

**ERNEST HEMINGWAY AND ABDULLA QAHHOR: THE SAME ERA,
THE SAME WORLDVIEW?**

**ERNEST HEMINGWAY VA ABDULLA QAHHOR: BIR DAVR, BIR XIL
DUNYOQARASH?**

**ЭРНЕСТ ХЕМИНГУЭЙ И АБДУЛЛА КАХХАР: ОДНА ЭПОХА, ОДНО
МИРОВОЗЗРЕНИЕ?**

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Abstract: This article looks at the writings of Ernest Hemingway and Abdulla Qahhor using a way that compares and groups types. The study looks at how the two writers see dignity, how the regular person is treated how people fight, how they feel alone how the world around them affects them and how they use details in their stories. The Old Man and the Sea by Ernest Hemingway and the short stories O'g'ri, Bemor and Anor by Abdulla Qahhor were chosen as examples. The results show that even though Hemingway and Qahhor lived in times and places they have something, in common when it comes to showing human dignity and the way people feel when facing hard times. At the same time, while Hemingway focuses more on the individual's struggle against nature and fate, Qahhor centers his work on the conflicts between the individual and society.

Keywords: Ernest Hemingway, Abdulla Qahhor, comparative analysis, realism, human dignity, psychologism, artistic detail, "The Old Man and the Sea", "O'g'ri", "Bemor", "Anor".

Annotatsiya: Mazkur maqolada Ernest Hemingway va Abdulla Qahhor ijodi qiyosiy-tipologik yondashuv asosida tadqiq etiladi. Tadqiqotda ikki yozuvchining inson qadr-qimmati, oddiy inson taqdiri, kurash, yolg'izlik, ijtimoiy muhit va badiiy detalga munosabati o'rganiladi. Asosiy manbalar sifatida Ernest Hemingwayning "The Old Man and Sea" asari hamda Abdulla Qahhorning "O'g'ri", "Bemor" va "Anor" hikoyalari tanlandi. Tadqiqot natijalari Hemingway va Qahhor bir xil tarixiy yoki madaniy sharoitda ijod qilmagan bo'lsalar-da, insonning og'ir sharoitdagi qadr-qimmati va ruhiy holatini tasvirlashda tipologik jihatdan yaqin ekanini ko'rsatadi. Shu bilan birga, Hemingway insonning tabiat va taqdir bilan individual kurashiga ko'proq e'tibor bersa, Qahhor inson va jamiyat o'rtasidagi ziddiyatlarni markazga qo'yadi.

Kalit soʻzlar: Ernest Hemingway, Abdulla Qahhor, qiyosiy tahlil, realizm, inson qadr-qimmati, psixologizm, badiiy detal, “The Old Man and the Sea, “O‘g‘ri”, “Bemor”, “Anor”.

Аннотация: В данной статье с позиций сравнительно-типологического подхода рассматривается литературное творчество Эрнеста Хемингуэя и Абдуллы Каххара. Исследование посвящено анализу взглядов обоих писателей на такие темы, как человеческое достоинство, судьба «маленького человека», борьба, одиночество, социальная среда, а также на использование художественной детали. В качестве основного материала для анализа были выбраны повесть Э. Хемингуэя «Старик и море» и рассказы А. Каххара «Вор», «Больной» и «Гранат». Результаты исследования свидетельствуют о том, что, несмотря на различия в исторических и культурных условиях творчества, Хемингуэя и Каххара сближает типологическая общность в изображении человеческого достоинства и психологического состояния личности перед лицом жизненных испытаний. В то же время, если Хемингуэй делает акцент преимущественно на противостоянии человека стихии и судьбе, то в центре внимания Каххара находится конфликт между личностью и обществом.

Ключевые слова: Эрнест Хемингуэй, Абдулла Каххар, сравнительный анализ, реализм, человеческое достоинство, психологизм, художественная деталь, «Старик и море», «Вор», «Больной», «Гранат».

INTRODUCTION

The 20th century is an important period in world literature, reflecting profound historical, social and spiritual changes in human life in a fundamentally changed way. The consequences of two world wars, the economic crises of the early 1930s, the growing social inequality in the USA and Europe, political upheavals and the reassessment of universal traditional values made the question of the place of the individual in society and before the state a central and extremely complex topic in literature. Although writers of different nationalities of the world approached these issues differently, such topics as the individual condition of a person in the face of life's unexpected trials, human dignity, loneliness and

inequality, and the relationship between the individual and society became common themes of the era that united many literary institutions.

