

**TURON UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR BERUVCHI  
PhD. 03/2025.27.12.Fil.39.01 RAQAMLI ILMIY KENGASH**

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**ALISHER NAVOIY NOMIDAGI  
TOSHKENT DAVLAT O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI**

**MURTAZAYEV ELYOR NIZOMIDDINOVICH**

**ROMAN JANRIDA TASODIF MUHITI VA PSIXOLOGIK  
VAZIYATLARNING TIPOLOGIK TASVIRI**  
(Erix Mariya Remark va Shuhrat romanlari misolida)

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

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

**Qarshi – 2026**

**Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati  
mundarijasi**

**Content of dissertation abstract of the doctor of philosophy (PhD) on  
philological sciences**

**Оглавление автореферата диссертации доктора философии (PhD) по  
филологическим наукам**

**Murtazayev Elyor Nizomiddinovich**

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AVTOREFERATI**

**Qarshi – 2026**

**Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B.2024.2.PhD/Fil4875 raqam bilan ro‘yxatga olingan.**

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

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon romanchiligida urush voqealari nafaqat tarixiy hodisani qayta ifodalash, balki insonning ruhiy olamidagi iztiroblar, ma'naviy sinovlar va taqdir burilishlarini yoritish uchun keng estetik imkoniyat yaratdi. Ayniqsa, tasodifiy hodisalar va ularning qahramon psixologiyasiga ta'siri urush tasvirlangan romanlar poetikasida muhim badiiy kategoriya darajasiga ko'tarildi. Tasodifning syujet tugunlaridagi roli, voqealar rivojidadagi kutilmagan burilishlar hamda fojiaiy yechimlar orqali inson ruhiyatini ochish jahon adabiyotida umumiy metodologik va tipologik mezonlarga aylandi.

Dunyo adabiyotida urush mavzusi insoniyat tarixining eng fojiaiy sahifalaridan biri sifatida talqin etilib, unda tasodifiy vaziyatlar alohida badiiy vosita o'laroq namoyon bo'ladi. Xususan, nemis romanlarida tasodif inson taqdirining beqarorligi va urushdan keyingi jamiyatning murakkab ruhiy manzarasini ifodalovchi adabiy-falsafiy kategoriya darajasiga ko'tariladi. Ayniqsa, Erix Mariya Remark asarlarida tasodif hayotiy noaniqlik va insonning taqdir oldidagi ojizligi chuqur badiiy ifoda etiladi. "Uch og'ayni" romani syujetida tasodif kategoriyasi urushdan keyingi avlodning psixologik holatini tasvirlash mexanizmi sifatida qo'llanganini tadqiq qilish muhim ahamiyatga ega.

O'zbek romanchiligida urush mavzusi milliy tarixiy haqiqat va inson taqdirining badiiy umumlashtirilgan ifodasi tarzida shakllangan. Bu romanlarda tasodifiy hodisalar syujetni harakatlantiruvchi asosiy omillardan biri bo'lib, qahramon hayotida kutilmagan burilishlar orqali uning ma'naviy-ruhiy dunyosini ochishga xizmat qilgan. Shuhratning "Oltin zanglamas" romani ayni jihatga ko'ra, ana shu badiiy an'anaga mansubdir. Roman syujetdagi tasodifiy voqealar inson hayoti va ijtimoiy-siyosiy jarayonlar bilan chambarchas bog'liqligini o'rganish, shuningdek, psixologik vaziyatlar tasviri hamda qahramon xarakteri asosida muallif konsepsiyalarini belgilashga doir kuzatishlar olib borish ehtiyoji mavjud. Zero, "adabiyot, san'at va madaniyat yashasa, millat va xalq, butun insoniyat bezavol yashaydi"<sup>1</sup> degan fikr bejiz aytilmagan. Chunki adabiyot insonning ruhiy va ma'naviy olamini shakllantiruvchi, tarixiy xotirani saqlovchi hamda millatni birlashtiruvchi eng muhim ijtimoiy hodisalardan biridir. Urush mavzusiga bag'ishlangan o'zbek va nemis romanlari ham buni yaqqol ko'rsatadi. Shu bois, nemis va o'zbek urush romanlarida tasodifiylik umumiy jihatdan qahramon ruhiyatini ochish va davrning ma'naviy-madaniy ziddiyatlarini yoritishda tipologik uyg'unlik kasb etadi. Mazkur jihat tadqiqotimiz dolzarbligini ta'minlab, bugungi milliy adabiyotshunosligimizdagi ilmiy zaruratni belgilab beradi.

O'zbekiston Respublikasi Prezidentining 2023-yil 11-sentabrdagi PF-158-son "O'zbekiston – 2030" strategiyasi to'g'risida, 2019-yil 8-avgustdagi PF-5847-son "O'zbekiston Respublikasi oliy ta'lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida", 2020-yil 29-oktabrdagi PF-6097-son "Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida", 2020-yil 6-noyabrdagi PF-6108-son "O'zbekistonning yangi taraqqiyot davrida ta'lim-tarbiya va

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<sup>1</sup> Mirziyoyev Sh. Adabiyot va san'at, madaniyatni rivojlantirish – xalqimiz ma'naviy olamini yuksaltirishning mustahkam poydevoridir // Xalq so'zi. – Toshkent, 2017-yil 4-avgust.

ilm-fan sohalarini rivojlantirish chora-tadbirlari to‘g‘risida”gi hamda 2022-yil 28-yanvardagi PF-60-son “2022-2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi farmonlari, shuningdek, 2018-yil 5-iyundagi PQ-3775-son “Oliy ta‘lim muassasalarida ta‘lim sifatini oshirish va ularning mamlakatda amalga oshirilayotgan keng qamrovli islohotlarda faol ishtirokini ta‘minlash bo‘yicha qo‘shimcha chora-tadbirlar to‘g‘risida”, 2024-yil 2-fevraldagi PQ-54-sonli “Ta‘lim sohasidagi islohotlarni jadallashtirish bo‘yicha qo‘shimcha chora-tadbirlar to‘g‘risida”gi qarorlari, O‘zbekiston Respublikasi Prezidentining 2017-yil 3-avgustdagi O‘zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi ma‘ruzasi, 2020-yil 20-mayda Toshkent shahridagi Adiblar xiyoboniga tashrifi chog‘ida adabiyotning ta‘sir kuchini oshirish bo‘yicha topshiriqlari hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya ishi muayyan darajada xizmat qiladi.

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

**Mavzuning o‘rganilganlik darajasi.** Adabiyotshunoslikda urush mavzusi, tasodifiylik, syujetdagi keskin burilish va uning psixologizm bilan uyg‘unlashuvi jahon adabiyotshunoslik ilmida Aristoteldan boshlab, L.I.Timofeyev, V.Xalizev, Y.Borev, M.M.Baxtin, G.N.Pospelov, N.G.Chernishevskiy, A.A.Potebnya, M.Matveyev, T.Riggs, A.Vernon<sup>2</sup> kabi olimlarning adabiyot nazariyasi va adabiyotshunoslikka oid ishlarida tadqiq qilingan.

Nemis adabiyotshunosligida urush fenomeni, xususan, Remark ijodidagi XX asr odamining ekzistensial va ruhiy holati H.Ryuter, G.Lukach, R.Marton, T.Shnyder, B.Merdochlar<sup>3</sup> tadqiqotlarida nazariy jihatdan yoritiladi.

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<sup>2</sup>Арасту. Поэтика. Ахлоки кабир. Риторика. – Тошкент: Янги аср авлоди, 2024; Литературный энциклопедический словарь. – Москва: Советская энциклопедия, 1987; Словарь литературоведческих терминов. Редакторы-составители Л.И.Тимофеев и С.В.Тураев. – Москва: Просвещение, 1974; Лихачев Д.С. Текстология: На материалах русской литературы X-XVII веков. – Л., 1983; Хализев В. Теория литературы. – Москва: Высшая школа, 1994; Боров Ю. Эстетика. – Москва: Издательство политической литературы, 1981; Шелли П.Б. Фарб шамоли. – Тошкент: Ўзбекистон, 2014; Пospelov Г.Н. Теория литературы. – Москва: Высшая школа, 1978; Чернышевский Н.Г. Статьи по эстетике. – М., 1938; Пotebnya А.А. Эстетика и поэтика. – М.: Искусство, 1976; Храпченко М.Б. Творческая индивидуальность писателя и развитие литературы. – Москва: Наука, 1970; Есин А.Б. Психологизм русской классической литературы. – Москва: 1988; Бахтин М.М. Проблемы поэтики Достоевского. – Москва: Наука, 1979; Бахтин М.М. Эстетика словесного творчества. – Москва: Наука, 1979; Бахтин М. Романда замон ва хронотоп шакллари. – Тошкент: Академнашр, 2015; Browne L. Coincidence in Fiction and Literature. Berlin, 1996; Puskar J. Here is an informal briefing on chance in literature. 1998; Georg Lukács. The Theory of The Novel. The MIT Press Cambridge, Massachusetts. 1977; Матвеев М. А. Принципы формирования поэтики ранних произведений Э.М. Ремарка. Дисс... канд. филол. наук. – Санкт-Петербург, 2015; Riggs T. The Literature of War. – Detroit: St. James, 2012; Vernon A. War. Critical Insights. – Ipswich: Salem, 2013.

<sup>3</sup> Rüter H. Erich Maria Remarque: Im Westen nichts Neues. Ein Bestseller der Kriegsliteratur im Kontext. – Paderborn: Schöningh, 1980; Bevan D. Literature and War. – Amsterdam: Rodopi, 1989; Marton R. Mein Freund Boni: Erinnerungen an Erich Maria Remarque. – Köln: Kiepenheuer & Witsch, 1993. Schneider T. Die andere Liebe. Anmerkungen zu den Erzählungen und Essays von Erich Maria Remarque // Herbstfahrt eines Phantasten: Erzählungen und Essays, edited by Thomas F. Schneider. – Cologne: Kiepenheuer und Witsch, 2001; Murdoch B. The novels of Erich Maria Remarque: sparks of life. – Rochester: Camden House, 2006.

O‘zbek adabiyotshunosligida ayni muammolarga qaratilgan nazariy qaydlarni A.Fitrat, I.Sulton, B.Sarimsoqov, D.Quronov, Q.Yo‘ldosh, U.Jo‘raqulov, U.O‘ljaboyev, H.Karimov, I.Yoqubov, U.Hamdami va boshqalar<sup>4</sup> ishlarida uchramiz. Shuningdek, Shuhrat va Erix Mariya Remark ijodi, ularning romanlariga oid tadqiqot ishlarda urush va uning asoratlari, davr ruhi va psixologik holatlar tahlil qilinganini kuzatish mumkin. Jumladan, S.Mirvaliyev, H.Yoqubov, M.Qo‘shjonov, N.Karimov, O.Sharafiddinov, U.Normatov, I.G‘afurov, D.To‘rayev, Y.Solijonov, Q.Qahramonov, Z.Pardayeva, A.Azimov, Sh.Doniyarova, M.Yadgarova, N.Soatovalar<sup>5</sup> Shuhrat asarlarini tadqiq qilgan bo‘lsalar, E.M.Remark ijodi esa R.Qo‘chqor, Y.Egamova, Sh.Karimov, S.Saidmurodov, S.Olimjonov kabilarning ilmiy maqolalari, OAVdagi chiqishlarida ma‘lum ma‘noda yoritilgan<sup>6</sup>. Ammo o‘zbek adabiyotshunosligida Shuhrat va Remark romanlarida tasodif muhiti va psixologik vaziyatlar uyg‘unligi tipologik jihatdan maxsus o‘rganilmagan.

**Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta‘lim muassasasining ilmiy ishlari rejalarini bilan bog‘liqligi.** Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti ilmiy-tadqiqot ishlari

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<sup>4</sup> Фитрат А. Адабиёт қоидалари. Танланган асарлар. IV жилд. – Тошкент: Маънавият, 2006; Sulton I. Adabiyot nazariyasi. – Toshkent: O‘qituvchi, 2005; Sarimsoqov B. Badiiylik asoslari va mezonlari. – Toshkent: Bookmany print, 2022; Quronov D. Adabiyot nazariyasi asoslari. – Toshkent: Akademnashr, 2018; Quronov D. va boshq. Adabiyotshunoslik lug‘ati. – Toshkent: Akademnashr, 2013; Yo‘ldosh Q. E‘nik s‘uz. – Toshkent: Yangi asr avlodi, 2006; Jo‘raqulov U. Nazariy poeziya masalalari: Muallif. Janr. Xronotop. – Toshkent: F.Gulom NMIU, 2015; O‘ljaboyev U. O‘zbek xarbiy prozasida xarakter yaratishning ba‘zi masalalari. – Toshkent: Fan, 1989; Karimov X. Kechagi o‘zbek nasrida ha‘t haqiqati va inson konsepsiyasi (70-80 yillar). Monografiya. – T.: Yangi nashr, 2018; Yoqubov I. Mustaqillik davri o‘zbek romanlari poetikasi. – Toshkent: Nurafshon business, 2021; Hamdamov U. Jahon adabiyoti: modernizm va postmodernizm. / O‘quv qo‘llanma. – Toshkent: Akademnashr, 2020; Gulabaeva P. Xudoyberdi To‘xtaboyev romanlarida badiiy psixologizm: Filol. fan. b. fals. dok. diss... avtoref. – Toshkent, 2019; Asadov M. Jahon va o‘zbek nasrida “e‘lizlik” motivining modernistik talqini (A.Kamyo, X.Dustmuhammad, U.Hamdam nasri misolida). Filol. fan. b. fals. dok. diss... – Toshkent, 2022; Ismonova I. Hozirgi o‘zbek romanlarida bola obrazining poetik funksiyasi. Filol. fan. b. fals. dok. diss.... – Toshkent, 2025.

<sup>5</sup> Mirvaliev S. O‘zbek romani. – Toshkent: Fan, 1969; Yoqubov X. Tipik sharoit va tipik xarakter. // Sharq yulduzi, 1969, № 3. 1-son; Kujonov M. Badiiyat konulyatlari. Tanlangan asarlar: Adabiy-tanqidii maqolalar, esselar, hotiralar. – Toshkent: Sharq, 2018; Karimov N. XX asr o‘zbek adabiyoti tarakkiyatining uzi xos xususiyatlari va millii istiqloq mafkurasi. Filol. fan. doktori diss... avtoref. – Toshkent: 1993; Karimov N. Davr Shuhrat taqdirida. // Jahon adabiyoti, 2018 yil, 4-son; Sharafiddinov O. Shuhrat ijodi haqida fikrlar. Esh leninchi gazetasi. – Toshkent, 1971, 21 may. № 8; Normatov U. Nasrimiz tamoyillari. – Toshkent: “Adabiyot va san‘at”, 1978; Shuhrat. Adabiy portret. – Toshkent: Faqur Gulom, 1969; Faqurov I. Adabiyot dunyasi. // Manq latorat. Shuhrat: haqg‘i adib va inson. – Toshkent: Yangi asr avlodi, 2022; To‘rayev D. Hozirgi o‘zbek romanlarida badiiy tafakkur va mahorat muammosi. Filol. fan. dok. diss... – Toshkent, 1994; Davr va ijod masulyati. – Toshkent: Yangi asr avlodi, 2004; Solijonov I. XX asrning 80-90-yillari o‘zbek nasrida badiiy nutk poetikasi. Filol. fan. dok. diss... avtoref. – Toshkent, 2002; Qahramonov Q. “Oltin zanglamas” romani davr va шахs talqini. // Sharq yulduzi, 2003 yil. 3-son; Pardayeva Z. Hozirgi o‘zbek romanlarining tarakkiyat tamoyillari. Filol. fan. dok. diss... – Toshkent, 2003; Badiiy estetik tafakkur rivoji va o‘zbek romanчилиги. Adabiy tanqidii maqolalar. – Toshkent: Yangi asr avlodi, 2002; O‘zbek romani poetikasi. – Toshkent: Abdulla Qodiriy nomiдаги халқ мероси нашриёти, 2003; Azimov A. Shuhrat ijodida ijodii qahramon problemasi. Filol. fan. dok. diss... – Toshkent, 2003; Doniyarova Sh. Istiqloq davri o‘zbek romanlarida millii ruh va qahramon muammosi. Filol. fan. dok. diss... – Toshkent, 2012; Shuhrat zamondoshlari hotirasida. – Toshkent: Faqur Gulom, 2018; Yadgarova M. Shuhratning “Oltin zanglamas” romani ijodii biografiasii: tarixiiлик va badiiylik. Filol.f.b.f. doktori (PhD) diss... – Toshkent, 2021; Soatova N. Shuhrat adabiy merosida anghana va mahorat. – Toshkent, 2022.

<sup>6</sup> Qo‘chqor P. Mavjudlik muammosi. Tafakkur jurnali, 2014, 4-son; Y.Egamova, D.Ayurova. Remark uslubi va uni tarjimada berish. <https://kh-davron.uz/kutubxona>; Saidmurodov S. Tinchlik nomi ila. Remarkning “Lissabondagi tun” romanining o‘zbekcha nashriga kirish maqola. – Toshkent: O‘zbekiston, 2016; Olimjonov S. Erix Mariya Remarkning “Uch og‘ayni” romanida ifoda va talqin. FarDU ilmiy xabarlar. 2022-yil, 5-son; Olimjonov S. Erix Mariya Remark va Ulug‘bek Hamdam romanlarida uslub masalasi. Uza jurnali, 2023 yil, 9-son.

rejasiga muvofiq “Jahon va o‘zbek adabiyotini qiyosiy-tipologik o‘rganishning umumnazariy muammolari” mavzusi doirasida bajarilgan.

**Tadqiqotning maqsadi** nemis yozuvchisi Erix Mariya Remarkning “Uch og‘ayni” va o‘zbek adibi Shuhratning “Oltin zanglamas” romanlaridagi tasodifiy vaziyatlar va psixologik holatlarni qiyosiy asosda chuqur tahlil qilish, ikki adib ijodida namoyon bo‘ladigan umumiylik va individualikka xos tipologik jihatlarni aniqlagan holda ularning estetik-falsafiy mohiyatini ochib berishdan iborat.

**Tadqiqotning vazifalari:**

o‘zbek va nemis adabiyotida urush mavzusidagi romanlarning tematik-kompozitsion qurilishini ilmiy tasniflash, syujet dinamikasi va obrazlar tizimini badiiy-estetik o‘ziga xosliklarini nazariy asosda yoritish;

urush mavzusida yaratilgan romanlarda tasodif kategoriyasining badiiy vazifasini aniqlash, syujet tugunlari, voqealar rivoji va yechim jarayonida tasodifiy hodisalarning rolini ilmiy jihatdan ochib berish;

Erix Mariya Remark va Shuhrat romanlari misolida tasodifiy hodisalar va psixologik holatlarning o‘zaro uyg‘unligini tahlil qilish, ular orqali qahramon xarakterining yoritilishi hamda mualliflik pozitsiyasining ifodalanish xususiyatlarini tadqiq etish;

“Oltin zanglamas”, “Uch og‘ayni” romanlarining syujet va obrazlar tizimida tasodifiy vaziyatlar bilan bog‘liq psixologik tasvirlarning uslubiy poetikasini, badiiy nutq komponentlarining mazkur jarayondagi ahamiyatini aniqlash;

urush romanlarida tasodifiylik va psixologizm uyg‘unligini tipologik jihatdan ochib berish, ular orqali adabiy tafakkurda shaxs va jamiyat, tarixiy falokat va insoniy sobitlik o‘rtasidagi munosabatlarga doir nazariy xulosalar chiqarish.

**Tadqiqot obyekti** sifatida Erix Mariya Remarkning “Uch og‘ayni” va Shuhratning “Oltin zanglamas” romanlari tanlandi. Shuningdek, tahlil jarayonida ehtiyojga ko‘ra mualliflarning boshqa asarlariga ham murojaat qilindi.

**Tadqiqot predmetini** E.M.Remark va Shuhrat romanlaridagi tasodif muhiti hamda psixologik vaziyatlarning tipologik xususiyatlari qilish tashkil etadi.

**Tadqiqotning usullari.** Mazkur tadqiqotda qiyosiy-tipologik, qiyosiy-tarixiy, biografik, psixologik va struktur tahlil usullaridan foydalanildi.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

o‘zbek va nemis adabiyotida urush mavzusiga oid romanlarning tematik-kompozitsion qurilishi tasnif qilinib, syujet dinamikasi va obrazlar tizimining o‘ziga xos badiiy-estetik belgilari nazariy jihatdan umumlashtirilgan hamda ularning adabiy jarayon taraqqiyotidagi o‘rni aniqlangan;

urush mavzusidagi romanlarda tasodif omili syujet tugunlarini shakllantirish, voqealar rivojini ta‘minlash hamda badiiy yechimga erishishda yetakchi estetik-dramatik kuch sifatida xizmat qilishi ochib berilgan; shuningdek, tasodiflar zaminida yashirin zarurat omili mavjudligi va uning ilohiy taqdir hukmi sifatidagi talqini ilmiy-nazariy jihatdan asoslab berilgan;

Remark va Shuhrat romanlarida tasodifiy vaziyatlar bilan psixologik holatlarning o‘zaro uyg‘unligi qahramonlarning ichki olamini ochishda va mualliflarning badiiy-estetik qarashlarini ifodalashda yetakchi badiiy vosita bo‘lib xizmat qilishi dalillangan;

“Oltin zanglamas” va “Uch og‘ayni” romanlarida tasodif omili bilan bog‘liq psixologik tasvirlarning uslubiy poetikasi tizimlashtirilgan hamda badiiy nutq komponentlarining mazkur tasvirlarni yaratishdagi o‘rni va funksional ahamiyati ochib berilgan;

urush romanlarida tasodifiylik va psixologizm uyg‘unligining umumiy va milliy-tipologik jihatlari aniqlanib, ular orqali badiiy tafakkurda shaxs va jamiyat, tarixiy falokat va insoniy sobitlik o‘rtasidagi murakkab munosabatlar nazariy xulosalarda asoslangan.

