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CHARLES DICKENS VA G'AFUR G'ULOM ASARLARIDA MAVZU TAFSILOTI: IJTIMOY REALIZM VA AVTOBIOGRAFIK UNSURLARNING QIYOSIY TADQIQI

Annotsatsiya

Ushbu ilmiy maqola Charles Dickens (1812–1870) va G'afur G'ulom (1903–1966) asarlaridagi “mavzu tafsiloti” - ijtimoiy muhit, psixologik holatlar, kundalik hayot, qashshoqlik, yetimlik va muassasaviy adolatsizlikni chuqur, ko‘p sezgi va giper-realistik tarzda tasvirlash masalasini har tomonlama qiyosiy tahlil qiladi. Dickensning panoramik shahar realizmi Viktoriya davri sanoat kapitalizmini sezgilar to‘planishi, grotesk satir va muassasaviy topografiya orqali fosh etadi. G'ulomning xalqona ruhda avtobiografik nasri esa hazil, og‘zaki dialog, maqollar va oilaviy-intim tafsilotlar yordamida inqilobdan oldingi va sovet davridagi o‘zbek jamiyatini tanqid qiladi. Tadqiqot mavzu tafsilotini g‘oyaviy fosh etish, hamdardlik uyg‘otish va ijtimoiy islohot uchun ilmiy vosita sifatida ko‘rib chiqadi.

Kalit so‘zlar: mavzu tafsiloti, ijtimoiy realizm, avtobiografik roman, yetimlik, qashshoqlik tasviri, qiyosiy adabiyotshunoslik.

ДЕТАЛИЗАЦИЯ ТЕМЫ В ПРОИЗВЕДЕНИЯХ ЧАРЛЬЗА ДИККЕНСА И ГАФУРА ГУЛЯМА: СРАВНИТЕЛЬНОЕ ИССЛЕДОВАНИЕ СОЦИАЛЬНОГО РЕАЛИЗМА И АВТОБИОГРАФИЧЕСКИХ ЭЛЕМЕНТОВ

Аннотация

Настоящая научная статья представляет собой всесторонний сравнительный анализ «детализации темы» - тщательного, многосенсорного и гипер-реалистического изображения социальной среды, психологических состояний, повседневной реальности, бедности, сиротства и институциональной несправедливости - в избранных произведениях Чарльза Диккенса (1812–1870) и Гафура Гуляма (1903–1966). Панорамный городской реализм Диккенса разоблачает викторианский промышленный капитализм через накопление сенсорных деталей, гротескную сатиру и институциональную топографию. Народно-насыщенная автобиографическая проза Гуляма использует юмор, разговорную речь, пословицы и интимные бытовые детали для критики дореволюционного и советского узбекского общества.

Ключевые слова: детализация темы, социальный реализм, автобиографический роман, сиротство, изображение бедности, сравнительное литературоведение.

SUBJECT DETAIL IN THE WORKS OF CHARLES DICKENS AND GAFUR GULAM: A COMPARATIVE STUDY OF SOCIAL REALISM AND AUTOBIOGRAPHICAL ELEMENTS

Annotation

This scientific article provides a comprehensive comparative analysis of the “matters of subject detail” - the meticulous, multisensory, and hyper-realist rendering of social environments, psychological states, everyday realities, poverty, orphanhood, and institutional injustice - in the selected works of Charles Dickens (1812–1870) and Gafur Gulam (Gafur Gulom, 1903–1966). Dickens’s panoramic urban realism exposes Victorian industrial capitalism through sensory accumulation, grotesque satire, and institutional topography. Gulam’s folk-infused autobiographical prose deploys humor, colloquial dialogue, proverbs, and intimate domestic detail to critique pre-revolutionary and Soviet-era Uzbek society.

Key words: subject detail, social realism, autobiographical novel, orphanhood, poverty depiction, comparative literature.

Introduction. The term social realism was derived from an early twentieth century literary movement that emerged in 19th century England in response to the effects of rapid industrialisation, rural to urban migration, and growing economic and social class disparities in the newly urban centres. Social realism emphasises the creation of accurate, documentary-style representations of the experience of working class, poverty and poor institutions, and everyday relationships in these new urban centres [1]. The preeminent social realist of the Victorian period was Charles Dickens (1812-1870), whose use of highly descriptive, "subject detail" sensory imagery (the sights, sounds, smells etc.) in his novels about life in London and, particularly, *Oliver Twist* (1838) and *David Copperfield* (1850), illustrated not only systemic injustices within the system but also advocated for moral and

legal reform [2]. Dickens' use of observational realism was blended with autobiographical elements taken from his own difficult upbringing [3]. Simultaneously, Gafur Gulom (1903-1966), the author of the first modern realist prose works under Soviet influence, was creating similar new forms of creative representation in 20th century Uzbekistan. Gulom was born into poverty in Tashkent, became an orphan at an early age, and suffered through pre-revolution Turkestan and the first world war. In his novella “*Shum Bola*” (“*Mischievous Boy*”), he uses semi-autobiographical narration and folk humor to criticize colonial legacies, religious hypocrisy, economic precarity and social backwardness. He uses this criticism to create a connection to the ideals of socialism which include progress and humanism [4].

