

**O‘ZBEKISTON RESPUBLIKASI FANLAR AKADEMIYASI  
MINTAQAVIY BO‘LIMI  
XORAZM MA‘MUN AKADEMIYASI**

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Ingliz utopik adabiyoti bugungi kunda ham dolzarbligini saqlab, zamonaviy ijtimoiy va siyosiy masalalar, ayniqsa texnologiya va ekologiya kabi yangi yo'nalishlarda o'z aksini topmoqda. Bu janr jamiyatdagi yirik o'zgarishlarga va kelajakdagi ehtimoliy xavf-xatarlarga qarshi fikr yuritishning kuchli vositasi bo'lib, adabiyotning yana bir bor o'z muhimligini namoyon etadi. Utopik adabiyot o'rganish orqali biz nafaqat o'zimizni, balki mavjud jamiyatni yaxshilash uchun qanday g'oyalar va modellardan foydalanishimiz mumkinligini tushunishga yordam beruvchi ko'plab yangi fikrlar va g'oyalar topa olishimiz mumkin.

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### THEMATIC AND AESTHETIC DISTINCTIVENESS OF JOYCE CAROL OATES'S WORK IN THE CONTEXT OF CONTEMPORARY LITERARY CRITICISM

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**Annotatsiya.** Ushbu maqola Joyce Carol Oates ijodining zamonaviy adabiy tanqid doirasidagi tematik va estetik o'ziga xosligini o'rganadi. Tadqiqot yozuvchining realizm, ramzlar tizimi va psixologik tahlilga bo'lgan yondashuvini aks ettiruvchi tanqidiy talqinlarga asoslanadi. Asarda syujetlarning murakkabligi, uslubiy xilma-xillik va zo'ravonlik, shaxsiylik hamda ijtimoiy masalalarga nisbatan muallifning yondashuvi tahlil qilinadi.

**Kalit so'zlar:** zamonaviy adabiyot, amerika nasri, psixologik realizm, tematik xilma-xillik, shaxsiylik, zo'ravonlik, adabiy tanqid.

**Аннотация.** В данной статье рассматривается тематическое и эстетическое своеобразие литературного творчества Джойс Кэрол Оутс в контексте современной литературной критики. Исследование охватывает различные критические интерпретации её прозы, включая подход к реализму, символизму и психологическому анализу. Особое внимание уделяется сложности повествования, стилевому многообразию и эволюции тем насилия, идентичности и социальных проблем.

**Ключевые слова:** современная литература, американская проза, психологический реализм, тематическое разнообразие, идентичность, насилие, литературная критика.

**Abstract.** This paper explores the thematic and aesthetic uniqueness of Joyce Carol Oates's literary work within the framework of contemporary literary criticism. It examines critical interpretations of Oates's fiction, including her approach to realism, symbolism, and psychological analysis. The study highlights the complexity of her narratives, the diversity of her styles, and her evolving treatment of violence, identity, and social issues.

**Key words:** contemporary literature, American fiction, psychological realism, thematic diversity, identity, violence, literary criticism.

The first studies of Joyce Carol Oates's work appeared in the late 1970s. Since then, scholars of the writer's work have faced a common challenge: defining, categorizing, and evaluating her work. Joan V. Creighton, who has written two books on Oates's work, argues in her first book, *Joyce Carol Oates*, that while Oates's psychological and environmental limitations place her in the tradition of American nativism, the visionary perspective in the same works resists this tradition. In her second book, *Joyce Carol Oates: The Novels of Middle Age*, Creighton argues that Oates's work belongs to traditional American Romanticism because of its attention to the individual and its desire to transcend limitations. Thus, Crichton suggests the term "postmodern romantic" to more accurately characterize

Oates. The writer herself made the following comment on her technique: "My method has always been to combine the 'naturalistic' world with the 'symbolic' method of expression, so that I always or usually write about real people in real societies, but the means of expression may be naturalistic, surrealistic or parodic. In this way I have, at least to my own satisfaction, solved the old problem - should one be faithful to the real world or to one's imagination? Oates's work has been discussed from a number of different perspectives. Gary Frederick Waller argues that Oates writes about the possibilities of transcendence, while Ellen Friedman of Joyce Carol Oates argues that her novels call for the limits of unrealised ambition. Mary Catherine Grant has concluded that Oates's tragic vision arises from the lack of community and isolation of her characters, is a tragedy without catharsis, and that the characters are often superficial.