**Tadqiqotning amaliy natijalari** quyidagilardan iborat:

nemis va o‘zbek romanchiligi, xususan, urush mavzusidagi romanlarni qiyosiy tahlil qilish orqali dissertatsiyada olingan natijalar qiyosiy adabiyotshunoslik, jahon adabiyoti, adabiy aloqalar kabi muammolarga bag‘ishlangan monografik tadqiqotlar tayyorlashda nazariy asos bo‘lib xizmat qilishi dalillangan. Shuningdek, bu natijalar o‘quv va metodik qo‘llanmalar ishlab chiqishda ham qo‘llanilishi mumkinligi isbotlangan;

dissertatsiyaning nazariy bazasini shakllantirishda qiyosiy-tipologik metod asosida nemis yozuvchisi Erix Mariya Remark hamda o‘zbek adibi Shuhrat romanlari adabiy manba sifatida tadqiq etilib, ular haqidagi mavjud adabiyotshunoslikka oid qarashlar tizimlashtirilgan va ilmiy tasnif asosida umumlashtirilgan. “Uch og‘ayni” va “Oltin zanglamas” romanlarida tasodifiy vaziyatlar va psixologik holatlarning badiiy talqini qiyosiy tahlil qilinib, nazariy umumlashmalar hamda yangi ilmiy xulosalar chiqarilgan. Ushbu natijalar jahon adabiyoti, o‘zbek adabiyotshunosligi, qiyosiy adabiyotshunoslik, hozirgi adabiy jarayon va badiiy tahlil asoslari kabi fanlardan qo‘shimcha metodologik manba sifatida amaliy ahamiyat kasb etishi aniqlangan.

**Tadqiqot natijalarining ishonchliligi** tadqiqot ishida nazariy ma‘lumotlarni berishda aniq ilmiy manbalarga asoslanilganligi, tadqiqotning mavjud adabiyotshunoslik nazariyalariga muvofiqligi, tahlilga tortilgan romanlar ilmiy metodlar asosida tadqiq qilinganligi hamda tahlillar ishonchliligi, nazariy fikr va xulosalarning amaliyotga joriy etilgani, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlangani, adabiyotshunoslikning ilmiy konsepsiyalari asosida o‘rganilgani bilan izohlanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqot natijalari adabiy jarayonni tahlil etishning zamonaviy tamoyillariga tayangan holda shakllantirilgani, o‘rganilgan materiallarning ilmiy asosda tasnif qilingani hamda ilgari surilgan nazariy xulosalar bilan belgilanadi. Ishda qo‘llangan poetik ifoda shakllarining yangiligi, zamonaviy qiyosiy yondashuvlarning dolzarbligi va tasodifiylik hamda psixologizmning tipologik talqiniga doir tahlillar yozuvchining badiiy laboratoriyasini boyituvchi nazariy asos sifatida xizmat qiladi.

Tadqiqotda olingan natijalar qiyosiy adabiyotshunoslik, adabiy aloqalar va adabiy ta’sir muammolariga bag‘ishlangan monografik ishlar yaratishda, tarjimashunoslik hamda jahon adabiyotini o‘rganishda qo‘l keladi. Shuningdek, urush romanchiligi, tasodif va psixologik talqin masalalari bo‘yicha tipologik izohlarni shakllantirish, oliy ta’lim muassasalari filologiya yo‘nalishida darslik, o‘quv va metodik qo‘llanmalar tayyorlashda foydalanish imkoniyatini beradi.

**Tadqiqot natijalarining joriy qilinishi.** O‘zbek va nemis adabiyotida urush mavzusiga oid romanlarning syujet va kompozitsiyasi, tasodifiy vaziyatlar hamda obrazlar psixologiyasi tipologiyasini tadqiq qilish asosida:

urush romanlarida tasodifiylik va psixologizm uyg‘unligining umumiy va milliy-tipologik jihatlari aniqlangani, ular orqali badiiy tafakkurda shaxs va jamiyat, tarixiy falokat va insoniy sobitlik o‘rtasidagi murakkab munosabatlar haqidagi tahlillar va nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2019-2021-yillarga mo‘ljallangan II-OT-2019-42 raqamli “O‘zbek va ingliz tillarining elektron (inson qiyofasi, fe‘l-atvori, tabiati va milliy timsollar tasviri) poetik lug‘atini yaratish” mavzusidagi innovatsion loyihani bajarishda foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 26-fevraldagi 04/1-1134-son ma‘lumotnomasi) Natijada o‘zbek romanlaridagi xarakter va portret badiiyati tasodif muhitidagi qahramonning psixologik vaziyatini tasvirlashdagi ahamiyatiga oid ilmiy xulosalar elektron platforma materiallarini boyitishga xizmat qilgan;

Remark va Shuhrat romanlarida tasodifiy vaziyatlar bilan psixologik holatlarning o‘zaro uyg‘unlashuvi qiyosiy tahlil etilganligi, bu jihatlar qahramonlarning ichki olamini ochishda va mualliflarning badiiy-estetik qarashlarini ifodalashiga doir ilmiy-xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021-2023-yillarga mo‘ljallangan F3-201912258-raqamli “O‘zbek adabiyotining ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformasini yaratish” mavzusidagi amaliy loyihaning 2021-2023-yillarga mo‘ljallangan ishlarni bajarishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2025-yil 7-noyabrdagi 04/1-5381-son ma‘lumotnomasi). Natijada urush haqidagi romanlarda tasodifning badiiy funksiyasi alohida tadqiq qilinib, “Oltin zanglamas” va “Uch og‘ayni” romanlarida tasodifiylik bilan bog‘liq psixologik tasvirlarning uslubiy poetikasi maxsus tahlil qilinib, badiiy nutq komponentlarining mazkur jarayondagi o‘rni va funksional ahamiyati, shu bilan birga, tasodiflar zaminida yashirin zarurat omili mavjudligi va uning ilohiy taqdir hukmi sifatidagi talqini nazariy konsepsiya tarzida asoslanganiga doir ilmiy materiallar tayyorlashga asos bo‘lgan;

poetik ifoda shakllarining yangiligi, zamonaviy qiyosiy yondashuvlarning dolzarbligi va tasodifiylik hamda psixologizmning tipologik talqiniga doir tahlillar yozuvchining badiiy laboratoriyasini boyituvchi nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2022-2024-yillarga mo‘ljallangan IL-402104209 raqamli “Axborot qidiruv tizimlari (Google, Yandex, Google translate) uchun avtomatik ishlov berish vositasi – o‘zbek tilining morfoleksikoni va morfologik analizatori dasturiy vositasini yaratish” nomli innovatsion loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2025-yil 8-oktabr, 01/4-4761-son ma‘lumotnomasi). Dissertatsiya natijalaridan foydalanish tufayli innovatsion yondashuvlar ishlab chiqildi, nazariy qarashlar kengaydi va amaliy qo‘llanmalar samaradorligi oshirildi. Natijada qiyosiy tilshunoslik, adabiyotshunoslik fanlari bilan amaliy dasturiy ta‘minot o‘rtasidagi integratsiya yanada mustahkamlandi.

o‘zbek va nemis adabiyotida urush mavzusiga bag‘ishlangan romanlar tematik-kompozitsion qurilishi, syujet dinamikasi va obrazlar tizimi bilan farqlanishi, ularning

badiiy-estetik mohiyati bir nuqtada – inson taqdiri va tarixiy falokat o‘rtasidagi murakkab ziddiyatlarni yoritishda uyg‘unlashuvi, o‘zbek romanlarida xalq fidoyiligi, ijtimoiy tafovutlar, sabr-toqat va tarixiy adolatga intilish motivlarining ilgari surilishiga xizmat qilishi; nemis romanlarida esa urush fenomeni ruhiy tanazzul, axloqiy tubanlashuv va shaxsning jamiyatdan begonalashuvi orqali estetik-falsafiy talqin darajasiga ko‘tarilganligi kabi ilmiy xulosalardan “O‘zbekiston tarixi” telekanalida efirga uzatilgan “Tarix maydoni” ko‘rsatuvida foydalanilgan (O‘zbekiston Milliy teleradiokompaniyasi “Ma’rifat” ijodiy birlashmasi” davlat muassasasining 2025-yil 18-oktabrdagi 15-33/766-son ma’lumotnomasi). Natijada ko‘rsatuv mazmuni tarixiy faktlarni oddiy xronologik bayon etish doirasidan chiqib, urush hodisasining adabiy-badiiy, falsafiy va madaniy talqinlarini qamrab olgan kompleks ilmiy-ma’rifiy diskursga aylanishiga, shuningdek, tarixiy tafakkurni adabiy-estetik tahlil bilan boyitishga xizmat qilgan.

**Tadqiqot natijalarining aprobatsiyasi.** Mazkur tadqiqot natijalari 4 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o‘tkazilgan.

**Tadqiqot natijalarining e’lon qilinishi.** Dissertatsiya mavzusi bo‘yicha jami 16 ta ilmiy ish, jumladan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 10 ta maqola, shundan, 8 tasi respublika hamda 2 tasi xorijdagi ilmiy jurnallarida nashr qilingan.

**Dissertatsiyaning tuzilishi va hajmi.** Dissertatsiya kirish, uch bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan tashkil topgan. Dissertatsiyaning umumiy hajmi 138 sahifani tashkil etadi.

## DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati asoslangan; muammoning o‘rganilganlik darajasi, tadqiqot maqsadi, vazifalari, obyekti, predmeti belgilangan, uning respublika fan va texnologiyalarni rivojlantirishning ustuvor yo‘nalishiga mosligi ko‘rsatilgan; tadqiqot usullari, ilmiy yangiligi va olingan natijalarning ilmiy-amaliy ahamiyati dalillangan, natijalarni amaliyotga joriy qilish va dissertatsiya tuzilishi bo‘yicha ma’lumotlar bayon etilgan.

Dissertatsiyaning “**Romanchilik tarixida urush va tasodif kategoriyalarining badiiy vazifasi**” nomli birinchi bobi, ikki fasldan tashkil topgan. Birinchi fasl “*O‘zbek va nemis nasrida urush mavzusidagi romanlar va ularning ilmiy tasnifi*” deb nomlanadi.

Urush fenomeni insoniyat tarixining qadimiy davrlaridanoq san’at va adabiyotda yetakchi mavzulardan biri bo‘lib kelgan. Qadimgi Sharq eposlari va antik yunon dostonlarida nafaqat buyuk janglar va qahramonliklar tasvirlanadi, balki jamiyatning urush haqidagi tasavvurlari, inson va taqdir o‘rtasidagi murakkab munosabatlari aks ettiriladi. Xususan, “Bilgamish”, “Mahobhorat”, “Ramayana”, “Iliada”, “Odisseya” kabi monumental asarlar hamda yunon tragediyalari syujeti katta muhorabalar, jiddiy ziddiyatlar va keskin kurashlar asosiga qurilib, ularda urushning estetik-falsafiy ma’no-mohiyati yoritiladi.

Urush motivi o'rta asr Yevropa adabiyotida diniy va ritsarlik romanlari orqali badiiy ifodasini topgan. "Qirol Artur va dumaloq stol" turkumidagi asarlarda ritsarlarning urushdagi jasorati, ayolga bo'lgan sadoqat bilan bog'liq holda tasvirlanadi. XIV-XVI asrlarga kelib Yevropa adabiyotida urush fenomeniga nisbatan yangicha qarashlar yuzaga keldi. Xususan, Uyg'onish davri adabiyotida urush motivi tanqidiy-estetik nuqtayi-nazardan qayta idrok etilib, o'ziga xos badiiy talqinini topdi. Migel de Servantesning "Don Kixot" romani ritsarlik romanlarini fosh etish, ularning real voqelikdan yiroq ekannini ko'rsatish maqsadida yozilgan hamda realistik romanchilikka asos bo'lgan. XVIII-XIX asrlar adabiyotida, xususan, Jorj Bayron, Lev Tolstoy, Prosper Merime ijodida urush gumanistik nuqtayi nazardan tahlil qilingan. Bu borada L.Tolstoyning "Urush va tinchlik" romanida urush motivi faqat tarixiy hodisa emas, balki inson ongi va axloqiy tanlovining eng og'ir sinovi sifatida talqin etiladi. Tolstoyshunos olim V.B.Shklovskiyning ta'kidlashicha: "Romandagi urush falsafasi ham "Urush va tinchlik"ka ijod jarayonida singdiriladi. Turli davrlarda uning ahamiyati turlicha namoyon bo'ladi."<sup>7</sup>

Hozirgi adabiy jarayonda urush fenomenini badiiy idrok etishda ikki xil tasvir yetakchilik qiladi. Birinchi tasvirda makromiqyosdagi voqelik, ya'ni jangovar sahnalar, harbiy yurishlar, qahramonlik motivlari ustuvor sanalsa; ikkinchi talqinda urush sharoitida yashayotgan insonning ichki olami, ruhiy evrilishlari, qo'rquv, yolg'izlik va ma'naviy iztirob kabi murakkab holatlarining chuqur psixologik tahliliga asosiy e'tibor qaratilmoqda. Bu borada E.M.Remark, E.Heminguey, Oybek, Shuhrat, O'.Hoshimovlar har ikki tasvirni o'zaro uyg'unlashtirgan holda urush manzaralari fonida askarning psixologik portretini yaratishga erishganlar.

Adabiyotshunoslida qiyosiy-tarixiy metod urush konseptini makon va zamon kesimida tadqiq etishga, badiiy shakl va janrlar tadrijini ochib berishga keng imkon yaratadi. Mazkur yondashuv asosida o'zbek va nemis adabiyotidagi urush mavzusiga bag'ishlangan romanlar tahlilga tortilganda, ularni muayyan taraqqiyot bosqichlariga ajratish va tizimli ravishda ilmiy tasniflash mumkin bo'ladi.

XX-asr o'zbek adabiyotida urush mavzusi ijtimoiy-siyosiy jihatdan ko'p qirrali adabiy hodisa sifatida quyidagi tarixiy-xronologik bosqichlarda taraqqiy etdi:

1. *Sho'ro davrigacha bo'lgan milliy-tarixiy jarayon kontekstdagi romanlar.*
2. *Bevosita front voqealari tasvirlangan romanlar.*
3. *Front orti mashaqqatlari, urush fonidagi xalq hayoti aks etgan romanlar.*
4. *Mustaqillik davrida yaratilgan post-totalitar urush nasri.*

Sho'ro davrigacha bo'lgan tarixiy jarayonni aks ettirgan romanlar milliy o'zlik va ozodlik konsepsiyasi ustuvorlik qiladi. Bunga yorqin misol tariqasida Oybekning "Qutlug' qon" romanida Chor Rossiyasi mustamlakachiligi sharoitida xalqning erkinlik uchun kurashi, ijtimoiy tabaqalanish va milliy uyg'onish badiiy talqin etiladi. Ikkinchi jahon urushi davrida bevosita front hayoti tasvirlangan romanlar vujudga keldi. Urush haqiqati va askar taqdirini muallifning shaxsiy front tajribasi asosida realistik yoritish tamoyili Shuhratning "Shinelli yillar" hamda Oybekning "Quyosh qoraymas" romanlarida yuksak badiiy ifodasini topgan. Urush fonidagi xalq hayoti va front orti mashaqqatlari tasvirlangan romanlar ham muhim yo'nalishni tashkil etadi.

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<sup>7</sup> Shklovskiy V.B. Lev Tolstoy. Biografik roman. – Toshkent: O'zbekiston, 2021. – B. 352.

Said Ahmadning “Ufq” trilogiyasi, Shuhratning “Oltin zanglamas” romani, Rahmat Fayziyning “Hazrati inson” romanlarida esa urush yillari va undan keyingi davrda begunoh shaxslarning qatag‘on qilinishi, axloqiy zulm va shaxsiy fojialar ochib beriladi. Mustaqillik davrida shakllangan post-totalitar harbiy nasrida urush mafkuraviy hodisa emas, balki insoniy va ruhiy fojia sifatida talqin qilinadi. O‘tkir Hoshimov, Tog‘ay Murod, Murod Muhammad Do‘st, Omon Muxtor, Nazar Eshonqul va boshqalar ijodida urush xotirasi shaxsiy iztirob, psixologik tahlil va axloqiy mas‘uliyat nuqtayi nazaridan yoritiladi.

Nemis yozuvchilari urushni faqat tashqi voqelik, ya‘ni jangovar sahnalar, strategik harakatlar, g‘alaba va mag‘lubiyatlar kontekstida emas, balki individning ichki inqirozi, axloqiy zaiflashuvi, ijtimoiy begonalashuv, befarqlik va ma‘naviy tanazzul holatida aks ettirishga intildilar. Bu yondashuv urushning metafizik mohiyatini ochish, ya‘ni uni insoniyatga xos mohiyat – erkinlik, mas‘uliyat, hayotning ma‘nosi, o‘limga nisbatan munosabat kabi ekzistensial tushunchalar bilan bog‘lashga xizmat qiladi. Olmon nosirlari ijodida urush mavzusining bunday ko‘lamda talqin etilishi, albatta, bir qator muhim nazariy omillar bilan bog‘liq. *Birinchi*dan, bu ijodkorlarning ko‘pchiligi urushda bevosita ishtirok etgan yoki uning ijtimoiy-psixologik oqibatlarini boshdan kechirgan shaxslardir (masalan, Erix Mariya Remark, Wolfgang Borxert, Haynrix Byoll va boshqalar). *Ikkinchi*dan, ular tarixiy voqelikni oddiy tasvir darajasida emas, balki falsafiy umumlashtirish, jamiyat va insoniyat oldidagi axloqiy-ruhiy mas‘uliyat doirasida anglashga urindilar. Bu esa nemis adabiyotida urush mavzusining poetik-falsafiy yo‘nalishlarida yangi tendensiyalar – antimilitaristik realizm, ekzistensializm, ekspressionizm, ijtimoiy begonalashuv kabi adabiy-falsafiy oqimlarni shakllantirdi (E.M.Remark, H.Byoll, Hans Fallada va boshqalar).

Nemis nasrida urush mavzusida yozilgan romanlarni quyidagi ilmiy tasnif asosida o‘rganish mumkin:

1. *Frontni bevosita voqelik sifatida badiiy ifodalaydigan realistik romanlar;*
2. *Urush ortida jasorat ko‘rsatgan fuqarolik va totalitar ijtimoiy muhit tasviri aks etgan romanlar;*
3. *Urushdan keyingi ijtimoiy-iqtisodiy va ma‘naviy ruhiy tanazzulni ko‘rsatuvchi badiiy-psixologik romanlar;*
4. *Urushga tanqidiy-huquqiy va axloqiy munosabatda bo‘ladigan romanlar;*
5. *Front sabab muhojirlik va shaxsiy identitetlik masalasi tasvirlangan romanlar.*

Jahon adabiyotshunosligida nemis romanchiligi urush motivini eng teran tadqiq etuvchi o‘ziga xos badiiy maydon sanaladi. Nemis adiblari urushni faqat jismoniy va moddiy halokat sifatida emas, balki shaxs va jamiyat o‘rtasidagi chuqur axloqiy-ruhiy ziddiyatlar, inson tabiati zaifliklari hamda ma‘naviy inqirozning yaxlit badiiy-falsafiy tahlili nuqtayi nazaridan yoritadilar. Bunday yondashuv urushni faqat tarixiy makon va voqelik emas, balki ma‘naviy va ideologik fenomen sifatida idrok qilish zaruratini yuzaga chiqaradi. Aslida, nemis urush romanchiligida asosiy konsepsiya – bu insoniyatning halokat yoqasiga olib keluvchi siyosiy millatchilik, totalitar mafkura va harbiy zo‘ravonlikka nisbatan adabiyot vositasida olib borilgan kuchli axloqiy-estetik tanqididir.

Bobning 2-fasli “*Urush mavzusida yozilgan romanlarda tasodif kategoriyasining o‘rni*” tarzida nomlangan. Unda urush mavzusidagi romanlarda tasodifning badiiy vazifasi, syujet tarkibidagi o‘rni masalasi ilmiy tahlil qilingan.

Urush mavzusi insoniyat sivilizatsiyasi tarixidagi o‘ta ziddiyatli va fojiali fenomen bo‘lib, badiiy matnda ushbu voqelikni idrok etishda tasodif kategoriyasi muhim ilmiy-estetik ahamiyat kasb etadi. Adabiyot tarixida urushning inson hayotiga kutilmagan, tasodifiy tarzda kirib kelishi va inson taqdiri bilan bog‘liq voqealarni yuzaga keltirishi ko‘plab romannavislar tomonidan poetik ifoda etilgan.

Roman poetikasida “tasodif” kategoriyasi, asosan, tashqi shakl bo‘lib, ichki mohiyatda u “taqdir”ning oldindan belgilangan chizig‘i sifatida talqin etiladi. Ya’ni kutilmagan vaziyatlar syujet rivojida shunchaki tasodif emas, balki qahramonlar hayot yo‘lida muqarrar evrilish nuqtasi hisoblanadi. Inson hayot yo‘lining oldindan to‘liq idrok etib bo‘lmazligi taqdirning o‘ziga xos metafizik xususiyatidir. Shu bois, muayyan voqealar oqimida yuz beradigan hayotiy evrilish va hodisalar inson uchun kutilmagan, bevosita izohlab bo‘lmaydigan hodisa sifatida namoyon bo‘ladi va subyektiv qabul jarayonida bu “tasodif” ko‘rinishini oladi. Demak, asar syujetida tasodif kategoriyasi orqali kechadigan motivlar: “**ilk uchrashuv**” – qahramonlarni bir-biriga tanituvchi va sinovlarga boshlovchi nuqta; “**ayriliq**” – ularning sabr-toqati va qat’iyatini tekshiruvchi davr; “**visol**” – sinovlardan o‘tgan, ma’naviy kamolotga erishgan qahramonlarga atalgan o‘ziga xos taqdir mukofoti sifatida namoyon bo‘ladi. Bu uch motiv ham tasodifiy ko‘rinishlarga ega bo‘lsa-da, barchasining ildizi “**taqdir**” konsepsiyasi bilan belgilanadi. Taqdir bu jarayonda nainki voqealarning rivojlanish mexanizmi, balki ularning falsafiy asosini tashkil etadi. Har bir “tasodifiy” uchrashuv yoki ayriliq taqdirning oldindan belgilangan rejasi sifatida ishlaydi, qahramonlarning ma’naviy qiyofasini tozalash, ularni tugal haqiqatga yaqinlashtirishga xizmat qiladi.

