **“isolated”** by the author from a broader social context (David Bourne, old Santiago, **“A Moveable Feast”** and **“True at First Light”**). Accordingly, the structure of the hero’s literary image and the style of the writer’s works differ. In this respect, he can be compared to Abdulla Qahhor. A. Qahhor’s prose mastery attracted the attention of many contemporaries, literary scholars, critics, and literature enthusiasts during his lifetime. In particular, H. Olimjon highly praised A. Qahhor’s role in the development of Uzbek prose and his storytelling skills: **“In recent years, quite a few young talents have emerged in the field of prose. The young storyteller Abdulla Qahhor, with his great craftsmanship and beautiful language, has made a significant contribution to this. It can be said that among our young writers, there is no writer who possesses as rich and beautiful a language as Abdulla Qahhor”**.

Indeed, Abdulla Qahhor is one of the unique figures in the history of our literature. From the moment he entered the literary world, he was recognized as a master of words. Abdulla Qahhor also stands among the most renowned writers in world literature. His works have been translated into Russian, Ukrainian, Belarusian, Kazakh, Kyrgyz, Tajik, and Karakalpak languages. Some of his stories have been published in English, German, French, Czech, Polish, Bulgarian, Romanian, Arabic, Hindi, and Vietnamese. The literary legacy left to us by our esteemed writer Abdulla Qahhor has not lost its significance even today. In each of his substantial and meticulously crafted works, there is an imprint and grandeur of eternal truth. Such weighty works are, undoubtedly, an invaluable heritage, possessing spiritual strength and power in enriching the consciousness and thinking of the younger generation. The writer's enormous contribution to the development of Uzbek literature and culture is being acknowledged with great respect. Unfortunately, Abdulla Qahhor's creative work was not always free and unrestricted. Unlike him, Hemingway was able to explore almost all subjects in his writing. The protagonists of Hemingway's "late" works reveal a typological kinship with the existential personality, which is characteristic to varying degrees of other characters in the literature of the lost generation (in the works of R. Aldington, E.M. Remarque, and others). The evolution of Hemingway's characters' worldview from the 1920s to the 1950s primarily occurs under the influence of the writer's spiritual explorations. These changes bear similarities to the shifts in the philosophy of existence in the 20th century. In contrast, A. Qahhor's characters are more precise and realistic individuals. Abdulla Qahhor's characters are simple, straightforward people whom we might encounter in our daily lives. He does not feel the need to delve deeply into the mental anguish and inner world of his characters. Through his works, Qahhor demonstrates that the essence of humanity becomes more apparent in challenging situations. In this respect, his work can be regarded as a vivid example of critical realism. When discussing the skill of character creation by certain authors, it is appropriate to analyze theoretical data on the subject. For instance, in theoretical discussions, the concept of the hero remains ambiguously resolved in CIS literary studies. For formalists like B.V. Tomashevsky, the hero is merely "a simple method of grouping and combining motifs"¹⁹. G. Pospelov distinguishes between the protagonists of a literary work and their characters ("behind the protagonists", from G. Pospelov's perspective, "there are their social characters in literature"). The protagonists are positioned by G. Pospelov as if behind the scenes of a literary work, where they demonstrate varying degrees of "faithfulness" to their "typical characters". According to the concept of the realist writer G. Pospelov, "he compels the protagonists to act (to desire, to behave, to think, to feel, to speak) in accordance with the features of their social character, which stem from the social relations of

¹⁹ Шкловский В. Художественная проза. Размышления и разборы. – Москва, 1961.

their country and era”²⁰. This concept appears contradictory to us. We share S.G.Bocharov’s perspective, who argues that in this case, the character cannot be separated from the structure of the work, as the protagonist would lose their meaningful significance. This phenomenon also occurs when reading some of Abdulla Qahhor’s stories. What distinguishes Abdulla Qahhor from other writers in his short stories is his ability to present a complete plot, construct a meticulous composition, describe characters concisely, vividly, and clearly, and achieve brevity and conciseness in language.

Paragraph 2.2 of the second chapter is dedicated to the study of “Contrasting aspects of characters in Ernest Hemingway’s and Abdulla Qahhor’s stories”. At the core of a literary work are human experiences, emotions, and the relationship between man and the world. Therefore, scholars worldwide pay serious attention to the study of human psychology and mental transformations. As a person's self-awareness develops, their material and spiritual culture also evolves. In this respect, the works of the great Uzbek writer Abdulla Qahhor and the American writer Ernest Hemingway serve as important tools in developing human spiritual consciousness. This is because the characters they create are multifaceted and contradictory, making them beloved by readers.

