

JAHON ADABIYOTIDA KASALLIKLAR TASVIRI VA ULARNING LINGVOPOETIK, IJTIMOYIY-FALSAFIY TABIATI

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Annotatsiya. Ushbu maqolada jahon adabiyoti namunalarida kasallik, epidemiya va ruhiy patologiyalarning badiiy-estetik aks etishi, ularning lingvopoetik va ijtimoiy-falsafiy tabiati tadqiq etilgan. Tadqiqot davomida antik davrdan boshlab hozirgi zamon adabiyotigacha bo'lgan davrda xastaliklarning shunchaki tibbiy holat emas, balki jamiyat inqirozi, ma'naviy tanazzul va ekzistensial qo'rquvlar metaforasi sifatida kelishi qiyosiy-tipologik metodlar yordamida tahlil qilingan. Maqolada M. Fuko va S. Sontag nazariyalari asosida Gomer, J. Bokachcho, A. Kamyu, F. Dostoyevskiy, E. Po va O. Henri asarlaridagi kasallik simbolikasi tizimlashtirilgan va maxsus tahliliy jadval orqali ko'rsatib berilgan.

Kalit so'zlar: kasallik adabiyoti, metafora, epidemiya, vabo, ruhiy buzilish, monomaniya, gotika, xonalar simbolikasi, qiyosiy tahlil.

Аннотация. В данной статье исследуется художественно-эстетическое отражение болезней, эпидемий и психических патологий в произведениях мировой литературы, а также их лингвопоэтическая и социально-философская природа. В ходе исследования на основе сравнительно-типологического метода анализируется развитие концепта болезни от античности до современной литературы не просто как медицинского состояния, а как метафоры общественного кризиса, духовного упадка и экзистенциального страха. Опираясь на теории М. Фуко и С. Зонntag, систематизирована символика болезней в творчестве Гомера, Дж. Бокаччо, А. Камю, Ф. Достоевского, Э. По и О. Генри, которая представлена в виде специальной аналитической таблицы.

Ключевые слова: литература болезни, метафора, эпидемия, чума, психическое расстройство, монomanия, готика, символика комнат, сравнительный анализ.

Abstract. This article explores the artistic and aesthetic reflection of diseases, epidemics, and mental pathologies in world literature, analyzing their linguo-poetic and socio-philosophical nature. Through a comparative-typological approach, the study examines how illnesses function from antiquity to contemporary literature not merely as medical conditions, but as metaphors for social crisis, moral decay, and existential dread. Drawing on the theories of M. Foucault and S. Sontag, the symbolism of illness in the works of Homer, J. Boccaccio, A. Camus, F. Dostoevsky, E. Poe, and O. Henry is systematized and illustrated through a comprehensive analytical table.

Keywords: literature of illness, metaphor, epidemic, plague, mental disorder, monomania, gothic, symbolism of rooms, comparative analysis.

Introduction. In fiction, illnesses are not merely medical or biological conditions; they serve as vital poetic tools that highlight social crises, human psychology, and philosophical dilemmas. Through the lens of illness, humanity's vulnerability, perceptions of life and death, and the cultural or moral decay of society are vividly reflected. In literary studies, the concept of the "literature of illness" has been widely explored. French philosopher Michel Foucault, in his seminal work *History of Madness*, exposed how illness is deeply intertwined with the social structure of society. Similarly, Susan Sontag, in *Illness as Metaphor*, investigated the social stigmas, fears, and death symbolism surrounding diseases like cancer and AIDS. This article systematically analyzes the artistic

development and chronological progression of disease metaphors in the works of major world literature figures.

Methodology. This study employs comparative-historical analysis, component analysis, and typological approaches. The names of diseases and their contextual, connotative meanings are critically examined across various literary periods, spanning from Antiquity (Homer) and the Renaissance (J. Boccaccio) to Realism and Modernism (A. Camus, F. Dostoevsky, J. London, O. Henry, E.A. Poe).

