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ПРОБЛЕМЫ ГЛОБАЛИЗМА В МИРОВОЙ ЛИТЕРАТУРЕ

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Аннотация: В статье рассматриваются формы, стили и способы выражения глобальных проблем в мировой литературе. Обобщаются размышления о важности интерпретации художественного произведения не только с точки зрения его частей и фрагментов, сюжета, композиции и различных средств выражения, но и с точки зрения места и времени (хронология), в которых оно происходит.

Ключевые слова: модернист, постмодернист, неореализм, глобальная метаморфоза, роман.

JA'HON ADABIYOTIDA GLOBALIZM MUAMMOLARI

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Annotatsiya: Maqolada, global muammolar jahon adabiyotida kuzatilayotgan shaklu shamoyil, uslub va ifoda tarzi keltirilgan. Badiiy asarni qism va bo'laklarga, sujeti, kompozitsiyasi va uning turli xil ifoda vositalari negizida emas, qaysi makonda, qaysi zamonda (xronotop) ro'y berishi bilan ham talqin qilish muhimligi haqidagi fikrlar jamlangan.

Kalit so'zlar: modernistik, postmodernistik, neorealizm, global metamorfoza, roman.

PROBLEMS OF GLOBALISM IN WORLD LITERATURE

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Annotation: The article presents the forms, styles, and expressions of global problems in world literature. It summarizes thoughts on the importance of interpreting a work of art in terms of not only its parts and fragments, plot, composition, and various means of expression, but also in terms of the place and time (chronotope) in which it takes place.

Key words: modernist, postmodernist, neorealism, global metamorphosis, novel.

It is well known that the phenomenon of global metamorphosis manifests itself not only in realistic works, but also in non-realistic directions — such as modernist, postmodernist, and neo-realist literary movements. This synthesis can be observed in the works created at the crossroads of Eastern and Western literature - under the influence of writers, philosophers, and psychoanalysts like Franz Kafka, Albert Camus, Marcel Proust, Karl Marx, Sigmund Freud, and others.

In this regard, the philosophical interpretation of globalism in the works of Ulugbek Hamdam has developed gradually, reflecting the writer's attempt to embody profound universal human concerns within his characters. His novels, written largely in the traditional style, explore the destiny of humankind and the transformations occurring in society. The writer often presents his protagonists with complex moral dilemmas, showing how they navigate through intricate situations.

Hamdam approaches literary depiction as a *three-dimensional world*, where human emotion, thought, and spiritual experience merge into one. Particularly in his novel "Balance" (Muvazanat), the

protagonist Yusuf's inner struggles and existential pain resonate deeply with every reader. The novel's core theme — grounded in the Sufi philosophy of Jalal ad-Din Rumi — highlights the importance of harmony between Islam and humanity, religion and life, faith and obedience to the Supreme Order.

A nation's character or spirit may profoundly "penetrate" the soul of a writer, forming through inner perception and understanding. Historically, the literature of the 13th century among Turkic peoples evolved through a deep study of earlier predecessors, creating a systematic continuity of ideas. When comparing the encyclopedic poets and thinkers of the 9th–11th centuries, one finds a recurring theme — *the perfection of the individual*.

In the East, the concept of the Perfect Human (Insan-i Kamil) has been discussed since the time of Ahmad Yasawi, later becoming the central moral axis of Alisher Navoi and Ogahiy. At the dawn of the 13th century — seven hundred years ago — Rumi's influence on Eastern and world literature became immeasurable. His works promoted not only moral and religious ideals, but also the notion that true beauty, faith, and perfection must be sought within one's own inner self.

Rumi's famous aphorism — "*The corrupted self turns the world into a table of greed*" — warns against selfishness and deceit, emphasizing spiritual over material devotion. Another of his sayings — "*Engage in the work of faith, and the world will follow you*" — continues to guide humanity through the centuries, reminding us of life's true purpose.

From this perspective, all facets of human existence in Rumi's worldview are seen as universal and timeless — transcending race, religion, language, and geography — serving as a guiding light for all mankind.

Ulugbek Hamdam, inspired by this legacy, reinterprets Rumi's tradition in a modern format, renewing and polishing it to suit contemporary sensibilities. At times, he blends it with existentialist philosophy, reminiscent of Kafka or Camus, inviting readers to contemplate the phenomenon of human existence from a fresh perspective. Through diverse and symbolically rich narratives, Hamdam reveals his originality and philosophical depth, demonstrating the evolution of globalist thought in modern Uzbek literature.

