
Comparative interpretation of the characters in English and Uzbek novels

Jamilova Bashorat Sattorovna ,
Associate professor, the candidate of Philology
Kakharova Mohigul Yusufovna,
Base Doctoral Student at Bukhara State University
mohigul.kaharova@bk.ru
+998936832600

Abstract: This article is about the characters in Uzbek and English literature prose. The literary description of children's spiritual world, the psychology of heroes, reflection of character's thinking and images, the position, ways of psychologism in children's literature. It discusses the problems of teenagers' psychology in Uzbek and English children's realistic novels.

Key words: hero, character, comparative literature, orphan, description, image, similarity, evil, goodness, plot, protagonist, psychology, vices, the author, psyche.

I. Introduction

Comparative literature emerged in Europe in the second half of the XIXth century under the influence of positivism; a section of literary history that studies international literary relations, similarities and discrepancies in literary and artistic works in different countries. Representatives of comparative literature focus on similarities and discrepancies between literary works; they identify images and plots and at the same time, they view the migration of plots in novels. It should be noted that the similarity of literary events is based on the similarity of the social and cultural- literary development of works. We can determine typological similarities of the literary works, as well as 'literary connections and influences' of Uzbek and English literature. Traditionally, comparative literary study, or "literary comparative study," means the disclosure of connections between national literatures.

Comparison of literatures is fruitful only if there are similar elements in them and it is necessary to state the differences between them. Although there is a certain contrast in the development of the two literatures, there are many similarities in them.

II. Literature review

In the history of Uzbek children's literature of the XX century biographical and autobiographical stories, essays and historical-documentary works of such mature writers as S.Ayniy, Oybek, A.Qahhor, G.Gulam, N.Safarov, N.Fozilov, M.Osim have become predominantly significant for the growth of human civilization. Nowadays, teenagers are trying

to read more psychological, adventure and detective stories. Especially, the protagonists of such works are children and teenagers, whose spiritual experiences can have a powerful impact on the readers of this age.

X. Tukhtaboyev is popular Uzbek children's writer who wrote novels about the social environment that has a great impact on the psyche of children. No matter how young teenagers are, he describes different psyche of children in his works, He is constantly creating a dynamic changes in a child's psychology which leads to mental and emotional enhancement of children. This dynamics is explained by the occurrence of different mental experiences in various social environments.

All Uzbek children's writers depicted the real social environment which plays a crucial role in revealing a child's psyche. In a social environment, a child's psyche is formed, developed, and manifested. It should be emphasized that a social environment has a great impact on the status of an individual as well as the evolvement of society.

It should be noted that although the classic samples of detective literature are mainly aimed at exposing crime, evils of society and the environment, the psychology of the protagonists plays a key role in the further development of a literary genre.

III. Analysis

In the XIXth century, a new trend emerged in English literature. This direction was manifested in 2 views:

1. **Philistinism** (classicism-rationalistic approach based on imitation of nature)

2. **Romanticism**- realism took objectivity from classicism. A well-known English writer Charles Dickens formed the basis of the English school of realism. He combined romantic and real features in his work. He showed a horrible panoramic view of England. Realism in literature - means knowing yourself and the world around you. Realistic novels consist of the following characteristic features:

1. Life is depicted as closest to reality: realism is characterized by the desire to consider reality in development, the ability to determine the development of new social, psychological and social relations. The writer is eager to show real events of life, but at the same time he tries to exclude the objective aims of life events and processes, his purpose is to interpret its laws idealistically. A prominent realist, Dickens could not leave his didactic designs while describing real life events in his works. The writer evaluated the correct upbringing of a person to be the proper way to initiate mutual comprehension between people and the human interaction in society.

2. Life is reflected in dramatic collisions: in works of realism, conflicts are represented in society; even in tragic conflict, a realistic novel affirms what is life itself.

3. The truth is a means of knowing the individual himself. Heroes are able to comprehend themselves, who they are, how they occupy their right positions in society.

