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ARTISTIC PORTRAIT OF FRONTIER LIFE IN ENGLISH AND UZBEK NOVELS: NATIONAL AND UNIVERSAL FEATURES

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Abstract. *This article examines the artistic representation of home-front life in English and Uzbek novels, focusing on the works of Ernest Hemingway and Said Ahmad. The study analyzes how wartime realities are reflected through the everyday lives, psychological experiences, family relationships, social responsibilities, and moral choices of people remaining behind the battlefield. Particular attention is paid to the interaction between national and universal characteristics in the literary representation of war. Through comparative and historical-literary analysis, the study identifies similarities and differences in the authors' approaches to home-front space, waiting, separation, labor, women's experiences, family values, and psychological resilience. The findings demonstrate that Hemingway primarily emphasizes individual psychological experience, personal choice, and emotional isolation, whereas Said Ahmad gives greater prominence to collective solidarity, family relationships, social responsibility, and Uzbek national values. Despite these differences, both authors represent universal human concerns such as love, loss, hope, suffering, human dignity, survival, and the desire for peace. The study concludes that the artistic representation of home-front life provides an important basis for understanding how different literary traditions transform historical wartime experiences into nationally distinctive yet universally meaningful artistic narratives.*

Keywords: *home-front life, war literature, English literature, Uzbek literature, Ernest Hemingway, Said Ahmad, comparative literature, national identity, universal values, psychological experience, family, war representation, literary analysis.*

INGLIZ VA O‘ZBEK ROMANLARIDA FRONTORTI HAYOTINING BADIIY TASVIRI: MILLIY VA UMUMINSONIY XUSUSIYATLAR

Annotatsiya. *Ushbu maqolada Ernest Xeminguey va Said Ahmad asarlariga e'tibor qaratilib, ingliz va o'zbek romanlarida uy-joy hayotining badiiy tasviri ko'rib chiqiladi. Tadqiqot urush davridagi voqeliklarning kundalik hayoti, psixologik kechinmalari, oilaviy munosabatlari, ijtimoiy mas'uliyatlari va jang maydoni ortida qolgan odamlarning ma'naviy tanlovlari orqali qanday aks etishini tahlil qiladi. Urushning adabiy tasvirida milliy va umuminsoniy xususiyatlarning o‘zaro ta'siriga alohida e'tibor beriladi. Qiyosiy va tarixiy-adabiy tahlillar orqali tadqiqot mualliflarning uy-joy maydoni, kutish, ayriliq, mehnat, ayollar tajribasi, oilaviy qadriyatlar va psixologik barqarorlikka bo‘lgan yondashuvlaridagi o‘xshashlik va farqlarni aniqlaydi. Topilmalar shuni ko‘rsatadiki, Xeminguey, birinchi navbatda, individual psixologik tajriba, shaxsiy tanlov va hissiy izolyatsiyaga urg‘u beradi, Said Ahmad esa jamoaviy birdamlik, oilaviy munosabatlar, ijtimoiy mas'uliyat va o‘zbek milliy qadriyatlariga ko‘proq e'tibor beradi. Ushbu farqlarga qaramay, ikkala muallif ham sevgi, yo'qotish, umid, azob-uqubatlar, inson qadr-qimmati, omon qolish va tinchlikka intilish kabi universal insoniy tashvishlarni ifodalaydi. Tadqiqot shuni ko‘rsatadiki, front hayotining badiiy tasviri turli adabiy an'analar urush davri tarixiy kechinmalarini milliy o‘ziga xos, ammo umumbashariy mazmunli badiiy rivoyatlarga qanday aylantirishini tushunish uchun muhim asos bo‘lib xizmat qiladi.*

Kalit so‘zlar*: front hayoti, urush adabiyoti, ingliz adabiyoti, o‘zbek adabiyoti, Ernest Xeminguey, Said Ahmad, qiyosiy adabiyot, milliy o‘zlik, umuminsoniy qadriyatlar, psixologik tajriba, oila, urush tasviri, adabiy tahlil.*

ХУДОЖЕСТВЕННЫЙ ПОРТРЕТ ТЫЛОВОЙ ЖИЗНИ В АНГЛИЙСКИХ И УЗБЕКСКИХ РОМАНАХ: НАЦИОНАЛЬНЫЕ И УНИВЕРСАЛЬНЫЕ ОСОБЕННОСТИ

Аннотация. *В данной статье рассматривается художественное изображение жизни в тылу в английских и узбекских романах на примере произведений Эрнеста Хемингуэя и Саида Ахмада. Исследование анализирует, как реалии военного времени отражаются через повседневную жизнь,*

