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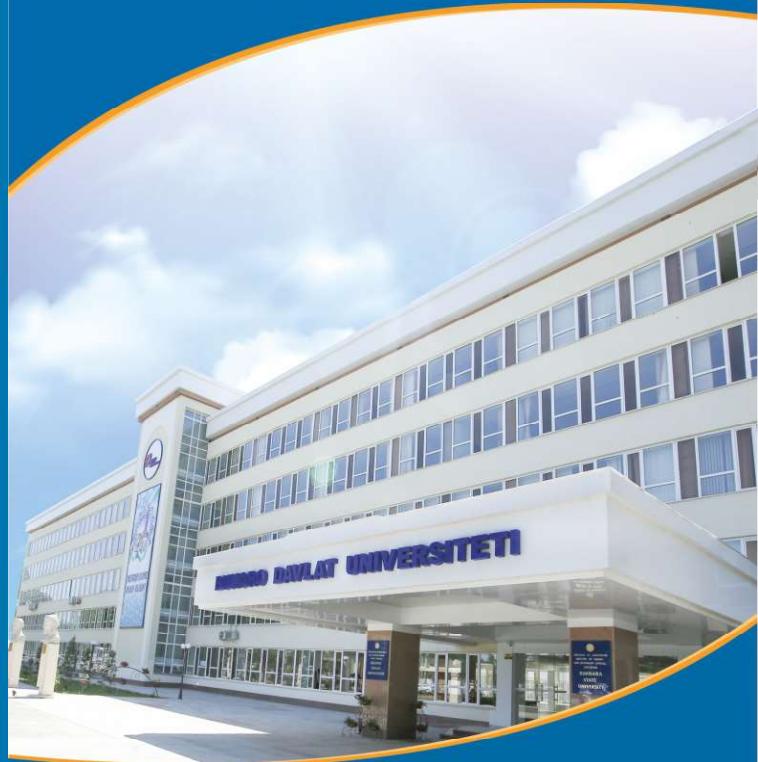
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**BUXORO DAVLAT UNIVERSITETI  
ILMIY AXBOROTI**



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## EXPRESSION OF THE CONCEPT OF “ROAD” IN N.V. GOGOL’S “DEAD SOULS” AND TOGHAY MUROD’S “THE EVENING WHEN THE HORSE NEIGHED”

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**Abstract.** This comparative literary study focuses on the expression and symbolic meaning of the concept of "road" in two works of different cultures: N.V. Gogol's *Dead Souls* (1842) and Toghay Murod's *The Evening When the Horse Neighed* (1966). Through a qualitative comparative approach using the chronotope theory of Bakhtin and postcolonial literary frameworks, this research examines the role of the road metaphor in various cultural, temporal and linguistic contexts. The study shows that while Gogol uses the road as a satirical device for criticizing the moral decadence and spiritual poverty of Imperial Russian society, Toghay Murod uses the road trope to discuss the issues of exile, cultural displacement, and the collective memory of the Uzbek people under the Soviet regime. Both authors show the road's ability to function as a literary chronotope that incorporates spatial, temporal, and ideological aspects of human experience. The results of this study are added to the discourse of comparative literature by showing how universal literary symbols appear in varied ways across cultural borders yet still retain their basic ability to symbolize human transformation, quest, and destiny. This cross-cultural analysis sheds new light on the road as a literary device with a universal importance that is transcultural and timeless, and provides new insights into the ways in which national literatures draw on universal human experiences in culturally specific ways.

**Keywords:** road motif, comparative literature, chronotope, Russian literature, Uzbek literature, cultural symbolism, narrative analysis.