4. The influence of society on the spiritual world of a person: characters and circumstances interact with each other: a character is not only conditioned by circumstances, but also he influences on them.

We may compare the characters of Oliver in Charles Dickens' "Oliver Twist" and Qamariddin in T. Malik's "Goodbye Childhood". After the publication of the novel "Oliver

Twist”, wealthy people in England built orphanages for orphans and extended a helping hand to children who were suffering from poverty. The novel depicted scenes of nineteenth-century English life.

Oliver Twist was originally considered to be a realistic criminal detective novel. The novel was based on the experiences of an orphan, a poor, nine-year-old boy brought up in a work house. Charles Dickens’ childhood was very difficult. When his father was imprisoned, he would bring his father a meal every day. His hands trembled as he worked in the cold, and he wept bitterly at the threats of the people. When the writer became famous, he decided to write a book about the life of an orphan who was suffering from a hunger, bullying of people, and humiliation.

The novel started with the birth of the protagonist Oliver Twist. His mother died of starvation and humiliation when she gave birth to Oliver. Thus, a young child was brought up in an orphanage. In the labor house the child worked hard, and all the orphans were fed in an old brick house. When food was brought into the room, the children were given a small amount of food to eat. The children were not satisfied with the food given. The plates were so licked by the children that there was no need to wash them.

Then the children would not dare to ask for another plate of food. Eventually, they forced Oliver Twist to ask for food. When Oliver Twist asked for another plate of food, Mr. Bumble, the head of the workhouse, beat him and locked him in a dark room:

"As for society, Oliver was deprived from the necessary physical exercise, spiritual comfort, and good-natured friends while lying alone. As for the physical exercise, it was wonderful weather outside, bitterly cold, and the boy was permitted to perform his ablutions with cold water every morning under the pump in the presence of Mr. Bumble in the courtyard, which was surrounded by a brick wall. Mr. Bumble took care of his catching a cold, warming his whole body with the help of the base in his hand, and serving him impartially. ”

Thereafter Oliver was sent to the coffin-maker's house as a test. The author described Oliver's condition as follows: He had never eaten properly in his life:

"When he heard the word 'meat,' Oliver's eyes flashed brightly, his body trembled with the desire to scarf the food down, nodding his head and saying, 'Yes,' he tucked into a meal of leftovers which were thrown in front of him. ”¹

IV. Discussion

As illustration, by comparing the characters of Oliver Twist and Qamariddin we can see some similarities and discrepancies between these two characters:

Countries	Heroes	Distinctive Characteristics	General Characteristics
England	Oliver Twist	- love for his mother is boundless;	-Orphan, -distressed,

¹ Ch. Dickens, “Oliver Twist”//the edition includes a Foreword, Biographical Note, and Afterword by Nancy Springer, 1998. p. 27

		-courteous, -patient, -striving for goodness; -cheerful.	-kind, -striving to live happily.
Uzbekistan	Qamariddin	-revengeful; - rude and discourteous; -theft and robber, -his hatred feelings towards his mother.	-orphan; -lonely; -distressed; -kind; - striving to live happily.

The table above compares the characters of Qamariddin in Tahir Malik's "Goodbye Childhood" and Oliver Twist in Charles Dickens's novel "Oliver Twist". Both of these heroes have unique traits that indicate that the protagonists are different teenagers. Qamariddin grew up in misery from a young age, and Oliver Twist is known for his cheerful and kind qualities. Oliver always dreamed of having his own family.

"Qamariddin did not like to serve anyone. He wanted to run his own independent business." However, there are some similar aspects which generalize these heroes. Therefore they were raised in an orphanage and had a desire for a happy and prosperous future.

The quality of kindness was clearly shown in Qamariddin, who was a thief and a robber. He used to insist on his friend Asror being educated. He even promised to provide him financially: "Kamariddin had a desire to teach Asror.