Tasodif kategoriyasi xususida Mixail Baxtin shunday yozadi: “**Birdan va shu payt** – bu zamonning nisbatan o‘xshash tavsifi yoxud u shunday joyda boshlanib, shunday vaziyatda qonuniy vazifasini o‘tashga kirishadiki, ayni lahzadan e’tiboran aqlga sig‘adigan voqealar oqimi uzilib, **mutlaq tasodif** deb atalgan maxsus mantiq asosida harakat qiluvchi zamonga o‘rnini bo‘shatadi... Nimadir, aynizamonga xos tasodiflarga zid ravishda bir daqiqa oldin yoki bir daqiqa keyin yuz bermaganida syujet ham bo‘lmazdi, roman ham yozilmasdi.”<sup>8</sup> Baxtinning fikricha, tasodif roman janrining asosiy mexanizmlaridan biridir. Sababi roman murakkab ijtimoiy, shaxsiy, ma’naviy va madaniy voqeliklarni o‘zida jamlaydi. Bu voqeliklarni faqat qat’iy determinatsiya (oldindan belgilanganlik) orqali emas, balki ochiq ehtimolliklar orqali harakatlantirish talab etiladi. Aynan tasodif fenomeni syujetga ichki dramatik kuch berib, uni kutilmagan o‘zanga buradi va qahramon taqdiridagi hal qiluvchi sinov nuqtasini yuzaga chiqaradi. Badiiy asar syujetida bunday keskin burilishlar adabiyotshunoslik lug‘atlarida peripetiya deb ham yuritiladi. “Peripetiya – (yun. Peripeteia – kutilmagan burilish) – syujetshunoslik kategoriyalaridan biri, voqea rivoji va qahramon taqdiridagi kutilmagan keskin burilish... Peripetiya kutilmaganlik, qandaydir tasodif tufayli voqealar rivoji va qahramon taqdirida kutilmagan evrilishlar yuz berishi xos bo‘lib, bu

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<sup>8</sup> Бахтин М. Романда замон ва хронотоп шакллари. (Рус тилидан У.Жўракулов таржимаси). – Тошкент: Академнашр, 2015. – Б. 52-53.

qahramon bilan taqdiri azal konflikti asosiga qurilgan syujetlarda muhim ahamiyatga ega bo‘lgan.”<sup>9</sup> Bundan ayon bo‘ladiki, peripetiya kutilmaganlikka xosdir, ya’ni u avvalgi voqealar oqimidagi muayyan qonuniyatlarni buzgan holda, syujetga yangi dramatik kuch beradi, qahramon taqdirini yangi shaklda aniqlaydi. Boshqacha qilib aytganda, badiiy asarda syujet chizig‘i keskin burilish nuqtasiga yetgan, voqealarning kutilmagan tarzda yangi yo‘nalishga o‘tgan bosqichi aynan peripetiyaadir.

Bunday peripetiyaalar Shuhratning “Oltin zanglamas” romani syujet qurilishida yetakchi o‘rin tutadi. Asar qahramoni Sodiq osoyishta va barqaror ijtimoiy maqomga ega bo‘lgan, xalq orasida hurmat qozongan maktab direktori sifatida hayot kechiradi. Ammo uning hayotidagi keskin o‘zgarish kutilmagan va shaxsiy nazoratidan tashqaridagi omil – fitna va tuhmat oqibatida yuz beradi. Tashqi tomondan bu voqea “tasodif” sifatida ko‘rinadi, chunki u Sodiqning faoliyatidagi qonuniy yoki odatiy oqimni keskin parchalaydi. Ammo bu tasodif asar poetikasida taqdir sinovi sifatida ishlatiladi.

Peripetiya, asosan, tasodif vositasida yuzaga chiqadi. Ammo u oddiy “bema’ni kutilmagan holat” emas, balki asar kompozitsiyada badiiy zarurat shart bo‘lgan dramatik mexanizm bo‘lib xizmat qiladi. Shunday qilib, peripetiya va tasodif o‘rtasida muayyan farqlanish kuzatiladi: tasodif syujetda kutilmagan, rejasiz, hayotda yuz berishi mumkin bo‘lgan voqelikdir. Bu syujet tarkibida muhim zaruratni, ilohiy taqdirni yorituvchi badiiy kategoriya sifatida namoyon bo‘ladi. Peripetiya esa ana shu tasodif orqali yuzaga chiqqan, ammo syujetning asosiy burilish nuqtasiga aylangan estetik va dramatik konstruksiyadir. Asar qahramoni taqdirdagi muhim burilish – bir holatdan ikkinchi holatga o‘tib qolishi aynan peripetiya ekan, u baxtli yoki baxtsiz tasodif orqali amalga oshadi. Peripetiya badiiy asar syujetida dramatik burilish yasaydigan asosiy kompozitsion unsurlardan biri sifatida ko‘pincha tasodifga tayanadi, natijada syujet strukturasi zaruratga aylanadi.

Tadqiqotimizning ikkinchi bobi **“Remark va Shuhrat romanlari syujeti, obrazlar tizimida tasodifning psixologik talqini”** deb nomlanadi. Mazkur bob ikki fasldan tashkil topgan. 1-faslda *“Roman syujetida tasodifiy tugun, voqealar rivoji va yechim masalasi”* tadqiq qilingan.

Roman syujeti – bu faqatgina bir-biriga ulanib ketgan voqealar yig‘indisigina emas, balki ma’lum badiiy konsepsiya asosida tashkil etilgan voqealar tizimidir. Syujetda voqealar tizimi orqali muallifning falsafiy qarashlari, jamiyat haqidagi mulohazalari va inson haqidagi tasavvurlari ifodalanadi. Shuning uchun ham syujet faqat “tartiblangan voqealar” emas, balki asarning g‘oyaviy-badiiy mazmunini mujassamlashtiruvchi falsafiy-estetik struktura hisoblanadi. Syujet kompozitsion yaxlitlikni ta’minlaydi. Unda voqealar oddiy ketma-ketlikda joylashmaydi, balki muayyan dramatism qonuniyatlariga bo‘ysunadi: **tugun, voqealar rivoji, kulminatsiya** va **yechim** bosqichlari orqali syujet voqealari o‘zaro mantiqiy va badiiy bog‘lanishda bo‘ladi. Tugun asosiy konfliktning paydo bo‘lish nuqtasi bo‘lsa, voqealar rivoji dramatik keskinlikni oshirib boradi, kulminatsiyada ichki qarama-qarshilik eng yuqori nuqtaga chiqadi. Yechimda esa ana shu konflikt barham topadi yoki muallif tomonidan biror yakun beriladi. Bularning barchasi tasodif va zarurat, qahramon

<sup>9</sup> Куронов Д. ва бошқ. Адабиётшунослик луғати. – Тошкент: Академнашр, 2013. – Б. 222-223.

xarakteri, badiiy xronotop hamda muallif konsepsiyasi bilan uyg'unlashib, estetik butunlikni hosil qiladi.

Adabiy asarlarda "**tasodifiy tugun**" tushunchasi syujet konfliktining paydo bo'lishida kutilmagan, syujet chizig'ida qahramonni ziddiyatlar iskanjasiga olib kirishda va bu orqali asar drammatizmini oshirishda muhim rol o'ynaydi. Tasodifiy tugun, odatda, qahramonlar irodasidan tashqarida yuz beradigan hodisa bo'lib, asar voqealarini keskin yangi yo'nalish tomon buradi. "Tugun, – deydi akademik Izzat Sul-ton, – konfliktning ilk marotaba ro'yobga chiquvchi va syujetning rivojlana boshlashiga turtki berilishidir. Tugun ekspozitsiyadan o'sib chiqadi..."<sup>10</sup> Tasodifiy tugunlar real hayotdagi kutilmagan holatlarning badiiy ko'rinishi bo'lib, u nafaqat syujetni jonlantiradi, balki qahramonlarning ichki dunyosi va shaxsiy fazilatlarini kashf etishda muhim vosita sanaladi. Xususan, Shuhratning "Oltin zanglamas" romanida tasodifiy tugun bir tarafdin, Sodiq va Mirsalim o'rtasidagi ziddiyatlardan kelib chiqqan bo'lsa, ikkinchidan, Qodirning atlas ko'ylakli qiz bilan bog'dagi tasodifiy uchrashuvi misolida yorqin ko'rinadi. E.M.Remarkning "Uch o'gayni" romanida ham tasodifiy tugun orqali syujet boshlanadi. Germaniyaning iqtisodiy inqirozi fonida uchta do'st kichik avtomobil ustaxonasida ishlaydi. Bosh qahramon Robert Lokamp (Robbi) maftunkor Patritsiya Holman bilan tasodifan tanishadi; ular jamiyatning turli qatlamlaridan bo'lsalar ham, bir-birlarini sevib qolishadi va bu sevgi keyingi voqealarning bosh sababiga aylanadi. Xuddi Qodirning uchrashuvi kabi Robert va Patritsiyaning uchrashuvi ham ularga bog'liq bo'lmagan tasodifiy hodisa sifatida syujet tugunini yaratadi. Tasodifiy tugunlar ko'pincha qahramonlarning kelgusi taqdirini hal etuvchi "tanlov" vaziyatlarini yuzaga keltiradi.

Tugun paydo bo'lganidan so'ng, **voqealar rivojida** ham kutilmagan, tasodifiy unsurlar muhim rol o'ynaydi. Badiiy asarda voqealar rivojining vazifasi drammatizmni oshirib borishdir. Tasodifiy hodisalar bu jarayonni tezlashtiradi yoki yanada murakkablashtiradi. Adabiyotshunoslikda voqealar rivoji haqidagi tushuncha "tugundan so'ng voqealarning zo'rayib, kengayib borishi"<sup>11</sup> sifatida ta'riflanadi. Syujet voqealari rivojida qarama-qarshilik jiddiy tus oladi. Masalan, "Oltin zanglamas"da qarama-qarshilik aniq va keskin: Sodiq – hukumatga halol xizmat qiluvchi ziyoli, Mirsalim – tuzum odamlariga, sovet mulozimlariga yaxshi ko'rinish uchun hech narsadan toymaydigan, maddoh va yaramas tip, Dilovarxo'ja – hukumatga qarshi qurollangan bosmachi fonida tasvirlanadi. Bu konfliktlar muayyan siyosiy-ideologik nuqtayi nazarga asoslanadi. Remark romanlarida esa qarama-qarshilik murakkab va ichki dinamikaga ega: frontdagi do'stlik va insoniy qadriyatlar urushdan keyin jamiyatda yo'qolgan insoniylik, iqtisodiy beqarorlik, psixologik iltirob fonida sinovdan o'tadi. Bu qarama-qarshilik tashqi emas, ko'proq ichki va ijtimoiy-ma'naviy qiyofani aks ettiradi.

Voqealar rivojida drammatizmning kuchayishi Sodiqning qamoqda kechirgan sinovlari, Remark qahramonlari taqdiridagi ajralishlar orqali kulminatsion nuqtaga ko'tariladi. Har ikki romanda ham turli ijtimoiy-siyosiy to'qnashuv, lager hayoti, urushda dushmanlar bilan yuzma-yuz kelish, hayotning murakkabligi – bularning

<sup>10</sup> Izzat Sul-ton. Adabiyot nazariyasi. – Toshkent: O'qituvchi, 2005. – B. 113.

<sup>11</sup> Qur-onov D. Adabiyotshunoslikka kirish. – Toshkent: A.Qodiriy nomidagi xalq merosi nashriyoti, 2004. – B. 106.

barchasi voqealar oqimini fojiviy keskinlikka olib chiqadi. Ayni bosqichda qahramonning ma'naviy sobitligi, sadoqati, sabr-bardoshi, adolatparvarlik fazilatlari sinovdan o'tadi. Mana shu kulminatsiya qahramonni **yechim** sari olib boradi. Demak, "syujet rivojida kulminatsiya "yechim"ni tayyorlaydi va uning bevosita muqaddimasi rolini o'ynaydi."<sup>12</sup> Syujet yechimi – asardagi konfliktning tugashi, dramatik chiziqning yakunlanishidir. Har qanday roman uchun muhim narsa – yechimning badiiy mantiqqa muvofiq va syujetning oldingi qismlari bilan uzviy bog'langan bo'lishidir. Tasodifiy tugun, voqealar rivoji va yechim roman strukturasi uchun shunchaki syujet vositasi emas, balki zamon va hayot falsafasini ochib beruvchi poetik prinsipdir.

"Oltin zanglamas" romanida voqealar rivojining yakuniy bosqichida Sodiqning halol va fidokorona umr yo'li o'zining munosib bahosini topadi. "Haq joyini topadi" bo'limida va "Xotima" qismida uning qadr-qimmatini xalq va hukumat tomonidan tan olinadi. Partiya komissari hamda raykom sekretarining qahramonga nisbatan ishlatgan "oltin odam" deya bildirgan fikrlari asar kompozitsiyasida yakunlovchi badiiy xulosa bo'lib xizmat qiladi.

"Uch og'ayni" romani syujetida tasodifiy tugun (Uch o'rtoq hayotiga Patrisiyaning kirib kelishi), voqealar rivoji (Patrisiya kasalligining kutilmaganda ayon bo'lishi) oxir-oqibat tasodifiy yechim (uning fojiviy o'limi) bilan tugallanadi.

Syujetdagi tasodifiy yechim, ya'ni Patrisiyaning fojiviy o'limi roman poetikasida quyidagi ramziy ma'noni kasb etadi:

*birinchidan*, "yo'qotilgan avlod" fojiasi shundaki, urushdan keyingi avlodning orzulari, sevgisi, kelajak rejalari tasodifiy hodisalar girdobida barbod bo'lib, sarobga aylanadi. Patrisiyaning fojiviy o'limi ana shu beqarorlikning ramziy ifodasi sanaladi;

*ikkinchidan*, baxt va fojia o'rtasidagi chegara: bir tomondan, Patrisiya Robert hayotining ma'nosi, uning sevgisi va tayanchi edi; boshqa tomondan esa aynan shu sevgi kutilmagan fojiaga aylanadi;

*uchinchidan*, Patrisiya o'limi romanda tasodifiy yechim sifatida berilgan bo'lsa-da, uning tubida inson taqdiri va zamon ruhiyati yotadi. Sil kasalligining kutilmaganda avj olishi, tong otishidan oldin uning hayotdan ko'z yumishi tashqi ko'rinishda beqaror, nazorat qilib bo'lmaydigan hodisadek namoyon bo'ladi. Ammo bu voqea urushdan keyingi avlodning umumiy fojiviy taqdirini ifodalaydi.

"Uch og'ayni"da yechim fojiviy tusda: Patrisiya kasalligi va Gotfridning o'limi kutilmagan, nazorat qilib bo'lmaydigan voqealar sifatida tasvirlanadi. Bu urushdan keyingi avlodning tahlikali turmushi, inson hayotining beqarorligi va uning taqdir oldidagi ojizligi ramzidir. "Oltin zanglamas"da esa yechim dramatik, biroq ijobiy tusda bo'ladi. Ya'ni Sodiqning sha'ni tiklanadi, u "oltin odam" sifatida e'tirof etiladi. Tasodifiy burilishlar oxir-oqibat adolat tantanasiga olib keladi va romanning asosiy g'oyasi mustahkamlanadi.

Demak, Remark tasodifiylikni hayotning fojiviy falsafasi sifatida ishlatib, Shuhrat uni inson sobitligi va adolat g'oyasini isbotlovchi dramatik vosita sifatida talqin qiladi.

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<sup>12</sup> Izzat Sulton. Adabiyot nazariyasi. – Toshkent: O'qituvchi, 2005. – B. 114.

Bobning “*Obrazlar talqinida tasodif va psixologizm uyg‘unligi*” deb nomlangan 2-faslida “Uch og‘ayni” va “Oltin zanglamas” romanlarida obrazlar tizimi, unda tasodifning ahamiyati, psixologik vaziyatlar uyg‘unlashuvi ilmiy asoslab berilgan.

Adabiyotshunoslikda psixologizm biror ruhiy holatni so‘z bilan tavsiflash emas, balki qahramon o‘y-fikrlarini, ong oqimlari va noaniq sezgilarni ifodalashning murakkab usuli sifatida talqin etiladi. Syujetdagi tasodiflar esa voqealar rivojiga kutilmagan burilish olib kirib, personajning ichki olamiga qanday ta’sir qilishini ochishga xizmat qiladi. Shu ma’noda tasodif va psixologizmning uyg‘unligi – badiiy matnda tashqi hodisa va ichki ruhiyatning bir-birini to‘ldirishi badiiy-estetik tamoyildir.

Psixologizm adabiyotshunoslikda badiiy asar qahramonlarining ichki ruhiy kechinmalarini tasvirlash usuli sifatida qo‘llaniladi. Umumiy adabiyot nazariyasida psixologizm quyidagi jihatlar orqali tavsiflanadi:

1) qahramon ruhiy holatini to‘g‘ridan to‘g‘ri aks ettiruvchi ichki monologlar, xayol va ong oqimi;

2) tashqi voqealar, tabiat manzaralari, narsa-hodisalar metaforasi orqali personaj ichki holatini ko‘rsatish;

3) muallif qahramonlarning tashqi dialog va ichki monologlari orasida o‘tib turishi sababli ko‘pincha bir zumda paydo bo‘lgan tasvir, tovush yoki his-tuyg‘u bilan uyg‘unlashib, obrazning ruhiy holatini yanada chuqur ochib berish;

4) personaj nutqida izchil bo‘lmagan, murakkab savollarning to‘qnashuvi.

Bu unsurlar, ayniqsa, modern va postmodern adabiyotda qahramonlarning ichki dunyosini ko‘rsatadigan muhim usullar hisoblanadi va asarda sodir bo‘ladigan tasodifiy hodisalar ko‘pincha qahramonning o‘zini anglashiga turtki bo‘lib xizmat qiladi.

Sodiq obrazida tasodif va psixologizm oila va jamiyat ziddiyatlari fonida aks etadi. Sodiq maktab direktori sifatida, halolligi va talabchanligi bilan tanilgan; lekin qo‘l ostidagi xodimlari uni tushunmaydi. Mirsalimning “zimdan” yozgan shikoyat xati natijasida Sodiq qamaladi. Bu tasodifiy hodisa qahramonning ruhiy iztiroblarini yanada kuchaytiradi. Avvalroq, Sodiqning Jannat bilan ajralish qarori ham bir qarashda tasodifiydir. Ya’ni Musharrafning paydo bo‘lishi va unga uylanib, farzand ko‘rish istagi uning oilaviy hayotini o‘zgartiradi. U ichki monologda Jannatni deb o‘zini oqlaydi, lekin maktabdan ketish paytida yuragi “uzilib qolayotgandek achishadi”, o‘quvchilar bilan vidolashishda ko‘ziga yosh keladi. Ajralish sahnasida Jannatning “*Men sizning umringizga zomin bo‘lmayman. Men bir kunimni ko‘rib ketarman*”<sup>13</sup> deya yig‘lashi Sodiq ruhiy holatining cho‘kishini ko‘rsatadi. U nima qilishini bilmay gangib qoladi; buni muallif qo‘rqinchli tunda, yulduzli osmon, ariq bo‘yidagi o‘rik soyasi tasvirlari bilan uyg‘unlashtiradi. Tasodifiy hodisalar – ko‘chish, siyosiy fitna, yangi tanish – Sodiqning ichki dunyosini ochishga zamin yaratadi. Shuhrat bu orqali sovet davridagi sof vijdon va ijtimoiy tazyiq qarama-qarshiligini psixologik tarzda yoritadi.

Remarkning “Uch o‘gayni” romani frontdan qaytgan uch do‘stning taqdiri misolida “yo‘qotilgan avlod”ning ruhiy holatini badiiy tasvirlaydi. Asarning asosiy

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<sup>13</sup> Шухрат. Олтин зангламас. Роман. – Тошкент: Фафур Гулом, 2021. – Б. 54.

syujet chizig'i Robert Lokamp, Otto Kester va Gottfrid Lens nomlari bilan bog'liq bo'lib, bu uch qahramon bir-biri bilan yuksak insoniy tuyg'ular va ma'naviy rishtalar bilan uzviy bog'langan. Ularning o'zaro yaqinligi tasodifiy tanishuv natijasi emas, balki Birinchi jahon urushining mudhish sahnalarida, o'lim bilan yuzma-yuz kelgan fojiali tajriba davomida shakllangan. Bu uchlik urushda faqat jangovar do'stlar sifatida emas, balki hayot va o'lim oralig'ida bir-biriga suyanishga majbur bo'lgan insonlar sifatida birlashgan. Ular birgalikda safdoshlarini yo'qotgan, g'ayriinsoniy sinovlarda matonat ko'rsatgan va har qanday sharoitda ham o'z insoniy qiyofalarini saqlab qolish uchun kurashganlardir.

Patritsiya obrazi ham tasodifiy hodisalar orqali ochiladi. Bir qarashda sipo, jasur va ochiqko'ngil ko'ringan qiz keyinchalik sil kasalligiga chalinib, sanatoriyada hayotdan ko'z yumishi Robertning ruhiyatiga og'ir zarba bo'ladi. Mazkur voqea tahlili shuki, inson irodasiga bo'ysunmas tasodifiy dard do'stlik va sevgi ustidan o'zining shafqatsiz hukmini o'qiydi. Tasodifiy fojialar – Patritsiya va Lenzning o'limlari – qahramonlarning ichki g'am-g'ussasini ochadi. Roman so'ngida Robertning psixologik holati shunday tasvirlanadi: *Der Hund kam herein und setzte sich zu mir. Ich habe gesehen, wie ihr Gesicht anders wurde. Ich konnte nichts tun, als leer dasitzen und sie ansehen. Dann kam der Morgen, und sie war es nicht mehr.*<sup>14</sup>

“Qo'limdan hech narsa kelmadi. Ko'nglim vayron bo'lib, unga termilib o'tirishdan boshqa hech narsa kelmasdi qo'limdan. Keyin tong otdi, endi Patdan abadul-abal judo bo'lgandim.”<sup>15</sup> Bu tasvir bilan Remark urushdan keyingi ma'naviy bo'shliq va mavhumlikni psixologizm orqali yetkazadi.

