O‘zbek romanlarida esa shaxs tanazzuli ko‘proq ijtimoiy muhit va ma’naviy qadriyatlarning yemirilishi bilan bog‘liq. Abdulla Qodiriyning “O‘tkan kunlar” romanida qahramonlar taqdiri orqali jamiyatdagi muammolar ochib beriladi. Asarda quyidagi fikr muhim ahamiyatga ega:

“Har bir odam o‘z nafsining quliga aylansa, uning oqibati halokat bo‘lur” [2;214-b.].

Bu yerda muallif insonning ichki zaifligi va nafsga berilish orqali tanazzulga yuz tutishini ko‘rsatadi.

Cho‘lponning “Kecha va kunduz” romanida esa shaxs tanazzuli ruhiy iztiroblar orqali gavdalanadi. Qahramonlarning ichki kechinmalari ularning jamiyat bilan ziddiyatga kirishishini ko‘rsatib beradi. Bu esa tanazzulning psixologik asoslarini ochib bera oladi.

Tahlillar natijasida quyidagi xulosalarga kelindi. Ingliz romanlarida tanazzul individual axloqiy tanlovlar bilan bog‘liq. O‘zbek romanlarida esa tanazzul ijtimoiy va ma’naviy omillar bilan izohlanadi.

Har ikki adabiyotda ham tanazzul jarayoni fojeali yakun bilan tugaydi va ogohlantiruvchi xarakterga ega.

Xulosa va takliflar. Tadqiqot natijalari shuni ko‘rsatadiki, ingliz va o‘zbek romanlarida shaxs tanazzuli turli omillar asosida talqin qilinsa-da, uning mohiyati umumiydir. Har ikki adabiyotda ham insonning o‘zligini yo‘qotishi, axloqiy qadriyatlardan chekinishi asosiy muammo sifatida ko‘riladi. Zamonaviy o‘zbek romanlarida shaxs tanazzuli masalasini yangi ijtimoiy kontekstda o‘rganish zarur, chunki bir qaraganda yozuvchining fikrlarini to‘liq anglab yetish, masala aynan nima haqidaligini sezish o‘quvchilardan biroz diqqatlikni talab etadi. Ingliz va o‘zbek adabiyotlarini boshqa milliy adabiyotlar bilan qiyosiy tahlil qilish ilmiy natijalarni yanada boyitadi degan xulosaga keldim. Shu o‘rinda, bugungi kunda adabiyotshunoslikda psixologik yondashuvlarni ham keng qo‘llash mualliflarga tavsiya qilinishi tarafdoriman.

Foydalanilgan adabiyotlar ro‘yxati:

(1). Wilde, Oscar. The Picture of Dorian Gray. London, Ward, Lock and Co, 1890, 89–180-betlar.

(2). Qodiriy Abdulla. O‘tkan kunlar. Toshkent, G‘afur G‘ulom nomidagi nashriyot, 1926, 214-bet.

(3). Cho‘lpon. Kecha va kunduz. Toshkent, “Sharq”, 1936, 185–186-betlar.

(4). Karimov N. Adabiyot nazariyasi. Toshkent, 2010, 98–99-betlar.

(5). Rahimov D. Badiiy tahlil asoslari. Toshkent, 2015, 314–316-betlar.

(6). Musaeva D. (2021). Тоталитарная система в романе «1984» Джорджа Оруэлла. “Журнал иностранных языков и лингвистики”, 2(3).

(7). Aldington R. *Death of a Hero.* (standard edition), p. 145–146.

Maxsimova Umida (Uzbekistan state world languages university;
e-mail: umidakhonmakhsimova@gmail.com)

IDENTITY AS NARRATIVE CONSTRUCTION IN THOMAS KING‘S WORKS: A POSTCOLONIAL ANALYSIS

Annotation. *This article examines the construction of identity in the works of Thomas King through a postcolonial perspective using the IMRAD methodological framework. The study explores the hybrid, fragmented, and discursive nature of identity and its formation through narrative strategies such as storytelling, metafiction, and irony. Focusing on Green Grass, Running Water and The Truth About Stories, the research analyzes how Indigenous identity is represented and how colonial discourse is challenged. The findings suggest that identity in King‘s works is not fixed but continuously constructed through cultural, historical, and narrative processes.*

Keywords: *identity, postcolonial literature, narrative strategy, metafiction, storytelling, hybridity, Indigenous identity*

Maxsimova Umida (O‘zbekiston davlat Jahon tillari universiteti; e-mail: umidakhonmakhsimova@gmail.com)

