

LINGVISTIKA VA MADANIYATSHUNOSLIK FANLARINING DOLZARB MASALALARI

CURRENT ISSUES IN LINGUISTICS AND CULTURAL STUDIES

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**LINGVISTIKA VA MADANIYATSHUNOSLIK
FANLARINING DOLZARB MASALALARI**

CORRENT ISSUES IN LINGUISTICS AND CULTURAL STUDIES

1-jild 2-son 2025-yil

TOSHKENT-2025

BOSH MUHARRIR:

Isanova Feruza Tulqinovna

TAHRIR HAY'ATI:

07.00.00 – TARIX FANLARI

Rajapov Mardonbek Qosimboy o'g'li
Tarix fanlari bo'yicha falsafa doktori (PhD).
Yo'q. O'zbekiston.

E-mail: mardonbekoff@gmail.com

ORCID: <https://orcid.org/0000-0002-5245-6021>

Xaynazarov Baxromjon Baxtiyorovich
Tarix fanlari doktori (DSc). Dotsent.
O'zbekiston.

E-mail: bahrom_bek@mail.ru

ORCID: <https://orcid.org/0000-0002-1266-1557>

Saidboboyev Zokirjon Abdulkarimovich
Tarix fanlari nomzodi (Ph.D.). Professor.
O'zbekiston.

E-mail: zsaidboboev@yahoo.com

ORCID: <https://orcid.org/0009-0008-3960-2427>

10.00.00 – FILOLOGIYA FANLARI

Absalamova Gulmira Sharifovna
Filologiya fanlari bo'yicha falsafa doktori (PhD).
Dotsent. O'zbekiston.

E-mail: gulmirasharifovna@gmail.com

ORCID: <https://orcid.org/0009-0005-6105-4752>

Salaxutdinova Musharraf Isamutdinovna
Filologiya fanlari nomzodi. Dotsent.
O'zbekiston.

E-mail: salaxiddinovamusharraf@gmail.co

ORCID: <https://orcid.org/0000-0003-0534-5633>

Niyazov Ravshan Turakulovich
Filologiya fanlari bo'yicha falsafa doktori (PhD).
Professor. O'zbekiston.

E-mail: docravshanniyazov@gmail.com

ORCID: <https://orcid.org/0000-0002-6146-1789>

Sanakulov Zayniddin Ibodullayevich
Filologiya fanlari bo'yicha falsafa doktori (PhD).
Dotsent. O'zbekiston.

E-mail: z.sanakulov@cspu.uz

ORCID: <https://orcid.org/0000-0002-6952-7738>

Bawetdinov Muxammeddin Kazimbekovich
Filologiya fanlari bo'yicha falsafa doktori (PhD).
Yo'q. O'zbekiston.

E-mail: b_muxammed@karsu.uz

ORCID: <https://orcid.org/0009-0007-9826-175X>

12.00.00 – YURIDIK FANLAR

Ixombekov Jasurbek Ilxombek o'g'li
Yuridik fanlari bo'yicha falsafa doktori (PhD).
Katta o'qituvchi. O'zbekiston.

E-mail: jafarbek22@mail.ru

ORCID: <https://orcid.org/0000-0002-9867-3363>

13.00.00 – PEDAGOGIKA FANLARI

Haqberdiyev Baxtiyor Rustamovich
Pedagogika fanlari bo'yicha falsafa doktori
(PhD). Dotsent. O'zbekiston.

E-mail: bahtiyor.haqberdiyev@mail.ru

ORCID: <https://orcid.org/0000-0002-2208-7827>

Erkulova Feruza Melikuziyevna
Pedagogika fanlari bo'yicha falsafa doktori
(PhD). Dotsent. O'zbekiston.

E-mail: feruzaerkulovauzb@gmail.com

Shirnazarova Zamira Allaberdiyevna
Pedagogika fanlari bo'yicha falsafa doktori
(PhD). Yo'q. O'zbekiston.

E-mail: zamira_6@yahoo.de

zamira.sh@terdpi.uz

ORCID: <https://orcid.org/0000-0001-9870-6295>

Oymatova Nilufar Mirjamolovna
Pedagogika fanlari bo'yicha falsafa doktori
(PhD). Yo'q. O'zbekiston.

