

MIRZO ULUG'BEK NOMIDAGI O'ZBEKISTON MILLIY
UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSc.03/2025.27.12.Fil.01.11 RAQAMLI ILMIY KENGASH

O'ZBEKISTON MILLIY UNIVERSITETI

SUYUNOVA MAFTUNA DO'SQOBIL QIZI

AMERIKA VA O'ZBEK NASRIDA URUSH OBRAZINING BADIY TALQINI
(N.MEYLER VA SHUHRAT ASARLARI MISOLIDA)

10.00.06 – Qiyosiy adabiyotshunoslik, chog'ishtirma tilshunoslik va tarjimashunoslik

Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi
AVTOREFERATI

Toshkent – 2026

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

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

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

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Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy attestatsiya komissiyasida № B2024.1.PhD/Fil4409 raqami bilan ro'yxatga olingan.

Dissertatsiya Mirzo Ulug'bek nomidagi O'zbekiston Milliy universitetida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o'zbek, ingliz, rus (rezyume)) Ilmiy kengash veb-sahifasida (www.nuu.md.uz) va "Ziyonet" Axborot-ta'lim portalida (www.ziyonet.uz) joylashtirilgan.

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Dissertatsiya himoyasi O'zbekiston Milliy universiteti huzuridagi Ilmiy darajalar beruvchi DSc.03/2025.27.12.Fil.01.11 raqamli Ilmiy kengashning 2026-yil "5" may soat 16:00 dagi majlisida bo'lib o'tadi (Manzil: 100174, Toshkent shahri, Farobiy ko'chasi, 400-uy. Tel.: (+99871) 246-08- 62; (+99871) 227-10-59; faks (+99871) 246-65-21; e-mail: nauka@nuu.uz O'zbekiston Milliy universiteti, Xorijiy filologiya fakulteti, (3-qavat, 3-11-xona).

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Dissertatsiya avtoreferati 2026-yil "22" aprel kuni tarqatildi.
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KIRISH

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida urush obrazini tadqiq etish muhim ilmiy muammo bo'lib kelgan. So'nggi yillarda urush muammosini o'rganishdagi asosiy yondashuvlar qahramonlikdan insoniy xotira, ruhiy jarohatlar, ma'naviy-axloqiy dilemmalar va noinsoniy tizimlarning badiiy tahlili tomonga qarab siljimoqda. Bugungi kunda dunyoning turli mintaqalarida davom etayotgan qurolli to'qnashuvlar va mojarolar adabiyotning urush fojialarini insoniy qadriyatlar nuqtayi nazaridan aks ettirishdagi ahamiyatini oshirmoqda. Ushbu tadqiqot, aynan, amerikalik adib Norman Meyler va o'zbek yozuvchisi Shuhrat asarlaridagi urush obrazi poetikasini insoniyatning urush sharoitidagi murakkab ruhiy-ijtimoiy holatini badiiy tasvirlash mexanizmlari nuqtayi nazaridan ko'rib chiqishi bilan dolzarblik kasb etadi.

Dunyo adabiyotshunosligida urush obrazining badiiy talqinlarini solishtirish adabiyotning universal va milliy xususiyatlarini ochib beradi. Urushni syujet mavzusi sifatida emas, balki butun badiiy asar kompozitsiyasini shakllantiruvchi murakkab obraz sifatida o'rganish uning ijtimoiy, psixologik va falsafiy jihatdan tahlil imkoniyatlarini kengaytiradi. Urush va uning oqibatlari ilmiy izlanishlar mavzusiga ko'p bora aylanganiga qaramasdan N.Meyler hamda Shuhrat harbiy prozasidagi urush obrazining badiiy tasviridagi o'xshashlik va farqlar, qahramonlarning ma'naviy-axloqiy dilemmasi va psixologiyasini tasvirlash usullari, harbiy mavzularning diaxronik qabul qilinishi va talqinidagi o'zaro bog'liqliklar kabi jihatlar bo'yicha tizimli qiyosiy tahlil yetarli emas. Ushbu tadqiqot aynan shu ilmiy bo'shliqni to'ldirishga qaratilgan bo'lib, qiyosiy adabiyotshunoslik uchun amaliy va nazariy jihatdan ahamiyatga ega.

Mamlakatimizda so'nggi yillarda ilm-ma'rifat, madaniyat, san'at, adabiyotni rivojlantirish, yosh avlodni tinchlik va insonparvarlik g'oyalariga sadoqat bilan tarbiyalash borasida tizimli ishlar amalga oshirilmoqda. Insonlar turli agressiv kontent va manipulyatsiyalar ta'sirida qolayotgan bugungi globallashuv zamonida urushning dahshatli haqiqatini ko'rsatadigan, tinchlik va gumanizmni targ'ib qiluvchi badiiy asarlarni qiyosiy jihatdan o'rganishning ma'naviy-ma'rifiy ahamiyati katta. Zero, Prezidentimiz ta'kidlaganlaridek, "Bashariyat tarixidagi eng dahshatli qirg'in bo'lgan Ikkinchi jahon urushi dunyo xalqlari, jumladan, el-yurtimiz boshiga solgan og'ir musibatlar, mislsiz kulfat va yo'qotishlar hech qachon unutilmaydi"¹. Xalqaro maydonda munosib o'rin egallashga intilayotgan yurtimizda, yer sayyorasida tinchlikni oliy ne'mat deb biluvchi insonni tarbiyalashda urushning mohiyatini ochib beruvchi N.Meyler va Shuhrat asarlarini tadqiq etishilishi shu jihatdan juda muhim ahamiyat kasb etadi. Bu borada salmoqli ishlar amalga oshirilgan bo'lsa-da, XX asr Amerika va o'zbek harbiy prozasi tizimli ravishda

¹ Mirziyoyev Sh. O'zbekiston xalqiga bayram tabrigi // <https://president.uz/uz/lists/view/8117>. [Murojaat sanasi: 8.05.2025].

qiyosiy o'rganilmagan hamda o'zaro ta'sir, parallellar va farqlarining qiyosiy tahlili yetarli darajada ishlab chiqilmagan. Mazkur tadqiqot ikki xil dunyoqarashga mansub ijodkorlarning umuminsoniy mavzuga munosabatini aniqlashi, urush fojialarini badiiy aks ettirishi, N.Meyler va Shuhrat asarlaridagi urush obrazi atrofida shakllanuvchi asar kompozitsiyasi, ijodkor uslubi va mahoratini yangicha rakursda o'rganishi bilan qiyosiy adabiyotshunosligidagi tadqiqotlar ro'yxatini kengaytiradi.

O'zbekiston Respublikasi Prezidentining 2017-yil 13-sentyabrdagi PQ-3271-son "Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ'ib qilish bo'yicha kompleks chora-tadbirlar dasturi to'g'risida"gi Qarori, O'zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 18-maydagi 376-son "Jahon adabiyotining eng sara namunalarini o'zbek tiliga hamda o'zbek adabiyoti durdonalarini chet tillariga tarjima qilish va nashr etish tizimini takomillashtirish chora-tadbirlari to'g'risida"gi Qarori, 2019-yil 8-oktyabrdagi PF-5847-son "O'zbekiston Respublikasi oliy ta'lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida", 2020-yil 29-oktyabrdagi PF-6097-son "Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida", 2021-yil 19-maydagi 5117-son Prezident qarori "O'zbekistonda xorijiy tillarni o'rganishni ommalashtirish faoliyatini sifat jihatidan yangi bosqichga olib chiqish chora-tadbirlari to'g'risida"gi qarori, 2022-yil 28-yanvardagi PF-60-son "2022-2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida"gi Farmonlari, O'zbekiston Respublikasi Prezidentining 2023-yil 22-dekabrdagi "Ma'naviyat boshqa sohalardan oldinda yurishi, yangi kuchga, yangi harakatga aylanishi kerak" mavzusidagi ma'ruzasi hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga bog'liqligi. Dissertatsiya tadqiqoti respublika fan va texnologiyalar rivojlanishining: 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.

Muammoning o'rganilganlik darajasi. Jahon va o'zbek adabiyotshunosligida Ikkinchi jahon urushi haqida yozilgan asarlar ko'p Bu asarlarda urush obrazi, ularning o'ziga xosligi, qahramonlarning ichki dunyosi va ruhiyati tahliliga bag'ishlangan ko'plab maqola hamda tadqiqotlar olib borilgan. Jumladan, urush mavzusi va obrazining o'ziga xos xususiyatlari to'g'risida hamda N.Meyler asarlari to'g'risida jahon adabiyotshunoslari A.Huebner, I.Higgins, E.Beker, U.Uorren, P.Lister, L.Kembell, M.Mekey, J.Deves, J.Lenon², rus adabiyotida A.N.Nikolyukin, A.S.Mulyarchik, Y.N.Zasurskiy,

² Huebner A. The Warrior Image Soldiers in American Culture from the Second World War to the Vietnam Era. – USA: The University of North Carolina Press, 2011. – 371 p.; Higgins I. The Second World War in 6

I.M.Morozov, T.N.Kubaryeva, Ye.Chernetsova, O.Nesmelova, I.Galinskaya, E.Muratova³ kabi olimlar ish olib borgan. Shuningdek, XX asr o'zbek adabiyoti namoyondasi G'.Alimov (Shuhrat) hayoti va ijodi va ikkinchi jahon urushi adabiyoti muammosi J.Kamol, M.Shayxzoda, U.Normatov, S.Ahmad, N.Soatova, N.Karimov, S.Mamajonov, B.Nazarov, A.Rasulov, S.Mirzayev⁴ kabi o'zbek adabiyotshunoslari tomonidan o'rganilgan.

Dissertatsiya mavzusining dissertatsiya bajarilayotgan oliy ta'lim muassasasining ilmiy tadqiqot ishlari bilan bog'liqligi. Xorijiy til va adabiyoti kafedrasining "Qiyosiy adabiyotshunoslik va tarjimashunoslikning dolzarb masalalari, badiiy tahlil, usul va tamoyillari" ustuvor ilmiy yo'nalishlari doirasida bajarilgan.

Tadqiqotning maqsadi N.Meylarning "The Naked and The Dead" va Shuhratning "Shinelli yillar" romanlari tahlili orqali Amerika hamda o'zbek nasrida urush obrazini shakllantirishning badiiy va struktur mexanizmlarini aniqlashdan iborat.

Tadqiqotning vazifalari quyidagilardan iborat:

badiiy asar poetikasida obraz tushunchasining evolyutsiyasi va nazariy asoslarini tadqiq etish, urush obrazining psixologik, axloqiy va ijtimoiy talqinini qiyosiy tarzda ochib berish;

XX asr jahon adabiyotida urush obrazining ifodalanish usullari va estetik yondashuvlarini tahlil qilish;

literature: eight essays. – Edinburgh: Scottish Academic Press, 1986. – 148 p.; Baker E. Nazism, the Second World War and the Holocaust in contemporary Latin American fiction. – UK: Cambridge University Press, 2022. – 193 p.; Уэллек Р., Уоррен О. Теория литературы. – М., 1978. – 328 с.; Lister P. Thesis, Dissertation, Kansas State University. – England, 1974. – 240 p.; Campbell L. Thesis, Dissertation, English, University of British Columbia, 1975 – 160 p.; Mackay M. The Cambridge companion to the literature of World War II. – N.Y.: Cambridge University Press, 2009. – P.56-67.; Dawes J. The language of war: literature and culture in the U.S. from the Civil War Through World War II. – USA: Harvard university press, 2002. – 321 p.; Lennon M. Conversations with Norman Mailer. – USA: University press of Mississippi, 1988. – 432 p.

³ Николюкин А.Н. Реализм и модернизм в творчестве Нормана Мейлера // Проблемы литературы США XX века. – М.: Наука, 1970. – С. 30-37.; Мулярчик А.С. В погоне за бегущим временем (романы Нормана Мейлера) // Вопросы литературы. – М., 1978. – С. 128-165.; Засурский Я.Н. Американская литература XX века. – М.: МГУ, 1966. – 356 с.; Морозов И.В. Тема Второй Мировой войны в творчестве Ж.П.Сартра: Дисс. ... канд. филол. наук. – М., 2021. – 145 с.; Кубарева Н.Т. Антифашистский роман США 1941 – 1945 гг.: Автореф. дисс. ... канд. филол. наук. – М., 1974. – 23 с.; Чсрнецова Е.В. Романное творчество Н.Мейлера 1980-х – 2000-х годов: социокультурный контекст, проблематика, поэтика: Автореф. дисс. ... канд. филол. наук. – Казан, 2010. – 22 с.; Несмелова О.О. Публицистическое творчество Нормана Мейлера и традиции американской документалистики: Автореф. дисс. ... канд. филол. наук. – М., 1982. – 18 с.; Галинская И.Л. Документальная проза Нормана Мейлера и магический мир романов Джоан Роулинг. – М.: Серебряные нити, 2013. – 224 с.; Муратова Э.Д. Война и мир Жеймса Жонса. – Т.: Тафккур қаноти, 2012.

⁴ Kamol J. Shuhrat she'ringing uslubiy xususiyatlari / Lirik she'riyat. – T.: Fan, 1986. – 100 b.; Shayxzoda M. Asarlar 6 tomlik 5 tom. Adabiy tanqidiy maqolalar. – T.: Adabiyot va san'at, 1973. – B. 147-157; Normatov U. Shuhrat. – T.: G'.G'ulom, 1969. – 120 b.; Normatov U. Ijod sehri. – T.: Sharq, 2007. – 60 b.; Ahmad S. Uch mungli qo'shiq so'ngsiz imtihon / Shuhrat. Adib hayotiga bir nazar. – T.: Sharq, 1998. – B. 99-101; Soatova N. Shuhrat ijodining g'oyaviy-badiiy xususiyatlari. Monografiya. – T.: NESHINVESTPROM, 2023. – 200 b.; Karimov N., Mamajonov S., Nazarov B., Normatov U., Rasulov A. XX asr ўzbek adabiyoti tarixi. – T.: Ўқитувчи, 1999. – 51 b.; Mirzayev S. XX asr o'zbek adabiyoti tarixi. – T.: Yangi asr avlodi, 2005. – 39 b.

N.Meyler va Shuhrat asarlarida urushning tarixiy hamda ijtimoiy ahamiyatini, inson hayoti va jamiyat bilan bog'liqligini dalillash;

har ikki muallif asarlarida urushning qahramon ruhiyatiga ko'rsatadigan ta'sirini psixologik va ekzistensial yondashuvlar asosida tadqiq etish.

Tadqiqot obyekti sifatida N.Meylarning "The Naked and The Dead" (Himoyasizlar va O'liklar) va Shuhrat (G'ulom Alimov)ning "Shinelli yillar" asarlarida urush obrazining tasvirlanishi tanlangan.

Tadqiqotning predmetini Amerika va o'zbek adabiyotlarida urush obrazining psixologik, axloqiy va ijtimoiy jihatlarini qiyoslash tashkil etadi.

Tadqiqotning usullari. Dissertatsiya mavzusini yoritishda qiyosiy-tipologik, madaniy-tarixiy, biografik, germeneytik va badiiy asar tahlili usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

badiiy obrazning tarixiy taraqqiyotida shakllangan madaniy-tarixiy, falsafiy va struktur-semantik qatlamlari ilmiy-metodologik asosda tizimlashtirilib, "urush obrazi" kategoriyasi psixologik, axloqiy va ijtimoiy yo'nalishlardan tarkib topgan poetik strukturani boshqaruvchi model ekanligi dalillangan;

XX-asr jahon adabiyotida urush obrazining an'anaviy, realistik, modernistik va postmodernistik estetik paradigmalari shakllanishi qiyosiy-tipologik metod asosida tadqiq qilinib, Amerika va o'zbek nasrida urush obrazining badiiy-konseptual talqini turli poetik-estetik tamoyillar doirasida rivojlanganligi hamda ularning umumiy va o'ziga xos xususiyatlari isbotlangan;

N.Meyler va Shuhrat asarlarida urushning inson hayoti, jamiyat va tarixda tutgan o'rni turli xil ijtimoiy-madaniy muhit doirasida tahlil qilinib, har ikki muallif konsepsiyasida urush hodisasi nafaqat muayyan tarixiy davr bilan chegaralangan harbiy to'qnashuv, balki inson ruhiyati, axloqiy tanlovlari va jamiyatning dinamik rivojiga ta'sir ko'rsatuvchi ko'p qatlamli murakkab hodisa ekanligi ilmiy dalillangan;

N.Meyler va Shuhrat asarlarida urushning qahramon ruhiyatiga ko'rsatadigan ta'siri psixologik hamda ekzistensial yondashuvlar asosida, inson ongidagi jarayonlar N.Meyler asarida ruhiy iztirob va ekzistensial inqiroz, Shuhrat asarida esa ma'naviy bardoshlilik va ruhiy barqarorlik modeli sifatida namoyon bo'lishi asoslangan.

Tadqiqotning amaliy natijalari:

Milliy va xalqaro adabiy an'analarni qiyoslab o'rganish orqali Amerika hamda o'zbek nasrida urush obrazidagi o'xshash va farqli jihatlar aniqlangan;

Urush obrazini tahlil qilish orqali zamonaviy adabiyotshunoslik metodologiyasi va badiiy asarlarni tahlil qilish yondashuvlari takomillashtirilgan;

Urush obrazining jamiyatdagi muammolar (axloqiy dilemma, insoniy tanazzul, ijtimoiy ziddiyatlar)ning qanday aks ettirilishini tushunishga yordam beruvchi masalalarga e'tibor qaratilgan;

N.Meyler va Shuhrat asarlarida urush obrazini yaratishda foydalanilgan

badiiy uslub hamda vositalar o'rganilib, mualliflarning ijodiy faoliyati keyingi tadqiqotchilarga adabiy-estetik manba vazifasini bajarishi isbotlangan.

Tadqiqot natijalarining ishonchliligi. N.Meyler va Shuhrat asarlari aniq belgilangan mezonlarga ko'ra tanlangani, tadqiqotda asarlarning turli jihatlari (davr, ruhiyat, urush obrazining yaratilish usullari, personajlarning psixologik holati) keng qamrab olingani, qiyosiy-tipologik, biografik, psixoanalitik, qiyosiy-madaniy tahlil usullarining qo'llanilgani natijalar ishonchliligini ta'minlaydi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati N.Meyler va Shuhrat asarlarida urush obrazining badiiy talqini, urushning inson ruhiyatiga ta'siri, personajlarning psixologik holati va jamiyatdagi o'рни, urushga munosabat va axloqiy dilemma motivlari kabi ilmiy-nazariy masalalarni o'rganish imkonini beradi. Shu bilan birga, asarlar orqali urush obrazining umumiy va milliy xususiyatlari, yozuvchilarning obraz yaratish mahorati hamda badiiy vositalardan foydalanish tartibi aniqlanadi.

