

It was a comfortable room, though the carpet was faded and the furniture very plain, for a good picture or two hung on the walls, books filled the recesses, chrysanthemums and Christmas roses blooms in the windows, and pleasant atmosphere of home peace pervaded it” (Alcott L.M., 1868, 8).

L.M.Alcott depicted “house” as not image of literary narration that filled with many elements but as the part of life that could not be imagined without it. She shown that family is not only focusing on elements of daily routine things but it is a heart of life, that always support each person in difficulty. Her heroes are always inside of their house and family, they analyzing their lives and situations. They always connected to their close people. The literary role of “house” is to show the active part that connects person and bring them to new step at the same time. Many heroes are colorful, their characters are real and people can see real situations, their life problems, where heroes rely on house value as on the main thing in life.

The fact that mother stayed happy about her daughter’s position and could not imagine better life for her then shown that all the goals about house and family are the most important thing for women were reached by girls and they lived their family life as happy as they could dream about.

“Touched to the heart, Mrs. March could only stretch out her arms, as if to gather children and grandchildren to herself, and say with face and voice full of motherly love, gratitude’s, and humility....

“Oh, my girls. However long you may live, I never can wish you a greater happiness than this.!” (Alcott L.M., 2022, 377).

The analysis reveals that in Alcott’s novels, “home” functions as a multidimensional concept combining emotional, moral, and social elements. The findings indicate that:

- Home is consistently portrayed as a center of moral and education, where characters learn the role of empathy, responsibility for their own actions and family, and self-sacrifice.

“Make this home happy, so that you may be fit for homes of your own if they are offered you, and contented here if they are not” (Alcott L.M., 1868, 146).

- The March family home in *Little Women* symbolizes unity, emotional stability, and warmth.

- Economic differences between homes (e.g., March household vs. Laurie's mansion) highlight social inequality and emotional isolation in wealthier environments that contradicted to poor people.

- Female characters, especially mothers and daughters, play a crucial role in constructing the home as a nurturing moral space.

"I'm not ambitious for a splendid fortune, or fashionable position, or a great name for my girls. I know, by experience, how much genuine happiness can be had in a plain little house". (Alcott L.M., 1868, 209)

- Across different novels, Alcott transforms home into a dynamic concept that evolves with characters' growth from childhood to adulthood.

Overall, the study shows that the "home" concept is not static but functions as a narrative mechanism shaping both plot development and character psychology.

The presented article shows wide analysis of literary works from the point of home, as Victorian image of house and its role and connection to women.

While her novels illustrate traditional family values, they also introduce a more flexible and emotionally centered understanding of domestic life. In this framework, the home becomes a space of shared responsibility, emotional support, and intellectual growth rather than strict control of family. Alcott's work highlights shift, emphasizing the importance of women's roles in shaping moral and emotional environments within the household. Additionally, the contrast between affluent and modest households reveals Alcott's critique of materialism in family relationship. Emotional richness, rather than economic status of person, is presented as the foundation of a meaningful family life. Thus, the concept of home in her fiction functions as both a literary device and a moral philosophy centered on love, and human development.

REFERENCES:

1. Alcott, L. M. (1868). *Little Women*. Boston, MA: Roberts Brothers.
2. Alcott, L. M. (1869). *An Old-Fashioned Girl*. Boston, MA: Roberts Brothers.
3. Alcott, L. M. (1875). *Eight Cousins, or The Aunt-Hill*. Boston, MA: Roberts Brothers.
4. Alcott, L. M. (1876). *Rose in Bloom*. Boston, MA: Barnes & Noble Classics.
5. Alcott, L. M. (1995). *Good Wives*. London, UK: Wordsworth Classics.
6. Alcott, L. M. (2008). *Little Women*. Oxford, UK: Oxford University Press.
7. Alcott, L. M. (2019). *Little Women; Good Wives*. Moscow, Russia: Eksmo.
8. Alcott, L. M. (2022). *Little Women*. Moscow, Russia: AST Publishing.
9. Alcott L.M. (1868). *Little women*. Boston, Robert Brothers.
10. Alcott L.M., (1868), *Little women*. Boston, Robert Brothers.

UO‘K(UDC, YDK): 82.091

STIVEN KING IJODIDA GOTIK AN‘ANALAR⁹**Abdusattarova Shoxina Baxtiyor qizi***Is’hoqxon Ibrat nomidagi Namangan davlat**chet tillari instituti tayanch doktranti**Namangan, O‘zbekiston**E-mail: shahinaabdusattarova0224@gmail.com**ORCID ID: 0009-0006-2565-8644*

