

**FARG‘ONA DAVLAT UNIVERSITETI  
HUZURIDAGI ILMIY DARAJALAR BERUVCHI  
DSc.03/30.12.2019.Fil.05.02 RAQAMLI ILMIY KENGASH**

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**FARG‘ONA DAVLAT UNIVERSITETI**

**XOLMATOV OYBEK UMARJON O‘G‘LI**

**E.M.REMARK VA O‘.HOSHIMOV ROMANLARIDA URUSH KISHILARI  
OBRAZINING QIYOSIY-TIPOLOGIK TALQINI**

**10.00.06 – Qiyosiy adabiyotshunoslik, chog‘ishtirma tilshunoslik va tarjimashunoslik**

**FILOLOGIYA fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi  
AVTOREFERATI**

**Farg‘ona – 2025**

**Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati  
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**Оглавление автореферата диссертации доктора философии (PhD) по  
филологическим наукам**

**Contents of dissertation abstract of the Doctor of Philosophy (PhD) on  
Philological sciences**

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## KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon adabiyotshunosligida urush kishilari obrazini ilmiy-nazariy jihatdan tadqiq etish dolzarb masalalardan biridir. XX asrga kelib jahon adabiyotida urush mavzusiga e'tibor yuqori bosqichga ko'tarilib, urush kishilarini qahramon ruhiyati, ijodkor uslubi nuqtai nazaridan o'rganish muhim masalaga aylandi. Bunga ijtimoiy-siyosiy jarayonlar, jahon urushlari sabab bo'ldi. Dunyo bo'ylab mintaqaviy mojarolar, geosiyosiy vaziyatning keskinlashuvi tobora kuchayib borayotgan bugungi kunda ham urush badiiy adabiyotning eng dolzarb mavzularidan biri bo'lib qolmoqda. Shu sababli badiiy asarlarda o'z ifodasini topgan urush kishilari obrazini davr va qahramon, ijodkor uslubi, adabiy ta'sir, o'ziga xoslik, badiiy psixologizm doirasida ilmiy tadqiq etish muhim ahamiyat kasb etadi.

Dunyo adabiyotshunosligida urush kishilari obraziga doir maxsus ilmiy izlanishlar XX asrning ikkinchi yarmidan boshlab jadal rivojlanib borayotgan globallashuv jarayonlari bilan aloqador bo'lib, urush kishilarining genezisi, tadrijiy takomili, badiiy talqini va tasnifi bo'yicha tadqiqotlar olib borilmoqda. Bu jarayonda urush kishilari obrazi vositasida ijodkorning poetik mahoratini, badiiy asarlarning g'oyaviy-falsafiy ahamiyati va qiymatini belgilash, obraz takomiliga doir yangi ilmiy xulosalar chiqarish alohida ahamiyat kasb etadi. Zamonaviy adabiyotshunoslikda urush mavzusidagi asarlarni gumanistik tamoyillar asosida tahlil qilish, urush kishilari obrazini jahon adabiyotshunosligining ilg'or tajribalari hamda zamonaviy yondashuvlari asosida o'rganish dolzarb ilmiy ahamiyatga ega.

So'nggi yillar o'zbek adabiyotida insonni davrning eng dolzarb muammolari bilan aloqadorlikda tasvirlashga, qahramon ruhiyati, ichki olamini tahlil etishga katta e'tibor qaratilmoqda. Davr va inson muammolarining badiiy in'ikosi, bu jarayonda badiiy asar qahramonining tafakkur va ruhiyatida yuz bergan evrilishlari tasviri, ayniqsa, urush kishilari obrazi orqali aniq ko'rinadi. Shu bois jahon va o'zbek nasrida, xususan, roman janrida aks ettirilgan urush kishilari obrazining badiiy talqinini qiyosiy-tipologik asosda tadqiq etish dolzarb masala hisoblanadi. Bugungi kunda xalqaro maydonda sodir bo'layotgan ijtimoiy-siyosiy jarayonlar urush mavzusiga doir ilmiy tadqiqotlarning ahamiyatini yanada oshirmoqda. Mamlakatimiz Prezidenti tomonidan ta'kidlanganidek: "ayniqsa, hozirgi notinch va tahlikali zamonda butun bashariyat oldida paydo bo'layotgan, biz ilgari duch kelmagan g'oyat murakkab muammolar, global xavf-xatarlarni birgalikda bartaraf etish, shu yo'lda barcha ezgu niyatli insonlarni birlashtirishda, dunyo aholisining qariyb uchdan bir qismini tashkil etadigan yoshlarni gumanistik g'oyalar ruhida tarbiyalashda badiiy so'z san'atining o'rni va mas'uliyatini har qachongidan ham yuksaltirish zarurligini bugun hayotning o'zi taqozo etmoqda"<sup>1</sup>. Shu ma'noda patsifizm ruhini o'zida aks ettiruvchi badiiy asarlarni ilmiy asosda to'g'ri baholash, badiiy tahlil vositasida asarlarda ilgari surilgan tinchlikparvarlik g'oyalarini ochib berish zarurati dolzarb ahamiyatga ega.

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<sup>1</sup> Мирзиёев Ш.М. Нияти улуг' халқнинг иши ҳам улуг', ҳаёти ёруғ ва келажаги фаровон бўлади. – Тошкент: Ўзбекистон, 2019.

O‘zbekiston Respublikasi Prezidentining 2020-yil 29-oktabrdagi “Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”gi PF-6097-sonli, 2022-yil 28-yanvardagi “2022–2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyalari to‘g‘risida”gi PF-60-sonli farmonlari, 2023-yil 3-iyuldagi “Ma‘muriy islohotlar doirasida oliy ta‘lim, fan va innovatsiyalar sohasida davlat boshqaruvini samarali tashkil qilish chora-tadbirlari to‘g‘risida”gi PQ-200-sonli qarori, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2024-yil 13-martdagi “O‘zbekiston Respublikasining innovatsion rivojlanish strategiyasini 2024–2025-yillarda amalga oshirish chora-tadbirlari to‘g‘risida”gi 128-sonli qarori, shuningdek, mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

**Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi.** Mazkur tadqiqot respublika fan va texnologiyalar rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, iqtisodiy, madaniy, ma‘naviy-ma‘rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq bajarilgan.

**Muammoning o‘rganilganlik darajasi.** Jahon va o‘zbek adabiyotshunosligida urush kishilari obrazini ilmiy o‘rganishga bag‘ishlangan ishlar salmoqli o‘rin egallaydi. Bu borada G‘arb olimlaridan V.Dorow, D.L.Gustafson, K.V.Nikich, D.Bevan, S.Haynes, M.Sonntag, M.Norris, E.Krimmer, J.E.Mackinon, Y.Vollmer, L.Goldenson, K.Makloulin, T.Riggs, A.Vernon<sup>2</sup>, rus olimlaridan P.Toper, O.Golovan, A.Ivanov, A.Malishhev, N.Vigovskaya, D.Aristov, V.Volkova, Y.Zadonskayalar<sup>3</sup>ning tadqiqotlari muhim o‘rin tutadi. O‘zbek adabiyotshunosligida

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<sup>2</sup> Dorow W. Krieg, Literatur und Theater: Mittheilungen zur neueren Geschichte. – Leipzig: Reclam, 1845. <https://archive.org/details/kriegliteraturu01dorogooq/page/n14/mode/2up>; Gustafsson D.L. Neue Sachlichkeit and the German War Novel from 1928 to 1930. Dissertation for the degree of Doctor of Philosophy. – University Microfilms, 1984; Nickisch C.W. The Image of the Officer in Postwar West German Prose Fiction. Dissertation for the degree of Doctor of Philosophy. – University of Nebraska, 1985; Bevan D. Literature and War. – Amsterdam: Rodopi, 1989; Hynes S. A War Imagined: The First World War and English Culture. – London: Bodley Head, 1990; Sonntag M. German Exile Literature, 1933–1945 in the College curriculum. Dissertation for the degree of Doctor of Arts. – State University of New York, 1993; Norris M. Writing War in XXth century. – Charlottesville: University Press of Virginia, 2000; Krimmer E. Representation of War in German literature. – Cambridge, UK: Cambridge University Press, 2000; Mackinon J.E. Speaking and Unspeakable: War Trauma in Six Contemporary Novels. Thesis presented for the degree Doctor of Philosophy. – Adelaide, 2000; Goldenson L. XXth century Soldier-Poetry. – New-York: Columbia University Press, 2003; Vollmer J. Imaginäre Schlachtfelder. Kriegsliteratur in der Weimarer Republik. Dissertation zur Erlangung des Grades eines Doktors der Philosophie. – Berlin, 2003; McLoughlin K. Companions to Literature. – New-York: Columbia University Press, 2009; Riggs T. The Literature of War. – Detroit: St.James, 2012; Vernon A. War: Critical Insights. – Ipswich: Salem, 2013.

<sup>3</sup> Топер П.М. Война и история (Советская литература о Великой Отечественной войне в контексте мирового литературного процесса). / Вторая мировая война в литературе зарубежных стран. – М.: Наука, 1985. – С.5-68.; Голован О.В. Семантико-ассоциативная структура концепта “война” (на материале произведений Р.Олдингтона и В.М.Гаршина). Автореферат дисс.канд.филол.наук. – Барнаул, 2003; Иванов А.И. Первая мировая война и русская литература 1914-1918 гг.: этические и эстетические аспекты. Автореферат дисс.док.филол.наук. – М., 2005; Мальшев А.А. Художественная баталистика в русской литературе второй половины XIX века (кампании 1853–1856 и 1877–1878 гг.). Автореферат дисс.канд.филол.наук. – Тверь, 2006; Выговская Н.С. Молодая военная проза второй половины 1990 – начала 2000-х годов имена и тенденции. Автореферат канд.дисс.филол.наук. – М., 2009; Песков В.М. Война и люди: [сборник]. – М.: Эксмо, 2010; Аристов Д.В. Русская батальная проза 2000-х годов: традиции и трансформации. Автореферат дисс.канд.филол.наук. – Пермь, 2013; Волкова В.Б. Концептосфера современной военной прозы. Автореферат дисс.док.филол.наук. –

ushbu mavzu yuzasidan A.Sharopov, S.Mamajonov, N.Bekmirzayev, U.O‘ljaboyev kabi olimlarning tadqiqotlari<sup>4</sup> alohida ahamiyat kasb etadi. Yuqoridagi tadqiqotlarda urush mavzusining adabiy-estetik tafakkur takomilida tutgan o‘rni, urush kishilari obrazining genezisi va taraqqiyot tamoyillari turli adabiy davrlar, milliy adabiyotlar yoki muayyan ijodkorlarning asarlari misolida o‘rganilgan. Lekin jahon va o‘zbek nasrida urush kishilari obrazining qiyosiy tadqiqi bo‘yicha maxsus izlanishlar olib borilmagan.

Erix Mariya Remark ijodi yuzasidan A.Antkoviak, A.Bans, H.Klayn, M.Parvanova, D.Morev, E.Lipina, A.Porshneva, O.Poxalencov, R.Qo‘chqor, Y.Egamova, D.Ayupova, M.Matveyev, A.Markin, M.Xaritonov<sup>5</sup>; O‘tkir Hoshimov ijodi bo‘yicha U.Normatov, A.Rasulov, Y.Solijonov, B.Nazarov, A.Og‘ir, M.Sharafutdinova, G.Imomkarimova, O.Duysenbayev, U.To‘rayeva, Z.Mirzayeva, A.Qayumov<sup>6</sup> kabi olim va tadqiqotchilar tomonidan salmoqli ishlar amalga oshirilgan. Ulardan D.Morev, E.Lipina, O.Poxalencov, M.Sharafutdinovalarning tadqiqotlari qiyosiy tipologiya doirasida bajarilganligi bilan alohida ahamiyat kasb etadi. Biroq aynan Erix Mariya Remark va O‘tkir Hoshimov asarlarini qiyosiy aspektda o‘rganishga, shuningdek, urush kishilari tasvirida badiiy psixologizm, o‘zbek prozasida “yo‘qotilgan avlod” adabiyotiga xos xususiyatlarning aks etishi kabi masalalarga doir monografik plandagi maxsus tadqiqot bajarilmagan.

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Екатеринбург, 2014; Задонская Е.В. Авторские стратегии в современной военной прозе. Автореферат дисс.канд.филол.наук. – Тверь, 2017.

<sup>4</sup> Шаропов А. Ўзбек ҳарбий прозасида жанчи образи (1941 – 1960 йиллар). Филол.фан.номз...дисс. – Тошкент, 1971; Мамажонов С. Улуг Ваган уруши даврида ўзбек адабиёти. – Тошкент: Фан, 1975; Бекмирзаев Н. Ўзбек Совет ҳарбий прозаси. – Тошкент: Фан, 1981; Ўлжабоев У. Ўзбек ҳарбий прозасида характер яратишнинг баъзи масалалари. – Тошкент: Фан, 1989.

<sup>5</sup> Antkowiak A. Erich Maria Remarque. Leben und Werk. – Berlin: Volk und Wissen, 1977. – 157 S.; Bance A. “Im Westen Nichts Neues”: A Bestseller in Context, Modern Language Review, 72 (1977). – P.359-373; Klein H. Basic Attitude and Enemy Images in the Representation First World War by Remarque // War and Literature – 1989, 4. Vol. I. – P.7-32; Parvanova M. “...das Symbol der Ewigkeit ist der Kreis”. Eine Untersuchung der Motive in den Romanen von Erich Maria Remarque. – Berlin: Tenea, 2003; Морев Д.А. Берлин как текст в метаромане В.В.Набокова и Э.М.Ремарка. Автореферат дисс.канд.филол.наук. – М., 2008; Липина Е.А. Реализация лингвокультурного концепта “время военное / Kriegszeit” в идиолектах К.М.Симонова и Э.М.Ремарка (на материале текстов военной прозы). Автореферат дисс.канд.филол.наук. – Тюмень, 2008; Поршнева А.С. Пространство эмиграции в романном творчестве Э.М.Ремарка. Автореферат дисс.канд.филол.наук. – Екатеринбург, 2010; Похаленков О.Е. Концепт «враг» в творчестве Эриха Марии Ремарка и советской «лейтенантской прозе» 1950-60-х гг. Автореферат дисс.канд.филол.наук. – Иваново, 2011; Қўчқор Р. Мавжудлик муаммоси. // “Тафаккур” журнали. 2014, № 4. – Б.63-67; Egamova Y., Ayupova D. Remark uslubi va uni tarjimada berish. / <https://kh-davron.uz>; Матвеев М.А. Принципы формирования поэтики ранних произведений Э.М.Ремарка. Диссертация канд.филол.наук. – СПб., 2015; Время Ремарка. К 120-летию со дня рождения писателя. Библиографический дайджест. – Волжский, 2018.

<sup>6</sup> Норматов У. Бугунги насримизнинг етакчи тамойиллари. // “Ўзбек тили ва адабиёти” журнали. 2001, № 3. – Б.3-6; Расулов А. Ардоқли адиб. – Тошкент: Шарқ, 2001; Солижонов Й. “Икки эпик ораси”дан “Лолазор”га ўтувчи. // Шарқ юлдузи. 2001, № 4. – Б.125-128; Ag‘ir A. From Colonial to Post Colonial Future: Uzbek Novels (Qodiriy, Oybek, Hoshimov). Wisconsin University, Madison: 2003; Назаров Б. Ёзувчининг маънавий жасорати. // “Ўзбек тили ва адабиёти” журнали. 2011, № 3. – Б.30-33; Эл севган адиб (Ў.Ҳошимов замондошлари наздида). – Тошкент: Мумтоз сўз, 2011; Шарафутдинова М.О. Особенности повествовательной структуры узбекского романа XX века в контексте мировой литературы. Дисс.док.филол.наук. – Тошкент, 2010; Имомкаримова М.М. Ўткир Ҳошимов асарларида миллий қадриятлар талқини. – Филол.фан.номз...дисс. – Тошкент, 2004; Тўраева У. Давр ва қаҳрамон. // “Ўзбек тили ва адабиёти” журнали. 2000, №2. – Б.40-43; Дуйсенбаев О. Ўткир Ҳошимов ижодида она образи. Филол.фан.номз...дисс. – Тошкент, 2011; Мирзаева З. “Тушда кечган умрлар”нинг хориждаги бир таҳлили хусусида. // “Ўзбек тили ва адабиёти” журнали. 2015, №2. – Б.56-59; Қайумов А.А. Ҳозирги ўзбек насрида миллий характер ва бадий маҳорат (Ўткир Ҳошимов ва Наби Жалолiddин ҳикоялари мисолида). Филол.фан.б.фалс.док...дисс. – Фарғона, 2018.

**Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta'lim muassasasi ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi.** Dissertatsiya tadqiqoti Farg'ona davlat universiteti ilmiy-tadqiqot ishlari rejasining "Qiyosiy adabiyotshunoslikning dolzarb masalalari" yo'nalishi doirasida bajarilgan.

**Tadqiqotning maqsadi** Erix Mariya Remark va O'tkir Hoshimov romanlarida aks ettirilgan urush kishilari obrazini qiyosiy-tipologik asosda tadqiq etishdan iborat.

**Tadqiqotning vazifalari:**

adabiyotshunoslikda urush mavzusi talqini, xususan, urush kishilari obraziga doir ilmiy-nazariy qarashlarni tizimlashtirish;

urush kishilari obrazining genezisi va tadrijiy takomilini o'rganish;

XX asr nemis va o'zbek nasrida urush kishilari obrazini tipologik asosda tasniflash;

E.M.Remarkning "Uch og'ayni" ("*Drei Kameraden*") va O'.Hoshimovning "Tushda kechgan umrlar" romanlari orqali "yo'qotilgan avlod", davr va qahramon muammolarining ahamiyatini ochib berish;

"G'arbiy frontda o'zgarish yo'q" ("*Im Westen nichts Neues*") va "Tushda kechgan umrlar" romanlarida askar obrazini yaratishda psixologizmning o'rnini aniqlash;

harbiy prozada dushman obrazining g'oyaviy-falsafiy xususiyatlarini tahlil qilish.

**Tadqiqot obyekti** sifatida Erix Mariya Remarkning "G'arbiy frontda o'zgarish yo'q", "Uch og'ayni"; O'tkir Hoshimovning "Tushda kechgan umrlar" romanlari olingan. Shuningdek, mazkur mualliflarning urush kishilari obrazi yetakchi bo'lgan boshqa asarlariga ham qisman murojaat etilgan.

**Tadqiqot predmetini** badiiy adabiyotda urush kishilari obrazining genezisi, Erix Mariya Remark va O'tkir Hoshimov romanlarida urush kishilari tipologiyasi hamda harbiy prozada psixologik tasvirning badiiy in'ikosi tashkil etadi.

**Tadqiqotning usullari.** Dissertatsiyada tahlilning qiyosiy-tipologik, biografik, sotsiologik, psixologik usullaridan foydalanilgan.

**Tadqiqotning ilmiy yangiligi** quyidagilar bilan belgilanadi:

badiiy adabiyot taraqqiyotida urush kishilari obrazining paydo bo'lish asoslari, mazkur qahramonlarga xos mubolag'adorlik, ramziylik, individuallik kabi poetik xususiyatlar hamda davriy jihatdan farqlanishlar aniqlangan;

Erix Mariya Remark va O'tkir Hoshimov romanlaridagi urush kishilari tasviri qiyosiy-tipologik tasnif asosida tizimlashtirilib, XX asr nemis va o'zbek harbiy prozasida patsifizm g'oyasining yetakchi xususiyat kasb etganligi ilmiy asoslangan;

"Uch og'ayni" va "Tushda kechgan umrlar" romanlarida yo'qotilgan avlod muammosi qahramon ruhiyati va tafakkuridagi o'zgarishlar negizida yoritilgani, askar obrazi dinamikasi urushga raddiyani namoyon etishda hal qiluvchi ahamiyatga egaligi isbotlangan;

"G'arbiy frontda o'zgarish yo'q" va "Tushda kechgan umrlar" romanlarida dushman obrazi sarkazm hamda paradoks usullari vositasida talqin etilib, g'oyaviy-falsafiy jihatdan "asl dushman" masalasini fosh etish funksiyasini bajarganligi dalillangan.