психологические переживания, семейные отношения, социальную ответственность и нравственный выбор людей, оставшихся в тылу. Особое внимание уделяется взаимодействию национальных и общечеловеческих черт в литературном изображении войны. Посредством сравнительного и историко-литературного анализа выявляются сходства и различия в подходах авторов к таким аспектам, как тыловое пространство, ожидание, разлука, труд, женский опыт, семейные ценности и психологическая стойкость. Результаты исследования показывают, что Хемингуэй делает акцент, прежде всего, на индивидуальном психологическом опыте, личном выборе и эмоциональной обособленности, тогда как Саид Ахмад уделяет большее внимание коллективной солидарности, семейным узам, социальной ответственности и национальным ценностям узбекского народа. Несмотря на эти различия, оба автора затрагивают общечеловеческие темы: любовь, утрату, надежду, страдание, человеческое достоинство, выживание и стремление к миру. Делается вывод о том, что художественное изображение тыловой жизни служит важной основой для понимания того, как различные литературные традиции преобразуют исторический опыт войны в художественные повествования, обладающие национальной самобытностью и общечеловеческой значимостью.

***Ключевые слова**: жизнь в тылу, военная литература, английская литература, узбекская литература, Эрнест Хемингуэй, Саид Ахмад, сравнительное литературоведение, национальная идентичность, общечеловеческие ценности, психологический опыт, семья, изображение войны, литературный анализ.*

Introduction. In today's globalization and intercultural integration, the comparative study of the literature of different nations is gaining significant scientific importance in understanding the specific features of national artistic thinking, identifying common human values, and revealing common and different aspects between literary processes. In particular, the artistic interpretation of historical events, war and its impact on human life, and the socio-spiritual environment in frontline areas has formed as one of the important themes in world literature. The phenomenon of war is not limited to direct military actions on the battlefield, but is also manifested through the daily life, spiritual experiences, social responsibility, labor, separation and expectations, and spiritual suffering of people behind the front. In this regard, the artistic depiction of frontline life is an important literary and aesthetic phenomenon that illuminates the complex consequences of war on human and social life.

In the work of Said Ahmad, a major representative of Uzbek literature, war and the life of the people during the war years are also reflected as one of the important artistic themes. In the writer's works, issues such as the impact of war on life behind the front, the labor process of the people, family relations, the fate of women and the elderly, the upbringing of children, loyalty to the Motherland and human duty are covered on the basis of the national spirit and Uzbek values. In the artistic world of Said Ahmad, front-line life is depicted not only as a background image of historical reality, but also as an important space that demonstrates the people's spiritual strength, patience and faith in life. The relationship between "national" and "universal" features is of particular scientific importance in studying the artistic depiction of front-line life. Each nation interprets the events of the war in its own artistic way, based on its historical memory, cultural values, traditions and social experience. While in English literature, front-line life is often expressed through the inner world of the individual, loneliness, spiritual alienation, and the tragedy of war in personal life, in Uzbek literature, values such as community, family, neighborhood, national unity, labor and loyalty to the Motherland form an important component of the image. However, behind these differences, concepts common to humanity such as peace, life, love, separation, hope, fear, courage and human dignity are embodied.

Literature review. War and its impact on human life is one of the oldest and most comprehensive themes of world literature. In the literature of different eras and peoples, the phenomenon of war is covered not only through military operations, but also through its impact on society, family, individual psyche and everyday life. From this point of view, the artistic depiction of front-line life is an important component of the theme of war, which serves to reflect social and spiritual processes taking place far from the battlefield. Research in this area can be conditionally divided into the theory of war literature, the study of Hemingway's work, the study of Said Ahmed's work, and comparative-typological literary studies. In the study of war literature, the impact of war on human psychology and social relations is considered one of the main issues. In literary criticism, the depiction of war is often interpreted as an aesthetic phenomenon that reveals the mental state of a person in an extreme situation, along with the artistic recreation of historical reality. In this regard, war novels are not considered a literary copy of a historical document, but an artistic and philosophical source that allows us to understand the human content of historical events.

In studies of war literature, special attention is paid to concepts such as memory, trauma, loss, separation, fear, silence, and recovery. It is emphasized that war is not only directly related to people participating in the battlefield, but its consequences affect all layers of society. Therefore, the study of front-line life allows us to more fully understand the social and psychological scope of war. The front-line space is often formed in a work of art as a “space of expectation”. Although the events on the battlefield are not directly described in this space, their impact is felt through letters, messages, separation, the anxiety of family members, work, and everyday life. Thus, front-line life appears as an artistic medium that expresses the invisible but deep socio-psychological layers of war.