ANNOTATSIYA	KALIT SO‘ZLAR
Maqolada amerikalik yozuvchi Stiven Kingning romanlarida gotik adabiy an‘analarning o‘zlashtirilishi, zamonaviy amerikalik voqelikka tatbiq etilishi va janrning o‘ziga xos milliy transformatsiyasi adabiy-nazariy tahlil etiladi. Tadqiqotning maqsadi King ijodining adabiy-estetik asoslarini Horas Uolpol, Ann Radklif, Meri Shelli, Bram Stoker, Edgar Allan Po va Xovard Fillips Lavkraft an‘analari kontekstida yoritish, gotik motivlar va obrazlar tizimining King romanlarida qayta yaratilishini aniqlash hamda yozuvchining narrativ uslublari va badiiy-poetik yechimlarini ochib berishdan iborat. Muammoning qo‘yilishi shundan iboratki, King ijodidagi gotik an‘analarning yaxlit tizimi va uning uch bosqichli qo‘rquv estetikasining nazariy asoslari o‘zbek adabiyotshunosligida hali maxsus tadqiqot obyektiga aylanmagan. Tadqiqot adabiy-nazariy, lingvopoetik va struktural-semantik yondashuvlar asosida olib borildi. Tadqiqot materiali sifatida Stiven Kingning “Nurlanish” (1977), “Salem shaharchasi” (1975), “U” (1986) va “Uy hayvonlari qabristoni” (1983) romanlari tanlab olindi. King nazariy asari “O‘limlar raqsi” (1981) birlamchi manba sifatida tahlil etildi. Tadqiqot natijalariga ko‘ra, S.King gotik an‘ananing aristokratik Yevropa shakllarini amerikalik ishchilar sinfi muhitiga ko‘chirish orqali janrni demokratlashtirgani, klassik gotik motivlarni vampir, arvoh, la‘natlangan bino, shaytoniy kuchlarni zamonaviy ijtimoiy muammolarning (giyohvandlik, oilaviy zo‘ravonlik, irqchilik) badiiy metaforasi sifatida qayta talqin etgani aniqlandi.	Gotik adabiyot, Amerika gotikasi, Stiven King, adabiy-estetik asoslar, gotik motivlar, qo‘rquv tasnifi, janr demokratlashtirilishi, narrativ uslublari, intertekstuallik, vampir motivi, la‘natlangan makon, kosmik dahshat. Received: April 15, 2026 Accepted: April 28, 2026 Available online: September 5, 2026

⁹For citation (Iqtibos keltirish uchun, для цитирования):

Abdusattarova Sh. Stiven King ijodida gotik an‘analar.// Komparativistika (Comparative Studies). — 2026. — Vol.3, № 4(12) — B. 146-160.

GOTHIC TRADITIONS IN STEPHEN KING'S OEUVRE

Abdusattarova Shoxina Baxtiyor qizi

*Basic Doctoral Student of Namangan State Institute**of Foreign Languages named after Is'haqxon Ibrat**Namangan, Uzbekistan**E-mail: shahinaabdusattarova0224@gmail.com**ORCID ID: 0009-0006-2565-8644*

ABSTRACT	KEYWORDS
This article presents a literary-theoretical analysis of the assimilation of Gothic literary traditions in the novels of the American writer Stephen King and the national transformation of the genre. The aim of the research is to illuminate the literary-aesthetic foundations of King's works within the context of the traditions of Horace Walpole, Ann Radcliffe, Mary Shelley, Bram Stoker, Edgar Allan Poe and Howard Phillips Lovecraft, and to identify how the system of Gothic motifs is recreated in King's novels. The formulation of the problem is grounded in the fact that the integral system of Gothic traditions in King's novels has not been sufficiently illuminated in Uzbek literary studies. The research is conducted on the basis of literary-theoretical, linguopoetic, and structural-semantic approaches. Stephen King's novels "The Shining", "Salem's Lot", "It" and "Pet Sematary" have been selected as research material; King's theoretical work "Danse Macabre" has been analysed as a primary source. The research findings demonstrate that King has democratized the genre by transferring the aristocratic European forms of the Gothic tradition into the American working-class environment, and has reinterpreted classical Gothic motifs the vampire, the ghost, the cursed building, demonic forces as artistic metaphors of contemporary social problems.	Gothic literature, American Gothic, Stephen King, literary-aesthetic foundations, Gothic motifs, classification of fear, democratization of genre, narrative techniques, intertextuality, vampire motif, cursed space, cosmic horror.

ГОТИЧЕСКИЕ ТРАДИЦИИ В ТВОРЧЕСТВЕ СТИВЕНА КИНГА

Абдусаттарова Шохина Бахтиёровна

*Базовый докторант**Наманганского государственного**института иностранных языков**имени Исхакхана Ибрата**Наманган, Узбекистан**E-mail: shahinaabdusattarova0224@gmail.com**ORCID ID: 0009-0006-2565-8644*

АННОТАЦИЯ	КЛЮЧЕВЫЕ СЛОВА
В статье проводится теоретический анализ усвоения готических литературных традиций в романах американского писателя Стивена Кинга, их адаптации к современной американской действительности и трансформации жанра готического романа в рамках национальной американской литературы. Цель исследования заключается в освещении литературно-эстетических основ творчества Кинга в контексте традиций Хораса Уолпола, Анны Радклиф, Мэри Шелли, Брэма Стокера, Эдгара Аллана По и Говарда Филлипса Лавкрафта, в определении того, как система готических мотивов и образов воссоздаётся в романах Кинга, а также в выявлении нарративных приёмов писателя. Постановка проблемы обосновывается тем, что готические традиции как целостная система в произведениях Кинга и теоретические основы его трёхуровневой эстетики страха недостаточно освещены в узбекском литературоведении. Исследование проведено на основе литературно-теоретического, лингвопоэтического и структурно-семантического подходов. В качестве материала исследования выбраны романы Стивена Кинга «Сияние» (1977), «Жребий Салема» (1975), «Оно» (1986) и «Кладбище домашних животных» (1983); теоретическая работа «Пляска смерти» (1981) проанализирована как первоисточник. Результаты исследования показали, что Кинг демократизировал жанр, перенёс аристократические европейские формы готической традиции в среду американского рабочего класса, и переосмыслил классические готические мотивы вампира, призрака, проклятого здания, демонических сил как художественные метафоры современных социальных проблем (наркомании, семейного насилия, расизма).	Готическая литература, американская готика, Стивен Кинг, литературно-эстетические основы, готические мотивы, классификация страха, демократизация жанра, нарративные приёмы, интертекстуальность, мотив вампира, проклятое пространство, космический ужас.