**Tadqiqotning amaliy natijalari** quyidagilardan iborat:

urush kishilari obrazining genezisi va badiiy-estetik xususiyatlarini tadqiq etish orqali chiqarilgan xulosalar o‘zbek adabiyotshunosligi uchun muhim ilmiy-nazariy ma’lumotlar berishi, adabiyotshunoslik nazariyasi, qiyosiy adabiyotshunoslik, jahon adabiyoti, o‘zbek adabiyoti tarixi, yangi o‘zbek adabiyoti, badiiy tahlil asoslari kabi fanlardan yaratiladigan darslik va o‘quv qo‘llanmalar takomiliga xizmat qiladi;

tadqiqot natijalari asosida nashr etilgan maqolalar adabiyot ta’limida talabalarning jahon adabiyotini o‘rganish yuzasidan qiziqishlarini oshirish, milliy adabiyotimiz namunalarini jahon adabiyoti durdonalari bilan qiyosiy tahlil qilish ko‘nikmasini shakllantirishga yordam beradi;

urush kishilari obrazidagi psixologizm va konflikt masalasi, unda ilgari surilgan muallif badiiy-estetik maqsadi asosida hozirgi jamiyat urushning g‘ayriinsoniy mohiyatini to‘g‘ri anglashi lozimligi hamda bu munosabat jamiyatning axloqiy-ma’naviy takomilida muhimligi ko‘rsatilgan.

**Tadqiqot natijalarining ishonchliligi** chet el va o‘zbek olimlarning nazariy fikrlariga tayanilganligi, muammoning aniq qo‘yilganligi, chiqarilgan xulosalar qiyosiy-tipologik, biografik, sotsiologik, psixologik metodlar orqali dalillanganligi, urush kishilari obrazining poetik xususiyatlarini izohlashda jahon va o‘zbek nasrining yetuk vakillari tomonidan yaratilgan asarlarga murojaat qilinganligi hamda qo‘yilgan muammo ilmiy dalillanganligi bilan asoslanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqot natijalarining ilmiy ahamiyati shundaki, undagi nazariy xulosalar jahon adabiyoti, yangi o‘zbek adabiyoti, qiyosiy adabiyotshunoslik bo‘yicha ishlarni yaratish, oliy ta’lim muassasalarida o‘qitiladigan adabiyotshunoslikka oid fanlarni yangi ilmiy xulosalar bilan boyitishga xizmat qiladi. Shuningdek, nazariy xulosalar jahon va o‘zbek adabiyoti tarixida shakllangan badiiy obraz tadriji bo‘yicha mavjud ma’lumotlarni to‘ldiradi.

Tadqiqot natijalarining amaliy ahamiyati shundaki, roman janri tabiati, urush kishilari obrazining poetik xususiyatlari, badiiy psixologizm haqidagi qarashlar adabiyotshunoslik nazariyasi, qiyosiy adabiyotshunoslik, jahon adabiyoti, yangi o‘zbek adabiyoti, badiiy tahlil asoslari kabi fanlardan yaratiladigan darslik va o‘quv qo‘llanmalarining takomillashuviga xizmat qiladi, adabiyotshunoslik fanlarini o‘qitishda qo‘shimcha manba sifatida yordam beradi.

**Tadqiqot natijalarining joriy qilinishi.** E.M.Remark va O‘.Hoshimov romanlarida urush kishilari obrazini tadqiq etish bo‘yicha olingan ilmiy natijalar asosida:

badiiy adabiyot taraqqiyotida urush kishilari obrazining paydo bo‘lish asoslari, mazkur qahramonlar tasviridagi mubolag‘adorlik, ramziylik, individuallik kabi poetik xususiyatlar hamda davriy jihatdan farqlanishlar asosidagi ilmiy-nazariy xulosalardan O‘zbekiston Respublikasi Fanlar Akademiyasi Qoraqalpog‘iston bo‘limi gumanitar fanlar ilmiy-tadqiqot institutida 2017–2020-yillarda bajarilgan FA-F1-005 raqamli “Qoraqalpoq folklorshunosligi va adabiyotshunosligi tarixini tadqiq etish” mavzusidagi fundamental ilmiy loyihasini bajarishda foydalanilgan (O‘zbekiston Respublikasi Fanlar Akademiyasi Qoraqalpog‘iston bo‘limi Qoraqalpoq gumanitar fanlar ilmiy-tadqiqot institutining 2024-yil 4-sentabrdagi 359/1-son

ma'lumotnomasi). Natijada loyihaning ilmiy-nazariy hamda ilmiy-amaliy ahamiyati ortdi;

Errix Mariya Remark va O'tkir Hoshimov romanlaridagi urush kishilari tasviri qiyosiy-tipologik tasnif asosida tizimlashtirilib, XX asr nemis va o'zbek harbiy prozasida patsifizm g'oyasining yetakchi xususiyat kasb etganligi to'g'risidagi xulosalardan O'zbekiston Respublikasi Fanlar Akademiyasi Qoraqalpog'iston bo'limi gumanitar fanlar ilmiy-tadqiqot institutida bajarilgan FA-043429 raqamli "Qoraqalpoq folklori va adabiyoti janrlarining nazariy masalalarini tadqiq etish" mavzusidagi ilmiy-amaliy loyihani bajarishda foydalanilgan (O'zbekiston Respublikasi Fanlar Akademiyasi Qoraqalpog'iston bo'limi Qoraqalpoq gumanitar fanlar ilmiy-tadqiqot institutining 2024-yil 21-noyabrdagi 545-son ma'lumotnomasi). Buning natijasida loyiha materiallari urush mavzusining nemis va o'zbek harbiy prozasidagi talqinlari, urush kishilari obraziga xos poetik xususiyatlarning qiyosiy tahliliga doir xulosalar vositasida ilmiy asoslar va samarador tahliliy materiallar bilan boyidi;

"Uch og'ayni" va "Tushda kechgan umrlar" romanlarida "yo'qotilgan avlod" muammosi qahramon ruhiyati va tafakkuridagi o'zgarishlar negizida yoritilgani, askar obrazi dinamikasi urushga raddiyani namoyon etishi bo'yicha ilmiy xulosalardan O'zbekiston Milliy teleradiokompaniyasi "Mahalla" teleradiokanali ijodkorlari tomonidan 2024-yil uchinchi choragida efirga uzatilgan "Bir asar tarixi" radioeshittirishini tayyorlashda foydalanilgan (O'zbekiston Milliy teleradiokompaniyasi "Mahalla teleradiokanali" davlat muassasasining 2024-yil 13-sentabrdagi 14-son ma'lumotnomasi). Natijada "Tushda kechgan umrlar" romani haqida berilgan ma'lumotlar, romanda ifodalangan obrazlarga xos xususiyatlar to'g'risidagi nazariy xulosalari eshittirishning mazmunini boyitishga xizmat qildi;

"G'arbiy frontda o'zgarish yo'q" va "Tushda kechgan umrlar" romanlarida dushman obrazi sarkazm va paradoks usullari vositasida talqin etilib, g'oyaviy-falsafiy jihatdan "asl dushman" masalasini fosh etish funksiyasini bajarganligi to'g'risidagi tahlil va xulosalardan Farg'ona davlat universitetida 2019–2021-yillarda bajarilgan "EMI (English as a Medium of Instruction)" xalqaro loyiha doirasida samarali va keng foydalanilgan (Farg'ona davlat universitetining 2024-yil 23-sentabrdagi 04/5229-son ma'lumotnomasi). Natijada bajarilgan ishlar yangi ilmiy tahlillar va xulosalar bilan boyitilib, loyihaning ilmiy-nazariy ahamiyati ortdi.

**Tadqiqot natijalarining aprobatsiyasi.** Tadqiqot natijalari jami 7 ta ilmiy-amaliy anjumanda, jumladan, 3 ta respublika, 4 ta xalqaro konferensiyalarda ilmiy jamoatchilik muhokamasidan o'tgan.

**Tadqiqot natijalarining e'lon qilinganligi.** Dissertatsiya mavzusi bo'yicha jami 14 ta ilmiy ish chop etilgan. Shulardan, O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 7 ta maqola, jumladan, 4 tasi respublika hamda 3 tasi xorijiy jurnalda chop etilgan.

**Dissertatsiyaning tuzilishi va hajmi.** Dissertatsiya kirish, har biri ikki fasldan tarkib topgan uch asosiy bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, umumiy hajmi 150 sahifani tashkil etadi.

## DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning **kirish** qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning maqsadi va vazifalari, obyekti va predmeti tavsiflangan, respublika fan va texnologiyalari rivojlanishining ustuvor yoʻnalishlariga mosligi koʻrsatilgan, tadqiqotning ilmiy yangiligi va amaliy ahamiyati ochib berilgan, natijalarning amaliyotga joriy qilinishi, nashr etilgan ishlar va dissertatsiyaning tuzilishi boʻyicha maʼlumotlar keltirilgan.

Ishning birinchi bobi “**Adabiyotshunoslikda urush mavzusining oʻrganilishi**” deb nomlanib, mazkur bobning “**Urush mavzusiga doir ilmiy-nazariy qarashlar tasnifi**” nomli dastlabki faslida jahon va oʻzbek adabiyotshunosligida urush mavzusidagi asarlarning ilmiy oʻrganilishi tadqiq etilgan.

Gʻarb adabiyotshunosligida urush mavzusiga doir ilmiy tadqiqotlar, asosan, ijtimoiy-siyosiy va tarixiy tamoyillar asosida olib borilgan. Xususan, ingliz olimlari Aleks Vernon, Devid Bevan, amerikalik tadqiqotchilar Keyt Makloulin, Tomas Riggslar tomonidan badiiy adabiyotda urush talqinlari masalasiga tarixiy omillar asosida yondashilib, turli davrlardagi asarlarning oʻziga xos xususiyatlari farqlangan<sup>7</sup>. Mazkur tadqiqotlarda urush mavzusidagi asar qahramonlari qadimgi adabiy manbalarda ilohiy qudratga ega boʻlgan, jasorat va qahramonlik xususiyatlari bilan ajralib turuvchi obrazlar sifatida tasvirlanganligi, XX asr adabiyotida esa bu xususiyat yoʻqolib, urush ishtirokchilari fojiali taqdir egalari sifatida aks ettirilganligini taʼkidlangan. Bu ilmiy qarashlar turli adabiy davrlar qiyosi orqali asoslanganligi bilan ahamiyatlidir. Ularda XX asr harbiy adabiyotining oʻziga xosligi, davrga xos adabiy yangiliklar kabi masalalarga alohida ahamiyat berilgan.

Elizabet Krimmer oʻz monografiyasida urush mavzusining nemis adabiyotidagi talqinini yoritadi. Tadqiqotda Napoleon yurishlari, Germaniya inqilobi, jahon urushlari, Yugoslaviya voqealarini aks ettirgan nemis adiblari: Fridrix Shiller, Ernst Yunger, Erix Mariya Remark, Geynrix Byoll, Gyunter Grass, Peter Handke kabi adiblarning asarlari misolida nemis yozma adabiyotida urush mavzusining tadriji oʻrganilgan<sup>8</sup>. Shuningdek, bevosita nemis adabiyotshunosligida ham Vilgelm Dorov, Yorg Volmer singari olimlar nemis adabiyotida aks etgan urushlar talqini, XX asr nemis harbiy prozasida uslub, qahramon, psixologizm kabi masalalar boʻyicha oʻz qarashlarini bayon etganlar. Jumladan, V.Dorov “Boʻron va tazyiq” adabiy harakati, I.Gerder, M.Klinger, F.Shiller kabi ijodkorlarning asarlari misolida nemis inqilobi va uning badiiy adabiyotda aks ettirilishi Germaniya jamiyatining birlashuvi, mamlakat ijtimoiy-siyosiy taraqqiyotining muhim maʼnaviy omili boʻlib xizmat qilganligini taʼkidlash orqali urush va inqiloblarning XIX asr nemis madaniyati taraqqiyotida taʼsirini yuqori baholaydi<sup>9</sup>. Yana bir nemis olimi Yorg Volmer esa Birinchi jahon urushi va uning nemis adabiyotida aks etishini Veymar Respublikasi davri adabiyotiga oid muallif uslubi, avtobiografik omillar, psixologik tasvir, ijodkor

<sup>7</sup> Bevan D. *Literature and War*. – Amsterdam: Rodopi, 1989; Vernon A. *War: Critical Insights*. – Ipswich: Salem, 2013; McLoughlin K. *Companions to Literature*. – New-York: Columbia University Press, 2009; Riggs T. *The Literature of War*. – Detroit: St.James, 2012.

<sup>8</sup> Krimmer E. *Representation of War in German literature*. – Cambridge, UK: Cambridge University Press, 2000.

<sup>9</sup> Dorow W. *Krieg, Literatur und Theater: Mittheilungen zur neueren Geschichte*. – Leipzig: Reclam, 1845. – 323 S. URL: <https://archive.org/details/kriegliteraturu01dorogooog/page/n14/mode/2up>

fantaziyasi va reallik singari masalalar vositasida o‘rgangan<sup>10</sup>. Olim o‘z tahlillarini Valter Fleks, Leonard Frank, Lyudvig Renn, Erix Mariya Remark kabi yozuvchilarning asarlari misolida olib borgan. Ko‘rinadiki, nemis adabiyotshunosligida asosiy e‘tibor muallif uslubi va asarning ijtimoiy-siyosiy ahamiyatiga qaratilgan.

Rus adabiyotshunosligida ham urush mavzusi tadqiqiga doir katta hajmdagi ishlar amalga oshirilgan bo‘lib, ularda xilma-xil ilmiy yondashuvlarning guvohi bo‘lish mumkin. Bu jarayon badiiy asarlardagi urush talqinlariga mos tarzda o‘zgarib borgan. A.Ivanov, A.Malishev, Chjen Lu-Yan kabi olimlar XIX asrning ikkinchi yarmidan boshlab urushning kulfat, vayronagarchilik manbayi sifatida ifodalanishi (L.Tolstoy, V.Garshin), Birinchi jahon urushining rus xalqi boshiga solgan og‘ir sinovlari aks ettirilgan asarlar asosida urushga munosabatning rad etuvchi xarakterdaligini ilmiy asoslaydilar<sup>11</sup>. Zamonaviy rus harbiy prozasini tadqiq etgan N.Vigovskaya, D.Aristov, V.Volkova, Y.Zadonskaya singari tadqiqotchilar esa Ikkinchi jahon urushi mavzusidagi “leytenant prozasi” bilan afg‘on va chechen urushlari mavzusidagi asarlarni qiyoslab, XX asrning 50–80-yillari davomida qahramonlik va g‘alaba ruhi, XX asr oxiri – XXI asr boshlarida urushni rad etish ruhi ustun turishini isbotlaganlar<sup>12</sup>.

O‘zbek adabiyotshunosligida urush mavzusining o‘rganilishi bo‘yicha Salohiddin Mamajonov, Norqul Bekmirzayev, Umrzoq O‘ljaboyevlarning tadqiqotlari muhim o‘rin tutadi. Jumladan, Salohiddin Mamajonov urush davridagi o‘zbek adabiyoti manzaralari adabiy turlar kesimida o‘rganib, bu davr adabiyotida harbiy safarbarlik ruhi ustuvor bo‘lganligi, mazkur holat har uch adabiy turga xos umumiy xususiyat ekanligini ta’kidlaydi<sup>13</sup>. U.O‘ljaboyev esa Ikkinchi jahon urushi mavzusida salmoqli ijod qilgan Abdulla Qahhor, Said Ahmad va O‘tkir Hoshimovlarning asarlarini tahlilga tortib, front orti kishilari, ayniqsa, qariyalar obrazining ma’naviy qiyofasi tasviriga alohida urg‘u beradi<sup>14</sup>. Olim Asror bobo, Ikromjon, Orif oqsoqol, Husan duma kabi qahramonlarning xarakter xususiyatlarini tadqiq etish orqali o‘zbek harbiy prozasida front ortida mehnat qilgan oddiy xalq vakillari obrazi yetakchi o‘rin tutishini asoslaydi.

Mustaqillik davri adabiyotida urush mavzusiga munosabat sezilarli darajada o‘zgarib, urushning har qanday ko‘rinishini rad etuvchi patsifizm tamoyili asosiy o‘rinni egallay boshladi. Bu borada afg‘on urushi mavzusidagi asarlar alohida ahamiyat kasb etadi. Ikkinchi jahon urushi mavzusidagi asarlardan farqli ravishda

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<sup>10</sup> Vollmer J. Imaginäre Schlachtfelder. Kriegsliteratur in der Weimarer Republik. Dissertation zur Erlangung des Grades eines Doktors der Philosophie. – Berlin, 2003. URL: <https://www.researchgate.net/publication/215441591>

<sup>11</sup> Иванов А.И. Первая мировая война и русская литература 1914 – 1918 гг.: этические и эстетические аспекты. Автореферат дисс.док.филол.наук. – М., 2005; Малышев А.А. Художественная баталистика в русской литературе второй половины XIX века (кампании 1853–1856 и 1877–1878 гг.). Автореферат дисс.канд.филол.наук. – Тверь, 2006; Чжен Лянь. Человек на войне в раннем творчестве Л.Н.Толстого (в свете идей китайской философии). Автореферат дисс.канд.филол.наук. – Иваново, 2015.

<sup>12</sup> Выговская Н.С. Молодая военная проза второй половины 1990 – начала 2000-х годов имена и тенденции. Автореферат канд.дисс.филол.наук. – М., 2009; Аристов Д.В. Русская батальная проза 2000-х годов: традиции и трансформации. Автореферат дисс.канд.филол.наук. – Пермь, 2013; Волкова В.Б. Концептосфера современной военной прозы. Автореферат дисс.док.филол.наук. – Екатеринбург, 2014; Задонская Е.В. Авторские стратегии в современной военной прозе. Автореферат дисс.канд.филол.наук. – Тверь, 2017.

<sup>13</sup> Мамажонов С. Улуг Ватан уруши даврида ўзбек адабиёти. – Тошкент: Фан, 1975.

<sup>14</sup> Ўлжабоев У. Ўзбек ҳарбий прозасида характер яратишнинг баъзи масалалари. – Тошкент: Фан, 1989. – Б.4.

“afg‘on” mavzusidagi asarlarda urushga munosabat masalasi yakdildir. Ya’ni barcha mualliflar bu mavzudagi asarlarda urushni qora bo‘yoqlarda, faqat o‘lim va azob-uqubat manbai sifatida aks ettiradilar. Bu xususiyat adabiy tanqidchilik tomonidan ham e’tirof etilgan. Xususan, Hakimjon Karimov afg‘on mavzusida yozilgan A.Nurmurodovning “Qon hidi” romanini tahlil qilish jarayonida bu urushni absurdlik asosida yuzaga kelgan urush sifatida baholasa<sup>15</sup>, Qozoqboy Yo‘ldoshev ushbu roman qahramonlariga nisbatan “begonalashgan avlod” atamasini qo‘llaydi<sup>16</sup>. Bu fikr XX asr 20–30-yillaridagi G‘arb adabiyotida keng tarqalgan “yo‘qotilgan avlod” mavzusiga xos xususiyatlar aynan afg‘on urushi haqidagi asarlarda ham o‘z aksini topganligini asoslaydi.

Umuman olganda, adabiyotshunoslikda urush mavzusining o‘rganilishi bo‘yicha amalga oshirilgan tadqiqotlar tarixiy omillar, adabiy davrlarga xos xususiyatlar, ijodkor tarjimai holi va badiiy maqsadi kabi masalalar doirasida olib borilgan. XX asrda urush mavzusi adabiyotshunoslikning dolzarb muammolardan biri sifatida patsifizm, gumanizm g‘oyalari hamda “yo‘qotilgan avlod”, davr va qahramon masalalari yuzasidan o‘rganilgan. Ammo urush kishilari tasvirida badiiy psixologizmning o‘rnini belgilash, mazkur obrazlarning turli mamlakatlar adabiyotidagi o‘ziga xos xususiyatlarini qiyosiy aspektida o‘rganish muammolari dolzarbligicha qolmoqda.

