

**BUXORO DAVLAT UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSc.03/04.06.2021.Fil.72.03 RAQAMLI ILMIY KENGASH**

BUXORO DAVLAT UNIVERSITETI

GANIYEVA ORZIGUL XAYRIDINOVNA

**XX ASR AMERIKA REALISTIK NASRI POETIKASI (J.STYUART,
J.STEYNBEK, T.VULF IJODI MISOLIDA)**

10.00.04 – Yevropa, Amerika va Avstraliya xalqlari tili va adabiyoti

**FILOLOGIYA FANLARI DOKTORI (DSc) dissertatsiyasi
AVTOREFERATI**

Buxoro – 2025

Filologiya fanlari doktori (DSc) dissertatsiyasi avtoreferati mundarijasi
Оглавление автореферата диссертации доктора филологических наук (DSc)
Contents of the dissertation abstract for a Doctor of Science degree (DSc)

Ganiyeva Orzigul Xayridinovna

XX asr Amerika realistik nasri poetikasi (J.Styuart, J.Steynbek, T.Vulf ijodi
misolida).....3

Ganieva Orzigul Khayridinovna

The Poetics of 20th-Century American Realistic Prose (Based on the Works of
J.Stuart, J.Steinbeck, T.Wolfe)35

Ганиева Орзигул Хайридиновна

Поэтика американской реалистической прозы XX века (на примере
творчества Дж.Стюарта, Дж.Стейнбека, Т.Вулфа)65

E'lon qilingan ishlar ro'yxati

Список опубликованных работ
List of published works.....71

**BUXORO DAVLAT UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSc.03/04.06.2021.Fil.72.03 RAQAMLI ILMIY KENGASH**

BUXORO DAVLAT UNIVERSITETI

GANIYEVA ORZIGUL XAYRIDINOVNA

**XX ASR AMERIKA REALISTIK NASRI POETIKASI (J.STYUART,
J.STEYNBEK, T.VULF IJODI MISOLIDA)**

10.00.04 – Yevropa, Amerika va Avstraliya xalqlari tili va adabiyoti

**FILOLOGIYA FANLARI DOKTORI (DSc) dissertatsiyasi
AVTOREFERATI**

Buxoro – 2025

Fan doktori (DSc) dissertatsiyasi mavzusi Oliy attestatsiya komissiyasida №B2022.4.DSc/Fil485 raqam bilan ro'yxatga olingan.

Dissertatsiya Buxoro davlat universitetida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o'zbek, ingliz, rus (rezyume) Ilmiy kengashning web-sahifasida (www.buxdu.uz) va «Ziyonet» Axborot ta'lim portalida (www.ziyonet.uz) joylashtirilgan.

Ilmiy maslahatchi: Baqoyeva Muxabat Kayumovna
filologiya fanlari doktori, professor

Rasmiy opponentlar: Gadoyeva Mavluda Ibragimovna
filologiya fanlari doktori, professor

Rajabov Dilshod Zaripovich
filologiya fanlari doktori, professor

Muxammedova Hulkar Eliboyevna
filologiya fanlari doktori, dotsent

Yetakchi tashkilot: Qarshi davlat universiteti

Dissertatsiya himoyasi Buxoro davlat universiteti huzuridagi DSc.03/04.06.2021.Fil.72.03 raqamli Ilmiy kengashning 2025-yil «14» aprel soat 09⁰⁰ dagi majlisida bo'lib o'tadi. (Manzil: 200118, Buxoro shahri, M.Iqbol ko'chasi, 11-uy. Tel.: (0 365) 221-29-14; faks: (0 365) 221-57-27; e-mail: buxdu_rektor@buxdu.uz)

Dissertatsiya bilan Buxoro davlat universitetining Axborot-resurs markazida tanishish mumkin (583 raqami bilan ro'yxatga olingan). (Manzil: 200118, Buxoro shahri, M.Iqbol ko'chasi, 11-uy. Tel.: (0 365) 221-25-87).

Dissertatsiya avtoreferati 2025-yil «02» aprel kuni tarqatildi.

(2025-yil «02» aprel dagi 25-08 - raqamli roestr bayonnomasi).



D.S.O'rayeva
Ilmiy darajalar beruvchi Ilmiy kengash raisi,
filologiya fanlari doktori, professor

Z.I.Rasulov
Ilmiy darajalar beruvchi Ilmiy kengash
ilmiy kotibi, filologiya fanlari doktori,
professor

F.M.Xajiyeva
Ilmiy darajalar beruvchi Ilmiy kengash
qoshidagi ilmiy seminar raisi, filologiya
fanlari doktori, professor

KIRISH (fan doktori [DSc] dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotida XX asr tarixiy-ijtimoiy kontekstidagi jahon urushlari, fan va texnologiyadagi o'zgarishlar, jamiyatdagi evrilishlar, ilmiy-nazariy tafakkurning taraqqiyoti, janriy modifikasiyalar natijasida antroposentrik yondashuvga intilish yanada kuchaydi. XX asr AQSH realistik nasrida ham badiiy maydonda inson nuqtai nazaridan yondashish, epik bayon usullarida novatorona tajribalar, mavzuiy ko'lamdorlikning yanada kengayishi, olamni obrazli badiiy qayta yaratishda poetik ifoda rakurslarining turfalashuvi kuzatildi. Garchand qisqa tarixiy ildizlarga ega bo'lsa ham, tematik jihatdan jahon adabiyotida boy va dramatik sanalgan Amerika adabiyoti, ayniqsa XX asr AQSH realistik nasrining negizlarini, mazkur asarlarning yaratilishida turtki bergan omillarni, ularning tub mohiyatini tadqiq qilish hozirgi axborot oqimi jadallagan zamonamizda inson, uning mushohadasi rivoji, joriy voqelikga mustaqil nuqtai nazarga ega bo'lishi yuzasidan amalga oshirilayotgan tadqiqotlar muhim ahamiyat kasb etadi.

Dunyo adabiyotshunosligida realistik yo'nalishda yaratilgan nasriy ijod namunalarida antroposentrik yondashuv insonning ijtimoiy mavqei yoinki zohiri emas, balki uning botini, ruhiyati hamda shaxs sifatida murakkabligi, hissiy olamining istifoda etilishi orqali shaxs va jamiyat, inson va tabiat munosabatlarining haqqoniy tasvirini gavdalantirish imkoniyatini berdi. XX asr AQSH realistik nasrining imkoniyat chegaralarini, poetik ifoda rakurslarida mualliflarning badiiy-estetik strategiyalarini aniqlash, realistik asarlari poetikasida shakl va mazmun mutanosibligi, janr modifikasiyasida novatorona tendensiyalarning ko'lamini ochib berish, nosirlarning badiiy konsepsiyasida ma'naviy-axloqiy, g'oyaviy-konseptual maydonni tadqiq qilish hamda nazariy asoslash bu yo'nalishda yozilgan nasriy namunalarning takomili va janriy tabiatini ochib berishga xizmat qiladi.

Mamlakatimizda Yangi O'zbekiston va Uchinchi Renessans poe'devorini barpo etish, bu borada amalga oshirilayotgan islohotlar, jadal o'zgarishlar, ilgari surilayotgan ustuvor yo'nalishlarning mazmun-mohiyatini tushunib yetish, milliy taraqqiyotimiz istiqbolidagi strategik yo'llar zamirida "insoniyat dunyosining buyuk bir yoritqichi – ma'naviyat chirog'i"¹ yotishi, uning inson ongi va tafakkuri mukammallashuvida, qalbi, vijdonini uyg'otishda, odamiylik hissini kuchaytirishida² beqiyos ahamiyati ta'kidlanadi. Shu nuqtai nazardan, real hayot manzaralari gavdalantirilgan badiiy asarlar tadqiqi, poetik tasvir predmeti, badiiylik moduslari, epik ifoda yo'sinlarida mualliflar individualligi, janriy tabiatiga oid masalalarni ilmiy-nazariy yoritib berish, XX asr AQSH realistik nasrining janriy xususiyatlarini aniqlash, taraqqiyot tamoyillari va janriy jihatdan poetik tahlilga tortish majburiyatini keltirib chiqaradi.

O'zbekiston Respublikasi Prezidentining 2019-yil 8-oktyabrdagi PF-5847-son "O'zbekiston Respublikasi Oliy ta'lim tizimini 2030-yilgacha rivojlantirish

¹ Mirziyoyev Sh. M. Yangi O'zbekiston taraqqiyot strategiyasi. To'ldirilgan ikki hcn nashri. – T.: - O'zbekiston, 2023. – B. 248.

² Shu manba, B. 248.

konsepsiyasini tasdiqlash to‘g‘risida”, 2020-yil 20-oktyabrdagi PF-6084-son “Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”, 2022-yil 28-yanvardagi PF-60-son “2022-2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”, 2023-yil 11-sentyabrdagi PF-158-son “O‘zbekiston – 2030” strategiyasi to‘g‘risidagi farmonlari, 2018-yil 5-iyundagi PQ-3775-son “Oliy ta’lim muassasalarida ta’lim sifatini oshirish va ularning mamlakatda amalga oshirilayotgan keng qamrovli islohotlarda faol ishtirokini ta’minlash bo‘yicha qo‘shimcha chora-tadbirlar to‘g‘risida”, 2021-yil 19-maydagi PQ-5117-son “O‘zbekiston Respublikasida xorijiy tillarni o‘rganishni ommalashtirish faoliyatini sifat jihatidan yangi bosqichga olib chiqish chora-tadbirlari to‘g‘risida”gi qarorlari, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 18-maydagi 376-son “Jahon adabiyotining eng sara namunalarini o‘zbek tiliga hamda o‘zbek adabiyoti durdonalarini chet tillariga tarjima qilish va nashr etish tizimini takomillashtirish chora-tadbirlari to‘g‘risida”gi Qarori hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu tadqiqot ishi muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi Dissertatsiya respublika fan va texnologiyalari rivojlanishining: I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq bajarilgan.

Dissertatsiya mavzusi bo‘yicha xorijiy ilmiy tadqiqotlar sharhi. XX asr AQSH realistik nasri, taraqqiyot tendensiyalari, tadriji hamda takomili, nasriy janrlarning nazariyasi va poetikasi bo‘yicha ko‘plab yetakchi ilmiy markazlar va oliy ta’lim muassasalarida, jumladan, hikoya janri nazariyasi, zamonaviy Yevropa hikoyachiligi (Kaliforniya davlat universiteti, AQSH), kichik nasriy asarlar ilmiy tadqiqi, tarixi va nazariyasi (Salamanka universiteti, Ispaniya), kichik nasriy asarlarda madaniyat, empirik poetika (Ayova Universiteti, AQSH), nasr ritorikasi (Chikago Universiteti, AQSH), roman nazariyasi, nasrda o‘zlik va madaniyat in’ikosi (Kolumbiya universiteti, AQSH), zamonaviy amerika novellasi nazariyasi va tematikasi (Kent universiteti, Buyuk Britaniya), XX asr AQSH realizmi, taraqqiyoti, ta’sir etgan omillar tahlili (Rossiya davlat gumanitar universiteti, Rossiya), XIX-XX asr Amerika badiiy realizmi, tanqidiy nazariyasi, intellektual shuhrati (Texas universiteti, AQSH), tanqidiy realizm va uning nazariy asoslari (Vashington universiteti, AQSH), janr shakllanishi: monogenezis (birlamchi shakllanish) va janriy majmua yoki poligenezis (ko‘p manbali shakllanish) (Edinburg universiteti, Buyuk Britaniya), individual mualliflar ijodida badiiy psixologizm, ruhiyat tasviri (Toshkent davlat jahon tillari universiteti, Samarqand davlat chet tillar instituti, Buxoro davlat universiteti, O‘zbekiston)) kabi muammolar o‘z yechimini topgan.

Dunyo adabiyotshunosligida XX asr badiiy maydonida realistik hikoya, qissa va roman janrlarining taraqqiyot xususiyatlarini aniqlash; mazkur nasriy asarlarning kompozitsion qurilishi hamda rivoya yo‘sini tizimi mazmun-mohiyatini

konseptual yondashish orqali izohlash; poetik talqinda ramziylik va metaforiklik teranlashuvining subyektiv va obyektiv faktorlarini belgilab berish borasidagi ustuvor yo‘nalishlarda tadqiqotlar olib borilmoqda.

Muammoning o‘rganilganlik darajasi. XX asr Amerika realistik hikoyachiligi nazariyasi, tarixi hamda takomillashuv bosqichlari D.Ross, P.Stevik, A.Voss, S.Mann, J.Gerlach, M.Skofild, A.Uerlok, V.Patea, Ch.Mey, A.Bendiksen, A.Neydjl, U.D.Houells, H.Gelfant, L.Greyver, F.O’Konnor, E.Meletinskiy, N.Tagiyeva, L.Jalilova³, novella yoki qisqa roman janrining poetikasida muhim jihatlar M.Springer, J.Leibowitz, J.Paine, Ch.Nayder, J.Payn, U.Uossertstrom, G.Gud, R.Li⁴ singari munaqqidlar tomonidan tadqiq qilingan. Bu tadqiqotlarda AQSH hikoyachiligi va novellachiligining nazariy hamda tarixiy poetikasi xususida e’tiborli xulosalar bayon qilingan. Adabiyotshunoslar XX asr realistik hikoyasi rivojida ahamiyatli hissa qo‘shgan H.Jeyms, E.Heminguey, F.Skott Fitzjerald, E.Uelti, U.Folkner kabi adiblar xizmatini alohida qayd etib, syujet va konflikt, tematik qamrov, janriy ko‘rinishlar hamda badiiylik moduslaridagi evrilishlarni o‘rganishgan.

XX asr realistik romani, romaniy tafakkurda uslub rang-barangligi, ijodiy uslub individualligi, romanchilik tendensiyalarida yetakchilik qilgan xususiyatlar, janriy turfalik, romanda poetik mahorat masalalari D.Medden, P.Roulings, H.R.Braun, D.Tayler, O’Donnell, L.Trilling, H.Jeyms, U.But, P.Barrish, T.Metyus, R.Labri, A.Zverev, M.Xolbekov, F.Xajiyeva, N.Qobilova singari nazariyotchilar tomonidan jahon adabiyotshunosligida yetarlicha tadqiq qilingani e’tiborni tortadi⁵.

³ Ross D. The American short story. – The USA: North Central Publishing Company, St. Paul, 1961. – P.47; Stevick P. The American Short Story 1900-1945: A Critical History. – The USA: Twayne Publishers, 1984. – P. 209; Voss A. The American Short Story. The USA: The University of Oklahoma Press, 1973. – P.399; Mann S.G. The Short Story Cycle: A Genre Companion and Reference Guide. – The USA: Greenwood Press, 1989. – P. 228; Gerlach J. Toward the End: Closure and Structure in American Short Story. – The USA: The University of Alabama Press, 1985. – P. 193; Scofield M. The Cambridge Introduction to the American Short Story. – The UK: Cambridge University Press, 2006. – P.291; Werlock A.H.P. The Facts on File Companion to the American Short Story. – The USA: Facts on File, 2000. – P.542.; Patea V. Short story theories. A Twenty-First Perspective. – N.: Rodopi, 2012. – P. 345; May Ch. The New Short Story Theories. – USA: Ohio University Press, 1994. - P.369.; Bendixen A., Nagel J. A Companion to the American Short Story. – S.: Blackwell Publishing LTD, 2010. – P.535.; Howells W.D. Some anomalies of the short story. / The North American Review, Vol.173, No. 538, 1901. / P.422-432.; Gelfant H.B., Graver L. The Columbia Companion to the Twentieth-Century American Short Story. – USA: Columbia University Press, 2000. – P.605.; O’Connor, F. The Lonely Voice. The Study of the Short Story. The USA: The World Publishing Company, 1963. – P.215.; Meletinskiy E. Istoricheskaya poetika novella. – M.: Nauka. Glavnaya redaktsiya vostochnoy literature, 1990. – S.275.; Jalilova L. J. XX asr boshidagi Amerika satirik novellasi poetikasi. Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati, Buxoro, 2021. – B.50.

⁴ Springer M.D. Forms of the Modern Novella. – USA: University of Chicago Press, 1975. – P.216.; Leibowitz J. Narrative Purpose in the Novella. – H.: Mouton, 1974. – P.137.; Short Novels of the Masters. Edited with an introduction by Charles Neider. – N.Y.: Carrol & Graf Publishers, Inc, 1989. - P.650.; Paine J.H.E.. Theory and Criticism of the Novella. – B.: Bouvier, 1979. – P.268.; The Modern Short Novel. Edited by William Wasserstrom. – The USA: Holt, Rinehart and Winston, Inc, 1966. – P.676.; Good Graham. Notes on the Novella. // Novel: A Forum on Fiction, Vol.10, No.3,1977.//P.197-211.; Lee A. Robert. The Modern American Novella. – USA: Palgrave Macmillan, 1989. – P.192.

⁵ Madden D. A Primer of the Novel. For Readers and Writers. – The USA: The Scarecrow Press, 2006. – P.276.; Rawlings P. American Theorists of the Novel. – NY.: Routledge, 2006. – P.171.; Brown, H.R. The Great American Novel. // American Literature, 1935, Vol.37, No.1. // P. 1-14.; Tyler. D. The Cambridge Companion to Prose. – UK: Cambridge University Press, 2021. – P.273.; A Companion to the Modern American Novel. 1900-1950. Ed. by John T. Matthews. – UK: Wiley-Blackwell, 2009. – P.617.; O’Donnell. The American Novel Now: Reading Contemporary American Fiction Since 1980. – M.: Wiley-Blackwell, 2010. – P.248.; Booth, W.C. Rhetoric of Fiction. – USA: The University of Chicago Press, 1983. – P.574. ; Barrish, P. J. The Cambridge Introduction to American Literary Realism. – USA: Cambridge University Press, 2011. – P.241.; Labrie. R. James’s Idea of

J.Styuart ijodi XX asr adabiy tangiqchiligida munosib baholanib, nosirning hikoyalari hamda romanlarining poetik jihatlariga risola, tadqiqot hamda maxsus nashrlarda munosabat bildirilgan. E. L.Bleyr, M.Klark, E.T.Arnold, R.E.Foster, J.A.Ho'rndn, D.Kohler, D.Miller, J.H.Spurlok, S.L.Bevard tadqiqotlarida J.Styuart nasrining sotsiomadaniy va ritorik tahlili, individual asarlari poetikasi, regionalist sifatida individualligi borasidagi ilmiy-nazariy umumlashmalar monografik aspektida atroflicha o'rganilgan⁶.

J.Steynbekning naturalistik nasri poetikasi, muallif nutqi xususiyatlari, hikoyalarda gender masalalari, ijtimoiy tuzum hamda shaxs munosabatlari talqini, personajlar galereyasida turli rakursdan yondashuv, adib ijodida xronotop, yozuvchi hikoyalarda obrazli ifoda D.A.Lous, M.L.Mitchel, J.H.Timmerman, T.Hayashi, K.Ariki, J.Benson, S.Baturin, J.K.Stefen, D.Noubl, U.Souder, J.Jouns, S.Shukurova tadqiqotlarida yoritilgan⁷.

XX asr AQSH realistik nasri taraqqiyotida T.Vulf ijodi ham alohida qayd etilib, ko'plab tadqiqotlarida mikrokomparativistik yondashuv asosida o'rganilgan. Ijtimoiy munosabatlar va ularning badiiy voqelanishi, poetik ifodada individuallik, o'zlik masalalari, adibning badiiy-estetik qarashlari, alohida nasriy namunalari misolida janriy spetsifikasi, qahramonlar ruhiyati tasviri kabi masalalar J.A.Bentz, C.H.Holman, O.Kogdel Stil, M.S.Danelia, T.Mitchell, J.Skotchi, J.M.Mouldi, D.H.Donald, F.Sadullayev tomonidan atroflicha tahlilga tortilgan⁸.

Consciousness. // American literature, Vol.39. No.4., 1969 // pp.517-529.; Зверев А. Ранний этап становление реализма: [Литература США второй половины XIX в.] // История всемирной литературы: В 8 томах. — М.: Наука, 1983—1994. — Том 7; 1991. — С.549—552.; Xajiyeva F. Postmodernizm va biografik roman. — B.: Durdona, 2022. — P.124.; Qobilova N. Jek London va Abdulla Qahhor ijodida badiiy psixologizm. Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati, Buxoro, 2020. — B.44.;

⁶ Blair E.L. Jesse Stuart; his life and works. — Columbia: University of South Carolina Press, 1967. — P.320.; Clarke M.W. Jesse Stuart's Kentucky. — N.Y.: McGraw-Hill, 1968. — P.264.; Arnold E. T. The Canonization of Jesse Stuart // Appalachian Journal, Vol. 13, No. 1, 1985. // pp. 28-33// Appalachian Journal and Appalachian State University. <https://www.jstor.org/stable/40932677>; Foster R.E. Jesse Stuart. — NY: Twayne Publishers, 1968. — P.176.; Herndon J.A. & Brosi G. Jesse Stuart, the man and his books. — USA: The Jesse Stuart Foundation, 1988. — P.176.; Kohler D. Jesse Stuart and James Still: Mountain Regionalists. // The English Journal, 1942. Vol. 31. // P.173-183.; Spurlock J.H. A sociocultural and rhetorical analysis of Jesse Stuart's fiction. A Dissertation submitted to the Faculty of the Graduate School of the University of Louisville in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy, 1986. — P.212.; Bevard. Samuel Lee. Character, Conflict, and Statement in Three Jesse Stuart novels: The Movement toward Hope and Salvation. // A Thesis presented to the Faculty of the Graduate School Morehead State University, 1976. // P.120.

⁷ Laws D.A. The Settings for the Stories: A Tour of John Steinbeck's "The Valley of the World". // The Steinbeck Review, 2009. Vol.6, No.1. — P.27-43. <https://www.jstor.org/stable/41582096>; Mitchell M.L. Steinbeck's Storm Women. Feminine Identity in the Short Stories.//Southwest Review, Vol.61, No.3, 1976. — P.304-315. <https://www.jstor.org/stable/43468868>; Timmerman J.H. Organizational and Gendered Imagery in John Steinbeck's "The Chrysanthemums".//The Steinbeck Review, 2012. Vol.9, No1. — P.29-37. <https://www.jstor.org/stable/41582920>; Steinbeck's Short Stories in "The Long Valley": Essays in Criticism. Edited by Tetsumaro Hayashi. Steinbeck Monograph Series, No.15. — USA: Ball State University, 1991. — P.116.; Ariki K. and others. John Steinbeck's Global Dimensions. — USA: Scarecrow Press, 2008. — P.212.; Benson Jackson J. The Short Novels of John Steinbeck. — USA: Duke University Press, 1990. — P.349.; Багурин С. Джон Стейнбек и традиции Американской литературы. — М.: Художественная литература, 1984. — С.351.; George K.Stephen. The Moral Philosophy of John Steinbeck. — USA: Scarecrow Press, 2005. — P.201.; Noble D. Critical Insights. John Steinbeck. — MA.: Salem Press, 2011. — P.414.; Souder W. Mad at the World. A Life of John Steinbeck. — USA: W.W.Norton & Company, 2020. — P.446.; Jones G. Reclaiming John Steinbeck. Writing for the Future of Humanity. — UK: Cambridge University Press, 2021. — P.252.

⁸ Bentz J. A Critical analysis of the short fiction of Thomas Wolfe. — A thesis submitted to the Faculty of Purdue University in partial fulfillment of the requirements for the degree of Doctor of Philosophy, 1991. — P.269.; C. Hugh Holman. Thomas Wolfe. — USA: University of Minnesota, 1960. — P.48.; J. Cogdell Steele. Time and American autobiography: Four twentieth-century writers. A thesis submitted in partial fulfillment of the requirements for the

Mazkur tadqiqotda J.Styuart, J.Steynbek hamda T.Vulf ijodi misolida XX asr AQSH realistik nasri poetik xususiyatlari, real hayotning badiiy istifoda etilishi, subyekt-obyekt-adresat munosabatlarida an'anaviy yondashuv va novatorona tendensiyalar namoyon bo'lishi yaxlit tizim sifatida ochib beriladi.

Dissertatsiya tadqiqotning dissertatsiya bajarilgan oliy ta'lim yoki ilmiy-tadqiqot muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya tadqiqoti Buxoro davlat universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq "Adabiyotshunoslik, tilshunoslik va tarjima ishi" ilmiy tadqiqot ishlari rejasi hamda AQSHning Michigan davlat universiteti hamkorligida amalga oshirilgan Faculty Enrichment Program loyihasi doirasida bajarilgan.

Tadqiqotning maqsadi XX asr AQSH realistik nasridagi poetik yangilanishlar, ularni keltirib chiqargan tarixiy-ijtimoiy omillarni J.Styuart, J.Steynbek hamda T.Vulf nasri misolida yaxlit nazariy tizim sifatida ochib berish orqali XX asr AQSH realizmi tendensiyalarining badiiy-estetik negizlarini aniqlashdan iborat.

Tadqiqotning vazifalari:

XX asr Amerika realistik adabiyotida kichik nasriy janrlarning ijtimoiy-tarixiy genezisi; poetik ifoda spetsifikasini mavjud ta'riflar hamda adabiyotshunoslikdagi janr nazariyasiga oid zamonaviy yondashuvlar asosida umumlashmalar chiqarish;

XX asr Amerika realistik qissalari poetikasida shakl va mazmun mutanosibligi, janr modifikasiyasida novatorona tendensiyalarning ko'lamini ochib berish;

XX asr AQSH romanchiligida an'anaviy realistik roman hamda modern romanning ilmiy-estetik negizlarini aniqlash;

J.Styuart regional nasri badiiy konseptual olami maydonini belgilashda poetik ifoda rakurslarida muallif individualligi, romaniy tafakkur badiiy voqelanishida makonga mansublik kategoriyasining ahamiyatini yoritish;

J.Steynbek nasri poetikasida kompozitsion strukturaning spetsifikasi, janriy tabiatida nosir ifoda yo'sinidagi individuallikni uslub nuqtai nazaridan ko'rsatish;

T.Vulf nasri poetikasida modernizm an'analari ustuvorligi, bevosita va bilvosita xarakterlash, badiiy ifoda ko'lamida adabiy sintez hodisasi jihatidan ochib berish.

Tadqiqotning obyekti sifatida J.Styuartning "Another April" va "Love" hikoyalari, "Daughter of the Legend" romani; J.Steynbekning "The Chrysanthemums" va "The White Quail" hikoyalari, "Cannery Row" va "Of Mice and Men" qissalari, "The Winter of Our Discontent" romani; T.Vulfning "Return" va "No Cure for It" hikoyalari, "The Lost Boy" qissasi, "You Can't Go Home

degree of Doctor of philosophy in English in the Graduate College of The University of Iowa, 1978. – P.230.; Дanelia M.C. Сопоставительный анализ психологической новеллы У. Фолкнера и Т. Вульфа. Автореферат диссертации по филологии. – Грузия, 1985.; <https://www.dissercat.com/content/sopostavitelny-analizpsikhologicheskoi-novelly-u-folknera-i-t-vulfa>; Mitchell T. Thomas Wolfe: A Writer's Life. – USA.: Appalachian State University, 2017. – P.137.; Scotchie J. Thomas Wolfe Revisited. – USA: Land of the Sky Books, 2001. – P.164.; Mauldin J.M. Thomas Wolfe. – USA: University of Tennessee Press, 2007. – P.384.; Donald, D.H. Look Homeward: a life of Thomas Wolfe. – USA: Harvard University Press, 2002. – P. 612.; Sadullayev F. B. XX asr Amerika adabiyotida inson ruhiyati tasviri (H. Jeyms va T. Vulf ijodi misolida). Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati, Buxoro, 2023. – B.49.

Again” romani tanlangan.

Tadqiqotning predmetini XX asr AQSH realistik nasri, xususan mazkur badiiy jarayonda yaratilgan hikoya, novella, qisqa roman (qissa) hamda roman janrida J.Styuart, J.Steynbek hamda T.Vulf tomonidan yaratilgan asarlar poetikasi va badiiyati tashkil etadi.