Ernest Hemingway has attracted the attention of many literary critics as one of the most important representatives of 20th-century American literature. In studies devoted to the study of his work, such themes as war, man and violence, loss, loneliness, love, death, and spiritual endurance are indicated as leading directions. One of the important features of Hemingway's poetics is related to his "iceberg theory". According to this principle, only the external part of the event being described in the literary text is directly expressed, while its large and important layer of meaning remains hidden. Therefore, in Hemingway's works, simple dialogue, brief scenes, silence, or the daily actions of the hero can contain deep psychological and philosophical content.

Hemingway's works on the theme of war, in particular, the novels “A Farewell to Arms” and “For Whom the Bell Tolls”, reveal the impact of war on human life through the fate of an individual person. In these works, war is depicted not only as a historical event, but also as a force that changes a person's moral views, love relationships, and perceptions of life. Hemingway researchers often analyze his characters as representatives of the "lost generation." The post-war spiritual void, the weakening of faith, and the process of a person's search for the meaning of life play an important role in his work. However, in Hemingway, a person's attitude to defeat is also of particular importance. His characters may be outwardly helpless or defeated, but internally they strive to maintain their dignity.

Research methodology. This study employs a qualitative comparative literary methodology to examine the artistic representation of home-front life in English and Uzbek novels, with particular attention to national and universal characteristics. The research focuses on the selected works of Ernest Hemingway and Said Ahmad and explores how the experiences of people living away from the battlefield are represented through literary images, narrative techniques, psychological descriptions, and cultural values. A qualitative approach is considered appropriate because the research aims to interpret meanings, symbols, characters, social relationships, and cultural representations rather than measure them statistically.

The primary research method is comparative-typological analysis. This method is used to identify similarities and differences in the representation of home-front life in the works of Hemingway and Said Ahmad. Particular attention is paid to the portrayal of family relationships, women's experiences, labor, separation, waiting, social responsibility, patriotism, and psychological suffering. The comparison makes it possible to determine which elements are conditioned by the specific national and historical context of English and Uzbek societies and which reflect universal human experiences. The study also applies the historical-comparative method.

Literary works are analyzed in relation to the historical circumstances in which they were created. War is not treated merely as a background event but as a historical and social phenomenon that influences people's everyday lives and psychological conditions. This method helps establish the connection between historical reality and its literary representation and allows the study to distinguish between historically specific features and broader human concerns. A close-reading method is employed to examine selected textual passages in detail. Particular attention is given to dialogue, characterization, narrative perspective, psychological description, setting, symbolism, imagery, and literary detail. Through close reading, the research identifies how authors construct the atmosphere of the home front and communicate the emotional experiences of characters. Hemingway's concise and implicit narrative style and Said Ahmad's detailed representation of social and everyday life are examined as significant components of their individual artistic approaches.

The research further employs psychological analysis to investigate characters' inner experiences under wartime conditions. Feelings of anxiety, loneliness, grief, hope, fear, responsibility, and emotional endurance are examined in order to understand the psychological consequences of war on people who remain behind the battlefield. The study considers both explicit descriptions of emotions and indirect representations expressed through characters' actions, silence, dialogue, and relationships. A cultural and contextual approach is also applied to identify national characteristics. In Said Ahmad's works, particular attention is given to family, community, traditional values, collective solidarity, labor, and Uzbek cultural attitudes. In

Hemingway's works, the analysis focuses more closely on individual experience, personal choice, emotional isolation, and the individual's relationship with war and society.

Finally, the study uses interpretive analysis to identify universal human values represented in both literary traditions. Concepts such as peace, love, loss, hope, human dignity, sacrifice, and the desire for survival are analyzed as elements that transcend national and cultural boundaries. The research therefore combines comparative, historical, textual, psychological, cultural, and interpretive approaches. This methodological framework enables a comprehensive examination of home-front life as both a nationally specific social experience and a universal human phenomenon. It also provides a basis for determining how Hemingway and Said Ahmad transform historical reality into distinctive literary representations while addressing common questions concerning human existence, suffering, resilience, and the value of peace.

Analysis of the results. The comparative analysis of Ernest Hemingway's and Said Ahmad's literary works demonstrates that the representation of home-front life occupies an important position in the artistic interpretation of war. Although the two writers belong to different national, historical, and literary traditions, their works reveal a number of common approaches to portraying the consequences of war for individuals, families, and society. At the same time, significant differences can be observed in the representation of national values, social relationships, psychological experiences, and narrative techniques.