Bobning ikkinchi fasli **“Urush kishilari badiiy obraz sifatida: genezis va taraqqiyot”** deb nomlangan bo‘lib, unda jahon va o‘zbek adabiyotidagi urush kishilari obrazining tadrijiy takomili o‘rganilgan.

Urush kishilari obrazi badiiy tafakkur tadriji bilan aloqador holda rivojlanib, ibtidoiy tafakkur mahsuli bo‘lmish miflardagi ilohlar, xalq og‘zaki ijodi namunalariidagi fantastik qahramonlar mazkur obrazning genezisini tashkil etadi. Jumladan, Ishtar, Ares, Mars, Indra, Shiva, Mitra singari qadimgi xalqlarning mifik tasavvuridagi xudolar, shuningdek, Gerakl, Axilles, Arjun, Rustam, Go‘ro‘g‘li, Alpomish singari turli xalqlar folklori qahramonlarida qadimgi insonlarning mardlik, jasorat va bahodirlik haqidagi ideallari mujassamlashgan. O‘z navbatida qahramonlik haqidagi folklor motivlari qadimgi yozma adabiyot namunalariiga ham ko‘chib o‘tib, Homerning “Iliada”, Firdavsiyning “Shohnoma” kabi asarlarida o‘z ifodasini topgan.

O‘rta asrlar davriga kelib urush kishilari obrazi Sharq va G‘arb adabiyotida turlicha talqin etilgan. Sharq mumtoz ijodkorlari tomonidan urush adolat, haqiqat va ezgulikning g‘alabasi haqidagi gumanistik g‘oyalarini ilgari surish vositasi sifatida ifodalangan bo‘lsa (bu borada, ayniqsa, “Xamsa”larning Iskandar haqidagi jangnoma-dostonlari alohida ahamiyatga ega), Yevropa adabiyotida jangovar qahramonlar katolik cherkovi g‘oyalariga bo‘ysundirilgan. Yevropada asosiy qahramonlar qirolning sodiq vassal va ritsarlari bo‘lsa, Sharqda adolatli hukmdorlar hamda xalq og‘zaki ijodidan yozma adabiyotga ko‘chgan bahodirlar muhim o‘rin egallagan.

G‘arb adabiyotida Yevropa Renessans davridan boshlab tantanavor ruhdagi jangovar jasoratlarga emas, urushning salbiy oqibatlari va zulmni qoralovchi

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<sup>15</sup> Каримов Х. Ўзбек романларининг тараққиёт тамойиллари. – Тошкент: Алишер Навоий номидаги Ўзбекистон Миллий кутубхонаси нашриёти, 2008. – Б.108.

<sup>16</sup> Йўлдошев К. Изтироб чакинлари. // Нурмуродов А. Қон хиди. – Тошкент: Zabarjad Media, 2020. – Б.7.

gʻoyalarga keng oʻrin berilgan. Xususan, Fransua Rablening “Gargantuya va Pantagryuel”, Migel de Servantesning “Don Kixot” romanlarida oʻrta asr ideologiyasi oʻtkir hajv ostiga olinib, urushga tashna qirollar va urushqoq ritsarlar haqidagi afsona hamda romanlar satirik usulda rad etilgan.

Renessans davri mualliflari urushlarni qoralab, maʼrifat va insonparvarlik gʻoyalarini ilgari surishga urgʻu bergan. Bu xususiyat keyingi davrlar adabiyotiga ham taʼsir oʻtkazib, urush insoniyat maʼnaviy qadriyatlariga zid jarayon sifatida aks ettirilgan. Ayniqsa, XX asr Gʻarb adabiyotida jahon urushlari taʼsiri sababli patsifizm gʻoyasi yetakchi xususiyat kasb etib, urush faqat qora boʻyoqlarda, kulfat va fojia sababchisi sifatida tasvirlangan. Erix Mariya Remark, Ernest Xeminguey, Jon dos Passos, Richard Oldington, Uilyam Folkner kabi adiblar ijodida “yoʻqotilgan avlod” vakillari, fashizm qurbonlari: muhojirlar va asirlar obrazlari vositasida urushning fojiaiy xarakteri aks ettirilib, gumanistik gʻoyalari ilgari surilgan.

XX asr oʻzbek adabiyotida Ikkinchi jahon urushi va afgʻon urushi talqinlari orqali urush kishilari obrazi turlicha koʻrinishlarda aks ettirilgan. Ikkinchi jahon urushi mavzusida yozilgan asarlarda frontdagi askarlar hamda front orti kishilari obrazlari orqali vatanparvarlik, qahramonlik, insoniy matonat va maʼnaviy jasorat tasvirlangan. Abdulla Qahhorning “Asror bobo”, “Xotinlar” hikoyalari, “Oltin yulduz” qissasi, Oybekning “Quyosh qoraymas”, Shuhratning “Shinelli yillar”, Said Ahmadning “Ufq”, Rahmat Fayziyning “Hazrati inson” romanlari bunga misol boʻla oladi.

Afgʻon urushi mavzusida yaratilgan asarlarda esa bemaqsad urushdan aziyat chekkan askar obrazi asosiy oʻrin tutib, urushni qoralash gʻoyasi va fojia tasviri yetakchilik qilgan. Mazkur asarlarga xos umumiy xususiyat fojiaiy ruhning ustunligidir. Jumladan, Oʻtkir Hoshimovning “Tushda kechgan umrlar” romanida urush qatagʻon siyosatini bilan yonma-yon, oʻzaro bogʻliq holda tasvirlansa, Abdurashid Nurmurodovning “Qon hidi”, Qoʻchqor Norqobilning “Daryo ortidagi yigʻi”, Gʻafur Poʻlatovning “Herirud faryodi”, Mamatqul Hazratqulovning “Chiroq oʻchmagan kecha” singari asarlarida “afgʻonchi” askarlarning urush payti va urushdan keyingi kechmishlari parallel ifodalanib, askar ruhiyati tasviri yetakchi oʻrinda turadi.

Xullas, badiiy adabiyot tarixida urush mavzusi salmoqli oʻrin tutganligi sababli urush kishilari obrazi ham juda qadimiy taraqqiyot yoʻlini bosib oʻtgan. Genezis va tarixiy taraqqiyot bu obrazlarni quyidagi turlarga boʻlishimizga asos boʻldi:

1. Ilohiy obrazlar. – Bu turga qadimgi xalqlar miflaridagi urush xudolari kiradi: Mars, Ares, Shiva, Ishtar va boshq. Bu obrazlar sof mifik xarakterda boʻlib, badiiy tafakkurning ibtidoiy davri mahsuli hisoblanadi.

2. Afsonaviy obrazlar. – Bu turdagi obrazlarga folklor va qadimgi yozma adabiyotdagi qahramonlar misol boʻladi: Gerakl, Axilles, Eney, Arjun, Kuxulin, Rustam, Goʻroʻgʻli, Alpomish va hok. Ushbu qahramonlar ilohiy kuch-qudratga ega boʻlgan inson obrazidir. Bu qahramonlar ham toʻqima obrazlar boʻlib, ularda “ilohiy qon”, “oʻq oʻtmaslik”, yengilmaslik, boshqalardan yaqqol ajralib turadigan ulkan kuch-qudrat kabi mubolagʻador xususiyatlar mavjud. Bu obrazlar qadimgi xalqlarning mardlik, jasorat va qahramonlik haqidagi ideallarini aks ettiradi.

3. Tarixiy shaxslar obrazi – o‘tmishdagi mashhur podsho yoki sarkardalarning badiiy variantlari. Masalan: Iskandar, Artur, Roland va hokazo. Ushbu obrazlar real tarixiy shaxslarning badiiylashgan prototiplari hisoblanadi. Ular afsonaviy va realistik obrazlarga xos xususiyatlarni birlashtiruvchi oraliqdagi qahramonlar bo‘lib, real hayotiy asosga ega bo‘lish bilan birga badiiy asarlarda ideallashtirilib, afsonaviy bahodirlarga xos xususiyatlarni ham ifodalaydi.

4. Realistik obrazlar – oddiy jangchilar, ozodlik kurashchilari yoki urush orti odamlari. Bu turga mansub obrazlar ko‘proq yangi davr adabiyotiga xos bo‘lib, ularda afsonaviy bahodirlarga xos tengsiz botirlik, yengilmas qudrat kuzatilmaydi. Bu qahramonlar ko‘proq ijtimoiy ahamiyatga ega bo‘lib, urushni qoralash yoki urush dahshatlarini haqqoniy tasvirlashga xizmat qiladi. Shuningdek, urush kishilari obrazining ayrim realistik vakillari ham mardlik, vatanparvarlik va qahramonlik namunasi sifatida tasvirlanishi mumkin. Biroq ularda yuqorida keltirilgan turlardagi obrazlar kabi mubolag‘ador xususiyatlar, ideallashtirish holatlari kuzatilmaydi. Bu turdagi qahramonlarga xos yana bir muhim xususiyat shundaki, ularning ma’naviy dunyosi, ruhiy kechinmalari tasviriga ham jiddiy urg‘u beriladi. Misollar: A.Bolkonskiy, N.Rostov (L.Tolstoy. “Urush va tinchlik”), F.Genri (E.Xeminguey. “Alvido, qurol!), P.Boymer (E.M.Remark. “G‘arbiy frontda o‘zgarish yo‘q”), Bektemir (Oybek. “Quyosh qoraymas”), Elmurod (Shuhrat. “Shinelli yillar”), Ikromjon (S.Ahmad. “Ufq”) va hokazo.

Dissertatsiyaning ikkinchi bobi “**XX asr nemis va o‘zbek harbiy prozasida davr muammolari talqini**” deb nomlanib, unda Erix Mariya Remark va O‘tkir Hoshimov romanlari vositasida urush mavzusining ikki adabiyotdagi talqinlari o‘zaro qiyoslangan.

XX asr chet el va o‘zbek adabiyotida urush hamda inson munosabatlari talqiniga bag‘ishlangan asarlarning qahramonlarini ikki guruhga ajratish mumkin:

- 1) bevosita urush ishtirokchisi bo‘lgan askar yoki zobit obrazi;
- 2) urushda qatnashmagan, lekin asardagi taqdiri urush bilan bog‘liq bo‘lgan xalq vakillari obrazi.

Birinchi toifaga mansub obrazlar front voqealari, jang lavhalari va ularning askar ruhiyatiga ta’sirini aks ettirishga xizmat qiladi. Asarlardagi askar va zobit obrazlarining xatti-harakatlari, o‘y-kechinmalari yordamida front voqeligi hamda urushning inson ma’naviyatiga ta’siri ifodalanadi. Ayni paytda, urush faqat jangohdagi askarlarning emas, frontdan uzoqda bo‘lgan oddiy xalq vakillarining ham taqdiriga o‘z ta’sirini o‘tkazadi. Bu jarayonni tasvirlashda ikkinchi guruhga mansub qahramonlar muhim o‘rin tutadi.

Bobning “**E.M.Remark va O‘.Hoshimov romanlarida urush kishilari tipologiyasi**” deb nomlangan birinchi faslida mazkur yozuvchilarning urush mavzusidagi asarlari va ularning qahramonlari tasnif qilingan. Har ikki yozuvchining urush kishilari obrazi ishtirok etgan asarlari tasvir obyektini jihatidan ikki guruhga bo‘linadi. Xususan, Erix Mariya Remarkning urush mavzusidagi asarlarini quyidagicha tasniflash mumkin:

- 1) “yo‘qotilgan avlod” haqidagi asarlar. Bu guruhga “G‘arbiy frontda o‘zgarish yo‘q” (“*Im Westen nichts Neues*”), “Ortga yo‘l” (“*Der Weg zurück*”), “Uch og‘ayni” (“*Drei Kameraden*”), “Qora haykal” (“*Der schwarze Obelisk*”) romanlari kiradi.

Mazkur asarlarda Birinchi jahon urushi va undan keyingi davr voqealari aks ettirilib, ularning asosiy qahramonlari urushda ishtirok etgan askarlar, shuningdek, urush oqibatlari natijasida hayoti izdan chiqqan turli toifadagi insonlar hisoblanadi;

2) muhojirlik mavzusidagi asarlar. Bu guruhga “G‘alaba arki” (“*Arc de Triomphe*”), “Hayot uchquni” (“*Der Funke Leben*”), “Hayot-mamot pallasi” (“*Zeit zu leben und Zeit zu sterben*”), “Lissabondagi tun” (“*Die Nacht von Lissabon*”) kabi romanlar kiradi. Ushbu asarlarda Ikkinchi jahon urushi yillari voqealari tasvirlangan. Ulardagi asosiy qahramonlar fashizm ta’qibi natijasida o‘z yurtini tark etgan muhojirlardir. Mazkur guruhga kiruvchi asarlarda Ikkinchi jahon urushi va fashizmning antigumanistik mohiyati ochib berilgan.

O‘tkir Hoshimovning urush mavzusidagi asarlarini ham ikki guruhga bo‘lgan holda quyidagicha tasniflash maqsadga muvofiq, deb hisoblaymiz:

1) Ikkinchi jahon urushi haqidagi asarlar. Bu guruhga “Urushning so‘nggi qurboni”, “Xotam xasisning xazinasini” hikoyalari va “Ikki eshik orasi” romani kiradi. Ularda Ikkinchi jahon urushining jamiyat hayotiga fojiali ta’siri Shoikrom, Umri xola, Muzaffar, Robiya, Kimsan, Shomurod kabi obrazlar vositasida aks ettirilgan;

2) afg‘on urushi haqidagi asarlar. Bu guruhga “Nega, nega-a?!” hikoyasi va “Tushda kechgan umrlar” romani mansub bo‘lib, ularda shu urush sababli behuda qurbon bo‘lgan yoshlar haqida hikoya qilingan. O‘tkir Hoshimovning afg‘on urushi mavzusidagi asarlarida ham fojiviy ruh ustun turadi.

Yuqoridagi asarlarning g‘oyaviy-falsafiy jihatdan umumiylik kasb etishida ulardagi obrazlarning o‘xshash xususiyatlari asosiy rol o‘ynaydi. Ayniqsa, Remarkning “yo‘qotilgan avlod” haqidagi asarlari qahramonlari (Paul Boymer, Robert Lokamp) va O‘tkir Hoshimov asarlaridagi afg‘on urushi ishtirokchilari obrazlarida (Rustam, Xayriddin) “yo‘qotilgan avlod”ga xos frontdagi birodarlik, urush yetkazgan ruhiy-ma’naviy jarohat, urushdan keyingi hayotga, jamiyatga moslasha olmaslik kabi xususiyatlarda aniq ko‘rinadi. Shuningdek, mazkur asarlar o‘rtasida muallif uslubi va syujet nuqtai nazaridan farqlanishlar ham mavjud. Xususan, E.M.Remark asarlarida voqealar birinchi shaxs tilidan, ya’ni hikoyachi-qahramon vositasida bayon etilsa, O‘.Hoshimov asarlarida muallif tilidan hikoya qilish yoki bir nechta qahramon tilidan turli rakurslardagi bayon uslubi yetakchilik qiladi. Bundan tashqari, Remark asar qurilishida xronikali syujetdan foydalangan bo‘lsa, O‘tkir Hoshimov asarlari syujetida retrospeksiya hamda konsentriklik xususiyatlari asosiy o‘rinda turadi.

Bobning ikkinchi fasli **“Yo‘qotilgan avlod”: qahramon va davr talqini** deb nomlanib, unda E.M.Remarkning “Uch og‘ayni” va O‘.Hoshimovning “Tushda kuchgan umrlar” romanlari tahlilga tortilgan.

“Yo‘qotilgan avlod” (“lost generation”) masalasi XX asrning 20–30-yillari G‘arb adabiyotida muhim o‘rin tutib, Birinchi jahon urushidan keyin patsifistik ruhdagi asarlarning sezilarli darajada ortishiga sabab bo‘ldi. Belarus adabiyotshunosi va tarjimon I.Bassning keltirishicha, Gertruda Stayn tomonidan iste’molga kiritilgan bu atama urushning salbiy asoratlari ostida jamiyatdan uzilgan, urushdan keyin har qanday e’tiqoddan voz kechgan avlodni anglatadi<sup>17</sup>. Gertruda Stayn tilidan aytilgan

<sup>17</sup> Басс И. Жизнь и время Гертруды Стайн. – М.: Аграф, 2013. – С.17.

“yo‘qotilgan avlod” iborasi badiiy adabiyotda ilk marta amerikalik yozuvchi Ernest Xemingueyning “Quyosh baribir chiqaveradi” romanida epigraf sifatida ishlatilgan: “*You are all a lost generation*”<sup>18</sup>. [“*Sizlarning barchangiz yo‘qotilgan avlodsiz*”]. Bu jumlada Birinchi jahon urushining butun boshli ishtirokchilariga ta’rif berilgan. Ushbu avlodning frontda va urushdan keyingi yillarda boshdan kechirgan voqealari, his-tuyg‘ulari AQSH va G‘arbiy Yevropaning bir qator adiblari ijodida muhim mavzuga aylangan. Natijada, XX asrning 20-yillarida “yo‘qotilgan avlod” deb nomlanuvchi turkum yuzaga kelib, Ernest Xeminguey, Frensis Skott Fitzjerald, Jon Dos Passos, Uilyam Folkner, Richard Oldington, Erix Mariya Remark kabi yozuvchilarni mazkur adabiyotning namoyondalari sifatida keltirish mumkin. Ular tomonidan yaratilgan “Quyosh baribir chiqaveradi”, “Alvido, qurol!” (E.Xeminguey), “Buyuk Getsbi” (S.Fitzjerald), “Uch askar” (J.D.Passos), “Askar mukofoti” (U.Folkner), “Qahramonning o‘limi” (R.Oldington), “G‘arbiy frontda o‘zgarish yo‘q”, “Ortga yo‘l”, “Uch og‘ayni” (E.M.Remark) kabi romanlarda urush sababli hayoti izdan chiqqan insonlarning taqdiri va o‘y-kechinmalari realistik obrazlar vositasida tasvirlangan. Bu tipdagi asarlarda urush epizodlarini tasvirlash bilan birgalikda sobiq askarlarning urushdan keyingi hayoti va taqdiri ham aks ettirilgan. Birinchi jahon urushining fojiali oqibatlari, bu urushga insonlarning munosabati masalasi “yo‘qotilgan avlod” adabiyotining asosiy mavzusi edi.

Remarkning “Uch og‘ayni” romani urushdan qaytgan sobiq askarlar, shuningdek, urushning salbiy asoratlari ostida qolgan jamiyatda yashayotgan insonlar obrazi aks ettirilgan. Romanda turli ijtimoiy toifaga mansub kishilarning psixologik holati, xarakter va taqdirlari vositasida ikki jahon urushi oralig‘idagi Germaniya jamiyati manzarasi aks etgan. Muallif asarda o‘tgan urush qoldirgan asoratlarni tasvirlash bilan cheklanmay, yaqinlashib kelayotgan fashizm va yangi jahon urushi xavfini ham badiiy aks ettirgan. Urush va siyosiy-mafkuraviy evrilishlar davri fojiasi romanning asosiy mavzusi bo‘lgan. Xususan, asar voqealari Robert Lokamp tilidan hikoya qilingan bo‘lib, mazkur obraz nigohi orqali davrning barcha muammolari, asardagi boshqa qahramonlar (Kester, Lents, Patriitsiya, Grau, Xasse va boshq.)ning xarakter va taqdirlari batafsil bayon etilib, bir zanjirga tizilgan yaxlit manzara aks ettirilgan.

O‘tkir Hoshimovning “Tushda kechgan umrlar” romanida esa afg‘on urushi va mustabid tuzumning salbiy asoratlari ta’sirida hayoti izdan chiqqan qahramonlar taqdiri o‘z aksini topgan. Mazkur asarda ham Remark romanlaridagi kabi davrning adolatsizligi, hukumat siyosati qurboni bo‘lgan kishilarning fojiali taqdiri, o‘y-kechinmalari tasviri yetakchi o‘rinda turadi. Ayniqsa, urush bilan bog‘liq bo‘lgan epizodlar, urushning insoniyat kelajagi uchun keltirishi mumkin bo‘lgan vayronkor oqibatlari tipik obrazlar vositasida ifodalangan. Romanning asosiy voqealari o‘tgan asrning 80-yillarida kechib, “afg‘on urushi” va “o‘zbek ishi” muammolari muallifning tasvir markazida turadi. Bu jarayon bosh qahramon Rustamning kundaliklari orqali bayon etilib, qahramon munosabati vositasida davr muammolari badiiy talqin etilgan. Rustamning Afg‘onistonda boshdan o‘tkazgan kechmishlari Xayriddin, Temur kabi obrazlar bilan, urushdan keyingi hayoti esa komissar

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<sup>18</sup> Ernest Hemingway. *The Sun Also Rises*. – New York: The Modern Library, 2016. – P.6.