Tadqiqot natijalarining amaliy ahamiyati urush obrazini N.Meyler va Shuhrat asarlari misolida qiyosiy tahlil qilish orqali chiqarilgan xulosalardan adabiyotshunoslikka kirish, qiyosiy adabiyotshunoslik, Amerika va o'zbek adabiyoti tarixi, jahon adabiyoti va zamonaviy nasr fanlaridan darslik hamda qo'llanmalar yaratishda, shuningdek, XX asr Amerika va o'zbek nasrini o'rganish bo'yicha ilmiy tadqiqot ishlarini olib borishda foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Amerika va o'zbek nasrida urush obrazining badiiy talqinini tadqiq etish jarayonida olingan ilmiy natijalar hamda xulosalar asosida:

Badiiy obraz tushunchasining rivojlanish jarayonida shakllangan madaniy-tarixiy, falsafiy va struktur-semantik ma'nolari ilmiy asosda tizimlashtirilib, urush obrazi tushunchasi kengaytirilgan holda, uning psixologik, axloqiy va ijtimoiy yo'nalishlardan tarkib topgan poetik strukturani boshqaruvchi model ekanligi, shuningdek, XX asr jahon adabiyotidagi urush obrazining an'anaviy, realistik, modernistik, postmodernistik bosqichlar bo'yicha shakllanishi qiyosiy-tipologik jihatdan o'rganilib, urush obrazining badiiy talqini Amerika va o'zbek adabiyotida turli estetik tamoyillar asosida rivojlanganligi hamda ularning umumiy va o'ziga xos xususiyatlari ilmiy tarzda asoslanganligiga doir xulosalardan O'zbekiston Milliy teleradiokompaniyasi "O'zbekiston" teleradiokanali DM "Ma'daniy-ma'rifiy va badiiy eshittirishlar muharririyati tomonidan tayyorlangan 2025-yil 25-avgust hamda sentyabr oylarida efirga uzatilgan "Ta'lim va taraqqiyot", "O'zbek nasri", "Jahon adabiyoti" nomli eshittirishlar ssenariylarini tayyorlashda foydalanilgan ("O'zbekiston 24" ijodiy birlashmasi davlat muassasasining 2025-yil 16-sentyabrdagi 05-09-1455-sonli ma'lumotnomasi). Natijalar radioeshittirishlarning ilmiy ommabopligini va ularning ilmiy natijalarga asoslanganligini ta'minlashga xizmat qilgan;

N.Meyler va Shuhrat asarlarida urushning inson hayoti, jamiyat va tarix oldida tutgan o'рни turli xil ijtimoiy muhit misolida tahlil qilinib, har ikki muallifning qarashlari asosida urush nafaqat tarixning muayyan davriga oid

harbiy voqea, balki insonning ichki dunyosida kechadigan axloqiy tanlov, ruhiy sinov va ma'naviy mas'uliyat maydoni sifatida ko'rsatildi hamda urushning shaxs psixologiyasi, axloqi va jamiyat hayotiga ta'sir qiluvchi ko'p qatlamli murakkab hodisa ekani isbotlangani borasidagi xulosa hamda tavsiyalardan O'zbekiston Respublikasi Yozuvchilar uyushmasi faoliyatida, adabiy kechalarida, ijodkor yoshlar bilan uchrashuvlarida foydalanilgan (O'zbekiston Yozuvchilar uyushmasining 2025-yil 09-sentyabrdagi 01-03/357-sonli ma'lumotnomasi). Natijada yoshlar orasida kitobxonlikni rag'batlantirish, urush mavzusidagi badiiy asarlarni chuqur o'rganish, shuningdek, N.Meyler va Shuhratning obraz yaratish mahorati bo'yicha bilimlarni oshirishga erishilgan;

N.Meyler va Shuhrat asarlarida urushning qahramon ruhiyatiga ko'rsatadigan ta'siri psixologik (ichki monolog, ong oqimi, psixologik portret, ruhiy konflikt) hamda ekzistensial (mavjudlik, yolg'izlik, tanlov, qo'rquv, xavotir) yondashuvlar sintezi asosida qiyosiy tahlil qilinib, urushning inson ongidagi jarayonlari N.Meylerda ruhiy iltirib va ekzistensial inqiroz, Shuhratda esa ma'naviy bardoshlilik va ruhiy barqarorlik modeli sifatida namoyon bo'lishi, urush obrazining jamiyat xotirasini shakllantirishdagi badiiy funksiyasi Amerika (N.Meyler) va o'zbek (Shuhrat) adabiyoti misolida qiyosiy tarzda ochib berilib, har ikki adabiy maktabda urush obrazi milliy xotirani tiklash, tarixiy haqiqatni anglash va ma'naviy saboq berish vositasi sifatida qanday vazifa bajarishi haqida yangi qiyosiy-tipologik yondashuvlar ishlab chiqilganligiga oid xulosalardan O'zbekiston davlat jahon tillari universiteti davlat ilmiy-texnika dasturlari doirasida 2023-2025-yillarda bajarilgan IL-27-4722022413-sonli "Qiyosiy adabiyotshunoslik" fanining "Komparativistika" elektron platformasini yaratish mavzusidagi innovatsion loyihasida foydalanilgan (2025-yildagi 26-sentyabrdagi 04-04-1/5679-sonli ma'lumotnomasi). Natijada ushbu elektron platformasini boyitishda Amerika va o'zbek adabiyotida urush obrazining qiyosiy tahlilini o'rganuvchilarga yanada yoritish uchun xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalarining 3 ta xorijiy va 4 ta mahalliy miqyosidagi konferensiyasi to'plamlarida chop etilib, mazkur anjumanlarda ilmiy ma'ruzalar ko'rinishida muhokama qilingan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha jami 14 ta ilmiy ish chop etilgan, shulardan O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan respublika ilmiy nashrlarda 5 ta, xorijiy jurnallarda 2 ta maqolalar nashr etilgan.

Dissertatsiyaning hajmi va tuzilishi. Dissertatsiya tarkibi kirish, uch bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, umumiy hajmi 148 sahifani tashkil qiladi.

DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning "Kirish" qismida tadqiqotning dolzarbligi va zarurati

asoslangan, tadqiqotning maqsadi, vazifalari, qo'llanilgan metodlar, obykti va predmeti tavsiflangan, respublika fan va texnologiyalarni rivojlantirishning ustuvor yo'nalishlariga mosligi ko'rsatilgan, tadqiqotning ilmiy va amaliy natijalari bayon qilingan, erishilgan natijalarning ilmiy yangiligi ochib berilgan, tadqiqot natijalarini amaliyotda joriy etish va foydalanish imkoniyatlari, nashr qilingan ilmiy ishlar, dissertatsiyaning tuzilishi va hajmi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning **“Adabiyotshunoslikda urush obrazining psixologik, axloqiy va ijtimoiy talqini”** deb nomlangan birinchi bobida adabiyotshunoslikda urush obrazini talqin etishga oid mavjud ilmiy-nazariy yondashuvlar umumlashtirilib, urush fenomenining psixologik, axloqiy va ijtimoiy qirralari badiiy tafakkur doirasida tahlil qilinadi hamda ushbu obrazning individual ong, ma'naviy-axloqiy tanlov va tarixiy-ijtimoiy jarayonlar bilan murakkab dialektik munosabatda shakllanishi ilmiy asosda ochib beriladi. Ushbu bobning birinchi fasli **“Badiiy asar poetikasida obraz tushunchasi evolyutsiyasi va nazariy asoslari”** deb nomlanib, unda obraz tushunchasining nazariy-estetik asoslari, uning shakllanish tarixi va badiiy ijoddagi o'ziga xos o'rni ilmiy jihatdan tahlil qilinadi. Badiiy obrazga san'at va adabiyotning markaziy kategoriyasi sifatida qaralib, voqelikni estetik jihatdan qayta ifodalovchi murakkab badiiy hodisa sifatida talqin etiladi. Mazkur tadqiqotda badiiy urush obrazi tadqiqot predmeti sifatida olinib, unga mavzudan farqli ravishda butun badiiy tizimni birlashtiruvchi estetik-semantik model sifatida yondashildi. Obrazning falsafiy-estetik ildizlari qadim davrlarga borib taqaladi. Aristotel **“Poetika”** asarida obrazni nafaqat san'atning asosiy elementi, balki inson tajribasini tushunish va tizimlashtirishning muhim vositasi sifatida ko'rib chiqadi hamda badiiy obrazni **“mimesis”** – tabiat va hayotning ideal mohiyatini ochib beruvchi taqlid sifatida tushuntiradi⁵. G'arbiy Yevropa estetik tafakkurida obraz haqidagi qarashlarning rivojlanishida G.Gegelning **“Estetika”** asari hal qiluvchi ahamiyat kasb etdi. G.Gegel uchun badiiy obraz – bu ideya bilan uning material ko'rinishi o'rtasidagi to'liq moslik, g'oyaning o'zini moddiy shaklda ifodalanishi edi⁶. Rus adabiyotshunosligida V.Belinskiy obrazning falsafiy-estetik mohiyatini chuqur o'rgandi. U obrazni **“mavhum fikrning jonli va to'la ifodasi”** deya ta'riflab, uning konkretlik va tipiklik xususiyatlarini alohida ta'kidladi⁷. Obraz tushunchasi XX asr strukturalizm va semiotika (Bart⁸, Lotman⁹) hamda poststrukturalizm (Derrida¹⁰) qarashlari bilan zamonaviy metodologik kontekstda tahlil qilindi. Formal maktab vakillarining obraz borasidagi tadqiqotlari va Baxtinning

⁵ Аристотель. Поэтика. – Т.: Адабиёт ва санъат, 1980. – Б. 18.

⁶ Hegel G. Lectures on Aesthetics. – Oxford: Clarendon press, 1988. – P. 225.

⁷ Белинский В.Г. Взгляд на русскую литературу 1847 года // Полное собрание сочинений. Т. 10. – М.: АН СССР, 1956. – С. 307-308.

⁸ Barthes R. Rhetoric of the Image. In: Image, Music, Text. – London: Fontana Press, 1975. – P. 32-51.

⁹ Lotman J. The structure of the artistic text. – USA: English translation copyright by the University of Michigan, 1977. – P. 55-56.

¹⁰ Derrida J. Structure, Sign and Play in the Discourse of the Human Sciences in Writing and Difference, trans. Alan Bass. – London: Routledge, 2006. – P. 351-370.

dialogizm nazariyasi obrazning dinamik, ko'p ovozli tabiatini asoslab berdi. Rus olimi V.Xalizevning fikricha, "Obraz" atamasi qadimgi yunoncha "eydos" so'zidan kelib chiqqan bo'lib, u qiyofa, ko'rinish, shakl ma'nolarini anglatgan. Adabiyotshunoslikda esa "obraz" faqat tashqi qiyofa emas, balki badiiy umumlashma, hayot haqiqatining san'at orqali ifodasi sifatida tushuniladi. V.Xalizev "Теория литературы" asarida obrazni keng qamrovli kategoriya sifatida izohlaydi¹¹. Olimning fikricha, badiiy obraz voqelikning qayta tiklanishi emas, balki san'atkorning estetik tafakkuri orqali qayta yaratilgan, g'oyaviy-ma'naviy mazmunga ega timsoldir. V.Xalizev obrazni uch darajada ko'radi:

1) Individual obraz – konkret qahramon, masalan, Raskolnikov;

2) Tipik obraz – muayyan ijtimoiy qatlam yoki davrga xos xarakter (masalan, Tolstoy asarlarida davr tiplari);

3) Umuminsoniy obraz – abadiy ma'noga ega timsollar (masalan, Gamlet, Don Kixot). U obrazni faqat estetik timsol deb emas, balki ijtimoiy-mafkuraviy funksiyaga ega birlik deb ham qaraydi. V.Xalizevning yondashuvi obraz tushunchasini faqat tashqi ko'rinish emas, balki madaniy, g'oyaviy va psixologik ma'nolar qatlamiga ega tizim sifatida tushunishga yordam beradi. Uning nazariyasi shuni ko'rsatadiki, har bir obraz ortida ijtimoiy voqelik, insonning ma'naviy tajribasi va muallif pozitsiyasi mujassam bo'ladi. Bu qarash obrazni badiiy tafakkurning markaziy kategoriyasi sifatida ko'rsatadi va badiiy tahlilda uning ko'p qirrali mohiyatini ochish zaruratini belgilaydi. O'zbek adabiyotshunosligida badiiy obraz borasidagi yondashuvlar (A.Fitrat, A.Sa'diy, I.Sultonov, T.Rasulov, A.Ulug'ov, D.Quronov) esa terminologik aniqlik va tasnifiy mezonlarga asoslanadi. Shu asosda obraz – xarakter – personaj nisbatlari aniq farqlanib, obrazning predmetlilik va umumlashtirish darajalari (detal, voqea-hodisa, xarakter va sharoit, dunyo va taqdir; individual, tipik, umuminsoniy timsollar) amaliy tahlilda qo'llanadigan aniq kategoriyalarga aylantirildi. Akademik I.Sultonovning fikricha, "Badiiy asarda ozmi-ko'pmi tafsilot bilan tasvir etilgan personaj obraz yoki xarakter deb ataladi. Ko'pincha adabiyotshunoslar adabiyotning o'ziga xosligi obrazlilik deb hisoblaydilar. Bu – tor talqindir, chunki obrazlilik, umuman inson tafakkurining xususiyatidir (falsafada "obraz" terminidan foydalanish tasodifiy emas). Badiylik obrazlilikdan kengroq tushunchadir. Badiylik san'atning hamma turlarining, shu jumladan, adabiyotning eng muhim o'ziga xos xususiyatidir. Badiylik tushunchasiga obrazlilik kiradi, ammo badiylik faqat obrazlilikdan iborat emas. Adabiyotni badiiy qilgan narsa faqat obrazlilik bo'lmay, balki uning vazifalari, mazmuni va shakliga taalluqli ko'pgina xususiyatlardir"¹². Dissertatsiyada tadqiqot obyekti sifatida Norman Meylarning "The Naked and the Dead" hamda Shuhratning "Shinelli yillar" asarlari tanlanib, ularda urush mavzu emas, balki obraz tarzida tahlil etildi. Bu yondashuvda urush obrazi til-uslub, kompozitsiya, motiv va detallarning o'zaro aloqador qatlamlarida

¹¹ Хализев В.Е. Теория литературы. Учебник для студ. учреждений высш. проф. образования. – М.: Академия, 2013. – С. 137.

¹² Султон И. Адабиёт назарияси. – Т.: Ўқитувчи, 1980. – Б. 108.

markaziy tashkil qiluvchi kuch sifatida ko'rsatildi. Ishda qiyosiy-tipologik, biografik, hermenevtik, adabiy asar tahlil usullari uyg'un qo'llanib, tarixiy-kontekstual sharh bilan birga poetik tizimning ichki mexanizmlari ochib berildi. Avvalo, N.Meyler matnida harbiy jargon, buyruq ohangi va keskin metaforalar, Shuhrat prozasida esa xalq og'zaki ijodiga xos ifodalar, lirizm va majozlar tahlil qilindi. Natijada, urush obrazi matnning leksik va semantik markazini tashkil etuvchi asosiy unsur sifatida namoyon bo'ldi. N.Meylarning "The Naked and the Dead" romani kompozitsiyasida vaqtning parchalanganligi, ichki hamda tashqi monologlarning almashib turishi urushdagi tartibsizlik va ruhiy jarohatlarni badiiy shaklda o'ziga xos tarzda aks ettirganini ko'rsatadi. Shuhratning "Shinelli yillar" romani tuzilishida esa epizodlarning o'zaro bog'lanishi, xotira va uy sog'inchi atrofida to'plangan kompozitsion halqalar urush obrazini milliy xotira poetikasi bilan uyg'unlashtirgan xolda tasvirlanganini ko'rsatadi. Romanlarda qo'llanilgan motiv va detallar tizimida o'lim, jarohat, vijdon azobi, sadoqat va xiyonat, uy va ona obrazi, maktub, okop, qon dog'i kabi tushunchalar o'rganilib, ularning takrorlanish darajasi va ma'no qatlamlari aniqlandi. Natijada, urush obrazi alohida sahna yoki fon emas, balki qahramon ruhiyati va nutqidan tortib butun poetik kompozitsiyaga ta'sir ko'rsatuvchi markaz ekanligi urg'ulab ko'rsatildi. Shu tariqa, birinchi bobda urush obrazi tushunchasi nazariy qarashlar asosida mustahkamlandi. Urush obrazi syujet, kompozitsiya, motiv va detallarni yagona tizimga bog'lovchi asosiy unsur sifatida tahlilga tortildi. Qiyosiy tahlillarda N.Meyler asarlarida urush obrazi ekzistensial parchalanish orqali, Shuhratda esa milliy xotira, axloqiy tanlov ifodasi sifatida ochib berildi. Urushning obraz sifatida talqini ikki adabiy an'ana kesishmasida inson psixologiyasi, tarixiy xotira va axloqiy dilemmalarni yagona estetik modelga aylantirish imkonini bergani, metodologik jihatdan esa qiyosiy poetika, psixologik, sotsiologik yondashuv sintezini samarali namoyon qilgani asoslandi. Bizning "Amerika va o'zbek adabiyotida urush obrazi (N.Meyler va Shuhrat asarlari misolida)" deb nomlangan tadqiqotimizda urush tushunchasi mavzu emas, obraz tarzida tanlab olindi. Adabiyotshunoslikda mavzu matn nima haqida ekani to'g'risida umumiy tushuncha va taassurotni bersa, obraz shu mazmunning badiiy shaklga aylangan, tasavvur va his qilish mumkin bo'lgan badiiy timsoli sifatida namoyon bo'ladi. Demak, mavzu tushunchani ifoda etsa, obraz tuzilma va ifoda (til, kompozitsiya, motivlar, detallar) orqali gavdalanadigan ma'no tashuvchi shakldir. Shuning uchun urush faqat mavzu sifatida olish uning ma'no doirasini toraytiradi. Obraz bo'lganda esa u butun poetik strukturani boshqaradigan modelga aylanadi.

Shuningdek, mazkur bobning ***"XX asr jahon adabiyotida urush obrazining ifodalanish usullari va estetik yondashuvlar"*** nomli ikkinchi faslida XX asr jahon adabiyotida urush obrazining ifodalanish usullari va estetik yondashuvlar falsafa, madaniyatshunoslik, psixologiya va adabiyot nazariyasi kesishmasida kompleks yondashuv asosida o'rganildi. Urush obrazi tor ma'nodagi adabiyotshunoslik doirasidan chiqarilib, insoniyat

madaniyatidagi universal fenomen sifatida talqin qilindi. Muammoga shu jihatdan yondashilgan tadqiqotlar orasida V.I.Gamovning “Образ войны в культуре”¹³ deb nomlangan doktorlik dissertatsiyasini e’tirof etish mumkin. Muallif urushni insoniyat madaniyatida doimiy va universal hodisa sifatida ko’radi. XX asr misolida urushning antigumanistik va global oqibatlarini to’g’ri ta’kidlaydi. N.N.Gerasimov “Философский анализ образа войны в эпоху глобализации” tadqiqotida urushni nafaqat siyosiy yoki harbiy hodisa, balki ijtimoiy-madaniy fenomen sifatida ko’rib chiqadi. Klassik va zamonaviy paradigmalarning qiyosiy tahlili orqali urush obrazi tushunchasi chuqurlashtiriladi hamda globalizatsiya sharoitida yangi falsafiy talqinlar taklif qilinadi. Klassik falsafadagi paradigmalar (Platon, Aristotel, Gegel) zamonaviy konsepsiyalar (psixanaliz, ekzistensializm, globalizatsiya davridagi urush) bilan qiyoslab ko’rib chiqildi va urush obrazining evolyutsion xususiyatlari aniqlandi. Adabiy oqimlar bo’yicha qiyosiy-nazariy tahlil amalga oshirildi. Romantizm yo’nalishida urush qahramonlik va milliy ruh sahnasi sifatida ko’rilgan bo’lsa, realizm hamda naturalizm esa bezaksiz haqiqat va ijtimoiy-ruhiy vayronkorlikning bevosita manzaralari sifatida ko’rsatilgani ta’kidlandi. Modernizm urush obrazi tashqi frontdan ko’ra, ichki ruhiy jarohatlar, chiziqsiz vaqt, ichki monolog va ramziylik fonida ifodalandi. Absurd poetikasida byurokratik mantiqsizlik va hayotning qadrsizlanishi markazga chiqarildi. Dekadens va simvolizm urush ko’pincha mif hamda arxetiplarga tayanib, usluban stilizatsiya qilingan va ichki (ruhiy) holat ifodasi sifatida tasvirlangan. G’arb va Sovet adabiyoti urush obraziga turli modelda yondashgan. G’arb va amerika yozuvchilarida (E.Remark, E.Heminguey, U.Folkner, J.Heller, K.Vonnegut) urush ko’proq shaxs degradatsiyasi, travma va yo’qotishlar orqali tasvirlangan bo’lsa, sovet adabiyotida sotsialistik realizm qoliplari doirasida vatanparvarlik, fidoyilik va birdamlik timsoli sifatida ko’rsatilgan. Fransuz adabiyotida (H.Barbyus, L.Aragon, A.Ekzyuperi, J.Jirodu) esa frontning achchiq tajribasi, qarshilik harakatlari va klassik miflar asosida urushga talqin berilgan. Dissertatsiyada shu asosda “Urush adabiyoti” tushunchasi aniqlandi. Unda badiiy-harbiy va hujjatli-harbiy asarlar farqlanib, asosiy motivlar – o’lim, jarohat, uy sog’inchi, vijdon azobi, sadoqat va xiyonat tushunchalari ajratib ko’rsatildi. “Yo’qotilgan avlod” fenomeni esa urushdan keyingi psixologik inqiroz va qadriyatlar o’zgarishi bilan bog’lab izohlandi.