Grant also argues that Oates's strength as a writer lies primarily in her exploration of personal and more experimental modes of writing, rather than her frequent use of 19th-century realist styles. For Gavin Cologne-Brooks, meanwhile, Oates's significance lies in the author's practical approach to art, which serves as a tool for better understanding social problems and possibilities. He argues that Oates is a pragmatic writer. For Malcolm Bradbury, Oates is particularly important as a writer of social-psychological novels and stories; while Harold Bloom argued that only one novel addresses social issues and is written in a naturalistic mode with some experimental features.

The famous Russian literary scholar and Americanist Alexander Mulyarchik writes the following about J.C. Oates: "Nowadays, the creative fate of the gifted Joyce Carol Oates, who some 10–15 years ago, not without reason, claimed one of the leading roles among prose writers of the socially accusatory, realistic trend, is no less alarming." He describes the early work of J.C. Oates as follows: "The early work of J.C. Oates, another bright discovery of the 60s, was also distinguished by a genuine interest in the real world and the living people who inhabit it. The gift of a sophisticated psychologist is not the main, although primarily striking, feature of the writer's creative appearance. In her best works, she managed to subordinate the study of the depths of psychology to the tasks of social analysis, clarifying the connections between the individual and his environment." This statement describes the writer J.C. Oates as an author who shows a real interest in the real world and living people. She not only studies the environment, but also analyzes the depths of human psychology. Indeed, her early works "The Falls", "We were the Mulveneys" are distinguished by sophisticated psychological analysis, which allows her to explore the relationship between a person and his environment. The works are distinguished by sophisticated psychological analysis, which allows the author to explore the relationship between a person and his environment.

However, as A. S. Mularczyk himself asserts, there is inconsistency in her work: "At the turn of the 60s and 70s, Oates was often spoken of in the USA as a "rising star", as the most striking literary discovery of recent years. Early books: the novels *The Garden of Earthly Delights* (1967) and *Their Lives* (1970), a number of collections of stories - reflected the young writer's genuine interest in the real world and the living people who inhabit it. However, we believe that, in general, Oates's work (including the works of the 70s) is inconsistent; at times it even seems as if there are two people, two different women, endowed with one name. In general, Oates's work (including the works of the 70s) is inconsistent; at times it even seems as if there are two people, two different women, endowed with one name. One is striving for a wide open world full of events, movement and struggle; the other one is exactly like a "self-enchanted Cassandra," as A. Kazin called her, immersed in metaphysical and psychological wilds, sorting through, like a rosary, the countless nuances of intimate experiences".

The overwhelming diversity of form and style is perhaps the most important characteristic of Oates's work. Any further attempt to classify Oates thus becomes a real challenge. Joyce Carol Oates is a highly versatile writer; as John Barth once noted, she writes "all over the aesthetic map." Most scholars take a chronological approach to classifying her work: "Early Novels, circa 1960s," "Gothic Novels, 1980–86," and "Return to Realist Novels, 1986 to the Present." In each of these periods, the central theme is recognizable: the early novels focus on the lower classes and social problems; the mature Oates, as Gavin Cologne-Brookes points out, "practices the conventions of realism, revising and updating them."