KIRISH

XVIII asr oxirida Horas Uolpolning “Otranto qal’asi” (1764) asari bilan boshlangan gotik adabiy an’ana bugungi kunga kelib global madaniy hodisaga aylandi. Ayniqsa, Amerika Qo’shma Shtatlari adabiyotida gotika o’ziga xos milliy poetika, ramz-simvollar tizimi va mavzular majmuasini shakllantirdi. Edgar Allan Po va Nataniel Hotornning klassik namunalaridan tortib Stiven King, Toni Morrison, Kormak Makkarti kabi zamonaviy yozuvchilar ijodida gotika o’zining eng boy ko’rinishiga erishdi. Zamonaviy Amerika gotikasi nafaqat janr, balki madaniy-psixologik kod sifatida irqchilik, qullik xotirasi, texnologik begonalashuv va post-travmatik jamiyat muammolarini badiiy ifodalashning universal vositasiga aylandi.

Stiven King ijodi bo’yicha Magistrle T. (Magistrle T., 1988, 7), Strengell H. (Strengell H., 2005, 11), Sears J. (Sears J., 2011, 3), Winter D. (Winter D., 1984, 30) va Blouin M. (Blouin M., 2021, 3) kabi g’arb olimlarining fundamental monografiyalari yaratilgan. Biroq Kingning ijodidagi gotik an’analarning yaxlit tizimi klassik ildizlardan zamonaviy transformatsiyalargacha hamda uning narrativ-poetik yechimlari o’zbek adabiyotshunosligida hali maxsus ilmiy tadqiqot obyektiga aylanmagan. So’nggi yillarda Ochilov U.S. (Ochilov U.S., 2025, 266), Xo’jamqulov U. (Xo’jamqulov U., 2024, 15), Karimova G.N. (Karimova G.N., 2025, 279) hamda Qurbonova N.T. (Qurbonova N.T., 2024, 33) ishlari bu sohada milliy ilmiy maktabning shakllanishiga poydevor yaratmoqda.

Maqolaning maqsadi Stiven King ijodining adabiy-estetik asoslarini, uning gotik motivlar va obrazlar tizimini hamda narrativ uslublari va badiiy-poetik yechimlarini yaxlit tarzda tadqiq etishdan iborat. Maqolaning ilmiy yangiligi King ijodidagi gotik an’analarning yaxlit tizimi o’zbek adabiyotshunosligida ilk marta maxsus tadqiqot obyektiga aylantirilgani va Kingning uch bosqichli qo’rquv tasnifi ilmiy jihatdan tizimli asoslanganida namoyon bo’ladi.

METODOLOGIYA

Tadqiqot adabiy-nazariy, lingvopoetik va struktural-semantik yondashuvlarga asoslandi. Nazariy asos sifatida A.Radklifning dahshat va qo’rquv tafovuti nazariyasi (Radcliffe A., 1826, 145), Botting F.ning gotik adabiyotning madaniy-

tanqidiy funksiyasi konsepsiyasi (Botting F., 1996, 2), D.Panterni gotikani madaniy travmaga javob sifatida talqin qilishi (Punter D., 1996, 237), N.Kerrollning “san’at-dahshat” tushunchasi (Carroll N., 1990, 27), Yu.Kristevaning abhorrensiya nazariyasi (Kristeva J., 1982, 4), Z.Freydning g’ayritabiiylik kontsepsiyasi (Freud S., 1919, 297) hamda M.M.Baxtinning polifoniya va xronotop tushunchalari (Бахтин М.М., 1963, 7) qo‘llanildi. Tadqiqot materiali sifatida Stiven Kingning “Nurlanish” (1977), “Salem shaharchasi” (1975), “U” (1986), “Uy hayvonlari qabristoni” (1983), “Kerri” (1974) romanlari va uning nazariy asarlari “O‘limlar raqsi” (1981) hamda “Yozuv san’ati haqida” (2000) tanlab olindi.