When discussing the skill of character creation by certain authors, it is appropriate to analyze theoretical data on this subject. It seems necessary to examine the characters in E. Hemingway’s “late” works in direct connection with the “lost generation” hero embodied in the writer’s works of the 1920s. In the context of the global literary process, the changes that occurred with Hemingway's typical “code hero” of the “lost generation” in the mid-twentieth century are of interest. His characters are individuals who are completely absorbed in their own consciousness and indifferent to the surrounding reality. Abdulla Qahhor’s characters, however much they strive, are people who cannot distance themselves from society and are shaped by its influence. Today, Abdulla Qahhor has established a significant literary school in the development of Uzbek short story writing. Anyone who aspires to master the short story genre will certainly read, study, and learn from Abdulla Qahhor's stories. Qahhor’s characters are simple and hardworking Uzbeks. He strived to imbue each of his characters with the pain, sorrow, and essence of the Uzbek people. In contrast, Ernest Hemingway’s characters could be people living far from America, on other continents. Hemingway is considered quite prolific in this regard. The story that critics often cite as Hemingway’s best also takes place in Africa. “The Short Happy Life of Francis Macomber” provides a detailed account of the relationship between wealthy Americans Francis and Margot Macomber, who spent an extended time hunting with their professional guide, Robert Wilson. The non-chronologically narrated story reveals Francis's initial cowardice in the face of

²⁰ Введение в философию / Под ред. И. Т. Фролова. – Москва, 1990. – С. 78.

danger, his eventual triumph over fear, and his untimely death at the moment when he was able to demonstrate his courage.

When examining Ernest Hemingway's story "The Fighter", one can more effectively compare his literary skill with Abdulla Qahhor's story "The Thief". For example, in E. Hemingway's "The Fighter", the following description occurs: "Even though his left hand was burned in the fire and his fingers were crooked, he moved so quickly that at first glance, one wouldn't notice his disability. His nose had completely lost its shape, his cheeks were flat, as if brute force had once been used on them. Moreover, there was a cold and alien determination in his eyes". This description is a vivid example of E. Hemingway's use of the iceberg technique. At first glance, it seems to be talking only about the hero's appearance. However, these injuries testify to his complex and difficult past. Also, the coldness and indifference in his inner world are felt through his outward appearance. A similar description is found in A. Qahhor's story "The Thief": "Qobil bobo fell silent, looking down. His eyes darted about, his hands trembled. But he said nothing, as if uttering a single word would shatter all his hopes". Qobil bobo's situation reflects the inevitability of social inequality in society. His darting gaze and trembling show that he is not capable of demanding his rights. Abdulla Qahhor reveals inner experiences through external appearance.

The skill of both authors is also evident in the dialogues between characters in their stories:

- Tell me when you wrestled.
- What do you want to know?
- Were you really a wrestler?

He laughed softly. - Yes, once. Now I'm nobody. He said these words with a certain indifference, yet unable to conceal the pain deep in his heart". This dialogue portrays human suffering and a sense of loss through Hemingway's minimalism. The protagonist's self-identification as "nobody" expresses the loss of self-confidence and interest in life that once existed. Similar examples can be found in the story "The Thief":

"Your ox won't go anywhere, it will be found!" said the village elder.

Grandfather Qobil, with tears in his eyes, said: "May God bless you... It was a spotted ox..."

"A spotted ox? It must have been a very good ox indeed", the village elder added. However, his words carried a merely indifferent tone". Although the village elder's words seem superficially comforting, in reality, his irresponsibility and indifference become apparent. Through simple dialogues, Abdulla Qahhor reveals social problems, evasion of responsibility, and deception.

Although the elliqboshi's words seem superficially comforting, in reality, his irresponsibility and indifference become apparent. Through simple dialogues, Abdulla Qahhor shows social problems, evasion of responsibility, and deception.

In fact, many Western creators have explored the absurdity of life. They tried to find answers that would satisfy them. As a result, their destinations and findings are not the same. However, this does not deprive Hemingway's characters of the features of an existential worldview. In the first half of the 1940s, during World War II, it was not the philosophy of existentialism or its proponents that changed, but the historical situation. Under fascist occupation, people were forced either to adapt to life under fascist regimes or, relying on their inner convictions, to act for freedom without hope for success. Thus, during these years, the philosophy of existence became an expression of the aspirations of many honest people, who determined its unifying direction during World War II.