Tadqiqotning usullari Tadqiqot jarayonida biografik, tavsiflash, kognitiv-diskursiv, badiiy-psixologik, funksional-stilistik, ijtimoiy-madaniy, interpretativ kabi tahlil metodlaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilarda ko’rinadi:

XX asr AQSH romanlarida real faktlarga asoslanib ijod qilgan adiblar tomonidan hukmron muhit, voqea-hodisalar, davr kishilari hamda topologik mansublik obyektiv bayon va subyektiv talqinda gavdalanirilganligi, takrorlanmaydigan yangi ovozlari, eksperimental uslublar, yangi yondashuvlar orqali voqelikning parchalangan, tartibsiz hududlariga qadar kirib borishi, bir vaqtning o’zida struktural yaxlit tizimga ega badiiy olamni narrativ ‘tortishish kuch’lari yordamida ifodalanganligi aniqlangan;

J.Stuart, J.Steynbek va T.Vulf nasri misolida XX asr Amerika realistik nasri poetikasining badiiy konsepsiyasi, g’oyaviy-axloqiy mohiyati, muallif badiiy-estetik strategiyasi, nasriy asarlarning badiiylik moduslari lisoniy elementlarning konstruktiv funksiyalari orqali namoyon bo’lganligi isbotlangan;

J.Styuart nasri poetikasida “suhbat uslubi” (“talk style”) hamda yumoristik ruhning regional badiiy ifodada yaxlit uyg’unlashuvi, simvolik mazmundagi real tasvir, modernistik elementlar garmoniyasi, bilvosita muallif hamda ishonchli roviyning binar oppozitsiyasi, sotsiopsixologiya hamda adabiyotshunoslik integratsiyasi qahramon portretining makonga mansublik negizida gavdalanishi asoslangan;

J.Steynbek nasri poetikasi ijtimoiy tizim bilan murosaga kela olmagan qahramonlar – asosan ayollar, bolalar va o’smirlar obrazlari, ular orqali umidsizlik hamda tushkunlik motivlarining akslanishi, personaj ma’naviy-ruhiy olami tasviri yordamida kitobxon bilan mustahkam psixologik aloqa o’rnatilishi, naturalistik yondashuv ifodasi, simvolik hamda obrazli tasvir, qahramon ruhiy olami badiiy detallarining polifunksionalligi kabi poetik parametrlar ustivorligida voqelanishi isbotlangan;

T.Vulf nasrida epik bayon yo’sinida dinamik siljish vositasida vaqt qadri hamda hayot mazmuni kabi ekzistensial mavzuning qo’llanilishi, qahramon xarakteristikasidagi real tasvir hamda kechinma garmoniyasi voqelanishi, liro-epik rivoyaning ustunligi, gibrid roman janri xususiyatlari asosida namoyon bo’lgani dalillangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

XX asr AQSH realistik nasrida yaratilgan hikoya, qissa hamda roman janriga mansub asarlarning badiiy, kompozitsion, lingvopoetik jihatlarini, badiiy tasvirda yetakchilik qilgan tamoyillarni, milliy adabiyotda an’analar va novatorona yondashuvlar sintezlashuvini aniqlashda J.Styuart, J.Steynbek hamda T.Vulf nasriy asarlarining badiiy qimmatini, janriy ichki dinamik siljish sodir bo’lgani, yozuvchilar poetik izlanishlari mohiyati va ahamiyati aniqlangan;

XX asr AQSH realistik nasri, poetik xususiyatlari, badiiy-estetik spetsifikasiga oid jihatlarni tadqiq qilish, J.Styuart, J.Steynbek hamda T.Vulf nasri misolida tahlillarimizni dalillash mazkur janriy tendensiyalarning mohiyatini anglash, yondashuvlar sintezi, ishonchli roviy, bilvosita va bevosita muallif epik bayonida individual uslub, ijodiy tafakkur tarzida milliy-madaniy o'ziga xosliklarning roli mavjudligi yoritib berilgan.

Tadqiqot natijalarining ishonchligi muammoning aniq qo'yilganligi, nazariy ma'lumotlar va faktik materiallarni qo'llashda ishonchli ilmiy manbalardan foydalanilganligi, chiqarilgan xulosalarning dissertasiyada biografik, tavsiflash, kognitiv-diskursiv, badiiy-psixologik, funktsional-stilistik, ijtimoiy-madaniy, interpretativ kabi tahlil metodlari bilan asoslanganligi, nazariy g'oyalar va ma'lumotlar rasmiy manbalardan olinganligi, berilgan ilmiy-nazariy taklif va tavsiyalar amalda sinovdan o'tkazilganligi hamda natijalar vakolatli davlat organlari tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati Tadqiqot natijalarining ilmiy ahamiyati adabiyot nazariyasi, XX asr AQSH realistik hikoyachiligi, qissachiligi hamda romanchiligi tarixiy, xususiy va nazariy poetika, J.Styuart, J.Steynbek, T.Vulf poetik mahorati yuzasidan chiqarilgan ilmiy-nazariy xulosalardan Amerika realistik nasrida adabiy oqimlarga xos xususiyatlarning ijodiy sintezlashuvi, janr tabiati va modifikatsiyasi, epik bayonda individuallik bo'yicha olib boriladigan tadqiqotlar uchun ilmiy-nazariy manba bo'lib xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati oliy va o'rta maxsus, umumta'lim tizimida realistik badiiy nasr tabiatini o'rganish, janriy tabiatida spetsifik jihatlarni farqlash, real tasvirda qahramon ichki va tashqi olami mohiyatini tahlil qilishda "Adabiyotshunoslik nazariyasi", "Tili o'rganilayotgan mamlakat adabiyoti (Amerika adabiyoti moduli)", Jahon adabiyoti, XX asr Angliya-Amerika adabiyoti, Xorijiy adabiyotshunoslikning dolzarb masalalari kabi fanlardan yaratilajak darslik va qo'llanmalarining mukammallashuviga xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. XX asr Amerika realistik nasri poetikasini aniqlash bo'yicha erishilgan ilmiy natijalar asosida:

XX asr AQSH romanlarida real faktlarga asoslanib ijod qilgan adiblar tomonidan hukmron muhit, voqea-hodisalar, davr kishilari hamda topologik mansublik obyektiv bayon va subyektiv talqinda gavdalantirilganligi, takrorlanmaydigan yangi ovozlari, eksperimental uslublar, yangi yondashuvlar orqali voqelikning parchalangan, tartibsiz hududlariga qadar kirib borishi, bir vaqtning o'zida struktural yaxlit tizimga ega badiiy olamni narrativ 'tortishish kuch'lari yordamida ifodalanganligiga doir nazariy xulosalardan Toshkent davlat o'zbek tili va adabiyoti universitetida 2017-2020-yillarda bajarilgan OT-F1-030 "O'zbek adabiyoti tarixi" ko'p jildlik monografiyasini (7 jild) chop etish" mavzuidagi fundamental loyihasida foydalanilgan (Toshkent davlat o'zbek tili va adabiyoti universitetining 2024-yil 16-dekabrda №04/1-4145-son ma'lumotnomasi). Natijada janriy tendensiyalarning mohiyatini anglash, yondashuvlar sintezi, ishonchli roviy, bilvosita va bevosita muallif epik bayonida

individual uslub, ijodiy tafakkur tarzida milliy-madaniy o'ziga xosliklarning bevosita rolini kuchaytirilishiga erishilgan;

J.Stuart, J.Steynbek va T.Vulf nasri misolida XX asr Amerika realistik nasri poetikasining badiiy konsepsiyasi, g'oyaviy-axloqiy mohiyati, muallif badiiy-estetik strategiyasi, nasriy asarlarning badiiylik moduslari lisoniy elementlarning konstruktiv funksiyalari orqali namoyon bo'lganligiga oid nazariy xulosalardan Buxoro davlat universitetida AQSHning Toshkentdagi elchixonasi tomonidan moliyalashtirilgan SUZ80021IN3103 raqamli xorijiy loyihada foydalanilgan (Buxoro davlat universitetining 2024-yil 12-dekabrda №06/7846-son ma'lumotnomasi) Natijada XX asr AQSH realistik nasrida yaratilgan hikoya, qissa hamda roman janriga mansub asarlarning badiiy, kompozitsion, lingvopoetik jihatlarini, badiiy tasvirda yetakchilik qilgan tamoyillarni, milliy adabiyotda an'analar va novatorona yondashuvlar sintezlashuvini aniqlashda J.Styuart, J.Steynbek hamda T.Vulf nasriy asarlarining badiiy qimmati, janriy ichki dinamik siljish sodir bo'lgani, yozuvchilar poetik izlanishlari mohiyati va ahamiyati asoslanilishiga erishilgan;

J.Styuart nasri poetikasida "suhbat uslubi" ("talk style") hamda yumoristik ruhning regional badiiy ifodada yaxlit uyg'unlashuvi, simvolik mazmundagi real tasvir, modernistik elementlar garmoniyasi, bilvosita muallif hamda ishonchli roviyning binar oppozitsiya, sotsiopsixologiya hamda adabiyotshunoslik integratsiyasi natijasida qahramon portretining makonga mansublik asosida gavdalanirishiga oid nazariy xulosalardan AQSHning Michigan davlat universitetida o'tkazilgan Yettinchi Yillik Xalqaro Ilmiy Ko'rgazmasi tadbirlari dasturlarida foydalanilgan (Michigan davlat universitetining 2023-yil 5-maydagi ma'lumotnomasi) Natijada AQSH realistik nasrida yaratilgan hikoya, qissa hamda roman janriga mansub asarlarning badiiy-kompozitsion hamda lingvomadaniy jihatlarini, nasrda yetakchilik qilgan tamoyillarni, an'analar va novatorona yondashuvlar sintezlashuvini aniqlashga erishilgan;

J.Steynbek nasri poetikasi ijtimoiy tizim bilan murosaga kela olmagan qahramonlar – asosan ayollar, bolalar va o'smirlar obrazlari, ular orqali umidsizlik hamda tushkunlik motivlarining akslanishi, personaj ma'naviy-ruhiy olami tasviri yordamida kitobxon bilan mustahkam psixologik aloqa o'rnatilishi, naturalistik yondashuvning ustunligi, simvolik hamda obrazli tasvir, qahramon ruhiy olami badiiy detallarining polifunksionalligi ustivorligida voqelanishi bilan bog'liq ilmiy xulosa va natijalardan Oliy ta'lim, fan va innovatsiyalar vazirligining 2023-yil 17-iyuldagi 314-sonli buyrug'i bilan tasdiqlangan 314-323-raqamli nashr ruxsatnomasi asosida 60230100 – Filologiya va tillarni o'qitish (ingliz tili) ta'lim yo'nalishi talabalariga mo'ljallangan "Tili o'rganilayotgan mamlakatlar adabiyoti" nomli darslikni yaratishda foydalanilgan (Buxoro davlat universitetining 2024-yil 12-dekabrda №01-02/684-son ma'lumotnomasi) Natijada yondashuvlar sintezi, ishonchli roviy, bilvosita va bevosita muallif epik bayonida individual uslub, ijodiy tafakkur tarzida milliy-madaniy o'ziga xosliklarning bevosita roli mavjudligi yoritib berilishiga doir nazariy va faktik materiallar orqali o'quv adabiyoti takomillashtirilgan;

T.Vulf nasrida epik bayon yo‘sinida dinamik siljish vaqt qadri hamda hayot mazmuni kabi ekzistensial mavzu ustuvorligi, qahramon xarakteristikasidagi real tasvir hamda kechinma garmoniyasi voqelanishi, liro-epik rivoyaning ustunligi, gibrid roman janri xususiyatlari negizida namoyon bo‘lgani bilan bog‘liq xulosa va natijalardan Buxoro viloyat teleradiokompaniyasi “Buxoro” telekanalining “Assalom, Buxoro”, “Najot bilimda” teledasturlari stsenariysini tuzishda foydalanilgan (Buxoro viloyati teleradiokompaniyasining 2024-yil 14-dekabrda №01-09-178-son ma’lumotnomasi). Natijada mazkur teleko‘rsatuvlar ilmiy-ommabopligining ta’minlanishiga, ilmiy manbalar bilan boyitilishiga va teletomoshabinlarning ushbu soha yuzasidan bilimlarini oshirishga erishilgan.

Tadqiqot natijalarining aprobatsiyasi Tadqiqot natijalari 15 ta, jumladan, 3 ta xalqaro va 12 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o‘kazilgan.

Tadqiqot natijalarining e‘lon qilinganligi Tadqiqot mavzusi bo‘yicha jami 27 ta ilmiy ish, jumladan, 2 ta monografiya O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining dissertatsiya asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 13 ta maqola, ulardan, 11 tasi respublika va 2 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi Dissertatsiya kirish, to‘rt bob, xulosa, foydalanilgan adabiyotlar ro‘yxatidan iborat bo‘lib, umumiy hajmi 234 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, tadqiqotning maqsadi, vazifalari, obyekti, predmeti, respublika fan va texnologiyalar rivojlanishining ustuvor yo‘nalishlariga mosligi, ilmiy yangiligi, amaliy natijalari, olingan natijalarning ishonchliligi, ishning nazariy va amaliy ahamiyati, tadqiqot natijalarining amaliyotga joriy qilinishi, aprobatsiyasi, dissertatsiya tuzilishi bo‘yicha ma’lumotlar keltirilgan.

Dissertatsiyaning “**XX asr AQSH realistik nasri tadriji hamda poetik xususiyatlari**” deb nomlangan birinchi bobi uch fasldan tarkib topgan, unda XX asr Amerika realistik adabiyotida kichik nasriy janrlar taraqqiyoti, genezisi hamda ijtimoiy-tarixiy asoslari, poetik ifoda individualligi, XX asr Amerika realistik qissachiligida poetik konstruksiya masalasi, shakl va mazmun mutanosibligi, XX asr Amerika realistik romani taraqqiyotida an‘ana va modern yondashuvlar tadqiqi keltirilgan. Amerika hikoyachiligi taraqqiyoti bosqichlarining izchil o‘rganilishida nasrning kichik janri sifatida rivojlangan mazkur asarlar turlicha kasb etgani diqqatni tortadi, ayniqsa “short story, short short story, long story, novella” kabi bahsli terminlar mushohadaga chorlaydi. Bu asarlarning hammasida asos “story”, ya’ni “voqea” ekanini inobatga olganda, ta’kidlash o‘rinliki, nasrning kichik janrlari sanalgan hikoya, novella garchi o‘xshashlik kasb etsa ham, ular orasida tafovutli jihatlar mavjud. Nazariy manbalarda hikoyaning ikki xil turi e’tirof etilishini inobatga oladigan bo‘lsak, ya’ni “uning ocherkliligi (tavsifiy-rivoyaviy) hamda novellistiklik (konflikli-rivoyaviy) jihatlarini nuqtai nazaridan dastlabkisini

hikoya, keyingisini novella deb, farqlash amaliyoti ham adabiyotshunoslikda mavjud”⁹. Novellaning, izchilroq yondashganda, novellistik hikoyaning o‘ziga xos xususiyatlari uning syujeti va kompozitsiyasida yaqqol namoyon bo‘ladi, shuningdek sahnaviylik, syujetning keskin rivojlanishi, kutilmagan burilishga egaligi mazkur asarlarning janriy o‘ziga xosligini tashkil etadi.

XX asr AQSH hikoyachiligi xususida so‘z ketganda, avvalo, millat adabiyotida mazkur janrning tarixiy ildizlari, vujudga kelishi, ijtimoiy-madaniy omillar hamda tamoyillar kabi masalalar tadqiqi dolzarblik kasb etadi. Garchi hikoya janr sifatida Amerika adabiyotida XIX asr boshidan rivojlanish yo‘lidan borgan bo‘lsa ham, janr sifatida XX asrdan boshlab mukammallik kasb eta boshladi. XX asr Amerika hikoyalari o‘zining betakror tematikasi, qahramonlari galereyasi, kompozitsion qurilishi, uslubiy izchilligi bilan shu kecha-kunduzga qadar adabiyotshunoslarning diqqat markazida bo‘lib kelmoqda¹⁰. E.Uerlok “Companion to the American Short Story” kitobining muqaddimasida zamonaviy hikoyachilikning asoschilari sifatida rus adibi A.Chexov hamda frantsuz yozuvchisi G.Mopassan singari ikki buyuk namoyandani qayd etgani holda, “...Hech bir mamlakat Amerika Qo‘shma Shtatlari kabi bu janrni shu qadar ishtiyoq va sermahsullik bilan qabul qilmagan. Dastlabki amerikalik yozuvchilar ongli ravishda Amerika manzaralarini tasvirlab, o‘ziga xos mintaqalar va nutq uslublarini aks ettirishgan, hozirgi zamon yozuvchilarining ayrimlari ham shu an’anani davom ettirmoqda. Hikoya Amerikaga xos badiiy janr bo‘lib qolgan, chunki u nafaqat bu ulkan va xilma-xil mamlakatning turfa ovozlari va falsafalarini o‘rganish uchun, balki jamiyatning irq, jins va sinf masalalariga bo‘lgan qiziqishini, milliy ongini hamda shaxsning ba’zan haddan tashqari murakkab bo‘lib ketadigan Amerika hayotidagi ruhiy va jismoniy o‘rnini tahlil qilish uchun ham xizmat qiladi. Demak, Irvingdan hozirgi kungacha Amerika qisqa hikoyasi “milliy ongning ko‘rsatkichi” bo‘lib kelmoqda¹¹”, deb ta’kidlaydi. Hikoya “millat idrokining ko‘rsatkichi”ni o‘zida ifodalagan ijod namunasi sifatida boshqa nasriy janrlarga qaraganda taraqqiy topdi, hanuzgacha mustahkam mavqe egallab turganining isboti Ch.B.Braun va V.Irvingdan tortib, M.Tveyn, E.Heminguey, G.Stayn va U.Folkner orqali, to J.K.Oats, R.Karver, S.Sisneros, L.Erdrich, J.E.Uaydmen, E.Tenga qadar yaratilgan asarlarda yaqqol ko‘rinadi.

Amerika adabiyotida realizm an‘analari XIX asrning so‘nggi choragidan boshlanib, sekin-asta rivojlana bordi, nasrda realistik tendensiyalar XX asrda ham davom etdi. Garchi XX asrda realizmning ko‘rinishlari hisoblangan naturalizm,

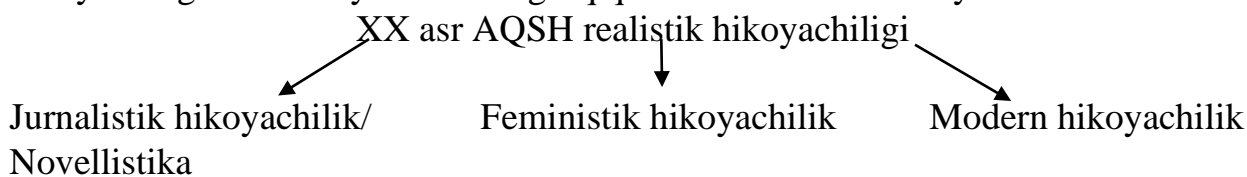
⁹Quronov D. va b. Adabiyotshunoslik lug‘ati. – T.: Akademnashr, 2013. – B. 402.

¹⁰ Ross D. The American short story. – The USA: North Central Publishing Company, St. Paul, 1961. – P 47; Stevick P. The American Short Story 1900-1945: A Critical History. – The USA: Twayne Publishers, 1984. – P. 209; Voss A. The American Short Story. The USA: The University of Oklahoma Press, 1973. – P.399; Mann S.G. The Short Story Cycle: A Genre Companion and Reference Guide. – The USA: Greenwood Press, 1989. – P. 228; Gerlach J. Toward the End: Closure and Structure in American Short Story. – The USA: The University of Alabama Press, 1985. – P. 193; Scofield M. The Cambridge Introduction to the American Short Story. – The UK: Cambridge University Press, 2006. – P.291; Werlock A.H.P. The Facts on File Companion to the American Short Story. – The USA: Facts on File, 2000. – P.542.

¹¹ Werlock A.H.P. The Facts on File Companion to the American Short Story. – The USA: Facts on File, 2000. – P.VIII.

regionalism, tanqidiy realizm, psixologik realizm hamda modernizm kabi adabiy oqimlar ma'lum bosqichlarda ustuvorlik qilgan bo'lsa ham, umuman millat adabiyoti realistik yo'nalishida bo'ldi. Realizm adabiyotda hayotni boricha tasvirlash bo'lsa, naturalizm uning keskinroq ko'rinishi sifatida asarda barcha detallargacha qamrab olinishiga harakat, desak mubolag'a emas. Adabiyotshunos E.Uerlok realizmni rassomchilik san'atiga, naturalizmni fotografiyaga o'xshatadi¹². Uning fikricha, realist ijod namunasida real hayotni tasvirlash uchun detallarni o'ta ehtiyotkorlik bilan tanlaydi, naturalist esa fotosuratlash singari fokusidagi mavjud hamma detallarni tasvirlaydi. Naturalistik asarlarning badiiy bo'yoqdorligini ham ana shu jihat ta'minlaydi.

XX asr hikoyachiligi va novellistikasi ham davrning ijtimoiy muammolari, asrning shafqatsiz janglari, ziddiyatlar ichra o'ralashib qolgan insonni yorug'likga yetaklashga, o'z qobi'gidan chiqa olishiga, to'g'ri yo'l va yechim topishiga yordam bera oladigan maktab vazifasini o'tadi. XX asr AQSH hikoyachiligi taraqqiyoti tadqiqida adabiyotshunoslar asarlarning tarixiy-evolyutsion, janriy, badiiy-ijodiy o'ziga xosligiga ko'ra o'rganishgani e'tiborga molik. Tadqiqotlar shuni ko'rsatadiki, XX asr Amerika realistik hikoyalarini badiiy-estetik umumiylik kasb etgan xususiyatlari jihatidan quyidagi yo'nalishlarda o'rganish millat hikoyachiligi tendentsiyalarini kengroq qamrab olish imkonini yaratadi:



XX asrda jurnallarda hikoyalar chop etish an'anasi 1930-1940-yillarda cho'qqiga chiqdi. "Atlantic Monthly", "Harper's Magazine", "Esquire", "Saturday Evening Post", "The New Yorker" singari ko'plab jurnallar muxlislarini bir-biridan maroqli hamda mazmunli kichik nasriy asarlar bilan mamnun qildi. G. P. Anderson bu guruh yozuvchilarga nisbatan "adabiy jurnalistlar" ("literary journalists") terminini qo'llaydi¹³. Davrning yetuk yozuvchilari Sh.Anderson, U.Keyter, T.Drayzer, T.Vulf, F.S.Fitsjerald, E.Glazgo, E.Uorton, S.Lyuis, R.Lardner singari mualliflar o'zlarining eng sara ijod namunalarini jurnal sahifalarida e'lon qilib borishdi.

XX asr Amerika realistik hikoyachiligi rivojida ayol yozuvchilarning hissasi ham beqiyos bo'ldi. Garchi hikoyachilikda ayol adibalarning ijodi XIX asrning ikkinchi yarmidan boshlangan bo'lsa ham, yangi davr hikoyachiligida ularning xizmati shu qadar bo'ldiki, feministik kichik nasriy asarlar betakror an'analari bilan millat adabiyotida o'z o'rniga ega bo'ldi. Hikoyanavis feministlar qatorida E.Uorton, K.Porter, U.Keyter, K.Chopin, E.Uelti, F.O'Konnor kabi namoyondalarni sanab o'tish mumkinki, ular yaratgan ijodiy meros nafaqat salafлари yaratgan qadriyatları, balki yangi tendensiyalarni aks ettirdi.

¹² Werlock A.H.P. The Facts on File Companion to the American Short Story. – The USA: Facts on File, 2000. – P.361.

¹³ Anderson G.P. Research Guide to American Literature. American Modernism, 1914-1945. – USA: Facts on File, 2010. – P. 20.

XX asr modern hikoyachilik rivojida H.L.Menken, S.Lyuis, F.Skot Fitsjerald, U.Folkner, R.Lardner kabi ko‘plab nosirlarning hissasini ta’kidlash joiz. V.Pateaning e’tiroficha, adabiyot va san’atda modernizm an’analari rivojida V.Vulfning ta’siri kuchli bo‘lib, aynan shu davrdan boshlab, insonning hissiyotlari olamiga chuqur kirib borish, uning sarhadlari tadqiqiga e’tibor kuchaydi¹⁴. Davr hikoyachiligi rivojida ularning qator janriy qirralari shakllana bordi va kuzatishlarimizga ko‘ra ularni quyidagi o‘ziga xos jihatlarda ko‘rish mumkin:

| |
|---|
| Oddiy xalq hayotidagi voqealarni tasviri hamda ularning mashaqqat va hasratlari in’ikosi |
| Qahramon ruhiy olamiga teran kirib borishda ong oqimi, ichki monolog, retropeksiya, ba’zida introspeksiya va prospeksiyaning unumli qo‘llanilishi |
| Badiiy asar tilida tajribalar – so‘z o‘yini, alluziya, simvolizmning keng ishlatilishi |
| Sodda va ravon rivoya ustunligi, yondashuvning oddiyligi va hayotiyiligi |
| Murakkab insonlararo munosabatlar hamda ularning o‘zaro ijtimoiy ta’siri ifodasi |
| Qahramonning botini va zohiri talqinida, syujet rivojida dialoglarning samarali roli |
| Jismoniy va ijtimoiy makon, real zamon ifodasida muallifning jiddiy diqqat qaratishi, tafsilotlarga qadar yoritilishi |
| Irq, jins, sinf kabi ijtimoiy hamda siyosiy muammolar tadqiqining kitobxon uchun uchun oyna vazifasini o‘tashi |
| Dualistik mazmun ustunligi |

XX asr AQSH realistik qissachiligi AQSH realistik romanchiligi hamda hikoyachiligi bilan taqqoslaganda, ancha kam e’tibor qaratilgani, bunga bu janrning bahstlab tabiati, struktural jihatdan murakkab tuzilishi hamda ritorik-tematik¹⁵ salmoqdorligi kabi omillar tufayli bo‘lishi mumkinligi e’tiborimizni tortdi. M.D.Springer “Forms of the Modern Novella” tadqiqotini novella janrining o‘rganilmagan tabiatiga nisbatan chuqur qiziqishi, novella yoki “qisqa roman” deb ataladigan bunday asarlarni munosib baholanishi va uqilishi uchun tayinli javob darkorligini ta’kidlash bilan boshlab, roman janrining ahamiyati, uning strukturaviy elementlari, mazmuniy hamda hissiy jihatlariga daxldor yaratilgan ilmiy ishlar, hikoya janrining ham formal xususiyatlari teran o‘rganilgan tadqiqotlar yetarlicha bajarilganini qayd etadi, ammo (“Curiously, the serious study of the novella remains an almost desert area¹⁶”) qiziqarli tomoni shundaki, novellaning jiddiy tadqiqi deyarli tashlandiq soha, deb baho beradi. So‘nggi yillarda novella, qisqa romanlar – qissa janri tadqiqiga oid qator ishlar olib borildiki, mazkur janrda yaratilgan asarlarning shakliy xususiyatlari, mazmuniy qamrov doirasi, janriy ko‘rinishlariga bag‘ishlangan tadqiqotlar M.D.Springer, Ch.May. G.Gud, J.H.E.Paine, J.Leibovitz, K.Vidmir, G. Stenli singari olimlar

¹⁴ Patea V. Short story theories. A Twenty-First Perspective. – N.: Rodopi, 2012. – P. 17.

¹⁵ Izoh: adabiyotshunoslikda va san’atshunoslikda muhim tushunchalardan biri bo‘lib, asarlarning mazmuni, mavzusi va uslubining qanchalik muhim yoki ta’sirchan ekanligini anglatish maqsadida qo‘llanadi.

¹⁶ Springer M.D. Forms of the Modern Novella. – USA: University of Chicago Press, 1975. – P.2.

tomonidan olib borildi va bu borada ancha qimmatli mulohazalar hamda xulosalar bildirildi.

H.Jeyms AQSH qissachiligi rivojiga yuksak hissa qo‘shgan ahamiyatli ijodkorlardan biridir. Uning “Daisy Miller” (1878), “The Turn of the Screw” (1898) singari novella-qissalarida muallif qahramonning ruhiy olamiga chuqur kirib, asarlarida psixologik tahlilning yorqin namunalarini ko‘rish mumkin.

Roman janri, umuman nasriy asarlar poetikasi, badiiyatiga xos dastlabki diqqatga molik, keyinchalik bir qator tadqiqotlarga zamin bo‘la olgan nazariy fikrlar H.Jeyms, L.Trilling, U.K.But singari olimlar tomonidan bildirilgan. Mazkur munaqqidlar Amerika adabiyotshunosligida XX asrda ustuvorlikga erishgan Yangi tanqidchilik (New Criticism) adabiyot nazariyasining oqimlaridan birining mamlakatda yuqori boshqichlarga chiqishida ahamiyatli o‘rin egallashdi. P.Roulings “American Theorists of the Novel” risolasida nasriy asarlar, roman janri, realizm hamda uning talqini, muallif va roviylar, rivoyada ularning roli hamda o‘rni (U.K.Butning ‘ehtimoliy muallif’ (‘implied author’) hamda ishonchli/ishonchsiz muallif (‘reliable/unreliable author’), H.Jeymsning ‘nuqtai nazar’ (‘points of view’), ong va onglilik masalalari, ‘anglashning markazlari’ (‘centers of consciousness’)ga oid qarashlari, kitobxon va mutolaa, badiiy asar tahlilida yondashuvlar, axloqiy intellekt (‘moral intelligence’) (L. Trilling Z.Freydning ta’limoti va psixoanaliz nazariyasi talqiniga munosabat bildiradi) ga oid fikrlarini ilgari suradi¹⁷.