- Finish the tenth grade and leave the house. Don't be upset by what I say. Your father doesn't want to educate you. I'll allocate money for your education. I have money. I'll give you money when you finish the tenth grade. Until then, I will notify you by writing a letter. If I tell you to take the book from anywhere, from anyone, I'll mean the money."²

Qamariddin used to tell Asror his unfulfilled dreams: "I had an intention to be educated either, I was eager to be a student. I wished I had travelled around the world and had an ambition of seeing the view of the Volga when I was in orphanage.

Asror remembered Qamariddin's words: "So he decided to give me a degree which he couldn't achieve in his life."

On the one hand, the thief and robber Qamariddin also had a dream of being a good person. On the other hand, the protagonist Qamariddin entered the world of crime for the sake of revenge.

In Charles Dickens' "Oliver Twist", Oliver unwittingly joined a group of thieves. He didn't want to steal at all; he found a refuge in the children's house. Every time he tried to escape this gang of thieves.

But the character of Qamariddin in Tahir Malik's story "Goodbye Childhood" committed a series of robberies and thefts in order to live wealthy for his own benefit. So there is a huge difference between these two heroes.

² Tohir Malik. Alvido bolalik. Toshkent, "Sharq", 2009. p.49

We can notice that Oliver's love for his mother is boundless in this following passage: Noah Claypole, a child raised in a coffin house, severely insulted Oliver's mother. Being unable to bear the insults of his mother, Oliver, who had never raised his hand to anyone in his life, beat Noah Claypole:

"Oliver, blushing with rage, jumped up and overturned the table and chair, seized Noah by his throat, and shook him so hard that the asshole's teeth chattered, and then, gathering all his strength in his fist, he defied him with an energy he had never known before" .

But Tahir Malik's "Goodbye Childhood" Qamariddin is just opposite of Oliver. Kamariddin hated his mother, and when his mother came to pick him up from the orphanage, he did not want to go with her:

"The second voice that made Kamariddin run away was that voice of hatred," he said. He listened to that voice. When his mother came for the second and third time, he did not approach her. When her grandmother came to visit him, he insisted on saying, 'Tell her not to be seen again, I will kill her.' Her grandmother did not expect such a strict threat from a ten-year-old boy; then she was frightened. She gave a lot of advice and praised his mother. At that moment she also realized that the child's covenant was firm enough.

Consequently, the woman, who introduced herself as a "mother", hadn't come to see him for two years. Only once - when his grandmother died, she came and took her son away .She thought that the death of a kind old woman would inspire compassion in Qamariddin. In the contrary, Qamariddin returned to the orphanage two days later. ”

Furthermore, the loneliness of the protagonists, which is a common feature, is given in the following examples: The loneliness of the hero Qamariddin was described by the writer T.Malik in the following example:

"Qamariddin was alone. He had no reliable people with him ... He gradually gathered idle children around him and prepared for future work. He taught them how to fight and steal things. Most importantly, they began to arouse hatred towards other people. ”

Oliver Twist had always had to go through many arduous and difficult paths in search of a prosperous life: "In the morning, when it was very cold, he was so hungry that he involuntarily changed his penny into a cake in the first village he passed. By nightfall, he had not walked more than twelve miles. His heels were slippery and his legs were shaking from exhaustion. Another night passed, and he spent the night there, and his condition deteriorated; when he set out in the morning, he could barely rub his feet. ”

When Oliver was brought to the house of thieves again, Fagin the chief of thieves would lock him up every day. The boy felt solitary and depressed that he started to miss his real friends who had helped him:

"The frightened boy closed the book and threw it away. Then he knelt down and prayed to God that he would save himself from such a heinous act, that it would be better for him to take his own life instead of saving his life and committing such horrible and heinous crimes. Gradually, he calmed down and, in a low, trembling voice, tried to save him from the danger that threatened his life and, if feasible, to extend a helping hand to a poor boy who had lost good his

friends. He began to pray to the Creator, asking for help to the boy who had been abandoned alone.”³

We can see Oliver’s kind and cheerful nature by bringing beautiful bouquets of flowers to his friend Ms. Rose every morning to help him recover from his illness:

“Oliver did not notice that the withered flowers were never discarded, even though the little jug was regularly filled with fresh -cut flowers, and the doctor would always look out the window and nodding very meaningfully whenever he went out into the garden, and then the boys would leave out for the morning walk. Oliver didn’t lose his attention from flowers, he was constantly nurturing them; as the days passed, and Rose began to recover from illness.”