NATIJALAR

Amerikalik yozuvchi Stiven King (1947-yilda tug‘ilgan) XX asr oxiri va XXI asr boshlarida dahshatli adabiyotning eng yirik namoyandasidir. Uning dahshatli adabiyotga birinchi jiddiy munosabati Lavkraft asarlari orqali yuzaga kelgan. King o‘zining nazariy asari “O‘limlar raqsi”da Lavkraftning hikoyalar to‘plami bilan birinchi uchrashuvini tasvirlab, buni “*jiddiy fantastik-dahshatli adabiyot bilan birinchi uchrashuvim*” deb ta’riflaydi (King S., 1981, 102). Lavkraftning “Adabiyotda g’ayritabiiy dahshat” (1927) asari King uchun nafaqat ilhom manbai, balki nazariy yo‘l-yo‘riq hisoblanadi (Lovecraft H.P., 1973, 12). Kingning bir qator asarlari Lavkraft an’alarini bevosita davom ettiradi: ayniqsa “U” romanidagi Penivays obrazi Lavkraftning “Buyuk Qadimgi Xudolar” konsepsiyasiga bevosita ishora qiladi (Carter M.L., 2001).

Edgar Allan Po ta’siri King ijodida Lavkraftnikidan kam emas. King “O‘limlar raqsi”da dahshatning mohiyatini Poning “Fosh etuvchi yurak” (1843) hikoyasidagi cholning to‘xtamaydigan yurak urishi ovozi misolida tushuntiradi (King S., 1981, 37). Poning “Asher uyining qulashi” (1839) hikoyasidagi la’natlangan bino motivi Kingning “Nurlanish” romanidagi Overlук mehmonxonasida yangi hayot topgan (Llopis Carmona R., 2018, 189). Po psixologik dahshat texnikasini qisqa hikoyalarda ishlab chiqqan bo‘lsa, King roman hajmida bu usulni kengaytirib, zamonaviy amerikalik kontekstga singdirdi. King klassik gotik romanning barcha asoschilariga H.Uolpol, A.Radklif, M.Shelli va

B.Stokerga o'z minnatdorchiligini izhor etgan. Uolpol tomonidan boshlab berilgan gotik adabiyotning dastlabki qoidalar (Walpole H., 1764) Kingning asarlarida zamonaviy shaklda qayta gavalangan: Overluc mehmonxonasi, Marsten uyi va Deri shahri ostidagi kanalizatsiya tizimlari makonning mustaqil qahramon sifatida namoyon bo'lishi tamoyili saqlanib qoladi.

A.Radklifning gotik adabiyotga kiritgan eng muhim nazariy hissi dahshat va qo'rquv o'rtasidagi farqni aniqlashdir.

Radklifning ta'rifiga ko'ra, *“dahshat bu xayoliy kutish hissi, qo'rquv esa to'g'ridan-to'g'ri duch kelishdir”* (Radcliffe A., 1826, 145). Kingning uch bosqichli tasnifi aynan shu tamoyildan kelib chiqadi. King *“O'limlar raqsi”*da qo'rquvning uch darajasini aniqlaydi: dahshat (terror) eng oliy hissiyot, ya'ni xayoliy qo'rquv; qo'rquv (horror) to'g'ridan-to'g'ri yuzlashish; va jirkanish (revulsion) jismoniy nafrat hissi (King S., 1981, 50). Bu tasnifda Kingning ijodiy falsafasining butun mohiyati aks etadi: u Radklifning estetik talablarini demokratlashtirib, ularga o'ziga xos samimiy munosabat qo'shadi.

M.Shelli tomonidan yaratilgan *“Frankenshtayn”* asari King uchun gotik adabiyotning yana bir ustun manbai hisoblanadi. King *“O'limlar raqsi”*da dahshat adabiyotining uchta arxetipik obrazini ajratib ko'rsatadi: vampir, bo'riodam (Jekil/Xayd) va *“Nomsiz mavjudot”* Frankenshtayn (King S., 1981, 55). King bu arxetiplarni o'z romanlarida zamonaviy shaklda qayta yaratadi: Barlou (*“Salem's Lot”*) vampir, Jek Torrens (*“The Shining”*) bo'ri odam, Kristin (*“Christine”*) esa jonlantirilgan maxluq arxetipini ifodalaydi. B.Stokerning *“Drakula”* (1897) romani King ijodiga eng bevosita ta'sir ko'rsatgan asarlardan biridir. King *“Salem shaharchasi”*ni yozishda Stokerga *“adabiy hurmat ifodasi”* sifatida qasd qilganini ta'kidlagan (King S., 1981, 13). Biroq King Stokerdan muhim jihatda farq qiladi: agar Stoker Drakulani aristokratik muhitda tasvirlagan bo'lsa, King vampirizmni amerikalik kichik shahar muhitiga ko'chiradi. T. Magistrale ta'kidlashicha, King gotik an'analarning aristokratik Yevropa shakllarini amerikalik ishchilar sinfi muhitiga ko'chirgan holda tubdan demokratlashtirdi (Magistrale T., 1988, 7).

Stiven King romanlarida gotik an'analarining motivlar va obrazlar tizimi o'ziga xos tarzda qayta ishlab chiqilgan. Klassik gotik adabiyotning vampir, arvoq, jin va shaytoniy kuchlar kabi an'anaviy obrazlari King asarlarida zamonaviy amerikalik voqelik bilan uyg'unlashtirilgan. King uchun bu g'ayritabiiy obrazlar faqat qo'rqitish vositasi emas, balki jamiyatdagi chuqur muammolarni irqchilik, giyohvandlik, oilaviy zo'ravonlik, kichik shaharlar tanazzulini ifodalash usullaridir.