From this point of view, a comparison of the writings of Ernest Hemingway and Abdulla Qahhor. Writers from their own times and places. Is very interesting for scholars. Ernest Hemingway was definitely one of the talented writers in 20th-century Western and transatlantic literature. The Nobel Academy in 1954 had reasons to give him the Nobel Prize in Literature. For example, his talent for showing how war changes peoples spirits and their lives and his ability to bring life to ideas, like love, friendship being apart and sadness using a way. [8]. According to the website of the Nobel Prize "The Old Man and the Sea " published in 1952 is one of the best examples of Hemingway's work. The main plot of this work depicts the irreconcilable struggle between the protagonist of the work, the old fisherman Santiago, and a giant marlin fish. Just a year later, the book was awarded the Pulitzer Prize, the highest honor in fiction, in 1953, and is described as a masterpiece of creative achievement that played a significant role in Hemingway's winning the Nobel Prize. Scholarly studies on Hemingway's style and his "iceberg theory" in this work highlight the importance of the relationship between the text's explicit meaning and its underlying, implicit meaning. [1; 8]

Abdulla Qahhor (1907–1968) was one of the major figures who contributed greatly to the development of the short story genre in modern Uzbek literature of the 20th century. His short stories, such as "O'g'ri", "Bemor", and "Anor", are distinguished by their ability to depict the everyday life of ordinary people, social inequality, poverty, internal emotional and spiritual experiences, and social conflicts in a concise and simple language in an artistic form. According to Turdikulov Q. Y., the relationship between the individual and society, social injustice, psychological realism, satire, and irony are also indicated as the main features of Abdulla Qahhor's stories. [10; 11; 12]

Muminova S. A. notes that his skill in illuminating major social problems through small stories was particularly high. In particular, the stories "The Thief", "The Patient" and "Pomegranate" are cited to show how Abdulla Qahhor depicted the human psyche, the social environment and real-life contradictions in a concise artistic form. [10; 12;]

This raises the central question of the study: despite living in different countries and cultural environments, why do themes such as the fate of the ordinary person, human dignity, and the struggle for life appear so similar in the works of Hemingway and Qahhor?

The main and primary goal of the article is to provide a complete answer to this question through comparative analysis.

The study attempts to find deeper answers to the following questions:

How is the literary image of an ordinary person depicted in the works of Ernest Hemingway and Abdullah Qahhor?

How are human struggle and dignity interpreted in the creative work of these two writers?

How does the relationship between the individual and the external environment differ?

What similarities exist in the two authors' concise styles and their use of artistic detail?

To what extent can the thesis of “a shared era and a common worldview” be scientifically substantiated?

METHODS

This study was conducted using the comparative-typological method of literary analysis. This method enables a comparison of themes, characters, conflicts, artistic styles, and ideological content in the works of the two writers.

Two primary literary corpora were selected for the study. The first group comprises Ernest Hemingway's “The Old Man and the Sea”. This work was chosen because it encapsulates - in a highly concise artistic form - human struggles, defeat, dignity, aging, loneliness, and the relationship with nature. The Nobel Committee has recognized this work as one of Hemingway's most significant literary achievements. The second group consists of Abdulla Qahhor's short stories “O'g'ri”, “Bemor”, and “Anor”. These stories align with the study's objectives by portraying the social and spiritual lives of ordinary people. Recent scholarship on Qahhor's work also focuses on these specific stories to analyze themes such as the individual and society, poverty, social injustice, emotional anguish, and psychological realism. [1]

The following criteria were established for the analysis:

character type - the portrayal of an ordinary person as a literary character.

central conflict - the individual's struggle against nature, society, or their own inner self.

human dignity - the character's ability to maintain their integrity in adverse situations.

artistic detail - the creation of profound meaning through minute details, psychological portrayal.

social criticism - the artistic expression of societal issues.

style - the use of conciseness, dialogue, irony, silence, and direct commentary.

In addition to primary literary sources, the study utilized scholarly articles analyzing the works of Hemingway and Qahhor. Secondary sources included a 2023 article on Hemingway's "iceberg" technique and research from 2025–2026 regarding the style of Qahhor's short stories and the relationship between the individual and society. [9; 10; 11; 12]

The Transformation of the Ordinary Person into a Literary Protagonist

The initial findings of the study reveal that one of the most significant typological parallels between the works of Hemingway and Qahhor is the choice of an ordinary person as the central protagonist.