The writer Ch. Dickens described the protagonist, Oliver with full of good intentions. While writing his novel he started to build the foundation of a happy future for his good-natured hero. Oliver met positive characters who had supported him when he was suffering from illness. Mr. Brownlow’s family liked Oliver and took measures not to bring him back to his former life. The boy found himself in the happiest moments of his life in the Brownlow’s house:

"There was tidy and clean in Brownlow’s house," he said. Everyone was so kind and heedful, polite and good-natured; that it seemed to him as if he had been in the paradise after tumultuous, noisy life.”

The characters who gave their hands to Oliver Twist showing their kindness and gentleness: Nancy was one of the positive characters in the novel and was one of the girls raised by Fagin, the leader of the robbers in the group of thieves.

She always did her best for Oliver and defended him strongly when the leader of the gang beat the boy: "Fagin tapped Oliver on the shoulder with his stick and lifted it again, but the girl jumped forward and grabbed him. She threw the stick to the fire with such a blow that the embers were scattered all over the place.

"I won’t let you beat the boy, Fagin!" cried the girl. The child is in your hands, what else do you need? Don't touch him, if you touch him again, I will crush one of you, although it causes to my prematurely death.”

Nancy sacrificed her life, risking her life for Oliver’s happy and prosperous life. She was brutally murdered by Sykes Bill, one of the most notorious criminals in the gang, for exposing a gang of thieves and saving Oliver's life.

Nancy helped Oliver to escape from the gang. Mr. Brownlow revealed the secret of the gang of thieves and set the stage for the thieves to be imprisoned.

Commenting on the character of Nancy, the writer Ch. Dickens remarked: “As for Nancy, her devotion to such a furious thief seemed unnatural. Nancy's pure love for the thief forced her to return to that disgusting life. But no matter how great the evil was, goodness would overcome it. But it was impossible to prove the idealistic thesis - "good" invariably triumphs over "evil" - within the framework of a realistic depiction of the complex contradictions of the

³ Ch. Dickens, “Oliver Twist”//the edition includes a Foreword, Biographical Note, and Afterword by Nancy Springer, 1998. p. 107

modern era. To accomplish the contradictory creative task that the author set himself, a creative method was required, combining elements of realism and romanticism.⁴

The author's goal was to portray cruel and cold-hearted people like Sykes. Thieves and criminals were punished by God. However, Oliver could not have escaped the pursuit of evil forces on his own if the author had not brought to his aid the cloying, leafy characters of "good gentlemen": Mr. Brownlow, who turned out to be the closest friend of Oliver's father; he met Oliver for the first time near a bookstore. Whenever he saw a child's face and sad eyes, they reminded him of someone.

Another defender of Oliver was the "English rose" Ms. Rose. The adorable girl turned out to be his aunt, and the efforts of all those people brought a happy ending to the hero's future life.

V. Conclusion

To wrap up, in Uzbek and English realistic novels are represented real life events which are revealed vices and morals of society. As a result, a large number of similar elements have been observed in both national literatures, which are synthesized as necessary for their development; the creativity and activity of many prominent literary and cultural works play an especially important role for future generation.

The author's aim testified to the fact that the main things for Dickens as a Victorian novelist were the revelation and punishment of vices and evils of society.

T.Malik described the melodramatic view of life in his novel "Goodbye childhood". It was a panoramic view of the teenager psychological world: the author operated with enlarged situations and general teenager feelings, which were very predictably perceived by the reader.