Gʻaniyev, Grisha, Shahnoza, Qurbonoy xola obrazlari bilan bogʻliq holda tasvirlangan. Bu masalaga U.Toʻrayeva ham alohida eʼtibor qaratgan holda yozuvchi davr muammolarini Rustam – Gʻaniyev, Rustam – Grisha, Rustam – Qurbonoy xola, Rustam – Shahnoza syujet chiziqlarida yoritib berganligini qayd etgan<sup>19</sup>. Romandagi asosiy qahramonlarning taqdir va kechinmalari Rustamning oʻlimi boʻyicha tergov jarayoni orqali bir markazda tutashadi. Qahramonlarni bir-biriga bogʻlash funksiyasiga koʻra Rustam “Uch ogʻayni” romani bosh qahramoni Robertga yaqin turadi.

Ishning uchinchi bobi **“Gʻarbiy frontda oʻzgarish yoʻq” va “Tushda kechgan umrlar” romanlarida badiiy psixologizm** deb nomlangan. Bobning **“Askar obrazini yaratishda psixologizmning oʻrni”** deb nomlangan birinchi faslida ushbu romanlarda aks etgan qahramon ruhiyati tasvirining gʻoyaviy va badiiy-estetik funksiyasi tadqiq etilgan. Erix Mariya Remark va Oʻtkir Hoshimov romanlarida askar obrazining intellektual hamda psixologik dinamikasi qahramon va muhit konflikti vositasida ifodalangan. Xususan, “Gʻarbiy frontda oʻzgarish yoʻq” va “Tushda kechgan umrlar” romanlarida bevosita front manzarasi bosh qahramon nigohi orqali tasvirlanib, qahramon munosabati fonida urushning absurd mohiyatini ochishga urgʻu berilgan. Urushning badiiy manzarasi Remarkda bosh qahramon Boymer tilidan hikoya qilingan boʻlsa, Oʻtkir Hoshimovda kundalik detali badiiy vosita vazifasini bajargan.

Remark va Oʻtkir Hoshimov askarlarning urushga qarshi kayfiyatini ifodalash orqali qandaydir ijtimoiy-siyosiy dasturni ilgari surmagan. Bu masalada ularga qaysidir mafkuraning targʻibotchisi sifatida emas, oʻz gumanistik gʻoyalarini ifodalovchi yozuvchi sifatida baho berish oʻrinli boʻladi. Xususan, “Gʻarbiy frontda oʻzgarish yoʻq” romani qahramonlari siyosiy inqilobchilar emas, balki tinch hayotga intiluvchi, urushdan bezgan va nafratlanadigan oddiy insonlardir. Adabiyotshunos va tarjimon A.Bansning roman haqidagi maqolasida bu xususiyatga alohida urgʻu berilgan: “Bu roman qahramonlari patsifistik ruhdagi siyosiy dasturni emas, xalqlar doʻstligi va tinchlik haqidagi koʻngil mayllarini namoyish etganlar”<sup>20</sup>. Boymer va uning doʻstlari urush masalalarida oʻz qarashlariga ega: ular oʻldirish emas, tirik qolish haqida qaygʻuradi.

Oʻtkir Hoshimov yaratgan personajlar ham asar davomida urush haqida oʻz xulosalariga ega boʻlib boradi. Bu masalada Rustam bilan birgalikda Xayriddin obrazi ham katta oʻrin tutadi. Romanda Xayriddin tilidan urushga quyidagicha taʼrif berilgan: “*Urush teskari haqiqat degani ekan. Odam boʻlging kelsa, shafqatsiz boʻl. Oʻlging kelmasa, oʻldir*”<sup>21</sup>. Ushbu jumlada urushning asl mohiyati hamda adolat va haqiqat tamoyillari oʻrtasidagi antiteza qahramonning xulosasi fonida ifodalanib, bu orqali muallifning urush haqidagi oʻz qarashlari ilgari surilgan.

“Gʻarbiy frontda oʻzgarish yoʻq” va “Tushda kechgan umrlar” romanlarida urushning askar ruhiyatiga taʼsirini ifodalashda oʻlim tasviri ostiga tag maʼno yuklangan. Gap shundaki, mualliflar asosan yosh oʻspirinlarning oʻlimini tasvirlashga alohida urgʻu beradi. Jumladan, “Gʻarbiy frontda oʻzgarish yoʻq” romanida quyidagi

<sup>19</sup> Тураева У. Давр ва қаҳрамон. // “Ўзбек тили ва адабиёти” журнали. 2000, №2. – Б.42.

<sup>20</sup> Vance A. “Im Westen Nichts Neues”: A Bestseller in Context, Modern Language Review, 72 (1977). – P.365.

<sup>21</sup> Ҳошимов Ў. Тушда кечган умрлар. – Тошкент: Янги аср авлоди, 2016. – Б.100.

tasvirlarga duch kelamiz: *“Wir legen die Toten vorläufig in einen großen Trichter. Es sind bis jetzt drei Lagen übereinander”*<sup>22</sup>. [*“Murdalarni katta bir chuqurga taxlaymiz. Hozircha ustma-ust uch qavat bo‘ldi”*<sup>23</sup>]. Yuqoridagi parchada ko‘plab insonlarning jang maydonida halok bo‘lishi, qurbonlar sonining ortib borayotganligi tasvirlanib, bu jarayon qahramon tilidan oddiy holatdek bayon etilgan. Bu ham askar obrazining urushdagi psixologik holatini aks ettirib, askarning sovuqqon munosabati orqali shu kabi fojialar odatiy holatga aylanganligini anglatadi. Askarda ruhiy moslashuv sodir bo‘lganligi yuqoridagi epizodda aks etib turadi. Navbatdagi parchada urush qurbonlarning ko‘pchiligi yosh askarlar ekanligi alohida ta’kidlangan: *“Auf einen alten Mann fallen fünf bis zehn Rekruten”*<sup>24</sup>. [*“Halok bo‘lgan bitta keksa jangchiga besh-o‘nta yosh jangchining jasadini to‘g‘ri keladi”*<sup>25</sup>]. Bu epizodda birinchi marta jangda ishtirok etayotgan o‘spirinlarning frontdagi holati, oddiy sabablar tufayli o‘lim topayotganliklari bayon etilgan. O‘spirin jangchilarga hikoyachi-qahramon achinadi, ularga yordam bera olmasligidan afsuslanadi. Ayni paytda, o‘zi va tengdosh do‘stlari ham ular bilan taqdiridosh ekanligini yaxshi his etadi. Yosh va behuda qurbon bo‘lganlar sifatida faqat yangi, tajribasiz askarlar emas, umumiy askarlar jamoasi nazarda tutilgan.

“Tushda kechgan umrlar” romanida ham urushning insoniylikdan yiroq bo‘lgan qiyofasi askar obrazining psixologik holati vositasida ochib berilgan epizodlar salmoqli o‘ringa ega. Jumladan, bosh qahramon Rustam jang maydonida turli azob-uqubatlarni ko‘rib, psixologik jihatdan izdan chiqayotgan askarlarning tipik vakilidir. Quyidagi parchada bu jarayon aniq ko‘rinadi: *“Uch oydan beri hech nima yozmadim. Umuman... Hech nimaning qizig‘i yo‘q menga. Hech nimaga hayron ham qolmayman... Qismda har haftada yangi gap tarqaladi. “Falon joyda ko‘prik portlabdi”. Xo‘sh, nima bo‘pti? Ko‘prik bo‘lganidan keyin portlaydi-da! “Bitta “dux”ni tutib olib, tank zambaragiga tross bilan osishibdi”. Nima qipti! “Dux” bo‘lgandan keyin osish kerak-da!”*<sup>26</sup>. O‘tkir Hoshimov ham mazkur lavhada askarlar ruhiyatidagi o‘zgarishni tasvirlab, inson qalbidagi yovvoyi instinktlarga e’tibor qaratgan. Front voqeligi askar qalbida turli buzg‘unchi, vahshiy hissiyotlar, shafqatsizlik kayfiyatini keltirib chiqarishi ta’kidlanib, Rustamning dushman vakilining qiynoqqa solinishiga nisbatan loqayd munosabati vositasida qahramon ruhiy olamidagi evrilish ochib berilgan.

Bobning **“Romanlarda dushman obrazining g‘oyaviy-falsafiy xususiyatlari”** deb nomlangan ikkinchi faslida ijodkorlar tomonidan ilgari surilgan urushni rad etuvchi g‘oyalarning ifodalanishida dushman obrazining o‘rni masalasi tahlilga tortilgan. “G‘arbiy frontda o‘zgarish yo‘q” va “Tushda kechgan umrlar” romanlarida bosh qahramonning dushmanlar bilan munosabatiga gumanistik mazmun berilib, harbiy dushmanlik va insoniy birdamlik antitezasi orqali urushni rad etuvchi patsifizm g‘oyasi ilgari surilgan.

<sup>22</sup> Erich Maria Remarque. Im Westen nicht Neues. – Köln: Kiepenheuer & Witsch, 1971. – S.95.

<sup>23</sup> Remark E.M. G‘arbiy frontda o‘zgarish yo‘q. – Toshkent: Yangi asr avlodi, 2016. – B.115.

<sup>24</sup> Erich Maria Remarque. Im Westen nicht Neues. – Köln: Kiepenheuer & Witsch, 1971. – S.97.

<sup>25</sup> Remark E.M. G‘arbiy frontda o‘zgarish yo‘q. – Toshkent: Yangi asr avlodi, 2016. – B.117.

<sup>26</sup> Хoшимов Ў. Тушда кечган умрлар. – Тошкент: Янги аср авлоди, 2016. – Б.112.

Rus tadqiqotchisi D.Aristov zamonaviy harbiy prozada tasvirlangan urush kishisi obraziga shunday ta'rif beradi: "Bu qahramon urushni o'z insoniy tabiatiga qarshi zo'ravonlik deb hisoblaydi. Bunday sharoitda ekzistensial muammolar axloqiy-ma'naviy burchdan, tirik qolishga intilish tuyg'usi jasorat va qahramonlikdan ustun turadi"<sup>27</sup>. "G'arbiy frontda o'zgarish yo'q" va "Tushda kechgan umrlar" romanlarida ham shunday xususiyatlar asosiy o'rinda turadi. Romanlarning bosh qahramonlari: Boymer va Rustanning ongida urush natijasiga nisbatan loqayd munosabat tasvirlangan. Har ikki askar ruhiyatida dushmani mag'lub etish emas, tezroq urushdan xalos bo'lib, uyga qaytish istagi yetakchilik qiladi. Chunki ushbu qahramonlar o'zlari ishtirok etayotgan urushdan mantiq ko'rmagan. Mazkur romanlarda tasvirlangan urush manzarasi, asar syujeti va qahramonning psixologik evolyutsiyasi yuqoridagi xulosani keltirib chiqarishga xizmat qiladi.

Mualliflar urushning mohiyatini ochishda "asl dushman" tushunchasiga falsafiy mazmun berib, qahramon munosabatining o'zgarib borish jarayonida diqqat-e'tiborni "harbiy dushman"dan "asl dushman" tushunchasi tomon burib yuboradi. Natijada, asar davomida qahramonning "dushman" sifatidagi munosabati qarama-qarshi tomondagi qo'shin yoki mamlakatdan urush tashkilotchisi bo'lgan hukmron doiralarga ko'chadi. Xususan, Remark ijodini o'rgangan tadqiqotchi Z.Xristopolovning fikricha, "G'arbiy frontda o'zgarish yo'q" romanida muallif dushman askarlarini ham nemislar singari urushning behuda qurboni sifatida tasvirlab, ular bir-biri bilan hukmron doiralarning xohishiga ko'ra jang qilayotganligiga alohida urg'u bergan va bu orqali urushning asl mohiyatini fosh etgan<sup>28</sup>. Tadqiqotchi asar qahramonlarining dushmanga munosabati tasviriga e'tibor qaratgan holda, romanda "asl dushman" masalasi fosh etilganligini ta'kidlaydi. Darhaqiqat, asar qahramonlarining fikriga ko'ra, eng muhim jang dushman askarlariga qarshi emas, balki ularni urushishga majbur qilgan hukmron doira vakillariga qarshi bo'lishi kerak. Roman qahramonlari dushmanlar haqida so'zlashganda boshqa tarafdagi askarlarni emas, o'zlarining yuqori martabali rahbarlarini nazarda tutadilar. Masalan, romanning to'qqizinchi bobida askarlarning kayzer bilan uchrashuvi tasvirlanib, ushbu vaziyatda asar qahramonlaridan biri Katchinskiy tilidan aytilgan urush haqidagi fikrlar muallif munosabatini aniq ifodalaydi: "*Bedenk doch mal, daß wir fast alle einfache Leute sind. Und in Frenkreich sind die moisten Menschen doch auch Arbeiter, Handwerker oder kleine Beamte. Weshalb soll nun wohl ein französischer Schlosser oder Schuhmacher uns angreifen wollen? Nein, das sind nur die Regierungen. Ich habe nie einen Franzosen gesehen, bevor ich hierherkam, und den moisten Franzosen wird es ähnlich mit uns gehen. Die sind ebensowenig gefragt wie wir*"<sup>29</sup>. [*"Shuni hisobga olish kerakki, biz oddiy odamlarmiz. Fransiyada ham ishchilar, hunarmandlar va mayda xizmatchilar ko'p. Lekin bironta fransuz chilangari yoki kosibi bizga hujum qildimi? Yo'q, bunaqa ishlar hukumat idorasida hal qilinadi. Men bu yerga kelguncha bironta fransuzni*

<sup>27</sup>Аристов Д.В. Русская батальная проза 2000-х годов: традиции и трансформации. Автореферат дисс.канд.филол.наук. – Пермь, 2013. – С.8.

<sup>28</sup> Christopolou Z. The Literature and Memory of World War I. Remarque, Aldington and Myrivilis: Fictionalizing the Great War. (2006). James A. Rawley Graduate Conference in the Humanities. 9. <https://digitalcommons.unl.edu/historyrawleyconference/9>

<sup>29</sup> Erich Maria Remarque. Im Westen nicht Neues. – Köln: Kiepenheuer & Witsch, 1971. – S.150.

*uchratmaganman, ular ham nemisni ko'rishmagan. Xuddi biz kabi ulardan ham hech kim so'rab o'tirmagan*”<sup>30</sup>]. Katchinskiy uchun barcha askarlar kelib chiqishi yoki qaysi tomon vakili ekanligidan qat'iy nazar qurbonlardir. Remark asarda nemis yoshlarining urushdagi fojiali qismatini tasvirlagan bo'lsa-da, romanda ko'tarilgan muammo faqat nemis xalqininggina emas, urushda ishtirok etgan barcha xalqlarning, butun insoniyatning global muammosi sifatida talqin qilingan.

“Tushda kechgan umrlar” romanida ham Rustam va Xayriddin obrazlari orqali o'zbek jangchilarining afg'on xalqi bilan munosabatlari tasvirlanib, ikki qo'shni xalqning tarixiy-madaniy aloqalari va jarayonda davom etayotgan urush o'rtasidagi ziddiyat aks ettirilgan. Professor Umarali Normatov ta'kidlaganidek: “Romanda urush talqini tamomila o'zgacha. Avvalgi urush haqidagi asarlardan farqli o'laroq, bu yerda qarama-qarshi kuchlarni do'st-u dushmanga, oq-u qoraga, “biznikilar” va “raqiblar”ga ajratish yo'q; bu yerda g'olib-u mag'lublar, qahramonlar-u noqahramonlar yo'q. Faqat urush qurbonlari, tuzum, mafkuraviy ayirma, raqobat jabrdiydalari bo'lmish begunoh insonlar bor, xolos”<sup>31</sup>. Darhaqiqat, muallif o'z qahramoni Rustamning nigohi orqali afg'on urushini tasvirlar ekan, qahramon ichki kechinmalarida jarayonga nisbatan norozilik kayfiyati bosqichma-bosqich tarzda kuchayib boradi. Bu jarayonga quyidagi omillar asos bo'lib xizmat qilgan:

- 1) quroldosh birodarlarining behuda o'limidan ta'sirlanish;
- 2) mahalliy afg'on xalqining iztiroblariga bevosita guvohlik;
- 3) g'oya va real voqelik o'rtasidagi o'zaro nomuvofiqlikni idrok etish.

Roman qahramonlari Rustam va uning quroldosh do'sti Xayriddinda Afg'onistonga nisbatan dushmanlik kayfiyati sezilmaydi. O'tkir Hoshimov bu masalada asosiy badiiy yukni Xayriddin obraziga yuklagan. Muallif askarlar Afg'oniston hududiga endigina qadam qo'ygan vaziyatni tasvirlar ekan, Xayriddin tilidan Rustamga qarata aytilgan quyidagi jumlaning keltirgan:

*“Yerga qadam bosishim bilan Xayriddin ogohlantirdi:*

– *“Bismillo” deng, jo'ra! Bu tuproqda ajdodlarimiz yotibdi*”<sup>32</sup>. Yozuvchi shu birgina jumla vositasida o'zbek askarlarining Afg'onistondagi urushda ishtirok etishini mantiqsizlik sifatida ifodalagan. Mavlono Lutfiy, Alisher Navoiy, Zahiriddin Muhammad Bobur kabi ajdodlarning qabri joylashgan mamlakatga dushman askari sifatida tashrif buyurgan Xayriddinning yuqoridagi so'zlari ostida bu urushning asl mohiyatini fosh etishga qaratilgan ramziy ishora bor.

Shuningdek, Xayriddinning o'limi tasviri ham o'ziga xos tag ma'noga ega bo'lib, qahramon o'z tug'ilgan kunida dushman tomonda jang qilayotgan o'zbek jangarisi tomonidan o'ldiriladi. Tug'ilgan kundagi o'lim ramziy ahamiyat kasb etib, qahramon taqdirining fojiviyligi ko'lamini yanada kuchaytirgan. Shu bilan birgalikda, Xayriddinning hayotdan hech narsa topishga ulgurmay yosh qurbon bo'lganligi o'ziga xos usulda ifodalangan.

<sup>30</sup> Remark E.M. G'arbiy frontda o'zgarish yo'q. – Toshkent.: Yangi asr avlodi, 2016. – B.176-177.

<sup>31</sup> Normatov U. Nasrdagi shoir e'hd ruhiyat manzillari. // Эл севган адіб (Ў.Ҳошимов замондошлари наздида). – Тошкент: Мумтоз сўз, 2011. – Б.71.

<sup>32</sup> Ҳошимов Ў. Тушда кечган умрлар. – Тошкент: Янги аср авлоди, 2016. – Б.84.

Bundan tashqari, shu epizodda Rustamning dushman askari bilan quyidagicha muloqoti keltirilgan: *“Qandaydir ichki sezgi bilan “dux” g‘imirlay boshlaganini his etdim... Yoqasidan bo‘g‘ib, silkita boshladim.*

*– Nima qilding, maraz! Nima qilding! – dedim yig‘lab.*

*– Qo‘yib yubor! – U o‘jiz tipirchilab bilagimga osildi. – Qo‘yib yubor!*

*Shundagina bir narsa shuurimga yetdi: “dux” o‘zbekcha gapirayotgan edi.*

*– Sen... – dedim g‘azabdanqaltirab. – Sen... O‘zbekmisan? Buyam o‘zbek-ku!..*

*Nima yomonlik qildi senga?!*

*– Senlar o‘zbekmi! – “Dux” yorilgan lablari orasidan qon tupurib, tishlarini g‘ijirlatdi. – Yo‘q! Senlar o‘zbekmas!.. Senlar “sho‘raviy”! Kim chaqirdi seni bu yerga?! O‘z yurtningni sotib bo‘lib, endi Afg‘onni ham harom qilmoqchimisani!”<sup>33</sup>.*

Mazkur lavhada Xayriddinning o‘z millatdoshi tomonidan o‘ldirilganligi oydinlashgan bo‘lib, mazkur holat nafaqat urushning g‘ayriinsoniy mohiyatini, balki bir millat vakillarini ikki dushman qutbga bo‘lib yuborgan mustabid tuzumning halokatli ta‘sirini ham anglatadi.