Santiago, the protagonist of "The Old Man and the Sea", is an elderly, impoverished fisherman. He holds no high status in society; his daily existence is defined by the sea and the act of fishing. Yet, through this very ordinary man, Hemingway addresses a universal human theme. Santiagos real strength does not come from his background. It comes from the way he thinks when faced with hardship. Even though he had no hope of help he was physically weak and had no money and he faced loneliness and frailty he still found the courage to fight for his life. [1]

Qahhor's protagonists, too, are often ordinary people. The peasant in "O'g'ri", the destitute family in "Bemor", and the characters in "Anor" are not major political or historical figures. Nevertheless, the writer skillfully uses insignificant events from his daily life to highlight important social problems. In a study conducted by Mardonova B. R. in

2026, Abdulla Qahhor's skill in using small-scale everyday events to satirically highlight major social problems is highlighted in stories. [15]

In short, for both writers, the ordinary person is not a "secondary" character, but rather their everyday lives serve as a vehicle for in-depth exploration of profound philosophical or social themes. [1; 6; 7]

Human Dignity and the Struggle

The second point of the study is that the concept of human dignity is the main and discussed topic in the works of both authors.

For Santiago, the fight with the marlin is not just fishing, but rather he is fighting with his own personal limitations, old age and physical weakness. Defeating the marlin is certainly not his main victory. Here Hemingway brings to the stage an important philosophical puzzle: is human dignity measured only by the final result, or does the struggle itself determine human dignity? Santiago may admit external defeat, but he does not give up spiritually. [1]

In Qahhor's works, too, human dignity is tested under harsh conditions. However, unlike in Hemingway's writing, this test is linked not primarily to nature, but to society. In the short story "Bemor", illness and poverty further burden the life of an ordinary family. Contemporary analysis notes that this story portrays poverty, disease, social inequality, and the characters' emotional anguish through a blend of realism and psychological insight. [7; 10; 13]

Thus, the struggle in Hemingway's work can be characterized as individual, whereas the struggle in Qahhor's work is more social in nature. [10; 13]

The Individual and the External Environment

One of the most significant differences between Hemingway and Qahhor lies in how they portray the individual's relationship with the external environment.

For Hemingway, nature serves as a crucial artistic setting. In "The Old Man and the Sea", the sea is simultaneously a source of life, a source of danger, and an arena for testing oneself. Santiago sees the sea not simply as an adversary to be conquered, but as a being worthy of respect. Perhaps for this reason, it would be wrong to limit the struggle in the

work to a simple “man versus nature” model. While Santiago struggles against nature, he is, in fact, testing his own limits. [1]

In Qahhor’s work, however, the external environment is primarily social in nature. His characters confront officials, poverty, social inequality, indifference, and the challenges of everyday life. A 2025 study focuses on the artistic expression of the complex relationship between the individual and society, psychological analysis, and social conflicts found in Qahhor’s stories. [10; 11]

This reveals the following distinction: Hemingway: individual – nature, fate, solitude. Qahhor: individual – society, poverty, social injustice. Yet, for both writers, the external environment serves to reveal the character’s inner world. [1; 10; 11]

The great meaning of artistic detail

Another important commonality in the work of the two writers is the creation of a great meaning through a small detail.

In Hemingway's style, this feature is associated with the “iceberg theory”. A 2023 scientific study analyzes the use of the “iceberg” method in *The Old Man and the Sea*, that is, the existence of a deeper meaning that must be understood behind the apparent meaning in the text. Rauf R.S. (2025) states that Hemingway does not always directly describe the character’s inner feelings, but rather allows the reader to understand Santiago's character through his actions, conversations, silences, and decisions. [9]

Details also play a very important artistic role in the stories of Abdulla Qahhor. In the story “Anor” the pomegranate is not an ordinary fruit, but becomes a unique artistic tool that expresses the personal needs, dreams and social status of a person. In the linguopoetic study of Imamkulova N. T. conducted in 2026, the psyche of the hero and the social environment in “Anor” are expressed in a simple way that is understandable to the reader through poetic images, strong metaphors, metonymy and other linguistic means. The ox in “O‘g‘ri” can be understood not only as a stolen animal, but also as an artistic symbol of the poor person's source of livelihood, hard work and economic weakness. Thus, in both writers, details serve to reveal the content, not the volume, of the text. [9; 14]

Conciseness and psychological portrayal

Hemingway's prose is famous for being concise and clear, free from unnecessary explanations and redundant explanations. The Nobel Foundation also recognized his "compact and clear prose" as worthy of recognition. Conciseness is also an important stylistic feature in Qahhor's stories. A 2026 study indicates realism, psychological analysis, social problems, the relationship between man and society, humor, and irony as the main features of Qahhor's stories. Here there is an important similarity in the artistic strategy of the two writers: they do not give the reader a long explanation of the hero's inner world. The reader understands the character for himself through events, details, dialogue, and behavior. [8; 12]

In short, the goals of the writers are of different nature. While the conciseness of Hemingway's works literally hides philosophical and psychological meaning, Qahhor's conciseness often emphasizes social criticism and irony. [8; 10; 12]

DISCUSSION

A comparison of the results obtained with existing scientific research shows that it is appropriate to explain the similarity between Hemingway and Qahhor not as an "influence" or "direct literary connection", but as a typological proximity.