“Oltin zanglamas” va “Uch og'ayni” romanlaridagi tasodif va psixologizm uyg'unligi masalasi qiyosiy tahlil qilinganda, Shuhrat asarida psixologik tahlil lirik tasvirlar va shoirona ruh bilan uzviy yo'g'rilgan. Sodiq va Qodirning ruhiy holati qishloq tabiatining go'zalligi, musichalar, daraxtlar, suv tovushi orqali ifodalanadi. Sodiqning ichki kurashi, iztirobi Jannatning ko'z yoshida, Adolat xolaning tasallisida uyg'unlashadi. Remarkning badiiy uslubi esa realistlik va voqelikni ro'y-rost tasvirlash bilan xarakterlanadi. Robert o'z fikrlarini to'g'ridan to'g'ri “men” shaklida bayon qiladi, uning so'zlari qisqa va keskin tarzda yangraydi. Qahramon ko'pincha biroz hazil yoki kinoya aralash, o'zi boshdan kechirgan og'ir hodisalardan (masalan, urush yoki shaxsiy fojidan) so'ng qolgan ruhiy iztiroblarini ochiq tan oladi. Ya'ni u ichida nimalar his qilayotganini yashirmay, o'quvchiga aniq bildiradi.

Demak, badiiy adabiyotda tasodifiy voqealar va badiiy psixologizmning uyg'unlashuvi qahramonlarning faoliyati va ichki kechinmalarini mushtarak tarzda aks ettiruvchi poetik usuldir. Shuhrat ham, Remark ham o'z asarlarida o'ziga xos davr va madaniy sharoitlar ta'sirida tasodiflardan qahramonlarning ichki portretini ochish vositasi sifatida mohirona foydalanadilar. Shuhratning romanida kutilmagan uchrashuvlar – sevgi, tabiatning go'zalligi, mustabid tuzum fojialari, front va front orti qiyinchiliklari va vijdon pokligini namoyon etsa, Remarkning asarida ular, asosan, urushdan keyingi zulmat va fojialarni ta'kidlash uchun xizmat qiladi. Ikkala asarda ham chuqur psixologik tahlil obrazlarni hayotiy, ko'p qatlamli qilib tasvirlaydi va

<sup>14</sup> Remarque, Erich Maria. Drei Kameraden. Roman. Kiepenheuer & Witsch. 1991. – P. 564-565.

<sup>15</sup> Remark E.M. Uch og'ayni. – Toshkent: Yoshlar matbuoti, 2022. – B. 510

tasodif bilan psixologizmning badiiy imkoniyatlari muvaffaqiyatli uyg'unlashib ketishi mumkinligini ko'rsatadi.

Dissertatsiyaning so'ngi bobi "**Tasodif muhitini psixologik tasvirlashda uslub poetikasi va badiiy nutq komponentlarining ahamiyati**" deb nomlanadi. Birinchi fasl "*Tasodifiy epizodlar, xarakter va portret badiiyati*" masalasini Shuhrat va Remark romanlari misolida qiyosiy kontekstda o'rganishga qaratilgan.

Asar strukturasi tasodifiy epizodlar, xarakter va portret badiiyati o'zaro uzviy bog'liq bo'lgan uchta muhim poetik kategoriyadir. Bularning har biri alohida badiiy-estetik vazifa bajarsa-da, ular asarning umumiy g'oyasi va poetik mazmunini shakllantirish jarayonida bir-birini to'ldirib, qahramonning ruhiy olamini ko'rsatishda o'zaro uyg'unlashadi. Tasodifiy epizodlar obrazlar taqdirining burilish nuqtalarida muhim ahamiyat kasb etar ekan, xarakter insonning ichki dunyosini ochib beradi, portret esa ana shu ichki dunyoning tashqi ko'rinishdagi tasdig'idir.

Badiiy asarda tasodif epizodlar orqali namoyon bo'ladi. Badiiy asarda epizod – syujetning nisbatan yakunlangan, ma'lum vaqt va makonga ega bo'lgan, voqealar rivojining muayyan bosqichini aks ettiruvchi tarkibiy qismidir. U asar kompozitsiyasida syujet dinamikasini ta'minlaydi, qahramon xarakterini ochadi, konfliktni rivojlantiradi yoki muallif g'oyasini aniqlashtirishga xizmat qiladi. Epizod odatda bitta markaziy voqea, vaziyat yoki muloqot atrofida quriladi va badiiy matnda mazmun, dramatism yoki obrazlar tizimini boyituvchi mustaqil struktura sifatida namoyon bo'ladi. U voqealar rivojini bosqichma-bosqich yoritish bilan birga, qahramonlar xakteri va asar konfliktini yanada chuqurlashtiriladi.

Xarakter – insonning ichki dunyosini, ruhiy holatini, hayotga munosabatini va tafakkur tarzini aks ettiruvchi badiiy obrazning mahorat bilan ishlangan psixologik portretidir. Badiiy asarda xarakter bu shunchaki sirtqi tasvir emas, balki qahramonning o'zini tutishi, ijtimoiy hayotga munosabati, o'zgarishlarga qanday javob berishi orqali ochiladi. Xarakter – inson shaxsiyatining zaminini tashkil etuvchi ruhiy holatlar, orzu-umidlar, iroda va intilishlar yig'indisidir. U syujetning harakatlantiruvchi kuchi bo'lib, tasodiflar vositasida sinovdan o'tadi, murakkablashadi, shakllanadi va badiiy tajribaga aylanadi. U adabiyotning konseptual vazifasini amalga oshiruvchi vosita bo'lib, jamiyatning mavjud holatini tasvirlash, undagi ijtimoiy, ma'naviy va axloqiy masalalarni badiiy tadqiq etish hamda yaxlit estetik konsepsiya yaratishda markaziy o'rin tutadi. Shu bois, xarakter yaratish ijodkorning g'oyaviy-estetik pozitsiyasini ifodalovchi eng muhim san'atkorlik jarayonlaridan biridir.

Akademik Izzat Sulton ta'kidicha, "Yozuvchi syujetini o'zi xohlagan tartibda qura olmaydi, balki tasvir etmoqchi bo'lgan xarakterlarning xususiyatlarini nazarda tutib ish ko'radi"<sup>16</sup>. Shuhrat "Oltin zanglamas" romanida Sodiq obrazi syujetning yo'nalishini belgilaydi. Uning halol, pok va vijdonli, "zanglamaydigan oltin yigit" xakteri voqealar oqimini tabiiy ravishda shakllantiradi. Shu bois, syujet konstruksiyasi muallifning subyektiv xohishidan ko'ra, qahramon xakterining ichki mantig'i bilan belgilanadi. Romanda Mirsalim xakteri ham syujet qurilishida muhim o'rin tutadi. U ikkiyuzlamachilik, manfaatparastlik, fitna va tuhmat orqali yuqoriga chiqishga intiluvchi obraz sifatida tasvirlanadi.

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<sup>16</sup> Izzat Sulton. Adabiyot nazariyasi. – Toshkent: O'qituvchi, 2005. – B. 117.

Erix Mariya Remarkning “Uch og‘ayni” romanida esa Robert Lokamp xarakteri syujet dinamikasini boshqaradi. Demak, badiiy asarda syujet tuzilishi yozuvchining erkin konstruksiyasi emas, balki qahramonlarning xarakter xususiyatlari, ularning ichki mantig‘i va hayotiy pozitsiyasidan kelib chiqqan holda shakllanadi. Bu esa Izzat Sulton ta’kidlaganidek, badiiy asarda syujetning konseptual asosini xarakterlar belgilashini tasdiqlaydi<sup>17</sup>.

Portret esa insonning tashqi ko‘rinishi orqali ichki ruhiy holatining, psixologik dunyosining nozik qirralarini ochib beruvchi poetik vositadir. Realistik adabiyotda portret tasviri tasodifiy detallar yig‘indisi emas, balki xarakterning tashqi ifodasi, ruhiy dunyoning ko‘rinishdagi aksidir. Qahramonning yuz ifodasi, nigohi, sochlari, kiyimi, harakatlaridagi o‘ziga xosliklar, nutq ohanglari, ritmi, to‘xtamlari va hatto og‘ir sukunat orqali uning ichki kechinmalari ochib beriladi. Shu ma’noda portret tasviri badiiy obrazning ichki va tashqi uyg‘unligini ta’minlaydi, qahramon ruhiyatidagi o‘zgarishlarning estetik ko‘rinishdagi timsoliga aylanadi.

Umuman olganda, tasodif, xarakter va portret badiiyati asar poetikasining bir-birini to‘ldiruvchi, o‘zaro murakkab aloqadorlikdagi elementlari bo‘lib, ular obrazning harakat motivlari va ruhiy kechinmalarini, ichki va tashqi o‘zgarishlarini san’atkorlik bilan yoritish imkonini beradi. Shuhratning “Oltin zanglamas” romanida bu jihatlar, ayniqsa, teran va murakkab qatlamda badiiy aks etgan bo‘lib, asar strukturasi va g‘oyaviy-estetik asosini tashkil etuvchi asosiy omillar sifatida e’tiborni tortadi. Roman voqealari davomida Sodiq turli sinovlarga: tuhmat, fitna, adolatsizlik va ijtimoiy bosimlarga duch keladi. Shu holatlarda uning sabr-bardoshi va sokin mushohadaga tayanishi qahramonning ma’naviy yetukligini ko‘rsatadi. Bu jihat klassik psixologik realizmda ko‘p uchraydigan “ichki kolliziya” motivini eslatadi. Ya’ni tashqi ziddiyatlarga qaramay, qahramon o‘z axloqiy asosidan voz kechmaydi. “Oltin zanglamaydi” – oltin (asl) inson ma’naviy tanazzulga uchramaydi. Shuhratning “Oltin zanglamas” romanida “oltin odam” timsoli asarning g‘oyaviy-ramziy yadrosini tashkil etadi. “– *U oltin odam edi! Oltin esa, zanglamaydi! Er yigit el uchun tug‘iladi, el uchun o‘ladi, unga shon-sharaflar bo‘lsin!*”<sup>18</sup> Asarning ana shu badiiy konsepsiyasi bevosita Sodiq xarakterida mujassam bo‘lib, uning shaxsiy hayoti, jamiyatdagi faoliyati va taqdir yo‘lidagi sinovlar orqali falsafiy ma’no kasb etadi.

“Uch og‘ayni” romani insonning ruhiy sindromi, qadriyatlarga sadoqat va yo‘qotishlar fojiasini badiiy qamrab olgan yuksak psixologik asardir. Asarda tasodif, xarakter va portret kabi poetik komponentlar faqat syujetni harakatlantiruvchi omillar sifatida emas, balki insonning ekzistensial holatini ifodalovchi estetik kategoriya darajasiga ko‘tariladi. Ushbu asarda tasodifiy voqealar, xarakterlarning murakkab psixologik tizimi va portret tasviri orqali zamonaviy insonning iztiroblari, yo‘qotishlari, fojiasi va hayotdan ma’no izlash kabi harakatlari tasvirlanadi. “Uch og‘ayni” romanida qahramonlarning real hayotda mavjudligi, o‘rni, ularning hayot haqidagi falsafiy qarashlari, ruhiyatidagi evrilishlarni ekzistensial holatga mengzash mumkin. Lekin bu yondashuv Remarkni ekzistensialist yozuvchi sifatida emas, balki

<sup>17</sup> Shu manba. – B. 117.

<sup>18</sup> Шуҳрат. Олтин зангламас. Роман. – Тошкент: Фафур Фулом, 2021. – Б. 514.

ekzistensial kayfiyatga ega bo'lgan realistik yozuvchi sifatida e'tirof etishga to'la asos bo'ladi.

Remarkning "Uch og'ayni" hamda Shuhratning "Oltin zanglamas" romanlarida urushdan keyingi inson tasodiflar qurshovida tasvirlanadi. Ijtimoiy hayot izga tushmagan, jamiyat to'la tiklanmagan, ma'naviy inqiroz hukm surgan murakkab bir davrda har bir qadam tasodifga bog'liq ekanligi har ikki romanda mushtarak g'oya sifatida talqin etiladi. Qahramonlarning xarakterlari tasodif bilan shakllanadi, harakatlari esa urushning ruhiy soyasi ostida kechadi.

Uchinchi bobning 2-fasli "*Psixologik tasvir va nutq shakllarining badiiy mushtarakligi*" deb nomlanib, mazkur fasl "Oltin zanglamas" va "Uch og'ayni" romanlaridagi qahramonlarning ruhiy holatlari va nutq komponentlari tahliliga bag'ishlangan.

Adabiyot inson qalbi va tafakkurining teran qatlamlarini tadqiq etish uchun mukammal ma'naviy, ma'rifiy va badiiy vositalardan biridir. Xususan, psixologik tasvir va nutq shakllari badiiy matnning inson ichki dunyosini ifodalashdagi muhim komponentlaridir. Urush tasvirlangan romanlarda portret emas, balki qahramon xarakteri va nutqiy ifoda usullari yetakchi o'rinni egallaydi. Mazkur uch muhim komponent uyg'unlashuvi natijasida badiiy psixologizm maydonga keladi. Aynan hayotiy, real voqelikdagi psixologizmni aks ettirish vosita sifatida dialog asarning badiiy haqiqatini ta'minlaydi. Bu jihat, ayniqsa, realistik va psixologik proza an'analarida muhim o'rin tutadi. Dialog asar kontekstida personajlararo munosabatlar, ruhiy holat, qarama-qarshilik va yaqinlik darajalari, sotsiomadaniy fonni ham o'zida yaqqol aks ettiradi.

Badiiy nutqning yana bir shakli monologdir. U ham badiiy asarda muhim poetik vazifa bajaradi. Ya'ni qahramonning shaxsiy hayot falsafasi, o'y-u xayollari, ruhiy holati monolog orqali ifodalanadi. Akademik Izzat Sulton monolog haqida: "Personajning hayot haqidagi eng muhim o'ylarini bir joyga yig'ib, yorqin ifoda etgan personaj tomonidan boshqalarning yo'qligida yoki ular sukunatda aytilgan katta nutq "monolog" deb ataladi. Monolog personajning ichki dunyosini uning o'z tili bilan batafsil va hayajonli tarzda ochib beradi"<sup>19</sup>, deya izoh keltiradi. Personajning ruhiy holatini uning o'ylari orqali izhor etgan yakka nutq shakli bu – "ichki monolog" dir.

Shuhratning "Oltin zanglamas" va Remarkning "Uch og'ayni" romanlari o'rtasida psixologik tasvir va nutq shakllari (personaj nutqi – dialog va ichki monologlar, hikoyachi roviy hamda muallif nutqi) jihatidan qator badiiy mushtarakliklar mavjud. Har ikkala asarda ham urushdan keyingi inson ruhiyatidagi iztirob, jamiyatdagi o'zgarishlar va hayotdagi tasodiflar fonida kishi qalbining bo'shlig'i, qo'rquvi, umidsizlik va shu bilan birga yashashga intilishi tasvirlanadi.

Oltin zanglamas" romanida inson qalbidagi kechinmalar insonning ichki iztiroblari va jamiyatdagi ijtimoiy bosimlar o'rtasidagi ziddiyat orqali ochiladi. Shuhratning qahramonlari ko'pincha botiniy sukunat va ichki dialoglar orqali tasvirlanadi. Masalan, Jannat obrazida psixologik tasvir yetakchilik qiladi. Bolasizlik fojiasi uning butun ruhiyatini egallagan. Qalbi qattiq iztirobda, lekin tashqi ko'rinishi ko'pincha sabr-bardoshli ayol sifatida tasvirlangan. Muallif dialog, ichki monologlar

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<sup>19</sup> Izzat Sulton. Adabiyot nazariyasi. – Toshkent: O'qituvchi, 2005. – B. 134.

va boshqa nutq komponentlari orqali ayol ruhiyatining nozik qirralarini ochib beradi. *“Avvaliga eriga bildirmay ichida kuydi, birovgaga aytgani uyaldi, yoshlik qildi, xilvatga o‘tib, achchiq-achchiq yig‘ladi. Tanish-bilishlarning ko‘zi yoriganini eshitsa, a‘zoyi badani zirqirab iztirobdan titrab ketardi, kimdir “Nega tug‘maysan?” deb boshiga tana toshi otayotgandek bo‘lardi. Uning ko‘ngli buzilganini ko‘rgan Adolat xola boshini silardi:*

– *Sabr qiling, jon bolam, Xudo sevgan qulini befarzand qo‘ymaydi. Sabr so‘ngi – sariq oltin.*

– *Sabr qilmay, nima qilyapman, oyijon! – derdi Jannat va yana battar yonardi, Tashi kulib, ichi yig‘lardi.”*<sup>20</sup> Mazkur parcha “Oltin zanglamas” romanida Jannat obrazini ochishda muallifning psixologik tasvir vositalaridan samarali foydalanganini ko‘rsatadi. Bu epizod – bolasizlik fojiasining ayol ruhiyatiga ko‘rsatgan chuqur ta‘sirini, uning ichki va tashqi holati o‘rtasidagi ziddiyatni yorituvchi eng muhim o‘rinlardan biridir. Bolasizlik fojiasi Jannatning butun hayotini egallagan. Muallif bu fojiani ko‘rsatishda tashqi voqealarni emas, balki ayolning ichki kechinmalarini markazga qo‘yadi. *“Ichida kuydi”, “achchiq-achchiq yig‘ladi”, “zirqirab iztirobdan titrab ketardi”* kabi tafsilotlar syujetni voqelikdan ko‘ra ko‘proq qahramonning ichki ruhiy olimiga ko‘chiradi. Keltirilgan parchada Jannatning iztiroblari garchi shaxsiy xarakterga ega bo‘lishi bilan birga, u o‘z davrining ijtimoiy muhiti va hukmron qarashlari bilan uzviy bog‘langandir. Tanish-bilishlarning *“ko‘zi yorigani”* haqidagi xabar va *“nega tug‘maysan?”* kabi kinoyalar jamiyatning ayolga nisbatan qat‘iy talab va stereotiplarini ifodalaydi. Shu tariqa muallif qahramon ruhiyati misolida jamiyatning shaxsga nisbatan shafqatsiz bosim mexanizmini fosh etadi. Bu o‘rinda individual fojia milliy-madaniy kontekst bilan chambarchas uyg‘unlashadi. Umuman, Jannat obrazidagi befarzandlikning ruhiy azobi ijtimoiy muammo sifatida roman markazidagi psixologik kechinma va dinamik holat sifatida tasvirlanadi.

Erix Mariya Remarkning “Uch og‘ayni” romanida insonning urushdan keyingi davrdagi ruhiy holati chuqur psixologik va ijtimoiy tahlillar orqali mahorat bilan ochib beriladi. Romanda psixologik tasvir orqali urushdan keyingi inson hayotining ma‘nisizligi, yashash va o‘lim o‘rtasidagi noaniqligi ifodalanadi. Roman qahramonlari go‘yo o‘z hayotlariga begonadek, kelajakning ham ularga qizig‘i yo‘qdek ifodalanadi. O‘ta yengil va maishiy hayot ularning turmush kundaligiga aylangan. Ular faqat bugun uchun yashaydi: sharob totib, o‘tgan kunni unutishga intiladilar. Ertangi kun – ular uchun noma‘lum va o‘ta mavhumdir. Bunday tasvirni romanning faol personajlaridan biri frau Zalevski nutqida shunday ifodalanadi: *“Merkwürdige Menschen seid ihr jungen Leute alle miteinander. Die Vergangenheit haßt ihr, die Gegenwart verachtet ihr, und die Zukunft ist euch gleichgültig. Wie soll das nur ein gutes Ende nehmen!”*<sup>21</sup>

– *Hozirgi yoshlarga hayronman. O‘tmish sizlarga yoqmaydi, bugungi kundan nafratlanasiz, kelajak bilan ishingiz yo‘q. Oxiri baxayr bo‘lsin-da ishqilib.”*<sup>22</sup>

Bu jumla bir qarashda oddiy g‘amgin mulohaza sifatida ko‘rinsa-da, aslida bu fikr XX asrning birinchi yarmi Yevropa jamiyatidagi ruhiy va ijtimoiy inqiroz holatini ifodalaydi. Urush dahshatlarini ko‘rgan avlodlari va urushdan keyingi yoshlar

<sup>20</sup> Шухрат. Олтин зангламас. Роман. – Тошкент: Фафур Фулом, 2021. – Б. 20-21.

<sup>21</sup> Remarque, Erich Maria. Drei Kameraden. Roman. Kiepenheuer & Witsch. 1991. – P. 215-216.

<sup>22</sup> Remark E.M. Uch og‘ayni. – Toshkent: Yoshlar matbuoti, 2022. – B. 193.

oʻrtasidagi dunyoqarashlar ziddiyati ayni shu nuqtada oʻzining yaqqol ifodasini topadi. Jumladagi uchlik konstruksiya (“oʻtmish”, “bugun” va “kelajak”) – psixologik, maʼnaviy va ijtimoiy boʻshliq holatini bildiradi. Inson oʻz hayotining uch zamonida ham oʻzini topolmaydi. Oʻtmish – urush, qon, yoʻqotishlar davri. Shuning uchun u bu avlodga yoqmaydi. Hozirgi kun – inqiroz, ishsizlik, qaygʻu, hayotiy maʼnisizlik. Shu bois, undan nafratlanishadi. Kelajak esa – oʻta mavhum va nomaʼlum, kechasidan va bugunidan hafsalasi pir boʻlgan kishi uchun unga ishonch yoʻq. Remarkning qahramonlari absurd falsafasi uchun xizmat qilmasa-da, ammo ulardagi ruhiy holat ekzistensial falsafa bilan hamohang. Professor Qozoqboy Yoʻldoshevning absurd xususida aytgan taʼrifi Remarkning “yoʻqotilgan avlod” odami obrazi haqidagi tasavvurlarini toʻldiradi: “Absurd – kechagi kundan koʻngli qolgan, bugunidan yuz oʻgʻirgan, ertadan umid qilmaydigan Botish odamining koʻngil holati.”<sup>23</sup> Bunday holat Remark ijodida koʻp uchraydigan “yoʻqotilgan avlod” motivi bilan bogʻliq.