Demak, E.M.Remark va O‘.Hoshimov romanlarida patsifizm g‘oyasini ifodalashda dushman obrazi katta rol o‘ynagan. Qahramonning dushman vakillariga munosabati badiiy psixologizm vositasida tasvirlanib, askarning urush haqidagi xulosalarini bayon etishga xizmat qilgan.

## XULOSA

1. Urush mavzusida yaratilgan dastlabki asarlar mif va folklarga mansub bo‘lib, bunday asarlarda ilohiy qahramonlar: urush xudolari va yarim-ma‘bud bahodirlar obrazi asosiy o‘rinda turgan. Xalq eposlari syujetlari asosida qadimgi ijodkorlar tomonidan yozma dostonlar ham yaratilgan. Ushbu qahramonlik eposlari va jangnoma xarakteridagi dostonlarda bahodirlarning kuch-qudrati hamda ma‘naviy fazilatlarini urush tasvirlari vositasida madh etilgan. Qadimgi va o‘rta asrlarda urush hodisasi jasorat vositasi sifatida talqin etilib, xalqlarning mardlik va qahramonlik haqidagi ideallarini aks ettirgan.

2. Yevropa adabiyotida Uyg‘onish davridan keyingi asrlarda urushga bo‘lgan munosabatning o‘zgarishi gumanizm g‘oyasining keng tarqalishi bilan izohlanadi. Natijada, urush mavzusidagi asarlarning qahramonlari qudratli bahodir ko‘rinishidagi ideal obrazlar emas, jabrlangan, fojiali taqdir egasi bo‘lgan real obrazlar sifatida tasvirlana boshladi. Bu jarayon XX asr adabiyotida yuqori darajaga ko‘tarilgan. Shu tariqa urush kishilari badiiy obraz sifatida ilohiy qahramondan oddiy xalq vakiligacha bo‘lgan tadrijiy yo‘lni bosib o‘tdi.

3. XX asrning birinchi yarmi G‘arb adabiyotida g‘oyaviy-falsafiy jihatdan patsifizm davriga aylanib, Birinchi jahon urushining ma‘naviy oqibatlarini sababli harbiy mavzudagi asarlarda tragik pafos va urushga nisbatan rad etish kayfiyati yetakchi o‘ringa ko‘tarilgan. A.Barbyus, S.Fitzjerald, E.Xeminguey, R.Oldington, U.Folkner, E.M.Remark kabi yozuvchilarning asarlarida urushning g‘ayriinsoniy mohiyati, insoniyat hayotiga salbiy ta‘siri realistlik obrazlar vositasida tasvirlangan. Buning natijasida G‘arb adabiyotida “yo‘qotilgan avlod” turkumi vujudga kelgan.

<sup>33</sup> Хошимов Ў. Тушда кечган умрлар. – Тошкент: Янги аср авлоди, 2016. – Б.106.

4. Ijodida urush mavzusi yetakchi o‘rinni egallagan nemis yozuvchisi Erix Mariya Remark romanlari ikki guruhga bo‘linadi: 1) “yo‘qotilgan avlod” haqidagi asarlar; 2) muhojirlik mavzusidagi asarlar. Har ikki guruhga mansub asarlarida jahon urushlari sababli hayoti izdan chiqqan insonlar obrazi tasvirlagan bo‘lib, bu asarlar avtobiografik xarakterga egaligi bilan ham ahamiyatli. Remarkning “yo‘qotilgan avlod” tipidagi romanlari (“G‘arbiy frontda o‘zgarish yo‘q”, “Ortga yo‘l”, “Uch og‘ayni”) Birinchi jahon urushi bilan bog‘liq bo‘lsa, muhojirlik mavzusidagi asarlar (“G‘alaba arki”, “Hayot uchquni”, “Lissabondagi tun”) Ikkinchi jahon urushining sababchisi bo‘lgan fashizmning antigumanistik mohiyatini badiiy aks ettiradi.

5. XX asr o‘zbek nasrida Ikkinchi jahon urushi va afg‘on urushi qahramonlarini badiiy aks ettirish hamda patsifizm g‘oyasini ifodalashda O‘tkir Hoshimov ijodi alohida o‘rin tutadi. Yozuvchi o‘zbek adabiyotida birinchilardan bo‘lib Ikkinchi jahon urushini proletar tuzumning g‘alabasi sifatida emas, umumxalq fojiasi ko‘rinishida tasvirlash (“Urushning so‘nggi qurboni”, “Ikki eshik orasi”) bilan birga o‘zbek harbiy prozasida ilk bor “yo‘qotilgan avlod” adabiyotiga xos mavzu va g‘oyalarni (“Nega, nega-a-a?!”, “Tushda kechgan umrlar”) ilgari surdi.

6. E.M.Remarkning “Uch og‘ayni” va O‘.Hoshimovning “Tushda kechgan umrlar” romanlarida asosiy obrazlar “yo‘qotilgan avlod”ga xos xususiyatlarga ega. “Uch og‘ayni” romanida Birinchi jahon urushining salbiy asoratlari, “Tushda kechgan umrlar” romanida afg‘on urushi va qatag‘on siyosatining oqibatlarini badiiy ifodalangan. Romanlarda davr va qahramon muammosi urush asoratlari, siyosiy notinchlik hamda jamiyatdagi tahluka kayfiyatini aks ettiruvchi personajlar vositasida talqin etilgan.

7. “G‘arbiy frontda o‘zgarish yo‘q” va “Tushda kechgan umrlar” romanlari frontdagi askarlarning intellektual va psixologik evolyutsiyasiga bag‘ishlangan. Urushlarning iqtisodiy va siyosiy manfaatdorlikka asoslanganligini idrok etgan yosh qahramonlarning kechinmalari vositasida har ikki urushga xos bo‘lgan mafkura hamda hayot haqiqati o‘rtasidagi teskari mohiyat ochib berilgan. Bu jarayonda Boymer va Rustam obrazlari hikoyachi-personaj hamda jonli guvoh vazifasini bajargan.

8. “G‘arbiy frontda o‘zgarish yo‘q” va “Tushda kechgan umrlar” romanlarida dushman obrazining g‘oyaviy-falsafiy ahamiyati fosh etuvchilik, ya‘ni asl dushmanni anglash xususiyati bilan belgilanib, qahramonlarning dushman bilan munosabatlari fonida urushning asl mohiyatiga baho beriladi. Boymerning rus asirlari va fransuz askari bilan to‘qnashuvi mobaynida idrok etilgan haqiqatlar, Kropp va Katchinskiy tilidan dushman tomon vakillari haqida aytilgan fikrlar mazmunan urushni aldov mahsuli sifatida xulosalashga omil bo‘lgan. Rustam obrazi vositasida esa afg‘on urushiga safarbar qilingan o‘zbek jangchilarining mazkur urushga nisbatan inkor etuvchi munosabati ifodalaniib, bu borada quroldosh do‘stlarining o‘limi va urushdan jabr ko‘rgan afg‘on xalqiga achinish kayfiyati muhim vosita bo‘lib xizmat qilgan. Dushmanga nisbatan do‘stona munosabat paradoksi fonida iqrar va idrok xususiyati mujassamlashgan.

9. E.M.Remark va O‘.Hoshimov romanlari davr va milliy nuqtai nazardan jiddiy farqlansa ham, ijodkorlarning urush talqini bo‘yicha pozitsiyasi uyg‘un ekanligi aniq ko‘rinadi. Buning bosh omili mazkur yozuvchilar ijodida yetakchilik qiluvchi

patsifizm hamda gumanizm g'oyalarining mushtarakligi bilan xarakterlanadi. Urushni rad etish ruhidagi asarlar g'oyaviy jihatdan kelajak urushlarini oldini olish yo'lida katta ma'naviy ahamiyat kasb etadi.

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**FERGANA STATE UNIVERSITY**

**KHOLMATOV OYBEK UMARJON UGLI**

**A COMPARATIVE-TYPOLOGICAL ANALYSIS OF THE PORTRAYAL  
OF WAR FIGURES IN THE NOVELS OF E.M.REMARQUE AND  
U.HOSHIMOV**

**10.00.06 – Comparative literature, contrastive linguistics  
and translation studies**

**ABSTRACT**  
**of the dissertation of the Doctor of Philosophy (PhD) in Philological Sciences)**

The topic of the Doctor of Philosophy (PhD) dissertation was registered with the Higher Attestation Commission under number B.2021.4.PhD/Fil2132.

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## INTRODUCTION (Abstract of the Doctor of Philosophy (PhD) dissertation)

**Topicality and necessity of the research theme.** In world literary studies, investigating the portrayal of individuals affected by war from a scientific and theoretical perspective remains a crucial subject. By the 20<sup>th</sup> century, global literature's focus on the theme of war intensified, emphasizing the study of war characters through aspects such as heroic psyche and authorial style. This shift was largely influenced by socio-political events and the impact of world wars. Amid growing regional conflicts and the escalating geopolitical tensions globally, war continues to be one of the most prominent themes in literature. Therefore, a scholarly analysis of war characters depicted in literary works examining the period context, character psyche, authorial style, literary influence, distinctiveness, and artistic psychological depth holds significant importance.

In global literary criticism, specialized studies on the image of war figures gained momentum from the latter half of the 20<sup>th</sup> century, closely linked with globalization processes. Research in this area has focused on the genesis, evolutionary development, artistic interpretation, and categorization of war characters. Examining war characters provides insights into an author's poetic mastery and determines the ideological and philosophical significance and value of literary works, which leads to new conclusions on the evolution of these characters. In contemporary literary studies, analyzing works with war themes based on humanistic principles and investigating war characters using advanced methodologies from global literary criticism hold vital scientific relevance.

In recent years, Uzbek literature has increasingly focused on depicting individuals in connection with pressing societal issues, paying considerable attention to analyzing the psyche and inner world of characters. Artistic representations of period and human issues, and, notably, the portrayal of transformations within characters' thoughts and psyches as seen through war figures, are vividly captured in such works. Therefore, a comparative-typological examination of war figures depicted in both world and Uzbek prose, particularly within the novel genre, is a topic of significant scholarly importance. Currently, the ongoing socio-political processes on the international stage are further underscoring the importance of scholarly research on war themes. As emphasized by the President of Uzbekistan: "In these turbulent and challenging times, the complex and unprecedented global issues and risks facing humanity require a concerted effort to overcome. There is an urgent need to unite all well-meaning people toward this goal and to raise the role and responsibility of artistic expression in fostering humanitarian values among the youth, who make up nearly a third of the global population"<sup>34</sup>. In this regard, it is essential to conduct scholarly evaluations of literary works that embody pacifist principles, revealing the peace-promoting ideals articulated in these works through rigorous literary analysis.

This dissertation also aligns with Uzbekistan's strategic directives on the development of science and innovation. Notable among these are the Presidential

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<sup>34</sup> Мирзиёев Ш.М. Нияти улуг халқнинг иши ҳам улуг, ҳаёти ёруғ ва келажаги фаровон бўлади. – Тошкент: Ўзбекистон, 2019.

Decree PF-6097, issued on October 29, 2020, "On the Approval of the Concept for the Development of Science Until 2030", Decree PF-60, dated January 28, 2022, "On Development Strategies of the New Uzbekistan for 2022–2026", Resolution PQ-200, dated July 3, 2023, "On Measures for the Effective Organization of State Management in Higher Education, Science, and Innovation within the Framework of Administrative Reforms", and the Cabinet of Ministers' Resolution No.128, issued on March 13, 2024, "On the Measures to Implement Uzbekistan's Innovation Development Strategy in 2024–2025". This dissertation research contributes to fulfilling the objectives outlined in these and related normative-legal documents.

**Relevant research priority areas of science and developing technology of the Republic.** This study aligns with the Republic's priority scientific and technological development direction: I. "Forming and implementing a system of innovative ideas in the social, economic, cultural, and educational development of an information society and democratic state".

**Problem development status.** The study of wartime characters in world and Uzbek literary scholarship occupies a significant position. Western scholars like W.Dorow, D.L.Gustafsson, K.V.Nikich, D.Bevan, S.Hynes, M.Sonntag, M.Norris, E.Krimmer, J.E.Mackinnon, J.Vollmer, L.Goldensohn, K.McLoughlin, T.Riggs, and A.Vernon<sup>35</sup>, as well as Russian researchers such as P.Toper, O.Golovan, A.Ivanov, A.Malyshev, N.Vygovskaya, D.Aristov, V.Volkova, and E.Zadonskaya<sup>36</sup>, have contributed extensively to this field. In Uzbek literary studies, scholars like A.Sharopov, S.Mamajonov, N.Bekmirzaev, and U.Uljaboev have provided essential

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<sup>35</sup> Dorow W. Krieg, Literatur und Theater: Mittheilungen zur neueren Geschichte. – Leipzig: Reclam, 1845. <https://archive.org/details/kriegliteraturu01dorogoo/page/n14/mode/2up>; Gustafsson D.L. Neue Sachlichkeit and the German War Novel from 1928 to 1930. Dissertation for the degree of Doctor of Philosophy. – University Microfilms, 1984; Nickisch C.W. The Image of the Officer in Postwar West German Prose Fiction. Dissertation for the degree of Doctor of Philosophy. – University of Nebraska, 1985; Bevan D. Literature and War. – Amsterdam: Rodopi, 1989; Hynes S. A War Imagined: The First World War and English Culture. – London: Bodley Head, 1990; Sonntag M. German Exile Literature, 1933–1945 in the College curriculum. Dissertation for the degree of Doctor of Arts. – State University of New York, 1993; Norris M. Writing War in XXth century. – Charlottesville: University Press of Virginia, 2000; Krimmer E. Representation of War in German literature. – Cambridge, UK: Cambridge University Press, 2000; Mackinnon J.E. Speaking and Unspeakable: War Trauma in Six Contemporary Novels. Thesis presented for the degree Doctor of Philosophy. – Adelaide, 2000; Goldensohn L. XXth century Soldier-Poetry. – New-York: Columbia University Press, 2003; Vollmer J. Imaginäre Schlachtfelder. Kriegsliteratur in der Weimarer Republik. Dissertation zur Erlangung des Grades eines Doktors der Philosophie. – Berlin, 2003; McLoughlin K. Companions to Literature. – New-York: Columbia University Press, 2009; Riggs T. The Literature of War. – Detroit: St.James, 2012; Vernon A. War: Critical Insights. – Ipswich: Salem, 2013.

<sup>36</sup> Топер П.М. Война и история (Советская литература о Великой Отечественной войне в контексте мирового литературного процесса). / Вторая мировая война в литературе зарубежных стран. – М.: Наука, 1985. – С.5-68.; Голован О.В. Семантико-ассоциативная структура концепта "война" (на материале произведений Р.Олдингтона и В.М.Гаршина). Автореферат дисс.канд.филол.наук. – Барнаул, 2003; Иванов А.И. Первая мировая война и русская литература 1914-1918 гг.: этические и эстетические аспекты. Автореферат дисс.док.филол.наук. – М., 2005; Мальшев А.А. Художественная баталистика в русской литературе второй половины XIX века (кампании 1853–1856 и 1877–1878 гг.). Автореферат дисс.канд.филол.наук. – Тверь, 2006; Выговская Н.С. Молодая военная проза второй половины 1990 – начала 2000-х годов имена и тенденции. Автореферат канд.дисс.филол.наук. – М., 2009; Песков В.М. Война и люди: [сборник]. – М.: Эксмо, 2010; Аристов Д.В. Русская батальная проза 2000-х годов: традиции и трансформации. Автореферат дисс.канд.филол.наук. – Пермь, 2013; Волкова В.Б. Концептосфера современной военной прозы. Автореферат дисс.док.филол.наук. – Екатеринбург, 2014; Задонская Е.В. Авторские стратегии в современной военной прозе. Автореферат дисс.канд.филол.наук. – Тверь, 2017.

insights<sup>37</sup> on the topic. These studies focus on the literary and aesthetic significance of the war theme, analyzing the genesis and development of war figures across different literary periods, national literatures, or specific authors' works. However, no dedicated comparative study on the depiction of war figures in global and Uzbek prose has been conducted.

Significant research on the works of Erich Maria Remarque has been conducted by scholars such as A.Antkowiak, A.Bance, H.Klein, M.Parvanova, D.Morev, E.Lipina, A.Porshneva, O.Pokhalenkov, R.Kuchkor, Y.Egamova, D.Ayupova, M.Matveev, A.Markin, and M.Kharitonov<sup>38</sup>. Similarly, research on Utkir Hoshimov's works has been pursued by U.Normatov, A.Rasulov, Y.Solijonov, B.Nazarov, A.Ag'ir, M.Sharafutdinova, G.Imomkarimova, O.Duysenbaev, U.Turaeva, Z.Mirzaeva, and A.Kayumov<sup>39</sup>. The studies by D.Morev, E.Lipina, O.Pokhalenkov, and M.Sharafutdinova are particularly notable for their comparative typological approach. However, no specific monographic study has yet been undertaken that compares the works of Erich Maria Remarque and Utkir Hoshimov. Additionally, topics such as artistic psychology in the depiction of wartime figures and the expression of "lost generation" literary characteristics within Uzbek prose remain unexplored in detail.

**Relation of the topic of the dissertation to the research work of the higher education institution where the dissertation is written.** This dissertation research has been conducted within the framework of Fergana State University's research

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<sup>37</sup> Шаропов А. Ўзбек ҳарбий прозасида жангчи образи (1941 – 1960 йиллар). Филол.фан.номз...дисс. – Тошкент, 1971; Мамажонов С. Улуг Ваган уруши даврида ўзбек адабиёти. – Тошкент: Фан, 1975; Бекмирзаев Н. Ўзбек Совет ҳарбий прозаси. – Тошкент: Фан, 1981; Ўлжабоев У. Ўзбек ҳарбий прозасида характер яратишининг баъзи масалалари. – Тошкент: Фан, 1989.