AQSH realistik romani shakllanishida realizmning yana bir ko‘rinishi mahalliy kolorit yoki regionalizm adabiyoti muhim o‘rin egallaydi. XIX asr so‘nggi o‘n yilliklarida tamal toshi qo‘yilgan bu yo‘nalish XX asrda ham muayyan mualliflar romanlarida davom etdi. Mazkur adabiyot vakillari o‘zlari mansub hudud tasviri hamda talqinida yangi shakl va mazmunda badiiy asarlar yaratishdi. XIX asr so‘ngida H.Garlend, B.Gart, S.O.Jyuet, K.Shopin singari mualliflar shahar sanoat markazlaridan uzoqda bo‘lgan qishloq joylar hayotini realistik tasvirlab, bu hududlarga xos sheva, xalq og‘zaki ijodi, madaniyatini saqlab qola olgan, qayta gavalantirgan nasriy asarlar yaratishdi. XX asr regional romanchiligi qator zabardast yozuvchilar hissasi evaziga yuksalishga erishdi. U.Keser (Willa Cather) “O Pioneers!”, “The Song of the Lark”, “My Antonia” va “One of Ours” kabi romanlarida Nebraska shtatida istiqomat qiluvchi fermerlar hayotiga teran nazar tashlaydi. Yozuvchi qishloq xalqi hayotini turli ranglarda batafsil aks ettirib, fermerlar, dehqonlar va migrantlarning og‘ir hayotiga chuqur kirib boradi. U. Keser mahalliy tasvir va qahramonlar ichki olami in’ikosini birlashtirib, universal mavzularning badiiy ifodasini keltiradi. Romanlarda umid, umidsizlik, murakkab ijtimoiy sharoitda insoniylikga sodiq qolish, madaniy mansublik mavzularini keng yoritadi. Nosir regional talqin yordamida hukmron jamiyatning ijtimoiy, iqtisodiy hamda madaniy evrilishlarini yorqin namoyon etadi.

U.K.But romanda yozuvchining mezon borasida muayyan qoidalarini ta’kidlab, axloqiy va ijtimoiy qadriyatlar hamda hatti-harakatlar ifodasi, bu

¹⁷ Rawlings P. American Theorists of the Novel. – NY.: Routledge, 2006. – P.2.

normativ me'yorlar talqinida har qanday muallif o'zining aniq axloqiy pozitsiyasini namoyon qilishi lozimligini qayd etadi. Bunday vaziyatda romannavis bevosita kitobxon bilan axloqiy normalar haqida muloqot qilish imkoniyatiga erishib, nafaqat rivoya qilish, balki ijtimoiy hamda axloqiy masalalar muhokamasi orqali reseptorga ta'sir qila olish imkoniyatini qo'lga kiritadi. U.K. Butning nazdida, aniq axloqiy pozitsiyaga ega bo'lmagan romanlar o'zining ta'sirdorligini saqlab qola olmasligi mumkin¹⁸. H.Li "To Kill a Mockingbird", J.Steynbek "The Grapes of Wrath", R.Ellison "Invisible Man", T.Morrison "Beloved" singari romanlarida yuqorida ta'kidlangan fikrlarda keltirilganidek, badiiy asarning axloqiy-estetik maqsadini aniq ifodalab, kitobxonni ijtimoiy hamda axloqiy masalalar ustida chuqurroq mushohada qilishga majburlaydi.

Ikkinchi bob "J.Styuart regional nasrining badiiy-konseptual olami" deb nomlanib, unda J.Styuart nasri, uning hikoya hamda roman janrida qilgan barakali ijodi, nasriy namunalarining poetik jihatlari, nosirning individual mahorati, nasrda vorisiyligi va novatorona yondashuvi tadqiq qilindi. "Another April" va "Love" hikoyalari, "Daughter of the Legend" romani misolida muallif asarlarining regional nasrda qamrov doirasi, poetik rakurslari, badiiy konseptual olami tahlil qilindi. J.Styuart o'ziga xos ijodi, poetik tafakkuri hamda mushohadasining kengligi, hayotiy haqiqat tasvirida real yondashuvi, badiiy haqiqatda xolisonalikga rioya etgani va nuqtai nazarining teranligi, poetik ifoda rakurslaridagi aniqligi bilan XX asr AQSH realistik hikoyachiligida individuallikga erishgan nosirlardan biriga aylandi.

1941-yilda "Accent: A Quarterly of New Literature" adabiy jurnalida nashr qilingan "Another April" hikoyasida vaqt, inson hayotida umrning shiddat bilan o'tishi, hayot qadri va mazmuni, bolalik sururi, tabiat betakrorligi kabi mavzular yoritiladi. Asarda personajlar sistemasida uchta figura bo'lib, har uchalasining badiiy vazifasi mutanosib tarzda namoyon bo'ladi. Hikoyadagi to'qson yoshdan oshgan bobo obrazi muallif tug'ilib o'sgan Appalachian tog'lariga xos katta avlodning tipik namunasi ekani e'tiborni tortadi. Yozuvchi hatto qariya timsoli tasviriga ham turli rakursdan yondashadi. Asarning dastlabki qismlarida nevara orqali tasvir quyidagicha keltiriladi: "He looked like a picture of Santa Claus. But Grandpa's cheeks were not cherry-red like Santa Claus's cheeks. They were covered with white thin beard --- and above his eyes were long white eyebrows almost as white as percoon petals and very much longer¹⁹". J.Styuart dinamik portret orqali qahramonini butun dunyoda qorbobo yoki asosan Yevropa, Amerika, Avstraliya qit'alarida Santa Klaus sifatida tanilgan qahramonga o'xshatish badiiy ifoda vositasi yordamida gavdalantiradi. "Santa Claus" obrazi afsonaviy timsol bo'lib, G'arb xristian madaniyatiga xos hamda ko'plab folklor qadriyatlar bilan bog'liq²⁰. Nevara uchun bobosining oiladagi roli bevosita shu obraz tasviriga uyg'un ravishda aks ettiriladi. Yangi yilda Santa Klausni ko'rishi bilan mamnuniyat his qiladigan har bir oiladagi farzand singari nevara personaji ham

¹⁸ Booth, W.C. Rhetoric of Fiction. – USA: The University of Chicago Press, 1983. - P. 212.

¹⁹ <https://fliphtml5.com/bjcs/ceam/basic>

²⁰ https://en.wikipedia.org/wiki/Santa_Claus

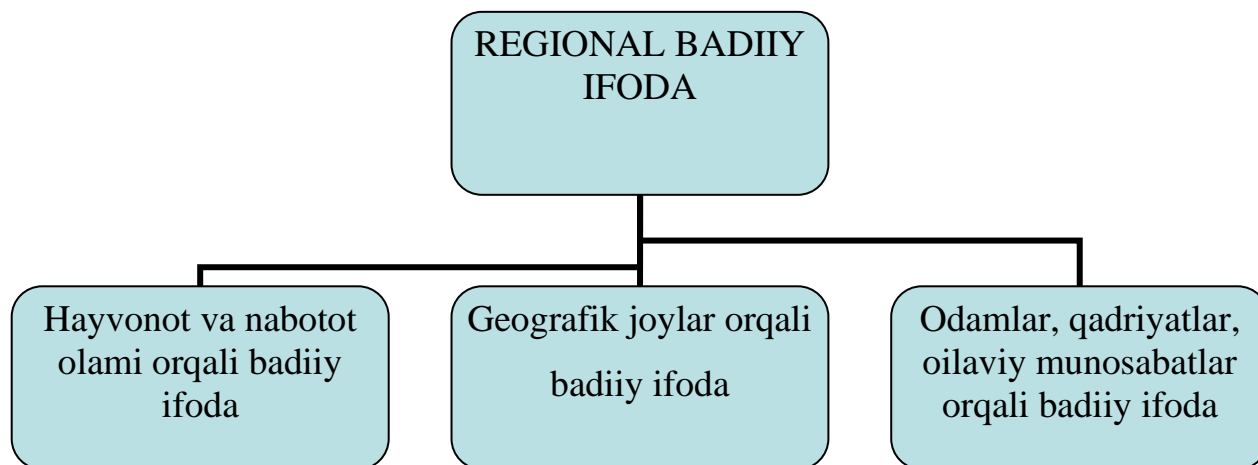
bobosiga nisbatan xuddi shunday hissiyotlari mavjud ekani yozuvchi Santa Klaus, uning gilos kabi qizargan yonoqlari, oppoq nurli soqoli hamda uzun nuroniy qoshlari yordamida ifodalaydi. Aynan shu tasvirda yana bir e'tiborli jihat mavjudki, bu J.Styuart uslubi poetikasida muhim xususiyatlardan biri ekani anglashiladi. Misoldagi "percoon" badiiy detali muallifning o'zi istiqomat qilgan hududning tipik muhitini gavdalantirishida ahamiyat kasb etadi. "Courier Journal"ning 1955-yildagi nashrida J.Styuart "percoon" o'simligi haqida batafsil ma'lumot beradi²¹. Aslida bu o'simlik "bloodroot" ("qonli ildiz") deb nomlanib, ammo ilk Kentukkilik mahalliy zanchi qabilalar tilidan uni "puccoon" shaklida o'zlashtirib, muomalaga kiritishgani, butun mamlakatda bu o'simlik "bloodroot" shaklida qo'llanilsa, aynan shu hududda "percoon" sifatida muomalada ekani izohlab beriladi. O'simliklar olamida "sangvinariya" deb ataladigan bu gul faqat Shimoliy Amerika mintaqasida uchrab, ildiziga har qanday shikast yetkazilsa, ochiq qizil suyuqlik sizib chiqqanligi sababli, "bloodroot" – "qonildiz" deb ham ataladi²². Bir qarashda moychechakni eslatadigan, ammo moychechakga qaraganda gulbarglari ancha zichroq joylashgani unga betakror ifoda baxsh etadi. Muallif qahramonining qoshlarini aynan gulbarglarga mengzashi ham poetik ifodadagi o'zgachalikni ta'minlaydi.

J.Styuart maqolada mazkur gul mahalliy xalqlar uchun ramziylik kasb etgani, mahalliy zanchi qabilalari uning ildizidan olinadigan alvon rangdagi sharbatidan marosimlarida tana a'zolarini bo'yashda foydalanishlarini, shuningdek bu gul Kentukki bahorining darakchisi ekani hamda dunyodagi betakror o'simliklardan biri ekanini ham qayd etadi. Ko'rinadiki, yuqoridagi bosh qahramonning dinamik portretida "percoon" gulining oq rangli o'simlik sifatida kasb etgan mazmun-mohiyatidan maqsadli foydalaniladi. Oilaning keksa a'zosi sanalgan bobo ehtiroimga ega inson, yillar zalvori, mavsumlar silsilasidan mustahkam insoniylik fazilatlarini bilan yashab kelayotgan qahramon sifatida o'zidan keyingi avlodga shu qadriyatlarini yetkazuvchi, Vatanga sadoqat hamda sodiqlikni o'zida mujassam etgan obraz ko'rinishida gavdalanadi. Muallif xalq orasida o'z qimmatiga ega ramziy gulning sifatlarini bobo personajiga ko'chiradi. Zukko kitobxon muallifning oq rangi misolida qahramonidagi soflik, musaffolik, poklik hamda pokizalik, halollik, samimiylik hamda donishmandlik xislatlariga urg'u berganini anglaydi. Hududdagi har bahorni boshlab beradigan "percoon" guli esa Kentukki madaniyati, tarixi, betakror xalqi, an'ana hamda qadriyatlarining timsoli sifatida qahramon tasviri bilan uyg'unlik hosil qiladi.

J.Styuart hikoyalarida gavdalantirgan W-Hollow tog'lar va qirlardan iborat olam bo'lib, qishda kuchli izg'irin, bahorda betakror ranglarga burkanadi. Bu vodiy nabotot olami mamlakatning boshqa hududlaridan farq qilib, o'ziga xoslik kasb etadi. Hatto odamlari, ularning yuz ifodalari hamda tana tuzilishlaridagi farqli jihatlar badiiy talqiniga muallif keng o'rin ajratadi. Adibning regional tasvirda qamrov doirasi hajmli ekani diqqatni tortadi.

²¹ <https://www.newspapers.com/article/the-courier-journal-percoon/47984461/>

²² <https://www.botanichka.ru/article/sangvinariya-tenelyubiviyiy-mnogoletnik/>



J.Styuart hikoyalarida regional badiiy qamrovning eng keng aspektlaridan biri hayvonot hamda nabotot olami orqali tasvir ekani barcha personajlar badiiy ifodasida ustuvorlik qilgani ayonlashadi. “Another April” hikoyasida to‘qson bir yoshli boboning birgina yuz ifodasi talqinida qo‘llangan nabotot olamiga xos elementlardan tashqari, xatti-harakatlari tasvirida foydalanilgan “stooped over slowly, as slowly as the wind bends down a sapling” (“xuddi shamol niholni ohista bukganidek, sekin engashdi”) ulug‘ yoshli insondagi vazminlikni; “he stopped to examine every little thing along his path” (“yo‘lidagi har bir arzimlas narsani ham e‘tiborsiz qoldirmadi”) bobo obrazidagi hayotga va tabiatga ehtiromni; “Grandpa loved the sunshine and the fresh April air that blew from the redbud and dogwood blossoms²³” (“Bobo zarrin quyosh nurlarini va sersis (qizil kurtakli daraxt) hamda dogvud daraxti gullaridan esgan sof Aprel havosini yaxshi ko‘rardi”) tabiat va inson orasidagi abadiy rishtalarning muhimligini istifoda etadi.

Hikoyachilikda asarning g‘oyasini har doim ham zohiriy elementlar yoki belgilarga jo qilish emas, aksincha botiniy unsurlarga tayanib, ijodkor ifodalamoqchi bo‘lgan g‘oyani tagma’no yordamida anglash mumkin. J.Styuart hikoyalarida badiiy niyatini turli modernistik elementlar – ong oqimi, ichki monolog, badiiy psixologizmlarning bilvosita shakllari – qahramonlarning xatti-harakatlari, jest hamda yuz ifodalari; turli obrazlar – daraxt, yo‘l, gul, hayvon, dala singari obrazlar yordamida amalga oshirilishi kuzatiladi. “Love” hikoyasida “Another April” hikoyasi singari nabotot olamiga izchil ahamiyat qaratilmaydi, asarda mahalliy dialekt hamda hayvonot dunyosiga teran nigoh tashlanadi. Hikoyada “Mother sun” (Ona quyosh), a fence (panjara), cows (sigirlar), young corn (navnihol makkajo‘xori), Bob (it), blacksnake (qora ilon), ground squirrel (yer olmaxoni), red blood (qizil qon), an egg (tuxum), house (uy), dead snake (o‘lik ilon), dew (shudring), wind (shamol) singari obrazlar ota va bola personajlari bilan yonma-yon keltiriladi. Chuqurroq nazar tashlanganda, muallif shu makonga yaqin inson ekani, uning tabiat bilan uyqash munosabati, Ona Yerga muhabbati, samimiy hislari ifoda etilgani namoyon bo‘ladi. J.Styuart hikoyalaridagi obrazlar sistemasiga mufassal e‘tibor qaratilsa, ularning mazmuniy munosabati kitobxon uchun yozuvchining badiiy niyatini anglashga, hikoyalarning bosh g‘oyasini fahmlashga, universal mavzular hamma zamon va makonda birdek ahamiyatli

²³ <https://docplayer.net/234563871-Another-april-by-jesse-stuart.html>

ekanini uqishga yordam beradi. “Love” hikoyasida sanab o‘tilgan qator obrazlar sirasidan eng asosiylari makkajo‘xori, dala, ilon, quyosh, hali ochilmagan jonzotning tuxumi, tong kabi elementlar asar kompozitsiyasida ahamiyatli bo‘lib, ular onaning farzandga muhabbati, o‘zaro mehr va sadoqat, kuchli va kuchsiz o‘rtasidagi asrlararo murosasiz kurash badiiy talqin etilgan hikoyaning mazmunini to‘la ochib beradi. Hikoyada itning ilonga hammasi epizodi aynan bola nigohi orqali tasvirlanadi: “I could see the snake didn’t want to fight the dog. The snake wanted to get away²⁴”. Ilonning kurashdan qochayotgani, sudralib yuruvchilarga xos bo‘lmagan bu holat roviyni hayratlantiradi. Buning sababi uni qiziqtirib qo‘yadi. Personaj ruhiyatida ga‘layon kechib, nega ilon tepaliklar uzra yastangan do‘ngtepalarga shoshilgani ajablantiradi. Shu daqiqada yozuvchi metaforik tasvir orqali ilonning “she” (ingliz tilida: ayolga nisbatan qo‘llanadigan kishilik olmoshi) ekaniga ishora qiladi. “I looked as the snake lifted its pretty head in response to one of Bob’s jumps²⁵”. “Pretty head” go‘zal va maftunkor boshi uning bo‘lak jins vakilasi ekanini bildirib, ayollarga xos nazokat, nafislik va halimlik singari xususiyatlar ilon obraziga ko‘chiriladi. Bola personaji bevosita ko‘z o‘ngida kechayotgan badiiy voqelikdagi holatga guvoh bo‘lar ekan, ona-ilonning farzandlari hayoti uchun fidoiyligini, hatto o‘z jonidan kechganini kuzatib, aslida ona-ilon tepaliklardagi qumlarga hayot berishni istagan bolachalarini asrash uchun ketayotganini fahmlaydi. J.Styuart poetik niyatining mag‘zini kitobxonga anglatadi. Bu rakursdan qaraganda, ijodkorning hikoyalari didaktik mohiyat kasb etib, XX asr AQSH regional hikoyachiligida shu kabi obrazlar orqali real voqelikdagi evrilishlarga munosabatini, badiiy konsepsiyasining asosini tashkil etgan – olam va odam aloqalaridagi o‘zaro mehr va muhabbat, hurmat va ehtirom kabi konseptlarning ilgari surilishi natijasida J.Styuart fenomeni vujudga kelgani ayni haqiqatdir.

J.Styuart o‘zi mansub Kentukki mikroduyosiga xos o‘zlik poetik talqinida muallif individual uslubini ta‘minlagan omillardan yana biri – Amerika folkloridan AQSH adabiyotiga o‘zlashgan “suhbat uslubi” (“talk style”), AQSH hikoyachiligida ustuvorlik qilgan yumoristik ruh, Mark Tven olib kirgan hamda boyitgan AQSH kengliklariga xos regional tasvir uyg‘unlashuvidan hosil bo‘lgan yondashuv ekani oydinlashadi. Ijodkor o‘zi daxldor hudud tasvirida faqat nabotot yoki hayvonot olamiga mansub elementlardan foydalanish bilan cheklanmadi. Regional dialekt hamda xalq og‘zaki ijodi merosining o‘rinli qo‘llanilishi ham hikoyalarning haqqoniyligi, hayotiyligi hamda ta‘sirdorligini ta‘minlay oldi. “Another April” hikoyasida dialektik birliklar ko‘proq bola va nevara suhbatlarida namoyon bo‘lsa, “Love” hikoyasida bola va otasining dialoglarida ko‘proq kuzatiladi. Mahalliy xalqlarning og‘zaki nutqida qo‘llangan birliklardan foydalanish xarakterlarning hayotiyligini ta‘minlab, hududda hukmron muhitni his qilish imkonini beradi.

1965-yilda chop etilgan “Daughter of the Legend” romani XX asrda juda dolzarb hisoblangan irqilararo tolerantlik mavzusiga bag‘ishlanib, J.Styuart jamiyatdagi irqiy kamsitilish, bir mamlakatda yashab diskriminatsiyaga uchragan

²⁴ McConochie J.A. Twentieth Century American Short Stories. – M: Высшая школа, 1979. – С.90.

²⁵ Здесь, С.90.

aholi dardu-anduhlarini yorqin aks ettiradi. Garchi J.Styuartning barcha ijod namunalari bo'lganidek makon sifatida Appalachia tog'lari tanlansa ham, avvalgi romanlaridan farqli o'laroq, bu romanda makonni o'zining tug'ilgan joyi — Kentukki shtatidagi Grinap okrugidagi tog'lardan Tennessi shtatidagi balandliklarga ko'chiradi. Appalachia tog'lari eng katta tog' tizmalaridan biri bo'lib, butun mamlakat bo'ylab yastanib yotadi, romanda Tennessi shtatida joylashgan qismi tanlanib, tog'li xalqqa xos e'tiqod, an'ana va qadriyatlar, nabotot va hayvonot olami keng yoritiladi. Yozuvchi faqat mamlakatning shu qismida hukmron irqiy kamsitilish mavzusini badiiy voqelantirar ekan, bu nafaqat AQSH uchun, balki butun dunyo uchun og'riqli mavzulardan biri ekanini ochib beradi.

“Daughter of the Legend” romanida bosh qahramonlar Deyv Stouning va Deysiya Hantun o'rtasida kechadigan shirin munosabatlar haqida voqea hikoya qilinib, xronologik jihatdan syujet chizig'i sentabrdan may-iyun oyiga qadar davom etadi. J.Styuart personajlari romanda ikki guruhga bo'linadilar: tog'liklar va vodiya yashaydigan shaharliklar. Bu ikkala guruhning o'zaro aloqalari janubning (South) umuman qora tanlilarga bo'lgan munosabatini aks ettiradi: bu xurofot, kamsitish va adolatsizlikka asoslangan munosabat bo'lib, fuqarolik huquqlari to'g'risidagi qonunlar qabul qilinishidan va so'nggi o'n yillikdagi liberallashtirish jarayonidan oldinroq yanada keng tarqalgan edi.

Melandjenlar nimasi bilan boshqalardan farq qiladi? Ular biroz ibtidoiy turmush tarzini olib borishadi. Yashash uchun ov qilishadi, tuzoq qo'yishadi, baliq tutishadi va tog'dan shifobaxsh o'simliklar yig'ishadi. Ular kasalliklarni davolashda xalq tabobatidan foydalanishadi va ekin ekishda belgilarga, ayniqsa oy va uning joylashishiga amal qilishadi. Diniy marosimlarida ilonlar bilan muomala qilishadi. Ular tabiatga yaqin yashashadi, uni juda yaxshi bilishadi. Asar qahramonlari munosabati orqali aynan shu qabila hamda uning jamiyatda qabul qilinmasligi, ularga nisbatan nafrat, haqoratga to'la muomala ko'rsatilishi, bunday muloqot ularni naqadar shaxsiyatlariga daxl qilishi muallif tomonidan mohirona ochib beriladi. Melandjenlar bunday muomala sababli o'zlari yashaydigan tog' hududiga shu qadar bog'lanishadiki, ularning olami faqat Senktuari tog'idan iborat.

S.Reznichenko insonning makonga mansubligi, makon hissi, uning ko'rinishlari va hayotda namoyon bo'lishini ijtimoiy kuzatuvlari asosida tahlil qilar ekan, makonga bog'lanish aspektlarini quyidagilarda namoyon bo'lishini ta'kidlaydi²⁶: hissiy bog'liqlik (emotional attachment); ijtimoiy aloqalar (social connections); ma'lum bir makonda yashash orqali tanishlik (familiarity with living in a certain place); mansublik (belonging); tegishlilik (rootedness). J.Styuart romanda Deysiya tasviri orqali qahramonda makon mansubligini portretida yaqqol namoyon etadi. Qizning sochi “as October poplar-leaf-golden as hers²⁷” iborasi bilan ifodalaniib, kuzda qizg'ish oltin tusga kiradigan populus daraxtining shoxlariga mengzatiladi. Populus majnuntoldoshlar guruhiga mansub bo'lib, aynan Appalachia tog' tizmalariga mansub daraxt hisoblanadi. Bu bilan yozuvchi qizning tog'da tug'ilib o'sganini, uning shu makonga xos tashqi ko'rinishga ega ekanini

²⁶ Reznichenko, S. Place Attachment and Sense of Place: Models and Phenomena. // Social psychology and society, № 3, 2014. // P. 19.

²⁷ Stuart J. Daughter of the Legend. – USA: McGraw-Hill Company, 1965. – P. 3.

tasvirlaydi. Bu aynan makonga bog‘lanishning mansublik aspekti orqali namoyon bo‘lishi kuzatilib, Deysiyaning bu makondan boshqa joyda u qadar unib-o‘sa olmasligi talqin etiladi, har qanday shaxs tegishli muhitda o‘zini qulay his qilishi, mansub makonida gullab-yashnashi badiiy voqelantiriladi.

J.Styuartning nasrida o‘ziga xos jihatlardan biri ikki qarama-qarshi konsept, holat va jamoaning yonma-yon tasviri keltirilishidir. Muhabbat nafrat bilan, do‘stlik dushmanlik bilan, ezgulik yovuzlik bilan qarama-qarshi qo‘yiladi. Romanning bosh mavzularidan biri ikki yosh qalb o‘rtasidagi sevgi, otashin muhabbat bo‘lib, Deyv va Deysiya orasidagi bu iliq munosabatlar syujet liniyasining so‘ngiga kelib, butun insoniyatga bo‘lgan mehr ekani, qahramonning yovuzlikga qarshi ezgu kurashi ekani oydinlashadi. Romanning dastlabki sahifalarida ikki navqiron yoshning uchrashuvi tasvirlanib, Deysiya yigitga bir joyga borishni taklif qiladi. Ular borishganida Deyv bu isqirt qamoqxona ekani, u yerda bir mahkum o‘ta ayanchli ahvolda ekani yaqqol aks ettiriladi. Mahbus Don Preyor Deysiyaning qavmidan bo‘lib, yarim butilka viski bilan qo‘lga tushgani uchun hech qanday hukmsiz qamoqqa olingan va sakkiz oydan beri chidab bo‘lmaydigan sharoitda tutqun sifatida saqlanadi. Vaholanki, tog‘li qavm uchun shunday jazo muqarrar, ammo vodiyliliklar uchun esa bunday jinoiy javobgarlikning o‘zi mavjud emas. Har qanday tog‘li mahbusning bu yerda saqlanayotganidan qamoqxona xo‘jayini kuniga moyana oladi. Jamiyatdagi adolatsizlik badiiy talqinida qamoqxonadagi xonaning batafsil tasvirlanishi ularga qilinayotgan zulmkorlik naqadar hadsiz ekanini anglash mumkin: “I watched a row of cockroaches sliding up and down the wall preening their long whiskers at the houseflies that swarmed in and out of the paneless windows between the iron bars. The smell of the place was enough to knock a man down”²⁸. Bu badiiy ifoda g‘amgin va iflos yashash sharoitini tasvirlaydi, unda ta’sirchan rivoya orqali noqulay shart-sharoit yoritiladi. Devorda tizilib yurgan tarakanlar, eshik-derazasiz temir panjaralardan uchib kirib-chiqayotgan pashshalar kir va betartiblikni teran ifodalasa, xona nafaqat besaranjom, balki insonning salomatligiga xavf tug‘diruvchi darajada iflos: zax va isqirt pollar, zanglagan temir krovatlar, iflos to‘shaklar, choyshab va yostiqning yo‘qligi buni ochiq-oydin ko‘rsatib beradi. Hatto suv chelaklarini pashshalarning qoplab olgani va gazetali qopqoqdagi qopqora bulut holatidagi pashshalar muhitning betartibligini va sanitariya holatining dahshatli darajada yomonligini ko‘rsatadi. Bu, insonning asosiy ehtiyojlari ta’minlanmagan sharoitlarni ifodalaydi.

“Daughter of the Legend” romani poetikasida ustuvorlik kasb etgan poetik xususiyatlardan yana biri bilvosita muallif (implied author – U. But nazariyasi)dir. Bu adib tomonidan yaratilgan, o‘ziga xos bir “rasmiiy yozuvchi” bo‘lib, u barcha qadriyatlarga nisbatan neytral emas²⁹. U ko‘pincha ishonchli roviy orqali ifodalanadi va o‘quvchini intellektual, axloqiy va hissiy jihatdan yo‘naltiradi. Bu konsepsiya romanda muhim o‘rin tutadi, chunki rivoya ishonchli hikoyachi, Deyv Stouking tomonidan beriladi. Deyv o‘zining madaniy tarafkashlikdan xoli

²⁸ Stuart J. Daughter of the Legend. – USA: McGraw-Hill Company, 1965. – P. 54.

²⁹ Spurlock, J. H. A Sociocultural and Rhetorical Analysis of Jesse Stuart’s Fiction. // A Dissertation Submitted to the Faculty of the Graduate School of the University of Louisville, 1985. // P. 105.

xarakteri bilan o'quvchini voqealar va mavzularni to'g'ri qabul qilishga undaydi. Deyvning betarafligi uning rivoyani samimiy va haqqoniy qilib tasvirlashiga imkon beradi, bu orqali muallifning g'oyaviy xabarini o'quvchiga yetkazish osonlashadi. Bilvosita muallif va ishonchli rivoyachining uyg'unligi romanning ta'sirchanligini oshiradi va o'quvchida chuqur axloqiy va hissiy iz qoldiradi. Fikrlarimizni asardan keltirilgan qahramonlar o'rtasida kechgan suhbat bilan dalillashga urinamiz. "You see that mountain?" Deutsia said to me soon as we'd walked fifty yards from the jail. "Yes." "We're a different people, living there," she said. "Do you live there?" "I do. That's Sanctuary Mountain." "How are you a different people?" "You'll have to learn"³⁰. Romanning birinchi bobidayoq kechgan bu suhbat butun asar davomida sekin-asta ochib boriladi. Bilvosita muallif asarda murakkab, g'oyatda ziddiyatli muammolarga yechim topishga, tahlil qilib, ijtimoiy illatlarning jamiyat a'zolariga ta'sirini ko'rsatib berishga harakat qiladi. Bilvosita muallif, ishonchli roviy (Deyv Stouking) va boshqa qahramonlar (Deysiya, Ben, Hezzi) mushtaraklikda Appalachiya xalqi haqidagi etnik, hududiy, diniy, kasbiy va ta'lim stereotiplarini o'rganadi. Bu stereotiplarni ko'rsatish bilan birga, ularga qarshi boruvchi, yengishga intiluvchi va o'z shaxsiyati bilan yashovchi qahramonlar yaratadi. Deyv Stouking, Deysiya Hantun va Fern Heylston kabi qahramonlar madaniy illatlardan xoli bo'lib, insonlar bilan shaxsiy munosabatda erkin bo'ladilar. Bu bilvosita muallifning stereotiplardan tashqarida o'ylashi va boshqalarni insoniy sifatleri orqali baholashga bo'lgan chaqirig'ini aks ettiradi. Bunday yondashuv romanga ijtimoiy va axloqiy mohiyat bag'ishlab, kitobxonga muallifning tenglik va insoniylik haqidagi g'oyasini yetkazadi. Bu nafaqat stereotiplarni tanqid qilish, balki insoniyatning ulug'ligini, qadrini ulug'lashga xizmat qiladi.