Shuhratning “Oltin zanglamas” va Remarkning “Uch ogʻayni” romanlari inson ruhiyatini badiiy tadqiq etishda zamonaviy adabiyotning ikki muhim namunasi sifatida oʻzaro mushtaraklikka ega. Ularning har ikkisida: a) psixologik tasvir ichki kechinmalar orqali beriladi; b) nutq shakllari – ichki monolog, dialog, qahramon va muallif nutqlari – shaxs va jamiyat oʻrtasidagi ziddiyatni ochadi; d) tasodif kategoriyasi inson taqdirining noaniqligini ochib beradi; e) urush va urushdan keyingi davr inson ruhiyatida chuqur salbiy iz qoldirgan. Bu jihatlar nafaqat badiiy tajriba sifatida, balki XX asr adabiyotidagi umumiy psixologik tafakkur evolyutsiyasining koʻzgusi sifatida ham muhimdir.

## XULOSA

1. Nemis adabiyotida urush mavzusi insoniyatning universal fojiviy tajribasi sifatida talqin qilinib, individual ruhiy tanazzul, vijdon sinovi va ijtimoiy-madaniy inqiroz darajasida ochib beriladi. Oʻzbek adabiyotida esa bu mavzu tarixiy xotira va milliy tafakkurni mustahkamlash, vatanparvarlik, fidoyilik va sabr-toqat mezonida insoniy fazilatlarini namoyon qilishga qaratiladi. Har ikkala adabiyotda urush nafaqat tarixiy jarayon, balki shaxs va jamiyat ongiga taʼsir etuvchi chuqur ijtimoiy-falsafiy tajriba sifatida yoritiladi. Zamonaviy oʻzbek nasrida yetakchi qahramon jamiyat orzu qilayotgan ideal inson – maʼrifatli, halol, vijdoni pok va haqiqatparast shaxs sifatida gavdalanadi. Nemis romanlarida esa qahramon odatda urushning ruhiy-psixologik oqibatlarini oʻzida mujassam etgan fojiviy individ sifatida tasvirlanadi.

2. Oʻzbek va nemis adabiyotida urush mavzusiga bagʻishlangan romanlar kompozitsion qurilishi, syujet dinamikasi va obrazlar tizimi bilan farqlansa-da, ularning badiiy-estetik mohiyati bir nuqtada – inson taqdiri va tarixiy falokat oʻrtasidagi murakkab ziddiyatlarni yoritishda uygʻunlashadi. Har ikkala adabiy makonda urush dastlab epik koʻlam va tarixiy kontekstda tasvirlangan boʻlsa, keyingi bosqichlarda realistik, psixologik, post-totalitar va ekzistensial rakurslarda chuqurlashib boradi. Shu jarayonda oʻzbek romanlari xalq fidoyiligi, ijtimoiy tafovutlar, sabr-toqat va tarixiy adolatga intilish motivlarini ilgari surib, milliy ong va xotirani mustahkamlashga xizmat qilsa, nemis romanlari urush fenomenini ruhiy

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<sup>23</sup> Ўлдошев Қ. Ёниқ сўз. – Тошкент: Янги аср авлоди, 2006. – Б. 164.

tanazzul, axloqiy zaiflik va ijtimoiy begonalashuv orqali estetik-falsafiy talqin darajasiga ko'taradi. Demak, ikkala adabiy tajriba turli yo'nalishlarda rivojlangan bo'lsa-da, umumiy maqsad urushning inson va jamiyatga ko'rsatgan halokatli ta'sirini badiiy idrok etishdir.

3. Urush mavzusida yozilgan romanlarda tasodif kategoriyasi oddiy voqeani burib yuboruvchi epizod sifatida emas, balki syujetning ichki dramatik mexanizmini harakatlantiruvchi, qahramon taqdirini keskin o'zgartiruvchi va asar kompozitsiyasida falsafiy-estetik zarurat darajasiga ko'tarilgan universal badiiy vosita sifatida namoyon bo'ladi. Tasodif ko'pincha peripetiya bilan uzviy bog'lanib, voqealar rivojida yangi bosqichni boshlab beradigan burilish nuqtasiga aylanadi.

4. Xronotop nuqtayi nazaridan tasodif makon va zamonning kutilmagan o'zgarishini ta'minlaydi, tinch hayotdan urush makoniga yoki aksincha, urush xotiralaridan bugungi zamonga keskin ruhiy "ko'chish"larni yuzaga keltiradi. Qadimgi eposlardan zamonaviy urush romanlarigacha bo'lgan adabiyot tarixida tasodifning bunday vazifalari davomiylik kasb etib, har bir davrning estetik mezonlari va falsafiy qarashlariga mos tarzda yangicha talqin bilan boyib kelgan. Natijada, tasodif urush voqearini faqat qiziqarli qilish uchun qo'llaniladigan hodisa emas, balki inson va tarix o'rtasidagi ziddiyatli munosabatlarni, taqdir va irodaning murakkab aloqalarini ochib beruvchi, estetik, psixologik va ijtimoiy mazmunlarni birlashtirgan markaziy badiiy-estetik kategoriya sifatida qaraladi.

5. Tasodif badiiy syujetning eng muhim poetik mexanizmlaridan biri sifatida kutilmagan burilishlarni yuzaga chiqaradi va qahramon ruhiyatini sinovdan o'tkazadi. U dramatik voqealarning dinamikasini ta'minlab, qahramon xarakterini ochishga, uning ma'naviy-psixologik qiyofasini teranlashtirishga xizmat qiladi. Shu jarayonda psixologizm ichki monolog va sezgi tasvirlari vositasida tasodifiy hodisalarning ruhiy oqibatlarini yoritadi.

6. Shuhrat va Remark ijodida tasodif turlicha madaniy-tarixiy kontekstlarda qo'llansa-da, uning badiiy vazifasi bir maqsadga yo'naltirilgan: inson va jamiyat o'rtasidagi ziddiyatlarni dramatik yoritish. Shuhrat tasodifiy tugunlarni inson halolligi, sobitligi va adolatning abadiyligini ko'rsatish vositasi sifatida ishlatib, Remark tasodifiy burilishlar orqali urushdan keyingi avlodning ruhiy sindirilishi, umidsizligi va fojiaiy taqdirini ochadi. Demak, tasodif kategoriyasi har ikki adib ijodida badiiy tafakkurning chuqur estetik-falsafiy vositasiga ko'tarilib, syujetni jonlantirish, qahramon ruhiyatini ochish va mualliflik g'oyasini ta'sirchan ifodalashning samarali poetik mexanizmi sifatida namoyon bo'ladi.

7. Remark tasodifiy hodisalarni urushdan keyingi avlod fojiaiy taqdirini yoritish uchun ishlatadi. Robertning Patrisiya bilan tasodifiy uchrashuvi dastlab unga qisqa muddatli baxtli lahzalarni baxsh etsa-da, keyinchalik uning sil kasaliga chalilib, vafot etishi va Gotfridning ijtimoiy zo'ravonlik ta'sirida qurbon bo'lishi uning barcha orzularini barbod qiladi. Bu bilan muallif tasodifni insoniyatning beqarorligi va hayotning absurdlashuvini ifodalovchi estetik vosita sifatida talqin qiladi. Demak, Remark uchun tasodif hayotiy beqarorlik va fojiaiy yakunni anglatib, muallif uni psixologizm bilan uyg'unlashtirib, obrazlarning ichki va tashqi hayotini chuqur ochishga erishadi. Natijada tasodifiylik adabiyotda qahramon ruhiyatini jonli va ko'p qatlamli tasvirlashga xizmat qiluvchi muhim estetik vosita sifatida namoyon bo'ladi.

8. Shuhrat romanida kutilmagan uchrashuvlar, siyosiy fitna va tuhmatlar qahramon hayotini sinov maydoniga aylantiradi. Qodirning atlas ko‘ylakli qiz bilan bexosdan uchrashuvi uning ruhiyatida sevgi va ma‘naviy uyg‘onishni boshlab beradi; Sodiqning bo‘hton bilan qamalishi esa uning halolligi, vijdoniy sobitligi va insoniy sha‘nini yanada yorqinroq ochib beradi. Shuhrat uchun tasodif ezgulik, halollik va ma‘naviy barqarorlikni nurlantiruvchi kuchdir, ya‘ni tasodifiylik dramatik burilish orqali qahramonning ijobiy fazilatlarini teranlashtiradi.

9. “Oltin zanglamas” va “Uch og‘ayni” romanlari qiyosiy tahlili shuni ko‘rsatadiki, tasodifiy hodisalar syujet dinamikasini harakatlantiruvchi va qahramonlarning ruhiy portretini ochib beruvchi asosiy badiiy kategoriya bo‘lib xizmat qiladi. Shuhrat va Remark turli tarixiy-madaniy sharoitlarda yashab ijod qilgan bo‘lsalar-da, tasodif kategoriyasini syujetning markaziy mexanizmlaridan biri sifatida qo‘llashda umumiylik mavjud. Biroq talqindagi tafovutlar sezilarli: Shuhratda tasodif insoniy g‘urur, umid va ezgulikni mustahkamlashga xizmat qilsa, Remarkda ayni kategoriya hayotiy beqarorlik, yo‘qotish va fojiaiy yakunning ramzi sifatida qo‘llanadi. Har ikkala muallif tasodif orqali qahramonlarning ichki kechinmalarini teran ochadi va obrazlarni hayotiy haqiqatga yaqinlashtiradi.

10. Tasodif va psixologizm uyg‘unligi bu ikki roman poetikasida qahramonlarning ichki va tashqi hayotini yaxlit ko‘rsatishga, shaxs va davr ziddiyatlarini teran badiiy-estetik darajada yoritishga xizmat qilgan. Shuhratda tasodif halollik va ma‘naviy sobitlikni tasdiqlovchi dramatik vosita bo‘lsa, Remarkda esa insoniyatning fojiaiy ekzistensial tajribasini ifodalovchi estetik prinsip darajasiga ko‘tarilgan.

**SCIENTIFIC COUNCIL PhD. 03/2025.27.12.Fil.39.01 ON AWARDING  
SCIENTIFIC DEGREES AT TURON UNIVERSITY**

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**ALISHER NAVO‘I TASHKENT STATE UNIVERSITY OF UZBEK  
LANGUAGE AND LITERATURE**

**MURTAZAEV ELYOR NIZOMIDDINOVICH**

**TYPOLICAL REPRESENTATION OF THE ATMOSPHERE OF  
CHANCE AND PSYCHOLOGICAL SITUATIONS IN THE NOVEL GENRE**

(On the example of the novels of Erich Maria Remarque and Shuhrat)

**10.00.06 – Comparative Literary Studies, Contrastive Linguistics and  
Translation Studies**

**DISSERTATION ABSTRACT  
of the Doctor of Philosophy (PhD) in philological sciences**

**Karshi – 2026**

**The theme of dissertation for doctor of philosophy (PhD) was registered by the Supreme Attestation Commission at the Cabinet of Ministers of the Republic of Uzbekistan under number № B.2024.2.PhD/Fil4875**

The dissertation has been carried out at the Alisher Navo'i Tashkent State University of Uzbek Language and Literature.

The abstract of the dissertation in three languages (Uzbek, English, Russian (resume)) is placed on the website of the Scientific Council ([www.turon.uz](http://www.turon.uz)) and Information-educational portal "Ziyonet" ([www.ziyonet.uz](http://www.ziyonet.uz)).

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The defense of dissertation will take place on "\_\_\_\_" \_\_\_\_\_ 2026 at \_\_\_\_\_ at the meeting of the Scientific Council No. PhD.03/2025.27.12.Fil.39.01 at Turon University in Qarshi. (Address: 1/14 Nasaf Street, Qarshi 180100, Uzbekistan, Phone: +998 77 040-00-25, Fax: +998 75 220-00-25, E-mail: [turonuniversiteti.uz](mailto:turonuniversiteti.uz)).

The dissertation can be consulted at the Information and Resource Center of Turon University (registered under No. \_\_\_\_). (Address: 1/14 Nasaf Street, Qarshi 180100, Uzbekistan, Phone: +998 77 040-00-25, Fax: +998 75 220-00-25, E-mail: [turonuniversiteti.uz](mailto:turonuniversiteti.uz)).

The dissertation abstract was distributed on "\_\_\_\_" \_\_\_\_\_, 2026

(Protocol at the register № \_\_\_\_ of "\_\_\_\_" \_\_\_\_\_ 2026).

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## INTRODUCTION (abstract of the PhD thesis)

**The topicality and relevance of the dissertation.** In twentieth-century world novelistic literature, the theme of war was interpreted as one of the most significant and tragic experiences in human history. In artistic thought, war narratives provided broad aesthetic opportunities not only to reinterpret historical reality but also to illuminate the sufferings of the human inner world, spiritual trials, and turning points of fate. In particular, random events and their influence on the psychology of characters rose to the level of an important artistic category in the poetics of war novels. The role of chance in plot structures, unexpected turns in the development of events, and the revelation of the human psyche through tragic resolutions became common methodological and typological criteria in world literature.

In world literature, the theme of war is interpreted as one of the most tragic pages of human history, in which accidental situations emerge as a distinct artistic device. In German novels, in particular, chance is elevated to the level of a literary-philosophical category that expresses the instability of human destiny and the complex psychological landscape of postwar society. Especially in the works of Erich Maria Remarque, chance aesthetically reveals life's uncertainty and the helplessness of human beings in the face of fate. In the novel *Three Comrades*, it functions as a central artistic mechanism for understanding the sufferings of the postwar generation.

In Uzbek novelistic literature, the theme of war has been shaped as an artistically generalized expression of national historical reality and human destiny. In these novels, accidental events function as one of the main driving forces of the plot, serving to reveal the moral and spiritual world of the protagonist through unexpected turns in their lives. Shuhrat's novel *Gold Does Not Rust* (*Oltin zanglamas*) belongs to this artistic tradition, in which random events are interpreted as being closely interconnected with human life and socio-political processes. Indeed, the idea that "as long as literature, art, and culture live, the nation and the people – indeed, all humanity – will live eternally"<sup>1</sup> is not expressed without reason. Literature is one of the most important social phenomena that shapes the spiritual and moral world of the individual, preserves historical memory, and unites a nation. Uzbek and German novels devoted to the theme of war clearly demonstrate this truth.

Therefore, in both German and Uzbek war novels, chance acquires typological harmony in revealing the inner world of the characters and illuminating the moral and cultural contradictions of the era. This aspect, in turn, enhances the relevance of the present study and underscores its necessity in contemporary national literary scholarship.

This dissertation research serves, to a certain extent, to contribute to the implementation of the tasks outlined in the Decree of the President of the Republic of Uzbekistan No. PF-158 dated September 11, 2023, "On the Strategy 'Uzbekistan – 2030,'" the Decree No. PF-5847 dated August 8, 2019, "On Approval of the Concept for the Development of the Higher Education System of the Republic of Uzbekistan until 2030," the Decree No. PF-6097 dated October 29, 2020, "On Approval of the

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<sup>1</sup> Mirziyoyev Sh. Adabiyot va san'at, madaniyatni rivojlantirish – xalqimiz ma'naviy olamini yuksaltirishning mustahkam poydevoridir // Xalq so'zi. – Toshkent, 2017-yil 4-avgust

Concept for the Development of Science until 2030,” the Decree No. PF-6108 dated November 6, 2020, “On Measures for the Development of Education and Science in the New Period of Development of Uzbekistan”. It also serves the realization of the objectives set forth in the Resolution of the President of the Republic of Uzbekistan No. PQ-54 dated February 2, 2024, “On Additional Measures to Accelerate Reforms in the Education Sector,” as well as in the address delivered by the President of the Republic of Uzbekistan at the meeting with representatives of the creative intelligentsia on August 3, 2017, and the instructions given on May 20, 2020, during his visit to the Alley of Writers in Tashkent aimed at strengthening the impact of literature, along with other relevant regulatory and legal documents pertaining to this sphere.

**Compliance of the research with the priorities of the development of science and technology of the republic.** The dissertation research was conducted in accordance with the priority area of the development of science and technology of the Republic of Uzbekistan entitled “*The Formation of a System of Innovative Ideas and Ways of Their Implementation in the Social, Legal, Economic, Cultural, Spiritual, and Educational Development of an Information Society and a Democratic State.*”

**The degree to which the problem has been studied.** In literary studies, the themes of war, chance, sharp plot turns, and their integration with psychologism have been examined in world literary scholarship in the works on literary theory and criticism by scholars such as Aristotle, L.I. Timofeyev, V. Khalizev, Yu. Borev, M.M. Bakhtin, G.N. Pospelov, N.G. Chernyshevsky, A.A. Potebnya, M. Matveyev, T. Riggs and A. Vernon.<sup>2</sup>

In German literary scholarship, the phenomenon of war—particularly the existential and psychological condition of the twentieth-century individual in the works of Remarque is theoretically examined in the studies of H. Rüter, G. Lukács, R. Marton, T. Schneider, and B. Murdoch<sup>3</sup>.

In Uzbek literary studies, theoretical observations addressing these issues can be found in the works of A. Fitrat, I. Sul-ton, B. Sarimsoqov, D. Quronov, Q. Yoldosh,

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<sup>2</sup> Арасту. Поэтика. Ахлоқи кабир. Риторика. – Тошкент: Янги аср авлоди, 2024; Литературный энциклопедический словарь. – Москва: Советская энциклопедия, 1987; Словарь литературоведческих терминов. Редакторы-составители Л.И. Тимофеев и С.В. Тураев. – Москва: Просвещение, 1974; Лихачев Д.С. Текстология: На материалах русской литературы X-XVII веков. – Л., 1983; Хализев В. Теория литературы. – Москва: Высшая школа, 1994; Боров Ю. Эстетика. – Москва: Издательство политической литературы, 1981; Шелли П.Б. Фарб шамоли. – Тошкент: Ўзбекистон, 2014; Пospelov Г.Н. Теория литературы. – Москва: Высшая школа, 1978; Чернышевский Н.Г. Статьи по эстетике. – М., 1938; Потebня А.А. Эстетика и поэтика. – М.: Искусство, 1976; Храпченко М.Б. Творческая индивидуальность писателя и развитие литературы. – Москва: Наука, 1970; Есин А.Б. Психологизм русской классической литературы. – Москва: 1988; Бахтин М.М. Проблемы поэтики Достоевского. – Москва: Наука, 1979; Бахтин М.М. Эстетика словесного творчества. – Москва: Наука, 1979; Бахтин М. Романда замон ва хронотоп шакллари. – Тошкент: Академнашр, 2015; Browne L. Coincidence in Fiction and Literature. Berlin, 1996; Puskar J. Here is an informal briefing on chance in literature. 1998; Georg Lukács. The Theory of The Novel. The MIT Press Cambridge, Massachusetts. 1977; Матвеев М. А. Принципы формирования поэтики ранних произведений Э.М. Ремарка. Дисс... канд. филол. наук. – Санкт-Петербург, 2015; Riggs T. The Literature of War. – Detroit: St. James, 2012; Vernon A. War. Critical Insights. – Ipswich: Salem, 2013.

<sup>3</sup> Rüter H. Erich Maria Remarque: Im Westen nichts Neues. Ein Bestseller der Kriegsliteratur im Kontext. – Paderborn: Schöningh, 1980; Bevan D. Literature and War. – Amsterdam: Rodopi, 1989; Marton R. Mein Freund Boni: Erinnerungen an Erich Maria Remarque. – Köln: Kiepenheuer & Witsch, 1993. Schneider T. Die andere Liebe. Anmerkungen zu den Erzählungen und Essays von Erich Maria Remarque // Herbstfahrt eines Phantasten: Erzählungen und Essays, edited by Thomas F. Schneider. – Cologne: Kiepenheuer und Witsch, 2001; Murdoch B. The novels of Erich Maria Remarque: sparks of life. – Rochester: Camden House, 2006.

U.Juraqulov, U.Oljaboev, H.Karimov, I.Yoqubov, U.Hamdami, and others.<sup>4</sup> In addition, studies devoted to the creative works of Shuhrat and Erich Maria Remarque and to their novels analyze war and its consequences, the spirit of the era, and psychological states. In particular, the works of S.Mirvaliyev, H.Yoqubov, M.Qoshjonov, N.Karimov, O.Sharafiddinov, U.Normatov, I.Gafurov, D.Toraev, Y.Solijonov, Q.Qahramonov, Z.Pardaeva, A.Azimov, Sh.Doniyarova, M.Yadgarova, and N.Soatova<sup>5</sup> are devoted to the study of Shuhrat's works, while the creative legacy of E.M.Remarque has been examined to varying degrees in scholarly articles and media publications by R.Qo'chqor, Y.Egamova, Sh.Karimov, S.Saidmurodov, and S.Olimjonov.<sup>6</sup>

However, in Uzbek literary scholarship, the typological correlation between the atmosphere of chance and psychological situations in the novels of Shuhrat and Remarque has not been the subject of a special, systematic study.

