

INTERPRETATION OF UNIVERSAL ISSUES IN THE WORKS OF TOGAY MURAD AND ERNEST HEMINGWAY

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ABSTRACT:

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Ushbu maqolada Ernest Xeminguey va Tog'ay Murod asarlarida umuminsoniy masalalar: sevgi va urush muammolari xususida gap boradi. Shu bilan birgalikda g'arb va sharq adabiyotida bu masalarning asardagi o'rni haqida to'xtalib o'tiladi..

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Introduction. Universal values are a concept that expresses a system of values that are considered a common criterion of appreciation for all people, nations and states in the world, and are of universal importance. Universal values are an extremely broad and multifaceted concept. This concept cannot be seen only in concepts that have a universal social meaning and content, such as freedom, liberty, peace, happiness. Otherwise, traditions and customs specific to a particular region cannot fully express this phenomenon. Universal values, of course, gradually develop their importance in the development of social processes. For example, if there is a war in the country, or if there is a rule of enemies - the desire for freedom, independence, if the country is colonial, and dark clouds are casting a shadow over it, of course - patriotism, if there is a time or conditions of war, the desire for peace and a stable life increases. Today, universal issues are increasingly becoming a common criterion for everyone, and there are, of course, specific reasons for this. A vivid example of such universal features is clearly visible in the work of Togay Murad and Hemingway. Both writers deeply analyzed universal issues.

Main body: Universal issues such as love, family, and war are widely and comprehensively covered in the works of both Togay Murad and Hemingway. The theme of

love occupies a special place in the works of both writers. As long as the human race lives, it feels the need to love and be loved. Hemingway describes love in a slightly more complex and comprehensive way. When he talks about love, he expresses the love between people and the mutual relations between friends. At the same time, Togay Murad also gives a sense of love, relationships in a passionate melody in his work that is called “people walking on the light”. He paints people's relationships with each other with beautiful colors. In particular, the pure love between Koplon and Oymomo cannot help but amaze and bring tears to one's eyes. At the heart of this story are the eternal and universal values of love relationships and the highest blessing, the desire to have children. As we read the work, we can see that there is almost no compromise or disagreement between Koplon and Oymomo. Koplon's parents call him several times and advise him to divorce Oymomo and marry someone else, but Koplon refuses without hesitation, even receiving a curse from his father. These two have no doctor they have not visited, no doctor they have not seen, wanting to have children. But they cannot have children. If Koplon abandons Oymomo and marries someone else, there is a possibility of having children, but he will never give up his love. “My dear Khizr! I will leave your kindness, my dear Khizr, forgive me! I have pretended to be a doctor, I have pretended to be a fortune teller, I have acted foolishly, I have been blind! Forgive me, my dear Khizr! In fact, I should have lost you! I don't know where I'm going, I don't know where you are, my lord Khizr! If you let me, I can't bear to go to you! I'm a poor man, I'll go anyway! Now, you've come to me, my lord! Servitude, my lord, servitude! My lord Khizr, I'm a poor servant! I'm a slave! Do you hear, I'm a slave! Whatever you wish for, I'll sell even this cloak of mine, and I'll do as you say! Just give me a child, my lord Khizr!..

— I don't need wealth and the world...

— Then give me a child, my lord Khizr! Don't leave this world empty-handed, my lord Khizr! It's okay, even if we have just one Khushvaqt! Pilaf for the poor!

Do you know, our eyes are four on the path of Khushvaqt, my dear Khizr grandfather!” [2, 62].

Their feeling of having a child was so great that all the sorrows and dreams in the world, even the purpose of living, were embodied in this one word, the word child. The thread of love between them was so thick that it seemed impossible to break it. Their relationship with each other was so careful, so sincere that our opinion finds its confirmation in the following thoughts.

