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**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O'ZBEK TILI VA
ADABIYOTI UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR
BERUVCHI DSc.03/30.12.2019.Fil.19.01 RAQAMLI ILMIY KENGASH
ASOSIDAGI BIR MARTALIK ILMIY KENGASH**

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

SHERKULOV SARDOR KOMILOVICH

**UILYAM FOLKNER VA O'TKIR HOSHIMOV ROMANLARINING
TIPOLOGIK XUSUSIYATLARI
("Shovqin va g'azab", "Tushda kechgan umrlar" asarlari misolida)**

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

**FILOLOGIYA FANLARI BO'YICHA FALSAFA DOKTORI (PhD)
DISSERTATSIYASI AVTOREFERATI**

**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**

Sherkulov Sardor Komilovich

Uilyam Folkner va O'tkir Hoshimov romanlarining tipolok xususiyatlari
("Shovqin va g'azab", "Tushda kechgan umrlar" asarlari misolida).....3

Шеркулов Сардор Комилович

Типологические особенности романов Уильяма Фолкнера и Уткира Хашимова
(На примере произведений «Шум и ярость», «Жизни, прожитые во сне»).....23

Шеркулов Сардор Комилович

Typological features of novels by William Faulkner and Utkir Hoshimov (In the
example of the works "The Sound and The Fury", "Lives in a Dream").....43

E'lon qilingan ishlar ro'yxati

Список опубликованных работ
List of published works.....48

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DISSERTATSIYASI AVTOREFERATI**

**NIZOMIY NOMIDAGI
TDPU
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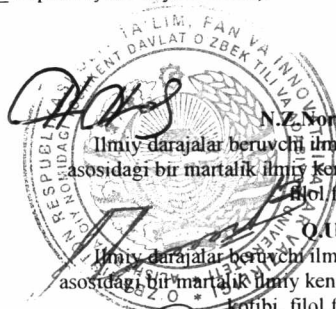
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Ilmiy darajalar beruvchi ilmiy kengash
asosidagi bir martalik ilmiy kengash raisi,
filol.f.d., dotsent
O.U. Pardayev
Ilmiy darajalar beruvchi ilmiy kengash
asosidagi bir martalik ilmiy kengash ilmiy
koti, filol.f.d., dotsent
D.R. Yusupova
Ilmiy darajalar beruvchi ilmiy kengash
asosidagi bir martalik ilmiy kengash qoshidagi
ilmiy seminar raisi, filol.f.d., dotsent

KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida XIX asr oxirlari XX asrning ikkinchi yarmidan e'tiboran komparativistika muammolariga jiddiy e'tibor qaratila boshlandi. Joriy asrga kelib muammoni tadqiq etishning ko'lamini global miqyosga chiqdi. Chunki qiyosiy adabiyotshunoslik va adabiy jarayonning muhim tarkibiy qismlari bo'lgan adabiy ta'sir, adabiy aloqalar hamda tarjimashunoslik jahon adabiyotining taraqqiyoti uchun tarixiy-estetik asos bo'lib hisoblanadi.

Dunyo xalqlari adabiyoti doimiy tarzda adabiy aloqalar, bir xalq madaniyati va adabiyotiga doir tajribalarni boshqa bir xalq tomonidan ijodiy o'zlashtirilishi natijasida rivojlanadi, umumjahon miqyosiga ko'tariladi. Sharq xalqlarining birinchi Renessansi Italiya, Ispaniya, Fransiya orqali butun Yevropa madaniyatiga jiddiy ta'sir ko'rsatgan. Sharq falsafasi, ilm-fanini keng miqyosli, chuqur o'rgangan Yevropa xalqlari bulardan o'z uyg'onish konsepsiyalarini belgilashda asos sifatida foydalanganlar. Natijada Yevropa XIV asrlardan boshlanib, XVII asrlarda o'zining taraqqiyot cho'qqisini egallagan fan-texnika, madaniyat, falsafa, adabiyot sohalarini yutuqlariga erishdilar. Endilikda o'z yutuqlarining zamonaviy ruhi, samarador amaliy natijalari bilan butun Sharq xalqlari madaniy turmushi va ijtimoiy hayotiga ta'sir o'tkaza boshladilar.