### N.V.GOGOL VA TOG‘AY MURODNING “OT KISHNAGAN OQSHOM” QISSASIDA “YO‘L” TUSHUNCHASINING IFODASI

**Annotatsiya.** Ushbu qiyosiy adabiy tadqiqot turli madaniyatlarga mansub ikki asar: N.V. Gogolning “O‘lik jonlar” (1842) va Tog‘ay Murodning “Ot kishnagan oqshom” (1966) asarlarida “yo‘l” tushunchasining ifodasi va ramziy ma’nosiga qaratilgan. Baxtimming xronotop nazariyasi va mustamlakadan keyingi adabiy ramkalardan foydalangan holda sifatli qiyosiy yondashuv orqali ushbu tadqiqot turli madaniy, vaqtinchalik va lingvistik kontekstlarda yo‘l metaforasining rolini o‘rganadi. Tadqiqot shuni ko‘rsatadi, Gogol imperator rus jamiyatining axloqiy tamazzulini va ma’naviy qashshoqligini tanqid qilishda yo‘ldan satirik vosita sifatida foydalansa, Tog‘ay Murod sovet tuzumi davridagi o‘zbek xalqining surgum, madaniy ko‘chirilishi va jamoaviy xotirasi masalalarini muhokama qilishda yo‘l tropikasidan foydalanadi. Ikkala muallif ham yo‘lning inson tajribasining fazoviy, vaqtinchalik va masifikuraviy jihatlarini o‘z ichiga olgan adabiy xronotop sifatida ishlash qobiliyatini ko‘rsatadi. Ushbu tadqiqot natijalari umumbashariy adabiy ramzlarning madaniy chegaralar bo‘ylab turli yo‘llar bilan namoyon bo‘lishini, ammo inson o‘zgarishini, izlanishlarini va taqdirini ramziy qilish uchun asosiy qobiliyatini saqlab qolishini ko‘rsatib, qiyosiy adabiyot nutqiga qo‘shiladi. Bu madaniyatlararo tahlil umumbashariy ahamiyatga ega bo‘lgan adabiy vosita sifatida yo‘lni yangicha yoritib beradi, madaniyatlar o‘rtasidagi va abadiyatsiz bo‘lib, milliy adabiyotlarning umuminsoniy tajribalardan madaniy o‘ziga xos yo‘llar bilan foydalanish yo‘llari haqida yangi tushunchalar beradi.

**Kalit so‘zlar:** yo‘l motivi, qiyosiy adabiyot, xronotop, rus adabiyoti, o‘zbek adabiyoti, madaniy simvolizm, hikoya tahlili.

### ВЫРАЖЕНИЕ ПОНЯТИЯ «ДОРОГА» В ПРОИЗВЕДЕНИЯХ Н.В. ГОГОЛЯ «МЁРТВЫЕ ДУШИ» И ТОГАЯ МУРОДА «ВЕЧЕР, КОГДА ЗАРЖАЛА ЛОШАДЬ»

**Аннотация.** Данное сравнительное литературоведческое исследование посвящено выражению и символическому значению понятия «дорога» в двух произведениях разных культур: «Мёртвые души» Н.В. Гоголя (1842) и «Вечер, когда заржала лошадь» Тогая Мурода (1966). С помощью качественного сравнительного подхода, используя теорию хронотопа Бахтина и постколониальные

литературные рамки, в данном исследовании рассматривается роль метафоры дороги в различных культурных, временных и лингвистических контекстах. Исследование показывает, что в то время как Гоголь использует образ дороги как сатирический приём для критики морального разложения и духовной нищеты имперского российского общества, Тогай Мурод обращается к образу дороги для обсуждения вопросов изгнания, культурного вытеснения и коллективной памяти узбекского народа при советском режиме. Оба автора демонстрируют способность дороги функционировать как литературный хронотоп, включающий в себя пространственные, временные и идеологические аспекты человеческого опыта. Результаты этого исследования вносят вклад в дискурс сравнительного литературоведения, показывая, как универсальные литературные символы проявляются по-разному в различных культурах, сохраняя при этом свою основную способность символизировать трансформацию, стремление и судьбу человека. Этот межкультурный анализ по-новому освещает дорогу как литературный приём универсального значения, который является транскультурным и вневременным, и даёт новое понимание того, как национальные литературы опираются на универсальный человеческий опыт в культурно-специфических аспектах.