Mazkur bobning uchinchi fasli ***“Amerika va o’zbek adabiyotida urush obrazining tarixiy ahamiyati”*** deb nomlanib, unda XX asr Amerika va o’zbek adabiyotida urush obrazining tarixiy-estetik funksiyasi qiyosiy-tipologik yondashuvda yoritildi. Manba bazasiga urushdan keyingi Amerika prozasi bo’yicha tadqiqot olib borgan olimlardan A.Mulyarchik, A.Gilenson, Ya.Zasurskiy tadqiqotlari, antifashistik adabiyot bo’yicha N.Kubaryeva, V.Devyakin, T.Motileva, I.Shablovskaya ishlari; badiiy adabiyot namunalardan N.Meyler, J.Jons, H.Vuk, J.Heller, K.Vonnegut, T.Pinchon romanlari hamda o’zbek adabiyotshunosligida U.O’ljaboyev, N.Karimov va hammualliflar,

¹³ <https://www.dissercat.com/content/obraz-voiny-v-kulture> [Murojat sanasi: 17.05.2024]

S.Mirzayev ishlari, shuningdek Oybek, G'.G'ulom, H.Olimjon, M.Shayxzoda, Shuhrat, O'.Hoshimov asarlari kiritildi. Belgilangan asarlar tarixiy-qiyosiy nuqtayi nazardan tahlil qilinib, tadqiqot jarayonida qiyosiy poetika, obrazlar tizimini tahliliy modellashtirish va narrativ-kompozitsion yondashuvlar qo'llanildi. Amerika adabiyotida Ikkinchi jahon urushi yakunlari bilan bog'liq uch bosqich ajratib ko'rsatildi:

1) 1945-50-yillarda realizm/naturalizm doirasida kechgan "urush tajribasini hujjatlashtirish" tendensiyasi (Meyler, Jons, Vuk);

2) 1950-yillar – "konformizm asri" deb atalgan davrda jamiyatda axloqiy va psixologik muammolar kuchaygan, odamlar esa haqiqiy hayot muammolaridan qochish (eskapizm) kayfiyatiga berilishinig kuchayishi;

3) 1960-yillardan postmodern burilish – "qora yumor" va absurd poetikasi (Heller, Vonnegut, Pinchon) urushni tarixiy voqeadan ko'ra, zamonaviy sanoatlashgan jamiyatning uzluksiz metaforasiga aylantirdi. Ana o'sha reallikning badiiy ifodasi o'laroq xronologik hikoya, psixologik realizm va urush/fuqaro ziddiyatlari asosiy mavzuga aylandi. Postmodern usulda voqelikning fragmentatsiya, kinoyaviylik, "urush – doimiy holat" g'oyasi markazga chiqdi.

O'zbek adabiyotida Ulug' Vatan urushi deb atalgan 2-jahon urushi yillari urush diskursi sotsialistik realizm ramkasida safarbarlik, vatanparvarlik, birdamlik va fidoiylik axloqiy modeli sifatida shakllandi. She'riyat, dramaturgiya va nasrda ham front hamda front orti voqeligi keng yoritildi. Urushdan keyingi yillarda bu epik an'analar davom etgan holda, "iliqlik" davridan boshlab psixologik-fojiviy qatlam chuqurlashgani kuzatildi. Oybekning "Quyosh qoraymas", Shuhratning "Shinelli yillar", O'.Hoshimovning "Ikki eshik orasi", "Tushda kechgan umrlar" kabi asarlarda urushning uzoq davom etuvchi ijtimoiy-axloqiy jihatlari, ruhiy jarohatlar, jamiyatdagi qutblanish va qadriyatlar sinovi badiiy ifodasini topgani kuzatildi. Adabiyotshunoslikda U.O'ljaboyev urush prozasida xarakter va tip masalasini, darslik hamda qo'llanmalarda (N.Karimov va boshq.) urush yillari adabiyotining janr-rivoj dinamikasi keng tahlil qilindi.

Dissertatsiyaning **"Yozuvchi va urush: tarixiy haqiqatning badiiy talqini"** deb nomlangan ikkinchi bobida yozuvchining tarixiy urush voqealarini shaxsiy tajriba, estetik qarash va mafkuraviy pozitsiya asosida badiiy qayta talqin qilishi hamda tarixiy haqiqatning adabiy obrazga aylanish jarayoni ilmiy jihatdan tahlil qilinadi.

Mazkur bobning birinchi faslida **"N.Meyler asarlarida urush – insoniyatning axloqiy sinovi"** muammosi yoritiladi. Norman Meyler (1923-2007) – XX asr amerika adabiyotining bahsli, lekin ta'siri ulkan figurasi. U Garvardda muhandislik yo'nalishida o'qigan bo'lsa-da, badiiy ijod bilan tanildi. Urushga safarbar etilib (Filippin fronti), front tajribasini badiiy adabiyotga ko'chirdi. Birinchi romani "The Naked and the Dead" (1948) uning nomini birdan mashhur qildi. Asar jang maydonini nafaqat voqea, balki hokimiyat, bo'ysunish, qo'rquv va jasoratning psixologik mexanizmlari maydoni sifatida

ham ochib beradi. N.Meyler uchun urush “kim haq” degan sodda savoldan ko’ra “inson qanchalik erkin va nechog’lik mas’ul?” degan ekzistensial savolga aylanishi bilan muhimdir. 1950-60-yillardagi asarlari (masalan, “Barbary Shore”, “The Deer Park”, “An American Dream”) frontdan “ichki front”ga – jamiyat va shaxs o’rtasidagi ziddiyatlar tasviriga o’tadi. “Barbary Shore” dagi xotirasini yo’qotgan qahramon – urushdan keyingi Amerikadagi ma’naviy tushkunlikning badiiy metaforasidir. O’tmish ma’nosiz, bugungi kun esa mafkura va g’oyalar, davlat va shaxs manfaatlari to’qnashuvlariga to’la. Odam esa ular orasida o’z o’rnini izlaydi. Meyler urush obrazini tuzum qudrati va shaxs erkinligi o’rtasidagi doimiy kolliziya sifatida ko’rsatadi. Unda front geografiyasi o’zgarib urush axloqiy sinov maydoniga aylanadi. N.Meylarning ijodkorona o’ziga xos uslubi ham ayni masalaga xizmat qiladi. Meylarning urushga munosabatida asosiy qarash inson hayotini ommaviy yo’q qilishga yo’naltirilgan har qanday urush yomon, ayni paytda, urush sharoitida vatanparvarlik nomidan aqlni o’chirib qo’yish talabi alohida xavf ekani haqidagi fikrlar edi. Estetik jihatdan Meyler realistik tasvir usulidan ko’ra postmodern adabiyotiga xos fragmentar tarzda aks ettirish uslubida tasvirlaydi. “The Naked and the Dead”da realistik tasvir, ko’p ovozlilik va ruhiy olam xaritasi juda chuqur tasvirlanadi. Meyler “The White Negro” nomli essesinde “hipster” konsepsiyasi orqali urushdan keyingi avlodning ekzistensial ahvolini quyidagicha tasvirlaydi: atom asri qo’rquvi, konslagerlar xotirasi, “hozir va shu erda” g’oyasiga yopishib jon saqlayotgan urush avlodining falsafasini aks ettiradi. N.Meyler nazarda tutgan “hozirgi lahza etikasi” javobgarlikdan qochish emas, balki tizimning sovuq mexanizmlariga qarshi yashovchanlikni saqlash usuli sifatida talqin qilinadi. Meyler olamida estetika (go’zallik va san’at) hamda etika (axloq va erkinlik) bir-biridan ajralmas, o’zaro uyg’un jihatlar sifatida namoyon bo’ladi. Tanqidchilar uning urush mavzusidagi romanlarida ikki qatlamni ajratadilar: ko’rinadigan siyosiy tarix (jang, operatsiya, buyruq) va yashirin qatlam – ehtiros, zo’ravonlik, orzu va qo’rquv oqimlari ifodasi. Birinchisi faktlarni beradi, ikkinchisi yozuvchi ifodalamoqchi bo’lgan haqiqiy ma’noni. Meylarning nazdida agar jamiyat mexanizmi shafqatsiz bo’lsa, bu inson hayoti va tabiatini ham savol ostida qoldiradi. Meyler ijodi E.Xeminguey, Jon Dos Passos, U.Folkner, L.Tolstoy kabi ustozlar izidan borsa-da, u ulardan janr jihatidan ajralib turadi. Xulosa qilib aytganda, Meylerda urush tarixiy fon emas, axloqiy rezonator sifatida ko’rinadi.

2-bobning 2-fasli **“Shuhrat asarlarida urush – vatanparvarlikning badiiy modeli”** deb nomlangan. Unda o’zbek adabiyotining serqirra vakili, shoir, dramaturg va nasrnavis sifatida katta ijodiy meros qoldirgan Shuhrat (G’ulom Alimov, 1918-1987) ijodi tahlil etiladi. Shuhrat “Hayot nafasi”, “Qardoshlar” singari dastlabki asarlardan boshlab “Shinelli yillar”, “Oltin zanglamas” va “Jannat qidirganlar” romanlarigacha bo’lgan ijodiy yo’lda vatanparvarlik estetikasi hamda axloqiy idealini izchil shakllantirildi. Tadqiqot davomida Shuhrat uchun urush Ona Vatanni himoya qilishga undovchi axloqiy sinov ekani aniqlandi. Qahramonlik, sadoqat va birdamlik yozuvchining

qahramonlari timsolida markaziy qadriyatlarga aylanishi tahlil etildi. Urush manzarasi insonning vijdon va burchi o'rtasidagi tanlov maydoni sifatida tasvirlanadi. Shu asosda "Sen yonmasang..." tipidagi ijod namunalari orqali shaxsiy mas'uliyat umumiy burchga aylanagani ko'rsatildi. "Oltin zanglamas"dagi Sodiq obrazida jasorat nafaqat jang maydonidagi epizodlarda, balki qatag'on va tuhmat oldida ham e'tiqodni saqlashi ko'rinadi. "Guldursun" kabi balladalarda esa xiyonat illat sifatida talqin qilinadi. "Mardlik afsonasi", "Guldursun", "Raymonda", "Jamila" kabi asarlarda ayol jasorati, milliy g'urur va erkinlik motivlari vatanparvarlikni arxetip darajasiga ko'tardi. "Shinelli yillar"da xalq askarining tipik modeli yaratilgan bo'lsa, "Oltin zanglamas"da qatag'on davri insoniy e'tiqodning sinoviga aylangani ifodalandi. "Jannat qidirganlar"da esa haqiqiy jannat milliy mustaqillik va xalq xizmatida ekanligi badiiy tarzda ochib beriladi. Ijodkor uslubida realistik tasvir va romantik pafos uyg'unligi, dialogik lirik ohang, shinel, bayroq, maktub va ona duosi kabi ramzlarning muntazam qo'llanishi kuzatildi. Shuhrat front va xalq birdamligini, jasorat va fidoyilikni xalq xotirasini birlashtiruvchi timsollarga aylantirdi. Qiyosiy kontekstda qaralganda G'arb urush adabiyotida (Remark, Heller, Vonnegut) urush ko'proq parchalanish, absurd va iztirob prizmasida talqin etilgan bo'lsa, Shuhratda u ma'no va birlikni safarbar qiluvchi model sifatida tasvirlandi. Sotsialistik realizmning "kollektiv qahramon" konsepti uning poetikasida sezilsa-da, shaxsiy lirizm va samimiy ohang bu modelni insoniylashtirganini sezish mumkin.

2-bobning 3-fasli ***"N.Meyler va Shuhrat asarlarida o'ziga xos muallif uslubi: psixologizm hamda ekzistensializmning uyg'unligi"*** deb nomlanib, Norman Meyler va Shuhrat ijodini qiyosiy o'rganishda ularning o'ziga xos uslubi asosiy masala sifatida ko'rildi. Tadqiqot jarayonida, avvalo, adabiyotshunoslikda "uslub" tushunchasiga oid nazariy qarashlar umumlashtirildi: uslub yozuvchining voqelikni o'ziga xos idrok etishi, uni obrazlar, ifoda vositalari va kompozitsion qurilish orqali badiylashtirish jarayoni sifatida talqin qilindi. B.Lids o'zining Meyler haqidagi monografiyasida yozuvchini amerika ijtimoiy muhitining tanqidchisi sifatida tahlil etgan¹⁴ bo'lsa, R.Puarie esa Meyler asarlarida shakllanadigan ichki dramatik to'qnashuvlarni o'rganib, "turli ovozlarni" yoki "noorganik shaxsiyatlar" o'rtasidagi kurash motivining doimiy ishtirokini tahlil qiladi¹⁵. L.Adams Meylarning "The Armies of the Night" romanini hujjat va badiiyatni uyg'unlashtirgan "roman-nonfikshen" janrida baholadi. U yozuvchi ijodining ekzistensializm bilan aloqador jihatlarni yoritgan¹⁶. R.Merrill esa yozuvchini nafaqat adib, balki ijtimoiy jarayonlarda faol ishtirokchi shaxs sifatida tahlil qildi¹⁷. Meylarning "The Naked and the Dead", "Tough Guys Don't Dance", "Harlot's Ghost" kabi romanlari misolida ekzistensializm va psixologizmning uyg'unligi ochib berildi. Ichki monologlar, tragikomizm, parodiya va birinchi

¹⁴ Leeds B. The Structured Vision of Norman Mailer. – N.Y.: PBS, 1969. – P. 270.

¹⁵ Poirier R. Mailer. – L., 1972. – P. 174.

¹⁶ Adams L. Existential Battles. The Growth of Norman Mailer. – Athens, 1976. – P. 102.

¹⁷ Merrill R. Norman Mailer revisited. – N.Y., 1992. – P. 247.

shaxs tilidan rivoya shakli orqali yozuvchi inson ruhiyatidagi ziddiyatlarni, jamiyat bosimi va shaxsiy erkinlik o'rtasidagi kurashni badiiy ifodalagan. N.Meyler ijodi zamonaviy insoniyatning eng dolzarb masalalari – o'zlik, erkinlik, ma'naviy izlanish va ruhiy kurashlarni markazga olib chiqadi. Uning uslubi chuqur psixologizm va ekzistensializmning badiiy sinteziga asoslangan. Uning asarlarida rivoyaning birinchi shaxs tilidan berish shakli faqatgina uslubiy vosita emas, balki falsafiy pozitsiya, ichki haqiqatning ifodasi, mavjudlik bilan yuzlashuvning badiiy shaklidir. Shu orqali u o'z davrining eng muhim masalalarini ochib beradi va adabiyot orqali zamonaviy insonlar dunyoqarashiga ta'sir o'tkazishga harakat qiladi. Meyler asarlaridagi bu jihatlarni o'zbek adibi Shuhratning nasriy asarlari bilan solishtirsak, har ikki adib ijodida urushdan keyingi insonning ruhiy holati, yolg'izlik, jamiyatda o'z o'rnini qidirish, mavjudlik to'g'risidagi savollarga javob izlash kabi mavzular uyg'unligiga guvoh bo'lamiz. Har ikki adib urush mavzusini badiiy-estetik izlanish markaziga olib kirgan, biroq Meyler uchun urush insoniy tafakkur va erkinlik inqirozi bo'lsa, Shuhrat uchun u fidoyilik va ma'naviy sobitlik timsoliga aylangan. Shunday asosda Meyler va Shuhrat asarlarida psixologizm hamda ekzistensializmning turlicha talqinlari o'rganildi. Meyler ijodida bu individualizm va ijtimoiy zo'ravonlik muammolari orqali, Shuhratda esa milliy ozodlik va vijdoniy tanlovlar orqali ifodalangan. Olingan natijalar qiyosiy adabiyotshunoslik va madaniy xotira tadqiqotlari uchun muhim metodik asos bo'lib xizmat qilishi isbotlandi.

Dissertatsiyaning **“N.Meyler va Shuhrat asarlarida urush obrazining murakkab mohiyati hamda uning inson hayotidagi o'rne”** deb nomlanuvchi uchinchi bobida N.Meyler va Shuhrat asarlarida urush obrazining ko'p qatlamli badiiy mohiyati, uning inson ruhiyati, axloqiy tanlovi va hayotiy qadriyatlariga ko'rsatgan ta'siri qiyosiy-adabiy tahlil asosida yoritiladi. Mazkur bobning birinchi faslida **“N.Meylarning *“The Naked and the dead”* va Shuhratning *“Shinelli yillar”* asarlarida jamiyat hamda ijtimoiy munosabatlar”** deb nomlanib, unda Ikkinchi jahon urushi haqidagi amerika prozasida xususan, N.Meylarning ilk romani *“The Naked and the Dead”*da urush insonning jismoniy-axloqiy irodasini real, ba'zan naturalistik darajada sinovdan o'tkazadigan maydon sifatida talqin qilinadi. Meyler armiyani jamiyatning ixcham modeli sifatida tasvirlaydi. Turli ijtimoiy qatlamlardan kelgan askarlar bir bo'linma doirasida to'qnashadi. Natijada iyerarxiya, buyruq-bo'ysinish va noteng munosabatlar ularning ruhiyatini emiradi. Serjant Kroft obrazida zo'ravonlik instinkti, general Kammings timsolida esa zo'ravonlikning mafkuraviy-tizimli ko'rinishi jamlanadi. Oddiy askarlar dialoglarida esa tengsizlik, etnik kamsitish, ofitser-askar tafovuti va “odamni resurs sifatida ko'rish” fojeasi aniq seziladi. Shuhratning *“Shinelli yillar”* romani o'zbek xalqining urushdagi ishtirokini, qardosh xalqlar bilan elkama-yelka kurashini realistik ruhda tasvirlaydi. Bu asarda urush zo'ravonlikni oqlovchi emas, balki vijdon va burchni uyg'otuvchi axloqiy sinov sifatida ko'rsatiladi. Roman voqealari xronikal kompozitsiyada Elmurod taqdiri atrofida uyushadi. Elmurod

– odamiylikni asraydigan etakchi sifatida beriladi. Danilchenko obrazi esa talabchan, adolatli, salobatga ega rahbar timsolidir. Uning “salobati” qoʻrquvga emas, ichki hurmat va masʼuliyatga tayanadi. Bu rahbarlik modeli Kammingsnikiga mutlaqo zid. Kammings nazorat va manipulyatsiyaga, Danilchenko esa gʻamxoʻrlik va talabchanlik uygʻunligiga suyanadi. Qiyoslardan koʻrinadiki, Meylerda urush kuch va zoʻravonlik axloqi ustuvor boʻlgan iyerarxik tizimning oʻz-oʻzini fosh etishi tarzida yoritilsa, Shuhratda urush vijdon darsiga aylanadi. Har ikki roman urushni jasorat-gʻalaba dekoratsiyasiga aylantirmaydi. Mualliflar jamiyatdagi shaxs va ijtimoiy tuzum oʻrtasidagi murakkab bogʻliqlikni ochib beradi.

Ushbu bobning ikkinchi fasli ***“N.Meylarning “The Naked and the Dead” va Shuhratning “Shinelli yillar” asarlarida axloqiy dilemmalar hamda qahramonlarning ichki kurashlari”*** haqida boʻlib, unda urush obrazi adabiyotda nafaqat jang manzaralari, balki jamiyat mexanizmlari va shaxsiy axloqiy tanlovlar ochiladigan maydon sifatida xizmat qilishi koʻrsatilgan. Qadim eposlardan tortib to realizm adabiyotiga qadar u qahramonlik va shon-shuhrat yoki insoniylik emirilishi, zoʻravon tuzumlar, ruhiy jarohat va yoʻqotishlar timsoliga aylangan. XX asr prozasida urush xronotopi front va front orti manzaralari oʻrtasida kengayib, okop, orol, shifoxona, lager va kutish-sogʻinch manzaralarini birlashtiradi. Shu fonda N.Meylarning “The Naked and the Dead” hamda Shuhratning “Shinelli yillar” romanlarida urush sharoitida shakllanadigan axloqiy dilemmalar va ichki kurashlarni qiyosiy tahlil qilindi. Badiiy asarda axloqiy dilemmalar vositasida qahramonlar xarakteri va ruhiyati ochib beriladi. Uni tahlil etishdan avval axloqiy dilemma nima ekaniga izoh berib oʻtishimiz lozim. A.Barskiy “Axloqiy dilemma va axloqiy masala oʻrtasidagi farq” nomli tadqiqotida axloqiy dilemma nima degan savolga “Axloqiy dilemma – bu insonni murakkab tanlov oldida qoldiradigan holatdir. Bunday vaziyatda ikki yoki undan ortiq majburiyatlar oʻzaro toʻqnashadi”¹⁸, – deya javob beradi. Dilemma shunday narsaki, unda shaxs teng darajadagi majburiyat (yoki jiddiy oqibatlariga olib boruvchi) ikkita yoʻldan faqat bittasini tanlay oladi. Natijada qaysi yoʻl tanlanmasin, qahramonda ayb, uyat, pushaymon tuygʻulari qoladi. Urush davrida inson oldida koʻp axloqiy tanlovlar (dilemmalar) paydo boʻladi. Eng asosiylari quyidagicha:

1. Buyruqqa boʻysunish yoki vijdon ovozigacha quloq solish – harbiy burch va shaxsiy masʼuliyat oʻrtasidagi tanlov.

2. Hamjihatlik yoki omon qolish – jamoa manfaati uchun fidoyilik qilish va oʻz hayotini saqlab qolish oʻrtasidagi muvozanat.

