



ANALYSIS OF HUMANISM IN SHORT STORIES OF ABDULLA QAHHOR AND JACK LONDON

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Abstract: This article discusses the ideas of humanism in the works of Jack London and Abdullah Qahhor, focusing on human and universal humanistic views, and their impact on human psychology and lifestyle. The emergence, formation, and interpretation of humanism in both writers' literary works are analyzed through their stories.

Keywords: humanism, thought, nature imagery, determinism, Averroism, typology, Roman culture, matter.

Humanism ideas, in essence, refer to the concepts and teachings that embody the highest moral and ethical virtues that are characteristic of humanity and enrich human life with profound meaning and value. According to humanism, the fundamental virtue of every person is not only fulfilling natural needs but also engaging in labor, having intellect and thought, being capable of reasoning, and being a person of culture and spirituality. In the context of modern market economies and the globalizing world, the issue of human dignity has become a pressing topic. As is known, fundamental changes in economic, social, and political relations within society influence human thought and activity, encouraging individuals to take more proactive actions, which in turn contributes to the improvement of society's developmental mechanisms. In this process, the effective use of humanist ideas is crucial. The formation of such an approach is closely connected with historical experiences, and its significance is reflected in the influence humanism has on society's development during particular periods.

Since ancient times, humanism ideas have developed in harmony with natural-scientific, philosophical, ethical, aesthetic, and socio-political views. For example, in the West, the formation of humanism ideas was significantly influenced by the philosophical thought and liberal traditions of the ancient East, Greek and Roman culture, the eternity of matter and spirit, the activity of intellect, free will, determinism, and Averroism. During the 13th–17th centuries in Italy, figures such as Leonardo da Vinci, Giordano Bruno, Galileo, Machiavelli, and in France during the 15th–16th centuries, Montaigne, Rameau, Charron,



Leferd Etapl, Dole, in Germany in the 16th–17th centuries, Müntzer, Reyklin, Gutenberg, S. Frank, Kepler, in England in the 16th–17th centuries, Thomas More, F. Bacon, in the Netherlands, Erasmus of Rotterdam, in Poland, Copernicus and his followers, in Switzerland, Paracelsus, and in the Czech Republic, Komensky, significantly contributed to the development of humanist ideas. In Eastern philosophical thought, humanism ideas were reflected in the views of our great ancestors. For instance, in the works of Imam Bukhari's "Al-Adab al-Mufrad" ("The Pearls of Etiquette") and Imam Termiziy's "Al-Jami' as-Sahih" ("The Authentic Compilation"), the essence of humanism is expressed in the acquisition of knowledge, respect among parents and children, education, morality, honesty, purity, generosity, justice, fairness, and other human values. According to Farabi, the community that leads to happiness and prosperity is one that is truly virtuous, mature, and characterized by high qualities. Caring for the future and well-being of individuals and sharing in their grief should be first and foremost cultivated in the state leaders. The philosopher links the issue of human development with knowledge. In his view, one cannot achieve the status of a perfect human being without understanding the mysteries of reality and using the intellect, which is a gift from God, to its fullest potential, because a human is the most perfect and mature conclusion of world development.

"The Little Lady of the Big House" is a work in which Jack London's dreams and thoughts about the ideal and perfect human being find their expression. The humanistic ideas in Jack London's works can be explained by the fact that the character plays a key role in bridging the relationship between the world's nature and its development. The writer was able to see and portray the typical characteristics of humans, both historical and contemporary, in his works. In London's creative works, the central theme revolves around the "human-nature" dilemma, and this issue is observed throughout his works in various genres. Addressing his works from this perspective helps clarify important aspects of his artistic world and helps to define London's place in 19th-20th century foreign literature. The analysis and synthesis methods are widely used in uncovering the idea of the work, with a special focus on the imagery that makes up the structure and the key characteristics of the chronotope; the roles of the author, narrator, and characters; the specific system of images and its role in the composition; the use of allegories, symbols, epithets, metaphors; references to irony, evasion, and humor; and allusions to historical events and mythological figures, such as those from the Bible or Hindu



mythology, all contribute to the development of the "human-nature" theme in Jack London's works.

In his stories ("The White Silence," "Love of Nature," "The Call of the Wild"), London narrates the dangers faced by Northern explorers. These individuals had to demonstrate courage and perseverance to conquer nature. Nature does not easily surrender. A person who challenges nature might, as in the story "To Build a Fire," end up dying as a consequence. The laws of nature and society in the North are harsh, and they show no mercy to those who break them. The laws of this place are special and unique. For example, Sitka Charli punishes his tribe members for secretly eating flour and refusing to help a sick person, thus enforcing the ethical law that is intertwined with humanistic values—protecting the weak and ensuring that truth and justice are upheld in human relationships. The creators and followers of such laws are people like Sitka Charli, or the white Melmuth Kid, as described in the work, "Even the most savage dogs trust him, and the hardest of hearts soften before him... like flowers embracing the sun, every soul softens in his presence." Jack London's characters, such as gold seekers and Northern Indians, live under extraordinary conditions.