Although Oates has shifted her focus from the lower classes to the middle classes over the past two decades, she has remained true to the two themes that have marked her work from the beginning: violence and identity. Caroline Fraser's essay "Heart of Darkness" aptly captures the essence of Oates's fiction in two concepts: "victims" and "identity." The physically and emotionally abusive young woman, or the intelligent man with low self-esteem, caught in the midst of forces he or she cannot control, consistently features as central characters in Oates's fiction. From novels written in the 1960s, such as *The Garden of Earthly Delights*, to recent works such as *The Gravedigger's Daughter*. Like many of Oates's critics, Fraser connects the violence depicted in Oates's work to the writer's own experiences as a child.

Joyce Carol Oates was the first child in her family to graduate from high school. Violent acts involving both humans and animals were common during Oates's childhood. Not only would boys in elementary school display a great deal of violence toward their peers, but Oates's relatives were also involved in extremely violent incidents: her paternal great-grandfather "killed his wife with a hammer and then shot himself," and her maternal grandfather "was murdered in a tavern." Oates later witnessed violent riots in Detroit herself, and there were incidents involving students at the universities where she worked that served as motivations for much of her work. And through our recent research, we've found that Oates's fiction after the 2000s has become even more prevalent in themes of violence and feminism.

Another critic describes Oates as an "obsessive writer." This remark is repeated by A. F. Waller in *Dreaming of America: Obsession and Transcendence in the Fiction of Joyce Carol Oates*. These obsessions are, in fact, the fulcrums of much early critical study. Oates's frequent use of certain historical and political figures in a number of her (long) novels and in several of her short stories attests to an abiding interest in history and politics. However, such an interest has not received the critical attention it deserves. Only a few of these allusions have been criticized in reviews and critiques of some of Oates's writing. As Friedman notes at the end of his review of two recent books on Oates:

"The engagement of Oates's texts with history and society has been most ignored by scholars and needs to be corrected."

Greg Johnson, Oates's biographer, draws attention to what he calls a "recurring footnote in Oates criticism." This footnote, he argues, "depicts Oates's critics as being bewildered not only by the profusion of Oates's output but also by the complexity and elaborate playfulness of her fictional strategies." These two characteristics of Oates are practically illustrated by her fecundity and versatility. The fecundity and versatility that characterize Oates's fictional work require a parallel fecundity and versatility in the critical literature on that fiction. A variety of critical studies have examined various aspects of Oates's fiction.

Despite her depictions of violence and victimization, her elaboration of identity, and her concern with political and corporate corruption, Oates is deeply rooted in contemporary American society, managing to remain aloof from contemporary ideological trends, whether political, ethnic, racial, or gendered. She simply refuses to reduce her work to a single issue, allowing it to continue to reflect the complexity of contemporary America. In the past, Oates has been criticized for remaining aloof from feminist issues. Her response has been that she sympathizes with "most of the goals of feminism, but she cannot write feminist literature because it is too narrow, too parochial." Her writing is more concerned with moral and social issues than with specific problems specific to a particular social group.

For example, in her novels *Because It's Bitter and Because This Is My Heart* (1990) and *Black Girl/White Girl* (2006), which are often considered Oates's response to racial issues in the United States. Over the past two decades, Oates has not really engaged with the multicultural and gender discourse that dominates American literature. However, she shows her sympathies by portraying relevant secondary characters in her middle-class novels: maids and nannies from the Philippines, Guatemala, Mexico, and Paraguay. The ethnic dilemmas of the past—the New World assimilation of Irish, Jewish, and Eastern European immigrants, and their economic and social problems—are given ample attention in *What I Lived For*, *The Gravedigger's Daughter*, and *The Tattooed Girl*. Oates's



attitudes toward politics are similar. She believes that "literature should ideally be above politics, like poetry, above the ephemeral and the fleeting," and only turns to politics when absolutely necessary to create a context for her work.