**The relationship of the topic of the dissertation research with the plan of the research work of the higher educational or research institution where the dissertation was carried out.** The dissertation was carried out in accordance with the research plan of Alisher Navoi Tashkent State University of the Uzbek Language and

<sup>4</sup> Фитрат А. Адабиёт қоидалари. Танланган асарлар. IV жилд. – Тошкент: Маънавият, 2006; Sulton I. Adabiyot nazariyasi. – Toshkent: O'qituvchi, 2005; Саримсоқов Б. Бадийлик асослари ва мезонлари. – Тошкент: Bookmany print, 2022; Qur'onov D. Adabiyot nazariyasi asoslari. – Toshkent: Akademnashr, 2018; Қуроноф Д. ва бошқ. Адабиётшунослик луғати. – Тошкент: Академнашр, 2013; Йўлдошев Қ. Ёниқ сўз. – Тошкент: Янги аср авлоди, 2006; Жўрақулов У. Назарий поэтика масалалари: Муаллиф. Жанр. Хронотоп. – Тошкент: Ғ.Ғулом НМИУ, 2015; Ўлжабоев У. Ўзбек ҳарбий прозасида характер яратилиши баъзи масалалари. – Тошкент: Фан, 1989; Каримов Х. Кечаги ўзбек насрида ҳаёт ҳақиқати ва инсон концепцияси (70-80 йиллар). Монография. – Т.: Yangi nashr, 2018; Ёқубов И. Мустақиллик даври ўзбек романлари поэтикаси. – Тошкент: Nurafshon business, 2021; Hamdamov U. Jahon adabiyoti: modernizm va postmodernizm. / O'quv qo'llanma. – Toshkent: Akademnashr, 2020; Тулабаева Р. Худойберди Тўхтабоев романларида бадий психологизм: Филол. фан. б. фалс. док. дисс... автореф. – Тошкент, 2019; Асадов М. Жаҳон ва ўзбек насрида “ёлғизлик” мотивининг модернистик талқини (А.Камю, Х.Дўстмухаммад, У.Ҳамдам насри мисолида). Филол. фан. б. фалс. док. дисс... – Тошкент, 2022; Ismonova I. Hozirgi o'zbek romanlarida bola obrazining poetik funksiyasi. Filol. fan. b. fals. dok. diss.... – Toshkent, 2025.

<sup>5</sup> Мирвалиев С. Ўзбек романи. – Тошкент: Фан, 1969; Ёқубов Х. Типик шароит ва типик характер. // Шарқ юлдузи, 1969, № 3. 1-сон; Қўшжонов М. Бадийят қонуниятлари. Танланган асарлар: Адабий-танқидий мақолалар, эсселар, хотиралар. – Тошкент: Шарқ, 2018; Каримов Н. XX аср ўзбек адабиёти тараққийнинг ўзига хос хусусиятлари ва миллий истиқлол мафқураси. Филол. фан. доктори дисс... автореф. – Тошкент: 1993; Каримов Н. Давр Шухрат тақдирида. // Жаҳон адабиёти, 2018 йил, 4-сон; Шарафиддинов О. Шухрат ижоди ҳақида фикрлар. Ёш ленинчи газетаси. – Тошкент, 1971, 21 май. № 8; Норматов У. Насримиз тамойиллари. – Тошкент: “Адабиёт ва санъат”, 1978; Шухрат. Адабий портрет. – Тошкент: Ғафур Ғулом, 1969; Ғафуров И. Адабиёт дунёси. // Мангу латофат. Шухрат: ҳақгўй адиб ва инсон. – Тошкент: Янги аср авлоди, 2022; Тўраев Д. Ҳозирги ўзбек романларида бадий тафаккур ва маҳорат муаммоси. Филол. фан. док. дисс... – Тошкент, 1994; Давр ва ижод масъулияти. – Тошкент: Янги аср авлоди, 2004; Солижонов Й. XX асрнинг 80-90-йиллари ўзбек насрида бадий нутқ поэтикаси. Филол. фан. док. дисс... автореф. – Тошкент, 2002; Қахрамонов Қ. “Олтин зангламас” романида давр ва шахс талқини. // Шарқ юлдузи, 2003 йил. 3-сон; Пардаева З. Ҳозирги ўзбек романларининг тараққий тамойиллари. Филол. фан. док. дисс... – Тошкент, 2003; Бадий эстетик тафаккур ривожини ва ўзбек романчилигини. Адабий танқидий мақолалар. – Тошкент: Янги аср авлоди, 2002; Ўзбек романи поэтикаси. – Тошкент: Абдулла Қодирий номидаги халқ мероси нашриёти, 2003; Азимов А. Шухрат ижодида ижобий қахрамон проблемаси. Филол. фан. док. дисс... – Тошкент, 2003; Дониярова Ш. Истиқлол даври ўзбек романларида миллий руҳ ва қахрамон муаммоси. Филол. фан. док. дисс... – Тошкент, 2012; Шухрат замондошлари хотирасида. – Тошкент: Ғафур Ғулом, 2018; Ядгарова М. Шухратнинг “Олтин зангламас” романи ижодий биографияси: тарихийлик ва бадийлик. Филол.ф.б.ф. доктори (PhD) дисс... – Тошкент, 2021; Соатова Н. Шухрат адабий меросида анъана ва маҳорат. – Тошкент, 2022.

<sup>6</sup> Қўчқор Р. Мавжудлик муаммоси. Тафаккур журнали, 2014, 4-сон; Y.Egamova, D.Ayupova. Remark uslubi va uni tarjimada berish. <https://kh-davron.uz/kutubxona>; Saidmurodov S. Tinchlik nomi ila. Remarkning “Lissabondagi tun” romanining o'zbekcha nashriga kirish maqola. – Toshkent: O'zbekiston, 2016; Olimjonov S. Erix Mariya Remarkning “Uch og'ayni” romanida ifoda va talqin. FarDU ilmiy xabarlar. 2022-yil, 5-son; Олимжонов С. Эрих Мария Ремарк ва Улуғбек Ҳамдам романларида услуб масаласи. Uza журнали, 2023 йил, 9-сон.

Literature within the framework of the topic “*General Theoretical Issues of the Comparative-Typological Study of World and Uzbek Literature.*”

**The purpose of the study** is to conduct an in-depth comparative analysis of accidental situations and psychological states in the novels *Three Comrades* by the German writer Erich Maria Remarque and *Gold Does Not Rust* by the Uzbek author Shuhrat, to identify typological features reflecting both commonality and individuality in the creative works of the two writers, and to reveal their aesthetic and philosophical essence.

**The research tasks** are as follows:

To scientifically classify the thematic and compositional structure of war-themed novels in Uzbek and German literature and theoretically highlight the artistic and aesthetic particularities of plot dynamics and character systems;

To determine the artistic function of the category of chance in novels devoted to war and to scientifically reveal the role of accidental events in plot nodes, the development of events, and the resolution process;

To analyze the interrelation of accidental events and psychological states in the novels of Erich Maria Remarque and Shuhrat, demonstrating how they reveal character development and express the author’s narrative position;

To identify the stylistic poetics of psychological depictions related to accidental situations in the plot and character systems of the novels *Gold Does Not Rust* and *Three Comrades*, as well as the significance of components of artistic speech in this process;

To reveal, from a typological perspective, the correlation between chance and psychologism in war novels, and to draw theoretical conclusions regarding the relationship between the individual and society, historical catastrophe, and human steadfastness in literary thought.

**The object of the research** consists of the novels *Three Comrades* by Erich Maria Remarque and *Gold Does Not Rust* by Shuhrat. Where necessary, other works by the authors have also been referenced.

**The subject of the study** is the typological analysis of the interplay between accidental events and psychological situations in the novels of E. M. Remarque and Shuhrat.

**Research methods.** The study uses comparative-typological, comparative-historical, biographical, psychological, and structural analysis methods.

**The scientific novelty of the research work lies in the fact that:**

The thematic and compositional structures of war-themed novels in Uzbek and German literature have been classified, and the distinctive artistic and aesthetic features of plot dynamics and character systems have been theoretically generalized, with their role in the development of literary processes determined;

The artistic function of chance in novels about war has been separately studied, demonstrating its manifestation as an aesthetic and dramatic force in plot nodes, the development of events, and the resolution process. At the same time, it has been conceptually established that necessity underlies chance, and that it is interpreted as divine fate;

The interplay between accidental situations and psychological states in the novels of Remarque and Shuhrat has been analyzed comparatively, showing that these

aspects serve as the main artistic means for revealing the inner world of characters and expressing the authors' aesthetic and artistic vision;

The stylistic poetics of psychological depictions related to chance in *Gold Does Not Rust* and *Three Comrades* have been specially analyzed, and the role and functional significance of the components of artistic speech in this process have been scientifically demonstrated;

The general and national-typological aspects of the correlation between chance and psychologism in war novels have been identified, and through them, theoretical conclusions have been drawn regarding the complex relationship between the individual and society, historical catastrophe, and human steadfastness in literary thought.

**The practical outcomes of the research work** are as follows:

Through the comparative analysis of German and Uzbek novelistic literature, particularly war-themed novels, the results obtained in the dissertation have been shown to serve as a theoretical basis for preparing monographic studies devoted to comparative literary studies, world literature, and literary connections. Furthermore, these results have been demonstrated to be applicable in the development of educational and methodological manuals.

In forming the theoretical foundation of the dissertation, the novels of the German writer Erich Maria Remarque and the Uzbek author Shuhrat were studied as literary sources using a comparative-typological method. Existing literary-critical perspectives on these works were systematized and generalized based on a scientific classification. The artistic interpretation of accidental situations and psychological states in the novels *Three Comrades* and *Gold Does Not Rust* was comparatively analyzed, leading to theoretical generalizations and new scholarly conclusions. These findings have been shown to possess practical significance as an additional methodological resource in the fields of world literature, Uzbek literary studies, comparative literary studies, contemporary literary processes, and the foundations of literary analysis.

**The reliability of the research results** is explained by the fact that the theoretical information is based on precise scientific sources, the study aligns with existing literary-critical theories, the novels under analysis were examined using scientific methods, and the analyses themselves are dependable. Furthermore, the theoretical insights and conclusions have been applied in practice, the obtained results have been approved by authorized institutions, and the study was conducted on the basis of established scientific concepts in literary studies.

**The scientific and practical significance of the research work findings.** The research results have been shaped based on modern principles of literary process analysis, with the studied materials scientifically classified and defined by the theoretical conclusions put forward. The novelty of the poetic expression forms employed in the study, the relevance of contemporary comparative approaches, and the analyses concerning the typological interpretation of chance and psychologism serve as a theoretical basis enriching the writer's artistic "laboratory."

The findings of the study can be applied in the creation of monographic works devoted to comparative literary studies, literary connections, and literary influence, as

well as in translation studies and the study of world literature. Furthermore, they provide opportunities for forming typological explanations on war novels, chance, and psychological interpretation, and for developing textbooks, teaching materials, and methodological manuals in philology programs at higher education institutions.

**Implementation of the research results.** Based on the study of the plot and composition of war-themed novels, as well as accidental situations and the typology of character psychology in Uzbek and German literature: the distinctive artistic and aesthetic features of plot dynamics and character systems in war novels were theoretically generalized. A comparative study was conducted between Erich Maria Remarque's *Three Comrades* and Shuhrat's *Gold Does Not Rust*, and scientific conclusions regarding the shared features of these novels and the similarities in the fates of their protagonists were applied in the practical work of the project "*Creation of a Multilingual (Uzbek, Russian, English) Electronic Platform of Uzbek Literature*" (Project No. F3-201912258) at Alisher Navoi Tashkent State University of Uzbek Language and Literature for the 2021–2023 period. (Reference: Alisher Navoi Tashkent State University of Uzbek Language and Literature, November 7, 2025, No. 04/1-5381).

As a result, the theoretical generalizations regarding the artistic and aesthetic features of plot development and character systems in war-themed novels in Uzbek and German literature, as well as their role and significance in the development of literary processes, contributed to enriching the materials of the electronic platform.

The comparative analysis of the interplay between accidental situations and psychological states in the novels of Remarque and Shuhrat, as well as the related scientific conclusions regarding their role in revealing the inner world of characters and expressing the authors' artistic and aesthetic vision, were utilized in the practical work of the project "*Creation of a Multilingual (Uzbek, Russian, English) Electronic Platform of Uzbek Literature*" (Project No. F3-201912258) at Alisher Navoi Tashkent State University of Uzbek Language and Literature for the 2021–2023 period. (Reference: Alisher Navoi Tashkent State University of Uzbek Language and Literature, November 7, 2025, No. 04/1-5381).

As a result, the artistic function of chance in war-themed novels was studied in detail. In *Gold Does Not Rust* and *Three Comrades*, the stylistic poetics of psychological depictions related to chance were specially analyzed, scientifically demonstrating the role and functional significance of components of artistic speech in this process. Furthermore, it was conceptually established that necessity underlies chance and that it is interpreted as divine fate, providing a theoretical foundation for the preparation of scholarly materials.

The novelty of poetic expression forms, the relevance of contemporary comparative approaches, and the analyses regarding the typological interpretation of chance and psychologism, as theoretical conclusions enriching the writer's artistic "laboratory," were applied in the innovative project "*Creation of an Automatic Processing Tool for Information Retrieval Systems (Google, Yandex, Google Translate) – Developing the Morpholexicon and Morphological Analyzer of the Uzbek Language*" (Project No. IL-402104209) at Alisher Navoi Tashkent State University of Uzbek Language and Literature for the 2022–2024 period. (Reference: Alisher Navoi

Tashkent State University of Uzbek Language and Literature, October 8, 2025, No. 01/4-4761).

As a result of utilizing the dissertation findings, innovative approaches were developed, theoretical perspectives were expanded, and the effectiveness of practical manuals was enhanced. Consequently, the integration between comparative linguistics, literary studies, and applied software development was further strengthened.

Scientific conclusions regarding war-themed novels in Uzbek and German literature indicate that these works differ in thematic-compositional structure, plot dynamics, and character systems, while their artistic and aesthetic essence converges at a single point: illuminating the complex tensions between human destiny and historical catastrophe. In both literary traditions, war was initially depicted on an epic scale within a historical context; in later stages, the representation deepened through realistic, psychological, post-totalitarian, and existential perspectives. In this process, Uzbek novels emphasized motifs of national self-sacrifice, social inequalities, patience, and the pursuit of historical justice, thereby reinforcing national consciousness and collective memory. In contrast, German novels elevated the war phenomenon to an aesthetic-philosophical level by portraying moral decline, ethical weakness, and the alienation of the individual from society.

These findings were applied in the “*Tarix maydoni*” program broadcast on the “*O‘zbekiston tarixi*” television channel. (Reference: Uzbekistan National Television and Radio Company “Marifat” Creative Association, October 18, 2025, No. 15-33/766). As a result, the program’s content went beyond a simple chronological narration of historical events, transforming into a comprehensive scientific-educational discourse that encompassed literary-artistic, philosophical, and cultural interpretations of war. It enabled viewers to understand war not only as a political or military event, but also as a complex socio-philosophical phenomenon intrinsically linked to human psychology, national memory, and historical responsibility, while enriching historical thinking through literary-aesthetic analysis.

**Approbation of the research results.** The results of this research have been discussed at three international and three national scientific-practical conferences.

**Publication of the research results.** A total of 16 scientific works has been published on the topic of the dissertation, of which 11 articles were published in scientific journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for the publication of the main scientific results of dissertations. Among these, 2 articles appeared in international journals and 9 in national journals.

**The outline of the dissertation.** The dissertation consists of an introduction, three chapters, a conclusion, and a list of references. The total volume of the dissertation is 138 pages.

## THE MAIN CONTENT OF THE DISSERTATION

In the **Introduction** of the dissertation, the relevance and necessity of the research topic are substantiated; the degree to which the problem has been studied, the aim and objectives, the object and subject of the research are described; its conformity

with the priority directions of the development of science and technology of the republic is shown; the research methods, scientific novelty, and practical results are presented; the scientific and practical significance of the obtained results is justified; and information on the implementation of the research results into practice as well as on the structure of the dissertation is provided.

The first chapter of the dissertation is entitled **“The Artistic Function of the Categories of War and Chance in the History of the Novel”** and consists of two sections. The first section addresses the issue titled *“Novels on the Theme of War in Uzbek and German Prose and Their Scholarly Classification.”*

War has been one of the central themes in art and literature since the earliest periods of human history. Ancient Eastern epics and classical Greek poems not only depict great battles and acts of heroism, but also reflect societies’ perceptions of war and the complex relationship between the human being and fate. The plots of *The Epic of Gilgamesh, Mahabharata, Ramayana, Iliad, Odyssey*, as well as Greek tragedies, are constructed on the basis of major battles, serious conflicts, and intense struggles, and their aesthetic and philosophical meanings are revealed.

The motif of war found its artistic expression in medieval European literature through religious and chivalric romances. In the works of the *King Arthur and the Round Table* cycle, the valor of knights in war is depicted; however, this valor is largely presented in connection with devotion to a lady. From the XIVth to the XVIth centuries, new perspectives on war began to take shape in European literature. Particularly in Renaissance literature, the theme of war was reconsidered in a critical and aesthetic spirit. Miguel de Cervantes’ novel *Don Quixote* was written with the aim of exposing chivalric war romances and demonstrating their detachment from real life, thereby laying the foundation for realistic novel writing. In the literature of the 18th and 19th centuries, war was analyzed from a humanistic point of view. This tradition continues in the works of Prosper Mérimée, George Byron, and Leo Tolstoy. In particular, in Tolstoy’s novel *War and Peace*, the motif of war is subjected to profound psychological and philosophical analysis. In this way, nineteenth-century literature interprets war not merely as a historical event, but as the most severe test of human consciousness and moral choice. Tolstoy scholar V. B. Shklovsky states: *“The philosophy of war in the novel is also infused into War and Peace during the creative process. In different periods, its significance manifests itself in different ways.”*<sup>7</sup>

In contemporary artistic thought, increasingly complex compositional, psychological, and philosophical approaches to the theme of war are being developed. At the same time, the literary representation of war is embodied in two main stylistic tendencies: first, the depiction of battle scenes, factual events, external conflicts, and combat adventures; and second, a strong emphasis on the in-depth analysis of the inner world of individuals living under wartime conditions, including such subtle states as psychological breakdowns, fear, loneliness, and spiritual anguish. There are also great writers – such as Erich Maria Remarque, Ernest Hemingway, Oybek, Shuhrat, and Otkir Hoshimov – who, by combining both approaches, have revealed not only the

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<sup>7</sup> Shklovskiy V.B. Lev Tolstoy. Biografik roman. – Toshkent: O‘zbekiston, 2021. – B. 352.

landscapes of war but also the psychological portrait of the soldier through profound artistic exploration.

The comparative-historical method allows for the study of the theme of war from the perspectives of time and space, as well as for demonstrating the evolution of artistic forms and genres. From this standpoint, the analysis of novels on the theme of war in Uzbek and German literature makes it possible to divide them into several stages and classify them scientifically.

In Uzbek literature, the theme of war developed in the 20th century as a multifaceted artistic trend with social and political dimensions, following the literary-historical process outlined below:

1. *Novels set in the context of the national-historical process before the Soviet era;*
2. *Novels directly depicting frontline events;*
3. *Novels reflecting the hardships behind the front and the life of the people against the backdrop of war;*
4. *Post-totalitarian war prose created during the period of independence.*

That is, novels reflecting the historical process before the Soviet era promote the ideas of national identity and freedom. For example, in Oybek's *Blessed Blood* (*Qutlug' qon*), the struggle of the people for freedom under Russian colonial rule, social stratification, and national awakening are artistically interpreted. During the Second World War, novels directly portraying life on the front emerged. Shuhrat's *Years in Greatcoats* (*Shinelli Yillar*), based on the author's personal frontline experience, realistically depicts the fate of soldiers and the realities of war. Oybek's *The Sun Will Not Set* (*Quyosh qoraymas*) is another clear example.

Novels depicting the life of the people against the backdrop of war and the hardships behind the front also form an important direction. In Said Ahmad's *Horizon* (*Ufq*) trilogy, Shuhrat's *Gold Does Not Rust*, and Rahmat Fayzi's *The Noble Man* (*Hazrati inson*), the years of war and the post-war period reveal the persecution of innocent individuals, moral oppression, and personal tragedies.

In post-totalitarian military prose formed during the period of independence, war is interpreted not as an ideological phenomenon, but as a human and spiritual tragedy. In the works of Otkir Hoshimov, Toghay Murod, Murod Muhammad Dost, Omon Mukhtor, Nazar Eshonqul, and others, the memory of war is presented from the perspectives of personal suffering, psychological analysis, and moral responsibility.

German writers sought to depict war not only as an external reality – battle scenes, strategic maneuvers, victories, and defeats – but also through the lens of the individual's inner crisis, moral weakening, social alienation, indifference, and spiritual decline. This approach serves to reveal the metaphysical essence of war, linking it to concepts inherent to humanity – freedom, responsibility, the meaning of life, and the attitude toward death – thus giving it an existential dimension.

The interpretation of war on such a scale in German prose is, of course, connected to several important theoretical factors. First, many of these writers personally participated in the war or experienced its social and psychological consequences (for example, Erich Maria Remarque, Wolfgang Borchert, Heinrich Böll, and others). Second, they attempted to understand historical reality not merely at

the level of simple depiction, but through philosophical generalization, within the framework of moral and spiritual responsibility toward society and humanity.

This gave rise to new tendencies in the poetic-philosophical treatment of war in German literature, including anti-militarist realism, existentialism, expressionism, and literary-philosophical explorations of social alienation (E. M. Remarque, H. Böll, Hans Fallada, and others).

German novels on the theme of war can be studied according to the following scholarly classification:

1. *Realistic novels that depict the front as a direct reality;*
2. *Novels portraying civic and totalitarian social environments where courage is demonstrated behind the front;*
3. *Artistic-psychological novels illustrating the post-war social, economic, and moral-spiritual decline;*
4. *Novels approaching war from a critical, legal, and moral perspective;*
5. *Novels depicting issues of exile and personal identity caused by the front.*

German literature has developed as a creative space for the profound analysis of war, where writers depict it not merely as a physical catastrophe, but from the perspective of an artistic and philosophical examination of moral and spiritual conflicts between society and the individual, as well as moral weakness. This approach creates the need to perceive war not only as a historical space and event but also as a moral and ideological phenomenon. In fact, the central concept in German war literature is a strong moral and aesthetic critique, conducted through literature, of political nationalism, totalitarian ideology, and military violence that bring humanity to the brink of destruction.

The second section of the chapter is titled “*The Role of the Category of Chance in Novels on the Theme of War.*” It presents a scholarly analysis of the artistic function of chance and its role in the structure of the plot in novels about war.