Notably, the women depicted in A. Qahhor's works are the most vulnerable and naive girls of the East. However, the women in Hemingway's stories are portrayed as somewhat stubborn and unyielding, combative, and rebellious. In this respect, Hemingway can rightfully be interpreted as a prominent representative of the Western feminist movement. Both writers experienced a period of stagnation in their work, which mainly occurred in the 40s-50s of the last century. During this period of stagnation, depression and sentimentalism prevailed in E. Hemingway's work, while A. Qahhor was mainly engaged in literary translations. Unlike Ernest Hemingway, Abdulla Qahhor does not write about one or several events in detail with all their intricacies. The writer's stories are like photographs capturing a moment of reality. In them, each word, detail, or description carries a strong symbolic weight, as in classical Eastern lyrics, and through these, the inner world of the hero is revealed. His stories "*Bemor*", "*Anor*", "*Millatchilar*", "*Tomoshabog*", "*O'g'ri*", "*Maston*", "*Qanotsiz chittak*", "*San'atkor*", "*Jonfig'on*", "*Yillar*", "*Adabiyot muallimi*" are among the works that significantly influenced the development of the short story genre in Uzbek literature.

The main distinction in E. Hemingway's characters is clearly manifested in their confrontation with existential problems. For instance, his characters place great importance on the concepts of "self-discovery", "present life", and "fatigue". They struggle against themselves in pursuit of understanding the meaning of their lives, while also striving to overcome internal contradictions. Through the character of Robert Jordan, a profound philosophical conclusion about the social role and duty of man is drawn through a sharp conflict between human obligation and personal feelings. Abdulla Qahhor's characters, on the other hand, are portrayed more in connection with national and social issues. Their inner world primarily focuses on the customs and traditions of the people, social inequality, justice, and humanity. For example, the wrestler character in A. Qahhor's story "The Opening of the Blind Eye" embodies the national character and the reality of the historical period, expressing the spiritual wealth and loyalty of the Uzbek people to traditions. The inner struggles of Qahhor's characters are often connected with real problems in society, compelling them to confront the consequences of their actions and moral responsibility. One of the significant differences in these writers' works is also

evident in their stylistic approach. While minimalism and the method of conveying profound content through short and simple sentences dominate the American writer's works, Qahhor strengthens the national spirit through his figurative language, folk expressions, and dramatic conflicts. This establishes the foundation for the differences between the characters of the two writers.

Thus, by comparing the works of E. Hemingway and A. Qahhor, it becomes possible to identify commonalities and distinctive features between world literature and Uzbek literature. While Hemingway's characters explore global human issues, Qahhor's characters provide deep insights into the inner world and social environment of his own nation. This creates a foundation for separate studies of these two writers' works in literary criticism and for drawing new scientific conclusions from their legacy.

In paragraph 3.1 of the third chapter, entitled **“Common Characteristics of the Characters in the Stories of Abdulla Qahhor and Ernest Hemingway”**, the issue of “Similar Characteristics of the Characters in the Stories of Abdulla Qahhor and Ernest Hemingway” is examined. Hemingway's stories are distinguished from the works of other writers by their conciseness, richness in succinct and meaningful dialogues, and the fact that they are written without excessive authorial commentary. In the story “Cat in the Rain”, we admire the writer's skill in crafting stories, and we fully acknowledge that, despite the unnamed portrayal of the female character in the work, he managed to evoke sympathy and compassion in the reader's heart towards her. It's as if through Hemingway's single female character, one can sense that women throughout America and the world are always absolutely worthy of love, respect, honor, and attention.

A similar approach is observed in Qahhor's stories. In his story “Mayiz yemagan xotin”, the image of a woman is portrayed. Studying the characters of Hemingway's stories “In Our Time”, “Old Man at the Bridge”, and “Loneliness” in comparison with the characters of A. Qahhor's stories “Anor”, “Bemor”, “Asror bobo” will help to draw the necessary conclusions in this regard.

“In a Strange Land” is one of Ernest Hemingway's short works devoted to important themes of human existence, loneliness, and emotional isolation. In this story, the author addresses the inner world of a person, their experiences, and their interaction with the external world. The main theme of this work is loneliness. The protagonist of the story experiences a feeling of isolation and cannot connect with others. This emphasizes the universality and inevitability of loneliness in human life. The story can be interpreted as a monument to solitude. The protagonist may be preoccupied with the loss of loved ones or the feeling that those around him do not understand him.