<sup>38</sup> Antkowiak A. Erich Maria Remarque. Leben und Werk. – Berlin: Volk und Wissen, 1977. – 157 S.; Bance A. “Im Westen Nichts Neues”: A Bestseller in Context, *Modern Language Review*, 72 (1977). – P.359-373; Klein H. Basic Attitude and Enemy Images in the Representation First World War by Remarque // *War and Literature* – 1989, 4. Vol. I. – P.7-32; Parvanova M. “...das Symbol der Ewigkeit ist der Kreis”. Eine Untersuchung der Motive in den Romanen von Erich Maria Remarque. – Berlin: Tenea, 2003; Морев Д.А. Берлин как текст в метаромане В.В.Набокова и Э.М.Ремарка. Автореферат дисс.канд.филол.наук. – М., 2008; Липина Е.А. Реализация лингвокультурного концепта “время военное / Kriegszeit” в идиолектах К.М.Симонова и Э.М.Ремарка (на материале текстов военной прозы). Автореферат дисс.канд.филол.наук. – Тюмень, 2008; Поршнева А.С. Пространство эмиграции в романном творчестве Э.М.Ремарка. Автореферат дисс.канд.филол.наук. – Екатеринбург, 2010; Похаленков О.Е. Концепт «враг» в творчестве Эриха Марии Ремарка и советской «лейтенантской прозе» 1950-60-х гг. Автореферат дисс.канд.филол.наук. – Иваново, 2011; Қўчқор Р. Мавжудлик муаммоси // “Тафаккур” журнали. 2014, № 4. – Б.63-67; Egamova Y., Ayupova D. Remark uslubi va uni tarjimada berish. / <https://kh-davron.uz>; Матвеев М.А. Принципы формирования поэтики ранних произведений Э.М.Ремарка. Диссертация канд.филол.наук. – СПб., 2015; *Время Ремарка. К 120-летию со дня рождения писателя. Библиографический дайджест.* – Волжский, 2018;

<sup>39</sup> Норматов У. Бугунги насримизнинг етакчи тамойиллари. // “Ўзбек тили ва адабиёти” журнали. 2001, № 3. – Б. 3-6; Расулов А. Ардоқли адиб. – Т.: Шарқ, 2001; Солижонов Й. “Икки эшик ораси”дан “Лолазор”га ўтунча. // Шарқ юлдузи, 2001. № 4. – Б.125-128; Ag'ir A. From Colonial to Post Colonial Future: Uzbek Novels (Qodiriy, Oybek, Hoshimov). Wisconsin University, Madison: 2003; Назаров Б. Ёзувчининг маънавий жасорати. // “Ўзбек тили ва адабиёти” журнали. 2011, № 3. – Б.30-33; Эл севган адиб (Ў.Ҳошимов замондошлари наздида). – Т.: Мумтоз сўз, 2011; Шарифутдинова М.О. Особенности повествовательной структуры узбекского романа XX века в контексте мировой литературы. Дисс.док.филол.наук. – Тошкент, 2010; Имомкаримова М.М. Ўткир Ҳошимов асарларида миллий қадриятлар талқини. – Филол.фан. номз...дисс. – Тошкент, 2004; Тўраева У. Давр ва қаҳрамон. // “Ўзбек тили ва адабиёти” журнали. 2000, №2. – Б.40-43; Дуйсенбаев О. Ўткир Ҳошимов ижодида она образи. Филол.фан.номз...дисс. – Тошкент, 2011; Мирзаева З. “Тушда кечган умрлар”нинг хориждаги бир таҳлили хусусида. // “Ўзбек тили ва адабиёти” журнали. 2015, №2. – Б.56-59; Қайумов А.А. Ҳозирги ўзбек насрида миллий характер ва бадиий маҳорат (Ўткир Ҳошимов ва Наби Жалолiddин ҳикоялари мисолида). Филол.фан.б.фалс.док...дисс. – Фарғона, 2018.

agenda under the thematic area of "Pressing Issues in Comparative Literature Studies".

**The aim of the research.** The study aims to conduct a comparative-typological analysis of the portrayal of wartime figures in the novels of Erich Maria Remarque and Utkir Hoshimov.

**The tasks of the research are:**

systematize the scientific and theoretical perspectives on the theme of war in literature, with a particular focus on representations of wartime figures;  
examine the origins and progressive evolution of the wartime figure archetype;  
classify the typology of wartime figures within 20<sup>th</sup> century German and Uzbek prose;

highlight the significance of the "lost generation" motif, alongside issues of era and character, as depicted in E.M. Remarque's "Three Comrades" ("*Drei Kameraden*") and U. Hoshimov's "Lives passed in the Dream" ("*Tushda kechgan umrlar*");

analyze the role of psychological depth in the creation of soldier characters in "All Quiet on the Western Front" ("*Im Westen nichts Neues*") and "Lives passed in the Dream";

investigate the philosophical and ideological aspects of the enemy figure within military prose.

**The object of the research.** The study examines Erich Maria Remarque's novels "All Quiet on the Western Front" and "Three Comrades", alongside Utkir Hoshimov's "Lives passed in the Dream". It also references other works by these authors where portrayals of wartime figures take a central role.

**The subject of the research are** the genesis of wartime figures in literature, the typology of such characters in the novels of Erich Maria Remarque and Utkir Hoshimov, and the artistic depiction of psychological dimensions within military prose.

**Methods of research.** The dissertation utilizes comparative-typological, biographical, sociological, and psychological methods.

**The scientific novelty of the research is as follows:**

establishing the foundational aspects of wartime figures within the evolution of literary fiction, identifying key poetic traits specific to these characters, such as hyperbole, symbolism, individuality, and distinctions across time periods;

systematizing the portrayals of wartime figures in the novels of Erich Maria Remarque and Utkir Hoshimov within a comparative-typological classification, thus providing a scholarly foundation for the predominance of pacifist ideals in 20<sup>th</sup> century German and Uzbek military prose;

proving that the problem of the "lost generation" in the novels "Three Comrades" and "Lives passed in the Dream" is highlighted on the basis of changes in the psyche and thinking of the hero, the psychological and intellectual dynamics of soldier characters play a decisive role in advancing anti-war pacifist messages;

evidencing that the enemy character in novels "All Quiet on the Western Front" and "Lives passed in the Dream" is represented through sarcasm and paradox, serving to expose the concept of the "true enemy" on a philosophical level.

**The practical results of the research are as follows:**

conclusions derived from investigating the genesis and artistic-aesthetic characteristics of wartime figures provide critical theoretical insights beneficial to Uzbek literary studies. They support the development and refinement of textbooks and study guides for subjects such as Literary Theory, Comparative Literature, World Literature, History of Uzbek Literature, Modern Uzbek Literature, and Fundamentals of Literary Analysis;

published articles based on the research outcomes will help increase students' interest in global literature and develop their comparative analysis skills between national literature and world literary masterpieces;

the study highlights the importance of understanding the inhumane essence of war, as depicted through the psychological complexity and conflicts embodied in the figures of wartime literature. This understanding is essential for fostering moral and ethical growth within society.

**Authenticity of the research results.** The reliability of the study's results is grounded in its reliance on the theoretical perspectives of both foreign and Uzbek scholars, the clarity with which the problem is defined, and the substantiation of findings using comparative-typological, biographical, sociological, and psychological methods. Furthermore, the poetic characteristics of wartime figures are elucidated by referencing works of prominent authors in world and Uzbek prose, ensuring that the identified issues are scientifically substantiated.

**Scientific and practical value of the research results:**

The scientific significance of the research lies in its theoretical conclusions, which will contribute to the fields of World Literature, Modern Uzbek Literature, and Comparative Literature. It enriches literature-related courses taught at higher education institutions with novel insights. Additionally, the study augments existing information on the historical evolution of literary figures in global and Uzbek literary history.

The practical value of the research stems from its contributions to understanding the nature of the novel genre, the poetic characteristics of wartime figures, and perspectives on literary psychology. These insights will aid in the development of textbooks and study guides for courses in Literary Theory, Comparative Literature, World Literature, Modern Uzbek Literature, and Literary Analysis, serving as supplementary resources in teaching literature-related subjects.

**Implementation of the research results.** Based on scientific findings from the study of wartime figures in the novels of Erich Maria Remarque and Utkir Hoshimov:

the theoretical conclusions regarding the origin, poetic characteristics, and historical differences in the depiction of wartime figures in literary development have been utilized in executing the fundamental scientific project FA-F1-005, titled "Research on the History of Karakalpak Folklore and Literary Studies", conducted by from 2017 to 2020 (as confirmed by the Humanities Research Institute of the Karakalpakstan Branch of the Academy of Sciences of Uzbekistan institute's certificate № 359/1, dated September 4, 2024). This application increased both the scientific-theoretical and scientific-practical significance of the project;

the conclusions about the image of the people of war in the novels of Erich Maria Remarque and Utkir Hoshimov is systematized on the basis of a comparative-

typological classification, the main feature of the idea of pacifism in German and Uzbek military prose of the 20<sup>th</sup> century were used in the implementation of a scientific and practical project FA-043429, titled "Research of theoretical issues of the genres of Karakalpak folklore and literature", conducted by the Humanities Research Institute of the Karakalpakstan Branch of the Academy of Sciences of Uzbekistan (as confirmed by the Humanities Research Institute of the Karakalpakstan Branch of the Academy of Sciences of Uzbekistan institute's certificate № 545, dated November 4, 2024). As a result, the project materials are enriched with scientific foundations and effective analytical materials through interpretations of the topic of war in German and Uzbek military prose, conclusions on the comparative analysis of poetic features inherent in the image of war's human;

in the novels "Three Comrades" and "Lives passed in the Dream", the issue of the "lost generation" is explored through the psychological and intellectual transformations of the characters, offering insights into the anti-war pacifist themes embodied. These academic findings were used by creative staff at the "Mahalla" radio and television channel of the National Television and Radio Company of Uzbekistan in preparing the "Bir asar tarixi" ("The History of a Work") radio broadcast, aired in the third quarter of 2024 (Certificate of National Television and Radio Company of Uzbekistan №14, issued September 13, 2024). As a result, these theoretical conclusions enriched the content of the broadcast by providing a deeper understanding of the characters and themes depicted in "Lives passed in the Dream";

additionally, the analysis and conclusions regarding the portrayal of the enemy figure in novels "All Quiet on the Western Front" and "Lives passed in the Dream" are depicted through techniques of sarcasm and paradox to reveal the philosophical and ideological concept of the "true enemy" were effectively utilized in the EMI (English as a Medium of Instruction) international project conducted at Fergana State University between 2019 and 2021 (Certificate of Fergana State University №04/5229, issued September 23, 2024). Consequently, the project outcomes were enhanced with new scientific analyses and conclusions, increasing the scholarly and theoretical significance of the project.

**Approbation of the research results.** The research findings have been presented at a total of 7 scientific-practical conferences, including 3 national and 4 international conferences, where they were discussed and reviewed by the academic community.

**Publication of the research results.** A total of 14 scientific papers have been published on the dissertation topic. Among them, 7 articles were published in scientific journals recommended by the Higher Attestation Commission under the Ministry of Higher Education, Science, and Innovations of the Republic of Uzbekistan for disseminating the core findings of doctoral dissertations. Of these, 4 articles were published in national journals and 3 articles were published in international journals.

**The structure and scope of the dissertation.** The dissertation consists of an introduction, three main chapters (each divided into two sections), a conclusion, and a list of references, amounting to a total of 150 pages.

## MAIN CONTENT OF THE DISSERTATION

The introduction outlines the relevance and necessity of the research topic, defining its objectives, tasks, objects, and subject, while linking the study to the priority directions of the republic's science and technology development. The section also elaborates on the scientific novelty, practical significance, and application of the research findings, along with published works and the structure of the dissertation.

The first chapter, titled "**Study of the Theme of War in Literary Criticism**", begins with a section called "**Classification of Scientific-Theoretical Views on the Theme of War**". This part explores the scholarly examination of works focused on war within both global and Uzbek literary criticism.

In Western literary criticism, research on the theme of war is often grounded in socio-political and historical perspectives. English scholars such as Alex Vernon and David Bevan, and American researchers like Kate McLoughlin and Thomas Riggs, have approached interpretations of war in literature by examining the historical context, differentiating the unique characteristics of works from various eras<sup>40</sup>. Their studies highlight how, in ancient literary sources, war protagonists were often depicted as possessing divine strength and heroism, whereas, by the 20<sup>th</sup> century, these qualities diminished, and war participants were increasingly portrayed as tragic figures. The validity of these perspectives is underscored by comparative analysis across literary periods, which emphasizes the distinctiveness of 20<sup>th</sup> century war literature and the literary innovations particular to that era.

Elizabeth Krimmer's monograph examines the theme of war within German literature, particularly in the works of German writers such as Friedrich Schiller, Ernst Jünger, Erich Maria Remarque, Heinrich Böll, Günter Grass, and Peter Handke, whose works cover events ranging from the Napoleonic wars to the Yugoslav conflicts. Her study traces the evolution of war motifs in German literary tradition<sup>41</sup>. In addition, German literary critics like Wilhelm Dorow and Jörg Vollmer have expressed their views on themes of war within German literature, particularly focusing on style, character, and psychological depth within 20<sup>th</sup> century German war prose. For instance, W. Dorow emphasizes the cultural and unifying role of the German Revolution in 19<sup>th</sup> century German society, as reflected in the "Storm and Stress" movement and the works of figures like J.G. Herder, M. Klinger, and F. Schiller. He underscores the significance of war and revolution as driving forces in German cultural progress<sup>42</sup>. Meanwhile, Jörg Vollmer analyzes the representation of World War I in German literature during the Weimar Republic era, focusing on elements such as authorial style, autobiographical influences, psychological portrayals, and the interplay of imagination and reality<sup>43</sup>. His analyses are based on

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<sup>40</sup> Bevan D. *Literature and War*. – Amsterdam: Rodopi, 1989; Vernon A. *War: Critical Insights*. – Ipswich: Salem, 2013; McLoughlin K. *Companions to Literature*. – New-York: Columbia University Press, 2009; Riggs T. *The Literature of War*. – Detroit: St. James, 2012.

<sup>41</sup> Krimmer E. *Representation of War in German literature*. – Cambridge, UK: Cambridge University Press, 2000.

<sup>42</sup> Dorow W. *Krieg, Literatur und Theater: Mittheilungen zur neueren Geschichte*. – Leipzig: Reclam, 1845. – 323 S. URL: <https://archive.org/details/kriegliteraturu01dorogoo/page/n14/mode/2up>

<sup>43</sup> Vollmer J. *Imaginäre Schlachtfelder. Kriegsliteratur in der Weimarer Republik. Dissertation zur Erlangung des Grades eines Doktors der Philosophie*. – Berlin, 2003. URL: <https://www.researchgate.net/publication/215441591>

the works of writers such as Walter Flex, Leonhard Frank, Ludwig Renn, and Erich Maria Remarque, showing that German literary criticism places considerable emphasis on authorial style and the socio-political impact of literary works.

In Russian literary criticism, a substantial body of research has also focused on the theme of war, with various scholarly approaches reflecting shifts in interpretations of war in literary works. Researchers like A.Ivanov, A.Malyshev, and Chjen Lu-Yan have analyzed how, from the latter half of the 19<sup>th</sup> century, war was depicted as a source of suffering and destruction (in the works of L.Tolstoy and V.Garshin). These scholars assert that literary portrayals of war, particularly in works addressing the severe trials faced by the Russian people during World War I, adopt a decidedly critical stance<sup>44</sup>. Contemporary Russian scholars N.Vygovskaya, D.Aristov, V.Volkova, and E.Zadonskaya, who have examined modern Russian war prose, compare World War II era "lieutenant prose" with works depicting the Afghan and Chechen conflicts. Their research demonstrates a shift: while heroism and victory were prominent themes in war literature from the 1950s through the 1980s, a more anti-war sentiment emerged in the literature of the late 20<sup>th</sup> and early 21<sup>st</sup> centuries<sup>45</sup>.

In Uzbek literary criticism, significant contributions to the study of war themes have been made by researchers such as Salakhiddin Mamajonov, Norkul Bekmirzaev, and Umrzak Uljabaev. Salakhiddin Mamajonov, for example, analyzes the landscape of Uzbek wartime literature, emphasizing the spirit of military mobilization prevalent across literary genres during this period<sup>46</sup>. Umrzak Uljabaev, focusing on the works of Abdulla Kahhor, Said Akhmad, and Utkir Hoshimov, highlights the moral character of non-combatants, particularly the elderly, on the home front<sup>47</sup>. Through examining characters such as Asror Bobo, Ikromjon, Orif Oqsoqol, and Husan Duma, Uljabaev substantiates the central role of common citizens in Uzbek war prose, especially those working on the home front.

In the literature of the independence era, the perspective on war has significantly shifted, with pacifist principles, which reject all forms of conflict, taking a prominent role. Works centered on the Afghan war, in particular, hold special significance. Unlike literature on World War II, which often varied in tone and perspective, works addressing the Afghan conflict share a unified stance: they portray war in bleak terms, depicting it solely as a source of death and suffering. This uniformity has been acknowledged by literary critics. For instance, Khakimjon Karimov, in his analysis of A.Nurmurodov's novel "Qon hidi" ("The Smell of Blood"), describes the Afghan war as a conflict rooted in absurdity<sup>48</sup>. Similarly, Kazakboy Yuldashev applies the term

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<sup>44</sup> Иванов А.И. Первая мировая война и русская литература 1914-1918 гг.: этические и эстетические аспекты. Автореферат дисс.док.филол.наук. – М., 2005; Мальшев А.А. Художественная баталистика в русской литературе второй половины XIX века (кампании 1853–1856 и 1877–1878 гг.). Автореферат дисс.канд.филол.наук. – Тверь, 2006; Чжен Луянь. Человек на войне в раннем творчестве Л.Н.Толстого (в свете идей китайской философии). Автореферат дисс.канд.филол.наук.– Иваново, 2015.

<sup>45</sup> Выговская Н.С. Молодая военная проза второй половины 1990 – начала 2000-х годов имена и тенденции. Автореферат канд.дисс.филол.наук. – М., 2009; Аристов Д.В. Русская батальная проза 2000-х годов: традиции и трансформации. Автореферат дисс.канд.филол.наук. – Пермь, 2013; Волкова В.Б. Концептосфера современной военной прозы. Автореферат дисс.док.филол.наук. – Екатеринбург, 2014; Задонская Е.В. Авторские стратегии в современной военной прозе. Автореферат дисс.канд.филол.наук. – Тверь, 2017.

<sup>46</sup> Мамажонов С. Улуг Ватан уруши даврида ўзбек адабиёти. – Тошкент: Фан, 1975.

<sup>47</sup> Ўлжабоев У. Ўзбек ҳарбий прозасида характер яратишнинг баъзи масалалари. – Тошкент: Фан, 1989. – Б.4.

<sup>48</sup> Каримов Ҳ. Ўзбек романларининг тараққиёт тамойиллари. – Тошкент: Алишер Навоий номидаги Ўзбекистон Миллий кутубхонаси нашриёти, 2008. – Б.108.

"alienated generation"<sup>49</sup> to the characters in this novel, echoing the "lost generation" motif that was widely explored in Western literature of the 1920s and 1930s. This comparison underscores the thematic parallels between the "lost generation" concept in Western literature and the portrayal of Afghan war veterans in Uzbek literature.

In general, studies on the theme of war in literary criticism have been conducted around factors such as historical context, literary period characteristics, the author's biography, and artistic intentions. During the 20<sup>th</sup> century, war became a significant issue in literary studies, explored through themes of pacifism, humanism, and the "lost generation", as well as the challenges faced by both the era and its protagonists. However, identifying the role of psychological realism in depicting wartime characters and examining the unique attributes of these figures across various literary traditions remain pressing concerns for comparative analysis.

The second section of the chapter, titled "**War Figures as Literary Images: Genesis and Development**", delves into the gradual evolution of wartime characters in global and Uzbek literature.

The figure of the "warrior" has developed alongside artistic thought, rooted in the ancient deities of mythology and fantastical heroes in folk literature. For example, gods from ancient mythology such as Ishtar, Ares, Mars, Indra, Shiva, and Mitra, along with folklore heroes like Hercules, Achilles, Arjun, Rustam, Gurugli, and Alpomish, embody the ideals of valor, courage, and heroism treasured by ancient societies. These folkloric elements of heroism eventually made their way into early literary works, such as Homers "Iliad" and Ferdowsi's "Shahnameh".

By the medieval period, portrayals of war heroes in Eastern and Western literature began to diverge. Classical Eastern authors often presented war as a means to convey humanistic ideals of justice, truth, and the triumph of goodness, with special emphasis on Alexander narratives in works such as the "Khamsas". In contrast, European literature portrayed war heroes within the ideological confines of the Catholic Church, where loyalty to the king and the church dominated character portrayals. While European heroes were loyal vassals and knights, Eastern literature celebrated just rulers and heroes who transitioned from folklore to the written literary tradition.

From the Renaissance onward, European literature began to focus not on grandiose tales of military valor, but rather on the devastating consequences of war and critiques of tyranny. For example, works like François Rabelais's "Gargantua and Pantagruel" and Miguel de Cervantes's "Don Quixote" satirized medieval ideals, criticizing war-hungry kings and combat-loving knights.

Renaissance writers emphasized the values of enlightenment and humanism, condemning war as antithetical to humanity's moral values. This approach influenced subsequent literature, where war was often depicted as a threat to human dignity and ethical principles. By the 20<sup>th</sup> century, as a response to the impact of the world wars, pacifism emerged as a dominant theme in Western literature. Figures such as Erich Maria Remarque, Ernest Hemingway, John Dos Passos, Richard Aldington, and William Faulkner portrayed the suffering of the "lost generation" and the victims of fascism refugees and prisoners emphasizing the tragic nature of war and advancing humanistic values.

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<sup>49</sup> Иўлдошев Қ, Изтнроб чакинлари. // Иурмуродов А. Қон ҳиди. – Тошкент: Zabaʼjad Media, 2020. – Б.7.