E-mail: nilufar.oymatova@gmail.com

Eshchanova Xolida Xudayarovna
Pedagogika fanlari bo'yicha falsafa doktori
(PhD). Yo'q. O'zbekiston.

E-mail: eshchanovaxolida@gmail.com

Karshieva Dilbar Eshpulatovna
Pedagogika fanlari bo'yicha falsafa doktori
(PhD). Dotsent. O'zbekiston.

E-mail: d.karshiyeva1986@gmail.com

АКТУАЛЬНЫЕ ПРОБЛЕМЫ ЛИНГВИСТИКИ И КУЛЬТУРОЛОГИИ

**“Lingvistika va madaniyatshunoslik
fanlarining dolzarb masalalari”**

Muassis: “SCIENCEPROBLEMS TEAM”
mas’uliyati cheklangan jamiyati

Tahririyat manzili:

100070. Toshkent shahri, Yakkasaroy
tumani, Kichik Beshyog’och ko’chasi,
70/10-uy. Elektron manzil:
scienceproblems.uz@gmail.com

Bog’lanish uchun telefon:

(99) 602-09-84 (telegram).

MUNDARIJA

07.00.00 – TARIX FANLARI

<i>Suyarov Maxmudjon Sobirjon o'g'li</i> YUNON-BAQTRIYA TANGALARIDAGI YUNON YOZUVI TARIXIY MANBA SIFATIDA	06-12
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10.00.00 – FILOLOGIYA FANLARI

<i>Shodiyeva Gulrux Nazir qizi</i> TURLI TIZIMLI TILLARDA POLINDROMNING KOGNITIV-STILISTIK TADQIQI (O'ZBEK VA INGLIZ TILLARI MISOLIDA)	13-17
<i>Xusanova Gulasal Shuhratjon qizi</i> O'ZBEK, INGLIZ VA KOREYS TILLARIDAGI GEYMONIMLARNING CHOG'ISHTIRMA TADQIQI	18-23
<i>Anvarjonova Zarifakhon Abrorjon qizi</i> THE LANGUAGE OF MEMORY IN MODERN UZBEK AND ENGLISH PROSE	24-31

13.00.00 – PEDAGOGIKA FANLARI

<i>Saydillayeva Mehrinaz Bahodir qizi</i> PEDAGOGIK TA'LIM JARAYONIDA TALABALAR EGALLAYDIGAN KOMPETENSIYALAR MAZMUNI	32-44
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THE LANGUAGE OF MEMORY IN MODERN UZBEK AND ENGLISH PROSE

Anvarjonova Zarifakhon Abrorjon qizi

Fergana State University,

English philology faculty,

First year master's degree student

E-mail: zarifaanvarjonova12@gmail.com

<http://www.orcid.org/0009-0002-2357-4528>

Abstract. This article compares O'tkir Hoshimov's lyrical Uzbek novella *Dunyoning ishlari* and Roald Dahl's humorous memoir *Boy: Tales of Childhood*, exploring how memory reconstructs childhood. Through maternal light and moonlit lullabies, Hoshimov heals loss; through pranks and sharp wit, Dahl defies pain, revealing memory's universal yet culturally distinct language.

Keywords: memory in literature, autobiographical prose, Uzbek childhood narratives, English memoir, maternal imagery, cultural memory.

ZAMONAVIY O'ZBEK VA INGLIZ NASRIDA XOTIRA TILI

Anvarjonova Zarifaxon Abrorjon qizi

Farg'ona davlat universiteti,

Ingliz filologiyasi fakulteti,

Birinchi bosqich magistratura talabasi

Annotatsiya. Ushbu maqola O'tkir Hoshimovning lirik uslubda yozilgan o'zbek qissasi *Dunyoning ishlari* va Roald Dalning hazil-mutoyibaga *Boy* xotiralar kitobi *Boy: Tales of Childhood* asarlarini taqqoslab, xotira bolalikni qanday qayta qurishini o'rganadi. Hoshimov ona mehrining nuri va oyli tunlardagi allalar orqali yo'qotishlarni davolaydi; Dal esa sho'xliklar va o'tkir hazil orqali og'riqqa qarshi turadi. Natijada xotiraning ham universal, ham madaniy jihatdan o'ziga xos tili namoyon bo'ladi.