**Ключевые слова:** мотив дороги, сравнительное литературоведение, хронотоп, русская литература, узбекская литература, культурная символика, нарративный анализ.

**Introduction.** The road is a unique place in the world's literary imagination, at once a literal geographical fact and an abstract metaphor for human experience, change, and fate. From Homer's *Odyssey* to Kerouac's *On the Road*, the motif has proved remarkably durable through cultures, genres and history, indicating its basic consonance with universal features of human psyche and social structure [Campbell 1949]. The road is not only a setting for narrative action, but what Mikhail Bakhtin called a chronotope, that is, a literary device that combines spatial and temporal dimensions to produce structures of meaning within fictional worlds [Bakhtin 1981].

The symbolic complexity of the road is revealed by its inherent multiplicity of meanings. Anthropologically, roads are the efforts of humanity to bring order to the natural landscape, to enable movement, trade and cultural exchange, and to simultaneously draw boundaries between civilized and wild spaces [Ingold 2000]. Philosophically, the road represents the existential condition of human beings as essentially mobile creatures, always caught between origins and destinations, always negotiating relationships between past and future, tradition and modernity [Heidegger 1962]. Psychologically, roads are metaphors for individual development, for the journey from innocence to experience, from ignorance to knowledge, from spiritual emptiness to fulfillment [Jung 1968].

The road trope has developed into having several symbolic registers in literary contexts. It may be physical journey and adventure, spiritual quest and transformation, social mobility and class consciousness, political exile and displacement, or cultural encounter and hybridity [Said 1993]. The road's literary significance goes beyond its potential to be represented metaphorically, it also serves as a narrative structuring device that allows the writer to organize episodic encounters, to establish opportunities for character development, and to create rhythms of movement and stasis that reflect much larger thematic concerns [Lukacs 1971].

Nikolai Vasilievich Gogol (1809-1852) is one of the most innovative Russian writers to employ the road trope, especially in his magnum opus *Dead Souls* (1842). Writing at a time of great social and political change in Imperial Russia, Gogol used the structure of the journey to paint a satirical portrait of Russian society while at the same time exploring the deeper issues of spiritual and moral decay [Nabokov 1944]. Gogol's road is both a literal road through the Russian countryside and a metaphorical road through the corrupted soul of the nation, which allows him to combine realist observation with fantastical elements in ways that would affect later generations of Russian writers [Bely 1934].

Toghay Murod (1910-2000), born as Toghay Yusupovich Kamilov, is one of the central figures in the Uzbek literature of the twentieth century, whose work connects the pre-Soviet traditional culture with the complex realities of Central Asian experience under the rule of the communists. His novel *The Evening When the Horse Neighed* (Ot Kishnaydigan Oqshom, 1966) deals with such themes as cultural dislocation, collective memory, and individual identity in the context of rapid social change in Soviet Uzbekistan [Allworth 1990]. Murod's handling of the road trope is both historically specific to the Soviet era of the peoples of Central Asia and more universal questions of cultural survival and adaptation under conditions of political and social turmoil [Khalid 2007].

The comparative study of these two works fills an important gap in the existing scholarship on cross-cultural literary analysis. While both Gogol and Togay Murod have been the subject of much individual

## LITERARY CRITICISM

critical attention in their respective national literatures, comparative studies of their treatment of shared motifs are limited [Gasparov 1994]. This absence is especially notable considering the historical relationships between Russian and Central Asian cultures during the period of the empire and the Soviet Union, relationships that generated complicated networks of cultural influence and resistance [Morrison 2008]. Furthermore, those comparative studies of road narratives that have been undertaken have tended to concentrate on Western literary traditions and have left the ways in which this motif functions within other cultural contexts under-examined [Primeau 1996].