3. Insonparvarlik yoki zoʻravonlik – ezgulikni saqlash istagi va urush sharoitida kuch ishlatish zarurati.

4. Haqiqat yoki mafkura – adolatga sodiqlik va siyosiy buyruqlarga boʻysunish oʻrtasidagi ichki toʻqnashuv.

Psixologik jihatdan bunday tanlovlar insonda oʻz qadriyatlariga zid ishga

¹⁸ Barsky A. How is an Ethical Dilemma Different from an Ethical Issue? // <https://www.continued.com/social-work/ask-the-experts/ethical-dilemma-different-from-issue-156>

guvoh bo'lish yoki qilish oqibatida vijdon azobi va aybdorlik xissini uyg'otadi. Hayot va o'lim o'rtasidagi qo'rquv – ekzistensial muammolarni kuchaytiradi. Insoniylik va burch o'rtasida tanlov qilishni qiyinlashtiradi. Bularning barchasi kuchli ichki ziddiyatlar tarzida namoyon bo'ladi. N.Meylar asarlarida urushni faqat dekoratsiya sifatida emas, balki insonning ichki olamidagi axloqiy sinovlarga aylanishi haqida yozgan. Shu bois, asar etik tanqid nazariyasi asosida tahlil etilganda, undagi chuqur axloqiy, falsafiy va insonparvarlik g'oyalari yanada yaqqol ochiladi. Axloqiy tanqid (ethical criticism) – bu adabiy asarlarni axloqiy qadriyatlar, insoniy tanlovlar, imyon, javobgarlik va ma'naviy mas'uliyat nuqtayi nazaridan tahlil qiluvchi yondashuvdir. U o'quvchini "yaxshilik va yomonlik" o'rtasidagi kurashga guvoh qilib, badiiy obrazlar orqali axloqiy ongini shakllantirishni maqsad qiladi. Amerikalik adabiyotshunos N.Zenhao o'zining "Introduction to Ethical Literary Criticism" asarida axloqiy tanqidga quyidagicha ta'rif bergan: "Axloqiy adabiy tanqid adabiyotning etik mohiyati va tarbiyaviy funksiyasiga urg'u beradi, shuningdek badiiy matndagi obrazlarning axloqiy tanlovlarini aniqlash orqali jamiyatdagi etik tanlov imkoniyatlarini ochishga harakat qiladi¹⁹". N.Meyler urush fonida insonning ichki axloqiy tanlovlarini ochib beradi. Asarda urush shunchaki tarixiy voqea emas, balki axloqiy laboratoriya, ya'ni odamlarning qalbidagi yovuzlik, rahm-shafqat, hokimiyatga chanqoqlik va insonparvarlik sinovdan o'tadigan maydonidir. "The Naked and the Dead" Meylarning pasifistik ruhdagi asari. U armiyani amerika jamiyatining "ixcham modeli" sifatida tasvir etgan. Amerika adabiyotidan farqli ravishda o'zbek adibi Shuhrat ijodida urush obrazi boshqacha tasvir unsurlaridan foydalangan holda tasvirlangan. Shuhrat urushni zo'ravonlikni oqlovchi hodisa emas, balki axloqiy imtihon sifatida talqin etadi: g'alaba qurol bilan emas, vijdon, birdamlik va odamiylik bilan keladi. Romanning mafkuraviy yadrosi (sovet vatanparvarligi) bor, biroq shaxsiy drammatizm va psixologik jonlilik uni insoniylashtiradi. Meyler qahramonlari tizim va zo'ravonlikka qarshi turishda ko'pincha yakkalanib, axloqiy g'alabani boy beradi. Shuhrat qahramonlari esa burch va insonparvarlikni tanlab, ma'naviy mezonni saqlaydi. Meyler "The Naked and the Dead" asarida skeptik sifatida ko'rinadi. U urush obrazi orqali kuch – zo'ravonlik – o'lim uchburchagini fosh etadi. Uningcha urush qudrat apparatining sovuq mexanikasi. U odamlar ruhiyatini sindiradi. Uning qahramonlari ko'pincha omon qolish instinkti bilan to'qnashadi. Unda qahramonlik mifi demontaj qilinadi Shuhrat esa "Shinelli yillar"da didaktik-tarbiyaviy ohanglar bilan vatanga sadoqat va insoniy burch tushunchasini ulug'laydi. Urush uning uchun axloqiy imtixon va xotira maydoniga aylanadi.

Mazkur bobning uchinchi fasli ***"Amerika hamda o'zbek nasrida urush obrazining badiiy talqini: Meyler va Shuhrat ijodining qiyosiy-poetik jihatlari"*** deb nomlanadi. XX asr adabiyotida urush obrazi inson tabiatini, axloqiy qadriyatlar va jamiyat mexanizmlarini sinovdan o'tkazuvchi keng maydonga

¹⁹ Zhenzhao N. Introduction to Ethical Literary Criticism. – Routledge, 2023. – P. 6-8.

aylandi. Norman Meylarning "The Naked and the Dead" hamda Shuhratning "Shinelli yillar" romanlari shu maydonda ikki xil estetik va mafkuraviy qarashni ifodalaydi: biri urushni shaxs erkinligi va tizim zo'rvonligi to'qnashuvi sifatida ochsa, ikkinchisi uni xalq birdamligi va burch axloqini yuksaltiruvchi sinov sifatida talqin qiladi. Meyler romani polifonik tuzilishi, naturalistik tasviri va modernistik kompozitsiyasi bilan ajralib turadi. Asar "To'lqin", "Loy va qolipchi", "Tuzoq va sharpa", "Maraka" kabi qismlar, shuningdek, ko'p ovozli "Xor" boblari va qahramonlarning o'tmishini ochadigan "Vaqt mashinasi" bloklari orqali yirik kompozitsion sistema yaratadi. Bu "time machine" usuli hozirgi qarorlarning ildizini o'tmishdagi psixogen omillarga bog'lab, har bir qahramonning o'z ovozi va taqdirini aniq tasvirlab beradi. Serjant Kroftning kuchga sig'inish psixologiyasi, general Kammingsning qo'rquvga asoslangan intizom doktrinasi, leytenant Hirnning vijdon va qalb amri bilan yashash pozitsiyasi, Martinez, Goldshteyn, Galager, Minetta, Uilson singari askarlarning ijtimoiy kelib chiqish va ruhiy jarohatlar bilan to'la ichki kurashlari shu tarzda ochiladi. Anopopey oroli – plyaj, okop, o'rmon, Anaka tog'i, lager kabi "yopiq" makonlar zanjiri armiyaning pog'onaviy munosabatlar tizimini ifoda etadi. Unda buyruq yuqoridan pastga qaratiladi, mas'uliyat esa pastdagilarning gardaniga tushadi. Makon toraygan sayin shaxsiy erkinlik kamayadi, buyruq va omon qolish instinkti o'rtasidagi axloqiy dilemmalar keskinlashadi. Yapon asiri bilan bog'liq epizodda avval mehr (suv, shokolad, oilaviy suratni ko'rish) so'ng "harbiy zarurat" niqobi ostida otib tashlanishi urushning qadriyatlar paradoksini, antisemitizm va sinfiy tengsizlik esa tizimdagi axloqiy emirilishlarni ko'rsatadi. Shu tarzda Meyler g'alabani ko'pincha axloqiy mag'lubiyatlar evaziga qozoniladigan hodisa sifatida beradi. Shuhrat "Shinelli yillar"da Amerika adabiyotidan farqli ravishda urush obrazini boshqacha tasvir unsurlaridan foydalangan holda tasvirlagan. O'zbek romanidagi axloqiy dilemmalar qahramonlar ruhiyatida qay tarzda namoyon bo'lgan degan savollar bilan "Shinelli yillar" asarini tahlil qilishga urindik. Bu asar Shuhratning katta prozadagi ilk izlanishlari, ayni zamonda o'zbek harbiy prozasining ilk namunalaridan biridir. "Asarning biografik material asosiga qurilgani, muallifning o'zi shohid bo'lgan voqea va holatlar, o'zi ko'rgan, tanigan, elkama-elka turib jang qilgan kishilarni qalamga olishi obrazlarning jonliligini ta'min etgan"²⁰. Shuhrat ijodining ilk davrlarida nazmda ijodini boshlagan. Adabiyotshunos U.Normatov "Shuhrat hayotda ko'p narsa ko'rdi, xususan, harbiy xizmat, sermashaqqat jang uning uchun katta maktab bo'ldi, u boy hayotiy tajriba to'pladi. Endi ularni ifodalash uchun shoirga she'riyat torlik qilib qoldi; "she'riyatga sig'may ketib" nasrga ham murojaat eta boshladi"²¹. Zotan, Shuhrat prozadagi ilk mashqini jangdan qaytgandan keyin boshlagan. Dastlab frontda ko'rganlarini, boshdan kechirganlarini yozish fikriga tushadi, lekin u mo'ljaldagidan kengayib, yurik romanga aylanadi va oradan o'n besh yil vaqt

²⁰ Rizayev Sh. Men tirikman, to olamda so'zim bor // <https://kh-davron.uz/kutubxona/uzbek/shuhrat-rizayev-men-tirikmanto-olamda-sozim-bor.html>

²¹ Normatov U. Фаол гуманизм // Ўзбек жангномаси. – Тошкент: Адабиёт ва санъат, 1977. – Б. 185.

o'tgach "Shinelli yillar" yuzaga keladi. Shuhratning ushbu romanida vatanparvarlik va insoniy mas'uliyat tuyg'ulari Elmurod obrazining ichki dinamikasi orqali ko'rsatib beradi. Romanning yozilishidan Shuhratning asosiy maqsadi o'zbek xalqining Ulug' Vatan urushidagi ishtirokini badiiy tarzda ko'rsatish edi. Shuhrat ijodini monografik planda o'rgangan olim N. Soatova ushbu roman haqida shunday yozadi: "Shuhrat "Shinelli yillar" romanida 1941-1945-yillardagi urush voqealari, xalqimizning mardligi, bosqinchi yovga qarshi birdamlikda qahramonona kurashib, g'alabaga erishishga hissa qo'shganini real tasvirlab bergan. Romanda voqelikni "yurgizish" manerasi o'ziga xos bo'lib, bu asarning badiiy qimmatini oshirgan. Mazkur holat asarning kompozitsion tuzilishida markazda turuvchi – Elmurodning hayot yo'li, axloqiy qiyofasi, ma'naviy dunyosi, kechinmalari va boshqa tipik xususiyatlar dushmanga qarshi kurashda, do'stlariga bo'lgan munosabatlarida, og'ir va dahshatli damlarda birma-bir ochilib boradi. Elmurod Vatan urushida matonat va qahramonlik ko'rsatgan jangchining tipik vakili sifatida kitobxon ko'z o'ngida gavdalanadi"²². Chindan ham urush yillarida o'zbek xalqida vatanparvarlik, xalqaro hamjihatlik hissi kuchaydi. Bu holat adabiyotda urushning milliy g'ururni ifoda etuvchi vosita sifatida namoyon etdi. "Shinelli yillar" asari roman – xronika sifatida urush fojeasining minglab taqdir larni o'zgartirib yuborganini hikoya qiladi. Unda Elmurod obrazi kompozitsion markaz bo'lib, voqealar urush boshidan oxirigacha uning tevaragida uyushadi va uning nigohi, sarguzashtlari orqali beriladi. O'zbek adabiyotida urush mavzusida yaratilgan boshqa asarlar kabi "Shinelli yillar" romanida ham adabiyotning vazifasi xalqning fashizmga qarshi kurashdagi ulushini hujjatli-hikoyaviy shaklda mustahkamlash deb qaraladi. Asar sho'ro tuzumi davrida yaratilgani uchun milliy g'urur iborasi bilan sovet vatanparvarligi tushunchasi yonma-yon keladi. Romanning mafkuraviy yadrosi ham mana shunda. Elmurod shaxsiy qismati bilan birga safdoshlari oldida burchli ekanini yozuvchi bir lahza ham ko'zdan qochirmaydi. Bu erda Meyler qahramonlari singari individualizmni emas, qahramon taqdiri jamoa ta'siri orqali ochilishini kuzatish mumkin. Roman-xronikaga xoslik voqealarning ketma-ketligi va urushning turli etaplarini qamrab olishga xizmat qiladi. Roman kompozitsion markazi Elmurod va urush obrazlaridir. Qolgan personajlar va hodisalar ularga aloqador holda beriladi. Bu usul romanda mantiqiy bog'lanishni kuchaytiradi. Elmurod front hayotining ko'lamini ko'rsatish uchun tayanch vazifasini bajaradi. U orqali fidoyilik, hamjihatlik, mashaqqatga bardosh kabi qadriyatlar ulug'lanadi. Romanning ideologik vazifasi kuchli bo'lsa-da, Elmurodning uzun yo'li (sarguzashtlar chizig'i) inson ruhi evolyutsiyani ko'rsatish imkonini beradi. "Shinelli yillar" adabiyotshunoslar tomonidan jang ko'rgan yozuvchining qalamiga mansub deya ko'p bora ta'kidlangan. Yozuvchi romanda Elmuroddan tashqari bir qator erkin xarakterlar yaratishga muvaffaq bo'lgan. Adabiyotshunos A. Rasulov roman qahramonlarining shakllanishini

²² Soatova N. Shuhrat ijodining g'oyaviy-badiiy xususiyatlari. – Toshkent: AVNESHINVESTPROM, 2023. – B. 135.

syujet bilan bog'laydi: "Shuhrat romanidagi masalalar syujet chiziqlari bilan uzviy bog'liq. "Shinelliy yillar" ko'p planli, bir necha syujet liniyalariga ega asar. Masalan, Anna Ivanovna va Turdiyev munosabatlari asardagi jiddiy yo'nalishlardan biri. Murzin bilan bog'liq voqealar ham o'z yo'nalishi va murakkabliklariga ega. Danilchenko, Dubenko taqdiri bilan bog'liq yo'nalishlar, Grigoriy Bondarning ayanchli taqdiri, Rashid hamda Muharram oilasi masalasi va boshqalar asarning asosiy syujet yo'nalishi – Elmurod xarakterining shakllanishi bilan ulanib ketadi. Murzin va Anna Ivanovnaga bog'liq yo'nalishlar ham asosiy syujet chizig'iga kelib bog'lanadi. Syujet – bu asarning "skeleti", xarakter tarixi, uning o'sishi, shakllanishi va kurash yo'li. To'laqonli xarakterlarsiz epik asarni tasavvur qilish mumkin emas. Xalq hayotidagi muhim davrni keng aks ettirgan "Shinelliy yillar" romanida xarakter yaratish masalasiga katta e'tibor berilgan. Xarakterning namoyon bo'lishidagi muhim omillardan biri – ijtimoiy muhitni ishonarli tasvirlashdir. Shuhrat romanida bu muhit keng va to'laqonli tasvirlangan²³". Chindan ham, asar syujetini shu tarzda tashkillanishi vatanparvarlik g'oyasi ifodasiga ham xizmat qilgan. Romanda dushmanni yurtidan quvishdan tashqari boshqa yurtlarni ozod etish motivi ham beriladi. Muallif Elmurod va yana bir qator obrazlar orqali psixologik jonlilikni saqlab qoladi. Muallif Elmurod obrazini allaqachon shakllangan, tayyor qahramon sifatida asarga kiritadi.

Norman Meyler ham, Shuhrat ham asarlarida urushni faqat jang manzaralari yoki qahramonlik epopeyasi sifatida emas, balki inson va jamiyat uchun axloqiy sinov maydoni sifatida talqin qiladilar. Har ikkala yozuvchi ham haqiqatgo'y va realizmga sodiq. Voqealar to'qima emas, balki hayotiy asosga ega. N.Meyler ham, Shuhrat ham urush ishtirokchisi. Urushning inson ruhiyatiga ta'siri, qo'rquv, shubha, iztirob va ichki qarama-qarshiliklarni real hayotda guvohiga aylangan. Shu bois asarda inson xakteri va ularning psixologik kechinmalari hayotiy tasvirlanadi. Bu badiiy tasvirda ularning ijodiy yondashuvida umumiy jihatlar borligini ko'rsatadi. Shuningdek, ularning rivoya uslubida ham tanqidiy ruh yaqqol ko'rinadi. Norman Meylarning "The Naked and the Dead" asarida urush obrazining markazida shaxs erkinligi va axloqiy tanlov masalasi turadi. General Kammingsning diktaturasi, leytenant Hirning vijdoni, serjant Kroftning shafqatsiz harakatlari, Minettaning qo'rqqoligi – bularning barchasi urushni inson erki va tizim o'rtasidagi ziddiyat sifatida ko'rsatadi. Meyler uchun urushdagi tashqi g'alaba ko'pincha axloqiy mag'lubiyat evaziga keladi. Shu bois uning estetik qarashlarida shaxsiy erkinlik va vijdonning sinishi markazda turadi. Shuhratning "Shinelliy yillar" asarida esa urush obrazi xalqning birligi va vatan oldidagi burchni ado etishi orqali tasvirlanadi. Elmurod obrazida axloqiy mezon mujassam: u shaxsiy adovatni unutib, do'stini qutqaradi. Shaxsiy fojialar fonida ham burchni ustun qo'yadi. Bondarning tavbasi, Murzinning mansabparastlikdan halokatga yuz tutishi, Mastura/Anna va Zebo hikoyalari orqali urushning shaxslardagi

²³ Расулов А. Шинелда шаклланган характерлар // Ўзбек жангномаси. – Тошкент: Адабиёт ва санъат, 1977. – Б. 247.

yo'qotishlari ko'rsatiladi. Lekin ular ma'nosiz fojia sifatida emas, balki xalq xotirasi va axloqiy tiklanishning bir bo'lagi sifatida ramklanadi. Shuhratda urushdagi g'alaba faqat siyosiy emas, balki axloqiy yutuq tarzida beriladi.

XULOSA

1. Urush obrazi tushunchasi shunchaki jang manzaralarini tasviri bilan cheklanmay, balki insonning ichki olami, axloqiy tanlovi va jamiyatdagi o'rnini yorituvchi ko'p qatlamli badiiy-falsafiy hodisa sifatida namoyon bo'ladi, shuningdek, urush obrazining psixologik, axloqiy va ijtimoiy yondashuvlar asosida talqin qilinishi uning murakkab madaniy kategoriya sifatidagi ahamiyatini oshirishga xizmat qiladi.

2. XX asr jahon adabiyotida urush obrazi avvalgi davrlarga xos romantik va qahramonlik talqinlaridan keskin chekingan holda, tasvirlarda insonning ruhiy iztiroblari, ma'naviy tanazzuli, ongdagi parchalanish va jamiyatning axloqiy inqirozini markazga qo'ygan estetik hodisaga aylandi. Mazkur davr adabiyotida urush obrazi ko'p qatlamli estetik kategoriya sifatida shakllanib, uning tasviri yozuvchi dunyoqarashi, madaniy kontekst va falsafiy estetik qarashlarga bog'liq holda yanada murakkab semantik tartibga ega.

3. Amerika va o'zbek adabiyotida urush obrazining talqini milliy adabiy jarayonlarning tarixiy rivojiga bevosita ta'sir ko'rsatgan badiiy-estetik hodisa sifatida namoyon bo'ladi. Amerika adabiyotida urush shaxs ruhiyatidagi iztirob, davlat mafkurasiga tanqidiy munosabat va jamiyatning axloqiy izlanishlarini yorituvchi mazmun darajasiga ko'tarilgan bo'lsa, o'zbek adabiyotida u milliy xotira, ma'naviy bardosh va xalqning ijtimoiy birlashuvini ifodalovchi tarixiy-badiiy model sifatida shakllangan. Shu tariqa, har ikki adabiyotda urush obrazi milliy tafakkur, jamiyat ongidagi o'zgarishlar va tarixiy tajribaning badiiy talqinini aniqlovchi muhim omil sifatida tarixiy ahamiyatga egaligi bilan ajralib turadi.