Building upon this framework, Professor M. Kholbekov, in his article "*Universal Human Principles in World Literature*", provides the following insight:

"Economic and cultural relations among the peoples of the world began to develop extensively in the second half of the eighteenth century. This process strengthened the mutual connections and influence among the literatures of geographically distant nations, elevating world culture to a new qualitative and conceptual stage. The renewal and transformation of that period were fully reflected in the literary consciousness of the time. It was the German poet Goethe who first recognized this phenomenon and introduced the term 'world literature' into circulation" [1].

This observation demonstrates that throughout the evolution of human artistic thought, a variety of styles and methods have emerged — yet their essence remains the same: the pursuit of understanding humanity. Literature, in all its forms, strives to *perceive, comprehend, feel, and portray* the human being.

Ulugbek Hamdam's profound engagement with world literature, particularly through his translations, has greatly enriched his artistic worldview. His experience as a translator sharpened his sensitivity to universal artistic laws and enabled him to reinterpret them through the lens of his national tradition.

In this sense, Rumi's symbolic masterpiece "*The Within of the Within*" (Ichindagi ichindadir) can be seen as a key that opens the door to infinite diversity and self-discovery.

Throughout human history, countless eras of transformation, revolution, war, loss, and tragedy have shaped the course of civilization. By the twentieth century, humanity had entered an entirely new era — one distinct from all preceding centuries. The conquest of space, scientific revolutions, and the rise of nanotechnology marked a dramatic shift in human life and consciousness.

As the writer Isajon Sultan aptly noted, today's humanity has become entangled in the web of the *VUCA world* — a world defined by Volatility, Uncertainty, Complexity, and Ambiguity. In this fast-paced and hyper-technological reality, maintaining one's *spiritual depth* and *inner harmony* has become increasingly difficult [2].

Ulugbek Hamdam's creative mission is precisely to remind modern readers of this truth. Through his artistic concepts and spiritual vision, he seeks to explain to contemporary humanity — overwhelmed by digital chaos — the enduring importance of faith, conscience, and emotional intelligence.

His deep, almost mystical admiration for Rumi is vividly reflected in the inner worlds of his protagonists: Yusuf in "*Balance*" (*Muvazanat*), Akbar in "*Rebellion and Submission*" (*Isyon va Itoat*),

Samandar in “*Sabo and Samandar*”, Polat in “*Father*” (*Ota*), and Ulmas in “*The Crossroads*” (*Tortko'cha*).

Hamdam portrays his heroes as complete human beings — with flaws, failures, triumphs, and contradictions — as if urging the reader to remain alert to the moral dangers of the modern age. His characters are teachers, doctors, entrepreneurs, builders, lovers — ordinary people facing extraordinary moral choices. Through their stories, the writer examines society from multiple angles, highlighting both its virtues and its vulnerabilities.

What is particularly fascinating is Hamdam's ability to view his characters not only as participants in the plot, but also as spiritual beings and artists of the soul. This multidimensional approach brings his writing closer to the symbolic-philosophical tradition of Jalal ad-Din Rumi, showing how timeless Sufi wisdom can find new expression in the language of modern prose.

The profound impact of Jalal ad-Din Rumi's spiritual wisdom on Ulugbek Hamdam's creative worldview clearly demonstrates the writer's deep inspiration from Sufi philosophy. In exploring the human essence, Hamdam often refers to Rumi's metaphor of the inner journey — the search for truth within oneself.

In his essay on Rumi's treatise “*The Within of the Within*”, Hamdam writes:

“This work is a beautiful example of how grandeur and simplicity can coexist in one space and time. Many scholars have written about the mystery of sainthood and the concept of the Perfect Human, yet when reading some of these works, we may feel as though we are reading fairy tales. Their saints and perfect beings seem like free birds soaring in the sky, while we remain prisoners behind iron bars, watching them with hopeless longing. What comfort can a prisoner find in the bird's flight? On the contrary, such visions may only deepen his sorrow.

But Rumi is different. He speaks equally to kings and beggars, scholars and the unlearned. He builds a bridge to every heart with his wisdom and seems to whisper: ‘No matter what others say, you too have the right to cross this path. You are worthy and capable — only strive, and come!’”

In Hamdam's interpretation, Rumi's “*The Within of the Within*” becomes a powerful bridge between humanity and divinity — a timeless metaphor for the union of the human soul with the divine order [3].

Rumi's oceanic vision has inspired travelers, scholars, poets, historians, and seekers from all corners of the world. Even Paulo Coelho's celebrated novel “*The Alchemist*” is said to have been born from a single spark of Rumi's wisdom — a claim confirmed by numerous scholars of world literature.

As the thematic scope of modern literature continues to expand, its interpretive criteria also evolve, gaining deeper philosophical significance. To illustrate this, let us turn to Hamdam's 1996 novella “*Loneliness*” (*Yolg'izlik*).