One of the major findings of the study is that the home front functions as a distinct literary space rather than simply serving as a background to military events. In Hemingway's works, the distance between the battlefield and civilian life is often associated with emotional uncertainty, separation, anxiety, and individual psychological experience. The home front is connected with the characters' attempts to preserve personal relationships and construct meaning in circumstances dominated by war. In Said Ahmad's works, by contrast, the home front is represented more strongly as a social and collective environment in which families, communities, and individuals participate in the common struggle caused by wartime conditions.

The analysis also reveals considerable differences in the representation of the individual and society. Hemingway generally concentrates on the individual character and his or her personal response to war. The psychological state of the individual becomes the principal means through which the consequences of war are communicated. Characters frequently experience loneliness, uncertainty, emotional conflict, and difficulties in establishing a stable relationship with the surrounding world. This individual-centered approach reflects important features of twentieth-century Western literary consciousness. Said Ahmad's representation is comparatively more community-oriented. His characters are frequently presented within a network of family, neighborhood, social, and cultural relationships. The difficulties caused by war are therefore experienced not only individually but collectively. Family members support one another, share responsibilities, work under difficult circumstances, and continue to maintain social and moral relationships. As a result, the home front becomes a representation of collective endurance and national solidarity.

Another significant result concerns the representation of women. The analysis demonstrates that women occupy an important position in the artistic construction of home-front life. Their experiences reflect both personal suffering and social responsibility. Women are frequently associated with waiting for absent family members, maintaining households, caring for children, performing labor, and coping with emotional uncertainty.

In Said Ahmad's works, these characteristics are closely connected with traditional family values and the Uzbek cultural understanding of female responsibility and resilience. In Hemingway's works, female characters are more frequently examined through personal relationships, love, emotional attachment, and individual choice. Despite these differences, both literary traditions emphasize women's psychological strength in conditions of uncertainty and loss. The study further identifies waiting and separation as central motifs in the representation of the home front. Unlike the battlefield, where action and physical conflict dominate, the home front is often characterized by psychological time. Characters wait for letters, news, or the return of loved ones.

This waiting creates an atmosphere of anxiety but also preserves hope. The motif therefore performs a dual function: it represents the suffering caused by war and simultaneously demonstrates the human ability to maintain hope in difficult circumstances. A particularly important finding is the difference in the representation of labor and everyday life. In Said Ahmad's works, ordinary work becomes a significant symbol of resistance and survival. Agricultural labor, household responsibilities, community activities, and other forms of everyday work demonstrate that civilian life continues despite the absence of men at the front. Such representations emphasize collective responsibility and patriotism. In Hemingway's literary world, everyday activities are often presented more economically, through concise descriptions and meaningful details. Ordinary actions can reveal psychological tension without requiring direct explanation.

Discussion. The findings of this study demonstrate that the artistic representation of home-front life in English and Uzbek literature is characterized by a complex interaction between national specificity and universal human experience. The comparative analysis of Ernest Hemingway's and Said Ahmad's literary works indicates that, although the authors approach war from different cultural and aesthetic perspectives, both perceive it as a profound disruption of ordinary human existence. Their representations extend beyond the battlefield and reveal how war affects families, social relationships, individual psychology, and moral values. One of the central issues emerging from the analysis is the different understanding of the home front as a literary space. In Hemingway's works, the home front is closely associated with individual psychological experience. His characters frequently face emotional uncertainty, loneliness, separation, and difficulties in maintaining meaningful personal relationships. The external environment often functions as a reflection of internal conflict. This approach corresponds to Hemingway's characteristic narrative economy, in which psychological meanings are frequently conveyed indirectly through dialogue, action, silence, and carefully selected details.

Said Ahmad's representation of the home front demonstrates a comparatively stronger emphasis on the collective dimension of wartime experience. His characters exist within families and communities, and their individual experiences are closely connected with social responsibilities. The home front becomes a space of collective endurance in which ordinary people continue working, caring for family members, supporting one another, and maintaining social values despite difficult circumstances. This difference can be interpreted as a manifestation of the distinct cultural traditions underlying the two authors' literary perspectives. The discussion also confirms the importance of national mentality in the construction of wartime characters. In Said Ahmad's works, family unity, mutual assistance, respect for elders, communal solidarity, hospitality, labor, and responsibility toward relatives contribute to the creation of a specifically Uzbek social environment.