“The groom sent a gift to his bride, and the bride sent a gift to her groom. The groom's side brought a something which is called “farang ro‘mol”, a pair of shoes, a ring and various

sweets. The bride's side brought some piece of clothes such as a shirt, a jelak, a belkars, and a handkerchief. All of it was from the bride's hand. We knew this from the red rose that was burning like coal on the handkerchief. The rose was not a handkerchief, but a symbol of the bride's heart for the groom. The groom pressed the handkerchief to his face and smelled it. From the handkerchief... from the handkerchief, he took bride's smell. She kissed the handkerchief touching on her eyes, on her forehead, on her lips. She kissed and kissed, folded it into four and placed it in her bosom. [2, 30].

From this, it can be understood that the love of the bridegroom and the bride for each other is boundless. Their exchange of gifts during Eid al-Fitr shows the strength of their relationship. The act of Koplonbek smelling and kissing the handkerchief expresses his deep and complex feelings for his bride. On the surface, the handkerchief may appear as a simple object, but for the groom it represents the love and affection of his bride.

Hemingway also incorporated love conflict as a secondary theme in his work "Farewell to Arms". Sadly, in this work, love also ends in tragedy. The love between Henry and Catherine was no less than that between Koplon and Oymomo. Henry loved Catherine so much that his eyes could not see anyone else. Henry had known many people before Catherine, but his love for Catherine was pure and sincere. In the works of Togay Murad, women are portrayed as pure, sincere, and loyal companions, while Hemingway portrays them as frivolous and merely a means of entertainment. At first, Henry also pays attention to Catherine as an ordinary lover, and then he falls in love with her heart as wide as the ocean. Because Catherine's gentle, calm, responsible character would captivate any young man. "-Hello! - I said. The moment I saw her, I realized that I had fallen in love.... - My dear, - I said. - You are wonderful.....- Do you love me? - I love you so much, I will go crazy. [3, 199]. From this sentence, it can be seen that Henry really loved the girl, even went crazy in love with her. But because of the unparalleled horror of the war, they could not live a happy life, the carnage of the war did not stop them. We all know that the theme of war has long been an active topic in literature. Although this sense is treated in exactly the same way in Western and Eastern literature, it is clear that there are certain differences in the worldview and approaches of authors from different regions. It is worth emphasizing that this is mainly due to the psychological state, inner world, and mood of the hero. In particular, in Western prose works related to war: Hemingway's "Farewell to Arms", Erich Maria Remarque's "All Quiet on the Western Front", Boris Vasilyev's "The Name That Wasn't on the Lists", Tolstoy's "War and Peace", the conflict between society and man predominates, while in Eastern literature: Otkir Hoshimov's "Between Two Doors", "Life in

a Dream", Odil Yakubov's "Where Are You Moriko", Said Ahmad's "Ufk" trilogy, Shuhrat's "Shinelli yillar", the conflict between man and another man or another system plays a central role. At this point, it is worth noting that spiritual conflict had already taken a leading place in European literature at the beginning of the 20th century.

Results and discussion: In European and Asian literature, war and works on the theme of war are characterized by a number of aspects, such as the style of creation, the chosen place and time, and the artistic idea. The main reason for this is that, unlike the authors who wrote about the theme of war in Asian literature of the 20th century, European writers directly experienced the horrors of the front, the works were created directly from the language of a war officer or officer, and the socio-political decline that prevailed in Western countries at that time. Nevertheless, there is a clear commonality between representatives of world literature and Uzbek writers who wrote about war and humanity. The above points are confirmed when we turn to the analysis of Ernest Hemingway's "Farewell to Arms" and Togay Murod's "The Fields Left Behind". Ernest Hemingway's novel "Farewell to Arms" covered the period of the First World War in detail. The novel is considered an autobiographical work, because if we rely on historical facts about Hemingway, the writer himself, like the main character Frederick Henry, served on the Italian front, was wounded in battle and fell in love with a nurse while being treated in a Milan hospital, and this love story is described in detail in the work. The author describes the horror of war from beginning to end in a complete and honest way. The novel "A Farewell to Arms" reflects the situation in Italy during the First World War, and the lives of all the characters are shaped by the war. Most of the characters, from Henry and Catherine to soldiers and shopkeepers, are included to express Hemingway's idea that war is a meaningless, aimless waste of time. A few characters, for example, fanatics, supported the war, were supporters of the war. War is a terrible event, so terrible that it has a significant impact on the lives of the soldiers who participated in it. It has not only destroyed their lives and families, but also destroyed the feelings of innocent civilians. In this novel, Hemingway vividly depicts the love that fell into the abyss during the terrible time of war, and the fact that the cause of the tragedy was war. Now, when they say that they have achieved happiness, Catherine dies. The fact that people's fate was like this, that they did not see a happy day, that their lives were full of obstacles and confusion, is reflected in the content of the work. At the very beginning of the work, the writer draws a picture of the First World War. "There was fighting in the mountains and at night we could see flashes from the artillery. Sometimes in the dark we heard the troops marching under the window and guns going past pulled by motor tractors."