4. Norman Meyler ijodida urush hodisasi insoniyatning axloqiy sinovi sifatida talqin qilinib, jangovar voqelikdan ko'ra insonning vijdoni, mas'uliyati va ma'naviy tanlovi markazga chiqariladi. Yozuvchi urushni shaxsning ichki ziddiyatlarini keskinlashtiruvchi, axloqiy mezonlarni qayta belgilovchi, kuch va zo'ravonlik mohiyatini fosh etuvchi murakkab hodisa sifatida ko'rsatadi. Meyler qahramonlarining psixologik parchalanishi, vijdon azobi va ma'naviy izlanishlari orqali urushning insoniylikka solgan bosimi badiiy-falsafiy tahlil darajasiga ko'tariladi. Natijada uning asarlarida urush jamiyat va shaxs o'rtasidagi axloqiy mas'uliyatni sinovdan o'tkazadigan universal kategoriya sifatida shakllanadi.

5. Shuhrat ijodida urush, avvalo, xalqning ma'naviy bardoshi, fidoyiligi va Vatanga sadoqatini yorituvchi badiiy mazmun shakli sifatida talqin etiladi. Yozuvchi urush voqealarini shaxsiy jasorat emas, balki millatning birlashuvi, front va front ortidagi mashaqqatli mehnatning ma'naviy qiymati orqali ochib beradi. Qahramonlarning matonati, fidoyiligi va mas'uliyati urushni

vatanparvarlik ruhining eng yorqin ifodasiga aylantiradi. Shu tarzda Shuhrat asarlarida urush milliy g'urur, ezgu qadriyatlarni himoya qilish va xalqning tarixiy xotirasini mustahkamlovchi badiiy-estetik model sifatidagi ahamiyati beqiyos.

6. N.Meyler va Shuhrat asarlarida realizm asosiy badiiy yo'nalish sifatida namoyon bo'ladi. Ichki monolog, psixologik portret, psixologik konflikt yordamida qahramonlarning ruhiy holati chuqur ochiladi. Har ikki muallifning poetik uslubida psixologik tahlil ustuvorligi ko'zga tashlanadi. Qahramonlarning ichki dunyosi tashqi voqelik bilan sinxron tarzda talqin qilinadi. Meyler ijodida ekzistensializm, polifoniya, travmatik ong oqimi, Shuhratda esa psixologizm, ma'naviy burch va milliy ruhning badiiy-estetik ifodasi asosiy tamoyil sifatida namoyon bo'ladi. Shu tariqa, har ikki muallif urush obrazini inson psixologiyasi, shaxsiy va milliy ma'suliyat hamda ma'naviy qadriyatlar orqali murakkab badiiy-falsafiy fenomen sifatida shakllantiradi.

7. N.Meylarning "The Naked and the Dead" va Shuhratning "Shinelli yillar" romanlarida urush obrazini o'rganish besh asosiy kategoriya – rahbar hamda askar munosabati, individ va tizim ziddiyati, ijtimoiy tabaqalanish, etnik-irqiy munosabatlar va ayollarga munosabat – orqali amalga oshirilgan. Natijada, rahbar va askar munosabatlari har ikki asarda hokimiyat hamda mas'uliyat dinamikasini ochib beradi; individ va tizim ziddiyati shaxsning urushdagi mavqeini hamda qaror qabul qilishdagi cheklovlarini namoyon qiladi; ijtimoiy tabaqalanish va etnik-irqiy farqlanish jamiyatdagi adolatsizlik hamda noinsoniylikni ko'rsatadi; ayollarga munosabat esa jamiyatning gender tuzilmasi va urush ta'sirini yoritadi. Shu asosda, har ikki asar urushni nafaqat jang maydonidagi voqelik, balki ijtimoiy tizimning ichki mexanizmlarini aks ettiruvchi murakkab badiiy voqea sifatida namoyon bo'lishi kuzatildi.

8. N.Meyler va Shuhrat urushni qahramonlarning axloqiy dilemmalari hamda ichki kurashlari orqali yoritadi. Meylarning qahramonlari buyruq, hamjihatlik va harbiy zarurat bilan insoniy qadriyatlar – vijdon, rahm-shafqat, do'stlik – o'rtasida to'qnashib, ko'pincha tirik qolish instinkti bilan axloqiy g'alabani boy beradi. Shuhrat qahramonlari esa burch, hamjihatlik va insonparvarlikni tanlab, vijdon va ma'naviy mezonni saqlaydi; ba'zida zo'rvonlik orqali ham adolat va jamoa manfaatini himoya qiladi. Natijada, har ikki asar urushni insonning ichki kurashi va axloqiy tanlovlari orqali ochib beradi: Meyler degumanizatsiya hamda ruhiy ezilish xavfini fosh etsa, Shuhrat insoniylik, vijdon va ma'naviy yuksalishni ta'kidlaydi. Shu bilan urush har ikkala yozuvchida insonning axloqiy laboratoriyasi sifatida talqin qilinadi.

9. Har ikkala yozuvchi urushni realistik tasvir va inson ruhiyatining chuqur ochilishi orqali yoritadi. Qahramonlar ichki kurash, axloqiy dilemmalar va qo'rquv – g'azab – jasorat dinamikasi orqali urushning inson hayotiga ta'sirini namoyon qiladi. Shunga qaramasdan, Meyler shaxs erkinligi, vijdon va tizim ziddiyatini ko'rsatib, urushni insonni sindiruvchi "tizim mashinasi" sifatida talqin qiladi; uning qahramonlari ko'pincha tirik qolish instinkti bilan

axloqiy g'alabani boy beradi. Shuhrat esa urushni xalq birdamligi, burch va vatanparvarlik orqali insoniy qadriyatlarni sinovdan o'tkazuvchi maydon sifatida tasvirlaydi; qahramonlar adolat, jamoa va insonparvarlikni birlashtirib, ruhiy va ma'naviy yuksalishga erishadi.

10. Urush obrazining ikki milliy adabiyotdagi funksiyasi qiyosiy-tipologik metod asosida tahlil etilib, Meyler va Shuhrat ijodi ushbu obraz semantikasining ikki turli estetik tafakkurda namoyon bo'lishini ko'rsatadi. Har ikki adib idioshtilining o'ziga xos poetik jihatlari ham buni tasdiqlaydi: Meyler asarlarida chiziqsiz vaqt (Time machine), ko'p qatlamli jargon, murakkab metaforika va ironiyaning faol qo'llanishi qahramon ruhiyatidagi ichki ziddiyatlarni ochib bersa, Shuhrat nasrida xalqona poetik vositalar, parallelizm va milliy ramzlar qahramonning ma'naviy etilishi hamda axloqiy pozitsiyasini yoritishga xizmat qiladi. Shu tariqa, ikki adibning estetik individual uslubi urush obraziga turlicha ma'no yuklab, milliy adabiyotlar doirasida mazmuniy va uslubiy tafovutlarni yaqqol namoyon etadi.

11. Kelajakda urush obrazi haqidagi ilmiy izlanishlarni davom ettirish, xususan boshqa turli adabiyotlarda urush obrazini qiyosiy jihatdan tahlilga tortish, tarjima masalalari orqali uning badiiy va madaniy xususiyatlarini o'rganish, ayol yozuvchilarning urush haqidagi asarlari va qahramonlaridagi axloqiy dilemmalarni tahlil qilish imkonini beradi.

**SCIENTIFIC COUNCIL FOR AWARDING SCIENTIFIC DEGREES
DSc.03/2025.27.12.Fil.01.11 AT NATIONAL UNIVERSITY
OF UZBEKISTAN NAMED AFTER MIRZO**

NATIONAL UNIVERSITY OF UZBEKISTAN

SUYUNOVA MAFTUNA DO'SQOBIL QIZI

**LITERARY INTERPRETATION OF THE WAR IMAGE IN AMERICAN AND
UZBEK PROSE (ON THE BASIS OF N. MAILER AND SHUHRAT'S WORKS)**

**10.00.06 – Comparative study of Literature, Contrastive Linguistics and Translation
studies**

ABSTRACT
of dissertation of the doctor of philosophy (PhD) on Philological sciences

Tashkent – 2026

The theme of the dissertation for Doctor of Philosophy (PhD) on Philological Sciences was registered at the Supreme Attestation Commission under Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan under the number № B2024.1.PhD/Fi4409.

The doctoral thesis has been carried out at the National University of Uzbekistan named after Mirzo Ulugbek.

The abstract of the dissertation is posted in three languages (Uzbek, English, Russian (resume)) is placed on the website of Scientific council (www.nuu.mb.uz) and the website of «ZiyoNET» Information and Educational portal (www.ziynet.uz).

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The defense of the dissertation will take place on «05» May, 2026 at 16:00 o'clock at the meeting of the Scientific council awarding scientific degree DSc.03/2025.27.12.Fil.01.11 at National University of Uzbekistan named after Mirzo Ulugbek. Address: 100174, Tashkent city, Farabi street, 400. Phone. (+99871) 246-08-62; Fax: (+99871) 246-65-24; e-mail: nauka@nuu.uz.

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The abstract of the dissertation was distributed on «22» April 2026.
(Protocol at the registered № 9 on «22» April 2026).

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INTRODUCTION (abstract of PhD dissertation)

Topicality and relevance of the research. In world literary studies, the exploration of the image of war has long been recognized as an important scholarly problem. In recent decades, major approaches within global humanitarian discourse have increasingly shifted from heroic narratives toward the artistic analysis of human memory, psychological trauma, moral-ethical dilemmas, and dehumanizing systems. In the context of ongoing armed conflicts and hostilities across various regions of the world, the role of literature in portraying the tragedies of war through the lens of human values has gained renewed significance. This research is particularly relevant as it examines the poetics of the war image in the works of the American writer Norman Mailer and the Uzbek author Shuhrat, focusing on the artistic mechanisms through which they depict the complex psychological and social condition of humanity under wartime circumstances.

A comparative study of the artistic interpretations of war reveals both the universal and traditional features of world literature. Examining war not merely as a plot theme but as a complex image that shapes the entire composition of a literary work significantly expands the possibilities for its social, psychological and philosophical analysis. Despite the extensive research devoted to the themes of war and its consequences, there is still insufficient systematic comparative analysis of the similarities and differences in the artistic interpretation of war in the military prose of N. Mailer and Shuhrat – particularly in terms of their methods of depicting characters', moral-ethical dilemmas and psychological states, as well as the diachronic reception and interpretation of war-related themes. This study aims to fill this research gap and holds both theoretical and practical significance for the field of comparative literary studies.

In recent years, our country has undertaken systematic efforts to develop education, culture, art and literature, as well as to cultivate in the younger generation a strong commitment to the ideals of peace and humanism. In an age of globalization, when individuals are increasingly exposed to aggressive content and various forms of manipulation, the comparative study of literary works that reveal the horrifying realities of war and promote the values of peace and humanism carries significant moral and educational importance. As the President of our Republic has emphasized, "The Second World War – the most terrible massacre in human history – brought a lot of suffering, tragedy, and loss to all nations, including our people, and it will never be forgotten."¹ In our country, which aspires to occupy a worthy place on the international stage, studying the works of N. Mailer and Shuhrat that reveal the essence of war is of great

¹ Mirziyoyev Sh. O'zbekiston xalqiga bayram tabrigi. <https://president.uz/uz/lists/view/8117>. [Date of acces: 8.05.2025]

importance in educating individuals who consider peace on Earth as the highest blessing. Although significant work has been done in this area, American and Uzbek military prose of the 20th century have not been systematically studied from a comparative perspective, and a comparative analysis of their interactions, parallels, and differences has not been sufficiently developed. This research expands the repertoire of studies in comparative literature by examining the approach of authors with two different worldviews to a universal theme, their artistic depiction of the tragedies of war, and by exploring from a new angle the composition of works centered around the image of war, as well as the creative style and skill of N. Mailer and Shuhrat in their respective works. The dissertation serves to the implementation of the tasks specified in the Order of the President OP-3271 dated September 13, 2017 "On a comprehensive program of measures to develop the system of publishing and distributing books, to enhance and promote reading culture", The Order of the Cabinet of Ministers No.376 dated May 18, 2018, Decree of the President of the Republic of Uzbekistan DP-5847 dated October 8, 2019 "On approval of the Concept for the Development of the Higher Education System of the Republic of Uzbekistan until 2030", the Decree of the President DP-6097 dated October 29, 2020 "On approval of the Concept for the Development of Science in the Republic of Uzbekistan until 2030", the Decree of the President DP-5117 dated May 19, 2021 "On measures to bring the popularization of foreign language learning in Uzbekistan to a qualitatively new level", the Decree of the President DP-60 dated January 28, 2022 "On the Development Strategy of New Uzbekistan for 2022–2026", "On measures to improve the system of translating and publishing the best examples of world literature into Uzbek and masterpieces of Uzbek literature into foreign languages", The President's speech dated December 22, 2023, titled "Spirituality must move ahead of all other spheres, becoming a new force and a new movement" and other regulatory legal acts related to this activity.

Relevance of the topic to the priority areas of scientific research in the Republic. The present research work was conducted in the following trend of development of science and technology of the Republic of Uzbekistan: 1. "Establishing and realization of innovative ideas in social, legal, economic, cultural, spiritual and educational development of informative society and democratic state."

The degree of the study of the problem. There are numerous works written about the Second World War in both world and Uzbek literary studies. Many articles and research papers have been devoted to analyzing the theme and image of war in these works, as well as their distinctive features, the inner world of the characters, and their psychological states. In particular, world literary scholars such as A. Huebner, I. Higgins, E. Baker, W. Warren, P.

Lister, L. Campbell, M. Mackey, J. Davies, J. Lennon², as well as Russian literary scholars such as A. N. Nikolyukin, A. S. Mulyarchik, Y. N. Zasurskiy, I. M. Morozov, T. N. Kubaryeva, Ye. Chernetsova, O. Nesmelova, I. Galinskaya, E. Muratova³ have conducted research on the distinctive features of the war theme and image and on the works of N. Mailer.

Similarly, Uzbek literary scholars such as J. Kamol, M. Shaykhzoda, U. Normatov, S. Ahmad, N. Soatova, N. Karimov, S. Mamajonov, B. Nazarov, U. Normatov, A. Rasulov, S. Mirzayev⁴ have studied the life and creative activity of Gulom Alimov (Shuhrat) – a representative of 20th-century Uzbek literature – as well as the literature of the Second World War.

Relevance of the work to government plans and scientific research. The dissertation was carried out in accordance with the plans of scientific research work of the Department of Foreign language and literature within the framework of the scientific direction “The relevant issues, literary analysis, methods and principles of comparative literary studies and translation studies.”.

The aim of the research to identify the artistic and structural mechanisms of creating the image of war in American and Uzbek prose through the analysis of N. Mailer’s “The Naked and The Dead” and Shuhrat’s “The Years in Uniform” (Shinelli yillar) novels.

The tasks of the research work:

² Andrew J. Huebner. The Warrior Image Soldiers in American Culture from the Second World War to the Vietnam Era. – USA: The University of North Carolina Press, 2011. – 371 p.; Ian Higgins. The Second World War in literature: eight essays. – Edinburgh: Scottish Academic Press, 1986. – 148 p.; Emily M. Baker. Nazism, the Second World War and the Holocaust in contemporary Latin American fiction. – UK: Cambridge University Press, 2022. – 193 p.; Уэллек Р., Уоррен О. Теория литературы. – М., 1978 – 328 с.; Paul A. Lister. Thesis, Dissertation, Kansas State University. – England, 1974. – 240 p.; Lawrence Sherwood Campbell. Thesis, Dissertation, English, University of British Columbia, 1975 – 160 p.; Marina Mackay. The Cambridge companion to the literature of World War II. – N.Y.: Cambridge University Press, 2009. – p.56-67.; Dawes, James. The language of war: literature and culture in the U.S. from the Civil War Through World War II. – USA: Harvard university press, 2002. – 321 p.; J. Michael Lennon. Conversations with Norman Mailer. – USA: University press of Mississippi, 1988 – 432 p.

³ Николукин А.Н. Реализм и модернизм в творчестве Нормана Мейлера // Проблемы литературы США XX века. – М.: Наука, 1970. – С. 30-37.; Мулярчик А.С. В погоне за бегущим временем (романы Нормана Мейлера) // Вопросы литературы. – 1978. – С. 128-165.; Засурский Я.Н. Американская литература XX века. – М.: МГУ, 1966. – 356 с.; Морозов И. В. Тема Второй Мировой войны в творчестве Ж.П.Сартра: Дисс... канд. филол. наук. – М.: 2021. – 145 с.; Кубарева Н.Т. Антифашистский роман США 1941 – 1945 гг.: Автореф. дис. ... канд. филол. наук. – М.: 1974. – 23 с.; Е.В. Чsrнецова. Романное творчество Н. Мейлера 1980-х - 2000-х годов: социокультурный контекст, проблематика, поэтика: Автореф. дисс... канд. филол. наук – Казан: 2010. – 22 с.; Несмелова О. О. Публицистическое творчество Нормана Мейлера и традиции американской документалистики: Автореф дисс... канд. филол. наук – М.: 1982. – 18 с.; И.Л. Галинская. Документальная проза Нормана Мейлера и магический мир романов Джоан Роулинг. – М.: Серебряные нити, 2013. – 224 с.; Муратова Э.Д. Война и мир Жеймса Жонса. – Т.: Тафккур қаноти, 2012.

⁴ Kamol J. Shuhrat she’rining uslubiy xususiyatlari // Lirik she’riyat. –Т.: Fan, 1986. – 100 b.; Shayxzoda M. Asarlar 6 tomlik 5 tom. Adabiy tanqidiy maqolalar. – Т.: Adabiyot va san’at, 1973. – B.147-157.; Normatov U. Shuhrat. –Т.: G’G’ulom, 1969. – 120 b.; Normatov U. Ijod sehri. –Т.: Sharq, 2007. – 60 b.; Ahmad S. Uch mungli qo’shiq so’ngsiz imtihon //Shuhrat. Adib hayotiga bir nazar. – Т.: Sharq, 1998. – B.99-101.; Soatova N. Shuhrat ijodining g’oyaviy-badiiy xususiyatlari. Monografiya. – Т.: NESHINVESTPROM, 2023. – 200 b.; Каримов Н., Мамажонов С., Назаров Б., Норматов У., Расулов А. XX аср ўзбек адабиёти тарихи. – Т.: Ўқитувчи, 1999. – 51 b.; Mirzayev S. XX asr o’zbek adabiyoti tarixi. – Т.: Yangi asr avlodi, 2005. – 39 b.

to study the evolution and theoretical foundations of the concept of the image in literary poetics and comparatively reveal the psychological, moral, and social interpretations of the image of war;

to analyze the methods of representation and aesthetic approaches to the image of war in 20th-century world literature;

to define the historical and social significance of war in N. Mailer and Shuhrat's works, as well as its connection with human life and society;

to investigate the impact of war on the psyche of a hero in the works of both authors based on psychological and existential approaches;

The object of the research work is the depiction of the image of war which are taken from the works of N. Mailer's "The Naked and the Dead" and Shuhrat's "The Years in Uniform" (Shinelli yillar).

The subject of the research work is comparing of psychologic, ethical and social peculiarities of the image of war in American and Uzbek literatures.

The methods of research. The analysis was conducted with the application of such methods comparative-typological, cultural-historical, biographical, hermeneutical, and literary analysis methods which served as reliable tools for revealing the investigating problematics and justifying the obtained results.

The scientific novelty of the research work as follows:

the notion of the artistic image was scientifically systemized throughout its development by the cultural-historical, philosophical, structural meanings, while the conception of war image reasoned as a model for managing the poetic structure consisting of psychological, moral and social dimensions;

the formation of the image of war in 20th-century world literature was studied from a comparative-typological perspective, examining its development through traditional, realistic, modernist, and postmodernist stages, determining the interpretation of the war image in American and Uzbek literature based on the different aesthetic principles, also the universality and individuality of them were justified;

based on the works of N. Mailer and Shuhrat, the role of war in human life, society, and history was analyzed on the example of different social environments, on the views of both authors, war was shown not only as a military event of a certain period of history, but also as a field of moral choice, psychological trial and spiritual responsibility in the inner world of a person, also it was proven that war is a multi-layered complex phenomenon that affects the psychology of the individual, morality, and the life of society;

on the basis of a synthesis of psychological and existential approaches in the comparative analysis of the influence of war on the psyche of a hero in the works of N. Mailer and Shuhrat, as a result the processes of war in the human mind are manifested in N. Mailer as a model of mental suffering and an existential crisis while Shuhrat as a

model of spiritual tolerance and mental stability.