Dissertasiyaning **uchinchi bobi "J.Steynbek nasri poetikasi: kompozitsiya va uslub"** deb nomlanadi. Mazkur bobda J.Steynbekning "The Chrysanthemums" hamda "The White Quail" hikoyalarining janriy tabiati, "Of Mice and Men" hamda "Cannery Row" qissalarining kompozitsion tuzilishi, qahramon va konflikt masalalari, "The Winter of Our Discontent" romani poetikasi tahlilga tortiladi. J.Steynbek hikoyalariga xos bo'lgan xususiyatlardan biri asarning boshlamasi yordamida xarakterning ijtimoiy roli, hayoti hamda ichki olamiga ishoralar berishdir. Zukko kitobxon personajlarning badiiy pozitsiyasi, ularning shart-sharoitga nisbatan munosabatini fahmlay olishi mumkin. "The Chrysanthemums" quyidagi satrlar bilan boshlanadi: "The high grey-flannel fog of winter closed off the Salinas Valley from the sky and from all the rest of the world. On every side it sat like a lid on the mountains and made of the great valley a closed pot"³¹. D.A.Lous J.Steynbek hikoyalari tadqiqida e'tiborli bir fikrni ilgari suradi. Uning fikricha, muallif ijodiy faoliyati davomida asarlari uchun makon sifatida asosan tug'ilib o'sgan joyi, Salinas daryosi, Salinas Vodiysi, Monterey singari joylarni tanlab, ularning tasviriga keng o'rin ajratadi. Adabiyotshunos adibning asarlari

³⁰ Stuart J. Daughter of the Legend. – USA: McGraw-Hill Company, 1965. – P. 147.

³¹ Steinbeck J. The Long Valley. With an introduction and notes by John H. Timmerman. – USA: Penguin Books, 1995. – P. 26.

makoni tahliliga chuqur yondashib, dastavval yozuvchi hayotligida: “O‘ylaymanki, men shu keng vodiy – yovvoyi tepaliklararo yastanib yotgan dalalar, shaharchalar va rancholar haqida hikoya yozmoqchiman. Men bu joy dunyoning vodiysiga aylanishi uchun ham qanchalik yozishni istayotganimni anglayapman. Ammo bu qachondir kelajakda amalga oshadi. Bu ancha vaqt talab etadi³²”, deya ta’kidlagani epigrafda bayon etadi.

“The White Quail” hikoyasida muallifning asar boshlamasida bosh qahramonni o‘rab turgan jamiyat, kichik bir olam haqida ma’lumot keltiriladi. J.Steynbek xuddi nasrning boshqa janrlarida bo‘lganidek, kichik nasriy janrlarda ham tabiatshunos-yozuvchiligiga sodiq qoladi. Har bir hikoyasida personajlarning o‘ziga xos jihatlarini bayon qilishda batafsil makon tasviri bilan bir qatorda, o‘simlik dunyosi, undagi rango-ranglik va turfalikdan mohirona foydalanadi. “The Chrysanthemums” hikoyasida qahramonlar holati, xarakteri va ahvoli bayonida tund va g‘amgin ottenkalar qo‘llanganidek, mazkur hikoyada ham bosh qahramon tanishtirilishidan avval quyidagi boshlama keltiriladi: “The wall opposite the fireplace in the living room was a big dormer window stretching from the cushioned window seats almost to the ceiling—small diamond panes set in lead. From the window, preferably if you were sitting on the window seat, you could look across the garden and up the hill. At the edge of the lawn, a line of fuchsias grew like little symbolic trees. In front of the fuchsias lay a shallow garden pool, the coping flush with the lawn for a very good reason³³”. Mazkur parchada ham yozuvchining xuddi “The Chrysanthemums” hikoyasidagi singari makon tasviriga alohida e’tibor qaratilganining guvohi bo‘lamiz. Shinam mehmonxonaning izchil aks ettirishidan Meri hamda uning turmush o‘rtog‘i jamiyatning o‘ziga to‘q oilalaridan biri ekanini anglash mumkin. Xonadagi kamin, panjarali serhasham derazalar, hovli va uning uzra yastangan tepaliklarning kaftdek ko‘rinishi, ko‘rkam bog‘cha, aynan bejirim gulzorlarda landshaft dizayni uchun ekiladigan ekzotik gullar – tsinerarianing alvon rangidan tortib, akvamarin xiligacha, fuksiyalarning betakror manzarasi, hovuz hamda barvasta eman daraxtlarning viqor bilan turishi beixtiyor jannatmakon bir xonadonni kitobxon ko‘zi oldida gavdalan tiradi. M.J.Meyer ta’kidlaganidek, J.Steynbek prozasi xuddi ayol qanday muhitda o‘zini baxtli his qilishi mumkin, degan savolga javob izlayotgandek taassurot uyg‘otadi³⁴. Ifodadagi hashamatli derazalar badiiy detal sifatida polifunksionallik kasb etib, o‘zining birlamchi funksiyasidan tashqari, bu detal Merining hayotga nazar tashlashi uchun qo‘llangani, uy bekasi sifatida uning turmush tarzi bir xillik kasb etib, kundalik yumushi, tashvishi faqat shu hovli hamda uy ekaniga ishora qilinadi. Manbalarda “tsineraria” guli “himoya”, “fuksiya” guli “ishonchga asoslangan muhabbat” mazmunini ifodalashini inobatga olib³⁵, mazkur gullar ham o‘zining

³² Laws D.A. The Settings for the Stories: A Tour of John Steinbeck’s “The Valley of the World”. // The Steinbeck Review, 2009. Vol.6, No.1. – P.27. <https://www.jstor.org/stable/41582096>

³³ Steinbeck J. The Long Valley. With an introduction and notes by John H. Timmerman. – USA: Penguin Books, 1995. – P. 34.

³⁴ Steinbeck’s Short Stories in “The Long Valley”: Essays in Criticism. Edited by Tetsumaro Hayashi. Steinbeck Monograph Series, No.15. – USA: Ball State University, 1991. – P.11.

³⁵ <https://www.petalpublic.com/cineraria-flower/>

birlamchi funktsiyasi bilan birga, psixologik funktsiya bajarishi e'tiborni tortadi. Ushbu ayolning ham taqdiri o'zi yaratgan bo'gga tobe bo'lib, hayotining mazmuni tanho shu makon bo'lib qolgani, hatto turmush o'rtog'i Harri ham uning qalbini zabt eta olmagani, farzandsizligi sababli uning yagona umidi shu bo'g ekani anglashiladi. J.Steynbek "The Chrysanthemums" hamda "The White Quail" hikoyalarida badiiy voqelikdagi mohiyatni har ikkala ayol o'zi uchun teran haqiqatni anglagan, bunda o'quvchi yoki ilg'agan yoki nazaridan chetda qoldiradigan lahzasiga jo qiladi: bu daqiqa Eliza yo'l chetida irg'itib ketilgan xrizantemalarni ko'rganida hamda Meri bog'idan turib, xonasining derazasiga ma'yus tikilgan onida bo'lib o'tadi³⁶.

"Of Mice and Men" qissasi 1937 yilda yozilib, J.Steynbekka mashhurlik olib kelgan asarlardan biriga aylandi. Qissa bir qator munaqqidlarlarning tadqiqot obyekti sifatida dunyo miqyosida inson taqdirinining mohirona tasviri bois ko'plab kitobxonlarning ham e'tiborini tortdi. Garchi qissa dastlab boshqa sarlavha ostida vujudga kelgan bo'lsa ham, keyinchalik u "Of Mice and Men" deb ataldi. J.Steynbekning qissanavis sifatida mahorati "Cannery Row" asarida yanada mukammalroq ko'rinadi. 1945-yilda dunyo yuzini ko'rgan mazkur asar avvalgi qissalardan ham yanada puxta syujeti, qahramonlar galereyasidagi rang-barangligi, real tasviri hamda talqinda haqqoniyligi, inson taqdiri fojeasi ifodasi, o'ziga xos tili hamda kompozitsiyasi bilan e'tiborni tortadi. Steynbekshunos S.Baturin "Jon Steynbek va Amerika adabiyoti an'analari" kitobida uning ijodiga daxldor fikrlarini batafsil bayon etar ekan, mazkur qissa qamrab olgan hudud aholisi Amerika jamiyatini kengroq namoyon etishini ta'kidlaydi³⁷. Garchi asar asosiy qahramonlar Dok, Mek hamda uning do'stlari o'rtasidagi munosabatlar zamiriga qurilsa-da, kitobxon konserva zavodlari joylashgan hududda yashovchi aholi, ularning mashg'ulotlari va turmush tarzi to'g'risida to'liq taassurotga ega bo'ladi.

U.Souderning "Mad at the World. A Life of John Steinbeck" kitobida "Cannery Row" qissasining realligi haqida "shu qadar o'ta haqqoniyki, ko'chalar joylashuvi ham shunchalik tayanarli ifodalanganki, begona kimsa Monterey bo'ylab shu asardan xarita sifatida foydalanib, bemalol yo'lini topa oladi", deya e'tirof etadi³⁸. Ayonlashadiki, muallif zamona muammolariga loqayd hamda befarq tura olmadi, dastlabki qissada mamlakatdagi olovli 1930-yillarning suronli voqealarini yoritisa, keyingi qissada Ikkinchi Jahon urushi asoratlarning xalq hayotiga yetkizgan jiddiy zararini teran aks ettirdi. P.Shermuhammedovning fikricha, tasvirda haqqoniylikka rioya qilish adabiyotning asosiy qonunlaridan biri bo'lib, u salgina buzilsa, qahramonga nisbatan kitobxonning e'tiqodi pasayishi tayin³⁹. Shu sababli, yozuvchi qaysi mavzuga murojaat qilmasin, avvalo, tasvir haqqoniyligiga rioya qilmog'i lozim ekanini munaqqid ta'kidlaydi. J.Steynbek

³⁶ Steinbeck's Short Stories in "The Long Valley": Essays in Criticism. Edited by Tetsumaro Hayashi. Steinbeck Monograph Series, No.15. – USA: Ball State University, 1991. – P.1.

³⁷ Батурин С. Джон Стейнбек и традиции Американской литературы. – М.: Художественная литература, 1984. – С. 141.

³⁸ Souder W. Mad at the World. A Life of John Steinbeck. – USA: W.W.Norton & Company, 2020. – P. 287.

³⁹ Shermuhammedov P. Davr – qahramon taqdirida. – T.: G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti, 1976. – B. 44.

qissalarida tasvirdagi haqqoniylikni ta'minlash bilan bir qatorda, inson dardlari, ijtimoiy muhitning unga ta'sirini imkon qadar batafsil aks ettirdi. Qissalarning qahramonlari Jorj, Lenni, Dok, Mek, Frenki tushgan ilojsiz vaziyatlar bevosita kitobxonni mushohadaga chorlaydi, kerakli xulosa chiqarishga undaydi.

J.Steynbekning har ikkala qissalarida inson hamda insoniylik, fojiaiy taqdir, ijtimoiy jaholat qurboniga aylangan kimsalar taqdiri asar leytmotivini tashkil etadi. Ijtimoiy illatlar va jaholat "Of Mice and Men"da Ko'lining ayoli, ranchodagi yollanma ishchilar hayoti, ish beruvchi hamda ishchilar munosabati tasvirida ochib beriladi. "I seen plenty of 'em. Like the old guy says, Curley don't take no chances. He always wins." He thought for a moment. "If he tangles with you, Lennie, we're gonna get the can. Don't make no mistake about that. He's the boss's son. Look, Lennie. You try to keep away from him, will you?"⁴⁰ Muallif qissaning boshidan oxiriga qadar ijtimoiy tengsizlik, sinflararo kurash, bu iyerarxiyada quyi qatlamning ilojsiz holatini qahramonlar dialoglarida ifodalashga harakat qiladi. Jorjning Lenni hamda xo'jayinning o'g'li orasidagi keskin vaziyatni kuzatib turib, hamrohini Ko'lidan uzoqroq turishga da'vat etishi, har qanday holatda u mag'lub bo'lishi, chunki jamiyatda Ko'li kabi hukmron insonlar har doim g'olib ekani, jamiyatdagi illatlardan biri deb ko'rsatiladi. Naturalist yozuvchi esa bu bilan inson qadri hamda sha'ni toptalinayotgan muhitda personajlarning o'ta nochor ruhiyatini ham tasvirlar yordamida aks ettiradi. "He thought for a moment", ya'ni "Bir dam o'yg'a botdi" gapi aynan personajda kechgan ong oqimi, uning tushkun kayfiyati, jaholatga nisbatan kurashda g'alaba qozona olmasligini anglab turishi, achinarli hayotini taftish va tahlil qilishini yaqqol ko'rsatib beradi.

J.Steynbek mazkur qissada ijtimoiy illatlar, jamiyatdagi notenglik, insoniy xislatlar tanazzuli kabi mavzular talqinida har doim ham muallif tilini qo'llamaydi, ba'zida personajlar tilidan boshqa qahramonlar xususida mulohaza yuritadi. Bosh qahramon Dokning ichki monologi buning aynan isbotidir. "It has always seemed strange to me. The things we admire in men, kindness and generosity, openness, honesty, understanding and feeling are the concomitants of failure in our system. And those traits we detest, sharpness, greed, acquisitiveness, meanness, egotism and self-interest are the traits of success. And while men admire the quality of the first they love the produce of the second."⁴¹ Bosh qahramon atrofida jam odamlarning tashvishlari, qayg'u-hasrati hamda nadomatlaridan xabardor, uni shu sababli nega doim yaxshi, mehribon, samimiy va halol kishilar jamiyatda aziyat chekishi, aksincha, baxil, qo'pol, xudbin hamda shafqatsizlar muvaffaqqiyatga erishishi o'ylantiradi. Mazkur personajning ichki olamida kechgan bu mulohazalar bevosita u hukmron jamiyatga befarq emasligini, u faol a'zo bo'lishga urinishi, mavjud aqidalarga qarshi kurashishi, ilojsiz odamlarga yordam qilib, ularning kelajagiga ishonchining so'nmasligiga harakat qilishi e'tiborni tortadi. Badiiy psixologizmning analitik prinsipi "qalb dialektikasi" sifatida e'tirof etilishining poetik kuchini shu misolda guvohi bo'lamiz.

⁴⁰ https://telegram.me/eng_books

⁴¹ <https://www.6lib.ru/books/Cannery-Row-198401.html>

| № | Mavzular | Misollar |
|----|---|---|
| 1. | <i>do'stlik</i> | Iten va Denni orasidagi uzoq muddat saqlangan, ammo keyinchalik Iten tufayli o'zgargan yaqinlik: <i>Danny is as near to a brother as I ever had, same age and growing up, same weight and strength</i> ⁴² . |
| 2. | <i>oilaviy rishtalar, ota va farzand muammolari</i> | Itenning ixcham oilasi, iliq ota va farzand munosabatlari, ammo otaga nisbatan susayayotgan hurmat ham tasvirlanadi: <i>I presume that every family has a magic thing, a continuity thing that inflames and comforts and inspires from generation to generation</i> ⁴³ . |
| 3. | <i>muhabbat</i> | Itenning turmush o'rtog'i Meriga sevgisi: <i>My Mary was just beautiful, just beautiful and shining. A light from inside her oozed out of her pores</i> ⁴⁴ . |
| 4. | <i>xiyonat</i> | Itenning o'z yaqinlariga xiyonati: <i>"You're a fake, Ethan." "I know it. But can't I be a humble fake?" "I'm afraid of you now. I wasn't before." "I can't think why."</i> ⁴⁵ |
| 5. | <i>ajdodlarga ehtirom</i> | Itenning ota-bobolarini muntazam yodga olishi: <i>Our town of New Baytown is a handsome town, an old town, one of the first clear and defined whole towns in America. Its first settlers and my ancestors..</i> ⁴⁶ |
| 6. | <i>sadoqat</i> | Ellenning otasi oldida sadoqatli farzand sifatida mehr ko'rsatishi, romanning so'ngiga qadar unga ishonishi: <i>Maybe it is Ellen who will carry and pass on whatever is immortal in me. And in my greeting I put my arms around her and she, true to form, tickled my ear and giggled. My Ellen. My daughter</i> ⁴⁷ . |
| 7. | <i>halollik</i> | bosh qahramon dinamikasida bu fazilat o'zgarib borishi kuzatiladi, ammo ichki kuch va tashqi ta'sir (qizi Ellenning mehri) bu xislatni saqlanishiga omil bo'ladi: <i>I let him out and sat down again and turned out the light and sat listening to my house. It thudded like a heart, and maybe it was my heart and a rustling old house</i> ⁴⁸ . |
| 8. | <i>mardlik</i> | Itenning o'z xatolarini tan olishi: <i>My light is out. There's nothing blacker than a wick</i> ⁴⁹ . |

“Qayg‘ularimiz zimistoni” romani chuqur hamdardlik bilan sug‘orilgan bo‘lib, muallif unda butun umri davomida qalbini hayajonga solgan mavzularni yoritdi. Garchi “G‘azab shingillari” asarida kitobxon hissiyotlarini cho‘qqiga olib

⁴² https://royallib.com/book/Steinbeck_John/The_Winter_of_Our_Discontent.html

⁴³ https://royallib.com/book/Steinbeck_John/The_Winter_of_Our_Discontent.html

⁴⁴ https://royallib.com/book/Steinbeck_John/The_Winter_of_Our_Discontent.html

⁴⁵ https://royallib.com/book/Steinbeck_John/The_Winter_of_Our_Discontent.html

⁴⁶ https://royallib.com/book/Steinbeck_John/The_Winter_of_Our_Discontent.html

⁴⁷ https://royallib.com/book/Steinbeck_John/The_Winter_of_Our_Discontent.html

⁴⁸ https://royallib.com/book/Steinbeck_John/The_Winter_of_Our_Discontent.html

⁴⁹ https://royallib.com/book/Steinbeck_John/The_Winter_of_Our_Discontent.html

chiqqan bo'lsa ham, muallif baribir qoniqish his etmaydi. O'zining so'nggi romanida J.Steynbek bizga tanish mavzuga rang-baranglik baxsh etishga harakat qildi. O.Osmuxina e'tiroficha, "Qayg'ularimiz zimistoni" XXasr boshida AQSHda hukmron jamiyatda ma'naviy beqarorlik natijasida ongli ravishda vujudga kelgan maqsadli yozilgan ijod mahsulidir⁵⁰.

Roman poetikasida inson va uning ijtimoiy-ma'naviy va biologik dunyoni yangicha talqin etish tamoyili yaqqol namoyon bo'ladi. Unda inson va tabiat, inson va jamiyatning uzviy rishtalarini kuzatamiz. Har ikkala munosabatlar tasviri ham bir maqsadga yo'naltiriladi. Ijodkor romanda insoniyatning maishiy turmush tarzini ifodalar ekan, umumruhiyat munosabatlari uzluksizligi inson umri ibtidosi va intihosi, qismati va borlig'ini to'la idrok etishga yo'l ochadi.

"Qayg'ularimiz zimistoni" romanida tashqi harakat dinamikasi yetakchilik qilib, ularda muayyan maqsad yo'lidagi xatti-harakatlari, kurash va to'qnashuvlari, hayotidagi burilishlar tasvirlanadi, shu sababli ularning taqdirida, ijtimoiy mavqeida bir qator o'zgarishlar yuz beradi. Asarda voqealar to'laqonli aks ettirilgan bo'lib, ular badiiy-estetik qimmat kasb etadi, ammo mazkur romanda ichki harakat dinamikasi ham kuzatiladi. Asardagi voqealar rivoji davomida Iten ruhiyatidagi jarayon, undagi g'alayon va o'zgarishlar ifodalanadi. J.Steynbek romanga sarlavha sifatida Shekspirning sonnetidan (*intertekstuallik*) foydalanar ekan, asar tuzilishi ham xuddi sonnetda bo'lgani kabi ikki qismga bo'linadi. Bosh qahramon Iten ruhiyatida kechayotgan o'zgarishlar uning nutqida namoyon bo'ladi. U ish yuritadigan do'konida, yolg'iz qolish maqsadida o'z vaqtini o'tkazadigan sohilda o'tirganida fikrlari "tilga" kiradi: "What are morals? Are they simply words? Was it honorable to assess my father's weakness, which was a generous mind and the ill-founded dream that other men were equally generous? No, it was simply good business to dig the pit for him. He fell into it himself. No one pushed him. Was it immoral to strip him when he was down? Apparently not".⁵¹ Bosh qahramon Iten quyidagi fikrlari bilan jamiyatdagi illat – beparvolik va loqaydlikga nisbatan e'tirozini ifodalaydi. Otasining omadsizligi, kulfati va baxtsizligini bamaylixotir atrofidagi insonlar tomonidan qabul qilinishi, uni qo'llash o'rniga, aksincha, kundan-kunga shaxsiy inqirozga yuz tutayotganini bemalol kuzatishlari achinarli vaziyatligini ta'kidlaydi.

To'rtinchi bob "**T.Vulf nasrida modern uslub ustuvorligi**" deb nomlanib, unda T.Vulf kichik nasrida poetik talqin individualligi, "The Lost Boy" qissasida liro-epik bayon spetsifikasi, "You Can't Go Home Again" asarida modern roman janri xususiyatlari garmoniyasi misolida muallif nasri poetikasi tahlilga tortiladi.

T.Vulf kichik nasrida modernizm ustunligi diqqatni tortadi. Adib hikoyalarida qator o'zgarishlarni amalga oshirdiki, mazkur tajribalar uning katta nasiry janrda yaratilgan romanlari uchun zamin bo'lib xizmat qilgani yillar o'tib oydinlashdi. Quyidagi jihatlarni T.Vulf kichik nasrida ustuvorlik qilganini tadqiqot jarayonida kuzatdik:

⁵⁰ Осьмухина О. Проблема человека в романах Дж.Стейнбека "Гроздь гнева" и "Зима тревоги нашей". Филологические науки. Вопросы теории и практики. Тамбов: Грамота, 2018. № 3(81). Ч. 1. С. 45-49.

⁵¹ https://royallib.com/book/Steinbeck_John/The_Winter_of_Our_Discontent.html



T.Vulf hikoyachiligi poetikasida kuzatilgan mazkur tendensiyalar tahlilini keltirishdan avval eng asosiy individual hamda spetsifik jihat bu avtobiografik yondashuv ekanini, dastlab shu xususiyatni tadqiq etishga, so'ngra ustuvor qirralarni tahlil qilishga chog'landik. J.Bentz "A Critical Analysis of the Short Fiction of Thomas Wolfe" dissertasiyasida muallifning yozuvchi sifatida shakllanish bosqichlari, hikoya janri nazariyasi hamda janriy ta'rifi, muallif kichik nasr namunalarida avtobiografik yondashuv, satiradan unumli foydalanilishi, adibning hikoya janriga modernistik munosabati, syujetli hikoyalar, lirik hikoyalar, epifaniyalar, vaqt mavzusiga bag'ishlangan hikoyalari, yozuvchi ijodida Janub mavzusi singari jihatlarni tahlil qiladi. XX asr AQSH hikoyachiligi takomilida modernizm an'alarining rivojini qayd etgan adabiyotshunos bu davrda yozuvchilar tradision usuldan og'ib, novatorona tajribalar asosida kichik nasriy asarlar yaratishganini ta'kidlaydi⁵². Yangilik shaklda emas, keyinchalik mazmunda ham ro'yi-rost aks etdi. Hikoyalardagi har bir element umumiy g'oya ro'yobiga xizmat qildi, ko'proq ruhiyat olamiga kirib borildi hamda ritorik strategiya, parallel tasvir, takror, birinchi shaxs tilidan rivoya ustuvorlik kasb etdi. "No Cure for It" hamda "Return" hikoyasi keltirilgan mazkur fikrlarimizni yaqqol isboti bo'la oladigan asarlardir.

T.Vulf hikoyalarida avtobiografik unsurlarni juda ko'plab uchratish mumkin. "No Cure for It" hikoyasi ham bundan mustasno emas. Adib oilasi, uning a'zolari, ota-onasi, aka-ukalari hamda opa-singillari, hatto o'zi tug'ilib o'sgan Eshvilldagi har bir ko'cha, har bir inson tasviriga alohida e'tibor qaratadi. "No Cure for It" ham shunday asarlardan biri bo'lib, asar qahramonlari muallif ijodidagi asosiy figura Eugene Gant, uning ota-onasi va doktor obrazlaridan iborat. Modern hikoyachilikda yetakchi tendensiya sanalgan rivoya turlaridan biri – birinchi shaxs tilidan voqealar bayon qilinadi. Juda mo'zajgina voqeani jamlagan, taxminan ikki ming so'zdan tashkil topgan bu hikoyada universal mavzulardan tashqari qator emotsional-psixologik yondashuvdagi masalalar tasviriga urg'u berilganini ham

⁵² Bentz J.M. A Critical Analysis of the Short Fiction of Thomas Wolfe. A Thesis In Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy, 1991. – P. 134.

ko'rish mumkin. Gantlar oilasidagi muammo tasviriga bag'ishlangan bu asarda oilada farzand, uning tarbiyasi, psixo-emotsional holati, uning atrofidagi odamlarga qanchalik bog'liq holda shakllanadigan ruhiy dunyosi mavjudligining guvohi bo'lish mumkin. Avvalo, hikoyada yetti yoshni qarshilab, sakkizinchi bahoriga qadam qo'yayotgan bolaning beozor hissiyotlari muallif tilidan bayon qilinadi. Tengqurlariga nisbatan jismoniy jihatdan g'ayrioddiy tana tuzilishi, xatti-harakatlarga ega bo'layotgan qahramondan tashvishlangan ota-ona, uni ko'rikdan o'tkazgan doktor suhbatiga asos qilib yaratilgan mazkur kompozitsion badiiy qurilmada T.Vulf har bir badiiy detaldan mohirona foydalanadi. Datslab hikoya ekspozitsiyasida yozuvchi oiladagi tasvirni dialog hamda vaqt mazmuni haqidagi falsafiy talqin bilan ochib beradi: "Son! Son! Where are you, boy?" He heard her call again, and listened plainly to her now, and knew she would break in upon his life, his spell of time, and wondered what it was she wanted of him. He could hear her moving in the front of the house"⁵³. Mazkur ekspozitsion qismda T.Vulf mo'zaj oilaning ham interyeri, ham uning tashqi olamga munosabatini birday aks ettiradi. Dastlabki ma'lumotlarga ko'ra, kitobxon asarning qahramonlari ona hamda o'g'il ekani, voqea ayni zamonda sodir bo'layotgani, odatiy oiladagi munosabatlar ifodalaniyotgani bilan tanishadi. Bir qarashda bu an'anaviy epik bayondek taassurot uyg'otadi, ammo tahliliy nuqtai nazardan yondashganda, T.Vulfga xos falsafiy mushohadaga chorlanayotgani yaqqol his etiladi.

"Return" hikoyasi voqealari keyinchalik T.Vulfning "Look Homerward, Angel" romanida juda batafsil tasvirlanadi. Yirik epik namuna sanalgan mazkur asar Eshvill xalqi haqida bo'lib, uning qaysidir qismi haqiqat, qaysidir qismi to'qima ekani, biroq u juda ishonarli yozilgani va shu qadar mahalliy tasvirda aniqlikga erishilganki, Eshvillning xohlagan bir fuqarosi har bir joy va odamni taniy olishi, manbalarda qayd etiladi.⁵⁴ Ta'kidlash joizki, bunday yondashuv ba'zi odamlar tomonidan iliq kutib olinsa, ba'zilar shu qadar nafratga to'lishdiki, adib bir necha yillar bu shaharga qaytib kela olmadi. Shu sababdan "Return" hikoyasi yozuvchining alamli yillari, shaxsiy o'zligini topishdagi mashaqqatini ifodalagan asar hisoblanib, muallifning kichik nasriy janrda o'z ko'rgan-kechirganlarini ifodalashning eng sara va maqbul yo'llaridan biri bo'ldi.