Hemingway is known for his laconic style, often referred to as the “iceberg technique”. He uses simple, direct sentences and avoids unnecessary details, which creates room for interpretation. The reader often perceives subtext and emotions only through reflection. “In a Strange Land” is one of Ernest Hemingway's short

works devoted to important themes of human existence, loneliness, and emotional isolation. In this story, the author addresses the inner world of a person, their experiences, and their interaction with the external world. The main theme of this work is loneliness. The protagonist of the story experiences a feeling of isolation and cannot connect with others. This emphasizes the universality and inevitability of loneliness in human life. The story can be interpreted as a monument to solitude. The protagonist may be preoccupied with the loss of loved ones or the feeling that those around him do not understand him. This work is in many ways similar to Abdulla Qahhor's story "The Headless Man". A. Qahhor's story "The Headless Man" is considered one of his most literary perfect works. The story begins with a narrator's speech, in which information about grandmother Niso is given. In the description, the author, along with providing accurate information, also conveys tendencies of doubt and uncertainty. Hemingway's stories are distinguished by their deep emotional and philosophical weight. His style, attention to male experiences, and exploration of complex topics make his work relevant to the present day. Reading his stories encourages reflection on life, death, and human relationships. In Abdulla Qahhor's works, the themes of social justice, class differences, and the struggle for the rights of the oppressed are often highlighted. His characters often strive to change their position in society or express dissatisfaction. For the United States, both ideologically and spiritually, there were crises in Hemingway's personal life. As a result, the protagonists of his works never find the meaning of life, which leads to the incompleteness of many of the writer's works from these years. In the writer's works of the 40s and 50s, characteristics of existentialism intensified further, which is especially evident in his works "Across the River and Into the Trees" and "Islands in the Stream". By this time, a notable silence is observed in Abdulla Qahhor's creative output. During this period, he primarily engaged in translation work. Socio-political restrictions also marked the beginning of a period of silence in A. Qahhor's creative work. Hemingway's characters are often portrayed as strong yet vulnerable. They struggle with inner emotions, and their journey of self-discovery is a central theme in many stories. For example, in "The Capital of the World" and "The Good Lion", the characters face personal crises, reflecting significant human experiences. This work shares many similarities with Abdulla Qahhor's story "The Headless Man". A. Qahhor's "The Headless Man" is considered one of his most literary accomplished works. The story begins with the narrator's speech, providing information about grandmother Niso. In the narrative description, the author not only presents precise details but also conveys tendencies of hesitation and doubt.

In E. Hemingway's works, the issues of life, death, courage, and loneliness are often raised. His characters face difficult choices and internal conflicts. While E. Hemingway's characters often represent the archetypes of the "lost generation", A. Qahhor's characters are more diverse and reflect the social reality of their time. Hemingway's stories are distinguished by their deep emotional and philosophical

weight. His style, focus on male experiences, and exploration of complex topics make his work relevant to the present day. Reading his stories encourages reflection on life, death, and human relationships. In Abdulla Qahhor's works, the themes of social justice, class differences, and the struggle for the rights of the oppressed are often highlighted. His characters frequently strive to change their position in society or express dissatisfaction.

Paragraph 3.2 of this chapter is dedicated to the study of "Comparative analysis of character psychology in the stories of Qahhor and Ernest Hemingway". It analyzes the unique approaches to depicting human life, society, and characters' inner worlds in the works of Abdulla Qahhor and Ernest Hemingway. Although both authors differ in style and context, it is possible to draw some parallels and highlight the distinctive features of their portrayals.

The embodiment of each theme in E. Hemingway is not only a specific criterion for evaluating nature's functions but also a decisive dominant that determines some important features of the writer's unique style, particularly the nature of definitions and comparisons. E. Hemingway's works are considered examples of "objective" prose. Abdulla Qahhor and Ernest Hemingway are two prominent writers representing different cultural traditions and eras, yet interesting similarities can be found in their works, especially in their approaches to depicting human character and actions. Qahhor, as a representative of Uzbek literature, and Hemingway, as one of the greatest American writers of the 20th century, strived for depth through simplicity in narration, but there are both similarities and differences in their literary images and methods of expression. From this perspective, we can characterize the themes in the works of both writers as follows:

1. Themes of struggle: Both authors address the theme of struggle, but for Qahhor, this is a person's social struggle against external conditions, oppression, and injustice, while for Hemingway, it is a person's struggle with himself, his fears, and his fate. For Hemingway, this struggle is more philosophical and existential, while for A. Qahhor, it is social and collective.

2. Character portrayal: A. Qahhor's characters are often collective, symbolizing the people and expressing their aspirations and dreams. Hemingway, on the contrary, prefers isolated, solitary individual characters whose inner experiences and struggle for self-preservation become the main focus of the story.

3. Nature: For A. Qahhor, nature is closely intertwined with the periods of human labor and life; it is a part of life, an auxiliary and source of energy. In Hemingway's works, nature often acts as a force that struggles against external elements, emphasizing the fragility of human life.