There was much traffic at night and many mules on the roads with boxes of ammunition on each side of their pack-saddles and gray motor-trucks that carried men, and other trucks with loads covered with canvas that moved slower in the traffic"[4,4]. A battle was going on in the mountains, flames rose from explosions at night. In the dark, they looked like the dawn: only the nights were bitterly cold, the air was dry; Sometimes in the dark we could hear the passing of troops through the window, the rolling of artillery. At night, the road was busy, mules with boxes of ammunition on both sides, soldiers on them, and gray cars with tarpaulins thrown over their loads passed by without stopping. The scenes of war come to life before the eyes of everyone who reads this passage, because the image is so clear and true. Ernest Hemingway, having participated in the war, paints this image as if he were the owner of a brush. "The war dealt Hemingway a huge blow, and it led to a change in his outlook on life. After all his hopes were shattered, Hemingway saw that an unscrupulous society and organizations devoted to pleasure were sacrificing people, and that modern life was aimless and meaningless."

The war continued to hit the two lovers until they were separated. The war, which went against all conventional wisdom, prevented them from getting married. Although Henry was aware of the absurdity and danger of war, he did not give up his work. The senseless and cruel deaths of his comrades shocked Henry, and the horror of war plunged him into a state of depression. Eventually, he realized that war was damaging him. In the novel *A Farewell to Arms*, everyone was affected by the war and the depressed mood attracted everyone. In addition, everything in nature in the work is short-lived and has reached the end of its life, and it is compared to the lives of innocent soldiers. This war clouded Hemingway's imagination, he used to describe the horror, danger, fear and chaos of war to express his hatred for war. He used ironic thoughts for. He also used the ironic method of expressing the cruelty of war, which killed not only a person but also his dignity. In general, every person who reads this work of Hemingway, hatred for war awakens in him, seeds of enmity are sown in the reader's heart, and he really feels like he is in war. In Otkir Khashimov's novel "Dreams of Life" it is not the First or Second World War, but the Afghan war in the 80s of the last century, the story is told from the perspective of a warrior who participated in that war and therefore did not find happiness in life all his life. Or in the chapter "On Wars" of "Notebook Marginal Notes": "In war there can be a victorious and happy king, a victorious and happy army, a victorious and happy regime. But there will be no happy and victorious person, because war forces a person to kill, and a person who kills a person will never be victorious and happy."[6, 22]. - these sentences find their expression. In this regard, among