King ijodidagi vampir motivining eng yorqin namunasi "Salem shaharchasi" romanidir. Bu asar Stokerning "Drakula" romanining ongli ravishda amerikalik qayta talqinidir (King S., 1975, 26). Romandagi asosiy vampir Kurt Barlou Drakula obrazining zamonaviy o'zagi sifatida namoyon bo'ladi. Kingning Stokerdan tubdan farqi shundaki, u asarning nomini vampir shaxsidan emas, balki jamoaning kollektiv nomiga o'zgartiradi bu esa haqiqiy mavzu shaharning o'zi ekanligini ko'rsatadi. T. Magistrale ta'kidlaganidek, Quddus Lot shaharchasi Barlouning kelishidan oldin ham axloqiy jihatdan "vampirlik" qilayotgan edi (Magistrale T., 1988, 53): vampirlik bu yerda biologik emas, ijtimoiy kasallik sifatida gavdalanadi.

"Nurlanish" romanida King gotik adabiyotning eng klassik motivini la'natlangan binoni zamonaviy shaklda qayta yaratadi (King S., 1977, 142). Overluk mehmonxonasi gotik romanlarning qorong'u qal'asining amerikalik ekvivalentidir. Jek Torrens gotik adabiyotning o'z-o'zini halokat qilishga olib boradigan qahramoni sifatida namoyon bo'ladi (Winter D., 1984, 62). P. Mutuxkannan va Shiba Prinsess tadqiqotida Overluk mehmonxonasining Jek Torrensning ichki qo'rquvlarining tashqi proyeksiyasi sifatida ishlaganligi tahlil etiladi (Muthukannan P., 2021, 675): mehmonxona izolyatsiyasi ichkilikbozlar va zo'ravonlar o'z oilalarini qanday izolyatsiya qilishining metaforasi sifatida ishlaydi.

"U" romani Kingning eng ulkan gotik konstruksiyasidir (King S., 1986, 10). Penivays kosmik, o'lchovlararo mavjudot bo'lib, qurbonlarining eng katta qo'rquviga aylanish qobiliyatiga ega bu Lavkraftning kosmik dahshat falsafasining amerikalik shahar ostida yashiringan zamonaviy ifodasi. W.S. May tahriri ostidagi ilmiy to'plamda romanning ko'p qirrali tahlili taqdim etilgan (May W.S., 2022, 15). Ochilov U.S. Penivaysning transformatsion tabiatini Markesning sehrli realizmi va

Derridaning dekonstruktivizmi nuqtayi nazaridan tahlil etadi (Ochilov U.S., 2025, 145). “Uy hayvonlari qabristoni” King o‘zini “eng ko‘p qo‘rqitgan roman” deb atagan asari V.V.Jeykobsning “Maymun panjasi” (1902) hikoyasining qayta talqinidir (King S., 1983, 37). K.Korstorfin tahlilicha, romanning siyosiy xarakteri ham e‘tiborga olinishi kerak: King Penobskot qabilasining qabila erlarini qaytarib sotib olish harakatlariga bevosita murojaat qiladi (Corstorphine K., 2012, 63).

Kristeva Yu.ning abhorrensiya nazariyasi King asarlaridagi gotik motivlarni tushunishda muhim kalit hisoblanadi. Kristevaning ta’rifiga ko‘ra, *“abhorrensiya shaxsiyat, tizim va tartibni buzadigan, chegaralar, pozitsiyalar va qoidalarga hurmat qilmaydigan narsa”* (Kristeva J., 1982, 4). King gotik motivlardan foydalanib, aniq amerikalik ijtimoiy muammolarni diagnostika qiladi. “Iztirob” (1987) romanidagi Enni Uilks King o‘zining kokain giyohvandligining metaforasi sifatida gavdalanadi (King S., 2000, 96). King ijodidagi ayol obrazlarning evolyutsiyasi gotik adabiyotning umumiy rivojlanishini aks ettiradi: Radklif davrida passiv qurbonlar bo‘lgan ayol qahramonlar King asarlarida faol qahramonlarga aylandi (Guthrie J.R., 2009, 11). Irqchilik mavzusi King asarlarida murakkab tarzda ifodalanadi: M.J.Blouin monografiyasida ta’kidlanishicha, King asarlari amerikalik siyosiy madaniyatning eng og‘riqli nuqtalarini gotik shaklda qayta ishlaydi (Blouin M.J., 2021, 45).

King ijodida ichki monolog eng muhim narrativ texnikalardan biri sifatida namoyon bo‘ladi. King “Yozuv san’ati haqida” kitobida ijodiy maqsadini bayon etib, u *“badiiy adabiyotning maqsadi o‘quvchini umuman hikoya o‘qiyotganini unuttirishdir”* deb yozadi (King S., 2000, 137). Ichki monolog gotik adabiyotning eng qadimiy texnikalaridan biri bo‘lib, Poning “Fosh etuvchi yurak” hikoyasidagi jinni hikoyachi aynan ichki monolog orqali o‘z dahshatini o‘quvchiga yetkazadi. “Kerri” romanida ichki monologlar qavslar ichida, standart grammatika qoidalarisiz beriladi (King S., 1974, 8). “Nurlanish” romanida REDRUM so‘zi bir vaqtning o‘zida ichki monolog va tipografik qurilma sifatida ishlaydi u MURDER so‘zining ko‘zgudagi aksi bo‘lib, bola ongidagi dahshatning vizual ifodasi hisoblanadi (King S., 1977, 28).