This research answers some of the basic questions: How do Gogol and Togay Murod use the road motif to express cultural criticism and social analysis in their respective contexts? What similarities and differences do you find in their symbolic treatment of journey, movement and destination? How are their depictions of the road representative of larger trends of interaction between the individual consciousness and the collective identity? To what extent do their works show the universality of the road motif and at the same time reveal its cultural specificity?

The theoretical framework for this analysis is based mainly on Bakhtin's concept of chronotope, which offers analytical tools for understanding the interaction of spatial and temporal dimensions in literary works to create meaning [Bakhtin 1981]. Bakhtin's study of the road chronotope focuses on its ability to bring characters of diverse social classes into contact with one another, to create possibilities for serendipitous encounters, and to be a place in which social hierarchies can be temporarily set aside or overturned. This model is especially relevant to the analysis of works which utilise journey structures for social critique and cultural analysis.



**Figure 1. Theoretical Framework: Chronotope Analysis in Comparative Road Narratives**

Additionally, this study uses postcolonial literary theory to explore the relationship between colonial and imperial contexts and literary representation of space, movement, and cultural identity [Ashcroft et al. 1989]. While Gogol's work is written from the imperial center, the ironical treatment of Russian society in his work shows anxieties about national identity and cultural authenticity that can be read in postcolonial terms of cultural hybridity and mimicry [Gayatri Chakravorty Bhabha 1994]. Togay Murod's role as a Central Asian writer under Soviet influence offers obvious links to postcolonial analysis of cultural resistance, adaptation and survival under conditions of political domination.

The methodology is a combination of close textual analysis and comparative literary criticism, which looks at particular passages, narrative patterns, and symbolic patterns and places them in their wider cultural and historical contexts. This way, it is possible both to focus on the craft of individual works, as well as to think more broadly about the cultural significance of these works, while considering the complex relationships between the individual artistic vision and the cultural expression of the collective.

**Methods.** This study uses a qualitative comparative literary analysis method based on hermeneutic interpretation and cross-cultural textual analysis. The methodological framework draws on close reading techniques as well as the more general methodologies of comparative literature in order to allow both close textual analysis and cultural contextualization of literary representations [Wellek & Warren 1956].

The choice of texts was based on certain criteria that were intended to maximize the comparative potential while keeping the analytical focus. *Dead Souls* was selected as a representative of Gogol's mature artistic development and his most sustained treatment of the road theme in the Russian literary tradition [Karlinsky 1976]. The episodic structure of the novel, based on Chichikov's journey, offers much to discuss in terms of how movement through space creates social critique and psychological insight. *The Evening When the Horse Neighed* was chosen because it seemed particularly relevant thematically to questions of

# LITERARY CRITICISM

displacement and cultural memory, and because it was a sophisticated example of Toghay Murod's use of traditional Uzbek narrative forms in a Soviet literary context [Bacon 1966].

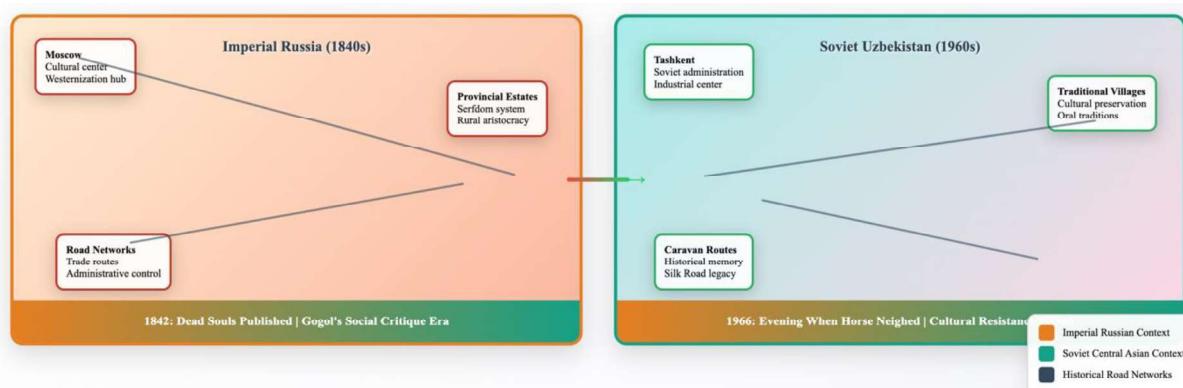
The conceptual framework used to interpret "road" has several dimensions of analysis. Physical roads are analyzed as geographical realities that influence the movement of characters and the progression of the story. Metaphorical roads are examined as symbolic depictions of spiritual, moral or cultural journeys. The chronotopic function of roads is given attention as spaces where the temporal and spatial dimensions intersect to create meaning-generating opportunities for character encounter and development [Morson & Emerson 1990].