In literary texts, there exists a complex form of irony in terms of expression, which is also called associative irony. In this case, a negative personal attitude gradually emerges, and the illocutionary goal characteristic of the speaker's idiolect surfaces slowly and incrementally. The best examples can be found in A. Qahhor's story "The Woman Who Didn't Eat Raisins". We can see that the writer used

associative irony from the very title of the story. This irony, presented as a biblionym, is aimed at exposing the satirical laughter directed at the story's characters, Mulla Norqo'zi and his wife. The hidden content expressed in it is gradually revealed, layer by layer.

For example, in the story, the use of satirical devices such as "sitting behind seven layers of curtains", "angel", "pious", "pure", and "strictly adhering to Sharia law" in reference to Mulla Norqo'zi's wife is implemented progressively. By the end of the story, as all her secrets are revealed, it becomes apparent that these positive attributes were used ironically, in the opposite sense, and this realization begins to work regressively in the reader's consciousness. Consequently, the image of a truly morally corrupt, base woman materializes before the reader's eyes. In the stories of Abdulla Qahhor and Ernest Hemingway, human experiences are illuminated in unique ways through deep psychologism and symbolic expressions in portraying the characters' psyche. In his minimalist style, Hemingway subtly reflects the inner turmoil of the characters through dialogues and symbolic scenes. In the story "Hills Like White Elephants", the emotional state of the female protagonist is expressed through her hesitation in decision-making and conflicting relationship with her partner. Qahhor, in his story, illuminates the characters' mental anguish through realistic depictions and life details, revealing the inner struggle of a person. In his story "Bright Peaks", the protagonist's purpose and hope for life appear as the central element of his state of mind. The portrayal of nature and the symbolic significance of the environment hold distinct importance in both stories. The hills resembling white elephants in Hemingway's story symbolically reflect the woman's inner world, her worries and uncertainties. While the hills symbolize both hope and fear for her, the luminous peaks depicted in Qahhor's story represent a person's bright future, dreams, and ideal life. The symbolic depiction of nature intensifies the characters' experiences in both stories. Both stories highlight the complex relationships between people. Hemingway reveals the conflict between man and woman, their mutual misunderstanding, and the discrepancy in their goals. Qahhor depicts the complex relationship of the protagonist with society and the conditions surrounding him. Thus, both stories aim to reveal the complexities of human relationships.

These stories, in their content, encourage readers to engage in deep reflection. The works of Hemingway and Qahhor illuminate universal human experiences by revealing complex aspects of life to the reader. Hemingway's minimalist style and Qahhor's realistic approach aim to unveil the inner world of characters through unique methods. Both stories prompt us to understand human nature and philosophize about life and choices. Therefore, despite differences in content and style, these works share profound similarities in their illumination of human essence.

E. Hemingway's stories are as short and concise as A. Qahhor's. Describing events as they are takes precedence. The events and characters in Hemingway's story "A Terrible Wait" can be compared to A. Qahhor's story "The Patient". When

comparing Qahhor's "The Patient" to Hemingway's "A Terrible Wait", both feature a sick person, but in one, the father's wait for his son's recovery is terrifying, while in the other, the husband's helplessness in curing his wife is depicted as harrowing. Both writers portray the characters' psychological states in relation to the outside world. While Hemingway uses the symbolic meaning of hills and landscapes to intensify the protagonist's inner struggle, Qahhor accurately and realistically reflects the protagonist's experiences shaped by society and environment. Both writers approach the depiction of their characters' spiritual worlds with subtlety and profound insight, bringing the works closer to universal human experience. Simultaneously, the writers encourage readers to immerse themselves in the characters' inner worlds through psychological analysis.

CONCLUSION

1. Abdulla Qahhor is a prominent figure in Uzbek literature, whose works often focus on depicting the lives of ordinary people, their inner worlds, and their struggles with social and spiritual issues. The main themes in his stories include the fight for justice, the hardships of daily life, and the conflict between tradition and modernity. A. Qahhor pays great attention to the emotional experiences of his characters, illuminating the nature of the people and their aspirations for a better life.

2. Ernest Hemingway is known for his unique style that combines minimalism, conciseness, and profound symbolism. His stories are rich in themes of loneliness, the struggle between man and nature, life's losses, and war. Hemingway masterfully demonstrates the art of concealing deep contradictions and existential problems within the apparent simplicity of life.