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### O'ZBEK BADIY USLUBI TARAQQIYOTIDA ODIL YOQUBOV ASARLARINING O'RNI

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**Annotatsiya.** Ushbu maqolada Odil Yoqubov asarlarining o'zbek badiiy uslubi taraqqiyotidagi o'rni, yozuvchining so'zdan foydalanish mahorati, tasviriy vositalarning badiiy matndagi ifodasi haqida so'z yuritiladi.

**Kalit so'zlar.** Badiiy uslub, tasviriy vositalar, o'xshatish, milliy realiya, metafora, uslubiy konvergensiya.

**Аннотация.** В данной статье рассматривается роль произведений Одила Ягубова в развитии узбекского художественного стиля, мастерство писателя в использовании слова, выражении изобразительных средств в художественном тексте.

**Ключевые слова.** Художественный стиль, изобразительные средства, сравнение, национальная действительность, метафора, стилистическая конвергенция.

**Abstract.** This article discusses the role of Odil Yakubov's works in the development of the Uzbek artistic style, the writer's mastery of the word, and the expression of visual means in the artistic text.

**Key words.** Artistic style, figurative means, simile, national reality, metaphor, stylistic convergence.

Badiiy nasrni o'rganish sohasi, ya'ni o'zbek badiiy uslubiyati oldida bir qator dolzarb vazifalar turibdi. Bu vazifalarning muhimlaridan biri badiiy nutqni tadqiq qilish usul va metodlarini yanada takomillashtirish lozimligidir [1].

Til estetik vazifasining asosiy namoyon bo'lish o'rni badiiy matn ekanligi mutaxassislar tomonidan ko'p marta ta'kidlangan [2]. Badiiy matnni tugal anglash, uning tarkibidagi murakkab tuzilishga ega bo'lgan qatlamlarni fahmlash uchun o'zbek tili grammatikasini yetarli darajada bilish kifoya qilmaydi. Chunki "badiiy matnda ifodalangan asosiy g'oya-fikr-mazmunni tushunish shunchaki ish emas, balki ancha qiyin va murakkab ijodiy jarayondir. Badiiy asarda mutlaqo o'ziga xos, goh ochiq, goh yashirin turli ishoralar, tagma'nolar bilan namoyon bo'ladigan mazmunning ma'nosini to'g'ri anglash ma'naviy-madaniy, aqliy-hissiy va lisoniy-estetik faoliyat natijasida mumkin bo'ladi [3].

Odil Yoqubov mohir so'z ustasi, yozuvchining fikr ifodalash jarayonidagi o'ziga xosligi uning tasvir va tavsifida yaqqol namoyon bo'ladi. Adib asarlarida jozibador so'zlarni bir-biriga zanjir misol bog'laydi.

Badiiy adabiyot tilida uslubiy vazifani bajarishga xizmat qiluvchi tilning ifoda tasvir vositalari ham badiiy uslubning boshqa funksional uslublari orasidagi mavqeyini belgilovchi eng muhim alomatlardan biri sanaladi [4]. Yozuvchi o'z asarlarida an'anaviy o'xshatishlardan, xususiy-muallif o'xshatishlardan, milliy realiya birliklaridan, metafora, xususiy-muallif metaforalaridan katta mahorat bilan foydalangan. Ayniqsa, yozuvchining xususiy-muallif o'xshatishlari estetik maqsad, olamni obrazli ifodalagan holda nomlash asosida yuzaga chiqargan. Masalan: *Marjonoy ko'z yoshi aralash o'zini zo'r lab kuldi-yu, eriga jo'r bo'ldi... Yuragi g'ash bo'lgani uchunmi, Burgutning ovozi boshda sal bo'g'iq chiqsa ham, tobora ochilib, sal o'tmay ilgarigiday musaffo yangradi. Marjonoy jo'r bo'lgach, unga go'yo sharqirab oqqan bir tiniq suv qo'shildi-yu, xuddi yoshlik chog'laridagiday ajib bir joziba kasb etdi* (O.Yoqubov. Adolat manzili. 48-b). Ushbu matnda