In this research, "subject detail" refers to an aesthetic technique shared by the two authors in which the authors center individual lived experiences—such as the sensory perceptions, micro-histories, family relations, and communal rituals of child protagonists—as microcosms of larger socio-political issues. The primary goal is to show how each author uses personal trauma as a powerful literary medium for promoting empathy and change, with Dickens using systemic criticism in order to create an impact on the public conscience during the Victorian period, and Gulom focusing on cultural resilience and moderate reform through the use of Soviet systems.

Literature Review. In response to urbanization, industrialization, and class disparity, social realism arose in the 19th century. Charles Dickens rose to prominence in Victorian England. Forster (1872–1874), Wilson (1970), Slater (2009), and Humpherys (2001) are just a few of the academics who have thoroughly examined how Dickens used his own childhood trauma, particularly his time at the Blacking Factory, to create compelling, realistic portrayals of poverty, child labor, and institutional failure in *Oliver Twist* and *David Copperfield*. His painstaking "subject detail," which includes geographical, psychological, and sensory descriptions, is a vehicle for incisive social criticism and change.

Gafur Gulom is regarded as a pioneer of contemporary social realism in Uzbek literature. Scholars such as Abdullayev (2018), Berdimurodova (2025), and Sharipova (2025) emphasize Shum Bola's (*Mischievous Boy*) deep autobiographical foundation.

By comparing how Dickens and Gulom use personal memory and multisensory observation as powerful instruments for social critique, empathy, and ideological expression within their various historical and cultural contexts, this study closes the current gap.

Research Methodology. Thematic coding, historical-biographical contextualization, and textual close reading are all used in this qualitative investigation. Standard Dickens books (e.g., Oxford University Press) and Gulom's *Shum Bola* (Uzbek originals and English translations, e.g., Tukhtasinov, 2017) are examples of primary sources [6]. Texts with rich societal representations and kid protagonists that were semi-autobiographical were preferred based on selection criteria. Intra-textual coding for autobiographical markers, sensory details, and institutional satire; cross-author motif juxtaposition (orphanhood, poverty, education); and embedding within Victorian and Soviet-Uzbek settings were the analytical techniques used. For dependability, triangulation uses biographies and peer-reviewed monographs [7]. The interpretative character of literary analysis and the dependence on translations for *Shum Bola* are among its drawbacks.

Analysis and Results. 3.1 Charles Dickens' *Autobiographical Foundations and Subject Detail*

Dickens's early trauma—his father's incarceration in the Marshalsea Debtors' Prison and his own job at Warren's Blacking Factory at the age of twelve—forms the observational and emotional foundation of his realism [8]. The protagonist's experiences at Murdstone and Grinby's warehouse directly translate this humiliation into *David Copperfield*. Extract: "Murdstone and Grinby's warehouse was at the waterside. It was down in Blackfriars. Modern improvements have altered the place; but it was the last house at the bottom of a narrow street, curving down to the river..." The young David describes the warehouse as a place of "degradation" and "secret agony," mirroring Dickens's own letters and Forster's biography. He works pasting labels on bottles alongside rough boys, feeling profound isolation: "I know that, but for the mercy of God, I might easily have been, for any care that was taken of me, a little robber or a little vagabond." [9] The damp

riverside setting, the tedious work, the embarrassment of hanging out with uneducated workers, and the contrast with his previous middle-class life are all richly sensory and psychological aspects of this "subject detail." The criticism of child labor and insufficient welfare institutions under Victorian capitalism is validated by the autobiographical infusion. The depiction of institutional cruelty in *Oliver Twist* is equally accurate. The scene in the workhouse is a prime example of how institutional failure is made more relatable by topic specificity.. Extract: "The room in which the boys were fed, was a large stone hall, with a copper at one end: out of which the master, dressed in an apron for the purpose, and assisted by one or two women, ladled the gruel at mealtimes. Of this festive composition each boy had one porringer, and no more - except on occasions of great public rejoicing, when he had two ounces and a quarter of bread besides. The bowls never wanted washing. The boys polished them with their spoons till they shone again..." [10]. This text combines the well-known act of rebellion—"Please, sir, I want some more"—with visual and olfactory images (shining bowls from desperate polishing, stink suggested in the institutional setting). The lads' immobilized dread and the master's pallid surprise highlight how harsh the 1834 Poor Law was. Dickens's meticulous depiction highlights child starvation as a direct consequence of bureaucratic "less eligibility" and evokes reader empathy by turning abstract policy criticism into intense human drama [11].