the works that reflect the wounds left by war, the consequences and results of the war, Togay Murod's work "The Fields Left by My Father" can be cited as a vivid example. This work does not talk about the war. Because the writer was born three years after the end of World War II, he heard about it from his ancestors, who did not participate in the war himself, and in addition, the Uzbek people showed great devotion in the frontline work, putting the Soviet ideology above providing for their families or children. But the hero of the novel "The Fields Left by My Father" Jamoliddin Ketmon is portrayed as a person who saw Russia's attack on Turkestan, that is, the war, with his own eyes, witnessed the Russian invasion, and was able to preserve his faith in its entirety. His son Aqrab is also a witness to the formation of the Red Empire, and he is also a hero who, despite all the humiliations and regrets, did not forget his identity and lost his life in the fight against the colonialists. He also has boundless love for his homeland, high pride, and a free person who wants to be a ruler in his own country. But Dehkankul is far from and alien to such feelings and characteristics. First of all, he was raised in the spirit of respect for Lenin's work, the party, the Soviet government, and the great brother, he was taught that Lenin was his father and Krupskaya was his mother, he was taught that the dead not, but grew up singing party songs. Ernest Hemingway mentions the concept of the "lost generation" in his works. By this, he meant those people whose youth was overshadowed by the war, who had lost their love for their homeland and were even ready to flee. It would not be an exaggeration to say that we see a mature example of the lost generation in the image of Dehkankul. Indeed, the war and its tyranny lost an entire generation. Jamaliddin Ketmon was a free man in his time, and Aqrab was the same, who could speak his mind without fear in any situation, remained faithful to his beliefs, but, unfortunately, this generation did not last longer. Because, there is no trace of such high feelings in Dehkankul. Dehkankul is a person who has only learned the science of farming from the very beginning, knows how to work faithfully, does not think about himself, his children, or his wife, is thoughtless, insensitive, and to be precise, a man of no means. As we read the work, we feel sorry for Dehkankul from his childhood to his adulthood, because this young man, who has grown up in the torment of suffering since his youth, has made suffering his own. After graduating from the fourth grade, he goes to cotton for the first time, but he cannot fulfill the plan and is beaten by the director every day, and in this case, if we truly feel sorry for his situation, the subsequent pity becomes ironic. He is such a difficult person to describe, the miserable situation of himself, his peers, and fellow villagers does not surprise him at all, his pot does not see meat at all, the children are hungry, but for a poor person like Dehkankul, this does not matter in the slightest.

Dehkankul is a character who does not let himself, his wife, or even his mother see a happy day, who works from morning to night only for the party, forces his women to work, works without knowing his own worth, has no purpose in life, and only works to look good in the eyes of the communists. As described in the work, it was very difficult to live and make a living at that time, even to eat simple food, one had to work hard all day long, working is actually not a bad habit, if its results are good, of course. But this work is ultimately unpleasant, restless work. For example, "Then I looked suddenly under her right armpit. My food in my mouth stayed in it, it stayed in my throat. I couldn't breathe. I stared at our woman's armpits. Our woman's shirt was red, but her armpits... became speckled with white. I stared and stared, wondering if my eyes were wrong. I looked carefully, wondering if our woman had unknowingly patched her red shirt with white. No, there was no patch of white, there was speckled sweat, there was solid sweat" [5,188] It is from these sentences that we can learn that the war has taken away humanity, taken away its labor, taken away its rights. The poor woman works in the fields all day, doesn't ask to change her shirt, wears the same shirt day and night, doesn't look in the mirror, because she doesn't have time to go back from the fields to look in the mirror after her children. But Dehkankul has no pity for them at all, as if the Soviets had raised her for themselves. "I gave the meat to our chairman's wife. I told her everything. "What a bad melon with so many seeds..." grumbled the chairman's wife. "Don't ask me that, my neighbor," I said. "Why don't I tell you? I've spent my life boiling a pot for "Great Russians", I boil another pot for children, another pot for communists. I don't know if they have fallen from heaven?" Yes, speaking of "the older brothers", the great Russian brothers, the chairman's wife hates them very much, knowing that the rights of the children, the entire nation are being taken away from them, she feels sorry for them, she hates them. But Dehkankul takes the side of those "older brothers" here too.

Conclusion: the result of the war was noticeable, the war won, because as a result of the war, such scoundrels like Dehkankul appeared. They have no hope for the future, no confidence, no desire to move forward, their stomachs are full, and they are alien to human emotions. There is one commonality in world literature about the impact of war. They raised a unique generation. The "Lost Generation" mentioned in Hemingway's works is a generation that is emotionless, tasteless, does not know what a homeland is, what a country is, and is capable of abandoning its country on a difficult day, deprived of spiritual support, and sees the meaning of life in alcohol, entertainment, and love. The second generation, Togay Murad, is a new generation that has not been able to preserve its identity, feelings,

honor, pride, and dignity as a legacy, and has not been able to continue such high human feelings. Consequently, the problem of war, which prevailed at a certain time, or feelings such as love and the desire to have children, which have been with humanity forever, never become obsolete. It is precisely because of such values that a person discovers himself, his personality, and his soul.

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