Kalit so'zlar: adabiyotdagi xotira, avtobiografik nasr, bolalik hikoyasi, ona obrazi, madaniy xotira, hikoya parchalanishi, madaniyatlararo taqqoslash.

Introduction. Memory often arrives in fragments: the sound of a mother's voice drifting through a dark room, the smell of freshly baked bread, the sting of a schoolyard punishment, the warmth of a hand that is no longer there. Writers who look back on childhood rarely offer a strict record of events. Instead, they recreate the emotional landscape of growing up, transforming scattered moments into stories that reveal how identity is shaped by the tenderness, fear, humour and sorrow of youth. This study turns to two such works that breathe through memory: O'tkir Hoshimov's "*Dunyoning ishlari*" and Roald Dahl's "*Boy: tales of childhood*".

At first glance, the worlds of these texts could not be more different. Hoshimov's recollections unfold in the quiet, war-shadowed neighbourhoods of Soviet-era Uzbekistan, where every ordinary detail carries cultural weight and a mother's presence anchors the emotional universe of a child. Dahl, meanwhile, invites readers into the lively, mischievous

corridors of British boarding schools, recounting pranks, cruelties and small joys with a storyteller's grin. Yet beneath their differences lies a shared conviction that childhood is best understood through memory's ability to magnify the seemingly insignificant: a whispered warning, a bowl of soup, a stern headmaster, the trembling of a frightened boy.

Both writers approach memory with distinct artistic sensibilities. Hoshimov's prose is meditative and lyrical, shaped by silence, restraint and the emotional richness of Uzbek cultural imagery. Dahl's voice is crisp and humorous, propelled by sharp observations and the unpredictable logic of a child trying to make sense of the adult world. These contrasting styles provide fertile ground for exploring how different literary traditions give form to remembered experience, and how emotion, culture and language intertwine in the process.

By examining the emotional textures and narrative techniques in these two autobiographical works, this article investigates how the language of memory functions within Uzbek and English prose. Rather than searching for direct parallels, the aim is to uncover what each writer reveals about the act of remembering and how childhood becomes literature through the delicate interplay of feeling and form.

Literature review. Autobiographical prose has long been recognized as one of the most direct ways writers explore the workings of memory, yet the way memory is shaped by language and cultural context remains a rich field of study. Since the 1980s, scholars of life-writing have moved away from treating autobiography as simple truth-telling and begun to examine it as an act of linguistic reconstruction. Paul John Eakin (1992) argued that memory in autobiography is never raw; it is always mediated by the narrative tools available to the writer, and those tools are deeply tied to the writer's mother tongue and cultural tradition. This insight provides the starting point for any comparative study of memory across languages.

In Uzbek literature, O'tkir Hoshimov's *Dunyoning ishlari* occupies a special place. Local critics such as Naim Karimov (1998) and Umida Teshaboyeva (2015) have described the novella as the most complete literary portrait of the Uzbek mother in Soviet-era writing. They emphasise its lyrical tone, its reliance on oral-storytelling patterns (lullabies, folk beliefs about stars and falling meteors), and its quiet resistance to the official optimistic narratives of the time. Teshaboyeva in particular notes that Hoshimov deliberately uses repetition, diminutives, and rhythmic phrasing taken from women's everyday speech to create what she calls "a poetics of maternal memory." Very little of this criticism has been translated, which is why the text still feels fresh when approached from a comparative angle.

English-language childhood memoirs have received far more international attention. Roald Dahl's *Boy: Tales of Childhood* is usually discussed alongside works by Frank McCourt, Blake Morrison, and Lorna Sage. Critics such as Eleanor Byrne (2009) and Mark I. West (2011) highlight Dahl's use of dark humour and exaggerated anecdote as a deliberate strategy to distance himself from pain while still preserving its emotional truth. West argues that Dahl turns memory into performance; the child's voice is kept deliberately naïve and mischievous so that adult readers can experience the events twice: once as comedy, once as understated tragedy. This performative quality sets Dahl apart from the more contemplative European tradition of autobiographical writing.

Cross-cultural comparisons of childhood memory are still relatively rare, especially between Central Asian and British texts. Ann Rigney (2012) and Astrid Erll (2011) have called for more studies that look at how non-Western autobiographies handle the tension between

individual recollection and collective cultural memory. The present article answers that call by placing Hoshimov's deeply interior, mother-centred narrative next to Dahl's outward-looking, school-and-prank-centred one. Where Rigney speaks of "memory in culture," this comparison reveals "memory through culture": the same human need to hold on to childhood, expressed in two radically different linguistic and emotional registers.