T.Vulfning "The Lost Boy" qissasi XX asrning tipik asarlaridan biri bo'lib, unda modernistik tendensiyalar aks ettirilib, qahramonlarning ruhiy olamiga teran nazar tashlanadi. Inson xotirasi, hissiyotlaridagi chigalliklar teran qalamga olinadi. Grover qissaning bosh qahramoni bo'lib, 'yo'qolib qolgan bola' sifatida badiiy gavdalantiriladi. Kitobxon dastlabki taassurotlarida qahramon adashganmi yoki yo'qolib qolganmi, deya o'yga botadi, ammo yakunga yaqinlashgach, bu personaj vaqtlararo yo'qolib qolgan, ya'ni uzoq o'tmishda qolib ketgan, atrofidagi insonlarining hayotini erta tark etgan inson ekanligi oydin bo'ladi. Qissaning yakunlovchi qismi ukasi, yosh va navqiron, muvaffaqiyatga erishgan yozuvchining o'sha o'tmishdagi xotiralarni qayta eslash va his etish uchun bolalik uyiga qaytgan Yujin personajiga bog'liq holda tasvirlab beriladi.

⁵³ The Complete Short Stories of Thomas Wolfe. Edited by Francis E. Skipp. – USA: Collier Books, 1989. –P. 533.

⁵⁴ Sadullayev F. B. Henry Jeyms va Tomas Vulf romanlarida inson ruhiyati tasviri. – B.: Sadridin Salim Buxoriy, 2024. – B. 73.

“You Can’t Go Home Again” romanining sarlavhasining o‘ziyoq T.Vulfning kitobxoniga, atrofida qilarga, umuman insoniyatga yetkazmoqchi bo‘lgan asosiy badiiy xabari bo‘ldi. Insonning eng shirin damlari, ota-onasi bag‘rida kechgan betashvish kunlari, bolaligi o‘tgan davrlarga hech qachon qaytib bo‘lmasligini ifodalagan yozuvchi nafaqat bu romanda, balki “The Lost Boy” qissasida ham shu g‘oyani ilgari surgani kuzatiladi. T.Vulf “You Can’t Go home Again” asari bilan yetuk romannavis sifatida iqtidorini namoyon etibgina qolmay, undagi romaniy tafakkurning nechog‘lik kuchli ekani, hayot falsafasining naqadar to‘g‘ri ekani, insoniyat uchun o‘lmas mavzular – vaqt va umr mazmunini anglash juda ahamiyatli ekanini ijod namunasi misolida yorqin ifodalay oldi.

XULOSA

1. Millat hikoyachiligi asoschilari V.Irving, E.A.Po, N.Hosorn, H.Melvill kabi nosirlar hissasi tufayli Amerika hikoyachilik maktabi dunyoda shuhrat qozondi. XX asrda naturalizm, regionalizm, tanqidiy realizm, psixologik realizm, modernizm kabi adabiy oqimlar ma‘lum bosqichlarda ustuvorlik qilgan bo‘lsa ham, umuman millat adabiyoti realizm yo‘nalishida bo‘ldi. Yevropa adabiyoti, ayniqsa Angliyada hukmronlik qilgan realizm an‘analaridan ijodiy ta’sirlangan XX asr AQSH hikoyachilik maktabi U.D.Houells boshlab bergan adabiy tamoyillar orqali Sh.Anderson, O.Henri, H.Jeyms, S.O.Jyett singari iqtidor egalari asarlarida turli janriy xilma-xilliklar namoyon etgani holda davom etdi.

2. AQSH realistik hikoyalari jurnalistik hikoyachilik/ novellistika, feministik hikoyachilik va modern hikoyachilik yo‘nalishlarida taraqqiy etib, ularda arxitektonik jihatga qaraganda, epistemologik xususiyatga ko‘proq urg‘u berildi. XX asrda E.Uelti, P.Teylor, J.F.Pauers, T.Kapote, J.D.Selinjer, J.Steynbek, E.B.Uayt, J.Turber, S.J.Perelmen, D.Parker singari adiblarning kichik nasriy asarlari davrning ijtimoiy muammolari, asrning shafqatsiz janglari, ziddiyatlar ichra o‘ralashib qolgan insonni yorug‘likga yetaklashga, o‘z qobi‘gidan chiqa olishiga, to‘g‘ri yo‘l va yechim topishiga yordam bera oladigan maktab vazifasini o‘tadi.

3. XX asr modern hikoyalari eksperimental uslub, “siyrak” nasr, bevosita rivoya, hayotiy voqealarga hissiy munosabat singari shakliy xususiyatlarga ega bo‘lib, urushning vayronakor kuchi, inson hayoti va qalbiga yetkazadigan abadiy asorati, davlat egalarga bo‘lgan ishonchning yo‘qolishi, asrlar davomida kishilik jamiyatining tub mohiyatini tashkil etgan din va urf-odatlarining yemirilishi singari qator dolzarb mavzularga bag‘ishlandi. Yolg‘izlik va yakkalanish motivlaridan unumli foydalangan adiblar maromiga yetkazilgan syujet, o‘ta tejamkorlik va vizual aniqlik bilan o‘tkir, satirik hamda ba’zida mizantropik (odamzotga nafrat bilan qarash) kichik nasr namunalarini yaratishdi.

4. XX asr AQSH realistik qissalari Yevropa novellalari, xususan rus povestlari, an‘anaviy romanchilik hamda hikoyachilikda mavjud qonuniyatlar negizida vujudga kelib, mualliflar o‘ziga xos rivoyaviy strukturaga ega asarlar yaratishdi. Romaniy salmoqni hikoyadan kengroq hajmda jamlash, asosiy diqqatni davr orqali antroposentrik ifodaga qaratish XX asr realistik qissasining janriy

belgisiga aylandi. Fermer va dehqonlar, ishsiz immigrantlar, yolg'iz ayol hamda baxtsiz bolalik sababli xunuk taqdirga ega bola qahramonlar badiiy jarayonda yaratilgan qissalarning bosh obrazlari bo'ldi.

5. XX asr Amerika realistik qissalarida cheklangan so'zlar doirasida, markaziy voqea-hodisa tafsiloti bayoni jarayonida mavzu va g'oyaga urg'u berish asosiy masalaga aylandi. H.Jeyms, J.Steynbek, E.Heminguey singari davrning atoqli realist qissanavislari ong oqimi, konsentrik syujet, retrospektiv parchalardan tashkil topgan asarlari bilan millat adabiyotida noan'anaviy yondashuvni namoyon etishdi. XX asr realistik qissalarida faqat umumbashariy, umuminsoniy mavzular – do'stlik, oila, xiyonat, tengsizlik, irqiy kamsitilish kabi muammolar bilan birga, hukmron murakkab iqtisodiy, siyosiy, ma'naviy ziddiyatlar ham tasvirlandi.

6. XX asr AQSH realistik romanida asr boshidan suronli davom etgan yillar, insonlararo hamda shaxs va jamiyat munosabatlarining ziddiyatlari, jahon maydonida kechgan voqeliklarning mamlakatning siyosiy, ijtimoiy hamda ma'naviy-mafkuraviy muammolari istifoda etildi. Yevropa realizmi tendensiyalarini, badiiy tajribalarining ta'siri orqali mustaqil yo'nalish sifatida vujudga kelgan XX asr AQSH realistik romani H.Jeyms, J.K.Outs, J.Steynbek, U.Folkner, F.Skott Fitzjerald, E.Heminguey, J.Dos Passoss, U.Folkner, T.Vulf singari qator romannavislarning xizmatlari natijasida ijtimoiy roman, falsafiy roman, gotik roman kabi turli janriy ko'rinishlarda namoyon bo'ldi.

7. XX asr AQSH romanlarida real faktlarga asoslanib ijod qilgan adiblar hukmron muhit, voqea-hodisalar, davr kishilari hamda topologik mansublik yoki obyektiv bayon, yoki subyektiv talqinda gavdalanirildi, takrorlanmaydigan yangi ovozlari, eksperimental uslublar, yangi yondashuvlar orqali voqelikning parchalangan, tartibsiz hududlariga qadar kirib borildi, romannavislari bir vaqtning o'zida struktural yaxlit tizimga ega badiiy olamni narrativ 'tortishish kuch'lari yordamida kitobxon ko'zi oldida namoyon qila olishdi.

8. XX asrning regionalistik romanlarida yangi jonlanish uning postmodernistik kosmopolit madaniyat bilan uyg'unlashuvda namoyon bo'lishida kuzatilib, bu tendensiyalar garmoniyasi mahalliy madaniyat hamda muayyan muhitga xos ijtimoiy spesifik jihatlarni yoritib berilishiga xizmat qildi. "The Revolt from the Village" (Carl Van Doren), "Main Street" (Sinclair Lewis), "Spoon River Anthology" (Edgar Lee Masters) kabi romanlar XIX asrda hukmron regional tendensiyalardan ancha chekinib, novatorona rakurs namoyon etdi.

9. J.Styuart nasri poetikasida qahramon dinamik portreti yaratilishi nabotot olami tasviridan unumli foydalanilishida, o'simliklarga xos xususiyatlarning insonga ko'chirilishi, qahramon tasviri va Kentukki madaniyati, tarixi, betakror xalqi, an'ana hamda qadriyatlarining uyg'unlashuvi, o'z mansublik hissiyotini oila, oilaviy qadriyatlar, hududga tegishli xalqlarga xos sheva, geografik makon tasviridan ham foydalanilishida namoyon bo'ladi. J.Styuart nasri poetikasidagi obrazlar sistemasi badiiy niyatni anglashga, bosh g'oyani fahmlashga, universal mavzularning o'lmas ekanini uqishga tayanch vazifasini o'tadi, bu kitobxonga hissiy-kognitiv ta'sirni o'tkazib, asarlarning pafosini kuchaytirdi.

10. J.Steynbek nasri poetikasida naturalistik ruh ustuvorligi, ayol obrazi hamda ularning ruhiy-hissiy olamining izchil yoritilishi, asar ekspozitsiyasida

personajning ijtimoiy-badiiy funksiyasi hamda yakunga ishora berish, makonning mufassal ifodasi orqali qo‘llanilgan badiiy detallar polifunksionalligiga erishish, natijada muallif badiiy konsepsiyasining ro‘yobi, ijtimoiy tizim bilan murosaga kela olmaslik oqibatida yolg‘izlik, umidsizlik, tushkunlik motivlarining qahramonlarning psixofiziologik holati ochib berilishida foydalanilishi, badiiy psixologizmning bevosita va bilvosita shakllarining unumli ishlatilishi, konflikt turlarining garmoniyasi kuzatiladi.

11. T.Vulf nasri poetikasining asosiy jihatlarini badiiy ifodada liriklik yaqqol sezilib, badiiy tilida poetiklik hamda metaforiklik kuchayishi, yozuvchi badiiy niyatining turli modernistik elementlar yordamida amalga oshirilishi, personajlar ruhiyati tasvirida badiiy psixologizmning bevosita shakllari – ong oqimi, ichki monologning keng qo‘llanilishi, qahramondagi yolg‘izlik tasviriga urg‘u berilishi, davr muammosi sifatida individualizmning namoyon bo‘lishi, yozuvchining hayot falsafasini anglashida teranlashuv, asarlari syujetining asosini muallifning avtobiografik kechinmalari, yillar davomida ko‘rgan-kechirgan xotiralari tashkil etishi kabilar tashkil etadi.

12. J.Styuart, J.Steynbek, T.Vulf ijodi XX asr AQSH realistik nasri poetikasining ilmiy-nazariy negizlari, milliy-madaniy, ijtimoiy-ruhiy qirralarini tayin etishda ahamiyat kasb etib, mualliflarning universal hamda davrga xos mavzu-muammolarning yoritilishida an’anaviy va modern uslubda yondashgani bu tendensiyalarning rivojlanishiga olib keldi. Adiblarning spetsifik poetik uslubi asarlar tematik qamrovini kengaytirib, ishonchli roviy, ramziy obrazlar va samimiy personajlar orqali XX asr AQSH realistik nasrida yangi yondashuvlarni yuzaga keltirdi.

13. XX asr AQSH realistik nasrida regional badiiy ifoda, qahramon hissiy-ruhiy olamiga teran nazar tashlash, badiiy psixologizmdan mohirona foydalanish, badiiy detallarning birlamchi va yordamchi vazifalari orqali personajlarning ichki va tashqi olamga bo‘lgan munosabatini yoritish, qahramon va muhit aloqalaridagi murakkabliklarni ramzlar, takror, o‘xshatish, sukut kabi stilistik vositalar orqali voqelantirish ustunlik qilgani J.Styuart, J.Steynbek, T.Vulf ijodi misolida ayon bo‘ladi.

14. J.Styuart, J.Steynbek, T.Vulf XX asr AQSH realistik nasri rivojida yuksak hissa qo‘shgan ijodkorlar sifatida individual uslubi, haqqoniy badiiy kartina yarata olishi, kitobxon olamiga kirib borishi hamda bevosita badiiy-falsafiy muloqotga kira olish mahorati tahlilga tortilgan hikoyalar, qissalar va romanlar misolida o‘z tasdig‘ini topdi.

**SCIENTIFIC COUNCIL DSc.03/04.06.2021.Fil.72.03 AWARDED
SCIENTIFIC DEGREES AT BUKHARA STATE UNIVERSITY**

BUKHARA STATE UNIVERSITY

GANIEVA ORZIGUL KHAYRIDINOVNA

**THE POETICS OF 20TH-CENTURY AMERICAN REALISTIC PROSE
(BASED ON THE WORKS OF J.STUART, J.STEINBECK AND
T.WOLFE)**

10.00.04 – Language and Literature of the peoples of Europe, America and Australia

**DISSERTATION ABSTRACT
for a Doctor of Science (DSc) in PHILOLOGY**

Bukhara – 2025

<https://buxdu.uz>

The theme of the dissertation for a Doctor of Science (DSc) in Philology was registered at the Supreme Attestation Commission under № B2022.4.DSc/Fil485.

The dissertation has been accomplished at Bukhara state university.

The dissertation abstract in three languages (Uzbek, English, Russian(résumé)) has been placed on the website (www.buxdu.uz) of the Scientific Council and "ZiyoNet" Information and educational portal (www.ziynet.uz)

Scientific advisor: Bakaeva Mukhabbat Kayumovna
Doctor of Science in Philology, Professor

Official opponents: Gadoeva Mavluda Ibragimovna
Doctor of Science in Philology, Professor

Rajabov Dilshod Zaripovich
Doctor of Science in Philology, Professor

Mukhammedova Hulkar Eliboevna
Doctor of Science in Philology, Associate Professor

Leading organization: Karshi State University


The dissertation defense will be held on "14 April" 2025 at 09⁰⁰ at the meeting of the Scientific Council DSc.03/04.06.2021.Fil.72.03 at Bukhara State University (Address: 200118, Bukhara, M.Iqbol street, 11. Phone: (0365) 221-29-14; Fax: (0365) 221-27-57; e-mail: buxdu_rektor@buxdu.uz).

The dissertation is available at the Information-resource center of Bukhara State University. (registration number 583). Address: 200118, Bukhara, M.Iqbol street, 11. Phone: (0365) 221-25-87

The dissertation abstract is distributed on "02 April" 2025.
(Mailing report № 25-08 on "02 April" 2025).



D.S. Uraeva
Chairperson of the Scientific Council awarding scientific degrees, Doctor of Science in Philology, Professor



Z.I. Rasulov
Secretary of the Scientific Council awarding scientific degrees, Doctor of Science in Philology, Professor



F.M. Khajieva
Chairperson of the Scientific Seminar under Scientific Council awarding scientific degrees, Doctor of Science in Philology, Professor

INTRODUCTION (Dissertation Abstract for Doctor of Science [DSc])

Topicality and necessity of the thesis. In world literature, the aspiration for an anthropocentric approach was intensified by world wars, changes in science and technology, societal transformations, the advancement of scientific and theoretical thinking, and genre modifications within the historical and social context of the 20th century. In 20th-century American realistic prose, a focus on the human perspective, innovative experiments in epic narrative techniques, an expanded thematic scope, and the diversification of poetic expression angles in the artistic recreation of the world were observed. Although it has relatively short historical roots, American literature, recognized as rich and dramatic in its thematic scope within world literature, holds particular significance for examining the foundations of 20th-century American realistic prose. Investigating the factors that inspired the creation of these works and uncovering their essence is especially important in our era of rapid information flow. Such research plays a vital role in understanding the human condition, fostering the development of individual reflection, and cultivating independent perspectives on contemporary realities.

In global literary studies, the anthropocentric approach in realistic prose works provided an opportunity to authentically depict the relationships between the individual and society, as well as between humans and nature. This was achieved not by focusing on a person's social status or outward appearance, but by delving into their inner world, psychology, emotional complexity, and individuality. Exploring the boundaries of 20th-century American realistic prose, identifying the artistic-aesthetic strategies of authors through poetic expression, examining the balance between form and content in the poetics of realistic narratives, and uncovering the scope of innovative tendencies in genre modifications are crucial for this field. Furthermore, investigating and theoretically substantiating the moral-ethical and ideological-conceptual dimensions of writers' artistic concepts contributes to understanding the evolution and genre-specific nature of prose works in this direction.

In our country, the foundation of a New Uzbekistan and the Third Renaissance is being established through ongoing reforms, rapid transformations, and prioritized directions of development. Understanding the essence of these initiatives and the strategic paths for our nation's future progress underscores the pivotal role of "the great illuminator of humanity—the light of spirituality"¹. This light plays an unparalleled role in refining human consciousness and intellect, awakening the heart and conscience, and strengthening the sense of humanity². From this point of view, the study of works of art that embody real life scenes, the subject of poetic image, artistic modes, the individuality of authors in epic ways of expression, the scientific and theoretical coverage of issues related to the genre nature, determining the genre characteristics of 20th-century American realistic

¹ Mirziyoyev Sh. M. Yangi O'zbekiston taraqqiyot strategiyasi. To'ldirilgan ikki hujjat nashri. – T.: - O'zbekiston, 2023. – B. 416.

² Shu manba. B.416.

prose, development principles and genre poetic analysis entails an obligation to draw.

The present scientific study serves to a certain degree to achieve the objectives set out in the following legal documents: Decree of the President of the Republic of Uzbekistan PF-5847 “On approval of the concept of development of the higher education system of the Republic of Uzbekistan until 2030” dated October 8, 2019; PF-6084 “On measures to further develop the Uzbek language and improve the language policy in our country” dated October 20, 2020; PF-60 “On the development strategy of the new Uzbekistan for 2022-2026” dated January 28, 2022; PF-158 “About the Strategy “Uzbekistan - 2030” dated September 11, 2023; the Resolution of the President PQ-3775 “On additional measures to improve the quality of education in higher education institutions and ensure their active participation in comprehensive reforms implemented in the country” dated June 5, 2018; PQ-5117 “On measures to raise activities to promote the study of foreign languages in the Republic of Uzbekistan” dated May 19, 2021, as well as the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 376 “On measures to improve the system of translating and publishing the best examples of world literature into Uzbek and the masterpieces of Uzbek literature into foreign languages” dated May 18, 2018, and other related regulatory legal documents governing this activity.

Relevant research priority areas of science and developing technology of the Republic. The dissertation work was carried out in the line with the priority directions of Science and Technology Development of the Republic I. “Developing the Democratic and Legal Society Spiritually-Morally and Culturally, Forming Innovational Economics”.

A review of foreign scientific research on the topic of dissertation. Many leading scientific centers and higher educational institutions focus on the study of 20th-century American realistic prose, including its development trends, evolution, and improvement, as well as the theory and poetics of prose genres. These studies encompass various aspects such as: the theory of the short story genre and modern European short story writing (California State University, USA); scientific research, history, and theory of short prose works (University of Salamanca, Spain); culture in short prose works and empirical poetics (University of Iowa, USA); rhetoric of prose (University of Chicago, USA); novel theory and the reflection of self and culture in prose (Columbia University, USA); theory and themes of modern American short stories (University of Kent, UK); analysis of 20th-century American realism, its development, and influencing factors (Russian State University for the Humanities, Russia); 19th-20th century American literary realism, critical theory, and intellectual reputation (University of Texas, USA); critical realism and its theoretical foundations (University of Washington, USA); genre formation: monogenesis (primary formation) and genre complex or polygenesis (multi-source formation) (University of Edinburgh, UK); artistic psychologism in the work of individual authors, the depiction of the psyche (Tashkent State University of World Languages, Samarkand State Institute of Foreign Languages, Bukhara State University, Uzbekistan). In world literary studies, research is being conducted in priority areas such as determining the

features of the development of realistic stories, short stories, and novel genres in the artistic field of the 20th century; interpreting the compositional structure of these prose works and the content of the narrative system through a conceptual approach; defining subjective and objective factors of symbolic and metaphorical deepening in poetic interpretation.

Problem development status. The theory, history, and stages of development of 20th-century American realist short stories were studied by critics such as Ch.May, S.Lohafer, H.Bonheim, J.Gerlach, V.Patea, while important aspects in the poetics of the novella genre were examined by J.Paine, M.Springer, J.Leibowitz, E.Meletinskiy, N.Tagiyeva, and L.Jalilova³. These studies present significant conclusions about the theoretical and historical poetics of American short stories and novellas. Literary scholars have particularly noted the contributions of writers such as H.James, E.Hemingway, F.Scott Fitzgerald, E.Welty, and W.Faulkner, who made substantial contributions to the development of 20th-century realistic short stories, and have investigated the evolution of plot and conflict, thematic scope, genre manifestations, and artistic modes.⁴

It is noteworthy that the issues of the 20th-century realistic novel, the diversity of style in the novel's thinking, the individuality of the creative style, the leading features of the novel's trends, genre diversity, and poetic mastery in the novel have been sufficiently studied in world literature by theorists such as P.Rawlings, H.R.Brown, D.Tyler, O'Donnell, L.Trilling, H.James, W.Booth, P.Barrish, A.Zverev, M.Kholbekov, N.Kobilova.⁵

³ Ross D. The American short story. – The USA: North Central Publishing Company, St. Paul, 1961. – P.47; Stevick P. The American Short Story 1900-1945: A Critical History. – The USA: Twayne Publishers, 1984. – P.209; Voss A. The American Short Story. The USA: The University of Oklahoma Press, 1973. – P.399; Mann S.G. The Short Story Cycle: A Genre Companion and Reference Guide. – The USA: Greenwood Press, 1989. – P.228; Gerlach J. Toward the End: Closure and Structure in American Short Story. – The USA: The University of Alabama Press, 1985. – P.193; Scofield M. The Cambridge Introduction to the American Short Story. – The UK: Cambridge University Press, 2006. – P.291; Werlock A.H.P. The Facts on File Companion to the American Short Story. – The USA: Facts on File, 2000. – P.542.; Patea V. Short story theories. A Twenty-First Perspective. – N.: Rodopi, 2012. – P.345; May Ch. The New Short Story Theories. – USA: Ohio University Press, 1994. – P.369.; Meletinskiy E. Istoricheskaya poetika novella. – M.: Nauka. Glavnaya redaktsiya vostochnoy literature, 1990. – S.275.; Jalilova L. J. XX asr boshidagi Amerika satirik novellasi poetikasi. Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati, Buxoro, 2021. – B.50.

⁴ Springer M.D. Forms of the Modern Novella. – USA: University of Chicago Press, 1975. – P.216.; Leibowitz J. Narrative Purpose in the Novella. – H.: Mouton, 1974. – P.137.; Short Novels of the Masters. Edited with an introduction by Charles Neider. – N.Y.: Carrol & Graf Publishers, Inc, 1989. – P.650.; Paine J.H.E.. Theory and Criticism of the Novella. – B.: Bouvier, 1979. – P.268.; The Modern Short Novel. Edited by William Wasserstrom. – The USA: Holt, Rinehart and Winston, Inc, 1966. – P.676.; Good Graham. Notes on the Novella. // Novel: A Forum on Fiction, Vol.10, No.3,1977.//P.197-211.; Lee A. Robert. The Modern American Novella. – USA.: Palgrave Macmillan, 1989. – P.192.

⁵ Madden D. A Primer of the Novel. For Readers and Writers. – The USA: The Scarecrow Press, 2006. – P.276.; Rawlings P. American Theorists of the Novel. – NY.: Routledge, 2006. – P.171.; Brown, H.R. The Great American Novel. // American Literature, 1935, Vol.37, No.1. // P. 1-14.; Tyler. D. The Cambridge Companion to Prose. – UK: Cambridge University Press, 2021. – P.273.; A Companion to the Modern American Novel. 1900-1950. Ed. by John T. Matthews. – UK: Wiley-Blackwell, 2009. – P.617.; O'Donnell. The American Novel Now: Reading Contemporary American Fiction Since 1980. – M.: Wiley-Blackwell, 2010. – P.248.; Booth, W.C. Rhetoric of Fiction. – USA: The University of Chicago Press, 1983. – P.574. ; Barrish, P. J. The Cambridge Introduction to American Literary Realism. – USA: Cambridge University Press, 2011. – P.241.; Labrie. R. James's Idea of Consciousness. // American literature, Vol.39. No.4., 1969 // pp.517-529.; Зверев А. Ранний этап становление реализма: [Литература США второй половины XIX в.] // История всемирной литературы: В 8 томах. — М.: Наука, 1983—1994. — Том 7; 1991. — С.549—552.; Xajiyeva F. Postmodernizm va biografik roman. – B.:

The work of J.Stuart was adequately evaluated in the literary criticism of the 20th century, and the poetics of the prose writer's stories and novels were commented on in brochures, research, and special publications. In the research of E.L.Blair, M.Clark, E.T.Arnold, R.E.Foster, J.A.Hurndon, D.Kohler, D.Miller, J.H.Spurlock, and S.L.Bevar, the sociocultural and rhetorical analysis of J.Stuart's prose, the poetics of individual works, and scientific and theoretical generalizations on his individuality as a regionalist have been thoroughly studied in a monographic aspect.⁶

The poetics of J.Steinbeck's naturalistic prose, the characteristics of the author's speech, gender issues in his stories, the interpretation of social structure and personal relationships, a different approach in the gallery of characters, chronotope in the writer's work, figurative expression in the writer's stories are covered in the research of D.A.Laws, M.L.Mitchell, J.H.Timmerman, T.Hayashi, K.Ariki, J.Benson, S.Baturin, J.K.Stefen, D.Noubl, U.Souder, J.Jouns, S.Shukurova.⁷

The development of 20th-century American realist prose, the work of T.Wolfe was particularly noted, with many studies examining his writings through a microcomparative approach. Various aspects of T.Wolfe's work were analyzed by J.A.Bentz, C.H.Holman, O.Cogdel Stil, M.S.Danelia, T.Mitchell, J.Skotchi, J.M.Mauldin, D.H.Donald, and F.Sadullayev.⁸ These aspects include social

Durdona, 2022. – P.124.; Qobilova N. Jek London va Abdulla Qahhor ijodida badiiy psixologizm. Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati, Buxoro, 2020. – B.44.;

⁶ Blair E.L. Jesse Stuart; his life and works. – Columbia: University of South Carolina Press, 1967. – P. 320.; Clarke M.W. Jesse Stuart's Kentucky. – N.Y.: McGraw-Hill, 1968. – P.264.; Arnold E. T. The Canonization of Jesse Stuart // *Appalachian Journal*, Vol. 13, No. 1, 1985. // pp. 28-33// *Appalachian Journal* and *Appalachian State University*. <https://www.jstor.org/stable/40932677>; Foster R.E. Jesse Stuart. – NY: Twayne Publishers, 1968. – P.176.; Herndon J.A. & Brosi G. Jesse Stuart, the man and his books. – USA: The Jesse Stuart Foundation, 1988. – P.176.; Kohler D. Jesse Stuart and James Still: Mountain Regionalists. // *The English Journal*, 1942. Vol. 31. // P.173-183.; Spurlock J.H. A sociocultural and rhetorical analysis of Jesse Stuart's fiction. A Dissertation submitted to the Faculty of the Graduate School of the University of Louisville in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy, 1986. – P.212.; Bevard. Samuel Lee. Character, Conflict, and Statement in Three Jesse Stuart novels: The Movement toward Hope and Salvation. // A Thesis presented to the Faculty of the Graduate School Morehead State University, 1976. // P.120.

⁷ Laws D.A. The Settings for the Stories: A Tour of John Steinbeck's "The Valley of the World". // *The Steinbeck Review*, 2009. Vol.6, No.1. – P.27-43. <https://www.jstor.org/stable/41582096>; Mitchell M.L. Steinbeck's Stornig Women. Feminine Identity in the Short Stories. // *Southwest Review*, Vol.61, No.3, 1976. – P.304-315. <https://www.jstor.org/stable/43468868>; Timmerman J.H. Organizational and Gendered Imagery in John Steinbeck's "The Chrysanthemums". // *The Steinbeck Review*, 2012. Vol.9, No1. – P.29-37. <https://www.jstor.org/stable/41582920>; Steinbeck's Short Stories in "The Long Valley": Essays in Criticism. Edited by Tetsumaro Hayashi. Steinbeck Monograph Series, No.15. – USA: Ball State University, 1991. – P.116.; Ariki K. and others. John Steinbeck's Global Dimensions. – USA: Scarecrow Press, 2008. – P.212.; Benson Jackson J. The Short Novels of John Steinbeck. – USA: Duke University Press, 1990. – P.349.; Батурич С. Джон Стейнбек и традиции Американской литературы. – М.: Художественная литература, 1984. – С. 351.; George K.Stephen. The Moral Philosophy of John Steinbeck. – USA: Scarecrow Press, 2005. – P.201.; Noble D. Critical Insights. John Steinbeck. – MA.: Salem Press, 2011. – P.414.; Souder W. Mad at the World. A Life of John Steinbeck. – USA: W.W.Norton & Company, 2020. – P.446.; Jones G. Reclaiming John Steinbeck. Writing for the Future of Humanity. – UK: Cambridge University Press, 2021. – P.252.