War is one of the most dramatic and complex phenomena in human history, and the role of chance in depicting this theme carries distinct scientific and artistic significance. In the history of literature, many novelists have poetically expressed how war unexpectedly enters human life and brings about events connected with individual fate.

In the poetics of the novel, the category of “**chance**” is primarily an external form, while its inner essence is interpreted as a predetermined line of “**fate.**” In other words, events occur unexpectedly, but they are not merely the result of probability; rather, they represent turning points in the lives of the characters that are inevitable. The inability to fully perceive the course of human life in advance is a metaphysical property of fate.

Therefore, life-changing events and occurrences that happen within a certain sequence of events appear to the individual as unexpected and inexplicable, and in the process of subjective perception, they take on the appearance of “**chance.**” In the novel’s plot, the motifs that unfold through the category of chance include: “**First encounter**” – the point that introduces the characters to one another and initiates their trials; “**Separation**” – a period that tests their patience and perseverance; “**Union**” – the reward for characters who have passed their trials and reached spiritual maturity.

Although these three motifs appear to be chance occurrences, their roots are grounded in the concept of **fate**. Fate, in this process, serves not only as the mechanism for the development of events but also as their philosophical foundation. Every “chance” meeting or separation functions as a manifestation of fate’s predetermined plan, purifying the moral character of the characters and bringing them closer to ultimate truth.

Regarding the category of chance, the Russian theorist Mikhail Bakhtin writes: *“Suddenly, and at that very moment – this is a relatively similar description of time, or it begins in such a place and under such circumstances that it enters into its lawful function, so that from that very instant the flow of events that could be comprehended by reason is interrupted, and a time governed by a special logic, called **absolute chance**, takes its place... If something had not occurred a minute earlier or a minute later, contrary to the chance characteristic of this time, neither the plot would exist, nor would the novel have been written.”*<sup>8</sup>

According to Bakhtin, chance is one of the main mechanisms of the novel genre. This is because the novel encompasses complex social, personal, moral, and cultural realities. These realities must be propelled not only through strict determinism (predetermination) but also through open possibilities. Through chance, the plot finds its internal dramatic impulse, its unexpected turn, and the point of trial in the hero’s fate.

In literary analysis, such sudden turns in the plot are referred to as peripeteia. *“Peripeteia (from Greek, Peripeteia – unexpected turn) – is one of the plot-categories, an unexpected and sudden change in the development of events or in the fate of a character... Peripeteia is characterized by unpredictability, a sudden shift in the development of events or in the hero’s fate due to some chance occurrence, and it plays an important role in plots built on the eternal conflict between the hero and fate.”*<sup>9</sup>

It is evident that peripeteia is characterized by unpredictability – that is, it breaks certain regularities in the preceding flow of events, infuses the plot with new dramatic force, and redefines the hero’s fate in a new way. In other words, in a literary work, the stage at which the plot reaches a sharp turning point and the events unexpectedly shift in a new direction is precisely the peripeteia.

Such peripeteias frequently occur in Shuhrat’s novel *Gold Does Not Rust*. The protagonist, Sodiq, lives a peaceful and stable life, holding a respected social position as a school principal admired by the community. However, a sudden and drastic change occurs in his life due to factors beyond his personal control – namely, intrigue and slander. Outwardly, this event appears as chance, since it sharply disrupts the normal or expected course of Sodiq’s professional life. Yet this chance functions in the work’s poetics as a trial of fate.

Peripeteia primarily arises through **chance**. However, it is not a simple “meaningless unexpected event,” but rather serves as a dramatic mechanism essential to the artistic structure of the work. Thus, a clear distinction can be made between **chance** and **peripeteia**: **Chance** is an unexpected, unplanned event in the plot that

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<sup>8</sup> Бахтин М. Романда замон ва хронотоп шакллари. (Рус тилидан У.Жўракулов таржимаси). – Тошкент: Академнашр, 2015. – Б. 52-53.

<sup>9</sup> Куронов Д. ва бошқ. Адабиётшунослик луғати. – Тошкент: Академнашр, 2013. – Б. 222-223.

could also occur in real life. In the narrative, it appears as an artistic category illuminating essential necessity or divine fate. **Peripeteia**, on the other hand, is an aesthetic and dramatic construction that emerges through chance but becomes the main turning point of the plot.

The crucial turning of the hero's fate – from one situation to another – is peripeteia, which occurs through either fortunate or unfortunate chance. As a key compositional element in the plot, peripeteia creates dramatic twists; while it often relies on chance, within the plot structure it transforms into **necessity**.

The second chapter of our research is titled “**Chance and Its Psychological Interpretation in the Plot and Character Systems of Remark's and Shuhrat's Novels.**” This chapter is divided into two sections. The first section examines “*The Knot of Chance, Development of Events, and Resolution in the Novel Plot.*”

The novel's plot is not merely a sequence of interconnected events, but a system of events organized according to a specific artistic concept. Through the system of events, the author expresses philosophical views, reflections on society, and ideas about human nature. Therefore, the plot should be understood not only as a series of “ordered events” but as a philosophical-aesthetic structure that embodies the ideological and artistic content of the work.

The plot ensures compositional unity. Events are not arranged simply in chronological order but follow certain principles of dramatic organization: through the **knot, development of events, climax, and resolution**, the events of the plot are logically and artistically interconnected. The knot represents the point at which the main conflict arises; the development of events increases dramatic tension; the climax reaches the peak of internal conflict; and the resolution brings the conflict to an end or provides the author's conclusion. All of this is harmonized with chance and necessity, the character of the hero, the artistic chronotope, and the author's concept, creating a unified aesthetic whole.

In literary works, the concept of a “**chance knot**” plays an important role in the emergence of plot conflict, bringing the hero into the grip of contradictions within the narrative and thereby increasing the dramatic tension of the work. A chance knot is usually an event that occurs beyond the hero's control, sharply redirecting the course of the plot in a new direction. As academician Izzat Sulton states: “*The knot is the first manifestation of the conflict and serves as the impetus for the development of the plot. The knot emerges from the exposition...*”<sup>10</sup> Chance knots in literature take the form of real-life coincidences, enliven the plot, enhance the sense of unpredictability, and allow the author to reveal the inner world and personal qualities of the characters.

For example, in Shuhrat's novel *Gold Does Not Rust*, a chance knot is evident in two instances: first, in the conflict between Sodiq and Mirsalim, and second, in Qodir's accidental meeting with the girl in the garden wearing an atlas dress. In E.M. Remark's novel *Three Comrades*, the plot also begins with a chance knot. Against the backdrop of Germany's economic crisis, three friends work in a small automobile repair shop. The main character, Robert Lokamp (Robbie), meets the enchanting

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<sup>10</sup> Izzat Sulton. *Adabiyot nazariyasi*. – Toshkent: O'qituvchi, 2005. – B. 113.

Patricia Holman by chance; although they come from different social strata, they fall in love, and this love becomes the primary cause of subsequent events.

Just like Qodir's encounter, the meeting between Robert and Patricia serves as a chance event beyond their control, creating a plot knot. Such chance knots often predetermine the "choices" that the characters must make in their future actions.

After the appearance of the knot, unexpected and chance elements continue to play an important role in the **development of events**. In a literary work, the function of event development is to gradually increase the dramatic tension. Chance occurrences either accelerate this process or make it more complex.

In literary studies, the concept of event development is defined as "*the intensification and expansion of events following the knot.*"<sup>11</sup> In the development of plot events, conflict becomes particularly intense. For example, in *Gold Does Not Rust*, the conflicts are clear and sharp: Sodiq is an intellectual who serves the government honestly; Mirsalim is a flatterer and rogue who caters to the authorities and Soviet officials; Dilovarxoja is depicted against the backdrop of an armed rebel opposing the government. These conflicts are grounded in specific political and ideological perspectives.

In Remark's novels, by contrast, the conflicts are more complex and carry internal dynamics: friendships and human values formed on the front are tested against the postwar society's loss of humanity, economic instability, and psychological suffering. These conflicts are less external and more reflective of internal and socio-moral dimensions.

The **intensification of dramatism** in the event development reaches its peak through Sodiq's trials in prison and the separations experienced by Remark's characters. In both novels, various socio-political clashes, life in camps, confrontations with enemies during the war, and the complexities of life drive the plot toward tragic tension. At this stage, the hero's moral steadfastness, loyalty, patience, and sense of justice are tested.

This climax leads the hero toward the resolution. In other words, "*in plot development, the climax prepares the resolution and acts as its immediate prelude.*"<sup>12</sup> The **resolution of the plot** is the conclusion of the conflict in the work and the end of the dramatic line. For any novel, it is essential that the resolution is consistent with artistic logic and organically connected to the preceding parts of the plot. The **chance knot**, the development of events, and the resolution are not merely plot devices in the novel's structure; they serve as a **poetic principle** that reveals the philosophy of time and life.

The second part of the chapter, titled "**The Harmony of Chance and Psychologism in Character Interpretation,**" provides a scholarly analysis of the character systems in the novels *Three Comrades* and *Gold Does Not Rust*, highlighting the role of chance and the integration of psychological situations.

In literary studies, psychologism is understood not merely as a verbal description of a character's mental state, but as a complex method of expressing the

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<sup>11</sup> Quronov D. Adabiyotshunoslikka kirish. – Toshkent: A.Qodiriy nomidagi xalq merosi nashriyoti, 2004. – B. 106.

<sup>12</sup> Izzat Sulton. Adabiyot nazariyasi. – Toshkent: O'qituvchi, 2005. – B. 114.

character's thought processes, streams of consciousness, and subtle intuitions. Meanwhile, chance events in the plot introduce unexpected twists in the development of the story, serving to reveal how these events affect the character's inner world.

In this sense, the harmony of chance and psychologism is an artistic-aesthetic principle in literary text, where external events and the character's internal psyche complement and enhance each other.

Psychologism is applied in literary studies as a method for depicting the inner psychological experiences of characters in a literary work. General literary theory characterizes psychologism through the following aspects:

1. Internal monologues, thoughts, and streams of consciousness that directly reflect the character's mental state;
2. Representation of the character's inner condition through metaphors in external events, natural landscapes, or objects and incidents;
3. The author's navigation between the character's external dialogue and internal monologue, often synchronized with a sudden image, sound, or feeling, which allows a deeper revelation of the character's psyche;
4. Incoherent or fragmented speech reflecting the collision of complex questions and thoughts within the character.

These elements are especially significant in modern and postmodern literature for portraying the inner world of characters, and chance events in the plot often serve as a stimulus for the character's self-awareness.

In the character of Sodiq, chance and psychologism are reflected against the backdrop of family and societal conflicts. Sodiq, the school principal, is known for his honesty and strictness, yet his staff fail to understand him. As a result of Mirsalim's secretly written complaint, Sodiq is imprisoned. This chance political event intensifies the character's psychological suffering.

Earlier, Sodiq's decision to part with Jannat also appears at first glance as coincidental. The appearance of Musharraf and Sodiq's desire to marry her and have children alters his family life. In his internal monologue, he justifies himself by thinking of Jannat, yet when leaving the school, he feels his heart "breaking" and sheds tears during farewells with students. In the separation scene, Jannat cries out, "I will not be a burden on your life. I will see my one day through,"<sup>13</sup> which reflects the emotional collapse of Sodiq's inner state. He becomes staggered, not knowing what to do; the author aligns this state with a frightening night, a starry sky, and the shadow of an apricot tree by the canal. Coincidental events – moving house, political intrigue, and a new acquaintance – create a basis for revealing Sodiq's inner world. Through this, Shuhrat psychologically illuminates the conflict between pure conscience and social pressure during the Soviet era.

Erich Maria Remarque's novel *Three Comrades* depicts the psychological state of the "lost generation" through the lives of three friends returning from the front – Robert Locamp, Otto Kester, and Gottfried Lenz. The plot revolves around their heroic and human bonds. Their closeness is not a result of a chance encounter but is formed through the tragic experiences of the First World War, where they faced death together.

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<sup>13</sup> Шухрат. Олтин зангламас. Роман. – Тошкент: Гафур Гулом, 2021. – Б. 54

The trio unites not merely as comrades in battle, but as people forced to rely on each other between life and death. They have lost fellow soldiers, displayed courage in inhumane conditions, and struggled to preserve their human dignity. In this way, incidental events do not merely shape their inner world but serve the plot development and psychological dramatization of the story.

The character of Patricia is also revealed through incidental events. At first glance, she appears gentle, brave, and open-hearted, but later contracts tuberculosis and dies in a sanatorium. This event delivers a heavy blow to Robert's psyche. The overall interpretation of this incident shows that chance illness exerts power over friendship and love.

The incidental tragedies – the deaths of Patricia and Lenz – expose the inner grief of the protagonists. At the end of the novel, Robert's psychological state is depicted as follows: *"There was nothing I could do. My heart was shattered, and all I could do was stare at her. Then dawn broke, and I realized I was forever separated from Pat."*<sup>14</sup> Through this portrayal, Remarque conveys the moral emptiness and uncertainty of the postwar period via psychological insight.

When comparatively analyzing the interplay of chance and psychological insight in the novels *Gold Does Not Rust* and *Three Comrades*, notable stylistic differences emerge. In Shuhrat's work, psychological analysis is conducted through lyrical imagery and poetic language. The inner states of Sodiq and Qodir are expressed via the beauty of the rural landscape, the music, the trees, and the sound of water. Sodiq's inner struggle and anguish are intertwined with Jannat's tears and Adolat's consolations, creating a harmonious poetic depiction of emotional experience. In contrast, Remarque's style is distinguished by realism and directness. Robert expresses his thoughts in the first-person "I" voice; his words are concise and sharp. The protagonist often openly acknowledges the emotional traumas left by severe experiences – such as war or personal tragedy – sometimes with subtle humor or irony. That is, he does not conceal his feelings but communicates them clearly to the reader, making his psychological state transparent and immediate.

Thus, in literary works, the integration of chance events and artistic psychologism serves as a powerful poetic method that simultaneously reveals characters' external experiences and inner emotional states. Both Shuhrat and Remarque skillfully employ chance occurrences as a means to unveil the inner portraits of their protagonists, shaped by the distinctive historical and cultural contexts of their respective eras. In Shuhrat's novel, unexpected encounters highlight love, the beauty of nature, the tragedies of oppressive regimes, the hardships of the front and home front, and the integrity of conscience. In Remarque's work, chance events primarily serve to underscore the darkness and tragedies of the post-war period. In both cases, deep psychological analysis renders the characters vivid and multi-layered, demonstrating how chance and psychologism can be successfully harmonized to enhance the artistic potential of the narrative.

The final chapter of the dissertation is titled **“The Role of Stylistic Poetics and Artistic Speech Components in Psychologically Depicting the Environment of**

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<sup>14</sup> Remark E.M. Uch og'ayni. – Toshkent: Yoshlar matbuoti, 2022. – B. 510

**Chance.**” The first section focuses on “*Chance Episodes, Character, and Portrait Art*”, analyzed in a comparative context through the novels of Shuhrat and Remarque.

Within a literary work, chance episodes, character, and portrait artistry represent three interrelated and essential poetic categories. While each serves a distinct artistic and aesthetic function, they complement one another in shaping the overall idea and poetic meaning of the work, harmoniously revealing the psychological world of the protagonist. Chance episodes play a crucial role at turning points in the characters’ destinies; character exposition unveils the inner world of the individual, while the portrait confirms and reflects this inner reality in its external manifestation.

In a literary work, chance manifests itself through episodes. An episode in literature is a relatively self-contained component of the plot, with a specific time and space, reflecting a particular stage in the development of events. It ensures the dynamics of the narrative within the composition, reveals the character of the protagonist, advances the conflict, or serves to clarify the author’s idea. Typically, an episode is built around a central event, situation, or dialogue, and in the literary text, it appears as an independent structure that enriches the meaning, dramatic tension, or character system. It unfolds the narrative step by step, further developing both the characters and the conflict.

Character is a skillfully constructed psychological portrait that reflects a person’s inner world, mental state, attitude toward life, and mode of thinking. In literature, character is not merely a superficial depiction; it is revealed through how the protagonist behaves, relates to social life, and responds to changes. Character encompasses the psychological states, desires, will, and aspirations that form the foundation of a human personality. It acts as a driving force in the plot, tested, complicated, and shaped through chance, ultimately transforming into artistic experience. Character functions as a conceptual instrument of literature, portraying the existing state of society, examining social, moral, and ethical issues artistically, and contributing centrally to the creation of a coherent aesthetic conception. Therefore, character creation is one of the most important artistic processes through which the author expresses their ideological and aesthetic position.

As academician Izzat Sulton emphasizes, “*A writer cannot organize the plot according to their personal whim; rather, they work taking into account the characteristics of the characters they intend to depict.*”<sup>15</sup> In Shuhrat’s novel *Gold Does Not Rust*, the character of Sodiq determines the course of the plot. His honest, virtuous, and conscientious personality – the “unfading golden man” – naturally shapes the flow of events. Therefore, the construction of the plot is determined not by the author’s subjective desire but by the internal logic of the protagonist’s character. In the novel, the character of Mirsalim also plays a significant role in the plot structure. He is portrayed as a figure striving for advancement through duplicity, self-interest, intrigue, and slander. His traits introduce tension and conflicts that are crucial for the development of the narrative.

In Erich Maria Remarque’s novel *Three Comrades*, the character of Robert Locamp governs the dynamics of the plot. Thus, in a literary work, the structure of the

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<sup>15</sup> Izzat Sulton. *Adabiyot nazariyasi*. – Toshkent, O’qituvchi, 2005. – B. 117.

plot is not a free construction of the author, but is formed based on the characters' traits, their internal logic, and life positions. As noted by Izzat Sulton, this confirms that in literature, the conceptual foundation of the plot is determined by the characters.

The portrait serves as a poetic device that reveals the subtle facets of a character's inner psychological world through their outward appearance. In realistic literature, a portrait is not merely a collection of incidental details, but an external expression of character and a visible reflection of the inner psyche. The protagonist's facial expressions, gaze, hair, clothing, movements, intonations, and even silences convey their inner experiences. In this sense, portraiture ensures the harmony of a literary character's inner and outer worlds and becomes an aesthetic representation of the changes in their psychological state.

Overall, coincidence, character, and portrait artistry are interrelated and mutually complementary elements of a work's poetics. They provide the means to artistically illuminate a character's motives for action, psychological experiences, and their internal and external transformations. In Shuhrat's novel *Gold Does Not Rust*, these aspects are expressed particularly deeply and intricately, serving as key factors that shape the structure of the work and its conceptual-aesthetic foundation.

Throughout the novel, Sodiq faces various trials, including slander, intrigue, injustice, and social pressure. In these situations, his reliance on patience and calm reflection demonstrates the character's moral maturity. This recalls the motif of "internal conflict" frequently encountered in classical psychological realism: despite external contradictions, the protagonist does not abandon his ethical principles.

The phrase "gold does not rust" symbolizes that a person of true moral worth cannot undergo spiritual corruption. In *Gold Does Not Rust* the "golden man" serves as the ideological and symbolic core of the work: "*He was a golden man! Gold does not rust! A real man is born for his nation, dies for his nation – let him be honored and glorified!*"<sup>16</sup> This artistic concept is embodied directly in Sodiq's character, acquiring philosophical significance through his personal life, social activity, and the trials he faces along the path of destiny.

Erich Maria Remark's novel *Three Comrades* is a highly psychological work that artistically captures human mental syndromes, fidelity to values, and the tragedy of loss. In the novel, poetic components such as coincidence, character, and portrait are elevated not merely as plot-driving devices but as aesthetic categories expressing the existential condition of human beings. Through chance events, the complex psychological systems of the characters, and portrait depiction, the novel portrays the modern human's suffering, losses, tragedy, and search for meaning in life. In *Three Comrades*, the characters' real-life existence, their positions in society, philosophical outlooks on life, and psychological transformations can be likened to an existential condition. However, this approach positions Remark not as an existentialist writer per se, but as a realist author imbued with an existential mood.

Both Remark's *Three Comrades* and Shuhrat's *Gold Does Not Rust* depict post-war humans surrounded by coincidence. In a period when life has not returned to normal, society has not been fully restored, and moral and spiritual norms are

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<sup>16</sup> Шуҳрат. Олтин зангламас. Роман. – Тошкент: Фафур Ғулом, 2021. – Б. 514.

incomplete, every step seems contingent upon chance – a reality equally emphasized by both authors. The characters' personalities are shaped through chance, and their actions unfold under the psychological shadow of war.

The second section of the third chapter, titled "Artistic Integration of Psychological Representation and Speech Forms," is devoted to analyzing the psychological states and speech components of characters in Shuhrat's *Gold Does Not Rust* and Remarque's *Three Comrades*.

Literature serves as one of the most profound moral, educational, and artistic tools for exploring the deeper layers of the human heart and mind. In particular, psychological representation and speech forms are among the most important components for expressing the inner world of individuals in artistic texts. In novels depicting war, the focus shifts from portraiture to character and the dynamics of speech. The interplay of these three components – character, speech, and psychological representation – produces artistic psychologism. Through the depiction of realistic, life-like psychological processes, dialogue strengthens the artistic truthfulness of the work. This aspect is particularly important in realistic and psychological prose traditions. Within the context of a literary work, dialogue reflects not only the interpersonal relations of characters but also their mental states, conflicts, levels of intimacy, and the socio-cultural background.

Another form of artistic speech is the monologue, which also performs an important poetic function in a literary work. Through monologue, a character's personal life philosophy, thoughts, and psychological state are expressed. Academician Izzat Sulton explains monologue as follows: "*A monologue is a long speech in which a character gathers and vividly expresses their most important reflections on life, delivered in the absence of others or while others remain silent. The monologue reveals the inner world of the character in their own language, in a detailed and emotionally rich manner.*"<sup>17</sup> A form of monologue in which a character expresses their psychological state through their own thoughts is called an internal monologue.

There are several artistic commonalities between Shuhrat's *Gold Does Not Rust* and Remarque's *Three Comrades* in terms of psychological depiction and forms of speech – including character speech (dialogues and internal monologues), narrator perspective, and the authorial voice. In both works, the post-war human psyche, societal changes, and the role of chance in life are portrayed against the background of inner emptiness, fear, despair, and simultaneously the drive to live.