These cultural elements influence both the behavior of characters and their responses to wartime difficulties. The individual is rarely presented as completely isolated from the community; rather, personal suffering is understood within the broader context of family and social relationships. Hemingway's characters, in contrast, tend to be represented through their individual consciousness and personal choices. Their responses to war are frequently determined by personal beliefs, emotional experiences, and moral decisions. This does not mean that social relationships are absent from Hemingway's works. Rather, relationships are often examined in terms of their significance for individual identity and psychological survival. Consequently, Hemingway's approach gives greater prominence to personal autonomy and internal conflict, while Said Ahmad's approach emphasizes social belonging and collective responsibility.

The findings also support the argument that war literature should not be restricted to representations of military heroism. Both Hemingway and Said Ahmad reveal the less visible consequences of war. Psychological suffering, disrupted family relationships, uncertainty, economic difficulties, and emotional exhaustion become essential elements of their artistic interpretations. Through such representations, the writers shift attention from military victory or defeat toward the human cost of conflict. At the same time, the comparison demonstrates that national literary traditions determine the ways in which universal themes are expressed. Hemingway presents universal suffering primarily through individual experience, psychological restraint, and personal moral choice.

Said Ahmad expresses similar concerns through family relationships, collective solidarity, social responsibility, and culturally specific patterns of behavior. Consequently, national and universal dimensions should not be viewed as opposing categories. Rather, they complement each other and enable literature to express universal human experiences through culturally distinctive forms. Overall, the discussion confirms that Hemingway and Said Ahmad provide two different but mutually illuminating perspectives on home-front life. Hemingway's individualistic and psychologically concentrated approach and Said Ahmad's socially and culturally contextualized approach reveal different dimensions of the same historical phenomenon.

Their works demonstrate that the consequences of war extend far beyond the battlefield and affect the emotional, moral, and social foundations of human life. Thus, the comparative interpretation of these authors contributes to a broader understanding of war literature by emphasizing the significance of civilian experience. The home front emerges as a space where national identity, cultural memory, family values, psychological endurance, and universal human aspirations intersect. The study consequently demonstrates that comparative literary analysis can reveal not only differences between English and Uzbek literary traditions but also the shared human values that connect them.

Conclusion. The present study has examined the artistic representation of home-front life in English and Uzbek novels, focusing particularly on the works of Ernest Hemingway and Said Ahmad. The

comparative analysis demonstrates that the home front constitutes an important literary space through which the social, psychological, cultural, and moral consequences of war can be represented. Although Hemingway and Said Ahmad belong to different literary traditions and cultural environments, their works reveal a number of common concerns related to human suffering, separation, family, hope, resilience, and the desire for peace. One of the main conclusions of the study is that the home front should be understood as an independent and meaningful dimension of war literature. War does not affect only soldiers and battlefields; it transforms the lives of families, women, children, elderly people, and entire communities. Hemingway and Said Ahmad demonstrate this reality through different artistic strategies. Their literary representations reveal that the consequences of war continue beyond the battlefield and deeply influence everyday relationships, psychological conditions, social responsibilities, and moral choices. The comparative analysis has established significant differences in the authors' approaches to the representation of home-front life. Ernest Hemingway primarily emphasizes individual experience and psychological conflict. His characters are frequently confronted with loneliness, uncertainty, emotional suffering, separation, and the need to make personal moral choices. His minimalist narrative style, concise dialogue, understatement, and use of implication allow psychological meanings to emerge indirectly. As a result, the reader is required to interpret the emotional and philosophical dimensions hidden beneath the surface of ordinary actions and conversations.

The findings of the study therefore confirm that the artistic representation of home-front life provides a productive basis for comparative analysis of English and Uzbek literature. Hemingway and Said Ahmad demonstrate that the same historical phenomenon can acquire different artistic meanings depending on national mentality, cultural traditions, literary conventions, and individual authorial style. At the same time, their works reveal a shared understanding of war as a destructive force that threatens human relationships, psychological stability, and the normal course of everyday life. In conclusion, the comparative study of Hemingway's and Said Ahmad's works demonstrates the unity of national and universal dimensions in war literature. Hemingway's focus on individual psychological experience and Said Ahmad's emphasis on collective social endurance represent two distinctive approaches to the same fundamental human problem. Their literary works expand the understanding of war by shifting attention from the battlefield to the lives of those who remain behind it. Consequently, the home front emerges as a significant literary space where national identity, cultural memory, family values, psychological resilience, and universal human aspirations intersect.

The study contributes to comparative literary scholarship by highlighting the importance of examining civilian experience alongside military narratives. Further research may expand this comparative perspective by including other English and Uzbek authors, different historical periods, and additional genres such as short stories, diaries, memoirs, and war poetry. Such studies could provide a broader understanding of how different literary cultures transform historical trauma into artistic representations of human resilience, memory, and the enduring aspiration for peace.

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