TOMAS KING ASARLARIDA IDENTITETNING NARRATIV QURILISHI: POSTKOLONIAL TAHLIL

Annotatsiya. *Mazkur maqolada kanadalik yozuvchi Thomas King asarlarida identitet tushunchasining shakllanishi va ifodalanishi postkolonial nazariya asosida metodologiyasi orqali kompleks tahlil qilinadi. Tadqiqotda identitetning gibrid, fragmentatsiyalangan va diskursiv tabiati, uning narrativ strategiyalar, xususan, storytelling, metafiksiya va ironik diskurs orqali qurilishi chuqur o‘rganiladi. Asosiy e’tibor “Green Grass, Running Water” va “The Truth About Stories” asarlariga qaratilib, ularda tub aholi identitetining ifodalanishi, kolonial diskursning tanqidi hamda madaniy xotira va og‘zaki an’ananing roli tahlil qilinadi. Natijalar shuni ko‘rsatadiki, identitet King ijodida statik emas, balki doimiy shakllanib boruvchi ijtimoiy-madaniy konstruksiya sifatida namoyon bo‘ladi.*

Kalit so'zlar: *identitet, postkolonial adabiyot, narrativ strategiya, metafiksiya, storytelling, gibridlik, tub aholi.*

Махсимова Умида (Узбекский государственный университет мировых языков; e-mail: umidakhonmakhsimova@gmail.com)

КОНСТРУИРОВАНИЕ ИДЕНТИЧНОСТИ КАК НАРРАТИВА В ПРОИЗВЕДЕНИЯХ ТОМАСА КИНГА: ПОСТКОЛОНИАЛЬНЫЙ АНАЛИЗ

Аннотация. *В статье анализируется проблема идентичности в произведениях Томаса Кинга с позиций постколониальной теории с использованием методологии IMRAD. Исследуется гибридная, фрагментированная и дискурсивная природа идентичности, а также её формирование посредством нарративных стратегий, таких как сторителлинг, метафикция и иронический дискурс. Основное внимание уделено произведениям «Green Grass, Running Water» и «The Truth About Stories». Результаты показывают, что идентичность в творчестве Кинга является динамической конструкцией, формирующейся под влиянием культурных и социальных факторов.*

Ключевые слова*: идентичность, постколониализм, нарратив, метафикция, сторителлинг, гибридность*

Introduction. Identity has become one of the central concerns in contemporary literary and cultural studies, particularly within the field of postcolonial theory. Scholars argue that identity should not be understood as a fixed or inherent essence, but rather as a process shaped by historical, social, and cultural forces [1;10 p.]. In postcolonial contexts, identity is often marked by fragmentation, hybridity, and tension between indigenous traditions and colonial influences [2;9 p.]. The works of Thomas King provide a particularly rich context for exploring these dynamics. As an Indigenous writer, King challenges dominant Western narratives and redefines identity through alternative storytelling practices [4;13 p]. His works foreground the voices of Indigenous communities while simultaneously exposing the limitations of colonial representations.

This study aims to analyze how identity is constructed in King's works and how narrative strategies contribute to this process. By applying the IMRAD framework, the research provides a structured and systematic exploration of identity as a narrative and discursive construct.

Methods. This study employs a qualitative research methodology based on textual and narrative analysis. The primary texts selected for analysis are Green Grass, Running Water and The Truth About Stories, as they provide comprehensive insight into King's approach to identity and storytelling.

The theoretical framework of the study is grounded in postcolonial theory, particularly the works of Bhabha and Hall, who conceptualize identity as hybrid and continuously evolving [5. 34 p]. Additionally, the study draws on discourse theory to examine how identity is constructed through language and narrative structures [6;34 p.].

Narrative analysis is used to identify key strategies such as storytelling, metafiction, irony, and oral tradition. These elements are examined in relation to their role in shaping identity within the texts.

Results. The analysis reveals several significant patterns in the construction of identity in King's works. First, identity is presented as a fragmented and multi-layered construct. Characters do not possess a singular identity but instead navigate multiple cultural positions simultaneously [7;39 p.]. This fragmentation reflects the broader postcolonial condition, where identity is shaped by competing historical and cultural forces.

Second, storytelling emerges as a central mechanism of identity construction. In The Truth About Stories, King emphasizes that stories do not merely reflect reality but actively shape it [7]. Identity, therefore, is produced through narrative rather than existing independently of it.