The practical results of the research are as follows:

by conducting a comparative study of national and international literary traditions, the similarities and differences in the image of war in American and Uzbek prose were identified.

through the analysis of the war image, the methodology of modern literary criticism and approaches to analyzing literary works were developed.

the image of war reflects social problems such as moral dilemmas, human degradation, and social conflicts were focused on.

the artistic styles and techniques used by N. Mailer and Shuhrat in creating the image of war and the authors' creative work serves as a valuable literary and aesthetic source for future researchers were proven.

The reliability of the results of the research is determined by the fact that the works of N. Mailer and Shuhrat are selected based on clearly defined criteria, the study covers various aspects of the works such as historical period, psychological atmosphere, methods of creating the image of war, the psychological state of the characters, the use of comparative-typological, biographical, psychoanalytic, and comparative-cultural methods of analysis guarantees the credibility of the findings.

The scientific and practical significance of the research. The scientific significance of the research lies in its capacity to explore theoretical and analytical issues such as the artistic interpretation of the image of war in the works of N. Mailer and Shuhrat, the influence of war on the human psyche, the psychological condition and social role of the characters, attitudes toward war, and moral dilemma motifs. In addition, the study helps to determine the general and national characteristics of the war image, the writers' mastery in creating literary images, and the system of using literary devices.

The practical significance of the research is that the conclusions drawn from the comparative analysis of the war image in the works of N. Mailer and Shuhrat can be used in the preparation of textbooks and manuals for courses such as Introduction to Literary Studies, Comparative Literature, History of American and Uzbek Literature, World Literature, and Modern Prose, as well as in conducting further scientific research on 20th-century American and Uzbek prose.

Implementation of the research results. Based on the results obtained in the process of researching the artistic interpretation of the image of war in American and Uzbek prose:

the conclusions derived from the cultural-historical, philosophical, and structural-semantic meanings of the concept of artistic image, formed in the process of its development, are systematized on a scientific basis, the concept of the image of war is expanded, it is a model that governs the poetic structure consisting of psychological, moral, and social directions,

as well as the formation of the image of war in world literature of the 20th century according to the traditional, realistic, modernist, postmodernist stages has been studied from a comparative-typological point of view, the artistic interpretation of the image of war has developed in American and Uzbek literature on the basis of various aesthetic principles, and their general and specific features were used by the Uzbekistan National Television and Radio Company, at the "Uzbekistan" TV and Radio Channel Editorial Office for Cultural, Educational, and Artistic Programs, in preparing the scripts for the broadcasts "Education and Development," "Uzbek Prose," and "World Literature", in August and September 2025. ("Uzbekistan 24" Creative Association, Certificate № 05-09-1455, dated September 16, 2025.) These results contributed to enhancing the scientific-popular nature of the broadcasts and ensured their foundation on scholarly findings;

the conclusions concerning the role of war in human life, society and history in the works of N. Mailer and Shuhrat is analyzed on the example of two different social environments, and based on the views of both authors, war is shown not only as a military event of a certain period of history, but also as a field of moral choice, mental test, and spiritual responsibility in the inner world of a person, and it has been proven that war is a multi-layered complex phenomenon that affects the psychology, morality, and life of society were applied in the activities of the Writers' Union of Uzbekistan, including its literary evenings and meetings with young writers. (the Writers' Union of Uzbekistan, Certificate № 01-03/357, dated September 9, 2025.) As a result, these findings helped promote reading culture among youth, encouraged a deeper study of literary works on the theme of war and contributed to enhancing understanding of N. Mailer and Shuhrat's artistic mastery in character creation.

the conclusions regarding the influence of war on the psyche of the hero is comparatively analyzed on the basis of a synthesis of psychological (internal monologue, stream of consciousness, psychological portrait, psychological conflict) and existential (existence, loneliness, choice, fear, anxiety) approaches in the works of N. Mailer and Shuhrat, the processes of war in the human mind are manifested in N. Mailer as a model of mental anguish and existential crisis, but in Shuhrat, as a model of spiritual tolerance and mental stability, the artistic function of the image of war in the formation of the memory of society is revealed in a comparative way on the example of American (N. Mailer) and Uzbek (Shuhrat) literature, new comparative-typological approaches have been developed regarding what task the image of war performs in both literary schools as a means of restoring national memory, understanding historical truth and giving spiritual lessons were used within the framework of the state scientific and technical programs of the Uzbekistan State University of World Languages as part of the innovative project No. IL-27-4722022413, titled "Creation of the Electronic Platform 'Comparativistics' for the Discipline of Comparative

Literary Studies” (2023–2025). (Certificate № 04-04-1/5679, dated September 26, 2025). As a result, these findings contributed to enriching the electronic platform and served to provide deeper insights for those studying the comparative analysis of the image of war in American and Uzbek literature;

Approbation of the results of the study. The results of this study have been presented in the form of scientific reports discussed at 3 international and 4 local conferences.

Publication of the results of the study. 14 scientific papers have been published on the topic of the dissertation, including 5 scientific articles in scientific journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for the publication of the main scientific results of doctoral dissertations, and 2 article in foreign scientific journals with high impact factor.

The structure and the volume of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, bibliography. The volume of the dissertation is 148 pages.

MAIN CONTENT OF THE DISSERTATION

In the “**Introduction**” section of the dissertation, the relevance and necessity of the research are substantiated; the aim, objectives, applied methods, object, and subject of the study are described; the alignment of the study with the priority directions of the development of science and technology in the Republic is demonstrated; the scientific and practical results of the research are presented; the scientific novelty of the achieved results is revealed; and the possibilities for practical implementation and application of the research findings, the published scientific works, as well as information on the structure and volume of the dissertation are provided.

The first chapter of the dissertation, titled “**Psychological, Moral and Social Interpretation of the Image of War in Literary Studies**” synthesizes existing scholarly and theoretical approaches to interpreting the image of war in literary studies. It analyzes the psychological, moral, and social facets of the war phenomenon within the framework of artistic thought. Additionally, this chapter scientifically elucidates how this image is formed through a complex dialectical relationship with individual consciousness, spiritual and moral choices, and historical-social processes. In the first section, titled “**The Evolution and Theoretical Foundations of the Concept of the Image in the Poetics of Literary Works,**” the theoretical and aesthetic foundations of the concept of the image in literature, its historical development, and its specific role in creative work are analyzed from a scholarly perspective. The literary image is considered as a central category of art and literature and interpreted as a complex artistic phenomenon that aesthetically reinterprets reality.

In this study, the literary image of war is taken as the object of

research and approached as an aesthetic-semantic model that unites the entire literary system, distinct from the thematic aspect. The philosophical and aesthetic roots of the concept of the image trace back to ancient times. Aristotle, in his work *Poetics*, viewed the image not only as a fundamental element of art but also as an essential means of understanding and systematizing human experience, explaining the artistic image as mimesis – an imitation revealing the ideal essence of nature and life⁵. In Western European aesthetic thought, G. Hegel's *Aesthetics* played a decisive role in the development of ideas about the image. For Hegel, the artistic image represented a complete correspondence between the idea and its material form, a realization of thought in material shape⁶. In Russian literary studies, V. Belinsky deeply explored the philosophical and aesthetic essence of the image. He defined it as “the living and complete expression of abstract thought,” emphasizing its concreteness and typicality. Belinsky wrote that poetry, or artistic literature, is not scientific or logical but a form of imaginative thinking. The artist thinks through images, perceiving and portraying truth not as an abstract entity but as a living synthesis of individual states⁷. Belinsky correctly emphasized the distinction between literature and science: science works through precise concepts, hypotheses, and logical conclusions, whereas literature expresses truth through vivid, concrete images and life-like situations.

The concept of the image has been analyzed in the modern methodological context through 20th-century structuralism and semiotics (Bart⁸, Lotman⁹) and post-structuralism (Derrida¹⁰). Research by representatives of the formal school and Bakhtin's theory of dialogism substantiated the dynamic and polyphonic nature of the image. According to Russian scholar V. Khalizev, the term “image” originates from the ancient Greek word “*eidos*”, meaning form, appearance, or shape. In literary studies, the “image” is understood not only as an external appearance but also as an artistic generalization, an expression of life truth through art. In his work “*Theory of Literature*”, Khalizev explains the image as a broad category¹¹. He argues that the artistic image is not a mere reproduction of reality but a symbol recreated through the aesthetic consciousness of the artist, carrying an ideological and spiritual meaning. Khalizev identifies three levels of the image:

1. Individual image – a specific character, e.g., Raskolnikov;

⁵ Аристотель. Поэтика. – Т.: Адабиёт ва санъат, 1980. – Б.18.

⁶ Hegel G. *Lectures on Aesthetics*. – Oxford: Clarendon press, 1988. – P. 225.

⁷ Белинский В.Г. Взгляд на русскую литературу 1847 года // Полное собрание сочинений: Т. 10. – М.: Изд-во АН СССР, 1956. – С.307–308.

⁸ Barthes R. *Rhetoric of the Image*. In: *Image, Music, Text*. – London: Fontana Press, 1975. – P.32-51.

⁹ Lotman J. *The structure of the artistic text*. – USA: English translation copyright by the University of Michigan, 1977. – P.55-56.

¹⁰ Derrida J. *Structure, Sign and Play in the Discourse of the Human Sciences in Writing and Difference*, trans. Alan Bass London: Routledge, 2006. – P. 351-370.

¹¹ Хализев В.Е. *Теория литературы: учебник для студ. учреждений высш.проф.образования*. – М.: Академия, 2013. – С.137.

2. Typical image – the character of a certain social class or era, e.g., social types in Tolstoy’s works;

3. Universal image – timeless symbols with eternal significance, e.g., Hamlet, Don Quixote.

He considers the image not only as an aesthetic symbol but also as a unit with social and ideological functions. Khalizev’s approach helps understand the concept of the image as a system with cultural, ideological, and psychological layers. His theory demonstrates that behind every image lie social reality, human spiritual experience, and the author’s position. This perspective underscores the image as a central category of artistic thought and highlights the need to reveal its multifaceted nature in literary analysis.

In Uzbek literary studies, approaches to the artistic image (by Fitrat, A. Sa’diy, I. Sulstonov, T. Rasulov, A. Ulug’ov, D. Quronov) are based on terminological precision and classification criteria. Accordingly, distinctions between image, character, and personage are clearly defined, and the levels of concreteness and generalization of the image (details, events, character and circumstances, world and destiny; individual, typical, universal symbols) are transformed into precise categories for practical analysis.

According to I. Sulstonov, “In a literary work, a character depicted with more or less detail is referred to as an image or character. Most literary scholars consider ‘imagery’ to be the distinctive feature of literature. This is a narrow interpretation, as imagery, in general, is a property of human thought (the use of the term ‘image’ in philosophy is not coincidental). Artistic quality is a broader concept than imagery. Artistic quality is the essential characteristic of all forms of art, including literature. Imagery is included within artistic quality, but artistic quality is not limited to imagery alone. What makes literature artistic is not only imagery but also the multitude of features related to its functions, content, and form.”¹². In the dissertation, as objects of research, N. Mailer’s “The Naked and the Dead” and Shuhrat’s “Shinelli Yillar” (The Years in Uniform) were selected, and in these works, war was analyzed not as a theme but as an image. In this approach, the image of war is shown as a central organizing force within the interconnected layers of language, style, composition, motifs, and details. Comparative-typological, narratological, semiotic, and intertextual methods were applied in combination, with historical-contextual commentary revealing the internal mechanisms of the poetic system.

In Mailer’s text, military jargon, the tone of commands, and sharp metaphors were analyzed, while in Shuhrat’s prose, expressions characteristic of oral folk creativity, lyricism, and figurative language were examined. As a result, the image of war emerged as the main element constituting the lexical and semantic core of the text. In Mailer’s “The Naked and the Dead”, the fragmented chronology, use of flashbacks, and

¹² Султон И. Адабиёт назарияси. –Т.: Ўқитувчи, 1980. – Б.108.

alternating internal and external monologues depict the disorder and psychological trauma of war in a distinctive artistic form. In Shuhrat's "Shinelli Yillar" (The Years in Uniform), the interconnection of episodic structures and the compositional cycles centered on memory and the sense of home portray the image of war harmonized with national memory poetics.

Motifs and details in the novels – such as death, injury, conscience, loyalty and betrayal, the image of home and mother, letters, trenches, and bloodstains—were examined for frequency and semantic layers. Consequently, the war image was shown not as a separate scene or background, but as a central element influencing the entire poetic composition, from the psyche and speech of the characters onward.

Thus, in the first chapter, the concept of the image of war was grounded in theoretical perspectives. The war image was analyzed as a primary element connecting plot, composition, and intertextual references into a unified system. Comparative analyses showed that in Mailer's works, the war image is revealed through existential fragmentation, whereas in Shuhrat's works, it reflects national memory and moral choice.

Interpreting war as an image at the intersection of two literary traditions allowed for the integration of human psychology, historical memory, and moral dilemmas into a single aesthetic model. Methodologically, it demonstrated the effective synthesis of comparative poetics, narratology, and semiotic analysis. In our study, titled "Literary interpretation of the image of war in American and Uzbek prose (on the basis of N. Mailer and Shuhrat's works)", war was approached not as a theme but as an image. While the theme gives a general idea of what the text is about, the image represents this content in an artistic form that can be imagined and felt.

In other words, if the theme expresses the concept, the image is the meaning-bearing form realized through structure and expression (language, composition, motifs, details). Therefore, treating war only as a theme limits its semantic scope. As an image, war becomes a model that governs the entire poetic structure. Analyzing war as an image shows it not merely as a component of the plot or a background element, but as a central artistic and semantic model embedded in the entire literary system, influencing every part of it. **In Chapter 1, Section 2 of the dissertation, entitled "Methods of Representation and Aesthetic Approaches to the Image of War in 20th-Century World Literature,"** the methods of representing the image of war and related aesthetic approaches in 20th-century world literature were studied through a complex, interdisciplinary approach at the intersection of philosophy, cultural studies, psychology, and literary theory. The image of war was considered not only within the narrow scope of literary studies but also as a universal phenomenon in human culture. Among studies adopting this perspective, V. I. Gamov's doctoral

dissertation “The Image of War in Culture”¹³ is particularly notable. The author regards war as a constant and universal phenomenon in human culture, correctly emphasizing its anti-humanistic and global consequences in the 20th century.

N. N. Gerasimov, in his research “Philosophical Analysis of the Image of war in the Era of Globalization”, examines war not merely as a political or military event but as a socio-cultural phenomenon. Comparative analysis of classical and contemporary paradigms deepens the understanding of the concept of the war image and proposes new philosophical interpretations in the context of globalization. Classical philosophical paradigms (Plato, Aristotle, Hegel) were compared with modern concepts (psychoanalysis, existentialism, war in the era of globalization) to trace the evolutionary features of the image of war.

A comparative-theoretical analysis was conducted according to literary movements. In Romanticism, war was depicted as a scene of heroism and national spirit; in Realism and Naturalism, it was presented as unembellished reality and as direct manifestations of social and psychological devastation. In Modernism, the image of war emphasized internal psychological trauma, non-linear time, internal monologues, and symbolic backgrounds rather than external fronts. In the poetics of the Absurd, bureaucratic irrationality and the devaluation of life were placed at the center. In Decadence and Symbolism, war was often depicted stylistically through myths and archetypes, representing inner (psychological) states.

Western and Soviet literature approached the war image differently. In Western and American writers (Remarque, Hemingway, Faulkner, Heller, Vonnegut), war is depicted mainly through personal degradation, trauma, and loss. In Soviet literature, within the framework of Socialist Realism, war was shown as a symbol of patriotism, devotion, and unity. In French literature (Barbusse, Aragon, Saint-Exupéry, Girod), war was interpreted through bitter frontline experiences, resistance movements, and classical mythological frameworks.

Based on this analysis, the dissertation defines the concept of “war literature.” It distinguishes between artistic-military and documentary-military works and highlights key motifs – death, injury, homesickness, guilt, loyalty, and betrayal. The phenomenon of the “lost generation” was interpreted as a post-war psychological crisis and shift in values. In short, in 20th-century literature, the image of war transcended ordinary historical events to become a general aesthetic symbol, functioning at the levels of language, style, composition, and symbolism as a model governing entire works. **In Section 3 of Chapter 1, entitled “The Historical Significance of the Image of War in American and Uzbek Literature,”** the historical and aesthetic function of the war image in 20th-century American and Uzbek

¹³ <https://www.dissercat.com/content/obraz-voiny-v-kulture> [Date of access: 17.05.2024]

literature was examined through a comparative-poetic approach. The source base included research on post-war American prose by A. S. Mulyarchik, A. B. Gilenson, Ya. N. Zasurskiy; studies on anti-fascist literature by N. Kubaryeva, V. Devyakin, T. Motileva, I. Shablovskaya; literary works by N. Mailer, J. Jones, H. Vuk, J. Heller, K. Vonnegut, T. Pynchon; and, in Uzbek literary studies, works by U. Oljaboyev, N. Karimov and co-authors, S. Mirzayev, as well as by Oybek, G. G'ulom, H. Olimjon, M. Shayxzoda, Shuhrat, and O. Hoshimov. These works were analyzed from a historical-comparative perspective, applying comparative poetics, modeling of the system of images, and narrative-compositional approaches. The artistic representation of war, stylistic, and compositional solutions were studied in detail. The recurrence and semantic connections of motifs and images such as death, injury, homesickness, guilt, loyalty, and betrayal were identified, and their artistic function was analyzed. Additionally, the structure of events, depiction style, and storytelling strategies were compared using mimetic (realistic) and postmodern approaches, showing how the theme of war is expressed through various aesthetic models and poetic forms.

In American literature, three stages were identified in connection with the outcomes of the Second World War:

1. 1945–1950 – Realism/Naturalism: In this period, there was a tendency to “document the war experience” (Mailer, Jones, Vuk).

2. 1950s – The “Age of Conformism”: During this era, moral and psychological problems in society intensified, and individuals increasingly sought to escape (escapism) from the real-life challenges they faced.

3. From the 1960s – Postmodern Turn: In the “black humor” and absurdist poetics (Heller, Vonnegut, Pynchon), war was transformed from a historical event into a continuous metaphor of modern industrialized society.

Artistic expression of this reality emphasized non-chronological narration, psychological realism, and the conflicts between war and civil life. Postmodern methods highlighted fragmentation, irony, and the idea of “war as a permanent condition.”

In Uzbek literature, the Second World War, referred to as the Great Patriotic War, shaped the war discourse within the framework of Socialist Realism, forming a moral model of mobilization, patriotism, unity, and devotion. In poetry (G. G'ulom, H. Olimjon, Oybek, Shayxzoda, Uyg'un, Zulfiya), propagandistic tones and motifs such as “letters,” “mother’s prayer,” “flag,” and “oath” became central. Frontline and home-front realities were widely represented in both drama and prose. In the post-war years, these epic traditions persisted, and from the “warmth” period onward, the psychological-tragic layers deepened.

In works such as Oybek’s “Quyosh qoraymas”, Shuhrat’s “Shinelli yillar”, and O. Hoshimov’s “Ikki eshik orasi” and “Tushda kechgan umrlar”, the long

-lasting social and moral consequences of war, psychological trauma, polarization in society, and tests of values were vividly expressed. Literary scholars such as U. Oljaboyev examined issues of character and type in war prose, while textbooks and manuals (e.g., N. Karimov et al.) analyzed the genre-development dynamics of war literature in depth.

In the second chapter of the dissertation, entitled **“The Writer and the War: the Artistic Interpretation of Historical reality”**, the writer’s artistic reinterpretation of the events of the historical war based on personal experience, aesthetic views, and ideological position, as well as the process of transforming historical truth into a literary image, are analyzed from a scientific point of view.

The first section, “War as Humanity’s Moral Trial in the Works of Norman Mailer,” examines this issue in detail. Norman Mailer (1923–2007) was a controversial et highly influential figure in 20th-century American literature. Although he studied engineering at Harvard, he became known for his literary work. Drafted into the war (Philippine front), he translated his frontline experience into artistic literature. His first novel, *The Naked and the Dead* (1948), brought him immediate fame. The novel presents the battlefield not only as a scene of events but also as a field revealing the psychological mechanisms of power, obedience, fear, and courage.