| Methodological Component  | Gogol's Dead Souls Analysis  | Murod's Evening When Horse Neighed Analysis   | Comparative Integration  |
|---------------------------|--|---|--|
| Textual Analysis Approach | <ul style="list-style-type: none"> <li>▪ Close reading of satirical passages</li> <li>▪ Analysis of episodic structure</li> <li>▪ Russian literary tradition contextualization</li> <li>▪ Original Russian text examination</li> </ul> | <ul style="list-style-type: none"> <li>▪ Cultural memory narrative analysis</li> <li>▪ Traditional Uzbek form integration</li> <li>▪ Soviet period contextualization</li> <li>▪ Uzbek language source consultation</li> </ul> | <ul style="list-style-type: none"> <li>▪ Cross-linguistic interpretation</li> <li>▪ Parallel structural analysis</li> <li>▪ Thematic pattern identification</li> </ul>                 |
| Theoretical Framework     | <ul style="list-style-type: none"> <li>▪ Bakhtin's chronotope theory</li> <li>▪ Imperial Russian social critique</li> <li>▪ Satirical realism analysis</li> <li>▪ National identity examination</li> </ul>                             | <ul style="list-style-type: none"> <li>▪ Postcolonial resistance theory</li> <li>▪ Cultural preservation frameworks</li> <li>▪ Memory studies application</li> <li>▪ Identity formation analysis</li> </ul>                   | <ul style="list-style-type: none"> <li>▪ Universal vs. culturally specific motifs</li> <li>▪ Cross-cultural symbol interpretation</li> <li>▪ Historical context integration</li> </ul> |

Note: All methodological approaches integrated through systematic comparative literature analysis

**Figure 2. Comparative Analysis Framework: Methodological Approaches**

The main source was the reading of both texts several times in the original languages (except where the texts were unavailable) and authoritative translations for general access. Russian-language editions of *Dead Souls* published by Academia Press (1937) and Soviet Writers (1951) were used as textual sources for Gogol analysis, and Uzbek-language editions published by G'afur G'ulom Publishing House (1966, 1985) were used as primary sources for Toghay Murod analysis. Gogol and Elm Bussell (1982) for Toghay Murod and Richard Pevear and Larissa Volokhonsky (1996) for Gogol were used for comparative reference and accessibility.



**Figure 3. Geographical and Cultural Context Mapping**

Secondary source collection used systematic database searches from several academic databases including JSTOR, Project MUSE, MLA International Bibliography, and Scopus. Search terms were author names in combination with relevant theoretical concepts such as "chronotope," "road motif," "journey narrative," "comparative literature," "Russian literature," "Uzbek literature," "postcolonial theory," and "cultural criticism." In addition, literature and archival records were found by tracking of the literature of key studies, as well as through consultations at libraries and archive centers, including the Harvard Ukrainian Research Institute and the Central Asian Studies library at Columbia University.

The analytical process was divided into several different stages. Initial close reading revealed some passages in which road imagery features prominently in both texts. These passages were categorized by thematic codes that were symbolic functions of social critique, spiritual journey, cultural displacement, and identity formation. Comparative analysis was made of similarities and differences in symbolic treatment, narrative function and cultural significance. Theoretical analysis drawing on Bakhtinian chronotope analysis