3.2 Gafur Gulom's *Autobiographical Foundations and Subject Detail*

Shum Bola is based on Gulom's own orphanhood and childhood in Tashkent in the early 20th century. The naughty exploits of the first-person child narrator combine social observation and reminiscence [4]. Extract (from English translation): "There is a big teahouse of Ilkham samovar-maker, and a gramophone is playing there all the time... I made Omon wake up, and we washed our faces and hands with water of the canal" [12]. Another key passage illustrates ethnographic and economic detail: "U ustiga yaktak kiygan edi" (He was wearing a yaktak on top) - rendered in translation with cultural specificity, evoking traditional Uzbek clothing amid poverty. The narrator's petty thefts and bazaar escapades are described with folk humor: comparisons like "I was walking like a child of an owl which was separated from the flock" [13]. These sections use sensory and cultural "subject detail," such as traditional clothing (yaktak), teahouse noises (gramophone), canal water rites, and proverbial similes from Uzbek oral tradition. Gulom's humor softens the depiction of pre-revolutionary illiteracy, religious charlatans, and colonial economic misery, in contrast to Dickens's somber sorrow. The boy's fortitude in the face of street life and familial loss emphasizes communal mahalla togetherness, bringing the semi-autobiographical story into line with Soviet humanist values while maintaining the distinctiveness of the native culture. Without resorting to overt didacticism, the child's innocent viewpoint validates social critique [14].

3.3 Comparative Social Realism Thematic Parallels

Both authors use finely detailed childhood labor/mischief episodes and orphan characters as vehicles for social critique. Dickens's *Oliver* and *David* represent individual resiliency and loneliness in the face of institutional neglect and the brutal machinery of industrial capitalism. Gulom's "*Shum Bola*," on the other hand, depicts street adventures and communal mischief within the transitional socioeconomic fabric of early 20th-century Turkestan, where comedy and mahalla camaraderie temper the description of poverty and backwardness [15]. Extract from Dickens (*David Copperfield*, Chapter 11): "Murdstone and Grinby's warehouse was at the waterside... I know that, but for the mercy of God, I might easily have been, for any care that was

taken of me, a little robber or a little vagabond" [16]. The autobiographical warehouse labor scene foregrounds psychological isolation and class humiliation, rendering child exploitation through first-person introspection and environmental detail (damp riverside, monotonous bottle-labeling). This solitary suffering critiques Victorian capitalism's disregard for the vulnerable child [17]. Extract from Gafur Gulom (Shum Bola): "There is a big teahouse of Ilkham samovar-maker, and a gramophone is playing there all

the time... I made Omon wake up, and we washed our faces and hands with water of the canal" [12]. While Gulom's protagonist overcomes adversity via group play and clever resistance, symbolizing Soviet-era optimism and national cultural preservation, Dickens's orphans face systemic violence in isolation-fueling blatant institutional critique. In both situations, personal recollection is transformed into potent societal critique through autobiographical grounding and exact "subject detail" [18].

Comparative Table of Subject Detail

Motif	Dickens (Oliver Twist / David Copperfield)	G'ulom (Shum Bola)	Function
Child Hunger/Labor	Workhouse gruel; warehouse pasting labels	Bazaar odd jobs; canal rituals	Institutional vs. cultural poverty
Sensory Description	Fog, stench, gleaming bowls	Gramophone, yaktak, canal water	Visceral authenticity
Tone	Pathos & indignation	Folk humor & irony	Reformist empathy vs. resilience
Child Hunger/Labor	Workhouse gruel; warehouse pasting labels	Bazaar odd jobs; canal rituals	Institutional vs. cultural poverty
Sensory Description	Fog, stench, gleaming bowls	Gramophone, yaktak, canal water	Visceral authenticity

There is a clear thematic commonality in the fragility of orphans, but Gulom's picaresque style subtly criticizes pre-revolutionary backwardness with Soviet optimism, while Dickens's hideous realism exposes systemic Victorian failures (child labor, poor laws). Both have autobiographical components that give the documentary weight, allowing "subject detail" to serve as a link between individual recollections and societal critique [19].

Conclusion. The comparative analysis of Charles Dickens and Gafur Gulom demonstrates that "subject detail" serves as a powerful tool in social realism. Both writers convert autobiographical pain and meticulous multisensory observation into socially transformative literature. Dickens

exposes the moral failures of Victorian industrial capitalism through institutional bleakness and child suffering, while Gulom crafts a picaresque, folk-infused realism in Shum Bola that critiques pre-revolutionary backwardness and celebrates Soviet humanist resilience through humor, proverbs, and ethnographic richness. Ultimately, their works affirm that realism, at its best, is an ethical act of witnessing. By transforming personal humiliation into vivid public testimony - from damp warehouses and gruel bowls to canal rites and bazaar mischief - both authors harness literature as a vital instrument for social consciousness and humanitarian progress. This approach offers a productive model for future comparative studies across global realist traditions.

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