For Mailer, war is more than a simple question of “who is right?” – it becomes an existential question: “How free is a person, and how responsible?” His works of the 1950s–60s (e.g., *Barbary Shore*, *The Deer Park*, *An American Dream*) shift from the “frontline” to the “internal front,” portraying conflicts between society and the individual. In *Barbary Shore*, the protagonist’s lost memory symbolizes the post-war moral malaise of America. The past is meaningless, the present is full of ideological, governmental, and personal conflicts, and individuals struggle to find their place. Mailer depicts the image of war as a constant collision between systemic power and personal freedom, turning the geography of the front into a moral testing ground.

Mailer’s distinctive literary style also serves this purpose. He expanded the possibilities of “New Journalism” (nonfiction + artistic representation). *“The Armies of the Night”* (1968) is a self-analytical novel in which the author stages himself as a third-person character (“Mailer”) to show how collective mechanisms of dissent function. This work, along with *“The Executioner’s Song”*, won the Pulitzer Prize, reaffirming the social analytical power of literature.

Mailer’s principal view of war emphasizes that any conflict aimed at the mass destruction of human life is inherently evil, and the demand to suppress reason in the name of patriotism poses a particular danger. The true moral test, he argues, is not the external enemy but the preservation of internal freedom of consciousness. Mailer returned repeatedly to the Vietnam War theme in his essays (*Why Are We in Vietnam?*, *Why Are We at*

War?), analyzing the political dimensions of war and the impact of terror and fear on societal psychology.

Aesthetically, Mailer portrays war not only through realistic depiction but also in a postmodern, fragmentary style. In *The Naked and the Dead*, chronological realism, polyphony, and mapping of psychological states are deeply rendered. In his essay "The White Negro", the "hipster" concept reflects the existential condition of the post-war generation: atomic-age fears, memories of concentration camps, and a philosophy of clinging to "here and now" for survival. Mailer interprets the "ethics of the present moment" not as avoidance of responsibility but as a strategy for maintaining vitality against the cold mechanisms of the system. Jazz culture, its rhythm, and improvisation are understood in Mailer's work as expressions of freedom. Thus, in his worldview, aesthetics (beauty and art) and ethics (morality and freedom) are inseparable and interrelated.

Analysts distinguish two layers in his war – themed novels: the visible political-historical layer (battles, operations, orders) and the hidden layer—flows of passion, violence, desire, and fear – which conveys the deeper meaning the author seeks to express. If society's mechanisms are ruthless, Mailer suggests, both human life and nature are called into question. Although Mailer follows in the footsteps of masters such as Hemingway, Dos Passos, Faulkner, and Tolstoy, he remains distinctive in genre and approach. In conclusion, in Mailer's work, war is not a historical backdrop but a moral resonator. He transforms battlefields, street scenes, and courtrooms into arenas that test the inner world of individuals. Consequently, Mailer's texts compel the reader to engage with the American 20th-century experience not merely as a chronology of events but as a dramaturgy of freedom and conscience.

The second section of Chapter II, entitled "War as an Literary Model of Patriotism in the Works of Shuhrat", This section analyzes the creative legacy of Shuhrat (Gulyam Alimov, 1918–1987) – a multifaceted representative of Uzbek literature, known as a poet, playwright, and prose writer. His front-line experience during the Second World War (1941–1945) became the thematic and aesthetic foundation of his entire creative career. Having lived through the war as an officer, Shuhrat later reworked these experiences in his poetry, ballads, epics, and major novels.

From his early works such as "Hayot nafasi" (The Breath of Life) and "Qardoshlar" (Brothers) to his later novels "Shinelli Yillar" (The Years in Uniform), "Oltin zanglamas" (Gold Does Not Rust), and "Jannat qidirganlar" (The Seekers of Paradise), Shuhrat consistently shaped an aesthetic of patriotism and a moral ideal grounded in human dignity and devotion to the homeland. The research reveals that, for Shuhrat, war was not meaningless violence but a moral test urging one to defend the Motherland. Heroism, loyalty, and unity emerge as central values embodied in his protagonists. The image of war serves as a field of moral choice – a space where

conscience and duty intersect. In this context, works like “Sen yonmasang” (“If You Do Not Burn...”) show how personal responsibility transforms into collective duty.

In the character of Sodiq in “Oltin zanglamas”, courage is portrayed not only through battlefield episodes but also through his steadfastness in the face of repression and slander. In ballads such as “Guldursun”, betrayal is interpreted as a moral vice. Works like “Mardlik afsonasi” (The Legend of Courage), Guldursun, Raymonda, and Jamila elevate the themes of female bravery, national pride, and the quest for freedom to the level of patriotic archetypes.

In “Shinelli Yillar” (The Years in Uniform), Shuhrat creates a typical model of the people’s soldier, while in “Oltin zanglamas”, the era of political repression is depicted as a test of human faith and integrity. In “Jannat qidirganlar”, he poetically conveys that true paradise lies in national independence and service to the people.

Shuhrat’s style harmoniously combines realistic depiction and romantic pathos, featuring a dialogic-lyrical tone and the recurring use of symbols such as the military coat (shinel), the flag, the letter, and the mother’s prayer. He transforms the front and national unity, courage, and devotion into symbols unifying the collective memory of the people.

In a comparative context, while Western war literature (Remark, Heller, Vonnegut) often depicts war through the lens of fragmentation, absurdity, and psychological trauma, Shuhrat presents it as a model mobilizing meaning and unity. Although the concept of the “collective hero” from Socialist Realism is evident in his poetics, his personal lyricism and sincere tone humanize this model.

The third section of Chapter II, entitled “Distinct Authorial Styles in the Works of N. Mailer and Shuhrat: The Harmony of Psychologism and Existentialism”. This section examines the distinctive styles of Norman Mailer and Shuhrat in a comparative context, emphasizing their unique authorial approaches. During the research process, theoretical perspectives on the concept of “style” in literary studies were first summarized: style was interpreted as the writer’s distinctive perception of reality, which is artistically realized through images, expressive means, and compositional structure. Based on this framework, the works of Mailer and Shuhrat were analyzed in the spirit of psychologism and existentialism.

Scholarly works on Mailer by American and European researchers were reviewed. For instance, B. Leeds, in his monograph on Mailer, analyzed the writer as a critic of American social environments¹⁴, while R. Poirier studied the inner dramatic conflicts in Mailer’s works, highlighting the constant presence of struggles between “multiple voices” or “inorganic personalities.”¹⁵ L. Adams evaluated Mailer’s “The Armies of the Night”

¹⁴ Leeds B. The Structured Vision of Norman Mailer. N.Y.: PBS, 1969. – P. 270.

¹⁵ Poirier R. Mailer. – L.: 1972. – P.174.

within the genre of “novel-nonfiction”, where documentary and literary elements are harmonized, and discussed the existentialist aspects of Mailer’s creative approach.¹⁶ R. Merrill analyzed Mailer not only as a writer but also as an active participant in social processes.¹⁷ Through novels such as “The Naked and the Dead”, “Tough Guys Don’t Dance”, and “Harlot’s Ghost”, Mailer’s works reveal the synthesis of existentialism and psychologism. Using inner monologues, tragicomedy, parody, and first-person narration, he artistically represents conflicts in human consciousness, the struggle between social pressures and individual freedom. Mailer’s works focus on the most pressing issues of modern humanity – identity, freedom, spiritual inquiry, and moral struggles. His style is based on a literary synthesis of deep psychologism and existentialism. The first-person narrative serves not merely as a stylistic device, but as a philosophical stance, an expression of inner truth, and an artistic confrontation with existence. Through this, he addresses the most significant issues of his time and seeks to influence contemporary human perspectives through literature.

Comparing these aspects with the prose of the Uzbek writer Shuhrat, we observe in both authors a focus on the post-war human condition, loneliness, the search for one’s place in society, and existential questions. However, in Mailer, these inquiries are expressed primarily through inner monologues, sexual relations, and existential situations, whereas in Shuhrat they are conveyed through Uzbek mentality, cultural traditions, and internal moral conflicts.

Comparative analysis reveals that Mailer depicts the conflict between the individual and society in an absurd, ironic, and postmodernist style, whereas Shuhrat represents these processes through realism, national spirit, and folk-based imagery. Both authors place the theme of war at the center of their literary and aesthetic explorations, et for Mailer, war symbolizes the crisis of human thought and freedom, while for Shuhrat, it becomes a symbol of devotion and moral steadfastness.

On this basis, the study examines the differing interpretations of psychologism and existentialism in the works of Mailer and Shuhrat. In Mailer, these are articulated through individualism and social violence, whereas in Shuhrat, they are expressed through national identity and conscientious choices. The results obtained provide a valuable methodological foundation for comparative poetics and cultural memory research.

The third chapter of the dissertation, titled **“The Complex Nature of the War Image in the Works of N. Meyler and Shuhrat and Its role in Human Life”**, illuminates the multi-layered artistic essence of the war image in the works of N. Meyler and Shuhrat. Through comparative literary analysis, it

¹⁶ Adams L. Existential Battles. The Growth of Norman Mailer. – Athens, 1976. – P.102.

¹⁷ Merrill R. Norman Mailer revisited. - N.Y., 1992. – P.247.

explores the image's impact on human psychology, moral choices, and life values. The first paragraph of this chapter is called "Society and Social Relations in the Works of N.Meyler "The Naked and the Dead" and Shuhrat (Gulyam Alimov) "The Years in Uniform" (Shinelli yillar)". In American prose about the Second World War, particularly in Norman Mailer's debut novel "The Naked and the Dead", war is interpreted as a field that tests the physical and moral will of human beings, sometimes at a naturalistic level. Mailer portrays the army as a microcosm of society, where soldiers from diverse social strata clash within a single unit. As a result, hierarchy, command – obedience, and unequal relationships erode their psyche. The metaphor of "nakedness" in the novel's title reflects this exposure – the stripping away of masks and the revelation of the individual's inner self. In the character of Sergeant Croft, the instinct for violence is concentrated, while in General Cummings, the ideological-systemic manifestation of collective brutality is represented. Cummings justifies war as a necessity, believing that power operates from top to bottom. Opposing him, Lieutenant Hearn appears as a patriotic figure and a critical thinker, openly asserting that victory is not inherently a guarantee of freedom, and that even a victorious society may succumb to fascist tendencies.

In ordinary soldiers' dialogues, the tragedy of inequality, ethnic discrimination, officer-enlisted disparities, and the perception of humans as mere resources is clearly felt. Thus, for Mailer, war functions as a social mechanism that legitimizes violence and forces individuals to integrate into bureaucratic structures – an existential crisis of both society and self.

By contrast, Shuhrat's novel "Shinelli Yillar" (The Years in Uniform) depicts the Uzbek nation's participation in the war and its collaboration with allied peoples in a realistic manner. Here, war is not portrayed as legitimizing violence, but as a moral trial that awakens conscience and duty. The narrative is organized chronologically around the fate of Elmurod, who is presented as a leader preserving humanity. The character Danilchenko embodies a demanding, just, and dignified leader whose authority relies not on fear, but on respect and responsibility – a model diametrically opposed to Cummings. While Cummings' leadership is based on control and manipulation, Danilchenko's approach combines care with accountability. Shuhrat does not idealize army relationships: for example, Lieutenant Murzin's low opinion of a soldier is exposed in the strict response of Maxhalov. Here, the problem is attributed not to the soldier, but to the leader's negligence and irresponsibility. Accordingly, Shinelli Yillar (The Years in Uniform) interprets society during wartime as being morally awakened, linking personal duty to collective responsibility.

Comparative analysis reveals that, in Mailer, war is depicted as the self-exposure of a hierarchical system dominated by power and the ethics of violence, whereas in Shuhrat, war becomes a lesson in conscience. Neither novel transforms war into mere decorative heroism or victory. Both authors

illuminate the complex relationship between the individual and social order, emphasizing the moral and social dimensions of wartime experience.

Chapter III section 2 is entitled as “Moral Dilemmas and Internal Struggles of Characters in N. Mailer’s *The Naked and the Dead* and Shuhrat’s *Shinelli Yillar (The Years in Uniform)*”. This section demonstrates that the depiction of war in literature functions not only as a representation of battlefield scenes but also as a space where social mechanisms and personal moral choices are revealed. From ancient epics to realist literature, war has symbolized both heroism and glory or the erosion of humanity, reflecting oppressive systems, psychological trauma, and loss. In 20th-century prose, the chronotope of war expands between front-line and home-front settings, uniting trenches, islands, hospitals, and camps with scenes of separation, longing, and human struggle. Against this backdrop, the moral dilemmas and internal conflicts arising in wartime are comparatively analyzed in Norman Mailer’s *The Naked and the Dead* and Shuhrat’s “*Shinelli Yillar*” (*The Years in Uniform*). In literary works, moral dilemmas reveal the characters’ personalities and psychological states.

Before analyzing these dilemmas, it is necessary to define what constitutes a moral dilemma. In his study “The Difference Between a Moral Dilemma and a Moral Issue”, Alan Barsky defines a moral dilemma as follows: “A moral dilemma is a situation in which an individual faces a complex choice where two or more obligations conflict. In such a case, the person can choose only one path, and whichever path is chosen, feelings of guilt, shame, or regret remain.”¹⁸ During war, individuals encounter numerous moral choices. The most fundamental include:

1. Obedience to orders vs. listening to conscience – the conflict between military duty and personal responsibility.
2. Solidarity vs. survival – balancing self-preservation with sacrifice for the collective good.
3. Humanity vs. violence – maintaining kindness and moral integrity while the exigencies of war demand the use of force.
4. Truth vs. ideology – loyalty to justice versus adherence to political orders, creating internal conflict.

Psychologically, such choices provoke feelings of guilt and moral responsibility when individuals act against their values. The fear of life and death intensifies existential concerns and complicates the choice between humanity and duty, manifesting as profound internal conflicts.

In Mailer’s works, war is not mere decoration but a testing ground for the moral and ethical challenges within a person. Consequently, when analyzed through ethical criticism, the deep moral, philosophical, and humanitarian ideas embedded in his texts become particularly evident.

¹⁸ Barsky Allan. How is an Ethical Dilemma Different from an Ethical Issue? // <https://www.continued.com/social-work/ask-the-experts/ethical-dilemma-different-from-issue-156>

Ethical criticism is a literary approach that examines texts in terms of moral values, human choices, faith, responsibility, and ethical accountability. It seeks to engage the reader in the struggle between good and evil, shaping moral consciousness through literary representation. According to American literary scholar Nie Zhenzhao in "Introduction to Ethical Literary Criticism": "Ethical literary criticism emphasizes the ethical essence and educational function of literature, while revealing moral choices within literary characters to illuminate possibilities for ethical decision-making in society."¹⁹. Mailer exposes the inner moral choices of individuals against the backdrop of war. The conflict is not just historical but functions as a moral laboratory – a field in which human cruelty, compassion, the thirst for power, and humanitarian principles are tested. *The Naked and the Dead* reflects Mailer's pacifist perspective, portraying the army as a microcosm of American society.

In contrast, Uzbek author Shuhrat represents war differently, using unique narrative elements. He interprets war not as legitimizing violence, but as a moral test, where victory is achieved not through arms but through conscience, solidarity, and humanity. While the ideological core of the novel is Soviet patriotism, personal dramatism and psychological depth humanize it.

Mailer's characters often struggle alone against systemic violence, sometimes failing to achieve moral victory. Shuhrat's characters, however, choose duty and humanity, preserving ethical standards. Mailer emerges as a skeptic in *The Naked and the Dead*, exposing the triangle of power, violence, and authority. In his view, war is the cold mechanism of power that crushes the human spirit. His characters frequently confront their instinct for survival, and the myth of heroism is deconstructed. Shuhrat, in "Shinelli Yillar" (*The Years in Uniform*), celebrates loyalty to the homeland and human duty with a didactic and educational tone. For him, war becomes a moral test and a field for memory and reflection.

Chapter III section 3 is entitled as "Artistic interpretation of the image of war in American and Uzbek prose: comparative-poetic aspects of the work of Mailer and Shuhrat". In 20th-century literature, the depiction of war became a vast arena for testing human nature, moral values, and social mechanisms. N.Mailer's "The Naked and the Dead" and Shuhrat's "Shinelli Yillar" (*The Years in Uniform*) represent two different aesthetic and ideological perspectives in this area: Mailer presents war as a confrontation between personal freedom and systemic violence, while Shuhrat interprets it as a trial that elevates national solidarity and the ethics of duty. Mailer's novel is distinguished by its polyphonic structure, naturalistic depiction, and modernist composition. The work consists of sections such as "Wave," "Argil and Mold," "Plant and Phantom," and

¹⁹Nie Zhenzhao. *Introduction to Ethical Literary Criticism*. Routledge, 2023. – P.6-8.

“Wake,” as well as multi-voiced “Chorus” chapters and “Time Machine” blocks that reveal the characters’ pasts, forming a large compositional system. These flashbacks and time-machine techniques connect present decisions to past psychogenic roots, allowing each character’s voice and individuality to be vividly represented.

Characters such as Sergeant Croft, with his psychology of submission to power, General Cummings, representing a fear-based disciplinary doctrine, Lieutenant Hearn, who follows conscience and moral command, and soldiers like Martinez, Goldstein, Gallagher, Minetta, and Wilson, with their diverse social backgrounds and psychological traumas, are all depicted through these layered narrative techniques. The chain of “closed” spaces – Anopopey Island, the beach, trenches, forests, Mount Anaka, and camps reflects the hierarchical structure of the army. Orders flow from top to bottom, and responsibility falls on those below. As space narrows, personal freedom diminishes, and moral dilemmas between obedience and survival become acute.

An episode involving a Japanese prisoner, where initial acts of kindness (water, chocolate, viewing a family photo) are replaced by “military necessity,” exposes the paradox of values in war, while anti-Semitism and class inequality illustrate systemic moral corruption. In this way, Mailer frequently presents victory as occurring at the cost of moral defeat.

In contrast, Shuhrat, in “Shinelli Yillar” (The Years in Uniform), uses different narrative elements to depict war. The novel examines how moral dilemmas manifest in the psychology of the characters. This work represents Shuhrat’s first major prose exploration and is among the earliest examples of Uzbek military prose. The biographical basis of the novel – the author’s firsthand experience, his eyewitness account of events, and portrayal of comrades he fought alongside – contributes to the vitality of the characters²⁰.

Shuhrat initially began his literary career in poetry. Literary critic U. Normatov notes: “Shuhrat witnessed a great deal in life, particularly military service and the hardships of combat, which provided him with extensive life experience. Poetry became too narrow a medium to express this; thus, he turned to prose.”²¹ Indeed, Shuhrat began his first prose experiments after returning from the front. Initially intending to write about what he had seen and experienced, this work expanded into a full-length novel, which, fifteen years later, became “Shinelli Yillar” (The Years in Uniform).

In this novel, the sense of patriotism and human responsibility is revealed through the inner dynamics of the protagonist Elmurod. Shuhrat’s main goal was to artistically depict the Uzbek people’s participation in the

²⁰ Rizayev Sh. Men tirikman, to olamda so‘zim bor// <https://kh-davron.uz/kutubxona/uzbek/shuhrat-rizayev-men-tirikmanto-olamda-sozim-bor.html>

²¹ Норматов У. Фаол гуманизм // Ўзбек жангномаси. –Тошкент: Фафур Фулом номидаги адабиёт ва санъат нашриёти,1977. – Б. 185.

Great Patriotic War. Scholar N. Soatova writes: "In *Shinelli Yillar* (The Years in Uniform), Shuhrat realistically portrays the events of 1941–1945, showing our people's bravery and heroic struggle against the invading enemy. The narrative style, focusing on Elmurod's life, moral character, inner world, experiences, and other typical traits, highlights his actions against the enemy and his relationships with comrades during difficult and terrifying moments. Elmurod embodies the typical soldier demonstrating courage and heroism in the Patriotic War."²² Indeed, during the war years, feelings of patriotism and international solidarity grew among the Uzbek people. In literature, this manifested as a vehicle for expressing national pride. *Shinelli Yillar* (The Years in Uniform) functions as a novel-chronicle, showing how war transformed thousands of fates. Elmurod is the compositional center, with events organized around him and conveyed through his perspective and adventures.

Like other works on war in Uzbek literature, "*Shinelli Yillar*" (The Years in Uniform) serves to document the population's contribution to the fight against fascism. Created during the Soviet era, the novel juxtaposes national pride with the Soviet concept of patriotism, forming its ideological core. The author emphasizes Elmurod's sense of duty alongside his personal fate, showing that, unlike Mailer's focus on individualism, the protagonist's destiny is shaped through collective experience.