3. The portrayal of individuals in Abdulla Qahhor's stories primarily presents them as hardworking, simple, yet proud heroes. These characters often face injustice and oppression but maintain their dignity and determination. Notably, in the stories "Dahshat", "Nurli cho'qqilar" and "Anor" ("*Terror*", "*Bright Peaks*", and "*Pomegranate*"), Abdulla Qahhor depicts the inner world of a person striving for knowledge and self-improvement, despite all difficulties.

4. Hemingway's characters are often solitary, strong individuals who experience internal crises, with emotions that are not overtly expressed. In his stories such as "In Another Country", "Cat in the Rain", "The Good Lion", and "The Faithful Bull", humans are portrayed in constant struggle against fate and circumstances. In these works, the focus is not on victory, but on participating in the struggle, maintaining dignity, and showing endurance. Through this process, Hemingway reveals humanity's search for the meaning of existence.

5. In Abdulla Qahhor's works, the image of labor is closely intertwined with nature, which is depicted as a source of strength and inspiration for the characters. In Qahhor's works, labor appears not only as physical activity but also as a moral principle that underscores the spiritual strength and integrity of his characters.

6. For Hemingway, nature is not merely a setting, but becomes a character in its own right. He presents nature as an element symbolizing the power and ruthlessness of the world. For instance, the story “The End of Something” becomes a symbol of human struggle against fate, with each element of nature representing life's trials. Qahhor, on the other hand, emphasizes that human dignity and life are paramount. In his story “Anor” (“The Pomegranate”), he demonstrates that even morality and rules are not above human dignity.

7. When analyzing the works of Abdulla Qahhor and Ernest Hemingway, both writers share the aspiration to portray human life as a complex process of struggle, yet there are significant differences in their methods of illuminating this struggle. While Hemingway expressed human life experiences in a concise yet profoundly meaningful manner through his characteristic laconicism, simplicity, and composure, Qahhor’s style is characterized by vivid imagery rich in emotions, aimed at deeply illuminating the inner experiences of individuals. In this respect, their works demonstrate two distinct yet complementary approaches to revealing the complexity of human life through various literary means.

8. The system of characters in the stories of Abdulla Qahhor and Ernest Hemingway plays a crucial role in illuminating the psychological individuality of the protagonists. Qahhor realistically reveals the inner world of his characters through their daily lives and place in society, which makes them more relatable and impactful. Hemingway, on the other hand, through his laconic and symbolic style, leaves the inner world of the characters to the reader’s imagination, requiring an internal dialogue with them.

9. Both writers focus on illuminating the deep psychological experiences of their characters through ordinary life situations. While Qahhor’s characters reflect their inner struggles through external events and surroundings, Hemingway’s characters often express their emotions through silence and symbols. Through these methods, both writers illuminate the psychological individuality of their characters so clearly and sincerely that it touches the reader’s heart.

**НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.Fil.19.01 ПО ПРИСУЖДЕНИЮ
УЧЁНЫХ СТЕПЕНЕЙ ПРИ ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ
УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ
АЛИШЕРА НАВОИ**

**ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ**

МИРЗААЛИЕВА НАРГИЗА РАЖАББОВНА

**СРАВНИТЕЛЬНО-ТИПОЛОГИЧЕСКОЕ ИССЛЕДОВАНИЕ ГЕРОЕВ
РАССКАЗОВ АБДУЛЛЫ ҚАХХАРА И ЭРНЕСТА ХЕМИНГУЭЯ**

**10.00.06 - Сравнительное литературоведение, сопоставительное
языкознание и переводоведение**

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD)
ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ**

Ташкент – 2025

Тема диссертации доктора философии по филологическим наукам (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан за номером № В2022.4.PhD/Fil2861.

Диссертация выполнена в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои.

Автореферат диссертации на трех языках (узбекский, английский, русский (резюме)) размещён на веб-странице Научного совета (www.tsuull.uz) и Информационно-образовательном портале “ZiyoNet” (www.ziynet.uz).

Научный руководитель:

Жўраева Гулноза Аҳматовна
доктор филологических наук, профессор

Официальные оппоненты:

Мусурмонов Эркин Роббимович
доктор филологических наук, профессор

Умарова Махлиё Юнусовна
доктор филологических наук, доцент

Ведущая организация:

Национальный педагогический университет Узбекистана

Защита диссертации состоится «__» _____ 2025 года в __ часов на заседании Научного совета DSc.03/30.12.2019.Fil.19.01 при Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (Адрес: 100100, г. Ташкент, Яккасарайский район, улица Юсуфа Хос Ходжиба, 103. Тел.: (99871) 281-42-44; Факс: (99871) 281-42-44, (www.tsuull.uz); e-mail: monitoring@navoiy-uni.uz).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (зарегистрирован за номером __). Адрес: 100100, город Ташкент, Яккасарайский район, улица Юсуфа Хос Ходжиба, 103. Тел.: (99871) 281-42-44; Факс: (99871) 281-42-44, www.tsuull.uz).