In Jack London's early work "The North Odyssey," the Hindu character Naas embarks on a journey to find his beloved, who was abducted by a white man. His quest takes him across the world, from the Siberian shores to England and then other countries, until he eventually finds his enemy in Alaska and seeks revenge. However, when he finally finds the person he has been searching for and enduring so much pain for, his lover rejects him. She leaves him once again to suffer, and she dies with her husband. This story contains elements of romance and exoticism. The main characters are strong individuals who never bow to the concept of time. For them, death is preferable to renouncing their emotions. The portrayal of such emotions elevates the story to a higher level.

In his works, the writer often refers to the fate of unfortunate individuals he met in wild Alaska. He personally witnessed how the gold rush of Klondike brought fortune to only a few, while it ruined the lives of thousands. Therefore, his stories tend to end tragically. For example, in "White Silence," a fallen tree breaks Mason's spine, and in "To Build a Fire," a lone traveler dies from the cold. The theme of money and wealth, and the inherent selfishness of humans, which is prevalent in American literature, appears in Jack London's works in a unique form. Although gold is seen as necessary for survival, London makes it clear that gold cannot define the meaning of life. In his works, qualities such as bravery, nobility, friendship, justice, and humanity are placed above gold. In the story "A



One-Day Stopover," the character Messner throws the gold that was taken as ransom from his ex-wife's friend into the river, prioritizing human dignity over wealth.

Jack London viewed Hindus and Eskimos with great sympathy. In his stories, these people are portrayed as positive characters who are no less noble than white men. He respectfully depicts their ancient way of life, the sincere and natural feelings of the northern aborigines, and their simple, straightforward way of thinking. In "The Hyperborean Drink," London describes how Hindu tribes are exploited by white businessmen and cunning adventurers. For London, only those who can rise above petty egotistic views, who are ready to support each other and work hard, can triumph in the merciless struggle against nature. London's descriptions of nature are unparalleled since he spent years across the country, in the northern latitudes, experiencing the wilderness firsthand, and this life experience greatly influenced his literary works. His best works are renowned not only for their compelling themes and content but also for the writer's exceptional stylistic mastery.

London's style is characterized by a deliberate, concise expression of ideas, merging them with detailed narration. His sentences are often short, intonationally consistent, and heavy. He focuses on a few impactful details, creating a unique atmosphere.

Among the great Uzbek writers who have influenced contemporary authors is Abdulla Qahhor. His work has introduced a new page in the development of artistic thought across the East. Several generations of writers have been shaped by Qahhor's remarkable works, learning from his realistic depictions and the visual art of realism. In the story "The Thief," Qahhor portrays the conflict between the old and the new, successfully showing the antagonistic relationship between father and son. In his works, Qahhor aims to influence the reader not through direct statements and notes but through artistic images. In the stories about the plight of unfortunate Uzbek laborers, the writer uses the stylistic technique of inner dialogue, where the character's speech is seamlessly integrated into the narrative. Qahhor mastered artistic techniques, significantly contributing to the successful development of Uzbek national novella writing.

Qahhor's stories criticize various flaws in human nature. Whether greed, ignorance, gluttony, vanity, or self-centeredness, these vices diminish a person's dignity and hinder their path to perfection. Such issues have always been relevant in world literature. Qahhor's stories focus on humanity and universal human values, critiquing the flaws in human nature. The story "Pomegranate,"



starting with an epigraph, “The houses are full of bread, my hungry child, the gutters full of water, my thirsty child,” is a perfect example of how Qahhor encapsulates social realities. His well-known stories often begin with an epigraph: "Horror," "The Sick Man," "The Thief," "The Spectator," and "Grief at the Wedding," among others. The first sentence in his story “Pomegranate” is: "When Turabjon rushed through the door, the sleeve of his jacket caught on the doorframe, and it tore to his elbow." While this sentence may seem overly descriptive, Qahhor uses it purposefully. He adds a detail to emphasize the urgency and the harshness of the character’s situation. By describing how the sleeve of his jacket tore, Qahhor signals that the plot will take a dramatic turn, hinting at the consequences of the character's actions.

Qahhor's works reflect the social and personal issues of the time, depicting the social life of the era, and the dire state of individuals living in such circumstances. Through the symbol of a pomegranate, Qahhor vividly illustrates the realities of life, confirming his ability to write in a realistic style.

In conclusion, both Jack London and Abdulla Qahhor are masterful writers of the highest level. In their works, both explore human and universal values, recognizing that, regardless of time and place, the human being remains the central character. As we have seen through their stories, their works address timeless and significant themes of humanity.

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