

The Contexts of American Naturalism in Jack London's Works and Uzbek Psychological Realism in The Prose of Utkir Hoshimov

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Abstract: This academic article is dedicated to a comparative-typological analysis of the works of two authors from different national literatures and literary movements: Jack London and Utkir Hoshimov. The research examines Jack London's work within the context of American Naturalism and Utkir Hoshimov's prose within the context of Uzbek psychological realism. The primary objective of the article is to reveal the fundamental differences and typological commonalities in the artistic interpretation of the human condition, the nature of conflict, the protagonist type, and the role of the environment within these two distinct literary-philosophical systems. London's work is predominantly external (man vs. nature/society) and deterministic (influenced by heredity and environment), whereas in Hoshimov's prose, the conflict is internal (man vs. his conscience) and based on moral choice.

Keywords: Comparative literature, American Naturalism, psychological realism, human condition, determinism, conscience, individualism, communality, conflict analysis.

Introduction: Within the landscape of world literature, every national literature is distinguished by its unique artistic-aesthetic system and its distinctive literary movements. American Naturalism and Uzbek psychological realism, emerging from two different poles of 20th-century literature, are such unique phenomena. A comparative-typological analysis of the works of their prominent representatives—Jack London (1876-1916) and Utkir Hoshimov (1941-2013)—may at first seem to be an attempt to unite entirely disparate phenomena. However, a deeper examination of their creative laboratories reveals that universal problems such as the human condition, the individual's struggle, and the conflict between the self and the environment are interpreted differently, yet with essential proximity, within two distinct literary-philosophical frameworks.

The central research problem is as follows: what typological commonalities and fundamental differences exist between the concept of biological determinism and the influence of heredity and

environment on an individual's fate, characteristic of American Naturalism in Jack London's work, and the artistic expression of conscience, moral choice, and national mentality, characteristic of Uzbek psychological realism in Utkir Hoshimov's prose?

The purpose of this study is to reveal the unique aspects of the artistic interpretation of the human condition, its struggle, and its relationship with the environment by comparatively analyzing the works of Jack London and O'tkir Hoshimov within the contexts of American Naturalism and Uzbek psychological realism. The academic novelty of this research lies in the fact that, for the first time in Uzbek literary studies, the works of these two authors are being examined within the specific literary movements of Naturalism and psychological realism, with a comparative analysis of their philosophical-aesthetic foundations. The objects of this study include J. London's novels *Martin Eden* and *The Call of the Wild*, and U. Hoshimov's novels *Between Two Doors* and *Lives Lived in a Dream*.

METHOD

The work of Jack London and the movement of American Naturalism have been extensively studied by international scholars such as Donald Pizer, Earle Labor, and Charles Walcott. In his work *Twentieth-Century American Naturalism: An Interpretation*, D. Pizer analyzes naturalism not merely as pessimism, but as a philosophical position demonstrating that human life is subject to complex, deterministic forces (heredity, environment, chance) E. Labor, on the other hand, studied London from the perspective of mythological criticism, identifying archetypal struggle motifs in his works.

The works of Utkir Hoshimov and Uzbek psychological realism have been thoroughly researched by Uzbek scholars like Umarali Normatov, Naim Karimov, and Ibrohim Gafurov. U. Normatov refers to the author as a "connoisseur of the human soul" and emphasizes that his prose contains sublime examples of psychological analysis. These studies highlight that U. Hoshimov's work is grounded in national soil and that the spirituality of his characters is based on the concepts of conscience and compassion (mehr-oqibat).

However, there is no specialized research that examines the works of these two authors specifically through the lens of the relationship between two different literary-philosophical systems: American Naturalism and Uzbek psychological realism.

The methodological basis of this study consists of the comparative-typological, historical-contextual, and structural-semantic analysis methods.

The comparative-typological method is employed to identify the typological commonalities and differences in the works of the two authors within the framework of their respective literary movements.

The historical-contextual approach necessitates taking into account the socio-historical environment that influenced each author (the era of "wild capitalism" in America for London; Soviet and post-Soviet Uzbekistan for Hoshimov).

Structural-semantic analysis serves to deeply explore the layers of meaning in the images, conflicts, and symbols within the works.

RESULTS AND DISCUSSIONS

The research has identified three fundamental differences in the concept of the human condition and its struggle, as defined by the literary movements of Jack London and Utkir Hoshimov.

A. The Nature of Conflict: External and Internal Struggle

Jack London and American Naturalism: In London's work, the conflict is predominantly external. His characters struggle against objective, unforgiving

forces for survival. These forces are:

1. Nature: In *The Call of the Wild*, Buck's awakening of ancestral instincts to adapt to the wild, or the prospector's struggle against cold, hunger, and wild animals in "Love of Life," are prime examples. Here, nature is a ruthless arena of struggle governed by Darwinian laws.

2. Society: In the novel *Martin Eden*, the protagonist battles against a bourgeois society that refuses to recognize his talent and worships money and status. This struggle is also external and socio-economic in nature Utkir Hoshimov and Uzbek Psychological Realism: In Hoshimov's work, the conflict largely shifts to the internal world. His characters struggle less with external forces and more with their own consciences, memories, and moral dilemmas.

1. Conscience: In the novel *Between Two Doors*, the character Kimsan Polvon lives a lifetime in the torment of his conscience for having abandoned a friend during the war. This struggle takes place within his soul and is reflected in the external world.