⁸ Bentz J. A Critical analysis of the short fiction of Thomas Wolfe. – A thesis submitted to the Faculty of Purdue University in partial fulfillment of the requirements for the degree of Doctor of Philosophy, 1991. – P.269.; C. Hugh Holman. Thomas Wolfe. – USA: University of Minnesota, 1960. – P.48.; J. Cogdell Steele. Time and American autobiography: Four twentieth-century writers. A thesis submitted in partial fulfillment of the requirements for the degree of Doctor of philosophy in English in the Graduate College of The University of Iowa, 1978. – P.230.; Дanelia M.C. Сопоставительный анализ психологической новеллы У. Фолкнера и Т. Вульфа. Автореферат диссертации по филологии. – Грузия, 1985. <https://www.dissercat.com/content/sopostavitelnyiy>

relationships and their artistic representation, individuality in poetic expression, issues of identity, the writer's artistic and aesthetic views, genre specificity as exemplified in individual prose works, and the portrayal of characters' psychological states. This study reveals the poetic features of 20th-century American realistic prose as a holistic system, using the works of J.Stuart, J.Steinbeck, and T.Wolfe as examples. It explores the artistic utilization of real life and the manifestation of traditional approaches and innovative trends in subject-object-addressee relationships.

Relevance of the dissertation research with the plans of the scientific-research works of the higher educational institution where the dissertation has been conducted. This dissertation was carried out in accordance with Bukhara State University's research plan on "Literary Studies, Linguistics, and Translation Work," as well as within the framework of the Faculty Enrichment Program project, implemented in collaboration with Michigan State University in the USA.

The aim of the research work is to uncover the poetic innovations in 20th-century American realistic prose and the historical-social factors that inspired them, using the works of J.Stuart, J.Steinbeck, and T.Wolfe as examples. By analyzing these elements as an integrated theoretical framework, the research seeks to identify the artistic and aesthetic foundations underlying the trends of 20th-century American realism.

The tasks of the research work are as follows:

to explain the socio-historical genesis of small prose genres in 20th-century American realistic literature; generalizations based on existing definitions of the specifics of poetic expression and modern approaches to genre theory in literary studies;

to reveal the proportionality of form and content in the poetics of 20th-century American realistic short stories, the scale of innovative trends in genre modification;

identifying the scientific and aesthetic foundations of the traditional realistic novel and the modern novel in the American novel of the 20th century;

to illuminate the significance of the category of belonging to space in the artistic realization of the author's individuality, novel thinking in the perspectives of poetic expression in determining the field of the artistic conceptual world of J.Stuart's regional prose;

to show the specifics of the compositional structure in the poetics of J.Steinbeck's prose, from the point of view of the individual style of prose expression in the genre nature;

the priority of modernist traditions in the poetics of T.Wolfe's prose, the direct and indirect characterization, and the revelation of the phenomenon of literary synthesis in the scope of artistic expression.

analizpsikhologicheskoi-novelly-u-folknera-i-t-vulfa; Mitchell T. Thomas Wolfe: A Writer's Life. – USA: Appalachian State University, 2017. – P.137.; Scotchie J. Thomas Wolfe Revisited. – USA: Land of the Sky Books, 2001. – P.164.; Mauldin J.M. Thomas Wolfe. – USA: University of Tennessee Press, 2007. – P.384.; Donald, D.H. Look Homeward: a life of Thomas Wolfe. – USA: Harvard University Press, 2002. – P.612.; Sadullayev F. B. XX asr Amerika adabiyotida inson ruhiyati tasviri (H. Jeyms va T. Vulf ijodi misolida). Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati, Buxoro, 2023. – B.49.

The object of the research work consists of the short stories “Another April” and “Love”, the novel “Daughter of the Legend” by J.Stuart,; short stories “The Chrysanthemums” and “The White Quail,”, short novels “Cannery Row” and “Of Mice and Men”, the novel “The Winter of Our Discontent” by J.Steinbeck; short stories “Return” and “No Cure for It”, novella “The Lost Boy”, the novel “You Can’t Go Home Again” by T.Wolfe.

The subject of the research work is the poetics and artistry of the works of J.Stuart, J.Steinbeck, and T.Wolfe in 20th-century American realistic prose, particularly in the genre of short stories, novellas, and novels created in this artistic process.

Methods of the research. This research utilizes biographical, descriptive, cognitive-discursive, artistic-psychological, functional-stylistic, sociocultural, and interpretative methods of analysis.

The scientific novelty of the research work is as follows:

it has been proven that in 20th-century American novels, authors who based their works on real events depicted the dominant environment, historical occurrences, figures of the era, and topological affiliations through a blend of objective narration and subjective interpretation, while simultaneously delving into the fragmented and chaotic aspects of reality with unique voices, experimental techniques, and innovative approaches, ultimately crafting an artistic world with a structurally cohesive system expressed through narrative “gravitational forces”;

it has been determined that in the prose of J.Stuart, J.Steinbeck, and T.Wolfe, the artistic concept, ideological and moral essence, the authors' artistic-aesthetic strategies, and the aesthetic modes of narrative works are manifested through the constructive functions of linguistic elements;

it has been ascertained that the poetics of J.Stuart’s prose achieves a seamless integration of “talk style” and a humorous tone within regional artistic expression, grounded in the realistic depiction of symbolic content, the harmony of modernist elements, the binary opposition between the implied author and the reliable narrator, the synthesis of sociopsychology and literary criticism, and the anchoring of character portrayal rooted in their connection to the environment;

it has been substantiated that the poetics of J.Steinbeck’s prose is characterized by the portrayal of characters – primarily women, children, and adolescents – who fail to reconcile with the social system, reflecting themes of despair and hopelessness, while simultaneously establishing a strong psychological connection with the reader through the depiction of their moral and psychological worlds, enhanced by the dominance of a naturalistic approach, the use of symbolic and figurative imagery, and the multifaceted functionality of artistic details in illustrating their psychological depths;

it has been proven that as a result of the dynamic shift in the path of epic narration in T. Wolfe’s prose, such existential themes as the value of time and the meaning of life prevailed, the realization of the harmony of the real image and experience in the characteristics of the hero, the predominance of lyrical-epic narration, and the manifestation of the characteristics of the hybrid novel genre in the author’s prose.

Practical results of the research work are as follows:

The artistic value of the prose works of J.Stuart, J.Steinbeck and T.Wolfe in determining the artistic, compositional, linguopoetic aspects of the stories, short stories and novels created in the realist prose of the 20th century, the leading principles in the artistic image, the synthesis of traditions and innovative approaches in national literature, the internal dynamic movement of the genre, the essence and importance of the poetic searches of writers were determined;

The study of aspects related to the realistic prose, poetic features, artistic and aesthetic specificity of the United States of the twentieth century, the proof of our analysis on the example of the prose of J.Stuart, J.Steinbeck and T.Wolfe, the understanding of the essence of these genre trends, the synthesis of approaches, the direct role of national-cultural peculiarities in the form of individual style, creative thinking in the epic narration of a reliable narrator, indirect and direct author is highlighted.

Authenticity of the research results is explained by the precise formulation of the problem, the use of reliable scientific sources in applying theoretical information and factual materials, the grounding of the conclusions in the dissertation through methods such as biographical, descriptive, cognitive-discursive, artistic-psychological, functional-stylistic, socio-cultural, and interpretative analysis, the derivation of theoretical ideas and information from official sources, the practical testing of the provided scientific-theoretical suggestions and recommendations, and the approval of the results by competent state authorities.

Scientific and practical value of the research results. The scientific significance of the research findings lies in their contribution to literary theory, the study of 20th-century American realistic short stories, novellas, and novels, as well as historical, specific, and theoretical poetics, with the scientific-theoretical conclusions regarding the poetic mastery of J.Stuart, J.Steinbeck, and T.Wolfe serving as a foundation for exploring the creative synthesis of characteristics unique to literary movements in American realistic prose, the nature and modification of genres, and individuality in epic narration.

The practical significance of the research results pertains to the study of the nature of realistic artistic prose in higher and secondary-specialized education, distinguishing specific aspects in genre nature, analyzing the essence of characters' inner and outer worlds in realistic depiction, and contributes to the improvement of textbooks and manuals for courses such as "Theory of Literature," "Literature of the Target Language Country (American Literature Module)," World Literature, 20th-century British-American Literature, and Contemporary Issues of Foreign Literary Studies.

Implementation of the research results is based the scientific findings achieved in identifying the poetics of 20th-century American realistic prose:

the theoretical conclusions regarding 20th-century American novels, authors who based their works on real events depicted the dominant environment, historical occurrences, figures of the era, and topological affiliations through a blend of objective narration and subjective interpretation, while simultaneously

delving into the fragmented and chaotic aspects of reality with unique voices, experimental techniques, and innovative approaches, ultimately crafting an artistic world with a structurally cohesive system expressed through narrative “gravitational forces”, were utilized in the fundamental project OT-F1-030 titled “Publication of the Multivolume Monograph (7 volumes) on the History of Uzbek Literature,” carried out at Tashkent State University of Uzbek Language and Literature from 2017 to 2020 (reference No. 04/1-4145 from Tashkent State University of Uzbek Language and Literature dated December 16, 2024). As a result, it was possible to understand the essence of genre trends, synthesize approaches, strengthen the direct role of national-cultural peculiarities in the form of individual style, creative thinking in the epic narrative of a reliable narrator, an indirect and direct author;

the theoretical conclusions regarding the artistic concept, ideological and moral essence, authorial artistic-aesthetic strategies, and the aesthetic modes of narrative works in the poetics of 20th-century American realistic prose, as exemplified by the works of J.Stuart, J.Steinbeck, and T.Wolfe, which are manifested through the constructive functions of linguistic elements, were utilized in the foreign project SUZ80021IN3103 funded by the U.S. Embassy in Tashkent at Bukhara State University (reference No.06/7846 from Bukhara State University dated December 12, 2024). As a result, the artistic, compositional, linguopoetic aspects of the works created in the genre of short stories, novellas and novels in the US realistic prose of the 20th century, the leading principles in the artistic image, the synthesis of traditions and innovative approaches in national literature, the artistic value of the prose works of J.Stuart, J.Steinbeck and T.Wolfe, the internal dynamic movement of the genre, the essence and importance of the poetic searches of writers were substantiated.

the theoretical conclusions regarding the poetics of J.Stuart’s prose—highlighting the seamless integration of “talk style” and a humorous tone within regional artistic expression, the realistic depiction of symbolic content, the harmony of modernist elements, the binary opposition between the implicit author and the reliable narrator, and the integration of sociopsychology and literary studies resulting in the portrayal of characters grounded in their connection to the setting—were utilized in the programs of the Seventh Annual International Scientific Exhibition held at Michigan State University in the United States. (reference from Michigan State University dated May 5, 2023). As a result, it was possible to determine the artistic-compositional and linguistic-cultural aspects of the works created in the genre of stories, short stories and novels in the realist prose of the USA, the leading principles in prose, the synthesis of traditions and innovative approaches;

the scientific conclusions and findings regarding the poetics of J.Steinbeck’s prose—centered on characters, primarily women, children, and adolescents, who fail to reconcile with the social system, reflecting themes of despair and hopelessness, establishing a strong psychological connection with readers through the depiction of the moral and psychological world of the characters, the dominance of a naturalistic approach, the use of symbolic and figurative imagery,

and the multifunctionality of artistic details in portraying the psychological depth of the characters—were utilized in creating the textbook titled “Literature of Countries of Language Learned,” intended for students of the 60230100 – Philology and Language Teaching (English) program, under publication permit numbers 314-323, approved by the Ministry of Higher Education, Science, and Innovations through Order No. 314 on July 17, 2023. (reference No.01-02/684 from Bukhara State University dated December 12, 2024). As a result, educational literature was improved through the synthesis of approaches, reliable narrator, indirect and direct author in the epic narrative of the individual style, the direct role of national-cultural peculiarities in the form of creative thinking through theoretical and factual materials;

The conclusions and findings related to T.Wolfe’s prose—emphasizing dynamic shifts in epic narration, the dominance of existential themes such as the value of time and the meaning of life, the harmony between realistic character portrayals and emotional depth, the prevalence of lyrical-epic storytelling, and the features of the hybrid novel genre—were utilized in drafting the scripts for the “Assalom, Buxoro” and “Najot Bilimda” television programs broadcast on the “Buxoro” channel of the Bukhara Regional Television and Radio Company. (reference No. 01-09-178 from the Bukhara Regional TV and Radio Company dated December 14, 2024). As a result, the scientific popularity of these TV shows was ensured, they were enriched with scientific sources, and the knowledge of TV viewers in this area was increased.

Approbation of the research results. The research results have been presented at 15 scientific and practical conferences, including 3 international and 12 national conferences.

Publication of the research results. A total of 27 scientific works have been published on the research topic, including 2 monographs, 13 articles in academic journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publication of the main scientific results of the dissertation. Out of these, 11 are published in national journals, and 2 in foreign journals.

The outline of the thesis. The dissertation consists of an introduction, four chapters, a conclusion, and a list of references. The total volume is 234 pages.

THE MAIN CONTENT OF THE DISSERTATION

The introduction of the dissertation outlines the relevance and necessity of the research topic, the goals, tasks, object, subject, alignment with the priority directions of the development of science and technology in the Republic, scientific novelty, practical outcomes, reliability of the obtained results, the theoretical and practical significance of the work, the implementation and approval of the research results, and provides information on the structure of the dissertation.

The first chapter of the dissertation, titled “**The Development and Poetic Characteristics of 20th Century U.S. Realistic Prose,**” is divided into three sections. It discusses the development, genesis, and socio-historical foundations of minor prose genres in 20th-century American realistic literature, the individuality

of poetic expression, the issue of poetic construction in 20th-century American short fiction, the correlation between form and content, and the study of traditions and modern approaches in the development of the American realistic novel. The systematic study of the stages of development of American short fiction reveals that these works, which evolved as minor genres of prose, have acquired a variety of types, particularly with terms like “short story,” “short-short story,” “long story,” and “novella,” which invite further discussion. Considering that the foundation of these works is the “story,” or “event,” it is important to note that although short stories and novellas may seem similar, they have distinct differences. When we consider two types of the short story, namely its essay-like (descriptive-narrative) and novella-like (conflict-narrative) aspects, there is a practice in literary studies to differentiate between them by calling the former a “story” and the latter a “novella”.⁹ The unique features of the novella, when approached more systematically, are clearly manifested in its plot and composition, as well as in its dramatic structure, sharp development, and unexpected twists, all of which contribute to the genre’s distinctiveness.

When discussing 20th-century American short fiction, it is essential to explore the historical roots of the genre, its emergence, socio-cultural factors, and principles in national literature. Although the short story genre began to develop in American literature in the early 19th century, it began to reach its full potential as a genre only in the 20th century. The short stories of 20th-century America have remained a focal point for literary scholars due to their unique themes, gallery of characters, compositional structure, and stylistic consistency.¹⁰ E. Werlock, in the introduction to his book “Companion to the American Short Story”, notes that the founders of modern short fiction include Russian writer Anton Chekhov and French author Guy de Maupassant, stating, “No country has embraced the form as enthusiastically and as prolifically as the United States. Early U.S. writers consciously included American settings and evoked distinctively American regions and speech patterns, as some contemporary writers continue to do. The short story has remained a peculiarly American artistic vehicle, however, not only for examining the myriad voices and philosophies of this large, diverse country, but also for viewing society’s preoccupations with issues of race, gender, and class; national consciousness; and the spiritual and physical position of the individual in the sometimes overwhelming welter of American life. From Irving to the present, then, the American short story provides “an index of national consciousness.”¹¹

⁹ Quronov D. va b. Adabiyotshunoslik lug‘ati. – T.: Akademnashr, 2013. – B. 402.

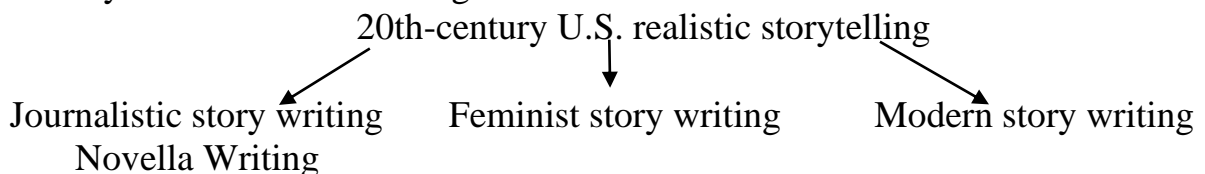
¹⁰ Ross D. The American short story. – The USA: North Central Publishing Company, St. Paul, 1961. – P. 47; Stevick P. The American Short Story 1900-1945: A Critical History. – The USA: Twayne Publishers, 1984. – P. 209; Voss A. The American Short Story. The USA: The University of Oklahoma Press, 1973. – P.399; Mann S.G. The Short Story Cycle: A Genre Companion and Reference Guide. – The USA: Greenwood Press, 1989. – P. 228; Gerlach J. Toward the End: Closure and Structure in American Short Story. – The USA: The University of Alabama Press, 1985. – P. 193; Scofield M. The Cambridge Introduction to the American Short Story. – The UK: Cambridge University Press, 2006. – P.291; Werlock A.H.P. The Facts on File Companion to the American Short Story. – The USA: Facts on File, 2000. – P.542.

¹¹ Werlock A.H.P. The Facts on File Companion to the American Short Story. – The USA: Facts on File, 2000. – P.VIII.

The short story, as a significant artistic tool in national literature, not only reflects the diverse and complex spirit of a country like America but also addresses pressing issues in American society such as race, gender, class, national identity, and the spiritual and physical state of the individual. The short story has developed more than other prose genres and continues to hold a strong position. This is evident from the works created by authors such as Ch.B.Brown, W.Irving, M.Twain, E.Hemingway, W.Faulkner, and up to modern writers like J.C.Oates, R.Carver, S.Cisneros, L.Erdrich, A.Tan.

Realist traditions in American literature began in the last quarter of the 19th century and gradually developed, with realistic tendencies continuing into the 20th century. Although literary movements such as naturalism, regionalism, critical realism, psychological realism, and modernism dominated at various stages in the 20th century, overall, American literature remained oriented toward realism¹². While realism in literature is an attempt to depict life as it is, naturalism represents a more intense version of this by attempting to cover all details in the work.

The development of 20th-century American short fiction and novellas also reflects the era's social issues, the brutal conflicts of the century, and the human struggle entangled in contradictions, while aiming to lead individuals toward enlightenment, help them break out of their shell, and guide them to find the right path and solutions. In the study of the development of 20th-century American short fiction, literary scholars have paid attention to the historical-evolutionary, genre-specific, and artistic-creative distinctiveness of the works. Research has shown that studying the 20th-century American realist short stories in terms of their artistic-aesthetic commonalities offers the opportunity to cover a broader scope of national short story trends in the following directions:



The tradition of publishing short stories in magazines reached its peak in the 1930s and 1940s. Magazines such as “Atlantic Monthly”, “Harper’s Magazine”, “Esquire”, “Saturday Evening Post”, and “The New Yorker” delighted their audiences with engaging and substantial short prose works. G.P.Anderson referred to this group of writers as “literary journalists.”¹³ Notable writers of the period, including Sh.Anderson, W.Cather, Th.Dreiser, Th.Wolfe, F.Scott Fitzgerald, E.Glasgow, E.Wharton, S.Lewis, and R.Lardner, published some of their finest works in magazine pages.

Women writers also played an invaluable role in the development of 20th-century American realistic storytelling. Although women’s contributions to the short story genre began in the second half of the 19th century, their impact on modern storytelling was so significant that feminist short prose works became a

¹² Werlock A.H.P. The Facts on File Companion to the American Short Story. – The USA: Facts on File, 2000. – P.361.

¹³ Anderson G.P. Research Guide to American Literature. American Modernism, 1914-1945. – USA: Facts on File, 2010. – P. 20.

unique tradition in the nation’s literature. Feminist short story authors such as E.Wharton, K.A.Porter, W.Cather, K.Chopin, E.Welty, and F.O’Connor not only preserved the values established by their predecessors but also reflected new trends through their creative legacies.

The contributions of many prose writers, including H.L.Mencken, S.Lewis, F.Scott Fitzgerald, W.Faulkner, and R.Lardner, were instrumental in the evolution of modern storytelling in the 20th century. According to V.Patea, the influence of V.Woolf was particularly strong in the development of modernist traditions in literature and art. This period marked an intensified focus on exploring the emotional worlds of individuals and delving into the boundaries of human experience.¹⁴ The evolution of storytelling during this period revealed various distinctive genre characteristics, which can be observed in several notable aspects.

| |
|---|
| Depiction of events in the lives of ordinary people, reflecting their struggles and sorrows |
| Deep exploration of the hero’s inner world through techniques like stream of consciousness, internal monologue, retrospection, and occasionally introspection and prospection |
| Experimentation with artistic language, incorporating wordplay, allusions, and extensive use of symbolism |
| Emphasis on straightforward and fluent narration, with a simple and realistic approach |
| Expression of complex interpersonal relationships and their social impact on one another |
| Effective use of dialogue in interpreting the hero’s inner and outer character, as well as in the progression of the plot |
| The author’s focused attention on physical and social settings and real-time representation, detailed down to the smallest aspects |
| Exploration of social and political issues like race, gender, and class, serving as a reflective mirror for readers |
| Dominance of dualistic themes |

20th-century American realistic novellas, it becomes evident that this genre has received considerably less attention compared to American realistic novels and short stories. This could be due to the genre's disputable nature, structurally complex composition, and rhetorical-thematic weightiness.¹⁵ M.D.Springer in her study, “Forms of the Modern Novella”, emphasizes the need for a more substantial understanding and evaluation of works often referred to as “novellas” or “short novels”. While ample studies have been conducted on the structural elements, content, and emotional aspects of the novel genre, and the formal characteristics of the short story have been deeply explored, the novella remains an “*almost deserted area*”¹⁶ of serious study, as M.D.Springer puts it. In recent years, a number of studies have been conducted on the novella or short novel genre, focusing on its formal characteristics, thematic scope, and genre variations. Scholars such as

¹⁴ Patea V. Short story theories. A Twenty-First Perspective. – N.: Rodopi, 2012. – P. 17.

¹⁵ Explanation: In literary studies and art criticism, it is one of the key concepts used to convey the significance or impact of the content, theme, and style of works.

¹⁶ Springer M.D. Forms of the Modern Novella. – USA: University of Chicago Press, 1975. – P. 2.

M.D.Springer, Ch.May, G.Good, J.H.E.Paine, J.Leibovitz, K.Widmer, and G.Stanley have contributed valuable insights and conclusions in this regard.

H.James is one of the significant contributors to the development of American novellas. His works, such as “Daisy Miller” (1878) and “The Turn of the Screw” (1898), are remarkable examples of psychological analysis, as the author delves deeply into the inner world of his characters. He masterfully examines his characters’ inner lives, uncovering the emotions hidden in the depths of their souls.

Theories about the poetics and artistry of prose, particularly the novel genre, first garnered notable attention through the works of scholars such as H.James, L.Trilling, and W.C.Booth. Their critical insights laid the groundwork for further research and became foundational for American literary studies.¹⁷ These critics played a crucial role in the rise of New Criticism—a dominant literary theory in 20th-century American literary criticism. In “American Theorists of the Novel”, P.Rawlings explores issues related to prose, the novel genre, realism and its interpretations, and the roles of authors and narrators. This includes concepts such as Booth’s implied author and reliable/unreliable narrator, H. James’s theories on points of view, and the “centers of consciousness”. The book also examines topics like consciousness and awareness, the relationship between readers and the act of reading, approaches to literary analysis, and moral intelligence. L.Trilling’s discussions incorporate insights from Sigmund Freud’s psychoanalysis and its implications for literature. These theoretical contributions not only shaped the study of literary works but also offered new perspectives on understanding prose and its artistic dimensions.

Local color or regionalism played a vital role in the development of American realistic novels. This trend, rooted in the late 19th century, continued to influence the works of specific authors in the 20th century. These writers created artistic works that depicted their regions in new forms and with fresh content. Authors like H.Garland, B.Harte, S.O.Jewett, and K.Chopin depicted the lives of rural communities far from industrial centers, preserving and reviving local dialects, folklore, and culture through realistic prose. In the 20th century, regional novelists like W.Cather elevated this tradition with their contributions. W.Cather’s works, including “O Pioneers!”, “The Song of the Lark”, “My Ántonia”, and “One of Ours”, explored the lives of farmers in Nebraska, delving deeply into the hardships faced by rural communities, farmers, and migrants. W.Cather’s regional portrayals vividly illustrated the social, economic, and cultural transformations within dominant American society, highlighting her ability to bridge local depictions with universal them.

U.K.Booth emphasizes that in the context of a novel, a writer must articulate a clear moral stance while addressing ethical and social values, as well as patterns of behavior. He notes that in interpreting normative standards, any author must convey their definitive moral position. In such a scenario, the novelist achieves the opportunity to engage directly with the reader about moral norms, enabling not just storytelling but also influencing the recipient through the discussion of social and ethical issues. According to U.K. Booth, novels lacking a distinct moral stance may

¹⁷ Rawlings P. *American Theorists of the Novel*. – NY.: Routledge, 2006. – P. 2.

lose their impact.¹⁸ Works like H.Lee's "To Kill a Mockingbird", J.Steinbeck's "The Grapes of Wrath", R.Ellison's "Invisible Man" and T.Morrison's "Beloved" exemplify this idea, as these novels clearly articulate their artistic and moral objectives, compelling readers to reflect deeply on social and ethical matters.

Chapter II is entitled as "**The Artistic-Conceptual World of J. Stuart's Regional Prose**" and it explores J. Stuart's prose, including his productive contributions to the short story and novel genres, analyzing the poetic dimensions of his prose, his individual skill, and his innovative approaches to narration and tradition. Through an analysis of the stories "Another April" and "Love" and the novel "Daughter of the Legend", the regional scope, poetic perspectives, and artistic-conceptual universe of the author's works are examined. J. Stuart's unique creative style, poetic thinking, broad reflection, realistic depiction of life, and adherence to impartiality in his narratives establish him as a significant figure in 20th-century American realistic storytelling.

In the 1941 short story "Another April", published in the literary journal "Accent: A Quarterly of New Literature", themes such as time, the fleeting nature of life, the value and essence of existence, childhood joy, and the uniqueness of nature are explored. The story revolves around three figures, each fulfilling their artistic role harmoniously. The depiction of the ninety-year-old grandfather as a typical representative of the older generation in the Appalachian Mountains draws attention. The author employs dynamic portraiture to compare the grandfather to Santa Claus, capturing his essence through a poetic description: "He looked like a picture of Santa Claus. But Grandpa's cheeks were not cherry-red like Santa Claus's cheeks. They were covered with white thin beard—and above his eyes were long white eyebrows almost as white as percoon petals and very much longer."¹⁹ The image of "Santa Claus", an archetypal character rooted in Western Christian culture and folklore, is used to connect the grandfather's role in the family to this iconic figure.²⁰ The grandson's admiration mirrors the joy and reverence felt by children upon seeing Santa Claus. An interesting element here is the use of the "percoon" flower as a poetic detail to evoke the specific environment of the author's region. In a 1955 publication of the *Courier Journal*, J.Stuart provided detailed information about this plant.²¹ Known elsewhere as "bloodroot", the plant's local Kentuckian name, "percoon," originates from the native Indian tribe's language. Its distinctive red sap, which emerges when the root is damaged, gives the plant its alternative name, "bloodroot".²² The author uses this unique botanical element to enhance the symbolic depiction of the grandfather's white eyebrows.

In J.Stuart's portrayal, the flower symbolizes purity, wisdom, and integrity. It reflects Kentucky's cultural and natural heritage, becoming a metaphorical representation of the grandfather as the bearer of values, loyalty, and traditions. The percoon's association with the heralding of spring further reinforces its role as a cultural emblem.

¹⁸Booth, W.C. Rhetoric of Fiction. – USA: The University of Chicago Press, 1983. - P. 212.

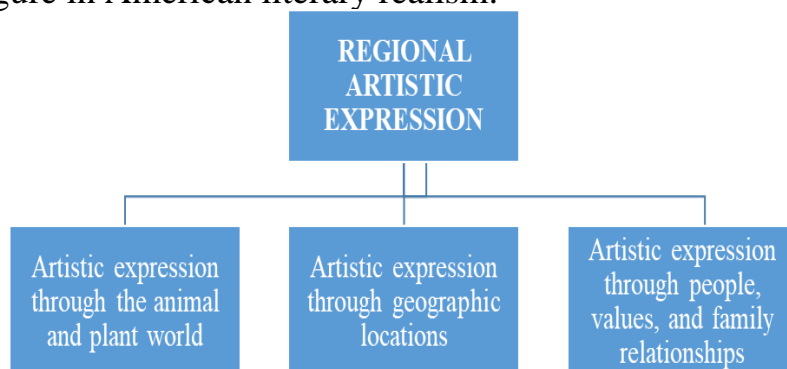
¹⁹ <https://fliphtml5.com/bjcs/ceam/basic>

²⁰ https://en.wikipedia.org/wiki/Santa_Claus

²¹ <https://www.newspapers.com/article/the-courier-journal-percoon/47984461/>

²² <https://www.botanichka.ru/article/sangvinariya-tenelyubiviyiy-mnogoletnik/>

J.Stuart’s regional prose achieves depth through its vivid depiction of the W-Hollow region, with its rugged mountains and rolling hills. Even the people, their expressions, and physical features are given significant artistic attention. This literary approach, rooted in local color and poetic observation, positions J. Stuart as a prominent figure in American literary realism.