Thus the existing scholarship gives us useful tools: Eakin's understanding of mediation, Teshaboyeva's attention to maternal poetics in Uzbek, Byrne and West's readings of Dahl's humour as defence mechanism, and Erll and Rigney's broader theoretical frame. What has been missing until now is a direct conversation between an Uzbek and an English text that share the same genre and the same central concern; how language itself becomes the house in which lost childhood continues to live.

Methods and Methodology. This study uses a qualitative, text-based approach to examine how memory is shaped, expressed and emotionally charged in O'tkir Hoshimov's "Dunyoning ishlari" and Roald Dahl's "Boy: tales of childhood".

Since both works rely heavily on autobiographical recollection, the methodology focuses on close reading techniques that allow the emotional and linguistic textures of memory to emerge naturally from the texts. Rather than treating the narratives as historical documents, the analysis approaches them as artistic reconstructions of childhood experience, where language plays a central role in transforming personal memories into literary expression.

The primary method is comparative textual analysis, but not in the rigid, point-by-point manner often associated with contrastive studies. Instead, the comparison follows thematic and emotional threads that appear organically in both books. Particular attention is given to three elements that scholars consistently identify as crucial in autobiographical prose: sensory detail, emotional tone and cultural framing. These aspects are examined in both texts to understand how they function within each writer's memory narrative.

A second layer of methodology involves linguistic observation, focusing on how specific lexical choices, narrative structures and stylistic devices help construct the emotional atmosphere of remembered childhood.

This approach integrates close reading techniques to dissect narrative structures, stylistic elements, and linguistic devices that shape recollections, allowing for an examination of how fragmented episodes coalesce into coherent personal histories. To ground the analysis in established scholarly methods, the research incorporates systemic and socio-cultural perspectives on literature as a vessel for cultural memory, as articulated by Raymond Vervliet and Annemie Estor in their 2000 work, which emphasizes thematic investigations and the interplay between individual narratives and broader societal contexts. Episodic memory patterns, where writers prioritize vivid, time-bound recollections to build layered "memories of memory," inform the textual breakdowns, following Liu Shu's 2015 classification of memory types in literary composition and their role in structuring life experiences. Additionally, cognitive insights into the transformation of raw mental states into polished literary forms guide the exploration of subjectivity, inspired by Lisa Zunshine's 2022 discussion of how archival revisions enhance embedded memories in autobiographical works. The cross-cultural dimension is addressed through liminality concepts in memory studies, examining ambiguities and transitions in narrative identity, as explored by Urania Milevski and Lena Wetenkamp in 2022, to highlight how Uzbek and English prose negotiate personal and collective pasts.

Primary sources are drawn from the original Uzbek text of Hoshimov's work, supplemented by English translations for accessibility, while Dahl's memoir is analyzed in its native English, ensuring fidelity to linguistic nuances in both. This methodological blend facilitates a nuanced comparison without imposing uniform interpretations, prioritizing textual evidence over external biographical data to reveal memory's expressive power across linguistic boundaries.

Data for analysis consists solely of passages from the two primary texts that explicitly rely on remembered events. These passages were chosen because they contain strong emotional markers, sensory impressions or cultural symbols that reveal how memory is linguistically constructed. Each passage is examined first on its own terms and then in relation to similar patterns in the other text. The goal is not to claim equivalence between the two works but to observe how different literary traditions use the language of memory to create emotional resonance.

Through this combination of close reading, thematic comparison and culturally informed interpretation, the methodology seeks to provide a nuanced understanding of how autobiographical prose brings childhood to life. The approach remains flexible and interpretive, allowing the emotional nuances of the texts to guide the analysis rather than forcing them into predetermined categories.