In 20<sup>th</sup> century Uzbek literature, depictions of war characters are reflected differently through interpretations of World War II and the Afghan War. Works on the World War II theme portray soldiers at the front and people on the home front, highlighting patriotism, heroism, resilience, and moral courage. Examples include Abdulla Kahhor's stories "Asror bobo" ("*Grandfather Asror*"), "Xotinlar" ("*Wives*"), and narrative "Oltin yulduz" ("*The Golden Star*"); Oybek's "Quyosh qoraymas" ("*The Sun does not darken*"); Shukhrat's "Shinelli yillar" ("*The Years with Overcoat*"); Said Akhmad's "Ufq" ("*The Horizon*"); and Rakhmat Fayziy's "Hazrati inson" ("*The Humanity*").

In contrast, works depicting the Afghan War focus primarily on the suffering soldiers endure due to a senseless war, emphasizing anti-war sentiments and the depiction of tragedy. A common feature in these works is the dominance of a tragic tone. In Utkir Hoshimov's "Lives passed in the Dreams", the horrors of war and repressive policies are intertwined, while Abdurashid Nurmurodov's "The Smell of Blood" ("*Qon hidi*"), Kuchkor Norkobil's "The Cry behind the River" ("*Daryo ortidagi yig'i*"), Gafur Pulatov's "The Wail of Kherirud" ("*Herirud faryodi*"), and Mamatkul Khazratkulov's "The Night which the Light doesn't off" ("*Chiroq o'chmagan kecha*") present Afghan soldiers' experiences during and after the war, with a focus on their inner turmoil.

Thus, because the theme of war holds a significant place in the history of literature, the portrayal of wartime characters also has a longstanding developmental trajectory. The genesis and historical evolution allow for these images to be categorized as follows:

1. Divine figures – this category includes deities of war from ancient mythologies, such as Mars, Ares, Shiva, and Ishtar. These purely mythical figures are products of early literary imagination.

2. Legendary figures – these encompass heroes from folklore and early literary traditions, such as Hercules, Achilles, Aeneas, Arjun, Cú Chulainn, Rostam, Gurugli, and Alpomish. These heroes possess godlike powers and are characterized by exaggerated features such as "divine blood", invincibility, and immense strength. They embody ideals of valor, courage, and heroism cherished by ancient societies.

3. Historical figures – these are artistic representations of famous rulers or commanders, like Alexander, Arthur, and Roland. These characters blend elements of both legendary and realistic portrayals. While based on real historical individuals, they are often idealized and depicted with traits typical of legendary heroes.

4. Realistic figures – representing ordinary soldiers, freedom fighters, or civilians affected by war, these characters are primarily a feature of modern literature. Unlike legendary heroes, they are not endowed with extraordinary strength or invulnerability; instead, they hold social significance by conveying anti-war sentiments and depicting the harsh realities of war. These characters may still exemplify courage and patriotism, but without idealization. Additionally, they are often depicted with a deep focus on their inner lives and psychological experiences. Examples include Andrei Bolkonsky and Nikolai Rostov (from Tolstoy's "War and Peace"), Frederick Henry (from Hemingway's "A Farewell to Arms"), Paul Bäumer (from Remarque's "All Quiet on the Western Front"), Bektemir (from Oybek's "The Sun does not darken"), Elmurod (from Shukhrat's "The Years with Overcoat"), and Ikromjon (from Said Akhmad's "The Horizon").

These classifications illustrate the broad evolution of wartime characters from mythological to realistic depictions, reflecting changing attitudes toward war and the values associated with it.

The second chapter of the dissertation, titled "**Interpretation of Period Issues in 20<sup>th</sup> Century German and Uzbek Military Prose**", presents a comparative analysis of the portrayal of war in the works of Erich Maria Remarque and Utkir Hoshimov. It examines the thematic approaches of two literatures towards war and human relationships, with the protagonists in foreign and Uzbek literature on the topic of war being divided into two main categories:

- 1) soldiers or officers who directly participated in the war;
- 2) representatives of the people who did not participate in the war but whose lives are affected by it.

Characters in the first category convey the impact of battle scenes and events on the front on soldiers' mental states. Through the thoughts, actions, and emotions of these soldier and officer figures, the realities of the front and war's impact on human morality are depicted. At the same time, war influences not only those at the front but also the lives of civilians far removed from the battlefield, and characters from the second category play an important role in portraying this process.

The first section of the chapter, titled "**Typology of War Characters in the Novels of E.M.Remarque and U.Hoshimov**", categorizes the works and characters of these authors that deal with the theme of war. Each author's works can be divided into two groups based on the portrayal of war. Particularly, Erich Maria Remarque's works which War-themed can be described as follows:

- 1) works on the "lost generation". This category includes novels such as "All Quiet on the Western Front" ("*Im Westen nichts Neues*"), "The Road Back" ("*Der Weg zurück*"), "Three Comrades" ("*Drei Kameraden*"), and "The Black Obelisk" ("*Der schwarze Obelisk*"). These novels depict World War I and its aftermath, with protagonists who are soldiers and individuals whose lives are disrupted by the consequences of war;

- 2) works on the theme of exile. This category includes "Arch of Triumph" ("*Arc de Triomphe*"), "Spark of Life" ("*Der Funke Leben*"), "A Time to Live and a Time to Die" ("*Zeit zu leben und Zeit zu sterben*"), and "The Night in Lisbon" ("*Die Nacht von Lissabon*"). Set during World War II, these novels center around emigrants who flee their homelands due to fascist oppression. The works in this category expose the inhumane nature of fascism and the horrors of the Second World War.

We believe that it is advisable to classify the works of the Utkir Hoshimov on the topic of war, also in two groups, as follows:

- 1) works on World War II. This group includes the stories "The last Victim of the War" ("*Urushning so'nggi qurboni*") and "The Treasure of greedy Khotam" ("*Xotam xasisning xazinasini*"), as well as the novel "Between the two Doors" ("*Ikki eshik orasi*"). Through characters like Shoikrom, Umri xola, Muzaffar, Robiya, Kimsan, and Shomurod, these works depict the tragic impact of World War II on society;

- 2) works on the Afghan War. This group includes the story "Why, Why?!" ("*Nega, nega-a?!*") and the novel "Lives Passed in the Dreams" ("*Tushda kechgan umrlar*"), which focus on young people who lost their lives senselessly due to the

Afghan War. Tragic tones dominate Hoshimov's works on this subject, emphasizing the senseless devastation of war.

In comparing these two groups of works, the dissertation underscores the similar yet unique ways in which Remarque and Hoshimov explore the human and societal impacts of war, revealing the profound disillusionment and loss of a generation that pervades both German and Uzbek military literature.

In the shared ideological and philosophical characteristics of these works, the similarity in the portrayal of characters plays a central role. Notably, in Remarque's novels, characters representing the "lost generation" (such as Paul Bäumer and Robert Lockamp) and in Hoshimov's works, characters depicting veterans of the Afghan War (such as Rustam and Khairiddin) exhibit distinct features of the "lost generation", including camaraderie on the front lines, deep psychological and moral wounds inflicted by war, and a profound struggle to reintegrate into post-war society. Additionally, these works reveal stylistic and narrative differences between the two authors. Specifically, while Remarque often narrates events from a first-person perspective through a storyteller-protagonist, Hoshimov's narratives are typically delivered from an authorial perspective or through multiple perspectives provided by different characters. Furthermore, Remarque employs a chronological plot structure, whereas Hoshimov's works emphasize retrospection and a concentric plot design.

The second section of the chapter, titled "**The lost generation: interpretation of Prothagonist and Period**", analyzes Remarque's "Three Comrades" and Hoshimov's "Lives Passed in the Dreams".

The "lost generation" concept became a crucial theme in Western literature of the 1920s and 30s, leading to a significant rise in pacifistic works following World War I<sup>50</sup>. As noted by Belarusian literary scholar and translator I. Bass, the term, popularized by Gertrude Stein, refers to a generation severed from society and stripped of faith due to the devastating impact of war. The phrase "lost generation" first appeared in literature as an epigraph in Ernest Hemingway's "The Sun Also Rises": "*You are all a lost generation*"<sup>51</sup>. This phrase defines an entire generation scarred by the experiences of World War I. The "lost generation" concept soon became a defining theme in the works of numerous American and Western European authors. Consequently, during the 1920s, a body of literature emerged that was subsequently labeled "lost generation" literature, including authors such as Ernest Hemingway, Scott Fitzgerald, John Dos Passos, William Faulkner, Richard Aldington, and Erich Maria Remarque. These writers explored the lives and inner turmoil of individuals whose lives had been derailed by war. Their works, such as "The Sun Also Rises" and "A Farewell to Arms" (Hemingway), "The Great Gatsby" (Fitzgerald), "Three Soldiers" (Dos Passos), "Soldier's Pay" (Faulkner), "Death of a Hero" (Aldington), "All Quiet on the Western Front", "The Road Back", and "Three Comrades" (Remarque), realistically depict the fate and reflections of those affected by war. These novels not only portray wartime episodes but also delve into the lives and fates of former soldiers grappling with their post-war reality.

In Remarque's "Three Comrades", the novel vividly portrays former soldiers who have returned from war, as well as individuals living in a society bearing the

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<sup>50</sup> Басс И. Жизнь и время Гертруды Стайн. – М.: Аграф, 2013. – С.17.

<sup>51</sup> Ernest Hemingway. The Sun Also Rises. – New York: The Modern Library, 2016. – P.6.

scars of conflict. Through the psychological states, characters, and destinies of people from various social classes, Remarque captures an image of German society in the interwar period. Not only does the author depict the residual trauma left by the previous war, but he also artistically foreshadows the impending threat of fascism and a new global conflict. The novel centers on the tragedy of an era defined by war and political-ideological shifts. The story unfolds from the perspective of Robert Lokamp, whose narrative perspective weaves a coherent tapestry that encapsulates the era's challenges and details the fates and personalities of other characters (Koster, Lenz, Patricia, Grau, Haase, and others).

Similarly, Utkir Hoshimov's "Lives passed in the Dreams" reflects the lives of characters whose destinies have been derailed by the Afghan War and the oppressive regime's negative impacts. Much like in Remarque's novel, "Lives passed in the Dreams" underscores the injustice of the times and the tragic fates and inner struggles of those victimized by state policies. The episodes related to the war powerfully depict the potential destructive consequences of war on humanity's future through archetypal characters. Set primarily in the 1980s, the novel centers on the issues surrounding the "Afghan War" and the "Uzbek Case". The story is narrated through Rustam's diaries, which offer insight into the period's challenges and convey the protagonist's perspectives on his era. Rustam's experiences in Afghanistan intertwine with characters like Khairiddin and Temur, while his post-war life is depicted alongside figures like Commissar Ganiyev, Grisha, Shakhnoza, and Kurbonoy xola. U.Turaeva has highlighted how the author uses narrative arcs involving Rustam and Ganiyev, Rustam and Grisha, Rustam and Kurbonoy xola, and Rustam and Shakhnoza to explore the issues of the time. The novel's central characters are linked together in the investigation surrounding Rustam's death, binding their destinies and experiences to a single focal point<sup>52</sup>. Functionally, Rustam's character in "Lives passed in the Dreams" parallels Robert in "Three Comrades", as both serve to connect other characters and events within their respective narratives.

The third chapter of the dissertation, titled "**Literary Psychology in novels "All Quiet on the Western Front" and "Lives passed in the Dreams"**", explores the portrayal of the inner psyche of soldier characters and its ideological, artistic, and aesthetic functions. The first section, "**The Role of Psychology in Constructing the Soldier Character**", examines the intellectual and psychological dynamics of the protagonists in Remarque and Hoshimov's novels. These dynamics are depicted through the conflict between the protagonists and their environments. In both "All Quiet on the Western Front" and "Lives passed in the Dreams", the war scenes are presented from the protagonist's perspective, emphasizing the absurdity of war as seen through their personal reactions.

In Remarque's novel, war is portrayed through the narrative of the main character, Paul Bäumer, while in Hoshimov's work, the character's diary serves as an artistic device to convey the psychological impact of war. Both Remarque and Hoshimov express the anti-war sentiments of their soldier characters without promoting any particular socio-political agenda. Thus, it is more accurate to view them as writers expressing humanitarian ideals rather than as propagandists of a particular ideology. Specifically, the protagonists of "All Quiet on the Western Front"

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<sup>52</sup> Тўраева У. Давр ва қаҳрамон. // "Ўзбек тили ва адабиёти" журналі. 2000, №2. – Б.42.

are not political revolutionaries but ordinary people seeking a return to peace, disillusioned and repelled by war. Literary scholar and translator A. Bance has highlighted this aspect of the novel, noting that "the characters in this novel do not advocate a pacifist political agenda but instead reflect a yearning for peace and friendship among nations"<sup>53</sup>. Bäumer and his friends harbor their own perspectives on war: rather than focusing on killing, they are concerned with survival.

The characters created by Utkir Hoshimov also develop their perspectives on war as the narrative progresses. Alongside Rustam, the character Khairiddin plays a significant role in shaping these reflections. In the novel, Khairiddin describes war as follows: "*Urush teskari haqiqat degani ekan. Odam bo'lgining kelsa, shafqatsiz bo'l. O'lgining kelmasa, o'ldir*"<sup>54</sup>. ["*War is the opposite of truth. If you want to live, be ruthless. If you don't want to die, kill*"]. In this line, the character's view encapsulates the essence of war, juxtaposing concepts of justice and truth in stark contrast. Through this portrayal, the author conveys his own insights on war.

In the novels "All Quiet on the Western Front" and "Lives passed in the Dreams", the representation of death carries deeper meaning, emphasizing the psychological impact of war on soldiers. Both authors focus on the deaths of young men, underscoring the tragic loss of youth in conflict. For instance, in the novel "All Quiet on the Western Front", we encounter the following description: "*Wir legen die Toten vorläufig in einen großen Trichter. Es sind bis jetzt drei Lagen übereinander*"<sup>55</sup>. ["*We temporarily stack the dead in a large crater. So far, they're three layers deep*"]. Here, the sheer number of casualties is presented matter-of-factly, as if the loss of lives has become a routine part of the soldiers' reality. This detached recounting reflects the psychological numbness of the characters, highlighting the normalization of such tragedies in their psyche. Another passage in "All Quiet on the Western Front" emphasizes that the majority of casualties are young soldiers: "*Auf einen alten Mann fallen fünf bis zehn Rekruten*"<sup>56</sup>. ["*For every old soldier, there are five to ten young recruits lost*"]. This scene reveals the vulnerability of young, inexperienced soldiers who face death for trivial reasons. The narrator, who empathizes deeply with these young men, laments his inability to protect them. Simultaneously, he senses his own fate is intertwined with theirs, recognizing the shared destiny of all soldiers, whether seasoned or inexperienced, who become needless victims of war.

In the novel "Lives passed in the Dreams", the inhuman face of war is vividly illustrated through the psychological turmoil of a soldier's character, with many episodes emphasizing this reality. The protagonist, Rustam, witnesses intense suffering on the battlefield, portraying a typical soldier's descent into psychological distress. This transformation is evident in the following passage: "*Uch oydan beri hech nima yozmadim. Umuman... Hech nimaning qizig'i yo'q menga. Hech nimaga hayron ham qolmayman... Qismda har haftada yangi gap tarqaladi. "Falon joyda ko'prik portlabdi". Xo'sh, nima bo'пти? Ko'prik bo'lganidan keyin portlaydi-da! "Bitta "dux"ni tutib olib, tank zambaragiga tross bilan osishibdi". Nima qipti!*

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<sup>53</sup> Bance A. "Im Westen Nichts Neues": A Bestseller in Context, *Modern Language Review*, 72 (1977). – P.365.

<sup>54</sup> Хошимов Ў. Тушда кечган умрлар. – Тошкент: Янги аср авлоди, 2016. – Б.100.

<sup>55</sup> Erich Maria Remarque. *Im Westen nicht Neues*. – Köln: Kiepenheuer & Witsch, 1971. – S.95.

<sup>56</sup> Erich Maria Remarque. *Im Westen nicht Neues*. – Köln: Kiepenheuer & Witsch, 1971. – S.97.

"Dux" bo'lgandan keyin osish kerak-da!"<sup>57</sup> ["I haven't written anything in three months. Nothing... Nothing interests me anymore. Nothing surprises me... Every week there's new gossip in the camp. "A bridge blew up over there". So what? Bridges are supposed to blow up! "They caught a rebel and hung him from a tank's cannon". So what! He was a rebel; they had to hang him!"]. In this excerpt, Utkir Hoshimov highlights the erosion of empathy within soldiers, exposing the primal instincts awakened by warfare. The front-line experience breeds destructive emotions and a cruel outlook, seen in Rustam's detached reaction to the torture of an enemy, revealing his inner shift toward a hardened psychological state.

The second section, titled "**Philosophical-ideological Characteristics of the Enemy in the Novels**", examines the role of the enemy in advancing the authors' anti-war messages. Both "All Quiet on the Western Front" and "Lives passed in the Dreams" impart a humanistic perspective on the enemy, juxtaposing military enmity with universal solidarity to advocate for pacifist ideals.

Russian scholar D.Aristov describes the modern portrayal of soldiers in war literature as follows: "This character perceives war as an assault against their very humanity. In such conditions, existential issues, the urge to survive, and ethical responsibilities supersede courage and heroism"<sup>58</sup>. This sentiment is central in both novels, where protagonists Boymer and Rustam display a growing indifference toward the outcome of the conflict. Instead of defeating the enemy, their desire to return home and escape the war prevails. For both, the absurdity of their participation in war is apparent. The scenes of battle, the plot development, and the psychological evolution of the protagonists all emphasize this disillusionment with war.

In revealing the essence of war, the authors endow the concept of the "true enemy" with philosophical significance, gradually shifting the protagonist's focus from a "military enemy" to the idea of the "true enemy". Consequently, throughout the story, the protagonist's notion of "enemy" moves away from opposing troops or nations to the ruling classes responsible for organizing the war. Notably, researcher Z.Christopolou, in his analysis of Remarque's "All Quiet on the Western Front", argues that Remarque portrays enemy soldiers as pointless victims of war, much like the German soldiers, and underscores how they are forced into battle by the will of the ruling elites<sup>59</sup>. This depiction exposes the deeper, inherent nature of war. Christopolou notes that the novel highlights this "true enemy" concept through the shifting attitudes of the characters, who recognize that their primary struggle should not be against enemy soldiers but against those in power who have driven them into conflict. When the characters discuss "enemies", they no longer refer to opposing soldiers but rather to their own high-ranking leaders. For example, in Chapter nine, during the soldiers' meeting with the Kaiser, one of the characters, Kachinsky, voices a clear critique of war, which reflects the author's viewpoint: "*Bedenk doch mal, daß wir fast alle einfache Leute sind. Und in Frenkreich sind die moisten Menschen doch auch Arbeiter, Handwerker oder kleine Beamte. Weshalb soll nun wohl ein*

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<sup>57</sup> Хошимов Ў. Тушда кечган умрлар. – Тошкент: Янги аср авлоди, 2016. – Б.112.

<sup>58</sup> Аристов Д.В. Русская батальная проза 2000-х годов: традиции и трансформации. Автореферат дисс.канд.филол.наук. – Пермь, 2013. – С.8.

<sup>59</sup> Christoupolou Z. The Literature and Memory of World War I. Remarque, Aldington and Myrvilis: Fictionalizing the Great War. (2006). James A. Rawley Graduate Conference in the Humanities. 9. <https://digitalcommons.unl.edu/historyrawleyconference/9>

*französischer Schlosser oder Schuhmacher uns angreifen wollen? Nein, das sind nur die Regierungen. Ich habe nie einen Franzosen gesehen, bevor ich hierherkam, und den meisten Franzosen wird es ähnlich mit uns gehen. Die sind ebensowenig gefragt wie wir*<sup>60</sup>. [*Think about it – we're almost all common people. In France, most people are workers, craftsmen, or low-level clerks too. Why would a French locksmith or shoemaker want to attack us? No, it's only the governments. I never saw a Frenchman before I came here, and it's probably the same for most of them. Nobody asked them, just a nobody asked us*]. For Kachinsky, all soldiers, regardless of origin or allegiance, are victims. Although Remarque's novel vividly illustrates the tragic fate of young Germans at war, the issues it raises transcend national boundaries, addressing the universal plight of all people caught in the brutality of war. This perspective emphasizes the global relevance of the protagonist's realization: that the real battle lies not against individual soldiers but against the structures of power that perpetuate war itself.