In J.Stuart’s stories, one of the most comprehensive aspects of regional artistic coverage is the depiction through the animal and plant worlds, which prominently shapes the artistic expression of all characters. In the story “Another April”, the use of botanical elements in portraying the ninety-one-year-old grandfather’s mere facial expression, as well as in his actions, stands out: “stooped over slowly, as slowly as the wind bends down a sapling” conveys the wisdom and composure of old age; “he stopped to examine every little thing along his path” highlights the grandfather’s reverence for life and nature; and “Grandpa loved the sunshine and the fresh April air that blew from the redbud and dogwood blossoms”²³ underscores the eternal bonds between humans and nature.

In storytelling, the essence of the work’s idea is not always conveyed through overt elements but often through intrinsic details that allow the intended meaning to be inferred. In J.Stuart’s stories, his artistic intent is realized through various modernist elements—stream of consciousness, internal monologue, and subtle forms of artistic psychologism expressed in characters’ actions, gestures, and facial expressions. Additionally, symbolic images such as trees, paths, flowers, animals, and fields play a significant role. In “Love”, unlike “Another April”, the focus shifts from flora to fauna and regional dialects. Symbols such as “Mother Sun,” a fence, cows, young corn, Bob (the dog), a blacksnake, ground squirrels, red blood, an egg, a house, dew, and wind appear alongside the father and son characters. On a closer look, it becomes evident that the author belongs to this setting, reflecting his harmonious relationship with nature, love for the Earth, and genuine feelings. J.Stuart’s detailed focus on the system of images helps readers understand his artistic intent, grasp the main ideas of the stories, and recognize the universal relevance of themes across time and space. In “Love”, the key elements—corn, fields, the snake, the sun, the unhatched egg, and dawn—are central to the story’s composition. They encapsulate themes such as maternal love, mutual care and loyalty, and the timeless struggle between the strong and the weak. The scene where the dog attacks the snake is depicted through the boy’s eyes: “I could see the snake didn’t want to fight the dog. The snake wanted to get away.”²⁴ The snake’s

²³ <https://docplayer.net/234563871-Another-april-by-jesse-stuart.html>

²⁴ McConochie J.A. *Twentieth Century American Short Stories*. – М: Высшая школа, 1979. – С.90.

retreat, unusual behavior for a reptile, astonishes the narrator and raises questions in his mind. The boy wonders why the snake is rushing toward the sandy hillocks. Through a metaphorical image, the author hints that the snake is female, as in the line, “I looked as the snake lifted its pretty head in response to one of Bob’s jumps”²⁵. The phrase “pretty head” implies feminine grace, delicacy, and tenderness. As the boy witnesses the mother snake’s selflessness, sacrificing her life to protect her unhatched young, he realizes that she was heading to the hills to ensure the survival of her offspring. J.Stuart conveys his poetic intent to the reader. From this perspective, the author’s stories take on a didactic character, addressing real-life transformations and advocating for universal concepts like love, respect, and harmony. This contribution to regional American storytelling underscores the unique phenomenon of J.Stuart’s literary legacy.

J.Stuart’s connection to the microcosm of Kentucky, as reflected in his poetic interpretations, was enhanced by his individual style, which blended elements from American folklore (“talk style”), the humoristic tone prevalent in U.S. literature, and the regional imagery refined and enriched by M.Twain. J.Stuart didn’t limit himself to flora and fauna in his depiction of regional settings. The use of local dialects and oral traditions added authenticity and emotional resonance to his stories. In “Another April”, dialectic elements predominantly appear in conversations between the boy and his grandfather, while in “Love”, they are more prominent in the father-son dialogues. These linguistic choices bring characters to life, allowing readers to sense the prevailing atmosphere of the region.

J.Stuart’s 1965 novel “Daughter of the Legend” addressed the pressing issue of racial tolerance, exploring the pain and struggles of marginalized communities within a single nation. Although Appalachia remains the geographical setting, the novel shifts from the Greenup County hills in Kentucky to the mountains of Tennessee. Appalachia, as one of the largest mountain ranges, spreads across the country, and its Tennessee segment is richly depicted with its unique beliefs, traditions, and biodiversity. Through this work, Stuart portrays racial discrimination as a universal issue, relevant not only to the U.S. but to the world at large. In “Daughter of the Legend”, the story revolves around the sweet relationship between the main characters, Dave Stoneking and Deutsia Huntoon, with the plot unfolding chronologically from September to May-June. The characters in the novel are divided into two groups: mountain dwellers and urban residents living in the valley. The interactions between these groups reflect the South’s general attitudes toward African Americans—relationships rooted in prejudice, discrimination, and injustice that were more widespread before civil rights laws were passed and liberalization processes began in recent decades. The Melungeons differ from others in several ways. They lead a somewhat primitive lifestyle, relying on hunting, trapping, fishing, and gathering medicinal plants from the mountains for sustenance. They use folk medicine for healing and base their farming practices on omens, particularly the moon’s phases and position. Their religious rituals involve handling snakes. Living close to nature, they possess a profound knowledge of it. Through the relationships between the characters, the novel masterfully highlights the tribe’s rejection by society, the hatred and

²⁵ Здесь, С.90.

humiliation they face, and how such treatment profoundly affects their identity. Because of this treatment, the Melungeons become deeply attached to the mountain region they inhabit, seeing Sanctuary Mountain as their entire world.

S.Reznichenko, in his analysis of a person's connection to a place, identifies the following aspects of attachment to place:²⁶ emotional attachment, social connections, familiarity with living in a certain place, belonging, rootedness. J.Stuart vividly portrays Deutsia's attachment to her place of origin through her portrait. Her hair is described as "as October poplar-leaf-golden as hers,"²⁷ comparing it to the branches of poplar trees, which turn a golden-red hue in autumn. Poplars, part of the willow family, are native to the Appalachian Mountains, underscoring that the girl was born and raised in this region. This symbolizes her connection to the place, suggesting that Deutsia might not thrive as much elsewhere. It reflects the idea that every individual flourishes in their environment, feeling comfortable and rooted in their home territory.

One of the distinctive features of J.Stuart's prose is the juxtaposition of opposing concepts, states, and communities. Love is contrasted with hatred, friendship with enmity, and goodness with evil. One of the central themes of the novel is the fiery love between Dave and Deutsia, which, by the end of the story, is revealed to be a reflection of universal love for humanity and the protagonist's noble struggle against evil. The opening scenes describe the meeting of these two young souls, with Deutsia inviting Dave to visit a particular place. When they went there, Dave said that it was a prison camp, and it is vividly depicted that the prisoners there are in a very miserable condition. The prisoner Don Praytor, who is from Deutsia's tribe, was arrested with half a bottle of whiskey and is being held without trial, having been imprisoned under unbearable conditions for eight months. While such punishment is inevitable for mountain tribes, there is no criminal accountability for people from the valleys. Every mountain prisoner held here brings a daily stipend for the prison warden. The detailed description of the prison cell in the artistic interpretation of the social injustice reveals how extreme the cruelty is: "I watched a row of cockroaches sliding up and down the wall preening their long whiskers at the houseflies that swarmed in and out of the paneless windows between the iron bars. The smell of the place was enough to knock a man down."²⁸ This artistic expression describes a sad and filthy living condition, where the uncomfortable circumstances are revealed through an emotional narrative. The cockroaches crawling on the wall, the flies swarming in and out of the iron bars without windows, and the filthiness and chaos are clearly depicted. The room is not only messy but also dangerous to human health: the floor is covered with filth and worms, rusted metal beds, dirty mattresses, and the lack of sheets and pillows demonstrate this. Even the water buckets are covered with flies, and the flies on the black cloud-like cover of the newspaper show the disorder and the terrible state of sanitation. This symbolizes the deprivation of basic human needs.

²⁶ Reznichenko, S. Place Attachment and Sense of Place: Models and Phenomena. // Social psychology and society, № 3, 2014. // P. 19.

²⁷ Stuart J. Daughter of the Legend. – USA: McGraw-Hill Company, 1965. – P. 3.

²⁸ Ibid, P. 54.

Another key poetic feature in the novel “Daughter of the Legend” is the implied author (as per W.Booth’s theory). This author, created by the writer, is a specific “official writer” who is not neutral toward all values.²⁹ They are often expressed through a reliable narrator, directing the reader intellectually, morally, and emotionally. This concept plays an important role in the novel because the narrative is given by the reliable storyteller, Dave Stoneking. Dave’s culturally unbiased character helps the reader correctly interpret events and themes. His neutrality allows him to portray the story sincerely and truthfully, making it easier for the author’s ideological message to reach the reader. The harmony between the implied author and the reliable narrator increases the impact of the novel and leaves a deep moral and emotional impression on the reader. Let’s support our thoughts with a conversation between characters in the work: “You see that mountain?” Deutsia said to me as soon as we’d walked fifty yards from the jail. “Yes.” “We’re a different people, living there,” she said. “Do you live there?” “I do. That’s Sanctuary Mountain.” “How are you a different people?” “You’ll have to learn.”³⁰ This conversation, which takes place in the first chapter of the novel, gradually unfolds throughout the work. The implied author tries to find solutions to complex, highly contradictory problems, analyzing and showing how social vices affect members of society. The implied author, the reliable narrator (Dave Stoneking), and other characters (Deutsia, Ben, Hezzi) explore ethnic, regional, religious, professional, and educational stereotypes about the Appalachian people. By showing these stereotypes, they create characters who resist, strive to overcome them, and live with their own identity. Characters like Dave Stoneking, Deutsia Hanton, and Fern Hailston are free from cultural vices and are open in their personal relationships with others. This reflects the implied author’s call to think outside of stereotypes and evaluate others through their human qualities. This approach imbues the novel with social and moral significance, conveying the author’s ideas of equality and humanity to the reader. It is not only a critique of stereotypes but also a celebration of human dignity and value.

The third chapter of the dissertation is titled “**The Poetics of John Steinbeck’s Prose: Composition and Style**”. This chapter analyzes the genre nature of Steinbeck’s stories “The Chrysanthemums” and “The White Quail”, the compositional structure of the novellas “Of Mice and Men” and “Cannery Row”, the issues of character and conflict, and the poetics of his novel “The Winter of Our Discontent”. One of the features characteristic of J. Steinbeck’s stories is the use of the introduction to hint at the character’s social role, life, and inner world. A perceptive reader can grasp the artistic position of the characters and their attitudes towards the conditions they face. “The Chrysanthemums” begins with the following lines: “The high grey-flannel fog of winter closed off the Salinas Valley from the sky and from all the rest of the world. On every side it sat like a lid on the mountains and made of the great valley a closed pot³¹” D.A.Laws presents a

²⁹Spurlock, J. H. A Sociocultural and Rhetorical Analysis of Jesse Stuart’s Fiction. // A Dissertation Submitted to the Faculty of the Graduate School of the University of Louisville, 1985. // P. 105.

³⁰ Stuart J. Daughter of the Legend. – USA: McGraw-Hill Company, 1965. – P. 147.

³¹ Steinbeck J. The Long Valley.– USA: Penguin Books, 1995. – P. 26.

noteworthy idea in his study of J. Steinbeck's stories. According to him, throughout his creative activity, the author predominantly chose his birthplace and surroundings, such as the Salinas River, Salinas Valley, and Monterey, as settings for his works, dedicating significant attention to their depiction. The literary scholar approaches the analysis of the settings in the writer's works deeply, and as an epigraph, he cites the writer's statement during his lifetime: "I think I want to write about this broad valley—fields, towns, and ranches stretched between the wild hills. I realize how much I want to write so that this place becomes the valley of the world. But this will happen sometime in the future. It will take a lot of time³²".

In "The White Quail", the author provides information about the society and small world surrounding the main character at the beginning of the story. Just as in other prose genres, J. Steinbeck remains faithful to his nature-focused writing even in shorter prose genres. In each of his stories, he masterfully uses detailed descriptions of settings, along with the plant world and its diversity and vibrancy, to convey the unique aspects of his characters. Similar to how somber and melancholic tones are employed to depict the state, character, and condition of the protagonists in "The Chrysanthemums", this story also begins with the following introduction before presenting the main character: "The wall opposite the fireplace in the living room was a big dormer window stretching from the cushioned window seats almost to the ceiling—small diamond panes set in lead. From the window, preferably if you were sitting on the window seat, you could look across the garden and up the hill. At the edge of the lawn, a line of fuchsias grew like little symbolic trees. In front of the fuchsias lay a shallow garden pool, the coping flush with the lawn for a very good reason³³". In this passage, we also witness the author's particular focus on the depiction of setting, as in "The Chrysanthemums". From the detailed portrayal of the cozy living room, it becomes apparent that Mary and her husband belong to one of society's affluent families. The room's fireplace, the luxurious windows with ornate bars, the yard offering a clear view of the surrounding hills, a picturesque garden, and the exotic flowers planted for landscape design—ranging from the vivid red of cinerarias to aquamarine shades and the unique beauty of fuchsias—along with the pool and majestic oak trees standing in pride, involuntarily conjure an image of a paradisiacal home for the reader. As M.J. Meyer highlights, J. Steinbeck's prose creates the impression of seeking an answer to the question: in what kind of environment might a woman feel truly happy? ³⁴ The lavish windows, functioning as a multi-purpose artistic detail, not only serve their primary role but also symbolize Mary's perspective on life. They suggest her monotonous lifestyle as a homemaker, where her daily routine and concerns are confined to this house and yard. Considering the symbolic meanings of "cineraria" (protection) and "fuchsia" (trust-based love)³⁵, these flowers also perform a psychological function, complementing their visual role.

³² Laws D.A. The Settings for the Stories: A Tour of John Steinbeck's "The Valley of the World". // The Steinbeck Review, 2009. Vol.6, No.1. – P.27. <https://www.jstor.org/stable/41582096>

³³ Steinbeck J. The Long Valley. – USA: Penguin Books, 1995. – P. 34.

³⁴ Steinbeck's Short Stories in "The Long Valley": Essays in Criticism. Edited by Tetsumaro Hayashi. Steinbeck Monograph Series, No.15. – USA: Ball State University, 1991. – P.11.

³⁵ <https://www.petalrepublic.com/cineraria-flower/>

This woman's fate is bound to the garden she has created, making it the essence of her life, while her husband Harry fails to capture her heart. Due to their childlessness, her only hope lies in this garden. In J.Steinbeck's "The Chrysanthemums" and "The White Quail", the author delves into a profound truth each woman realizes for herself—a moment either caught by the reader or left unnoticed. This moment occurs when Elisa sees the discarded chrysanthemums on the roadside, and when Mary gazes wistfully from her garden toward the window of her room. These moments, presented in the conclusion of both stories, allow the reader to grasp the underlying meaning, even though Steinbeck does not express it directly. Naturally, only a perceptive reader can understand this³⁶.

The novella "Of Mice and Men", written in 1937, became one of the works that brought fame to J.Steinbeck. The story attracted significant attention from readers around the world due to its masterful depiction of human fate and became the subject of research for numerous critics. Although the novella initially emerged under a different title, it was later renamed "Of Mice and Men". J.Steinbeck's skill as a writer of novellas is even more pronounced in "Cannery Row". Published in 1945, this work stands out even more than his earlier novellas for its well-crafted plot, diverse gallery of characters, realistic depiction, and authentic interpretation of the tragedy of human destiny. It also captivates with its unique language and composition. In his book "John Steinbeck and the Traditions of American Literature", Steinbeck scholar S.Baturin provides a detailed analysis of J.Steinbeck's works, emphasizing that the community depicted in this novella offers a broader representation of American society³⁷. Although the story is built around the relationships between its main characters, Doc and Mack, as well as Mack's friends, the reader gains a comprehensive impression of the inhabitants of the area where the cannery factories are located, including their activities and way of life.

In W.Souder's book "Mad at the World: A Life of John Steinbeck", the realism of "Cannery Row" is highlighted with the remark that "it is so authentically accurate that even the layout of the streets is portrayed so reliably that a stranger could easily navigate Monterey using this book as a map"³⁸. This demonstrates that the author could not remain indifferent to the issues of his time. While his earlier novellas depict the tumultuous events of the fiery 1930s in the United States, his later works, such as "Cannery Row", profoundly reflect the severe impact of World War II on the lives of ordinary people. According to P.Shermammedov, adherence to realism in depiction is one of the fundamental laws of literature, and any deviation from it diminishes the reader's trust in the characters³⁹. For this reason, critics assert that a writer must prioritize realism in their portrayal, regardless of the subject matter. John Steinbeck, in his novellas, not only ensured realism in his depictions but also provided a detailed exploration of

³⁶ Steinbeck's Short Stories in "The Long Valley": Essays in Criticism. Edited by Tetsumaro Hayashi. Steinbeck Monograph Series, No.15. – USA: Ball State University, 1991. – P.1.

³⁷ Батурин С. Джон Стейнбек и традиции Американской литературы. – М.: Художественная литература, 1984. – С. 141.

³⁸ Souder W. Mad at the World. A Life of John Steinbeck. – USA: W.W.Norton & Company, 2020. – P. 287.

³⁹ Shermammedov P. Davr – qahramon taqdirida. – T.: G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti, 1976. – B. 44.

human suffering and the influence of the social environment on individuals. The characters in his novellas—George, Lennie, Doc, Mack, and Frankie—find themselves in dire and inescapable situations, directly encouraging readers to reflect and draw meaningful conclusions.

In both of J. Steinbeck's novellas, the themes of humanity, tragic fate, and the lives of individuals who have become victims of social ignorance form the central leitmotif of the works. Social vices and ignorance are explored in "Of Mice and Men" through the depiction of Curley's wife, the lives of the ranch's hired workers, and the relationships between employers and employees. "I seen plenty of 'em. Like the old guy says, Curley don't take no chances. He always wins." He thought for a moment. "If he tangles with you, Lennie, we're gonna get the can. Don't make no mistake about that. He's the boss's son. Look, Lennie. You try to keep away from him, will you?"⁴⁰ From the beginning to the end of the novella, the author emphasizes social inequality, class struggle, and the powerless position of the lower class in this hierarchy, often conveyed through the dialogues of the characters. George, observing the tense situation between Lennie and Curley, advises his companion to stay away from Curley, indicating that, no matter what, Lennie would lose because, in society, individuals like Curley, who hold power, always win. This highlights one of the social flaws depicted in the story. As a naturalist writer, Steinbeck also portrays the deep emotional despair of his characters living in a dehumanizing environment where human dignity and honor are trampled upon. The phrase "He thought for a moment" explicitly shows the character's internal stream of consciousness, their bleak mood, and their realization that they cannot win the fight against ignorance. It vividly reflects their miserable existence, their examination of their tragic lives, and their inability to overcome the injustices around them. In this novella, J. Steinbeck does not always use the authorial voice to interpret themes such as social vices, inequality in society, and the decline of human qualities. At times, he conveys these ideas through the speech of the characters as they reflect on others. The inner monologue of the main character, Doc, serves as a clear example of this: "It has always seemed strange to me. The things we admire in men, kindness and generosity, openness, honesty, understanding and feeling are the concomitants of failure in our system. And those traits we detest, sharpness, greed, acquisitiveness, meanness, egotism and self-interest are the traits of success. And while men admire the quality of the first they love the produce of the second."⁴¹ Doc is acutely aware of the concerns, sorrows, and regrets of the people around him. This makes him ponder why kind, generous, sincere, and honest individuals always suffer in society, while the envious, rude, selfish, and cruel ones succeed. His internal reflections reveal that he is not indifferent to the ruling society; rather, he strives to be an active participant, opposing the prevailing values, helping those in need, and keeping their hope for the future alive. This example demonstrates the poetic power of the analytic principle of literary psychologism, often referred to as the "dialectics of the soul." Doc's introspective thoughts illustrate a deep engagement with the struggles of the people around him and an unwavering commitment to resisting societal injustices.

⁴⁰ https://telegram.me/eng_books

⁴¹ <https://www.6lib.ru/books/Cannery-Row-198401.html>

The novel “The Winter of Our Discontent” is imbued with profound compassion, as the author explores themes that deeply stirred his heart throughout his life. Although Steinbeck brought readers' emotions to a peak in “The Grapes of Wrath”, he still felt a sense of dissatisfaction. In his final novel, J.Steinbeck attempted to bring new vibrancy to familiar themes. As noted by O. Osmukhina, “The Winter of Our Discontent” is a deliberately crafted work, born as a conscious response to the moral instability that prevailed in the dominant society of the United States in the early 20th century.

| № | Mavzular | Misollar |
|----|--|--|
| 1. | <i>Friendship</i> | The long-standing bond between Ethan and Danny, which later changes due to Ethan: <i>Danny is as near to a brother as I ever had, same age and growing up, same weight and strength</i> ⁴² . |
| 2. | <i>Family Ties and Father-Child Issues</i> | Ethan's close-knit family and the warm relationship between father and children, though respect for the father is gradually diminishing: <i>I presume that every family has a magic thing, a continuity thing that inflames and comforts and inspires from generation to generation</i> ⁴³ . |
| 3. | <i>Love</i> | Ethan's love for his wife Mary: <i>My Mary was just beautiful, just beautiful and shining. A light from inside her oozed out of her pores</i> ⁴⁴ . |
| 4. | <i>Betrayal</i> | Ethan’s betrayal of those close to him: : “ <i>You’re a fake, Ethan.</i> ” “ <i>I know it. But can’t I be a humble fake?</i> ” “ <i>I’m afraid of you now. I wasn’t before.</i> ” “ <i>I can’t think why.</i> ” ⁴⁵ |
| 5. | <i>Respect for Ancestors</i> | Ethan's frequent recollection of his forebears: <i>Our town of New Baytown is a handsome town, an old town, one of the first clear and defined whole towns in America. Its first settlers and my ancestors..</i> ⁴⁶ |
| 6. | <i>Loyalty</i> | Ellen's devotion as a loyal daughter to her father, trusting him until the end of the novel: <i>Maybe it is Ellen who will carry and pass on whatever is immortal in me. And in my greeting I put my arms around her and she, true to form, tickled my ear and giggled. My Ellen. My daughter</i> ⁴⁷ . |
| 7. | <i>Integrity</i> | Observing the evolving dynamic of this trait in the protagonist, internal strength and external influences (such as Ellen's affection) contribute to its preservation: <i>I let him out and sat down again and turned out the light and sat listening to my house. It thudded like a heart, and maybe it was my heart and a rustling old house</i> ⁴⁸ . |

⁴² https://royallib.com/book/Steinbeck_John/The_Winter_of_Our_Discontent.html

⁴³ https://royallib.com/book/Steinbeck_John/The_Winter_of_Our_Discontent.html

⁴⁴ https://royallib.com/book/Steinbeck_John/The_Winter_of_Our_Discontent.html

⁴⁵ https://royallib.com/book/Steinbeck_John/The_Winter_of_Our_Discontent.html

⁴⁶ https://royallib.com/book/Steinbeck_John/The_Winter_of_Our_Discontent.html

⁴⁷ https://royallib.com/book/Steinbeck_John/The_Winter_of_Our_Discontent.html

⁴⁸ https://royallib.com/book/Steinbeck_John/The_Winter_of_Our_Discontent.html

| | | |
|----|----------------|---|
| 8. | <i>Courage</i> | Ethan's acknowledgment of his faults: <i>My light is out. There's nothing blacker than a wick</i> ⁴⁹ . |
|----|----------------|---|

The novel vividly demonstrates the principle of reinterpreting humans and their socio-spiritual and biological worlds in a new light. It explores the interconnected bonds between humans and nature, as well as humans and society. Both types of relationships are depicted with a unified purpose. As the author portrays the daily lifestyle of humanity, the continuity of collective relationships opens the way to a comprehensive understanding of the beginning and end of human life, its destiny, and existence⁵⁰.

In the novel “The Winter of Our Discontent”, the dynamics of external action take the lead, depicting the characters’ actions, struggles, conflicts, and turning points in pursuit of specific goals. Consequently, significant changes occur in their fates and social positions. The events in the novel are vividly portrayed, carrying artistic and aesthetic value, yet internal dynamics are also observed. As the events progress, Ethan’s psychological processes, inner turmoil, and transformations are vividly expressed. J. Steinbeck, by using a title derived from Shakespeare’s sonnet (*intertextuality*), structures the novel similarly to a sonnet, dividing it into two parts. The internal changes in the main character, Ethan, are reflected in his speech. His thoughts come to life when he sits at the beach to spend time alone or at the store where he works: *“What are morals? Are they simply words? Was it honorable to assess my father’s weakness, which was a generous mind and the ill-founded dream that other men were equally generous? No, it was simply good business to dig the pit for him. Was it immoral to strip him when he was down? Apparently not”*.⁵¹ Through these thoughts, Ethan expresses his objection to one of society's vices—indifference and apathy. He highlights the painful situation where the misfortune, suffering, and failures of his father are calmly accepted by those around him. Instead of offering support, they observe his descent into personal collapse with growing complacency. This underlines the tragic reality of the society depicted in the novel.

Chapter IV, titled “**The Dominance of Modern Style in T. Wolfe’s Prose,**” focuses on the individuality of poetic interpretation in T. Wolfe’s short prose, the lyrical-epic narrative specificity in “The Lost Boy”, and the harmony of modern novel genre features in “You Can’t Go Home Again”. The chapter analyzes the poetics of T. Wolfe’s prose through these examples.

The prominence of modernism in T. Wolfe’s short prose is particularly notable. The author introduced a series of innovations in his stories, which, over time, were revealed to have served as a foundation for his later novels in the long prose genre. During the research process, the following aspects were observed as dominant in T. Wolfe’s short prose:

⁴⁹ https://royallib.com/book/Steinbeck_John/The_Winter_of_Our_Discontent.html

⁵⁰ Осьмухина О. Проблема человека в романах Дж.Стейнбека “Гроздь гнева” и “Зима тревоги нашей”. Филологические науки. Вопросы теории и практики. Тамбов: Грамота, 2018. № 3(81). Ч. 1. С. 45-49.

⁵¹ https://royallib.com/book/Steinbeck_John/The_Winter_of_Our_Discontent.html



In J.Bentz's dissertation, "A Critical Analysis of the Short Fiction of Thomas Wolfe," the author examines various aspects of T.Wolfe's development as a writer, including the theory and definition of the short story genre, the use of autobiographical approaches in his short prose, effective use of satire⁵², T.Wolfe's modernist perspective on the short story, as well as stories with structured plots, lyrical stories, epiphanies, and those dedicated to the theme of time. Additionally, the theme of the South in T.Wolfe's works is analyzed in detail. The literary scholar, who notes the evolution of modernist traditions in the development of 20th-century American short fiction, highlights how writers of this era diverged from traditional methods, creating innovative short prose based on experimental techniques. These innovations manifested not only in form but also later in content. Every element in T.Wolfe's stories served the realization of a unified idea, delving deeply into the realm of psychology. Narrative techniques such as rhetorical strategy, parallel imagery, repetition, and the predominance of first-person narration gained prominence. The stories "No Cure for It" and "Return" serve as clear evidence of these observations.

Autobiographical elements are frequently encountered in T.Wolfe's stories, and "No Cure for It" is no exception. The author pays particular attention to depicting his family, its members, his parents, siblings, and even every street and person in his hometown of Asheville. "No Cure for It" is a work, with its characters including Eugene Gant—one of the central figures in T.Wolfe's oeuvre—alongside his parents and a doctor. The story employs one of the narrative techniques central to modern storytelling: events are narrated in the first person. Though the story is relatively brief, consisting of approximately two thousand words, it incorporates not only universal themes but also emphasizes several issues approached through an emotional and psychological lens.

This story, dedicated to portraying the challenges within the Gant family, highlights the child's upbringing, psycho-emotional state, and the development of their inner world, which is profoundly influenced by those around them. The narrative begins with the author describing the innocent emotions of a child approaching the age of seven and stepping into their eighth spring. The

⁵² Bentz J.M. A Critical Analysis of the Short Fiction of Thomas Wolfe. A Thesis In Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy, 1991. – P. 134.

composition centers around the concerns of the parents over their child, who exhibits unusual physical characteristics and behaviors compared to their peers, and a conversation with the doctor who examines the child. In this artistic structure, T.Wolfe skillfully utilizes every literary detail. At the outset, in the exposition of the story, the author reveals the family dynamics through dialogue and a philosophical interpretation of the concept of time. “Son! Son! Where are you, boy?” He heard her call again, and listened plainly to her now, and knew she would break in upon his life, his spell of time, and wondered what it was she wanted of him. He could hear her moving in the front of the house”⁵³. T.Wolfe simultaneously depicts both the interior of the modest family and its relationship with the external world. From the initial information, the reader learns that the main characters are a mother and her son, that the events are unfolding in real-time, and that the dynamics of an ordinary family are being portrayed. At first glance, this creates the impression of a traditional epic narrative. However, upon closer analytical examination, it becomes evident that the story invites the reader into the realm of T.Wolfe’s characteristic philosophical reflection. The events of the story “Return” are later elaborated in great detail in T.Wolfe’s novel “Look Homeward, Angel”. This epic work is centered on the people of Asheville, with certain parts being factual and others fictional. However, it is noted in sources that the novel is written so convincingly and with such precise local detail that any citizen of Asheville could recognize each place and person described in the narrative⁵⁴. It is worth noting that this approach was warmly received by some people, while others were so filled with resentment that the author was unable to return to the city for several years. For this reason, the story “Return” is considered a work that reflects the writer’s painful years and his struggles in finding his personal identity. It became one of the finest and most appropriate ways for the author to express his experiences through the short prose genre.

