



## PRESSUPPOSITIV, STUDY OF ERNEST HEMINGWAY AND ABDULLA KAHHOR'S STORIES

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### Annotatsiya

Mazkur maqolada Ernest Heminguey va Abdulla Kahhor hikoyalarining pressupoziitiv tadqiqi, presupoziitivning trivalent hisoblari, Ernest Xeminguey hikoyalarida o'ziga xos uslub, Abdulla Kahhor hikoyalarini shartli ravishda uch yo'nalishi, presupoziitivni ham o'ziga xos dinamik hodisasi, Ernest Heminguey va Abdulla Kahhor hikoyalarining obrazli tuzilishi, "Xeminguey nasri"ga xos drammatizm haqida to'liq so'z yuritiladi.

**Kalit so'zlar:** hikoya, pressupoziitiv tadqiq, drammatizm, dinamik hodisa, epigraf, kontekst talqin.

### Annotation

In this article, a presuppositional study of the stories of Ernest Hemingway and Abdullah Kahhor, trivalent calculations of the presupposition, a specific style in the stories of Ernest Hemingway, three conditional directions of the stories of Abdullah Kahhor, a specific dynamic phenomenon of the presupposition, the image of Ernest Hemingway and Abdullah Kahhor structure, the drama of Hemingway's prose.

**Keywords:** story, presuppositional research, drama, dynamic event, epigraph, contextual interpretation.

### Аннотация

В данной статье представлено presuppositional исследование рассказов Эрнеста Хемингуэя и Абдуллы Каххора, тривалентные расчеты presuppositional, специфический стиль в рассказах Эрнеста Хемингуэя, условно три направления рассказов Абдуллы Каххора, специфический динамический феномен presuppositional, Эрнест Хемингуэй и Абдулла Каххор образный строй его рассказов, драматизм, присущий хемингуэевской прозе.

**Ключевые слова:** рассказ, presuppositional исследование, драма, динамическое событие, эпиграф, контекстная интерпретация.

### Introduction

People's Writer of Uzbekistan, writer Abdullah Kahhor, who made an invaluable contribution to the development of Uzbek literature and art, created immortal works about the life of the Uzbek people, the inner and spiritual world of man. He is one of the leading writers of 20th century Uzbek prose. Abdullah Kahhor entered literature as a poet and later became known not only as a storyteller, but also as a publicist, storyteller and novelist, satirist and lyric playwright, journalist and translator, and word artist.

Ernest Hemingway, another world-famous American writer known as a storyteller, also wrote many stories. Ernest Hemingway is one of the most influential writers of the 20th century. Known for his best



novels and short stories, he was a successful journalist and war correspondent. While the critical literature on Hemingway - both here and abroad - is vast, we do not yet have a way of analyzing the specific unity of content and form in the writer's works.

### **Literature Review and Methodology**

One of Ernest Hemingway's best stories, *The Snows of Kilimanjaro*, is also about time and human destiny. The protagonist has many pages about Harry Hemingway's life in Paris and his creative journey to the Middle East. Although Hemingway did not address serious political and social issues in his work, he regularly appeared in the *Esquire* newspaper as a shrewd politician, a publicist with a strong stance against war and fascism. At the same time, he repeatedly addressed the most pressing issue in the life of society, the issue of the lives of people left helpless after the war. During this time, the writer lived in Key West, Florida, where he became acquainted with the local people and shared their joys and sorrows. Turning to the stories of Abdullah Kahhor, "In the story of the thief, the image of officials who have turned the misery of others into a source of livelihood has faded. He was told, "The death of a horse is taken as an epigraph of a dog's feast. Let the farmer's house burn down, and let the ox not be lost. A sack of straw, ten or fifteen stalks, a cart of reeds, a bull, how many times do you have to throw the pot into the water to find it? "

The story of the "patient" describes the fate of a woman who died of severe pain and helplessness, the condition of Sotiboldi, who was completely helpless, short-sleeved, insatiable, and not yet clearly formed. And a mother cares about her child no matter what. The epigraph to this story is "The sky is long, the earth is hard."

Unlike Unsin in "Horror", Cain in "The Thief", Turobjon in "Pomegranate", Sotibold in "Sick", he does not want to live as a prisoner of silence and ignorance like his predecessors. Olimbek Dodho's youngest of eight wives, Unsin, a five-month-old bride, wants to go home to Ganjiravon if her husband gives a full answer. Dodho's first wife, Nodirmohbegim, told a story: "I was a child, thank God, my father was the talk of the town. Hotel guy ... It was windy yesterday. "Who's going to the cemetery now to stab Askarponsot?" "It simply came to our notice then. Unsin forgets the fire as she leaves to complete the task given to her by Dodho, and dies of fear at the end of the story.

### **Results**

In theories of static meaning, e.g., in the trivalent accounts of the presupposition discussed above, when a sentence is interpreted in a particular context, each phrase in that sentence is interpreted in relation to the same context. In dynamic theories of meaning, the context changes when a sentence is interpreted. The oldest and probably the most obvious cause of this dynamism is something that can be called anaphoric asymmetry. Anaphoric asymmetry rhymes in different languages are usually solved by phrases that have already occurred, and only in individual configurations are there cataphoric solutions of phrases that appear later in the sentence. The dynamic explanation for this is that the rhymes are referenced through the context and are updated during the context processing process, so it usually only contains information about what is being said.



Both writers are excellent storytellers and masters of the genre. Their stories show that they have mastered the art of hard work. criticized various defects in human nature. Ernest Hemingway said he could write a story with a few words that would surprise everyone. The story that led him to victory is as follows: "Children's shoes are for sale. Undressed..." In Ernest Hemingway's stories, the first journalistic observation is replaced by analytical, comparative reasoning, and observation. He condemns any war, emphasizing the suffering of humanity as a result. He represents the devastating effects of loneliness in the struggle for human rights and freedoms in the image of ordinary people.

## **Discussion**

As for presuppositions, they have characteristics that differ from obligations. We need to study these Differences so we can define our assumptions and assumptions about assumptions. One thing is clear, expectations like conditions are also related to the traditional meaning of words. and phrases. The rest of the discussion will focus on how they differ, it turns out that there is a remarkably strong parallel between events involving anaphora and presupposition, which in turn leads to the assumption that not only anaphora but also presupposition is a specific dynamic phenomenon. In this section, we first examine the similarities between presupposition and anaphora, which are seen as possible motives for considering changes in context in the analysis of presupposition, and then the events that led to modern dynamic theories. we describe the sequence mainly in a historical sense.

## **Conclusion**

In conclusion, it should be noted that Hemingway is an artist with a unique style. Ever since the author's first stories and novels began to be published, critics have emphasized the importance of dialogue in his work. The dialogues squeezed out detailed descriptions of the protagonists, long lyrical digressions, insignificant statements, and intensified the drama typical of Hemingway's prose. At the same time, it should be noted that the dialogue is short and concise, simple and deep.

Hemingway's protagonists speak a simple language. Their speech is devoid of poetic metaphors. In the simplicity that emerges on this surface, a lively, exciting thought takes precedence. The idea is not in the words, but in the context of the text. Only when the reader has a deep understanding of the protagonist's state of mind can he understand this riddle.

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