In *Gold Does Not Rust*, the emotional experiences of individuals are revealed through the conflict between personal inner suffering and social pressures. Shuhrat's characters are often depicted through inner silence and internal dialogues. For example, in the character of Jannat, psychological depiction is dominant. The tragedy of childlessness occupies her entire emotional world. Her heart is full of intense suffering, yet her outward appearance is often portrayed as patient and composed. The author uses dialogue, internal monologues, and other speech components to reveal the subtle nuances of the female psyche. "*At first, she kept her suffering hidden from her husband, felt ashamed to tell anyone, and wept like a young girl, withdrawing into solitude to*

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<sup>17</sup> Izzat Sulton. *Adabiyot nazariyasi*. – Toshkent: O'qituvchi, 2005. – B. 134.

*cry bitterly. If she heard that acquaintances had children, her whole body would shiver with anguish, as if someone were throwing stones at her head, asking, 'Why don't you have children?' Seeing her distress, Aunt Adolat gently stroked her head:*

*– Be patient, my daughter; God does not leave those He loves childless. Great reward comes to those who endure.*

*– What good is patience, mother! – Jannat would reply, suffering even more, while outside someone laughed, and she wept silently within.”*<sup>18</sup> This excerpt demonstrates how the author of *Gold Does Not Rust* effectively employs psychological depiction to reveal the character of Jannat. The episode is central to portraying the profound impact of childlessness on a woman's psyche and in highlighting the tension between her inner and outer states. The tragedy of childlessness dominates Jannat's entire life. In depicting this misfortune, the author focuses not on external events, but on the character's internal experiences. Details such as “kept burning inside,” “wept bitterly,” and “her whole body trembled with anguish” direct the narrative more toward her emotional and mental state than toward plot-driven events. In this passage, Jannat's suffering is both intensely personal and closely connected to the social mentality of her time. Reports of acquaintances “having children” and ironic remarks such as “Why don't you bear children?” reflect society's rigid expectations and stereotypes imposed on women. Through the psychological portrayal of the character, the author exposes the mechanisms of social pressure. Here, the individual tragedy is inseparably intertwined with the national and cultural context. Overall, the emotional torment of childlessness in Jannat's character is depicted as a social problem, serving as the central psychological and dynamic element of the novel.

In Erich Maria Remarque's *The Three Comrades*, the psychological and social conditions of humans in the postwar period are depicted with profound depth. Through psychological portrayal, the novel conveys the meaninglessness of life after the war and the uncertainty that exists between living and dying. The characters appear as if they are not truly living their lives, showing little interest in the future. A trivial and domestic existence has become the routine of their daily lives. They drink for today and live only for the moment. Tomorrow is unknown to them and remains highly abstract.

This sense of disorientation is reflected in the words of one of the novel's active characters, Frau Zalewski: “– I am astonished at today's youth. You dislike the past, you detest the present, and have no concern for the future. In the end, may it all turn out well, somehow.”<sup>19</sup>

Although this sentence may seem like a simple melancholic reflection at first glance, in fact, it expresses the psychological and social crisis in European society during the first half of the twentieth century. The conflict of worldviews between the war generation and the postwar youth becomes evident in this sentence. The triple construction in the sentence – “the past,” “the present,” and “the future” – represents a state of psychological, moral, and social emptiness. A person cannot find themselves in any of the three temporal dimensions of life. The past is a period of war, bloodshed,

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<sup>18</sup> Шухрат. Олтин зангламас. Роман. – Тошкент: Ғафур Ғулом, 2021. – Б. 20-21.

<sup>19</sup> Remark E.M. Uch og'ayni. – Toshkent: Yoshlar matbuoti, 2022. – B. 193.

and loss, which is why it is disliked by this generation. The present is characterized by crisis, unemployment, grief, and the meaninglessness of life, leading to feelings of resentment. The future, meanwhile, is highly abstract and uncertain; for someone disillusioned by yesterday and today, there is no confidence in what lies ahead. While the characters in Remarque's novel do not explicitly serve an absurdist philosophy, their psychological condition resonates closely with existentialist thought. Professor Qozoqboy Yoldoshev's definition of the absurd complements Remarque's depiction of the "lost generation": "*The absurd is the state of mind of a Western man who is disillusioned with yesterday, has turned away from today, and no longer hopes for tomorrow.*"<sup>20</sup> This condition is closely connected with the motif of the "lost generation," which frequently appears in Remarque's works.

Shuhrat's *Gold Does Not Rust* and Remarque's *The Three Comrades* share notable commonalities as significant examples of modern literature in their artistic exploration of the human psyche. In both works:

a) psychological depiction is conveyed through inner experiences; b) forms of speech – inner monologue, dialogue, and the voices of characters and the narrator – reveal the conflict between the individual and society; c) the category of chance highlights the uncertainty of human destiny; d) war and the postwar period leave profound negative traces on the human psyche. These aspects are important not only as artistic experience but also as a reflection of the general evolution of psychological thought in 20th-century literature.

## CONCLUSION

1. In German literature, the theme of war is interpreted as a universal tragic experience of humanity, revealing individual psychological collapse, moral trials, and socio-cultural crises. In Uzbek literature, however, the theme is aimed at strengthening historical memory and national consciousness, highlighting human virtues such as patriotism, devotion, and patience. In both literatures, war is depicted not merely as a historical process but as a profound socio-philosophical experience that deeply impacts both individual and collective consciousness. In contemporary Uzbek prose, the central character often embodies the ideal human that society aspires to: enlightened, honest, conscientious, and truth-seeking. In German novels, by contrast, the protagonist is typically portrayed as a tragic individual who embodies the psychological and moral consequences of war.

2. While Uzbek and German war-themed novels differ in thematic-compositional structure, plot dynamics, and the system of characters, their artistic and aesthetic essence converges on the depiction of the complex tensions between human destiny and historical catastrophe. In both traditions, war is initially portrayed on an epic scale within a historical context, but later evolves toward realism, psychological depth, post-totalitarian perspectives, and existential frameworks. In this process, Uzbek novels foreground national devotion, social disparities, patience, and the pursuit of historical justice, reinforcing national consciousness and collective memory. German novels, on the other hand, elevate the phenomenon of war to an aesthetic-philosophical

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<sup>20</sup> Йўлдошев Қ. Ёنيқ сўз. – Тошкент: Янги аср авлоди, 2006. – Б. 164.

level by exploring psychological collapse, moral weakness, and the isolation of the individual from society. Hence, although these literary experiences develop along different trajectories, their common goal is to artistically apprehend the devastating impact of war on both individuals and society.

3. In war-themed novels, the category of chance (coincidence) functions not merely as an episodic incident that diverts the plot, but as a universal artistic device elevated to the level of philosophical and aesthetic necessity. It drives the internal dramatic mechanism of the narrative, sharply alters the fate of the protagonist, and becomes an essential component of the composition. Chance is often organically linked with peripeteia, serving as a turning point that ushers the plot into a new phase of development.

4. From the perspective of chronotope, chance ensures sudden shifts in time and space, producing abrupt psychological “transitions” from peaceful life to the battlefield, or from wartime memories to the present day. Across literary history, from ancient epics to contemporary war novels, such functions of chance have persisted, being reinterpreted in accordance with the aesthetic standards and philosophical views of each era. As a result, chance is not merely an event used to make the war narrative more interesting, but a central artistic-aesthetic category that reveals the conflicted relationship between human beings and history, exposing the complex interplay of fate and free will while uniting aesthetic, psychological, and social meanings.

5. Chance acts as one of the most important poetic mechanisms in artistic plot construction, generating unexpected twists and testing the protagonist’s psyche. It ensures the dynamism of dramatic events, contributes to the revelation of character, and deepens the moral and psychological portrait of the hero. In this process, psychological realism, through inner monologues and depictions of perception, highlights the mental consequences of coincidental events.

6. Although chance operates within different cultural and historical contexts in the works of Shuhrat and Remarque, its artistic function is oriented toward a single purpose: to dramatize the conflicts between the individual and society. Shuhrat employs chance events as a means of demonstrating human honesty, steadfastness, and the permanence of justice, whereas Remarque uses unexpected turns to reveal the psychological breakdown, despair, and tragic destinies of the postwar generation. Thus, the category of chance in both authors’ works is elevated to a profound aesthetic-philosophical instrument of artistic thought, serving as an effective poetic mechanism for enlivening the plot, exposing the protagonist’s psyche, and powerfully conveying the author’s central ideas.

7. Remarque, on the other hand, employs chance incidents to illuminate the tragic destinies of the postwar generation. While Robert and Patricia’s accidental meeting provides a brief moment of happiness, the sudden revelation of Patricia’s illness and Gottfried’s cruel death plunge the characters’ lives into tragedy. In this way, the author interprets chance as an aesthetic device reflecting the instability of human life and the absurdity of existence. For Shuhrat, chance serves as a dramatic mechanism that illuminates human pride and hope, whereas for Remarque it signifies life’s unpredictability and tragic outcomes. Yet in both cases, chance is harmonized with psychological depth, enabling a profound depiction of the characters’ internal and

external experiences. As a result, coincidence emerges in literature as a powerful aesthetic tool that vividly and multilayered represents the human psyche.

8. In Shuhrat's work, unexpected encounters, political intrigues, and slanders transform the protagonists' lives into a field of trial. Qodir's accidental meeting with the girl in the atlas dress initiates a process of love and moral awakening in his psyche, while Sodiq's imprisonment due to slander further highlights his honesty, conscientious steadfastness, and human dignity. For Shuhrat, chance acts as a force that illuminates goodness, integrity, and moral stability; in other words, coincidences deepen the portrayal of a character's positive qualities through dramatic turns.

9. The analysis of *Gold Does Not Rust* and *Three Comrades* demonstrates that chance events serve as a central artistic device, driving the plot's dynamics and revealing the psychological portraits of the characters. Shuhrat and Remarque wrote in different historical and cultural contexts, they share a commonality in using chance as a central mechanism of the plot. Yet the difference in interpretation is significant: in Shuhrat, chance reinforces human dignity, hope, and goodness, whereas in Remarque, it signifies life's instability, loss, and tragic outcome. Both authors, however, utilize chance to reveal the protagonists' inner experiences and bring the characters closer to lifelike authenticity.

10. The interplay of chance and psychological depiction in these two novels allows for a holistic representation of the characters' inner and outer lives and deeply illuminates the conflicts between individual and era on an artistic and aesthetic level. In Shuhrat, chance functions as a dramatic tool affirming honesty and moral steadfastness, while in Remarque it attains the level of an aesthetic principle expressing humanity's tragic existential experience.

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УЧЁНЫХ СТЕПЕНЕЙ ПРИ УНИВЕРСИТЕТЕ ТУРОН ГОРОДА КАРШИ**  

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**ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ  
УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ**

**МУРТАЗАЕВ ЭЛЁР НИЗОМИДДИНОВИЧ**

**ТИПОЛОГИЧЕСКИЙ АНАЛИЗ СРЕДЫ СЛУЧАЙНОСТИ И  
ПСИХОЛОГИЧЕСКИХ СИТУАЦИЙ В РОМАНЕ**  
(На примере романов Эриха Марии Ремарка и Шухрата)

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

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

**Карши – 2026**

**Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан под номером В.2024.2.PhD/Fil4875.**

Диссертация выполнена в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои.

Автореферат диссертации на трёх языках (узбекском, английском, русском (резюме)) размещён на веб-странице Научного совета ([www.turon.uz](http://www.turon.uz)) и Информационно-образовательном портале «Ziynet» ([www.ziynet.uz](http://www.ziynet.uz)).

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Защита диссертации состоится на заседании Научного совета PhD.03/2025.27.12.Fil.39.01 при университете Турон города Карши “\_\_\_” \_\_\_\_\_ 2026 года в \_\_\_ часов (Адрес: 180100, город Карши, улица Насаф, дом 1/14. Тел.: (77) 040-00-25; faks: (75) 220-00-25 e-mail: [turonuniversiteti.uz](mailto:turonuniversiteti.uz).)

С диссертацией можно ознакомиться в Информационно-ресурсном центре при университете Турон города Карши (зарегистрирован под номером \_\_) (Адрес: 180100, город Карши, улица Насаф, дом 1/14. Тел.: (77) 040-00-25).

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## ВВЕДЕНИЕ (аннотация к диссертации доктора философии (PhD))

**Актуальность и востребованность темы диссертации.** В мировой романистике XX века тема войны интерпретировалась как один из самых значимых и трагических опытов в истории человечества. В художественном мышлении сюжеты войны создавали широкие эстетические возможности не только для переосмысления исторической действительности, но и для освещения страданий внутреннего мира человека, его духовных испытаний и судьбоносных переломов. Особое значение в поэтике военных романов приобрело влияние случайных событий на психологию героя, что возвысило категорию среды случайности как важное художественное явление. Роль среды случайности в формировании сюжетных узлов, неожиданные повороты в развитии событий, трагические развязки стали в мировой литературе общими методологическими и типологическими критериями раскрытия психики человека.

В мировой литературе тема войны осмысливается как одна из самых трагических страниц истории человечества, при этом случайные ситуации выступают как самостоятельное художественное средство. В частности, в немецких романах среда случайности поднимается до уровня литературно-философской категории, выражающей нестабильность человеческой судьбы и сложную духовную картину послевоенного общества. Особенно в творчестве Эриха Марии Ремарка случайность эстетически раскрывает жизненную неопределённость и беспомощность человека перед судьбой. В романе «Три товарища» она используется как основной художественный механизм для осмысления страданий послевоенного поколения.

В узбекской романистике тема войны сформировалась как художественно обобщённое выражение национально-исторической действительности и человеческой судьбы. В этих романах случайные события выступают одним из основных факторов, приводящих в движение сюжет, и через неожиданные повороты в жизни героя служат раскрытию его духовно-нравственного мира. Произведение Шухрата «Золото не ржавеет» также относится к этой художественной традиции, в котором случайные события интерпретируются в тесной взаимосвязи с человеческой жизнью и общественно-политическими процессами. Ибо: «пока живы литература, искусство и культура – будут жить и процветать нации, народы, всё человечество в целом»<sup>21</sup>. Ведь литература является одним из важнейших социальных явлений, формирующих духовный и нравственный мир человека, сохраняющих историческую память и объединяющих нацию. Узбекские и немецкие романы, посвящённые теме войны, наглядно подтверждают это. Поэтому случайность в немецких и узбекских военных романах в целом приобретает типологическое единство в раскрытии внутреннего мира героя и освещении духовно-культурных противоречий эпохи. Именно этот аспект повышает актуальность и востребованность данного исследования в современном национальном литературоведении.

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<sup>21</sup> Mirziyoyev Sh. Adabiyot va san'at, madaniyatni rivojlantirish – xalqimiz ma'naviy olamini yuksaltirishning mustahkam poydevoridir // Xalq so'zi. – Toshkent, 2017-yil 4-avgust.

Данное диссертационное исследование в определённой степени служит реализации ряда задач, предусмотренных в Указах Президента Республики Узбекистан: № ПФ–158 от 11 сентября 2023 года «О стратегии “Узбекистан – 2030”», № ПФ–5847 от 8 августа 2019 года «Об утверждении Концепции развития системы высшего образования Республики Узбекистан до 2030 года», № ПФ–6097 от 29 октября 2020 года «Об утверждении Концепции развития науки до 2030 года», № ПФ–6108 от 6 ноября 2020 года «О мерах по развитию сфер образования, воспитания и науки в новый период развития Узбекистана», № ПФ–60 от 28 января 2022 года «О Стратегии развития Нового Узбекистана на 2022–2026 годы», а также в постановлениях № ПК–54 от 2 февраля 2024 года «О дополнительных мерах по ускорению реформ в сфере образования», выступлении Президента Республики Узбекистан на встрече с представителями творческой интеллигенции страны 3 августа 2017 года, а также его поручениях по повышению воздействия литературы во время посещения 20 мая 2020 года Аллеи литераторов в городе Ташкенте и других нормативно-правовых документах, относящихся к данной сфере деятельности.

**Объектом исследования** выбраны романы Эриха Марии Ремарка «Три товарища» и Шухрата «Золото не ржавеет». При необходимости в исследовании также привлекаются и другие произведения авторов.

**Научная новизна исследования** заключается в следующем:

классифицировано в узбекской и немецкой литературе тематико-композиционная структура романов, посвящённых военной теме; теоретически обобщены специфические художественно-эстетические особенности сюжетной динамики и системы образов, а также определена их роль в развитии литературного процесса;

отдельно исследована художественная функция случайности в военных романах, раскрыто её проявление как эстетико-драматической силы в сюжетных узлах, развитии событий и процессе художественной развязки; также научно обоснована концепция о том, что в основе случайности лежит фактор востребованности, а её судьбоносный характер интерпретируется как проявление божественного начала;

выявлена на основе сравнительного анализа гармонии случайных ситуаций и психологических состояний в романах Ремарка и Шухрата, доказана их роль как ведущего художественного средства в раскрытии внутреннего мира героев и выражении художественно-эстетических взглядов авторов;

специально проанализирована стилистическая поэтика психологических изображений, связанных со случайностью в романах «Золото не ржавеет» и «Три товарища», научно обоснованы роль и функциональная значимость компонентов художественной речи в данном процессе;

определены общие и национально-типологические особенности гармонии случайности и психологизма в военных романах, на основе которых в теоретических выводах обоснованы сложные взаимоотношения личности и общества, исторической катастрофы и человеческой стойкости в художественном мышлении.

**Внедрение результатов исследования.** На основе типологического анализа среды случайности и психологических ситуаций, посвящённых теме войны в узбекской и немецкой литературе:

научные выводы относительно теоретического обобщения специфических художественно-эстетических особенностей сюжетной динамики и системы образов, на основе сравнительного анализа взаимосвязи случайных ситуаций и психологических состояний в романах Ремарка «Три товарища» и Шухрата «Золото не ржавеет», их роли как ведущего художественного средства в раскрытии внутреннего мира героев, были использованы в прикладном проекте №F3-201912258 «Создание многоязычной (на узбекском, русском и английском языках) электронной платформы узбекской литературы», реализованном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2021-2023 годах (справка №04/1-5381 от 7 ноября 2025 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате теоретическое обобщение художественно-эстетических особенностей развития сюжета, системы образов в военных романах узбекской и немецкой литературы, а также научные выводы об их роли и значении в развитии литературного процесса, способствовали обогащению материалов электронной платформы.

научные выводы относительно сравнительного анализа гармонии случайных ситуаций и психологических состояний в романах Ремарка и Шухрата, их роли как ведущего художественного средства в раскрытии внутреннего мира героев и выражении художественно-эстетических взглядов авторов, были использованы в прикладном проекте №F3-201912258 «Создание многоязычной (на узбекском, русском и английском языках) электронной платформы узбекской литературы», реализованном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2021-2023 годах (справка №04/1-5381 от 7 ноября 2025 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате это способствовало подготовке научных материалов относительно художественной функции случайности в романах о войне как самостоятельного объекта, специального анализа стилистической поэтики психологических изображений, связанных со случайностью в романах «Золото не ржавеет» и «Три товарища», научного обоснования роли и функциональной значимости компонентов художественной речи в данном процессе, концепции о том, что в основе случайности лежит фактор востребованности, её судьбоносный характер интерпретируется как проявление божественного начала, а также теоретической концепции о том, что в основе случайности лежит фактор востребованности и её судьбоносный характер интерпретируется как проявление божественного начала.

научные выводы относительно определения общих и национально-типологических особенностей гармонии случайности и психологизма в военных романах, на основе которых в теоретических выводах обоснованы сложные взаимоотношения личности и общества, исторической катастрофы и человеческой стойкости в художественном мышлении, были использованы в

инновационном проекте №IL-402104209 «Создание программного средства – морфолексикона и морфологического анализатора узбекского языка для автоматической обработки в информационно-поисковых системах (Google, Yandex, Google Translate)», реализованном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2022-2024 годах (справка №01/4-4761 от 8 октября 2025 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате использования материалов диссертационного исследования были разработаны инновационные подходы, расширены теоретические взгляды, повышена эффективность практических пособий. Это, в свою очередь, способствовало дальнейшему укреплению интеграции сравнительного языкознания и литературоведения с прикладным программным обеспечением.

научные выводы о том, что романы, посвящённые военной теме в узбекской и немецкой литературе, различаются по тематико-композиционной структуре, сюжетной динамике и системе образов, однако гармоничны в одном – в художественном осмыслении сложных противоречий между человеческой судьбой и исторической катастрофой; о том, что в обоих литературных пространствах война изначально изображалась в эпическом масштабе и историческом контексте, а на последующих этапах углублялась в реалистическом, психологическом, посттоталитарном и экзистенциальном ракурсах; о том, что узбекские романы в данном процессе выдвигают мотивы народного патриотизма, социального различия, терпения и стремления к исторической справедливости, способствуя укреплению национального сознания и исторической памяти, тогда как немецкие романы поднимают феномен войны до уровня эстетико-философской интерпретации через изображение духовного кризиса, нравственной уязвимости и отчуждения личности от социума, – были использованы в телепередаче «Tarix maydoni», вышедшей в эфир на телеканале «O‘zbekiston tarixi» (справка №15-33/766 от 18 октября 2025 года государственного учреждения «Творческое объединение “Ma’rifat” Национальной телерадиокомпании Узбекистана»). В результате содержание передачи вышло за рамки простой хронологической трактовки исторических фактов и превратилось в комплексный научно-просветительский дискурс, охватывающий литературно-художественные, философские и культурные интерпретации войны; что способствовало формированию у зрителей представления о войне не только как о политической или военной действительности, но и как о сложном социально-философском феномене, неразрывно связанном с человеческой психикой, национальной памятью и исторической ответственностью, а также обогатило историческое мышление литературно-эстетическим анализом.

**Структура и объём диссертации.** Диссертация состоит из введения, трёх глав, вывода и списка использованной литературы. Общий объём диссертации составляет 138 страниц.

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