Third, metafiction plays a crucial role in destabilizing fixed notions of identity. By blending myth, history, and contemporary events, King challenges the authority of linear narratives and presents identity as fluid and interpretive [4;12 p.].

Fourth, irony functions as a strategy of resistance. Through humor and satire, King critiques colonial stereotypes and exposes the constructed nature of dominant narratives [5;30 p.]. This allows for the reassertion of Indigenous identity on its own terms.

Fifth, the integration of oral tradition reinforces the collective dimension of identity. King's use of cyclical storytelling and communal voices reflects Indigenous epistemologies and challenges Western literary conventions [6;28 p.].

Finally, hybridity emerges as a defining feature of identity. Characters inhabit an "in-between" space where cultural boundaries are negotiated rather than fixed [4;21 p.]. This hybridity enables the creation of new forms of identity that transcend binary oppositions.

Discussion. The findings of this study support key theoretical perspectives within postcolonial studies. Hall's concept of identity as a process of becoming is clearly reflected in King's works, where identity is constantly reshaped through narrative and cultural interaction [5;23 p.].

Similarly, Bhabha's notion of hybridity is central to understanding the identities portrayed in King's texts. The "third space" described by Bhabha allows for the emergence of new, hybrid identities that challenge traditional categories [4;24 p.].

The study also highlights the role of discourse in shaping identity. Drawing on Foucault's theory, identity can be seen as produced through systems of knowledge and power [6;35 p.]. King's narratives disrupt these systems by offering alternative representations and voices. Furthermore, the epistemological function of storytelling suggests that literature plays an active role in constructing reality. By presenting multiple perspectives and narratives, King challenges the idea of a single, objective truth [7;34 p.]. These findings have important implications for literary and cultural studies, as they emphasize the need to view identity as dynamic, relational, and discursively constructed.

The sense of humor in his works is very identical and impressive. In the instruction to the *Black Literature and Literary Theory*, Gates discusses at some length the need of African-American artists to become "masters of the figurative" since to say one thing to mean something different was very much at the root of race and their cultural tradition. *In Green Grass, Running Water*, there is information about white man`s false promises to keep the treaties with the Indians. It is hardly said to exhibit the type of plot we are used to in the landmarks of the Western canon.

Conclusion. This study has demonstrated that identity in the works of Thomas King is a complex, dynamic, and multi-layered construct shaped by narrative, culture, and discourse. Rather than presenting identity as fixed or essential, King portrays it as fluid and continuously evolving.

Narrative strategies such as storytelling, metafiction, and irony play a central role in this process. They not only challenge dominant Western narratives but also create space for alternative perspectives rooted in Indigenous traditions.

The concept of hybridity further highlights the fluid nature of identity, as characters navigate between cultural systems and construct new forms of belonging. This reinforces the idea that identity is not a stable category but an ongoing process of negotiation. Ultimately, King's works contribute significantly to postcolonial literary studies by redefining identity as a narrative construct. His writing demonstrates the power of storytelling in shaping both individual and collective identities, offering valuable insights into the relationship between culture, language, and self-understanding.

The list of used literature:

(1). Bhabha H.K. *The location of culture.* Routledge, 1994.

(2). Ashcroft B., Griffiths G., Tiffin H. *The empire writes back. Theory and practice in post-colonial literatures.* Routledge. 2002.

(3). Hall S. Who needs identity? In S.Hall&P. du Gay (Eds.), *Questions of cultural identity.* SAGE Publications. 1996.

(4). King T. *Green grass, running water.* HarperCollins, 1993.

(5). King T. *Borders.* In *One good story, that one.* Harper Collins, 1993.

(6). King T. *The truth about stories. A native narrative.* House of Anansi Press. 2003.

(7). King T. *The inconvenient Indian. A curious account of Native people in North America.* Doubleday Canada 2013.

Qodirova Maftuna Davron qizi (EFL teacher and independent researcher, UzSWLU Tashkent, Uzbekistan; missdove93@gmail.com)

ROADS OF TRANSFORMATION: CHRONOTOPES IN AMERICAN TRAVEL LITERATURE

Annotation. *This article analyzes the road chronotope as a dynamic spatiotemporal system in twentieth-century American literature, focusing on travel narratives by Jack Kerouac and John Steinbeck. It demonstrates how the American highway serves as an active element shaping narrative structure, character development, and ideological expression. Despite differing historical contexts, these narratives collectively portray the American road as a unique chronotope that explores themes of national identity, existential quest, and socioeconomic realities.*