

THE LIMITS OF REALISM AND MODERNISM: INTERSECTION POINTS IN THE WORK OF HEMINGWAY AND KAHJOR

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Abstract. *Realistic depiction is one of the most important trends in art and literature. This trend emerged in Western Europe in the 19th century and later spread to the entire world culture.*

This article examines the borderline situations between the currents of realism and modernism in the works of Ernest Hemingway, who played an important role in world literature of the 20th century, and Abdulla Qahhor, a prominent figure in Uzbek literature, using a comparative-analytical method.

Keywords: *realism, modernism, comparative literary criticism, artistic style, minimalism, psychologism, laconicism, narrative genre, artistic thought, Eastern and Western literature.*

The literary processes of the 20th century are characterized by the complex interaction of the movements of realism and modernism. While realism sought to objectively reflect the reality of life, modernism put forward the internal processes of the human mind, subjective experience, and innovations in artistic form. The strict boundaries between these two movements take on a relative and conditional character in the work of many writers.

The work of Hemingway and Kahhor, major representatives of American and Uzbek literature, clearly demonstrates this borderline situation. While preserving the vitality inherent in realism in the works of both writers, modernist stylistic elements - minimalism, psychologism, and symbolic expression - occupy an important place. The purpose of this article is to identify the intersection points of realism and modernism in the work of these two writers and to conduct a comparative analysis of the common and different aspects of their artistic thinking.

The realistic image arose in the middle of the 19th century in Western Europe as a reaction against romanticism and classicism. In France, Gustave Courbet, Honoré de Balzac and Stendhal, in England Charles Dickens and George Eliot, and in Germany Theodor Fontane successfully applied the principles of realism in their works. This period was a period of social and political changes, the industrial revolution and scientific discoveries in Europe, and realism turned out to be the most suitable direction to reflect these changes.

Realism in Uzbek literature took shape at the beginning of the 20th century and showed its high examples in the work of writers such as Abdulla Qodiriy, Abdulla Qahhor, Oybek, and Gafur Ghulom. A distinctive feature of Uzbek realism is that, along with reflecting national traditions and values, it also sought to truthfully depict the problems of modern society. As Kochkarov noted, the realistic direction in Uzbek literature developed as a unique synthesis of Eastern and Western literary traditions.

The basis for studying literature is that realism and modernism are harmoniously manifested in the works of Hemingway and Kahhor.

First, minimalist expression is a common stylistic feature for both authors. Hemingway places unspoken meanings under the text through the famous "iceberg theory". Kahhor also expresses deep meaning through short, concise sentences and life details.

Second, elements of psychological realism take precedence. The inner experiences of the characters are revealed through action, dialogue and environment, without being directly depicted.

This aspect goes beyond realism and approaches modernist artistic thinking.

Third, symbolic details are used as an important artistic tool. Human tragedy, loneliness and internal conflicts are expressed through ordinary objects or situations. This expands the boundaries of traditional objectivity of realism.

Minimalist realism and “unspoken meaning”

Hemingway’s story “Hills Like White Elephants” is a vivid example of minimalist realism.

The important life problem of the characters in the work - the question of choice and responsibility - is not explicitly explained, but is expressed through subtext under the dialogue.

This approach, along with the depiction of reality typical of realism, reveals the economy of meaning and the poetics of silence typical of modernism.

In Qahhor's stories "The Thief" and "The Patient", the events are also described simply and realistically, but social tragedy and human suffering are not directly described. The state of the heroes is burdened with small details - the description of movement, tone, environment. This situation brings Qahhor's realism closer to modernist expression.

Indirect depiction of the psychological state

In Hemingway's "The Old Man and the Sea", the image of Santiago is revealed through external actions. The hero's inner experiences are not directly psychologically analyzed, but are expressed through the process of struggle, interaction with nature. This enriches the psychological depth within the framework of realism with a modernist symbolic layer.

In Qahhor's story "Sinchalak", the hero's inner suffering is also not openly described.

Social injustice, mental oppression, and human dignity are presented against the background of external events. This indirect psychologism combines the subjectivity inherent in modernism with national realism.

Symbolic details and artistic allusion

In Hemingway's works, objects often acquire symbolic meaning. For example, in the story "A Clean, Well-Lighted Place", the images of light and space refer to human loneliness and spiritual emptiness. This symbolic layer goes beyond the objective image of realism and leads to a modernist philosophical interpretation.

In Qahhor's stories, ordinary objects of everyday life - a house, a room, a hospital, a conversation - serve as symbols that reveal social and spiritual problems. In the story "Aron", objects and situations become symbolic tools that express the erosion of human values.

Hemingway shows alienation in society, the spiritual void after the war; Qahhor illuminates social inequality and spiritual problems in Uzbek society. However, these issues are revealed not through the broad image of traditional realism, but through concise, symbolic and psychological expression.

The conducted analyses show that it is methodologically incomplete to classify the work of Ernest Hemingway and Abdulla Qahhor solely within the framework of realism or modernism.

Their artistic thinking was formed at the intersection and transition point of these two aesthetic trends.

First, both writers did not abandon the reflection of vitality and social problems, which are the main requirements of realism. In Hemingway's works, post-war society, human loneliness and alienation are revealed through real-life scenes. In Qahhor's work, social injustice, poverty, and spiritual decline in Uzbek society are depicted on the basis of real-life events. This aspect shows their loyalty to realism.

Secondly, in expressing this vital reality, the writers deviate from the traditional form of realism and use the conciseness, subtext, and symbolic expression characteristic of modernism.

Hemingway involves the reader in an active interpretative process through silence, unspoken meaning, and the principle of the "iceberg" in his dialogues. Qahhor also reveals artistic reality through irony, life details, and situations, without giving a direct conclusion. This expands the boundaries of objective depiction of realism.

Thirdly, the intersection is also clearly visible in the issue of psychologism. Both writers do not openly analyze the psyche of the hero; internal experiences are conveyed through external actions, objects, and environments. This combines the observation characteristic of realism with the indirect expression of the inner consciousness characteristic of modernism.

Thus, the results of the discussion show that in the works of Hemingway and Kahhor, realism is manifested as a substantive basis, and modernism as an artistic form and means of expression. In this respect, their works are a vivid example of aesthetic synthesis in 20th-century literature.

In the works of Hemingway and Kahhor, realism is manifested, first of all, as a substantive basis. The depiction of life events, social problems, the fate of ordinary people, and the real environment occupy a leading place in their work. At the same time, in expressing this vital truth, the writers depart from traditional forms of realism and widely use such artistic means as conciseness, psychological indirectness, symbolic expression, and subtext characteristic of modernism.

The study revealed that in Hemingway's work, modernist expression is mainly manifested through minimalism and the poetics of silence. In Qahhor's works, modernist elements are manifested in the form of irony, vital detail, and hidden psychologism, developing inextricably linked with the national mentality and social environment. This aspect allows us to interpret Qahhor's realism as a unique national-artistic phenomenon, distinguishing it from Western modernism.

Thus, realism and modernism are not contradictory, but rather complementary aesthetic phenomena in the work of writers. While realism preserves the reality of life, modernism serves to reveal this reality in deeper, philosophical and psychological layers. This synthesis is manifested as one of the important features of 20th-century literature.

The results of this study serve as an important theoretical basis for identifying common patterns between the literary processes of the East and the West in comparative literary studies, as well as for interpreting the issue of realism and modernism based on a new methodological approach. These conclusions can also be used in further scientific research to analyze the work of other writers.

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