Results and Discussion. Literary analysis reveals that epidemics (such as plague, cholera, and typhus) frequently symbolize social collapse and divine retribution. For instance, in Homer's *Iliad*, the god Apollo inflicts a plague upon humans as a form of punishment. In Giovanni Boccaccio's *The Decameron*, the Black Death serves as a narrative formula marking the departure of a dying medieval society. Albert Camus, through his novel *The Plague*, allegorically depicts the mid-20th-century epidemics of fascism, Nazism, and moral degradation.

Certain writers interpret specific illnesses as individual psychological tragedies or the severe consequences of social inequality. For example, Jack London portrays tuberculosis, rabies, and plague as outcomes of socioeconomic disparity. Conversely, O. Henry personifies pneumonia as "Mr. Pneumonia" in his novella *The Last Leaf*, countering this ruthless force with human warmth and self-sacrifice. Edgar Allan Poe, in his Gothic tales, uses psychological disorders, monomania, and the fictional "Red Death" to demonstrate humanity's radical equality before the inevitability of death.

To organize the analyzed sources and the symbolism of diseases within them, the following comprehensive analytical table has been developed:

Table 1. Types of Illnesses and Their Metaphorical Nature in World Literature

№	Author and Country	Title of the Work	Type of Illness (Medical Term)	Connotative Meaning / Artistic Metaphor
1	Homer (Ancient Greece)	<i>The Iliad, The Odyssey</i>	Epidemic (Pandemic)	Moral and spiritual corruption; divine retribution.
2	J. Boccaccio (Italy)	<i>The Decameron</i>	The Plague (Black Death)	The death of the old society; the dawn of the Renaissance.
3	Albert Camus (France)	<i>The Plague</i>	The Plague	Nazism, fascism, evil, and systemic corruption.
4	Émile Zola (France)	<i>L'Assommoir</i> (<i>The Drinking Den</i>)	Alcoholism	An incurable vice that destroys both the individual and society.

5	José Saramago (Portugal)	<i>Blindness</i>	Blindness (Epidemic)	Moral and spiritual blindness of society; social chaos.
6	Franz Kafka (Austria)	<i>The Metamorphosis</i>	Unknown Illness (Metamorphosis)	Inner existential crisis; profound social isolation.
7	F. Dostoevsky (Russia)	<i>Crime and Punishment,</i> <i>The Idiot</i>	Tuberculosis (Katerina), Epilepsy (Myshkin)	Physical decay; social eccentricity; deep psychological torment.
8	Herman Melville (USA)	<i>Moby-Dick</i>	Monomania	A singular psychological obsession; madness driven by revenge.
9	Jack London (USA)	<i>The Call of the Wild, The</i> <i>Scarlet Plague</i>	Rabies, Scurvy, Scarlet Plague	An apocalyptic world; life detached from nature; social inequality.
10	John Green (USA)	<i>The Fault in Our Stars</i>	Cancer (Osteosarcoma)	The fleeting and painful nature of life; flaws in the medical system.
11	Edgar Allan Poe (USA)	<i>The Masque of the Red</i> <i>Death, The Tell-Tale</i> <i>Heart</i>	The Red Death (Fictional), Madness	Inevitability of death; absolute equality between the rich and poor.
12	O. Henry (USA)	<i>The Last Leaf</i>	Pneumonia	A ruthless, cold- fingered evil force; the personification of death.

Analysis of the table demonstrates that while the depiction of diseases during the Realism era leaned toward clinical characteristics, the focus shifted to psychological destruction (monomania, madness) within Gothic literature and Modernism.

Furthermore, the symbolism of the seven colored rooms in Edgar Allan Poe's *The Masque of the Red Death* (blue – birth, purple – youth, green – adolescence, orange – maturity, white – old age, black – death) shares a striking typological resonance with Eastern classical literature. Specifically, it echoes the philosophy of the seven colored pavilions in Alisher Navoi's epic poem *Sab'ai Sayyor (Seven Planets)*. This alignment proves that the concepts of "illness and death" possess a global, mythopoetic foundation.

Conclusion. In conclusion, the "literature of illness" paradigm in world literature serves as a powerful linguo-poetic tool to highlight human health and socio-philosophical

issues. Epidemics and pathological states depicted in these works are linked more to moral crises and existential dread than to purely biological factors. Studying these metaphors allows literary critics to gain a deeper, more profound understanding of a work's core theme and the psychological depth of its characters.

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