O'zbek milliy madaniyati va adabiyoti global ko'lamda kechgan bu jarayonga XIX asrning oxiri va XX asr boshlaridan e'tiboran faol tarzda ishtirok eta boshladi. Dastlab rus madaniyati, keyinroq umum Rossiya miqyosida boshlangan jadidchilik harakati o'zbek ma'rifatparvarlarining jahon xalqlari madaniyati bilan tanishish, o'zlashtirish, yangilanish faoliyatlarining jadallashuviga omil bo'ldi. XX asrda Yevropa xalqlari adabiyotidan qilingan tarjimalar, qiyosiy adabiyotshunoslik, adabiy ta'sir, adabiy aloqalarga oid tadqiqotlar milliy yozuvchi va shoirlarimizning yangi janrlar, badiiy obrazlar, badiiy shakllarga eksperimental tarzda murojaat qilish jarayonlarini tezlashtirdi. O'zbek adabiyotiga Amerika nasrining ta'siri ham xuddi shunday global miqyosdagi komparativistik munosabatlarning amaliy natijasi bo'lib hisoblanadi. Amerikalik mashhur yozuvchi U.Folkner an'analari qator o'zbek yozuvchilari, xususan, O'zbekiston xalq yozuvchisi O'.Hoshimov ijodiga ham jiddiy ta'sir ko'rsatganki, muammoning qiyosiy adabiyotshunoslik aspektida o'rganilishi mustaqillik davri adabiyotining ilmiy taraqqiyoti uchun dolzarbdir.

O'zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4947-son "Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetini tashkil etish to'g'risida", 2017-yil 16-fevraldagi PF-4958-con "Oliy o'quv yurtidan keyingi ta'limni yanada takomillashtirish to'g'risida"gi Farmonlari; 2017-yil 20-apreldagi PQ-2909-son "Oliy ta'lim tizimini yanada rivojlantirish chora-tadbirlari to'g'risida", 2017-yil 13-sentabrdagi 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 qarorlari, O'zbekiston Respublikasi Vazirlar Mahkamasining 2017-yil 22-maydagi VMQ-304-son "Oliy o'quv yurtidan keyingi ta'limni yanada takomillashtirish to'g'risida"gi Qarori, shuningdek, mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishga ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yoʻnalishlariga bogʻliqligi. Dissertatsiya respublika fan va texnologiyalari rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, maʼnaviy-maʼrifiy rivojlantirishda innovatsion gʻoyalar tizimini shakllantirish” ustuvor yoʻnalishiga muvofiq bajarilgan.

Muammoning oʻrganilganlik darajasi. Tadqiqotimiz obyekti boʻlgan amerikalik yozuvchi U.Folkner va oʻzbek yozuvchisi Oʻ.Hoshimovlar ijodi oʻzining ilk davridan eʼtiboran adabiyotshunoslar tomonidan tadqiq etib kelinadi.

U.Folknerning roman, qissa va hikoyalari haqida dunyo adabiyotshunoslari, estetiklari, faylasuflari va sotsiologlari tomonidan yozilgan ishlarning oʻzi alohida dissertatsiya tadqiqotini talab etadi. Anʼanaviy realizm va modernizm adabiyoti negizida maydonga kelgan, maʼlum maʼnoda shu ikki ijodiy metod oʻrtasidagi koʻprik vazifasini oʻtagan U.Folkner nasri jahon adabiyot mutaxassislarinigina emas, adabiyot muxlislarini ham befarq qoldirmagan. Ayniqsa, uning “Avgust yogʻdusi”, “Avessalom, Avessalom!”, “Shovqin va gʻazab” romanlari adabiy jamoatchilik hamda adabiyotshunoslar tomonidan qizgʻin kutib olingan, atroflicha tadqiq etilgan. Yozuvchi romanlarining Amerika va Yevropa nasri anʼanalariga munosabati, ushbu romanlarga xos yangilanish tamoyillari, poetik takomil masalalari, folknerona syujet, uslub, obrazlar dunyosi, psixologik tahlil masalalari XX asrning 50-90-yillarida Amerika va Yevropa tadqiqotchilari tomonidan qiyosiy, ilmiy-nazariy, psixologik nuqtayi nazardan faol tarzda tadqiq etilgan¹.

Yozuvchi asarlari rus va oʻzbek adabiyotshunosligida ham izchil tadqiq va tahlil etilgani kuzatiladi.