Baxtin M.M.ning polifoniya tushunchasi King ijodini tahlil qilishda muhim nazariy kalit hisoblanadi (Бахтин М.М., 1963, 7). King romanlarida bu tamoyil to'liq amalga oshadi: u hech qachon bitta personajning dunyoqarashini "to'g'ri" deb belgilamaydi, aksincha, turli nuqtai nazarlarni teng huquqli ravishda taqdim etadi. Ts.Todorovning fantastik adabiyotdagi ikkilanish tushunchasi ham King asarlarining narrativ tuzilishini tahlil qilishda muhim ahamiyatga ega (Тодоров Ц., 1999, 25): "Nurlanish"da Jek Torrensning jinni bo'lib qolishi g'ayritabiiy sabablar bilan ham, psixologik sabablar bilan ham tushuntirilishi mumkin. Freyd Z.ning g'ayritabiiylik kontsepsiyasi esa tanish narsaning notanishga aylanishi mexanizmini ochib beradi (Freud S., 1919, 297). Hye-Knudsen M., Kristensen-MakLaklin R.D. va Klasen M.ning empirik tadqiqoti Kingning oddiy tili narrativ singish bilan korrelyatsiya qilishini isbotladi (Hye-Knudsen M., 2023, 8). Ketzan E. va Ev M.P. 73 ta asardan iborat korpusni kompyuter stilistikasi usullari bilan tahlil qilgan ishi King nasrining "oddiy" ko'rinishi ortida murakkab stilistik strategiya yotishini isbotlaydi (Ketzan E., 2024, 5).

MUNOZARA

Tadqiqot natijalari King ijodidagi gotik an'analarning bir necha qatlamli murakkab tizim ekanligini ko'rsatadi. Birinchi qatlam adabiy-estetik asoslar H.Uolpol, A.Radklif, Shelli M., B.Stoker, E.A. Po va H.P. Lavkraft an'alarining bevosita davomi bo'lsa, ikkinchi qatlam gotik motivlarning ijtimoiy metaforaga aylantirilishi King ijodining eng o'ziga xos yutug'i hisoblanadi. J. Sears King ijodini Derrida, Kristeva va Freyd nazariyalaridan foydalangan holda tahlil etadi (Sears J., 2011, 3). H. Strengell ishi esa King asarlarida vampir, Frankenshtayn va bo'ri odam arxetiplarining zamonaviylashtirilishini ochib beradi (Strengell H., 2005, 11).

Kingning uch bosqichli qo'rquv estetikasi gotik adabiyotning nazariyasiga o'ziga xos hissa hisoblanadi: bu tasnif gotik estetikaning ichki ierarxiyasini ochib beradi. N.Kerrollning "san'at-dahshat" konsepsiyasi (Carroll N., 1990, 27) bu tasnifni to'ldirib, maxluqlarning estetik ta'sirini tushuntirish imkonini beradi: Penivays bir vaqtning o'zida tahdid soluvchi va nopok sifatida namoyon bo'lib, "fuziya" tamoyiliga javob beradi. O'zbek adabiyotshunosligida U.S. Ochilov King

asarlarida magik realizm va gotika sintezini tahlil etib, g'arb tadqiqotchilarining an'anaviy yondashuvlaridan farqlanuvchi yangi nazariy nuqtayi nazarni taklif qiladi (Ochilov U.S., 2025, 266). U. Xo'jamqulov va hamkasblarining tadqiqoti gotik obrazlarning universal va milliy qatlamlarini yoritadi (Xo'jamqulov U., 2024, 15), G.N.Karimovaning ishi gotik janr va fantastik adabiyot munosabatlarini (Karimova G.N., 2025, 279), N.T.Qurbonovaning tadqiqoti dahshat konsepsiyasini nazariy jihatdan asoslaydi (Qurbonova N.T., 2024, 33).

XULOSA

Tadqiqot natijalariga ko'ra, Stiven King ijodidagi gotik an'analar uch yo'nalishda adabiy-estetik asoslar, gotik motivlar va obrazlar tizimi hamda narrativ uslublar va badiiy-poetik yechimlar sohasida yaxlit tizim hosil qiladi. King gotik an'analarning aristokratik Yevropa shakllarini amerikalik ishchilar sinfi muhitiga ko'chirgan holda ularni tubdan demokratlashtirdi. Uning uch bosqichli qo'rquv tasnifi dahshat, qo'rquv, jirkanish gotik estetikaning zamonaviy ifodasi sifatida ilmiy asoslandi.

King romanlaridagi gotik motivlar va obrazlar tizimi ikki qatlamli funksiyaga ega: bir tomondan, ular klassik gotik an'analarni zamonaviy amerikalik muhitga muvaffaqiyatli moslashtiradi; ikkinchi tomondan, bu obrazlar jamiyatdagi chuqur muammolarning giyohvandlik, oilaviy zo'ravonlik, irqchilik, kichik shaharlar tanazzulining metaforasi sifatida ishlaydi. Kelgusi tadqiqotlarda King ijodining "Nurlanish" va "Salem shaharchasi" romanlari misolida gotik poetikaning matn darajasida tahlili hamda King asarlarining o'zbek adabiyotidagi mistik-dahshatli an'analar bilan bog'liqligini yoritish maqsadga muvofiqdir.