Автореферат диссертации разослан «__» _____ 2025 года.
(Протокол реестра рассылки за № __ от «__» _____ 2025 года.

Ш.С.Сирожидинов
Председатель Научного совета по
присуждению ученых степеней,
доктор филологических наук, Академик

К.У.Пардаев
Ученый секретарь Научного совета по
присуждению ученых степеней,
доктор филологических наук, профессор

Н.З.Нормуродова
Председатель Научного семинара при
Научном совете по присуждению ученых
степеней, доктор филологических наук,
профессор

Введение (аннотация диссертации доктора философии (PhD))

Цель исследования - систематическое научное обоснование сравнительно-типологического аспекта героев рассказов Абдуллы Каххара и Эрнеста Хемингуэя.

Объектом исследования выбраны рассказы, включенные в сборники “Анор” Абдуллы Каххара и “В наше время” Эрнеста Хемингуэя.

Предметом исследования являются вопросы сравнительно-типологического анализа героев рассказов Абдуллы Каххара и Эрнеста Хемингуэя, а также анализ типологических образов, встречающихся в других рассказах обоих авторов, включенных в различные сборники.

Методы исследования. При освещении темы диссертации использовались методы описания, системного анализа, контекстуального анализа, дифференциально-семантического анализа и дистрибутивного анализа.

Научная новизна исследования заключается в следующем:

В узбекском литературоведении обоснована необходимость обогащения образов и характеров сравнительно-типологическим анализом после включения методов изображения психологии героев в объект исследования;

На основе принципов создания художественного образа раскрыты такие аспекты компаративистики, как реминисценция, литературное влияние и типология в процессе взаимодействия методов создания характера, сформированных в нашей национальной прозе, с достижениями мировой литературы;

В системе образов таких рассказов, как “Оъғри”, “Дахшат”, “Анор” А.Каххара и “Кошка под дождем”, “Хороший лев”, “Непобежденный” Э.Хемингуэя, доказана взаимосвязь таких средств психологического анализа, как портрет, пейзаж, предметы быта, сон, внутренний монолог, поток сознания, обеспечивающих психологическую индивидуальность персонажей, в создании динамических, устойчивых состояний и достоверности литературных героев;

Поскольку художественные элементы, обеспечивающие художественность рассказов, служат для раскрытия психологии литературных героев, в сравнительном анализе главных героев рассказов А.Каххара и Э.Хемингуэя доказано, что они воплощены как подсознательные производные элементов, характерных для узбекской и американской культур.

Внедрение результатов исследования. На основе научных результатов, полученных в ходе сравнительного типологического исследования героев рассказов Абдуллы Каххара и Эрнеста Хемингуэя:

После включения методов изображения психологии героев в объект исследования узбекского литературоведения, научные выводы об обогащении современных литературоведческих научно-теоретических взглядов

подходами, основанными на психоанализе и теориях коллективного бессознательного, при определении роли художественного психологизма в природе рассказов, были использованы в практическом проекте No PZ-2020042022 “Создание лингводидактической электронной платформы тюркских языков”, выполненном в 2021-2023 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка No 01/4-2746 от 15 мая 2024 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате это послужило основой для подготовки научных материалов по проблеме освещения в узбекской поэзии XX века социально-философских, религиозно-просветительских тем, характерных для восточной литературы, а также роли образов художественной реальности в выражении психологии.

Научные выводы о том, что художественные элементы, обеспечивающие художественность рассказов, воплощаются как подсознательные проявления элементов, характерных для узбекской культуры, поскольку они служат для раскрытия психологии литературных героев, были использованы в практическом проекте No ПФ-201912258 “Создание многоязычной (на узбекском, русском, английском языках) электронной платформы узбекской литературы”, выполненном в 2021-2023 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка No 01/4-2745 от 15 мая 2024 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате платформа была обогащена теоретическими знаниями, сведениями о современном повествовании и информативной по сравнительному литературоведению.

Научные выводы, касающиеся сравнительного типологического исследования героев рассказов Абдуллы Каххара и Эрнеста Хемингуэя, были использованы при подготовке сценариев для передачи “Ассалом, Узбекистан!” и ток-шоу “Муносабат” телеканала “Узбекистан”. (Справка государственного учреждения телерадиоканала “Узбекистан” No 01-44-421 от 12 ноября 2024 года). В результате содержание программ было обогащено научными материалами о жизни и творчестве писателей.