The chronicle-like structure of the novel allows it to cover sequential events and various stages of war. Elmurod and the depiction of war constitute the compositional core, with other characters and events related to them. This approach strengthens the logical cohesion of the narrative. Elmurod's experiences illustrate values such as devotion, solidarity, and endurance, while the ideological framework also allows readers to observe the evolution of human consciousness.

Literary critics frequently note that *Shinelli Yillar* (The Years in Uniform) reflects the author's own wartime experiences. Shuhrat successfully creates a range of independent characters besides Elmurod. Scholar A. Rasulov links the characters' development to the plot: "In Shuhrat's novel, the issues are closely connected with plot lines. "*Shinelli Yillar*" (The Years in Uniform) is multi-layered, with several narrative threads. For example, the relationship between Anna Ivanovna and Turdiyev forms a significant storyline. Events involving Murzin have their own direction and complexity. Danilchenko and Dubenko's fates, Grigory Bondar's tragic destiny, and the Rashid and Muharram family stories connect to the main plot line – the development of Elmurod's character. Plot lines related to Murzin and Anna Ivanovna also converge with the main narrative. The plot is the 'skeleton' of the work, structuring character history, growth, and path of struggle. Without full-fledged characters, the epic cannot be imagined. In "*Shinelli*

²² Soatova N. Shuhrat ijodining g'oyaviy-badiiy xususiyatlari. –Toshkent: AVNESHINVESTPROM, 2023. – B.135.

Yillar" (The Years in Uniform), which extensively depicts a crucial period in national life, significant attention is paid to character development. One essential factor in portraying characters is the reliable depiction of the social environment, which Shuhrat renders broadly and comprehensively."²³ This organization of the plot also serves to convey the theme of patriotism. Beyond liberating the homeland, the novel emphasizes the motive of freeing other lands. The author maintains psychological vitality through Elmurod and other characters, portraying him as a fully formed protagonist.

Both N. Mailer and Shuhrat interpret war not merely as battle scenes or heroic epics but as a moral testing ground for individuals and society. Both writers remain committed to truth and realism. The events are not fictitious but grounded in life. Both authors experienced war firsthand, witnessing its psychological effects – fear, doubt, anguish, and internal conflict – which they portray realistically. This artistic depiction highlights commonalities in their approaches, including a critical perspective in narrative style. Mailer exposes mechanisms of power and violence, while Shuhrat uses the backdrop of war to cultivate unity and patriotism. As a result, both authors embed the task of revealing truth and testing humanity into their works.

In Mailer's "The Naked and the Dead", the central issue of the war image is personal freedom and moral choice. General Cummings' dictatorship, Lieutenant Hearn's conscience, Sergeant Croft's cruelty, and Minetta's cowardice all demonstrate war as a conflict between individual will and the system. For Mailer, external victory often comes at the expense of moral defeat, placing the rupture of personal freedom and conscience at the center of his aesthetic vision.

In Shuhrat's "Shinelli Yillar" (The Years in Uniform), the depiction of war emphasizes national unity and fulfilling one's duty to the homeland. Elmurod embodies moral standards, prioritizing duty over personal animosity and saving friends. Even amid personal tragedies, he maintains a commitment to duty. Through Bondar's repentance, Murzin's downfall due to ambition, and the stories of Mastura/Anna and Zebo, the novel portrays wartime losses not as meaningless tragedies but as part of collective memory and moral restoration. In Shuhrat's view, victory in war is not only political but also a moral achievement.

CONCLUSION

1. The concept of the image of war appears not only as a depiction of battle scenes, but also as a multi-layered artistic and philosophical phenomenon that illuminates the inner world of man, his moral choice and

²³ Расулов А. Шинелда шаклланган характерлар // Ўзбек жангномаси. –Тошкент, Ғафур Ғулом номидаги адабиёт ва санъат нашриёти, 1977. – Б. 247.

place in society, and the interpretation of the image of war based on psychological, moral, and social approaches reveals its essence as a complex cultural category.

2. In 20th-century world literature, the image of war, sharply deviating from the romantic and heroic interpretations characteristic of previous eras, becomes an aesthetic phenomenon centered on the mental suffering of a person, spiritual decline, fragmentation in consciousness, and the moral crisis of society. In the literature of this period, the image of war is formed as a multi-layered aesthetic category, and its depiction acquires new content depending on the writer's worldview, cultural context, and philosophical aesthetic views.

3. In American and Uzbek literature, the artistic interpretation of the image of war manifests itself as an artistic and aesthetic phenomenon that directly influenced the historical development of national literary processes. In American literature, war has been elevated to the level of a content that illuminates the suffering of the individual's psyche, a critical attitude to the state ideology, and the moral searches of society, while in Uzbek literature, it has been formed as a historical and artistic model representing national memory, spiritual tolerance, and the social unification of the people. Thus, in both literatures, the image of war has historical significance as an important factor determining the artistic interpretation of national thinking, changes in public consciousness, and historical experience.

4. In the work of N. Mailer, the phenomenon of war is interpreted as a moral trial of humanity, and human conscience, responsibility and spiritual choice are put at the center rather than combat reality. The writer shows war as a complex phenomenon that intensifies the internal conflicts of the individual, redefines moral values and exposes the essence of power and violence. Through the psychological fragmentation, guilt complex, and spiritual searches of Mailer's characters, the pressure of war on humanity rises to the level of artistic and philosophical analysis. As a result, in his works, war is formed as a universal category that tests the moral responsibility between society and the individual.

5. In Shuhrat's work, war is interpreted, primarily, as a form of artistic content that illuminates the spiritual endurance, selflessness, and loyalty of the people to the Motherland. The writer reveals the events of the war not through personal courage, but through the spiritual value of the unity of the nation, the difficult labor at the front and in the home front. The courage, dedication and responsibility of the heroes make the war the most vivid expression of the spirit of patriotism. Thus, in Shuhrat's works, the war manifests itself as an artistic and aesthetic model that protects national pride, noble values, and strengthens the historical memory of the people.

6. In the works of N. Mailer and Shuhrat, realism appears as the main artistic direction. With the help of internal monologue and folklore-specific parallelism, the mental state of the characters is deeply revealed. In the

poetic style of both authors, the priority of psychological analysis is noticeable. The inner world of the characters is revealed in parallel with the external reality. In Mailer, existentialism, polyphony, the flow of traumatic consciousness, and in Shuhrat, psychologism, spiritual duty, and the artistic expression of the national spirit are manifested as the main principle.

7. In the novels "The Naked and the Dead" by N. Mailer and "Shinelli yillar" (The Years in Uniform) by Shuhrat, the study of the image of war is carried out through five main categories – the relationship between the leader and the soldier, the conflict between the individual and the system, social segregation, ethno-racial relations, and the attitude towards women. As a result, the relationship between the leader and the soldier reveals the dynamics of power and responsibility in both works; the conflict between the individual and the system shows the position of the individual in war and the limitations of decision-making; social segregation and ethno-racial differentiation show injustice and inhumanity in society; the attitude towards women highlights the gender structure of society and the impact of war. On this basis, both works present war not only as a reality on the battlefield, but also as a complex artistic event reflecting the internal mechanisms of the social system.

8. N. Mailer and Shuhrat illuminate the war through the moral dilemmas and inner struggles of the characters. Mailer's characters clash between command, solidarity, and military necessity and human values – conscience, compassion, friendship and often lose moral victory with the instinct of survival. The heroes of fame, choosing duty, solidarity, and humanism, preserve conscience and moral standards; sometimes they defend justice and the interests of the community through violence. As a result, both works reveal war through a person's inner struggle and moral choices, Mailer exposes the danger of dehumanization and spiritual oppression, while Shuhrat emphasizes humanity, conscience, and spiritual elevation. Thus, in both writers, war is interpreted as a moral laboratory of man.

9. Both writers illuminate the war through realistic depiction and deep revelation of the human psyche. The characters demonstrate the impact of war on human life through inner struggle, moral dilemmas, and the dynamics of fear-anger-courage. Nevertheless, Mailer portrays the conflict between individual freedom, conscience, and the system, interpreting war as a "system machine" that breaks down people; his characters often lose moral victory with the instinct of survival. Shuhrat, on the other hand, depicts war as a testing ground for human values through the unity of the people, duty, and patriotism; heroes achieve spiritual and moral elevation by combining justice, community, and humanism.

10. The function of the image of war in two national literatures was analyzed on the basis of the comparative-typological method, and it was scientifically substantiated that the semantics of the image of war in the

works of Mailer and Shuhrat are an expression of two different types of thinking.

11. In the future, it will be possible to continue scientific research on the image of war, in particular, to conduct a comparative analysis of the image of war in various other literature, to study its artistic and cultural features through translation issues, and to analyze the moral dilemmas in the works and heroes of female writers about war.

НАУЧНЫЙ СОВЕТ № DSc.03/2025.27.12.Fil.01.11 ПО ПРИСУЖДЕНИЮ
УЧЁНЫХ СТЕПЕНЕЙ ПРИ НАЦИОНАЛЬНОМ УНИВЕРСИТЕТЕ
УЗБЕКИСТАНА ИМЕНИ МИРЗО УЛУГБЕКА

НАЦИОНАЛЬНЫЙ УНИВЕРСИТЕТ УЗБЕКИСТАНА

СЮЮНОВА МАФТУНА ДУСКОБИЛ КИЗИ

ХУДОЖЕСТВЕННАЯ ИНТЕРПРЕТАЦИЯ ОБРАЗА ВОЙНЫ
В АМЕРИКАНСКОЙ И УЗБЕКСКОЙ ПРОЗЕ
(НА ПРИМЕРЕ ПРОИЗВЕДЕНИЙ Н. МЕЙЛЕРА И ШУХРАТА)

10.00.06 – Сравнительное литературоведение, сопоставительное языкознание
и переводоведение

АВТОРЕФЕРАТ
диссертации доктора философии (PhD) по Филологическим наукам

ТАШКЕНТ – 2026

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан за№ В2025.1.PhD/Fil5327

Диссертация выполнена в Национальном университете Узбекистана имени Мирзо Улугбека.

Автореферат диссертации на трёх языках (узбекском, английском, русском (резюме)) размещён на веб-странице Научного совета (www.nuu.uz) и информационно-образовательном портале «Ziyonet» (www.ziyonet.uz).

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Защита диссертации состоится «05» мая 2026 года в 16:00 на заседании Научного совета DSc 03/2025.27.12 Fil.01.11 по присуждению учёных степеней при Национальном университете Узбекистана. Адрес: 100174, г. Ташкент, ул. Фараби, 400. Тел. (99871) 246-08-62, факс: (99871) 246-65-24; e-mail: nauka@nuu.uz. Национальный университет Узбекистана, Факультет зарубежной филологии (3-й этаж, 3-11 аудитория).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Национального университета Узбекистана имени Мирзо Улугбека (зарегистрирована под № 84). Адрес: 100174, г. Ташкент, ул. Университетская, дом 4. Тел.: (99871) 246-02-24.

Автореферат диссертации разослан «22» апреля 2026 года.
(протокол реестра рассылки за № 9 от «22» апреля 2026 года).

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования заключается в выявлении художественных и структурных механизмов формирования образа войны в американской и узбекской прозе на примере анализа романов Н. Мейлера “The Naked and The Dead” и Шухрата “Шинелли йиллар”.

Задачи исследования:

исследовать эволюцию понятия «образ» в поэтике художественного произведения и его теоретические основы, а также раскрыть психологическую, нравственную и социальную интерпретацию образа войны в сопоставительном аспекте;

проанализировать способы выражения и эстетические подходы к изображению войны в литературе XX века;

обосновать историческое и социальное значение войны, её связь с человеческой жизнью и обществом в произведениях Н. Мейлера и Шухрата;

изучить влияние войны на героическую психику в творчестве обоих авторов, опираясь на психологический и экзистенциальный подходы.

Объектом исследования является изображение образа войны в произведениях Н.Мейлер “The Naked and the Dead” (“Нагие и мёртвые”) и Шухрат (Гулом Алимов) “Шинелли йиллар” (“Годы в шинелях”)

Предметом исследования является сопоставительный анализ психологических, нравственных и социальных аспектов образа войны в американской и узбекской литературе.

Методы исследования. Для раскрытия темы диссертации использовались сравнительно-типологический, культурно-исторический, биографический, герменевтический и литературоведческий методы анализа.

Научная новизна диссертационного исследования заключается в том, что:

систематизированы на научной основе культурно-исторические, философские и структурно-семантические смыслы, сформированные в процессе развития концепции художественного образа, расширено понятие образа войны, доказано, что оно представляет собой модель, управляющую поэтической структурой, состоящей из психологического, этического социального направлений;

сравнительно-типологически изучено формирование образа войны в мировой литературе XX века на традиционном, реалистическом, модернистском, постмодернистском этапах, определено, что художественная интерпретация образа войны развивалась на основе различных эстетических принципов в американской и узбекской литературе, научно обоснованы их общие и специфические черты;

в работах Н. Мейлер и Шухрата анализировалась роль войны в

человеческой жизни, обществе и истории на примере различных социальных сред, и исходя из взглядов обоих авторов, война показывалась не только как военное событие, относящееся к определенному периоду истории, но и как поле нравственного выбора, духовного испытания и духовной ответственности, происходящее во внутреннем мире человека, и доказано, что война - многослойное сложное явление, затрагивающее личную психологию, нравственность и общественную жизнь;

в работах Н. Мейлер и Шухрата воздействие войны на психику героя рассматривается на основе психологического и экзистенциального подходов, и обосновывалось, что процессы войны в сознании человека проявляются у Н. Мейлер как модель духовного страдания и экзистенциального кризиса, а у Шухрата – как модель духовной стойкости и духовной устойчивости.

Внедрение результатов исследования.

На основе теоретических положений и практических выводов, полученных в процессе исследования художественной интерпретации образа войны в американской и узбекской прозе:

на научной основе систематизированы культурно-исторические, философские и структурно-семантические смыслы, сформированные в процессе развития концепции художественного образа, расширено понятие образа войны, в сравнительно-типологическом отношении изучена его роль как модели, управляющей поэтической структурой, состоящей из психологического, нравственного и социального направлений, а также формирование образа войны в мировой литературе XX века по традиционному, реалистическому, модернистскому, постмодернистскому этапам. Выводы, касающиеся системного изучения художественной интерпретации образа войны в американской и узбекской литературе развивались на основе различных эстетических принципов, и что их общие и особенные черты имеют научную основу, были использованы при подготовке сценариев радиопередач «Та'лим va taraqqiyot», «O'zbek nasri», «Jahon adabiyoti», которые вышли в эфир 25 августа и сентября 2025 года, подготовленных Редакцией телерадиоканала ТРК «Узбекистан» Национальной телерадиокомпании Узбекистана. (Справка Государственного учреждения «Творческое объединение «O'zbekiston 24» № 05-09-1455 от 16 сентября 2025 г.). Результаты исследования способствовали обеспечению научной популярности радиопередач и их научной обоснованности.

В работах Н. Мейлер и Шухрата на примере двух различных социальных сред анализируется роль войны в жизни человека, обществе и истории. Исходя из взглядов обоих авторов, война показана не только как военное событие, связанное с определенным периодом истории, но и как нравственный выбор, духовное

испытание и область духовной ответственности, происходящие во внутреннем мире человека. А выводы и рекомендации, доказывающие, что война – это многослойное сложное явление, влияющее на психологию личности, нравственность и общественную жизнь, были внедрены в деятельность Союза писателей Республики Узбекистана, использованы при проведении литературных вечеров, творческих встреч и дискуссий с молодыми авторами (Справка №01-03/357 Союза писателей Узбекистана от 9 сентября 2025 года). Это способствовало росту интереса к чтению среди молодежи, углубленному изучению литературных произведений на военную тему, а также повышению уровня знаний об образном мастерстве Н. Мейлер и Шухрата.

В произведениях Н. Мейлер и Шухрата воздействие войны на психику героя анализируется сопоставительно на основе синтеза психологического (внутренний монолог, поток сознания, психологический портрет, духовный конфликт) и экзистенциального (существование, одиночество, выбор, страх, тревога) подходов, где процессы войны в сознании человека проявляются у

Н. Мейлер как модель духовного страдания и экзистенциального кризиса, а у Шухрата как модель духовной стойкости и духовной устойчивости, художественная функция образа войны в формировании социальной памяти раскрывается сопоставительно на примере американской (Н. Мейлер) и узбекской (Шухрат) литературы, а также разработаны новые сравнительно-типологические подходы в обеих литературных школах о роли образа войны как средства восстановления национальной памяти, постижения исторической истины и преподавания духовных уроков. Выводы исследования сделаны в рамках государственных научно-технических программ Узбекского государственного университета мировых языков на 2023-2025 годы. ИЛ-27-4722022413 был использован в инновационном проекте по созданию электронной платформы «Компаративистика» по дисциплине «Сравнительное литературоведение» (справка № 04-04-1/5679 от 26 сентября 2025 г.). В результате разработанные материалы способствовали обогащению электронных образовательных ресурсов и послужил для дальнейшего расширения возможностей сравнительного анализа образа войны в американской и узбекской литературе для исследователей.

Предполагаемый объём и структура диссертации.

Объём диссертационной работы составляет 148 страниц и включает введение, три главы, заключение и список использованной литературы.

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

I bo'lim (I часть, I part)

1. Suyunova M.D. Obraz va uning o'ziga xos xususiyatlari // Ilm sarchashmalari. – Urganch, 2023. – № 5/2. – B. 61-63 (10.00.00. № 3).

2. Suyunova M.D. Ikkinchi jahon urushi va uning Amerika hamda o'zbek adabiyotiga ta'siri // NamDU ilmiy axborotnomasi. – Namangan, 2023. – № 5. – B. 615-618 (10.00.00. № 26).

3. Suyunova M.D. Reflection of war and totalitarism in the works of Norman Mailer // Journal of advanced linguistic studies. – India, 2024. Jul.-Dec. Vol. 11. – № 1. – B. 85-98 (10.00.00. № 13).

4. Suyunova M.D. The turbulent, but creative 1960th in American and Uzbek prose // Qo'qon DPI ilmiy xabarlar. – Qo'qon, 2025. – № 2. – B. 1634-1644 (10.00.00. № 3).

5. Suyunova M.D. Shuhrat asarlarida “urush” milliy istiqlol va birlikning poydevori sifatida // O'zbekiston milliy universiteti xabarleri. – Toshkent, 2025. – № 1. – B. 301-304. (10.00.00. № 15).

6. Suyunova M.D. Norman Meyler va Shuhrat asarlarida muallif uslubining qiyosiy tahlili // Komparativistika (Comparative studies). – Toshkent, 2025. – № 3. – B. 70-85.

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II bo'lim (II часть; part II)

9. Suyunova M.D. G'arb va Sharq adabiyotida obraz yaratishning o'ziga xos xususiyatlari // “Adabiyotshunoslikning dolzarb masalalari” mavzusidagi III an'anaviy Xalqaro ilmiy-nazariy anjumani. – Toshkent, 2023. 04.10. – B. 86-88.

10. Suyunova M.D. XX-asr o'zbek adabiyotida urush mavzusi // “Ipak yo'lida til, adabiyot, tarjima, turizm va madaniy meros sohasi tadqiqida innovatsion yondashuvlar” mavzusidagi Xalqaro ilmiy-amaliy konferensiya. – Samarqand, 2024. 03.05. – B. 604-606.

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388-390.

12. Suyunova M.D. Meyler asarlarida urush insoniyatning axloqiy sinovi sifatida aks etishiga doir ilmiy va nazariy yondashuvlar // "Adabiyot va badiiy ijodni o'qitishda talabalarga yo'naltirilgan yondashuvni joriy etish" nomli ilmiy-amaliy anjuman. – Toshkent, 2025. 19.04. – B. 77-82.

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Avtoreferat "O'zMU xabarlar" jurnali tahririyatida tahrirdan o'tkazilib, o'zbek, ingliz va rus tillaridagi matnlar o'zaro muvofiqlashtirildi.

Bosmaxona litsenziyasi:



9338

Bichimi: 84x60¹/₁₆. «Times New Roman» garniturası.
Raqamli bosma usulda bosildi.
Shartli bosma tabog'i: 3,5. Adadi 100 dona. Buyurtma № 18/26.

Guvohnoma № 851684.
«Tipograff» MCHJ bosmaxonasida chop etilgan.
Bosmaxona manzili: 100011, Toshkent sh., Alisher Navoiy ko'chasi, 36 uy.
Tel: +99894-600-44-07