2. Moral Choice: *Rustam in Lives Lived in a Dream*, unable to reintegrate into his society after the spiritual trauma of the Afghan War, struggles with his own self. His tragedy is not physical but a spiritual collapse.

Thus, while naturalism focuses on external determinism, psychological realism is grounded in internal, moral choice.

B. The Conception of the Protagonist: The Individualist and The Community Man

Jack London's Individualist Protagonist: London's characters are often solitary, strong-willed individualists. They stand close to Nietzsche's concept of the "Superman" (Übermensch). Wolf Larsen (*The Sea-Wolf*) or Martin Eden reject the moral norms of society and attempt to live by their own laws. Their strength and their tragedy lie in this individualism. The demise of Martin Eden is the tragic result of individualism being rejected by society. They strive to create their own destinies but are often defeated by biological or social laws.

Utkir Hoshimov's Community-Oriented Protagonist: Hoshimov's characters are never imagined as detached from society, family, or the mahalla (community/neighborhood). They are inextricably linked to the communal spirit characteristic of the Uzbek national mentality. Their personality and fate are revealed through their relationships with their family, children, and neighbors. The novel *Between Two Doors* itself portrays the tragedy of an entire nation during the war through the fate of several families living in a single courtyard. The character's personal happiness or

misery is seen as intrinsically linked to the state of the community. For them, the greatest punishment is to be deprived of the community and the affection of loved ones.

C. The Role of the Environment: Biological Determinism and A Moral Criterion

The Environment in American Naturalism: For London, the environment is a deterministic force that shapes the individual and subordinates them to its laws.

The Natural Environment: The cold and wild nature of the North (The Call of the Wild) makes the creatures struggling to survive there ruthless, awakening their primal instincts. Buck's transformation from a dog into a wolf is precisely the result of the environment's influence.

The Social Environment: The bourgeois environment in Martin Eden is based on false, superficial values. It cannot accept a sincere and talented individual like Martin and leads him to his destruction. Here, the environment conquers the individual.

The Environment in Uzbek Psychological Realism: In Hoshimov's work, the environment (mahalla, society) is not a mold that determines the individual but a criterion that tests their moral qualities. The characters do not become victims of the environment; rather, within that environment, they choose the path of preserving or losing their humanity and conscience. The war setting (environment) in Between Two Doors serves as a test that reveals who each character truly is—brave or cowardly, loyal or treacherous. Here, the environment gives the individual the opportunity to choose, and their tragedy or triumph is linked to that choice

The obtained results demonstrate that the fundamental differences stem from the philosophical-aesthetic foundations of the literary movements that defined the works of Jack London and Utkir Hoshimov.

The Philosophical Roots of American Naturalism: Jack London's work is intrinsically linked to the scientific discoveries of the late 19th century—Darwin's theory of evolution, Spencer's Social Darwinism, and Nietzsche's individualism. This movement views man not as the center of the universe, but as a creature subject to biological and social laws. Therefore, in London's works, instinct often takes precedence over reason, and physical survival over moral principles. His realism is based on depicting life "as it is," including its harshest and most brutal aspects, with scientific objectivity. His pessimism arises from acknowledging man's powerlessness before forces greater than himself.

The National Foundations of Uzbek Psychological

Realism: Utkir Hoshimov's work is not based on Western scientific-philosophical concepts but on the centuries-old spiritual and ethical values of the Uzbek people. For this realism, man is not just a biological being but, above all, a moral being. The most important criterion for him is conscience (vijdon). Conscience is the divine voice within the individual, a sense of responsibility before society and God. Therefore, in Hoshimov's prose, every action of a person is filtered through the prism of their conscience. Here, it is not determinism but the freedom of moral choice that takes precedence. Man is not seen as a slave to the environment but as a willed individual who has the opportunity to preserve or lose his humanity even in the most difficult conditions. This, in turn, defines the humanistic essence of Uzbek literature.

Thus, if Jack London investigates man's place in nature, Utkir Hoshimov investigates man's place in society and within his own soul. For the former, the struggle is to survive; for the latter, it is to remain human.

CONCLUSION

A comparative analysis of Jack London's work in the context of American Naturalism and Utkir Hoshimov's prose in the context of Uzbek psychological realism allows for the following scholarly conclusions:

1. Locus of Conflict: In London's work, the locus of conflict is in the external world (the struggle of man vs. nature/society), whereas in Hoshimov's work, it is shifted to the internal world (the struggle of man with his conscience).
2. Philosophical Basis: London's work is based on the philosophy of biological and social determinism, where heredity and environment determine human fate. Hoshimov's prose relies on the idea of freedom of moral choice and the individual's spiritual responsibility for their actions.
3. Protagonist Type: While American Naturalism created the individualist, solitary fighter, Uzbek psychological realism brought to the forefront the community-oriented character who finds their moral identity within society.
4. The Role of the Environment: In London's works, the environment is a mold that shapes and subjugates the individual, whereas in Hoshimov's, it serves as a criterion that tests the individual's moral and spiritual qualities.

This analysis shows that American Naturalism and Uzbek psychological realism, by filtering universal human problems through their own national-cultural and philosophical-aesthetic prisms, have created entirely unique artistic worlds. While Jack London showed humanity's limits before nature, Utkir

Hoshimov discovered the boundlessness of the human conscience. A comparison of the works of these two authors proves the diversity of the world literary process and demonstrates that universal human values can find different, yet equally profound, artistic interpretations in different cultures.

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