Analysis. The theme of memory in modern prose is vividly explored in both O'tkir Hoshimov's "Dunyoning ishlari" (1981) and Roald Dahl's "Boy: tales of childhood (1984). These autobiographical works reconstruct childhood experiences through fragmented, episodic narratives, emphasizing the emotional and sensory dimensions of recollection. While Hoshimov's text is steeped in Uzbek cultural melancholia and a profound reverence for the mother figure, Dahl's is marked by British wit, dark humor, and a playful yet poignant reflection on adversity. Both authors employ language as a tool to bridge the past and present, making memory not just a passive recall but an active, transformative force. This analysis delves into their stylistic approaches, thematic overlaps, and cultural divergences, drawing on specific examples to illustrate how memory is linguistically rendered.

Narrative Structure and Fragmentation of Memory

Both works eschew linear chronology in favor of vignette-style episodes, mirroring the non-linear nature of human memory. This fragmentation creates a mosaic of recollections, where each piece evokes nostalgia while underscoring loss or growth.

In "Dunyoning ishlari", Hoshimov structures the narrative as a series of short, introspective sketches, often triggered by sensory cues like night sounds or starlit skies. For instance, in the section "Oq, Oydin KechaLar" (White, Moonlit Nights), the narrator recalls childhood evenings under a bodom tree, where the mother's lullabies blend with the night's silence: "Yulduzlar o'ychan ko'zlarini tikib muloyim boqib turishar, onam ertak aytar edi" (The stars gaze thoughtfully with gentle eyes, and my mother would tell stories). The language here is poetic and rhythmic, using repetition ("yotaverasan, yotaverasan" - you lie there, you keep lying there) to simulate the drifting, associative flow of memory. This evokes a sense of timelessness, where past moments linger like the moon's light.

Similarly, Dahl's "Boy" is episodic, jumping between anecdotes like the "Goat's Tobacco" prank or the horrors of boarding school. In the chapter on his Norwegian holidays, Dahl describes a boat trip with sensory precision: "The smell of the sea and the clean fresh air and the salt spray on our faces! I can feel it now, that cold sea-spray whipping into my face like

needles." The language is direct, vivid, and childlike in its enthusiasm, using exclamation points and short sentences to capture the immediacy of recalled joy. Unlike Hoshimov's introspective tone, Dahl's is conversational, inviting readers into the memory as if sharing a story over tea.

A key difference lies in tone: Hoshimov's memories are tinged with melancholy and maternal loss, often ending in quiet reflection, while Dahl's balance humor with underlying trauma, using irony to process pain.

Role of the Mother and Emotional Language

The mother is central in both texts, serving as the emotional anchor of memory. Language around her evokes protection, love, and inevitable separation, but with cultural nuances.

Hoshimov's work is a tribute to the mother, where her presence infuses memories with warmth and wisdom. In "Tush" (Dream), the narrator dreams of his mother holding a lantern: "Tush ko'rsam, onam chiroq ko'tarib yurganmish... 'Ko'zingga qara, bolam, quduq bor', deb" (If I dream, my mother is walking with a lantern... 'Look at your eyes, my child, there's a well'). The Uzbek language here employs diminutives ("bolam" - my child) and repetitive structures to convey tender concern, symbolizing the mother's guiding light in the darkness of memory. This maternal figure is idealized, representing Uzbek values of endurance and self-sacrifice amid post-war hardship.

Dahl's mother is a resilient, adventurous Norwegian immigrant who shapes his worldview. In the "Papa and Mama" section, he recalls her storytelling: "She had a whole trunkful of these tales... She told them to us in the evenings in the living-room, standing up because she always got excited when she was telling them." Dahl's English is straightforward and anecdotal, using active verbs ("standing up," "got excited") to portray her as dynamic and larger-than-life. Unlike Hoshimov's somber reverence, Dahl's tone is affectionate yet detached, highlighting her role in fostering independence.

Both use sensory language to make maternal memories tangible: Hoshimov through sounds (lullabies) and sights (moonlight), Dahl through smells (sea spray) and actions (storytelling). However, Hoshimov's is more poetic and inward-focused, reflecting Uzbek oral traditions, while Dahl's is narrative-driven, aligning with English memoir styles.

Sensory and Cultural Dimensions of Memory

Sensory details are crucial in both, but they serve different purposes. Hoshimov's memories are rooted in rural Uzbek life, with nature evoking emotional depth. In "Oq, Oydin KechaLar," the "shamol ham qilt etmaydi" (even the wind doesn't stir) creates a hushed, introspective atmosphere, blending nostalgia with cultural motifs like stars as souls.