T.Wolfe’s novella “The Lost Boy” is one of the typical works of the 20th century, reflecting modernist tendencies and offering a profound exploration of the inner world of its characters. The complexities of human memory and emotions are vividly portrayed. The protagonist of the novella, Grover, is artistically depicted as “the lost boy”. Initially, the reader is left wondering whether the character is merely lost or metaphorically adrift. However, as the story approaches its conclusion, it becomes clear that Grover is a figure lost across time, left behind in the distant past and prematurely separated from the lives of those around him. The concluding part of the novella revolves around Eugene, Grover’s younger brother, a young and successful writer who returns to their childhood home to revisit and relive those past memories. This resolution ties together the story’s themes of memory and the passage of time, inviting the reader to reflect deeply on the nature of loss and remembrance.

The very title of the novel “You Can’t Go Home Again” conveys the central artistic message that T.Wolfe sought to share with his readers, those around him, and humanity at large. The author poignantly expresses that the sweetest moments

⁵³ The Complete Short Stories of Thomas Wolfe. Edited by Francis E. Skipp. – USA: Collier Books, 1989. –P. 533.

⁵⁴ Sadullayev F. B. Henry Jeyms va Tomas Vulf romanlarida inson ruhiyati tasviri. – B.: Sadridin Salim Buxoriy, 2024. – B. 73.

of life, the carefree days spent in the embrace of one's parents, and the innocence of childhood are forever unreachable. This idea is not only evident in this novel but also in T.Wolfe's novella "The Lost Boy," where he similarly explores this theme. With "You Can't Go Home Again," T.Wolfe not only demonstrated his prowess as a mature novelist but also showcased the profound depth of his narrative vision. The work vividly reflects his ability to convey life's enduring philosophical truths and underscores the universal importance of understanding timeless themes such as the nature of time and the essence of life. Through his creative masterpiece, T.Wolfe powerfully encapsulates these eternal subjects in a way that continues to resonate deeply with readers.

CONCLUSION

1. Thanks to the contributions of foundational storytellers such as W.Irving, E.A.Poe, N.Hawthorne, and H.Melville, the American school of storytelling gained worldwide recognition. While literary movements like naturalism, regionalism, critical realism, psychological realism, and modernism dominated at various stages in the 20th century, the overarching direction of national literature remained rooted in realism. Influenced creatively by the traditions of European realism, particularly those prominent in England, the 20th-century American storytelling school evolved through the literary principles introduced by W.D.Howells. This tradition continued with diverse expressions of genre in the works of talented writers such as S.Anderson, O.Henry, H.James, and S.O.Jewett.

2. American realistic short stories evolved within the frameworks of journalistic storytelling, feminist narratives, and modernist storytelling, with greater emphasis placed on epistemological aspects rather than architectural structure. In the 20th century, the shorter prose works of authors such as E.Welty, P.Taylor, J.F.Powers, T.Capote, J.D.Salinger, J.Steinbeck, E.B.White, J.Thurber, S.J.Perelman, and D.Parker served as a guiding force. These works addressed the social issues of the time, the brutal wars of the century, and the struggles of individuals entangled in contradictions, helping readers find clarity, break free from their limitations, and discover the right path and solutions.

3. The modern short stories of the 20th century were characterized by experimental styles, "sparse" prose, direct narration, and emotional engagement with real-life events. These stories explored pressing themes such as the destructive power of war, the enduring scars it leaves on human life and spirit, the loss of trust in state authorities, and the erosion of religion and traditions that had long been fundamental to human society. Writers effectively utilized motifs of loneliness and isolation to craft concise and visually precise narratives with sharp, satirical, and at times misanthropic (expressing disdain for humanity) undertones, producing powerful examples of short prose.

4. The 20th-century American realistic novellas emerged based on the traditions of European short novels, particularly Russian tales, and the established principles of traditional novel-writing and storytelling. Authors crafted works with distinctive narrative structures. A defining feature of the 20th-century realistic novella was its ability to incorporate the weight of a novel into a relatively shorter format, with a focus on anthropocentric expression through the lens of the era.

Central characters often included farmers and peasants, unemployed immigrants, solitary women, and children marked by unhappy childhoods that led to grim fates, all serving as key figures in the artistic narrative.

5. In 20th-century American realistic novellas, the primary focus was on emphasizing themes and ideas within a limited word count while detailing central events and incidents. Prominent realist novella writers of the era, such as H. James, J. Steinbeck, and E. Hemingway, introduced unconventional approaches to national literature through works structured with stream-of-consciousness techniques, concentric plots, and retrospective fragments. These novellas explored not only universal and deeply human themes such as friendship, family, betrayal, inequality, and racial discrimination but also depicted the complex economic, political, and moral conflicts dominating the era.

6. The 20th-century American realistic novel depicted the tumultuous years from the beginning of the century, highlighting the conflicts in interpersonal and individual-society relationships, as well as the global events that influenced the nation's political, social, and moral-ideological challenges. Emerging as an independent direction influenced by European realism and artistic experimentation, the 20th-century American realistic novel thrived through the contributions of novelists such as H. James, J. C. Oates, J. Steinbeck, W. Faulkner, F. Scott Fitzgerald, E. Hemingway, J. Dos Passos, and T. Wolfe. These authors brought the genre to life through various forms, including social novels, philosophical novels, and gothic novels, showcasing its diversity and depth.

7. In 20th-century American novels, authors who based their work on real events portrayed the prevailing environment, occurrences, figures of the era, and topological affiliations through either objective description or subjective interpretation. Through unique voices, experimental techniques, and innovative approaches, they delved into fragmented and disordered aspects of reality. At the same time, novelists skillfully revealed cohesive artistic worlds with structural integrity, using narrative “gravitational forces” to present these worlds vividly to the reader.

8. In 20th-century regionalist novels, a new revival emerged through their integration with postmodern cosmopolitan culture. This harmony of tendencies served to highlight local cultures and the socially specific aspects of particular environments. Novels such as “The Revolt from the Village” by C. Van Doren, “Main Street” by S. Lewis, and “Spoon River Anthology” by E. L. Masters departed significantly from the dominant regional tendencies of the 19th century, presenting innovative perspectives and approaches.

9. In the poetics of Jesse Stuart’s prose, the creation of dynamic character portraits is effectively achieved through the depiction of the natural world, where traits specific to plants are transferred to humans. This fusion extends to the portrayal of characters alongside Kentucky’s culture, history, unique people, traditions, and values. It is also reflected in the sense of belonging conveyed through family, familial values, regional dialects, and the depiction of geographic locations. The system of characters in Stuart's prose serves as a foundation for understanding artistic intent, grasping the central idea, and appreciating the timelessness of universal themes. This approach enhances the emotional and

cognitive impact on the reader, amplifying the pathos of the works and their ability to resonate deeply.

10. In the poetics of J.Steinbeck's prose, the dominance of a naturalistic spirit, the consistent depiction of female characters and their psychological-emotional worlds, and the exploration of the social and artistic functions of characters in the exposition of the narrative are key elements. The detailed representation of setting achieves the multifunctionality of artistic details, allowing the realization of the author's artistic concept. Themes of loneliness, despair, and depression emerge as a result of the characters' inability to reconcile with the social system, revealing their psycho-physiological states. Steinbeck effectively employs both direct and indirect forms of artistic psychologism, with a harmonious interplay of various types of conflict evident throughout his works.

11. The key features of T.Wolfe's prose poetics include a distinctly lyrical quality in artistic expression, heightened poeticism and metaphorical richness in language, and the realization of the author's artistic intent through various modernist elements. The depiction of characters' inner worlds often employs direct forms of artistic psychologism, such as stream-of-consciousness and extensive use of internal monologue, with a particular emphasis on the portrayal of loneliness. Individualism emerges as a central theme, reflecting the era's challenges, while the writer delves deeply into the philosophy of life. The plots of T.Wolfe's works are predominantly shaped by his autobiographical experiences and memories accumulated over the years, forming the foundation of his narratives.

12. The works of J.Stuart, J.Steinbeck, and T.Wolfe played a significant role in defining the scientific-theoretical foundations, national-cultural, and socio-psychological aspects of 20th-century American realistic prose poetics. Their traditional and modern approaches to addressing universal and era-specific themes and issues contributed to the development of these tendencies. The specific poetic style of these authors expanded the thematic scope of their works and introduced new approaches to 20th-century American realistic prose through reliable narrators, symbolic imagery, and sincere characters.

13. In 20th-century American realistic prose, regional artistic expression, a deep focus on the emotional and psychological worlds of characters, and the skillful use of artistic psychologism were prominent features. Through the primary and supplementary functions of artistic details, the relationship between characters and their internal and external worlds was explored. The complexities of the connections between characters and their environments were vividly depicted using stylistic devices such as symbols, repetition, analogy, and silence. These characteristics are evident in the works of J.Stuart, J.Steinbeck, T.Wolfe.

14. J.Stuart, J.Steinbeck, T.Wolfe are recognized as significant contributors to the development of 20th-century American realistic prose. Their individual styles, ability to create authentic artistic portrayals, skill in immersing readers in their worlds, and capacity to engage in direct artistic-philosophical dialogue are confirmed through the analysis of their stories, novellas, and novels.

**НАУЧНЫЙ СОВЕТ DSc.03/04.06.2021.Fil.72.03
ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ
БУХАРСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

БУХАРСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

ГАНИЕВА ОРЗИГУЛ ХАЙРИДИНОВНА

**ПОЭТИКА АМЕРИКАНСКОЙ РЕАЛИСТИЧЕСКОЙ ПРОЗЫ XX ВЕКА
(НА ПРИМЕРЕ ТВОРЧЕСТВА ДЖ.СТЮАРТА, ДЖ.СТЕЙНБЕКА,
Т.ВУЛФА)**

10.00.04 – Язык и литература народов Европы, Америки и Австралии

**АВТОРЕФЕРАТ
диссертации на соискание учёной степени доктора
ФИЛОЛОГИЧЕСКИХ НАУК (DSc)**

Бухара – 2025

Тема диссертации доктора наук зарегистрирована под номером №B2022.4.DSc/Fil485 в Высшей аттестационной комиссии.

Докторская диссертация выполнена в Бухарском государственном университете.

Автореферат диссертации на трёх языках (узбекском, английском, русском (резюме)) размещён на веб-странице Научного Совета (www.buxdu.uz) и информационно-образовательном портале «ZiyoNet» (www.ziyo.net).

Научный консультант: Бакаева Мухаббат Каюмовна
доктор филологических наук, профессор

Официальные оппоненты: Гадоева Мавлуда Ибрагимовна
доктор филологических наук, профессор

Ражабов Дилшод Зарипович
доктор филологических наук, профессор

Мухаммедова Хулкар Элибоевна
доктор филологических наук, доцент

Ведущая организация: Каршинский государственный университет

Защита диссертации состоится « 14 » апреля 2025 г. в 09⁰⁰ часов на заседании Научного совета DSc.03/04.06.2021.Fil.72.03 при Бухарском государственном университете. (Адрес: 200118, город Бухара, улица М.Икбол, 11. Тел.: +99865221-29-14; факс: +99865221-27-07. e-mail: buxdu_rektor@buxdu.uz).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Бухарского государственного университета (зарегистрировано за № 583). (Адрес: 200118, город Бухара, улица М.Икбол, 11. Тел.: +99865221-25-87).

Автореферат диссертации разослан « 02 » апреля 2025 года.

(Протокол рассылки за № 25-08 от « 02 » апреля 2025 года).



Д.С.Ураева
Председатель Научного совета по присуждению учёных степеней. доктор филологических наук, профессор

З.И.Расулов
Учёный секретарь Научного совета по присуждению учёных степеней. доктор филологических наук, профессор

Ф.М.Хажиева
Председатель Научного семинара при Научном совете по присуждению учёных степеней. доктор филологических наук, профессор

ВВЕДЕНИЕ (Аннотация диссертации доктора наук [DSc])

Целью исследования является выявить поэтические новшества в американской реалистической прозе XX века, исторические и социальные факторы, приведшие к их появлению, как целостную теоретическую систему на примере прозы Дж.Стюарта, Дж.Стейнбека и Т.Вулфа, а также определить художественные и эстетические основы, лежащие в основе тенденций американского реализма XX века.

В качестве **объекта исследования** выбраны рассказы «Another April» и «Love», роман «Daughter of the Legend» Дж.Стюарта; рассказы «The Chrysanthemums» и «The White Quail», повести «Cannery Row» и «Of Mice and Men», роман «The Winter of Our Discontent» Дж.Стейнбека; рассказы «Return» и «No Cure for It», новелла «The Lost Boy» и роман «You Can't Go Home Again» Т.Вулфа.

Научная новизна исследования заключается в следующем:

доказано, что в американских романах XX века авторы, основывавшие свои произведения на реальных событиях, изображали доминирующую среду, исторические события, личности эпохи и топологическую принадлежность, сочетая объективное повествование с субъективной интерпретацией, одновременно углубляясь в фрагментированные и хаотичные аспекты реальности с использованием уникальных голосов, экспериментальных техник и инновационных подходов, в конечном итоге создавая художественный мир с структурно целостной системой, выраженной через нарративные «гравитационные силы»;

установлено, что в прозе Дж.Стюарта, Дж.Стейнбека и Т.Вулфа художественная концепция, идейно-нравственная сущность, художественно-эстетические стратегии авторов и эстетические модусы повествовательных произведений проявляются через конструктивные функции языковых элементов;

выявлено, что поэтика прозы Дж.Стюарта достигает гармоничного сочетания «разговорного стиля» и юмористического тона в рамках регионального художественного выражения, основанного на реалистическом изображении символического содержания, гармонии модернистских элементов, бинарной оппозиции подразумеваемого автора и надежного рассказчика, синтезе социопсихологии и литературной критики, а также на укорененности образов персонажей в их связи с окружающей средой;

доказано, что поэтика прозы Дж.Стейнбека характеризуется изображением персонажей — в основном женщин, детей и подростков — которые не могут примириться с социальной системой, что отражает темы отчаяния и безысходности, одновременно устанавливая прочную психологическую связь с читателем через изображение их морального и психологического мира, дополненное доминированием натуралистического подхода, использованием символических и образных средств выражения, а также многофункциональностью художественных деталей при раскрытии их психологической глубины;

доказано, что в результате динамического сдвига в эпическом повествовании прозы Т.Вулфа преобладают такие экзистенциальные темы, как ценность времени и смысл жизни, достигается гармония между реальным образом и переживаниями в характеристиках героя, доминирует лиро-эпическое повествование, а также проявляются черты гибридного жанра романа в прозе автора.

Внедрение результатов исследования. На основе изучения тенденций реалистической литературы XX века, художественных особенностей и поэтики прозаических произведений:

теоретические выводы об американских романах XX века авторы, основывавшие свои произведения на реальных событиях, изображали доминирующую среду, исторические события, личности эпохи и топологическую принадлежность, сочетая объективное повествование с субъективной интерпретацией, одновременно углубляясь в фрагментированные и хаотичные аспекты реальности с использованием уникальных голосов, экспериментальных техник и инновационных подходов, в конечном итоге создавая художественный мир с структурно целостной системой, выраженной через нарративные «гравитационные силы», были использованы в рамках фундаментального проекта OT-F1-030 под названием «Публикация многотомной монографии (7 томов) по истории узбекской литературы», реализованного в Ташкентском государственном университете узбекского языка и литературы в период с 2017 по 2020 годы (справка № 04/1-4145 Ташкентского государственного университета узбекского языка и литературы от 16 декабря 2024 года). В результате удалось осознать суть жанровых тенденций, синтезировать подходы, укрепить непосредственную роль национально-культурных особенностей в форме индивидуального стиля, творческого мышления в эпическом повествовании надежного рассказчика, а также косвенного и прямого автора;

теоретические выводы о художественной концепции, идейно-нравственной сущности, авторских художественно-эстетических стратегиях и эстетических модусах повествовательных произведений в поэтике американской реалистической прозы XX века, на примере произведений Дж.Стюарта, Дж.Стейнбека и Т.Вулфа, которые проявляются через конструктивные функции языковых элементов, были использованы в рамках международного проекта SUZ80021IN3103, финансируемого посольством США в Ташкенте и реализованного в Бухарском государственном университете (справка № 06/7846 Бухарского государственного университета от 12 декабря 2024 года). В результате были обоснованы художественные, композиционные и лингвопоэтические аспекты произведений, созданных в жанре рассказов, новелл и романов в американской реалистической прозе XX века, ведущие принципы художественного образа, синтез традиций и инновационных подходов в национальной литературе, художественная ценность прозаических произведений Дж.Стюарта, Дж.Стейнбека и Т.Вулфа, внутренняя динамика жанра, а также суть и значимость поэтических поисков этих писателей;

теоретические выводы о поэтике прозы Дж.Стюарта, подчеркивающие гармоничное сочетание «разговорного стиля» и юмористического тона в рамках регионального художественного выражения, реалистическое изображение символического содержания, гармонию модернистских элементов, бинарную оппозицию между подразумеваемым автором и надежным рассказчиком, а также интеграцию социопсихологии и литературоведения, что приводит к изображению персонажей, укорененных в их связи с окружающей средой, были использованы в рамках программ Седьмой ежегодной международной научной выставки, проведенной в Мичиганском государственном университете в США (справка Мичиганского государственного университета США от 5 мая 2023 года). В результате удалось определить художественно-композиционные и лингвокультурные аспекты произведений, созданных в жанре рассказов, новелл и романов в американской реалистической прозе, ведущие принципы прозы, а также синтез традиций и инновационных подходов;

Научные выводы и результаты, касающиеся поэтики прозы Дж.Стейнбека, сосредоточенной на персонажах, главным образом женщинах, детях и подростках, которые не могут примириться с социальной системой, отражая темы отчаяния и безысходности, устанавливая прочную психологическую связь с читателями через изображение морального и психологического мира персонажей, доминировании натуралистического подхода, использовании символических и образных средств, а также многофункциональности художественных деталей для раскрытия психологической глубины персонажей, были использованы при создании учебника под названием «Литература стран изучаемого языка», предназначенного для студентов образовательной программы 60230100 – Филология и преподавание языков (английский язык), на основании разрешения на публикацию № 314-323, утвержденного Министерством высшего образования, науки и инноваций Республики Узбекистан приказом №314 от 17 июля 2023 года (справка № 01-02/684 Бухарского государственного университета от 12 декабря 2024 года). В результате учебная литература была улучшена за счет синтеза подходов, использования надежного рассказчика, косвенного и прямого автора в эпическом повествовании индивидуального стиля, а также за счет прямой роли национально-культурных особенностей в форме творческого мышления через теоретические и фактические материалы.

Выводы и результаты, касающиеся прозы Т.Вулфа, акцентирующие внимание на динамических сдвигах в эпическом повествовании, доминировании экзистенциальных тем, таких как ценность времени и смысл жизни, гармонии между реалистичными характеристиками персонажей и эмоциональной глубиной, преобладании лиро-эпического повествования и особенностях гибридного жанра романа, были использованы при написании сценариев для телевизионных программ «Ассалом, Бухоро» и «Нажот билимда», транслируемых на канале «Бухоро» Бухарской областной телерадиокомпании (справка №01-09-178 Бухарской областной

телерадиокомпании от 14 декабря 2024 года). В результате научная популярность этих телепередач была обеспечена, они были обогащены научными источниками, а знания телезрителей в этой области были расширены.

Структура и объём диссертации. Диссертация состоит из введения, четырех глав, заключения, списка использованной литературы, общий объём составляет 234 страниц.

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

I bo'lim (I часть; Part I)

1. Ganiyeva O.X. Amerika hamda o'zbek adabiyotida inson va jamiyat munosabatlari tasviri (Jon Steynbek va Odil Yoqubov asarlari misolida). Monografiya. – Buxoro, 2022. – 156 b.
2. Ganiyeva O.X. XX asr AQSH adabiyotida hikoya janri poetikasi. Monografiya. – Buxoro, 2024. – 100 b.
3. Ganieva O.Kh. “Daughter of the Legend” – the artistic display of social change in the novel // American Journal of Education and Learning. ISSN: 2996-5128 (online). – Volume 2, Issue 5. – USA, 2024. –P. 922-926. (ResearchBib Impact Factor = 9.918)
4. Ganieva O.Kh. The Genre Nature of John Steinbeck's short fiction: The Chrysanthemums and The White Quail // American Journal of Education and Learning. ISSN: 2996-5128 (online). – Volume 2, Issue 5. – USA, 2024. –P. 927-932. (ResearchBib Impact Factor = 9.918)
5. Ganiyeva O.X. “East of Eden” romanida qahramonlar xulq-atvoriga jamiyat fikrining ta'siri // Buxoro davlat universiteti ilmiy axboroti. – Buxoro, 2022. – №5. – B. 146-149. (10.00.00 №1)
6. Ganiyeva O.X. AQSH hikoyachiligi negizlari // Xorazm Ma'mun akademiyasi axborotnomasi. – Urganch, 2023. – № 11/4. – B. 56-59. (10.00.00; № 21)
7. Ganiyeva O.X. XX asr AQSH realistik adabiyotida kichik nasriy janrlar taraqqiyoti // O'zbekiston milliy universiteti xabarleri. – Toshkent, 2023. - № 1/12/1. – B.300-302. (10.00.00; № 15)
8. Ganiyeva O.X. “Xrizantemalar” (“The Chrysanthemums”) hikoyasi poetikasi // Namangan davlat universiteti ilmiy axborotnomasi. – Namangan, 2023. – № 12. – B. 441-448. (10.00.00; № 26)
9. Ganieva O.Kh. Specificity of XX century American realistic fiction // Foreign Linguistics and Linguodidactics. – Samarkand, 2024. – Issue-2, № 5 / ISSN 2181-3701 – B. 216-219. (10.00.00)
10. Ganiyeva O.X. Jessi Styuart hikoyachiligi janr xususiyatlari // Foreign Linguistics and Linguodidactics. – Samarkand, 2024. – Issue-2, № 6 / ISSN 2181-3701 – B. 265-270. (10.00.00)
11. Ganiyeva O.X. J.Stuartning “Love” hikoyasida tabiat tasviri va muallif mahorati // Buxoro davlat universiteti ilmiy axboroti. – Buxoro, 2024. – №11. – B. 18-21. (10.00.00 №1)
12. Ganiyeva O.X. XX asr Amerika realistik qissachiligida poetik konstruksiya: shakl va mazmun masalasi // “Scienceproblems.uz” – Ijtimoiy-gumanitar fanlarning dolzarb muammolari. – Samarqand, 2024. – № 11 (4). – B. 340-345. (10.00.00)
13. Ganieva O.Kh. Family relations in John Steinbeck's novels // O'zbekiston

olimlarining ilmiy-amaliy tadqiqotlari (Ilmiy-nazariy, metodik jurnal). Urganch, 2024. - № 4. – B. 8-13. (10.00.00)

14. Ganieva O.Kh. Character-nature relations in Jesse Stuart's short stories // O'zbekiston olimlarining ilmiy-amaliy tadqiqotlari (Ilmiy-nazariy, metodik jurnal). Urganch, 2024. - № 4. – B. 38-44. (10.00.00)

15. Ganiyeva O.X. J.Stuartning "Another April" hikoyasidagi XX asr AQSH realistik hikoyachiligi xususiyatlari tasviri // Buxoro davlat universiteti ilmiy axboroti. – Buxoro, 2025. – №1. – B. 14-17. (10.00.00 №1)

II bo'lim (II часть; Part II)

16. Ganieva O.Kh. Conflict in John Steinbeck's novels // Научные Исследования и Разработки: материалы международной научно-практической конференции. – Саратов, 2024. – С. 37-38.

17. Ganieva O.Kh. T.Wolfe's "No Cure For It" nad "Return": Depictions of Autobiographical Landscapes. // European science international conference: Theory of scientific researches of Whole World. – Switzerland, 2024. – P. 228-230.

18. Ganieva O.Kh. T.Wolfe's Stylistic Uniqueness in his Prose. // European science international conference: Modern Problems in Education and their Scientific Solutions. – England, 2024. – P. 153-156.

19. Ganiyeva O.X. T.Vulf hikoyachiligi tadriji. // "Zamonaviy dunyoda amaliy fanlar: muammolar va yechimlar" mavzusidagi ilmiy, masofaviy, onlayn konferensiya. – Toshkent, 2024. – B. 13-15.

20. Ganiyeva O.X. XX asr AQSH regional romani badiiy o'ziga xosligi. // "Zamonaviy dunyoda innovatsion tadqiqotlar: Nazariya va amaliyot" mavzusidagi ilmiy, masofaviy, onlayn konferensiya. – Toshkent, 2024. – B. 43-45.

21. Ganiyeva O.X. Jessi Styuart ijodida makonga mansublik hissi yoritilishi. // Zamonaviy dunyoda ijtimoiy fanlar: nazariy va amaliy izlanishlar" mavzusidagi ilmiy, masofaviy, onlayn konferensiya. – Toshkent, 2024. – B. 35-36.

22. Ganiyeva O.Kh. The View of Literary Critics' towards J.Stuart's Novels. // "Zamonaviy dunyoda ilm-fan va texnologiya" mavzusidagi Respublika ilmiy-amaliy konferensiya. – Toshkent, 2024. – B. 80-82.

23. Ganiyeva O.Kh. Concept of Identity in "Daughter of the Legend" by J.Stuart. // Zamonaviy dunyoda ijtimoiy fanlar: nazariy va amaliy izlanishlar" mavzusidagi ilmiy, masofaviy, onlayn konferensiya. – Toshkent, 2024. – B. 144-146.

24. Ganiyeva O.X. J.Styuartning "Daughter of the Legend" romanida qahramonlar tasviri. // "Zamonaviy dunyoda pedagogika va psixologiya: nazariy va amaliy izlanishlar" mavzusidagi ilmiy, masofaviy, onlayn konferensiya. – Toshkent, 2024. – B. 9-11.

25. Ganiyeva O.X. J. Styuart romanlarida makonga mansublik tushunchasining ifoda etilishi. // "Zamonaviy dunyoda innovatsion tadqiqotlar: Nazariya va amaliyot" mavzusidagi ilmiy, masofaviy, onlayn konferensiya. – Toshkent, 2024. – B. 72-74.

26. Ganiyeva O.X. J.Styuart asarlari badiiy tahlili. // "Zamonaviy dunyoda

amaliy fanlar: muammolar va yechimlar” mavzusidagi ilmiy, masofaviy, onlayn konferensiya. – Toshkent, 2024. – B. 115-117.

27. Ganiyeva O.X. T.Vulf badiiy prozasida muallifning uslubiy o‘ziga xosligi. // Zamonaviy dunyoda ijtimoiy fanlar: nazariy va amaliy izlanishlar” mavzusidagi ilmiy, masofaviy, onlayn konferensiya. – Toshkent, 2024. – B. 65-68.

28. Ganiyeva O.X. T.Vulfning “No Cure for It”, “Return” hikoyalarida avtobiografik manzaralar tasviri. // “Zamonaviy dunyoda amaliy fanlar: muammolar va yechimlar” mavzusidagi ilmiy, masofaviy, onlayn konferensiya. – Toshkent, 2024. – B. 54-57.

29. Ganiyeva O.X. T.Vulf asarlarida o‘tmish va bugun garmoniyasining ramziy ma’nodorligi. // “Zamonaviy dunyoda innovatsion tadqiqotlar: Nazariya va amaliyot” mavzusidagi ilmiy, masofaviy, onlayn konferensiya. – Toshkent, 2024. – B. 53-55.

30. Ganiyeva O.X. T.Vulf asarlarida modernistic uslub badiiy ifodasi. // “Zamonaviy dunyoda innovatsion tadqiqotlar: Nazariya va amaliyot” mavzusidagi ilmiy, masofaviy, onlayn konferensiya. – Toshkent, 2024. – B. 56-58.

Avtoreferat “Durdoni” nashriyotida tahrirdan o‘tkazildi hamda o‘zbek, rus va ingliz tillaridagi matnlarning mosligi tekshirildi.

Bosishga ruxsat etildi: 02.04.2025 yil. Bichimi 60x84 1/16 , «Times New Roman» garniturada raqamli bosma usulida bosildi.
Shartli bosma tabog‘i 4,5 Adadi: 100 nusxa. Buyurtma №162.

Guvohnoma AI №178. 08.12.2010.
“Sadriiddin Salim Buxoriy” MChJ bosmaxonasida chop etildi.
Buxoro shahri, M.Iqbol ko‘chasi, 11-uy. Tel.: 65 221-26-45