

THE ROLE OF ENGLISH LITERATURE IN UZBEK LITERATURE

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Abstract: *This scientific article analyzes the role of representatives of English literature in Uzbek literature based on the works of Hemingway and A. Qahhor.*

Key words: *Hemingway, A. Qahhor, metaphorical image, American literature, Uzbek literature.*

Hemingway is one of the famous writers of modern American literature. Just as every writer has his own style of writing, Hemingway has his own inimitable style. Hemingway avoided using metaphorical images and comparing natural phenomena with other phenomena in landscape painting. He tries to give the direct meaning of the words, to write the image of nature as perceptibly as possible. Achieving brevity and meaningfulness, at the very beginning of his literary career, the writer developed a method that he called the "iceberg principle". In his work "Death in the afternoon" he said: "If a writer really knows what he wants to write, he can leave much of what he knows down. If he can write convincingly, the reader is aware of what has been dropped. The majesty of an iceberg is that only one-eighth of it is visible above the water." This provided the brevity and clarity of Hemingway's works. The writer omits a great deal of much needed material in his works. But this material does not disappear, it appears in an episode that seems ordinary to the reader. The reason for his frequent use of this method was that he was working in the field of journalism and worked in a journalistic style that required the use of emotional epithets and unnecessary comments.

The syntax of Hemingway's works is also unique. In his works, there are many simple sentences. The sentences in the works of the writer are also distinguished by the lack of adjectives or idioms. Because the writer prefers to reveal the meaning of the word itself rather than using other words and similes to describe something. Short sentences are built on top of each other and form a meaningful whole. Hemingway also used subjunctive conjunctions sparingly.

Minimalism is prominent in Hemingway's works. This is especially evident in the writer's work "Farewell to the Gun". The writer does not give the reader a ready-made picture of the feelings of the characters. For example, take Catherine and Henry's conversation in the garden in chapter 6 of the play. During the conversation, Catherine said, "This is a rotten game we play, isn't it?" and recites the phrase "Don't be dull". Unlike other writers, Hemingway does not comment on the character's mood and tone of voice in such conversations. This aspect of the matter is left to the reader.

Let's analyze the linguistic stylistic features of Hemingway's works on the example of his work "The Old Man and the Sea". For 84 days, Santiago does not catch a single fish. But, as a habit, he does not miss going to the sea every day. One day he goes out to sea and catches a huge marlin. But this is not the end of his adventures. He takes the marlin he caught with them to protect it from the sharks, but in the end he is left with only the bones of the marlin and returns to the beach. This incident does not break the spirit of the old fisherman, on the contrary, it restores his confidence. Like the first stories of the writer, the syntax of this story is distinguished by its composition of simple sentences with few adjectives and descriptions. The simplicity of the syntax of his work according to the iceberg principle helps the reader to more easily understand the layers of deep meaning hidden behind simple sentences. Hemingway's syntax provided the originality of the verse of this work. Such specificity is provided partly by syntax and partly by choice of words. Where and how the sentences are structured takes the reader into the flow of thoughts in the work. The following example proves our point:

"He no longer dreamed of storms, nor of woman, nor of great occurrence, nor of great fish, nor fights, nor contests of strength, nor of his wife. He only dreamed of places now and of the lions on the beach. They played like young cats in the dusk he loved them". This is a fragment of simple sentences. The purpose of this is not only to ensure simplicity, but also to create a flow of the work. The use of staccato here fully expresses the meaning of the work. For example, in the passage above, the individual sentences express how the old man feels that time flies by because he is trying to be lucky every day. Here the speed of the flow of thoughts is presented in a more pompous and crude manner. Hemingway is known for his simple syntax. For those who have read many of his books, this trait is obvious.

"Literature is the work of the soul, the fruit of inspiration,"¹ says A. Qahhor in his article "Conversation". finds a way to the reader's heart, the fruit in the reader's heart has run out. There are many works written without inspiration in our literature, which did not find a way to the reader's heart, so they have disappeared from literature and will leave. A. Kahhor, every work is an inspiration. emphasizing that the place of inspiration is written in the language of the people - not obligation, but necessity, the joy of work that has become a desire, in the laughter of a happy person, in the tears of a victim, in the eyes and words of lovers and lovers, in a person, love and g "He wants to be at the heart of incidents and events that arouse anger. That's why A. Qahhor, while commenting on the prose of 1965, first of all, artistic skill is beautiful phrases, beautiful expressions, especially events, funny or sad It is not about finding situations, but how important, how big, and how necessary is the message to be told to the people.

1. Koshjanov M. "Abdullah Qahhor skill". T. G'. Publishing house of literature and art named after Ghulam, 1988

In the story "Pomegranate", the writer quotes the following two verses from a folk song as an epigraph:

Houses are full of bread, I have food and drink, my child, The ditches are full of water, I am thirsty, my child. This epigraph helps us to understand more fully what is presented in the story that the life of the working people in the past was extremely difficult.

Folk proverbs such as "The sky is wide, the earth is hard" and "The death of a horse is the holiday of a dog" chosen as an epigraph for the story "The Thief" serve the same function. In the story "Terror" by Abdulla Qahhor, one of the women who experienced the oppression of women in the past and raised her head against the insults - Torakhan Aya: "You don't know what women saw in the past, my girls, you won't believe what he says!" as an epigraph. The writer does not refer to these words by chance. First of all, a new generation of students, who only heard about their past lives from adults and learned from books, appeared. It is difficult to convince him of everything. The story told by the writer in "Horror" is a small example of life events that happened or could happen in the past. Secondly, with this epigraph, the author prepares the reader to see the unexpected event, sets the tone of the event in advance. However, every great writer uses the portrait, among all the visual tools, in accordance with his ideological and artistic goals. A. Qahhor uses the method of comparative image in the novel "Sarob" when drawing a portrait. In this way, in particular, the images of teacher Murodhoja and his daughter Sorakhan are drawn. These two persons complement each other and define each other. When drawing a detailed portrait of the teacher, the writer also uses similes. They match the character of the teacher. A man of about forty-five years of age entered the house, "of medium height, with a thick build, wearing a blue fur coat. His mustache-like eyebrows fell over his eyes, a small do "His head, which he couldn't cover, was shining like the toe of a yellow boot that had just been polished. Two lunges were hanging" It seems that he embodies the appearance of the hero by means of words). When the writer A. Qahhor describes the main character Unsin's entry into the cemetery after playing a bet in his story "Horror", he describes the natural scenery as follows: "Look at the moon. The edge of the sky is like a yellow-dirty cloud. There is dirt here." In the bosom of la, low-rise houses, trees bending and swaying in the wind can be seen black. The hissing wind would tempt Unsin every time it attacked, pushing him into the mud...". This scene serves to increase the fear in the heart of the hero going to the cemetery, and to make the reader feel better about him, and to prepare for the tragedy that will occur during the story, namely the death of Unsin. So, this natural landscape allowed to reflect the character and fate of the hero in an impressive and memorable way.

As we have seen in Hemingway's works, A. Cairo mainly uses simple sentences in his works, he does not overemphasize the sentences. But the

narrative of events is told in such a way that makes the reader sympathize with the feelings of the hero.

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