Научные выводы о том, что методы создания характеров, сформированные в нашей национальной прозе на основе принципов создания художественного образа, обогащены подходами, основанными на таких компаративистских признаках, как реминисценция, литературное влияние и типология в процессе взаимодействия с достижениями мировой литературы, были использованы в практическом проекте No PZ-2020042022 “Создание лингводидактической электронной платформы тюркских языков”, выполненном в 2021-2023 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка

№ 01/4-2746 от 15 мая 2024 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате это послужило основой для подготовки научных материалов по проблеме освещения социально-философских, религиозно-просветительских тем, характерных для восточной литературы, в узбекской поэзии XX века, а также роли образов художественной реальности в выражении психологии.

Структура и объем исследования. Диссертация состоит из введения, трех основных глав, заключения и списка использованной литературы, общий объем составляет 125 страницы.

E'LON QILINGAN ISHLAR RO'YXATI
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ
LIST OF PUBLISHED WORKS

I bo'lim (I часть; I part)

1. Mirzaaliyeva N.R. Badiiy obrazlarning qiyosiy tipologiyasiga doir ayrim mulohazalar // UZA O'zbekiston Milliy axborot agentligi. – Toshkent, 2024. – №11.
2. Mirzaaliyeva N.R. Abdulla Qahhor va Xeminguey hikoyalari qahramonlarining o'ziga xos jihatlari // Filologiya va pedagogika. O'zbekiston Respublikasi maktabgacha va maktab ta'limi vazirligining ilmiy-metodik elektron jurnali – Toshkent, 2025. – № 2 (6). – B. 26–32.
3. Mirzaaliyeva N.R. Comparative typological study of the characters in the stories of Abdulla Qahhor and Ernest Hemingway // American Journal of Interdisciplinary Research and Development (October-2024). ISSN: 2771-8948. Website: www.ajird.journalspark.org.
4. Mirzaaliyeva N.R. Abdulla Kahhar ve Hemingway hikayelerindeki karakterlerin farklı yönleri // VATAN VE MİLLETE ADANMIŞ ÖMÜR Muhammed Yusuf'a armağan kitabı. EGE Üniversitesi yayınları. – Türkiye, 2022. – S. 146–148.
5. Mirzaaliyeva N. Adabiyotshunoslikda badiiy obrazlarning qiyosiy tipologiyasi // O'zbekiston: til va madaniyat. Folklorshunoslik. Shevashunoslik. – Toshkent, 2025. – № 1. – B. 111–119.

II bo'lim (II часть; II part)

6. Mirzaaliyeva N.R. Jahon va o'zbek adabiyotshunosligida asar qahramonlarining qiyosiy o'rganilishi // “Nizomiy Ganjaviy va Alisher Navoiy ijodi turkiy dunyo she'riyatining faxri, jahon adabiyotining cho'qqisi” mavzusidagi xalqaro anjuman materiallari. – Toshkent: Navoiy universiteti nashriyot matbaa uyi, 2021. – B. 105–111.
7. Mirzaaliyeva N.R. Abdulla Qahhor hikoyalari qahramonlar nutqining qiyosiy tahlili // Filologiya fanlari doktori, professor Qurdosh Qahramonovning 70 yilligiga bag'ishlangan “O'zbek adabiyotshunosligining dolzarb masalalari” mavzusidagi xalqaro ilmiy-amaliy konferensiya materiallari. – Toshkent, 2024. – B. 389–392.
8. Mirzaaliyeva N.R. Abdulla Qahhorning obraz yaratish mahorati // “Ona tili ta'limida o'qitish va baholash muammolari” mavzusidagi respublika ilmiy-amaliy anjuman materiallari. – Toshkent, 2022. – B. 368–371.
9. Mirzaaliyeva N.R. Abdulla Qahhor va Ernest Xemingueyning obraz yaratish mahorati // “Global ta'lim va milliy metodika taraqqiyoti” mavzusidagi an'anaviy VII respublika ilmiy-amaliy anjuman materiallari. – Toshkent, 2023. – B. 492–497.

Avtoreferat “Oltin bitiglar” jurnalida tahrirdan o‘tkazildi.

Bosishga ruxsat etildi: _____
Bichimi 60x84 $\frac{1}{16}$, “Times New Roman”
garniturada raqamli bosma usulida bosildi.
Shartli bosma tabog‘i: 3,5. Adadi: 100. Buyurtma №: _____

“Noble Print” MChJ bosmaxonasida chop etildi.
100194, Toshkent shahri, Yunusobod-11, 62-uy.