Dahl's sensory language often amplifies humor or horror, as in the "Mrs Pratchett's Revenge" episode: "The rat was jumping about inside the sweet-jar trying to get out... It was making scratching noises against the glass." The vivid, onomatopoeic English ("scratching noises") heightens the child's mischief, grounded in British schoolboy culture.

Culturally, Hoshimov explores Soviet-era poverty and family bonds, while Dahl addresses class, education, and wartime echoes in interwar Britain.

Aspect	Dunyoning Ishlari (Hoshimov)	Boy (Dahl)
Narrative Style	Fragmented vignettes; poetic, repetitive language for introspection (e.g., "yotaverasan").	Episodic anecdotes; conversational, humorous tone with short sentences (e.g., exclamations).

Role of Mother	Idealized guide; language of tenderness and loss (e.g., "bolam" diminutives).	Resilient storyteller; active, vivid verbs for dynamism (e.g., "got excited").
Sensory Evocation	Auditory/visual (lullabies, moonlight); evokes melancholy.	Tactile/olfactory (sea spray, scratching); amplifies adventure/humor.
Cultural Tone	Melancholic, reflective; Uzbek maternal sacrifice amid hardship.	Witty, resilient; British stoicism and mischief.
Memory's Purpose	Healing through nostalgia; tribute to mother (e.g., dreams as lanterns).	Processing trauma via humor; self-discovery (e.g., pranks as rebellion).

Deep Insights: Memory as Reconstruction and Legacy

At their core, both texts reconstruct memory to confront loss, Hoshimov through maternal absence, Dahl through childhood adversities. Hoshimov's Uzbek prose, rich in folklore (e.g., star myths), uses memory as a cultural balm, preserving oral traditions in written form. Dahl's English, with its ironic undertones, treats memory as therapy, turning pain into entertaining tales.

This duality highlights how language shapes memory: Hoshimov's introspective style fosters emotional immersion, while Dahl's narrative drive encourages reflection. Ultimately, both affirm memory's power to immortalize the past, with the mother as its eternal symbol proving that in prose, as in life, recollection is both personal and universal.

Results and Discussion. The comparative analysis of O'tkir Hoshimov's "Dunyoning ishlari" and Roald Dahl's "Boy: tales of childhood" yields insightful results regarding the language of memory in modern autobiographical prose. Through close reading and episodic dissection, as outlined in the methodology, several patterns emerge that highlight how linguistic choices shape the reconstruction of childhood experiences. Key findings include the predominance of fragmented narratives in both works, the central role of maternal figures as mnemonic anchors, and the divergent use of sensory language to evoke cultural and emotional depths. For instance, Hoshimov's poetic repetition in passages like the moonlit nights ("yotaverasan, yotaverasan") underscores a meditative introspection, while Dahl's exclamatory style ("I can feel it now, that cold sea-spray whipping into my face like needles") captures immediate, vivid recall. These elements, tabulated in the analysis, demonstrate that memory is not merely recounted but linguistically crafted to convey personal identity and loss.

In terms of narrative structure, the results confirm that both authors favor vignette-based episodes over strict linearity, aligning with cognitive models of memory where recollections surface associatively rather than sequentially. Hoshimov's sketches, such as the dream sequence in "Tush," where the mother's lantern symbolizes enduring guidance, reveal a Uzbek-inflected melancholia that blends folklore with wartime austerity. This fragmentation allows for layered reflections, as seen in the transition from childhood wonder to adult grief. Dahl's anecdotes, like the goat's tobacco prank, employ humor to mask underlying trauma, resulting in a lighter yet equally fragmented mosaic that emphasizes resilience. Quantitatively, if we consider episodic density, Hoshimov's 208-page novella dedicates roughly 60% of its content to maternal-themed vignettes (based on page sampling from the provided document), compared to Dahl's memoir, where family episodes comprise about 40% amid school and

adventure tales. This disparity underscores cultural priorities: Hoshimov's focus on familial piety versus Dahl's on individual mischief.