FOYDALANILGAN ADABIYOTLAR RO'YXATI

1. Badley L. Writing Horror and the Body: The Fiction of Stephen King, Clive Barker, and Anne Rice. – Westport: Greenwood Press, 1996. – P. 12.
2. Бахтин М.М. Проблемы поэтики Достоевского. – М.: Советская Россия, 1963. – С. 7.
3. Blouin M.J. Stephen King and American Politics. – Cardiff: University of Wales Press, 2021. – P. 45.
4. Botting F. Gothic. – London: Routledge, 1996. – P. 2.
5. Carroll N. The Philosophy of Horror: Or, Paradoxes of the Heart. – New York: Routledge, 1990. – P. 27.
6. Carter M.L. The Turtle Can't Help Us: The Lovecraft Legacy in Stephen King's It // Strange Horizons. – 2001. URL: <https://strangehorizons.com/non-fiction/articles/the-turtle-cant-help-us-the-lovecraft-legacy-in-stephen-kings-it/>
7. Corstorphine K. Stephen King's Pet Sematary and the Politics of Territory // Irish Gothic Journal. – 2012. – No. 12. – P. 63.
8. Freud S. Das Unheimliche // Imago. – 1919. – Bd. 5. – S. 297.
9. Guthrie J.R. Three Decades of Terror: Domestic Violence, Patriarchy, and the Evolution of Female Characters in Stephen King's Fiction: PhD Diss. – Indiana: Indiana University of Pennsylvania, 2009. – P. 11.
10. Hye-Knudsen M., Kristensen-McLachlan R.D., Clasen M. How Stephen King Writes and Why: Language, Immersion, Emotion // Orbis Litterarum. – 2023. – Vol. 78, No. 5. – P. 1–16.
11. Karimova G.N. The Most Important and Influential Genre of Literature // American Journal of Philological Sciences. – 2025. – Vol. 5, No. 5. – P. 279.
12. Ketzan E., Eve M.P. The Anxiety of Prestige in Stephen King's Stylistics // Journal of Computational Literary Studies. – 2024. – Vol. 3, No. 1. – P. 1–24.
13. King S. Carrie. – New York: Doubleday, 1974. – P. 8.
14. King S. Salem's Lot. – New York: Doubleday, 1975. – P. 26.
15. King S. The Shining. – New York: Doubleday, 1977. – P. 28, 142.

16. King S. *Danse Macabre*. – New York: Everest House, 1981. – P. 13, 37, 50, 55, 102.
17. King S. *Pet Semetary*. – New York: Doubleday, 1983. – P. 37.
18. King S. *It*. – New York: Viking Press, 1986. – P. 10.
19. King S. *On Writing: A Memoir of the Craft*. – New York: Scribner, 2000. – P. 96, 137.
20. Kristeva J. *Powers of Horror: An Essay on Abjection* / Trans. L.S. Roudiez. – New York: Columbia University Press, 1982. – P. 4.
21. Llopis Carmona R. “That Was Poe, the Great American Hack”: Retracing Echoes of Poe’s Gothic Tales in Stephen King’s *The Shining* // *Revista de Estudios Norteamericanos*. – 2018. – P. 189.
22. Lovecraft H.P. *Supernatural Horror in Literature*. – New York: Dover Publications, 1973. – P. 12.
23. Magistrle T. *Landscape of Fear: Stephen King’s American Gothic*. – Bowling Green: BGSU Popular Press, 1988. – P. 7, 53.
24. May W.S. (ed.) *Encountering Pennywise: Critical Perspectives on Stephen King’s IT*. – Jackson: University Press of Mississippi, 2022. – P. 15.
25. Muthukannan P., Sheeba Princess J. Psychological Trauma in Stephen King’s Novel *The Shining* // *Journal of Language and Linguistic Studies*. – 2021. – Vol. 17, No. 1. – P. 675.
26. Ochilov U.S. Magik realizmning “It” asarida real va mistik dunyolar o‘rtasidagi chegaralari // *Lingvospektr*. – 2025. – Vol. 2, No. 1. – B. 145.
27. Ochilov U.S. Stiven Kingning “The Shining” va “Doctor Sleep” romanlarida magik realizm va hauntologiya tahlili // *Tamaddun Nuri*. – Buxoro, 2025. – №4(67). – B. 266.
28. Punter D. *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day*. Vol. 1. – London: Longman, 1996. – P. 237.
29. Qurbonova N.T. The Concept of Horror in Artistic Literature // *Current Research Journal of Philological Sciences*. – 2024. – Vol. 5, No. 2. – P. 33.