Rus folknershunoslari oʻzining aniq tizimi va ilmiy-tarixiy asosiga ega. Oʻtgan asrning 70-yillaridan boshlangan rus folknershunoslrigida yozuvchi nasrining tarixan maydonga kelishi, rus va Yevropa romanchiligi bilan poetik aloqadorlik jihatlarini, lirizm, kinoya, “kulgu uygʻotuvchi soʻz”, badiiy obrazlar tipologiyasi, syujet hamda badiiy vaqt konsepsiyasi muammolari doirasida oʻrganilgan. Bu oʻrinda

¹ Abel D. Frozen Movement in “Light in August” // W. Faulkner’s “Light in August”: A Critical Casebook / Ed. by Pitavy F.L. – N.Y.: Garland Publishing, 1982; Adams R.P. Faulkner: Myth and Motion. – Princeton: Princeton UP, 1968; Aswell D. The Recollection of the Blood: Jason’s Role in “The Sound and the Fury” // W. Faulkner’s “The Sound and the Fury”: A Critical Casebook / Ed. by Bleikasten A. – N.Y.: Garland Publishing, 1982; Backman M. Faulkner: The Major Years. – Bloomington (Ind.): Indiana UP, 1966; Bedient C. Pride and Nakedness: “As I Lay Dying” // Faulkner: New Perspectives / Ed. by Brodhead R.H. – Englewood Cliffs (N.J.): Prentice Hall, 1983; Blocker G. William Faulkner // Faulkner: A Collection of Critical Essays / Ed. Warren R.P. – Englewood Cliffs (N.J.): Prentice Hall, 1966; Blotner J. Romantic Elements in Faulkner // Romantic and Modern: Revaluations of Literary Tradition / Ed. Bornstein G. – Pittsburgh (Penn.): University of Pittsburgh Press, 1977; Bowling L. The Technique of “The Sound and he Fury” // William Faulkner: Two Decades of Criticism / Ed. by Hoffman F.J. and Vickery O.W. – East Lansing (Mich.): Michigan State UP, 1951; Fowler D. Faulkner: The Return of the Repressed. – Charlottesville (Virg.): UP of Virginia, 1997; Gray R. History as Autobiography: An Approach to the Fiction of William Faulkner // Rewriting the South: History and Fiction / Ed. by Honnighausen L. and Lerda V.G. – Tubingen: Francke, 1993; Handy W.L. “As I Lay Dying”: Faulkner’s Inner Reporter // The Modern American Novel / Ed. with an intr. by Westbrook M. – N.Y.: Random House, 1966; Hirschleifer P. As Whirlwinds in the South: an Analysis of “Light in August” // William Faulkner: Four Decades of Criticism / Ed. by Wagner L.W. East – Lansing (Mich.): Michigan state UP, 1973; Honnighausen L. Faulkner: Masks and Metaphors. – Jackson (Miss.): University Press of Mississippi, 1997; Kartiganer D.M. The Fragile Thread: The Meaning of Form in Faulkner’s Novels. – Amherst (Mass.): The University of Massachusetts Press, 1979; Malin I. William Faulkner: An Interpretation. – Stanford (Calif.): Stanford UP, 1957; Matthews J.T. Faulkner and Proletarian Literature // Faulkner in Cultural Context / Ed. by Kartiganer D.M. and Abadie A.J. – Jackson (Miss.): UP of Mississippi, 1997; Miner W.L. The World of Faulkner. – N.Y.: Grove Press, 1952; Modern Critical Interpretations: William Faulkner’s “Light in August” / Ed. Bloom H. – N.Y.: Chelsea House, 1988; Moseley E.M. Pseudonyms of Christ in the Modern Novel: Motifs and Methods. – Pittsburgh (Penn.): University of Pittsburgh Press, 1962 va h.k.

V.M.Tolmachev, Ye.A.Stetsenko, O.N.Shevlyakova, M.V.Pavilenene, G.A.Vetoshkina, I.V.Dubovik, L.I.Serdyukova, L.Sh.Strelko, E.E.Topuridze, V.A.Kostyakov, M.S.Danelia, K.A.Stepanyan, N.G.Kondraxina, N.E. Pudovochkina, N.P. Ashixmina, M.Yu.Asanina tadqiqotlarini alohida e'tirof etish maqsadga muvofiq².