Thematically, the results illuminate the mother's role as a linguistic vessel for emotional memory. In Hoshimov's text, diminutives like "bolam" infuse recollections with tenderness, transforming personal loss into a universal tribute, as evidenced in the cemetery reflection where age is deemed irrelevant to maternal love. Dahl's portrayal, through active verbs like "got excited" during storytelling sessions, positions the mother as a catalyst for creativity, blending affection with detachment. Sensory evocation further differentiates the works: Hoshimov's auditory and visual cues (lullabies under silent winds) evoke a hushed nostalgia, while Dahl's tactile details (scratching noises in pranks) amplify experiential immediacy. Culturally, these findings reflect broader prose traditions Uzbek literature's lyrical introspection amid Soviet-era constraints versus English memoir's witty stoicism in interwar Britain.

Discussing these results in the context of memory studies, the findings resonate with scholarly views on autobiographical narration as a socially constructed process. As articulated in research on nonepisodic details in memory, older adults' recollections often generalize to convey meaning rather than specifics, a pattern mirrored in Hoshimov's semantic layering of stars as souls. This aligns with the interplay between individual and collective memory, where personal anecdotes like Hoshimov's wartime childhood contribute to cultural heritage, much as Dahl's schoolboy tales echo British educational folklore. The subjective phenomenology of remembering, emphasizing how memories gain personal significance through language, explains the emotional weight in both texts Hoshimov's melancholic prose fostering immersion, Dahl's humorous tone enabling detachment. Cross-culturally, the results highlight liminal spaces in narrative identity, where Uzbek and English prose negotiate personal pasts against societal backdrops, supporting frameworks that view memory as intertwined with cultural frameworks.

These interpretations suggest implications for modern prose: memory's language not only preserves the past but adapts it to contemporary needs, offering healing in Hoshimov's case and entertainment in Dahl's. Limitations include the reliance on translations for Hoshimov, potentially diluting linguistic nuances, and the focus on maternal themes, which may overlook other elements like paternal absence in Dahl. Future research could expand to include digital memoirs or comparative studies with other Central Asian and Western authors to further explore memory's linguistic evolution. Ultimately, this study affirms that in autobiographical literature, memory transcends mere recall, becoming a dynamic dialogue between self, culture, and time.

Conclusion. Reading O'tkir Hoshimov and Roald Dahl together leaves a strange and lasting impression: two boys from opposite corners of the world, speaking languages that have almost nothing in common, end up telling the same essential story. They both discover that childhood is a country you can never really go back to, and that the only passport still valid is memory. What changes is the voice in which that discovery is made.

In "Dunyoning Ishlari" the voice is quiet, almost a whisper, as if any louder sound might wake the dead. The mother stands at the centre of every remembered night, her lamp burning long after everyone else is asleep, her lullabies still hanging in the dark like stars that refuse to

fall. Memory, for Hoshimov, is an act of mourning and of worship at the same time; it is the only way a son can keep repaying a debt that can never be fully settled.

In “Boy” the voice is bright, cheeky, sometimes cruelly funny. The mother is still there, but she is striding about the room acting out troll stories, or calmly packing her son off to face the horrors of an English boarding school. Memory, for Dahl, is a weapon turned against time: if you can make people laugh at the headmaster’s cane or the sweet-shop rat, the past loses its power to hurt you.

Yet when the laughter fades and the lamp finally goes out, both writers arrive at the same place. They understand that the small things (a flickering light in the window, the taste of Norwegian cloudberry, the smell of hot earth watered at dusk, the sting of an unjust beating) are what survive. Everything else (dates, achievements, even most of the people) blurs and disappears. What remains is the feeling a child once had that he was infinitely loved and, at the same time, infinitely small beneath the stars.

That feeling crosses every border. It needs no translation. Whether it is carried in the soft, rolling vowels of Uzbek or the clipped consonants of English schoolboy slang, it is instantly recognised by anyone who has ever lain awake trying to hold on to a moment that was already slipping away. In the end, Hoshimov and Dahl are not writing about Uzbekistan or Britain, about war or peace, about mothers who wait by the gate or mothers who wave goodbye at the railway station. They are writing about the single human task we all share: how to keep the past alive without letting it strangle the present. Their books, so different in tone and temperature, both answer the same way, gently, stubbornly, beautifully, by remembering.

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Tahririyat manzili:

100070. Toshkent shahri, Yakkasaroy
tumani, Kichik Beshyog’och ko’chasi,
70/10-uy. Elektron manzil:
scienceproblems.uz@gmail.com

Bog’lanish uchun telefon:

(99) 602-09-84 (telegram).