Hemingway and Qahhor are not representatives of the same literary school. Their national literary traditions, historical experience and social environments are sharply different. While Hemingway was formed in the American and European cultural environment, against the background of the experience of war and modernism, Qahhor worked in the historical conditions of Uzbek society and the Soviet era. [8; 15]

Therefore, the direct application of the phrase "the same worldview" requires scientific caution. However, the comparative results show that there are a number of common points in their work.

The first commonality is humanism. Both writers portray man as a person with his own dignity and inner world, not as a small element in a vast political or historical system. [1; 5; 6; 7]

The second commonality is the universalization of the ordinary person. Through Santiago, Hemingway turns the life of an ordinary fisherman into a universal human

experience. Qahhor depicts the pain points of the entire society through the eyes of ordinary peasants, the sick and weak, or simply people living with the worries of everyday life. [9; 15]

The third commonality is drawing a big conclusion from a small incident. In Hemingway, the story around one fisherman and one fish becomes a philosophical problem about the fate and dignity of man. In Qahhor, the story around a stolen ox, an illness, or a simple pomegranate reveals social problems. [9; 14]

The fourth commonality is the active participation of the reader. Abdullah Qahhor encourages the reader to draw conclusions through irony, satire, and details, while Hemingway does not directly explain many situations using the “iceberg” method. [9; 10; 12; 14]

But here is the main difference. The hero in Hemingway’s works asks himself more often the question “How much can I endure?” The image of Santiago is about testing his patience and maintaining his human dignity, despite defeat. The hero of Qahhor is more concerned with the question, “What kind of society do I live in and how does this society affect my life?” [1; 10; 11; 13]

At this point, the difference between the worldviews of the two writers is clearly visible:

Criteria	Ernest Hemingway	Abdulla Qahhor
Main character	Ordinary person, individual person	Ordinary person, person in a social environment
Main conflict	Man - nature/fate	Man – society
Main motif	Struggle, endurance, dignity	Social injustice, helplessness, humanity
Style	Compact, calm, understatement	Compact, ironic, satirical

Detail	Psychological/philosophical charge	Social/satirical charge
Hidden meaning	The principle of the “Iceberg”	Cinema and artistic detail
Loneliness	Existential	Socio-spiritual
The strength of man	Inner will	Humanity and spiritual resistance

That is why the title of the article “one era, one It is scientifically more reasonable to understand the phrase “different worldviews” not as “the same worldview”, but as “interpretation of similar problems of a person of the same era based on different national literary traditions”. Furthermore, recent research on Abdulla Qahhor supports this comparative conclusion, as his stories, among the first in Uzbek literature, repeatedly emphasize the relationship between man and society, social problems, psychological realism, and the creation of greater meaning through small events. [9; 10; 14]

CONCLUSION

The results of the study showed that there are a number of important typological similarities between the works of Ernest Hemingway and Abdullah Qahhor, first of all, both creators were able to transform ordinary human life into a work with great artistic and philosophical content. In “The Old Man and the Sea”, Hemingway, through the image of Santiago, sheds light on the helplessness of man in the face of nature, faith in fate, old age and loneliness. In a similar way, in his stories Abdullah Qahhor describes the relationship of an ordinary person with society, poverty, social inequality and moral oppression.

The greatest commonality between the two writers is their preference for human dignity over external success. Santiago may be defeated externally, but his spiritual strength remains. Although Abdullah Qahhor’s characters are also condemned to live in

difficult social conditions, their human experiences, dreams, and dignity are brought to the forefront by the writer.

The research also showed that the two writers are close in their concise artistic style and instilling great meaning in detail. In Hemingway, this feature is associated with the principle of the “iceberg”, where the writer conveys a deeper meaning to the reader, giving only the visible part of the text. In Qahhor, however, artistic detail, irony and satire transform a small incident into a broader social context. However, it is wrong to assess the worldview of the two writers as absolutely “the same”. Hemingway pays more attention to the existential struggle of the individual, while Qahhor pays more attention to the conflict of the individual with the social environment. While Hemingway’s main question is related to the steadfastness of man in the face of fate and nature, Qahhor’s main question is related to the position of man in society and the influence of social conditions on his life.

Thus, it is appropriate to interpret the concept of “one era, one worldview” in the title of the article not as “one worldview”, but as “typological proximity aimed at universal human problems”. Although the artistic legacy of Hemingway and Qahhor was created in different geographical and cultural spaces, their works are united by one important question: how do difficult circumstances change a person and how does a person maintain his dignity?

It is this question that is the most important scientific basis for comparing them.

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