In the novel "Lives passed in the Dreams", the relationship between Uzbek soldiers and the Afghan people is explored through the characters Rustam and Khairiddin, highlighting the historical and cultural ties between these neighboring nations and the stark contradiction presented by the ongoing war. As Professor Umarali Normatov remarks, "The novel's portrayal of war is fundamentally different. Unlike previous works on war, there is no division into friends and foes, black and white, 'ours' and 'theirs'. There are no victors or defeated, no heroes or non-heroes – only war's victims, those suffering from ideology, the regime, and competition, all of whom are innocent people"<sup>61</sup>. Through Rustam's perspective, the author conveys an increasing sense of discontent with the war, shaped by:

- 1) the senseless death of comrades;
- 2) direct witnessing of the Afghan people's suffering;
- 3) perceiving the disconnect between ideology and reality.

In the novel, Rustam and Khairiddin lack hostility towards Afghanistan. Hoshimov assigns the central symbolic weight to Khairiddin, as shown when he advises Rustam with these words upon stepping onto Afghan soil: "*Yerga qadam bosishim bilan Xayriddin ogohlantirdi*:

– "*Bismillo*" *deng, jo'ra! Bu tuproqda ajdodlarimiz yotibdi*"<sup>62</sup>. [*As soon as we set foot, Khairiddin warned, 'Say 'Bismillah', comrade! Our ancestors rest in this soil'*].

With this single line, Hoshimov encapsulates the futility of Uzbek soldiers' involvement in the Afghan war. For Khairiddin, setting foot on Afghan soil, where the graves of ancestors like Mawlana Lutfi, Alisher Navoi, and Zahiriddin Muhammad Babur lie, reflects a profound contradiction in fighting as a foreign soldier on sacred land.

Khairiddin's death, occurring on his birthday and at the hands of a fellow Uzbek fighting on the opposing side, is also rich in symbolic meaning. This scene not only heightens the tragedy of his fate but subtly reflects the fleeting nature of his life, sacrificed in youth before achieving fulfillment.

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<sup>60</sup> Erich Maria Remarque. *Im Westen nicht Neues*. – Köln: Kiepenheuer & Witsch, 1971. – S.150.

<sup>61</sup> Normatov U. *Насрдаги шоир ёхуд ружият манзиллари*. // Эл севган адиб (Ў.Ҳошимов замондошлари наздида). – Тошкент: Мумтоз сўз, 2011. – Б.71.

<sup>62</sup> Ҳошимов Ў. *Тушда кечган умрлар*. – Тошкент: Янги аср авлоди, 2016. – Б.84.

Another pivotal interaction between Rustam and the "enemy" unfolds as follows: *“Qandaydir ichki sezgi bilan “dux” g‘imirlay boshlaganini his etdim... Yoqasidan bo‘g‘ib, silkita boshladim.*

– *Nima qilding, maraz! Nima qilding! – dedim yig‘lab.*

– *Qo‘yib yubor! – U ojiz tipirchilab bilagimga osildi. – Qo‘yib yubor!*

*Shundagina bir narsa shuurimga yetdi: “dux” o‘zbekcha gapirayotgan edi.*

– *Sen... – dedim g‘azabdan qaltirab. – Sen... O‘zbekmisan? Buyam o‘zbek-ku!..*

*Nima yomonlik qildi senga?!*

– *Senlar o‘zbekmi! – “Dux” yorilgan lablari orasidan qon tupurib, tishlarini g‘ijirlatdi. – Yo‘q! Senlar o‘zbekmas!.. Senlar “sho‘raviy”! Kim chaqirdi seni bu yerga?! O‘z yurtिंगni sotib bo‘lib, endi Afg‘onni ham harom qilmoqchimisani!”<sup>63</sup>.*

*[“I instinctively felt the ‘mujahid’ start to move... I grabbed him by the collar, shaking him.*

– *‘What did you do, you scum! What did you do!’ I yelled, crying. ‘Let go!’*

– *He weakly clutched my arm. ‘Let go!’ Only then did I realize something: the ‘mujahid’ was speaking Uzbek. ‘You...’ I stammered, trembling with rage.*

– *‘You... Are you Uzbek? He’s Uzbek too! What did he ever do to you?’*

– *‘You call yourselves Uzbeks!’ the mujahid spat blood from his split lips, grinding his teeth. ‘No! You’re not Uzbeks... You’re Soviets! Who called you here? You’ve sold out your own country, now you want to defile Afghanistan too!’].* In this scene, the revelation that Khairiddin was killed by a fellow Uzbek soldier highlights not only the inhuman nature of war but also the devastating impact of an oppressive regime that has driven a wedge between members of the same nation.

Thus, in Remarque's and Hoshimov's novels, the concept of pacifism is underscored through the portrayal of the enemy. The protagonists' evolving perceptions of their supposed adversaries reveal, through a lens of psychological realism, the futility of conflict and provide a space for the characters to express their conclusions about war's inherent cruelty.

## CONCLUSION

1. The earliest works on war themes are rooted in myth and folklore, often portraying divine heroes, war gods, and semi-divine warriors as central figures. Ancient written epics, based on the plots of heroic epics, also celebrate the physical and moral qualities of heroes through depictions of war. In ancient and medieval times, war was interpreted as a means of valor, reflecting the ideals of bravery and heroism cherished by various cultures.

2. In European literature, the perception of war began to shift after the Renaissance with the spread of humanistic ideals. Consequently, war-themed characters transitioned from idealized, powerful warriors to realistic, often tragic figures who embody suffering and loss. This process reached its peak in 20<sup>th</sup> century literature, with war figures evolving from divine heroes to common people representing society.

3. The first half of the 20<sup>th</sup> century in Western literature became the era of pacifism, marked by works focusing on the moral consequences of the First World

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<sup>63</sup> ХОШИМОВ Ў. Тушда кечган умрлар. – Тошкент: Янги аср авлоди, 2016. – Б.106.

War and featuring a predominant tone of tragic pathos and rejection of war. Writers like H.Barbusse, S.Fitzgerald, E.Hemingway, R.Aldington, W.Faulkner, and E.M.Remarque portrayed the inhuman nature of war and its adverse impact on humanity through realistic characters, thereby giving rise to the "lost generation" theme in Western literature.

4. German writer Erich Maria Remarque, whose works often center on war, can be divided into two groups: 1) works about the "lost generation" and 2) works on exile. Both groups depict characters whose lives have been disrupted by world wars, highlighting the autobiographical nature of Remarque's work. His "lost generation" novels (e.g., "All Quiet on the Western Front", "The Road Back", "Three Comrades") focus on the aftermath of the First World War, while his exile-themed works (e.g., "Arch of Triumph", "The Spark of Life", "Night in Lisbon") expose the inhuman nature of fascism and the Second World War.

5. In 20<sup>th</sup> century Uzbek literature, the portrayal of World War II and the Afghan war, as well as the expression of pacifism, hold a special place in the work of O'tkir Hoshimov. As one of the first Uzbek writers, he depicted WWII not as a triumph of the proletarian regime but as a collective tragedy ("The last Victim of War", "Between the two Doors") and introduced themes of the "lost generation" typical of Western literature in works like "Why, Why?!" and "Lives passed in the Dreams".

6. In Remarque's "Three Comrades" and Hoshimov's "Lives passed in the Dreams", the main characters embody traits associated with the "lost generation." While "Three Comrades" reflects the detrimental effects of the First World War, "Lives passed in the Dreams" examines the consequences of the Afghan war and repressive politics. Through characters who experience the psychological aftermath of war and societal unrest, the novels address the impact of war and political turmoil.

7. "All Quiet on the Western Front" and "Lives passed in the Dreams" emphasize the intellectual and psychological evolution of soldiers at the front. Through the inner conflicts of young protagonists who understand that wars are rooted in political and economic motives, both novels reveal the contradiction between ideology and reality. In these works, Paul Bäumer and Rustam serve as narrators and firsthand witnesses.

8. The philosophical significance of the enemy character in "All Quiet on the Western Front" and "Lives passed in the Dreams" is revealed through the understanding of the "true enemy". Through the protagonists' relationships with the enemy, the authors critique the essence of war. Bäumer's interactions with Russian prisoners and French soldiers lead to a realization, as expressed by his comrades Kropp and Kachinsky, that war is a product of deception. In Hoshimov's work, the skepticism of Uzbek soldiers toward the Afghan conflict is portrayed, highlighting the futility of the war and their sympathy for the suffering Afghan people.

9. While Remarque and Hoshimov's novels differ in historical and national perspectives, their shared pacifistic and humanistic ideals are evident in their approaches to the theme of war. Their works, embodying anti-war sentiments, hold great spiritual significance as they contribute to preventing future wars.

**НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.Fil.05.02  
ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ  
ФЕРГАНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

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**ФЕРГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ**

**ХОЛМАТОВ ОЙБЕК УМАРЖОН УГЛИ**

**СРАВНИТЕЛЬНО-ТИПОЛОГИЧЕСКАЯ ИНТЕРПРЕТАЦИЯ ОБРАЗА  
ЧЕЛОВЕКА НА ВОЙНЕ В РОМАНАХ Э.М.РЕМАРКА И У.ХАШИМОВА**

**10.00.06 – Сравнительное литературоведение, сопоставительное языкознание и переводоведение**

**АВТОРЕФЕРАТ**  
**диссертации доктора философии (PhD) по филологическим наукам**

**Фергана – 2025**

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована под номером В.2022.1.PhD/Fil2282 Высшей аттестационной комиссией Республики Узбекистан.

Диссертация выполнена Ферганского государственного университета.

Автореферат диссертации на трех языках (узбекском, английском, русском (резюме) помещен на веб-странице Ученого совета ([www.fdu.uz](http://www.fdu.uz)) информационно-образовательного портала «Ziynet» ([www.ziynet.uz](http://www.ziynet.uz)).

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**Ведущая организация:**

Наманганский государственный институт  
иностранных языков

Защита диссертации состоится «22» мая 2025 года в 8:00 часов на заседании научного совета DSc. 03/30.12.2019. Fil.05.02 по присуждению ученых степеней при Ферганском государственном университете (Адрес: 100151, г. Фергана, ул. Б.Маргинони, дом 105. Тел.: (99873) 244-57-82; электронная почта: [info@fdu.uz](mailto:info@fdu.uz)).

С диссертацией можно ознакомиться в информационно-ресурсном центре Ферганского государственного университета (зарегистрирована под номером 519). Адрес: 100151, г. Фергана, ул. Мураббийлар, дом 19. Тел.: (99873) 244-44-94.

Автореферат диссертации разослан «5» мая 2025 года.

(Реестр протокола рассылки №28 от «5» мая 2025 года).



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## **ВВЕДЕНИЕ (Аннотация диссертации доктора философии (PhD))**

**Цель исследования** изучить на сравнительно-типологической основе образа судьбы человека на войне изображенных в романах Эриха Марии Ремарка и Уткира Хашимова.

**Объектом исследования** были взяты романы Эриха Марии Ремарка «На Западном фронте без перемен», «Три товарища», Уткира Хашимова «Жизнь в сновидениях». Частично упоминаются и другие произведения этих авторов, в которых ведущим является образа человека на войне.

**Научная новизна исследования** заключается в следующем:

в развитии художественной литературы определены основы появления образа людей войны, поэтические особенности образа этих героев, различия по периодам;

На основе сравнительно-типологической классификации систематизирован образа человека на войне в романах Эриха Марии Ремарка и Уткира Хашимова, научно обосновано, что идея пацифизма стала ведущей чертой в немецкой и узбекской военной прозе XX века;

Доказано, что проблема «потерянного поколения» освещается на основе изменений в психике и мышлении героя в романах «Три товарища» и «Жизнь в сновидениях», психологическая и интеллектуальная динамика образа солдата имеет решающее значение в возникновении идеи пацифизма, который отвергает войну;

В романах «На Западном фронте без перемен» и «Жизнь в сновидениях», образ врага интерпретируется с помощью саркастических и парадоксальных методов и доказывается, что он выполняет функцию раскрытия в идеологическом и философском отношении проблемы об «истинном враге».

**Внедрение результатов исследования.** На основе полученных научных результатов исследования образов человека на войне в романах Э.М.Ремарка и У.Хашимова:

исходя из научно-теоретических выводов, основанных на возникновении в развитии художественной литературы образа человека на войне, поэтических особенностей и различий в периодическом отношении образов этих героев, в научно-исследовательском институте гуманитарных наук Каракалпакского отделения Академии наук Республики Узбекистан результаты и выводы научно-теоретических исследований под номером ФА-Ф1-005 проведенных в 2017–2020 гг. были использованы при выполнении фундаментального научного проекта «Исследование каракалпакской фольклористики и истории литературоведения» (справка №359/1 Каракалпакского научно-исследовательского института гуманитарных наук Каракалпакского отделения Академии наук Республики Узбекистан от 4 сентября 2024 года). В результате возросла как теоретическая, так и научно-практическая значимость проекта;

исходя из научно-теоретических выводов, образа человека на войне в романах Эриха Марии Ремарка и Уткира Хашимова систематизированы на основе сравнительно-типологической классификации, ведущей характеристике

идеи пацифизма в немецкой и узбекской военной прозе XX века, в научно-исследовательском институте гуманитарных наук Каракалпакского отделения Академии наук Республики Узбекистан результаты и выводы научно-теоретических исследований под номером ФА-043429, были использованы при выполнении практического научного проекта «Исследование теоретических вопросов жанров Каракалпакского фольклора и литературы» (справка №545 Каракалпакского научно-исследовательского института гуманитарных наук Каракалпакского отделения Академии наук Республики Узбекистан от 11 ноября 2024 года). В результате эти материалы проекта обогатились научными обоснованиями и плодотворными аналитическими материалами, опирающимися на интерпретации темы войны в немецкой и узбекской военной прозе, на выводы сравнительного анализа поэтических особенностей, присущих образу человека на войне.

В романах «Три товарища» и «Жизнь в сновидениях» раскрывается проблема «потерянного поколения» в связи с эволюцией психики и мышления образа солдата, научные выводы о психологической и интеллектуальной динамике идеи пацифизма, отвергающего войну, были использованы при подготовке радиопередачи «История произведения», вышедшей в третьем квартале 2024 года создателями телерадиоканала «Махалля» Национальной телерадиокомпании Узбекистана (справка государственного учреждения «Национальная телерадиокомпания Узбекистана «Махалля телерадиоканалы» №14 от 13 сентября 2024 года). В результате сведения, данные о романе «Жизнь в сновидениях», теоретические выводы о характеристиках героев, высказанные в романе, послужили обогащению содержания передачи;

Из анализа и выводов следует, что образ врага в романах «На Западном фронте без перемен» и «Жизнь в сновидениях» интерпретируется средствами сарказма и парадоксальных методов, выполняет функцию идейно-философского раскрытия вопроса о «об истинном враге», который использовался в рамках международного проекта «EMI (English as a Medium of Instruction)» в Ферганском Государственном университете 2019–2021 гг. (справка №04/5229 Ферганского государственного университета от 23 сентября 2024 года). В результате возросла как теоритическая, так и научно-практическая значимость проекта.

**Структура и объём диссертации.** Структура диссертации состоит из введения, трёх основных глав, состоящие из двух параграфов каждая, заключения и списка использованной литературы. Общий объём диссертации составляет 150 страниц.

**E'LON QILINGAN ISHLAR RO'YXATI**  
**СПИСОК ОПУБЛИКОВАННЫХ РАБОТ**  
**LIST OF PUBLISHED WORKS**

**I bo'lim (I часть; I part)**

1. Xolmatov O. Э.М.Ремарк романларида уруш ва инсон талқини // FarDU Ilmiy xabarlar. – Научный вестник ФерГУ. – Фарғона, 2020. №1. – В.171-174. [10.00.00 № 20].

2. Xolmatov O. XX asr Farb prozasida “йўқотилган авлод” муаммоси // FarDU. Ilmiy xabarlar. – Scientific journal of the Fergana State University. – Фарғона, 2021. №1. – В.202-204. [10.00.00 № 20].

3. Xolmatov O. Erix Mariya Remark va O'tkir Hoshimov romanlarida tipologik o'xshashliklar masalasi // Xorazm Ma'mun Akademiyasi axborotnomasi. – Xiva, 2021. №12. – В.359-361. [10.00.00 № 21].

4. Xolmatov O. O'zbek harbiy prozasida afg'on urushi talqinlari // O'zMU xabarlar. – Toshkent, 2023. № 1/11. – В.288-290. [10.00.00 № 15].

5. Kholmatov O. Interpretation of “lost generation” in the creation of Erix Maria Remark // ACADEMICIA: an International Multidisciplinary Research Journal. ISSN: 2249-7137. – India, 2020. Vol. 10, Issue 11. – P.1660-1664. SJIF 2020 – 7.13 [№ 23].

6. Kholmatov O. New literary views on the theme of war in Uzbek literature // Current Research Journal of Philological Sciences. ISSN: 2767-3758. – United States of Amerika, 2021. Vol. 2, Issue 11. – P.90-93. SJIF 2021 – 5.823 [№ 23].

7. Xolmatov O. “Boburnoma”da urush epizodlari tasvirining g'oyaviy-badiiy xususiyatlari // “Захириддин Мухаммад Бобур ҳаёти ва меросини ўрганиш дунё талқинида” мавзусидаги халқаро илмий-амалий конференция материаллари тўплами. – Toshkent, 2021. – В.72-74.

8. Xolmatov O. Erix Mariya Remark va O'tkir Hoshimov romanlarida askar ruhiyati talqini // “Ғылым-білім-өнер интеграциясы: перспективалық жобалар” халықаралық ғылыми-теориялық конференция материалдары. – Шымкент, 2023. – В.571-575.

9. Xolmatov O. E.M.Remark va O'.Hoshimov romanlarida urush odamlari obrazi // “Filologiyaning dolzarb masalalari” mavzusidagi respublika ilmiy-amaliy internet-konferensiya materiallari. – Farg'ona, 2018. – В.258-261.

10. Xolmatov O. Remarkning “G'arbiy frontda o'zgarish yo'q” romanida dushman obrazining badiiy-estetik funksiyasi // “Jahon adabiyoti va qiyosiy adabiyotshunoslikning dolzarb masalalari” mavzusidagi respublika ilmiy-amaliy anjumani materiallari. – Toshkent, 2022. – В.49-51.

**II bo'lim (II часть; II part)**

11. Kholmatov O. On the study of the topic of war in Western literature // Journal of Pedagogical Inventions and Practices. ISSN: 2770-2367. – United States of Amerika, 2022. Vol. 4. – P.140-143. SJIF 2021 – 5.392 [№ 23].

12. Xolmatov O. Qahramonlik dostonlarida jangovar epizodlar tasviri // “Filologiyaning dolzarb masalalari” mavzusidagi respublika ilmiy-amaliy anjuman materiallari. – Farg‘ona, 2020. – B.98-101.

13. Xolmatov O. O‘tkir Hoshimovning “Ikki eshik orasi” romanida patsifizm talqini // “Integration into the world and connection of sciences”: international scientific and practical online conference. – Baku, 2021. – P.13-14.

14. Xolmatov O. Erix Mariya Remark O‘zbekistonda // “SCIENTIFIC APPROACH TO THE MODERN EDUCATION SYSTEM”: a collection of scientific works of the International scientific online conference (5<sup>th</sup> February, 2022). – Paris, 2022. Part 1. – P.189-191.

Avtoreferat Farg‘ona davlat universiteti  
“Lingvistik tahrir va tarjimashunoslik”  
markazida tahrirdan o‘tkazildi.

Bosishga ruxsat etildi: 2025-y. Nashriyot bosma tabog‘i – 3.  
Shartli bosma tabog‘i – 1,5. Bichimi 84x108 1/16. Adadi 100.  
«Poligraf Super Servis» MCHJ  
150114, Farg‘ona viloyati, Farg‘ona shahar, Aviasozlar ko‘chasi 2-uy.