Indeed, a reader feels sympathy for a boy who did not know his parents, who was subjected to the cruelest trials; cruel people used to push children to the path of a dark world. Consequently, one cannot prevent himself from punishing the brutal people who were indifferent to the suffering of a boy. Dickens revealed the psychology of neglected children, their lifestyles, well. It's like walking the streets of London with Oliver. The author was able to combine children's motives for crime or goodness in a single context. In "Oliver Twist" Dickens described a child as an unspoiled soul, an ideal being, he resisted all the vices of society, vice did not stick to this angelic creature. Although Oliver himself did not know about this, he was noble, and Dickens was inclined to explain his innate subtlety of feelings, decency precisely by the nobility of blood. There was another side to the novel that made it especially popular outside of England. Dickens here for the first time showed his remarkable ability to convey the atmosphere of London, which in the XIXth century was the largest city on the planet. Here he passed his own difficult childhood, he knew all the districts and nooks of the giant city, and Dickens drew it not as it was before him in English literature, without emphasizing its metropolitan facade and signs of cultural life, but from the inside out, depicting everything consequences of urbanization.

⁴ Ch. Dickens, "Oliver Twist"//the edition includes a Foreword, Biographical Note, and Afterword by Nancy Springer, 1998. p. 203

“Oliver Twist” was one of Dickens' famous novels. A sad story of an orphan boy was filled with full of adventure, happiness and felicity in the ruins of London. Although the novel was written two centuries ago, it is still a reflection of the current problems of contemporary life. Therefore, this book is very popular among readers and has become a popular book all over the world.

References:

1. Jamilova B.S. Basics of Uzbek Children's Reading. Test Engineering and Management // <http://www.testmagazine.biz/index.php/testmagazine>
2. Bashorat Jamilova . Description of the spirit of teenagers in uzbek children's prose . //MIDDLE EUROPEAN SCIENTIFIC BULLETIN ISSN 2694-9970 <https://cejsr.academicjournal.io/index.php/journal/article/view/134>
3. Qahharova M. Y. THE IMAGE OF ADOLESCENT PSYCHE IN WORLD AND UZBEK CHILDREN'S PROSE// *Academicia, An International Multidisciplinary Research Journal*, 2020, Vol. 10, Issue 9, Sept 2020 Impact Factor: SJIF 2020 = 7.13 ISSN(online) 2249-7137 p. 352-359 *ACADEMICIA: An International Multidisciplinary Research Journal* <https://saarj.com>
4. Qahharova M. Y. Various approaches to the study of English set expressions and the problems of classification // *Scientific Reports of Bukhara State University*, 2020, № 4 p.135-139 <http://uzjournals.edu.uz//buxdu>
5. Tohir Malik. *Alvido bolalik*. Toshkent, “Sharq”, 2009. –B. 186-365.
6. Kakhkharova M.Y. THE EVOLUTION OF ADVENTURE AND DETECTIVE NOVELS IN WORLD AND UZBEK CHILDREN’S PROSE, *Scientific Reports of Bukhara State University*, 2021, № 1 p.180 <http://uzjournals.edu.uz//buxdu>
7. Qahharova M.Y. THE TRANSLATION OF GRAMMATICAL DISCREPANCIES// *International Journal of Psychological Rehabilitation*, ISSN: 1475-7192 London, volume 27 January, 2020 <https://www.psychosocial.com/article-category/issue-1-volume-24/>
8. Ch. Dickens, “Oliver Twist”//the edition includes a Foreword, Biographical Note, and Afterword by Nancy Springer, 1998.
9. Jamilova B.S. and Qahhorova M.Y. Bolalar detective nasrida o’smirlar ruhiyati tasviri// *International scientific methodical journal*, ISSN 2181-1709(P), 2181-1717(E) , 2020,1. <http://interscience.uz/>