Here, Hamdam paints a symbolic and deeply emotional portrait of poverty:

“Poverty is an illness without cure — an arrow flying toward you with the command, ‘Expose your chest and meet it bare!’ It is the executioner who silently strangles your sleeping possibilities in the night; the medicine you could not afford for your dying child; the uncertain eyes of your wife waiting for you in the dark. Poverty is pain, torment, calamity... It is your body without limbs, crawling helplessly through life. Poverty is the blind companion that never lets go, the black cat that passes between father and son, husband and wife, brother and brother, neighbor and friend. Poverty is your short arm that cannot reach your star — your longing, your cry, your loneliness...” [4].

Hamdam warns that poverty can be especially dangerous for an artist, for it can give birth to the child named *Greed* (*Ta'ma*), forcing the creator to survive by selling fragments of his soul.

In world literature, countless works explore the question of *what it means to be human*. Yet Hamdam's protagonists are not physically but spiritually alone — alienated from their own time and reality. “*Loneliness*” is written in a symbolic-allegorical mode, while in “*Balance*” (*Muvazanat*), realism dominates. The latter begins with the diary of a character named “A.”, who seeks to understand the mysteries of life through reflection and observation.

Post-1990s openness and transparency also shaped literature, as Uzbekistan began establishing new strategic and cultural connections with Europe. These exchanges opened a new chapter in Uzbek literary evolution.

In “*Loneliness*,” Hamdam invites readers to reflect on three central questions:

1. Why does the protagonist live in constant conflict with society, nature, and himself — suspended in a spiritual *purgatory* (*Arosat*)?
2. Why is he unable to reveal his inner self as others do?
3. What prevents him from achieving harmony with the world around him?

The diary form, rich in metaphors and symbols, recalls the existential reflections of Franz Kafka and Albert Camus, while also echoing the confessional depth of Leo Tolstoy's "Confession" and Nazar Eshonqul's "The Night Bars".

As literary scholar Rahimjon Rahmat observes:

"The nameless, faceless, timeless protagonist of 'Loneliness' resembles a great fish trapped in the mud — unable to swim, yet unable to die. He loves his wife and child deeply, yet feels drawn to distant, unattainable women, sensing not only physical but also spiritual longing."

In this "placeless and timeless" world, the essence of the plot unfolds in the inner dimension of consciousness. Modern literary analysis now often interprets such works not merely through plot and composition, but through chronotope — the interaction of time, space, and human experience within artistic reality.

Conclusion Ulugbek Hamdam's literary and philosophical vision occupies a unique place in the contemporary Uzbek intellectual landscape. His works, deeply influenced by Jalal ad-Din Rumi's mystical humanism, reinterpret the eternal questions of existence — the search for truth, the meaning of loneliness, and the balance between the material and the spiritual.

Through novels like "*Loneliness*" and "*Balance*," Hamdam speaks to the restless modern soul — torn between faith and doubt, light and shadow, the seen and unseen worlds. His protagonists are not simply individuals caught in social struggle; they are spiritual travelers walking through the deserts of inner reality, seeking the divine spark within the human self.

In this respect, Hamdam's philosophical and aesthetic trajectory resonates with that of Camus, Kafka, Tolstoy, and Coelho, yet remains deeply rooted in the Sufi cosmology of Rumi. Both Rumi and Hamdam envision life as a journey of purification — a bridge between the earthly and the eternal.

Globalization, as Hamdam's works suggest, is not merely a process of cultural convergence, but also a challenge to preserve spiritual integrity. The more connected the world becomes, the more profound the individual's need for inner harmony and self-understanding [5].

Thus, Hamdam's writing stands as a dialogue between East and West, tradition and modernity, faith and reason — a dialogue in which every reader is invited to participate. His vision reminds us that loneliness is not always absence, but sometimes the necessary space where the soul learns to see itself.

Literature

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ЯЗЫКОВАЯ ТОЛЕРАНТНОСТЬ И МЕЖКУЛЬТУРНАЯ КОММУНИКАЦИЯ В ЭПОХУ ПОСТМОДЕРНА

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Аннотация: В данной статье осуществляется комплексный анализ феномена языковой толерантности как несущего конструкта успешной межкультурной коммуникации в условиях постмодернистского общества. Рассматривается специфика коммуникативных процессов, протекающих в контексте глобализации, цифровой революции и культурного плюрализма. Автор детально исследует ключевые вызовы, порождаемые языковым разнообразием, такие как лингвистический империализм и кризис идентичности, а также систематизирует стратегии преодоления коммуникативных барьеров. Особый акцент сделан на критическом осмыслении проблем языковой дискриминации и на поиске практических путей формирования инклюзивной и рефлексивной коммуникативной среды, основанной на принципах взаимного уважения и диалога.