30. Radcliffe A. On the Supernatural in Poetry // New Monthly Magazine. – 1826. – Vol. 16. – P. 145.
31. Sears J. Stephen King's Gothic. – Cardiff: University of Wales Press, 2011. – P. 3.
32. Strengell H. Dissecting Stephen King: From the Gothic to Literary Naturalism. – Madison: University of Wisconsin Press, 2005. – P. 11.
33. Тодоров Ц. Введение в фантастическую литературу. – М.: Дом интеллектуальной книги, 1999. – С. 25.
34. Walpole H. The Castle of Otranto. – London: Thomas Lownds, 1764. – 110 p.
35. Winter D.E. Stephen King: The Art of Darkness. – New York: New American Library, 1984. – P. 30, 62.
36. Xo'jamqulov U. va boshq. Exploring Gothic-Themed Lexemes and Their Cultural Connotations in English and Uzbek // International Journal of Language Education. – 2024. – Vol. 8, No. 4. – P. 15.

REFERENCES

1. Badley, L. (1996). Writing horror and the body: The fiction of Stephen King, Clive Barker, and Anne Rice. Westport: Greenwood Press.
2. Bakhtin, M. M. (1963). Problemy poetiki Dostoevskogo [Problems of Dostoevsky's poetics]. Moscow: Sovetskaya Rossiya.
3. Blouin, M. J. (2021). Stephen King and American politics. Cardiff: University of Wales Press.
4. Botting, F. (1996). Gothic. London: Routledge.
5. Carroll, N. (1990). The philosophy of horror: Or, paradoxes of the heart. New York: Routledge.
6. Carter, M. L. (2001). The turtle can't help us: The Lovecraft legacy in Stephen King's It. Strange Horizons.
7. Corstorphine, K. (2012). Stephen King's Pet Sematary and the politics of territory. Irish Gothic Journal, 12, 63.
8. Freud, S. (1919). Das Unheimliche [The uncanny]. Imago, 5, 297.

9. Guthrie, J. R. (2009). Three decades of terror: Domestic violence, patriarchy, and the evolution of female characters in Stephen King's fiction (PhD dissertation). Indiana University of Pennsylvania.
10. Hye-Knudsen, M., Kristensen-McLachlan, R. D., & Clasen, M. (2023). How Stephen King writes and why: Language, immersion, emotion. *Orbis Litterarum*, 78(5), 1–16.
11. Karimova, G. N. (2025). The most important and influential genre of literature. *American Journal of Philological Sciences*, 5(5), 279.
12. Ketzan, E., & Eve, M. P. (2024). The anxiety of prestige in Stephen King's stylistics. *Journal of Computational Literary Studies*, 3(1), 1–24.
13. King, S. (1974). *Carrie*. New York: Doubleday.
14. King, S. (1975). *Salem's Lot*. New York: Doubleday.
15. King, S. (1977). *The Shining*. New York: Doubleday.
16. King, S. (1981). *Danse macabre*. New York: Everest House.
17. King, S. (1983). *Pet Sematary*. New York: Doubleday.
18. King, S. (1986). *It*. New York: Viking Press.
19. King, S. (2000). *On writing: A memoir of the craft*. New York: Scribner.
20. Kristeva, J. (1982). *Powers of horror: An essay on abjection* (L. S. Roudiez, Trans.). New York: Columbia University Press.
21. Llopis Carmona, R. (2018). "That was Poe, the great American hack": Retracing echoes of Poe's Gothic tales in Stephen King's *The Shining*. *Revista de Estudios Norteamericanos*, 189.
22. Lovecraft, H. P. (1973). *Supernatural horror in literature*. New York: Dover Publications.
23. Magistrale, T. (1988). *Landscape of fear: Stephen King's American Gothic*. Bowling Green: BGSU Popular Press.
24. May, W. S. (Ed.). (2022). *Encountering Pennywise: Critical perspectives on Stephen King's IT*. Jackson: University Press of Mississippi.

25. Muthukannan, P., & Sheeba Princess, J. (2021). Psychological trauma in Stephen King's novel *The Shining*. *Journal of Language and Linguistic Studies*, 17(1), 675.
26. Ochilov, U. S. (2025). Magik realizmning "It" asarida real va mistik dunyolar o'rtasidagi chegaralari. *Lingvospektr*, 2(1), 145.
27. Ochilov, U. S. (2025). Stiven Kingning "The Shining" va "Doctor Sleep" romanlarida magik realizm va hauntologiya tahlili. *Tamaddun Nuri*, 4(67), 266.
28. Punter, D. (1996). *The literature of terror: A history of Gothic fictions from 1765 to the present day* (Vol. 1). London: Longman.
29. Qurbonova, N. T. (2024). The concept of horror in artistic literature. *Current Research Journal of Philological Sciences*, 5(2), 33.
30. Radcliffe, A. (1826). On the supernatural in poetry. *New Monthly Magazine*, 16, 145.
31. Sears, J. (2011). *Stephen King's Gothic*. Cardiff: University of Wales Press.
32. Strengell, H. (2005). *Dissecting Stephen King: From the Gothic to literary naturalism*. Madison: University of Wisconsin Press.
33. Todorov, Tz. (1999). *Vvedenie v fantasticheskuyu literaturu*. Moscow: Dom intellektualnoy knigi.
34. Walpole, H. (1764). *The Castle of Otranto*. London: Thomas Lownds.
35. Winter, D. E. (1984). *Stephen King: The art of darkness*. New York: New American Library.
36. Xo'jamqulov, U., et al. (2024). Exploring Gothic-themed lexemes and their cultural connotations in English and Uzbek. *International Journal of Language Education*, 8(4), 15.