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LITERARY PICTURE OF THE WORLD (BASED ON THE WORKS OF O‘TKIR HOSHIMOV AND IAN MCEWAN)

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Annotation
The literary picture of the world represents a particular form of conceptualizing reality through artistic language. It reflects not only objective reality but also the author’s worldview, cultural values, moral principles, historical experience, and perception of human existence. This article examines the literary picture of the world in the works of the Uzbek writer O‘tkir Hoshimov and the British novelist Ian McEwan. Although the writers belong to different cultural and literary traditions, their works demonstrate a number of universal concerns, including human dignity, family, memory, moral responsibility, war, guilt, and interpersonal relationships. At the same time, these universal concepts acquire different semantic and cultural interpretations within Uzbek and British literary contexts. The article applies comparative, linguocultural, cognitive-semantic, and literary-discursive approaches to identify similarities and differences in the representation of reality in the works of the two authors.
Keywords: literary picture of the world, linguistic worldview, literary discourse, cultural values, human being, memory, family, morality, comparative analysis.

The concept of the picture of the world occupies an important position in contemporary linguistics, cognitive studies, linguocultural studies, and literary criticism. A picture of the world may be understood as a structured system of ideas through which an individual or a cultural community perceives and interprets reality. In literary discourse, this concept acquires a special dimension because reality is reconstructed through the author's artistic consciousness and represented by means of literary language.The literary picture of the world is therefore not a simple reflection of objective reality. It is an artistic interpretation of reality in which historical experience, cultural values, individual memory, emotions, ethical principles, and social relations interact.

The writers represent different cultural environments; however, their literary worlds intersect in their attention to the individual and his or her moral relationship with society and other people. The literary picture of the world can be considered a multidimensional phenomenon situated at the intersection of language, cognition, culture, and artistic creativity. In contrast to the scientific picture of the world, which seeks logical and objective explanation, the literary picture of the world is characterized by imagery, emotionality, symbolism, subjectivity, and aesthetic interpretation.

O‘tkir Hoshimov’s literary world is deeply connected with Uzbek cultural values and everyday human experience. His works often transform seemingly ordinary situations into broader reflections on morality, family, social responsibility, and human dignity.

Among the recurring conceptual domains in his works are:

- family and motherhood;
- childhood;
- human dignity;
- war and its consequences;
- memory;
- love and compassion;
- social responsibility;

One of the central characteristics of Hoshimov’s literary picture of the world is the representation of the human being through interpersonal relationships. A person is rarely presented as an isolated individual. Instead, the individual is understood through relationships with parents, children, relatives, neighbours, friends, and society. This feature corresponds to an important element of the Uzbek cultural

worldview: the high cultural value attributed to family, respect for parents, social solidarity, and interpersonal responsibility.

The concept of mother occupies a particularly important position in Hoshimov's artistic world. Motherhood is represented not simply as a biological relationship but as a moral and emotional category associated with sacrifice, compassion, patience, and unconditional love.

Major concepts in O'tkir Hoshimov's literary picture of the world

Concept	Main semantic features	Cultural dimension
Mother	love, sacrifice, compassion	family values
Family	unity, responsibility, protection	social cohesion
Human being	dignity, conscience, morality	ethical worldview
Childhood	innocence, memory, vulnerability	emotional memory
War	suffering, loss, trauma	historical memory
Home	security, belonging, identity	cultural rootedness
Kindness	compassion, humanity	moral value

Hoshimov's artistic language is characterized by emotional simplicity and closeness to everyday speech. This linguistic simplicity does not reduce the philosophical depth of his works; rather, it enables universal moral problems to be represented through familiar human situations.

Ian McEwan's literary world demonstrates a somewhat different model of representing human existence. His works frequently focus on psychological complexity, ethical dilemmas, memory, guilt, personal responsibility, and the consequences of individual actions.

The concept of memory also occupies a significant position. Memory in McEwan's fiction is not always presented as an objective record of the past. Instead, it can be selective, subjective, reconstructed, and influenced by emotions. In *Atonement*, for example, the relationship between memory, imagination, guilt, and truth becomes a fundamental element of the narrative structure. The literary world of the novel demonstrates how an individual's interpretation of reality can influence the lives of other people.

Major concepts in Ian McEwan's literary picture of the world

Concept	Semantic features	Literary significance
Memory	reconstruction, subjectivity, trauma	interpretation of the past
Guilt	responsibility, regret	moral conflict
Love	intimacy, vulnerability	interpersonal relations
Family	relationships, conflict	social and psychological space
War	violence, disruption	historical and personal trauma
Truth	perception, uncertainty	epistemological problem
Responsibility	choice, consequence	ethical dimension

The analysis of O'tkir Hoshimov's and Ian McEwan's works demonstrates that the literary picture of the world is a complex cognitive, linguistic, cultural, and aesthetic phenomenon. It reflects the author's interpretation of reality while simultaneously encoding culturally significant values and universal human experiences. Hoshimov's literary world is characterized by a strong emphasis on family, motherhood, human dignity, compassion, memory, and social responsibility. These concepts are closely connected with Uzbek cultural consciousness and are predominantly represented through emotional and humanistic discourse.

McEwan's literary picture of the world is characterized by psychological depth, moral ambiguity, individual responsibility, memory, guilt, and the consequences of personal choice. His works frequently explore the relationship between individual consciousness and external reality. Despite their cultural and stylistic differences, both authors share a common human-centered orientation. Family, love, memory,

suffering, morality, and human dignity function as universal conceptual domains that connect the two literary traditions. Therefore, the comparative study of Hoshimov and McEwan demonstrates that the literary picture of the world simultaneously possesses universal, national-cultural, and individual-authorial dimensions. Its investigation provides valuable opportunities for understanding how different literary cultures conceptualize the human being, society, memory, morality, and reality.

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