O'zbek adabiyotshunosligida U.Folkner ijodiga qiziqish va uni tadqiq etish faqat keyingi o'n yilliklarga kelib muayyan shakl-shamoyil kasb etyapti. Shu boisdan, o'zbek folknershunoslighi o'zining ilk tanishtiruv bosqichini o'tayapti deyish mumkin. Yozuvchi tarjimai holi, hikoya va romanlarining maydonga kelishi va syujet xususiyatlari, "Shovqin va g'azab", "Avgust yog'dusi", "Avessalom, Avessalom" romanlari, "Emili uchun atirgullar" hikoyasi haqidagi dastlabki tasavvurni o'zbek o'quvchisi M.Xolbekov, M.Sharafiddinova, A.Jo'rayev, N.Eshonqul, Sh.Ortiqov, T.Eshboyeva kabi adabiyotshunos, yozuvchi va yosh tadqiqotchilar ishlari orqali bilib olishi mumkin. M.Xolbekov, M.Sharafiddinova, A.Jo'rayev ishlarida yozuvchi asarlarining o'zbek adabiyotiga ta'siri masalalariga ham qisman e'tibor qaratilgan. Adabiyotshunos M.Sharafiddinova yozuvchi nasrini O'.Hoshimovning "Ikki eshik orasi" romani uslubi va kompozitsiyasi bilan, A.Jo'rayev esa U.Folkner "Emili uchun

² Толмачев В.М. "Великий американский роман" и творчество У.Фолкнера // Зарубежная литература XX века. – М.: 1990; Толмачев В.М. От романтизма к романтизму: Американский роман 1920-х годов и проблема романтической культуры. – М., 1997; Стеценко Е.А. Художественное время в романах У.Фолкнера // НДВШ-№4. (Филологические науки). – М., 1977; Зверев А.М. Американский роман 20-х – 30-х. – М., 1982; Шевлякова О.Н. Особенности поэтики трилогии Уильяма Фолкнера (10.01.05). Автореф. дис. на соиск. учен. степени канд. филол. наук / МГУ им. М.В.Ломоносова. Филол. фак. – М., 1977. – 24 с.; Павиленене М.В. Концепция и образ человека в творчестве Уильяма Фолкнера (10.01.05). Автореф. дис. на соиск. учен. степени канд. филол. наук / Киев. гос. ун-т им. Т.Г.Шевченко. – Киев, 1977. – 20 с.; Ветюшкина Г.А. Гамлетовский код в интертекстуальном пространстве романов У.Фолкнера "Шум и ярость" и "Авессалом, Авессалом": к проблеме поэтического романа. Автореф. дис. к ф. н. – Воронеж, 2007. – 22 с.; Дубовик И.В. Взаимодействие эпических жанров в творчестве У.Фолкнера, конец 30-х-начало 40-х гг. (10.01.05). Автореф. дис. на соиск. учен. степ. канд. филол. наук / Тбл. гос. ун-т им. И.Джавахишвили. – Тбилиси, 1990. – 16 с.; Сердюкова Л.И. Некоторые особенности синтаксиса предложения романов У.Фолкнера: (10.02.04). Автореф. дис. на соиск. учен. степени канд. филол. наук / Моск. гос. пед. ин-т иностр. яз. им. Мориса Тореза. – М., 1973. – 32 с.; Стрелко Л.Ш. Негритянская проблематика романов У.Фолкнера: (10.01.05): (Конец 20-х-начало 40-х гг.). Автореф. дис. на соиск. учен. степ. канд. филол. наук. – Тбилиси, 1981. – 24 с.; Топуридзе Э.Е. Поэтика романа Уильяма Фолкнера (10.01.15). Автореф. дис. на соиск. учен. степ. д-ра филол. наук / Тбл. гос. ун-т. – Тбилиси, 1987. – 46 с.; Костяков В.А. Трилогия Уильяма Фолкнера (10.01.05). Автореф. дис. на соиск. учен. степени канд. филол. наук / Моск. гос. ун-т им. М.В.Ломоносова. Филол. фак. – М., 1975. – 22 с.; Даниели М.С. Американская психологическая новелла XX века (20-40 гг.) по произведениям Уильяма Фолкнера и Томаса Вулфа (10.644). Автореф. дис. на соиск. учен. степени канд. филол. наук / Тбл. гос. ун-т. – Тбилиси: Изд-во Тбл. ун-та, 1974. – 33 с.; Степанян К.А. Типы и функции повествователей в романах Ф.М. Достоевского и У. Фолкнера (10.01.01). Автореф. дис. на соиск. учен. степ. канд. филол. наук / АН СССР. Ин-т мировой лит. им. А.М.Горького. – М., 1978. – 29 с.; Костяков В.А. Трилогия Уильяма Фолкнера / Под ред. проф. М.Н.Бобровой. – Саратов: Изд. Сарат. ун-та, 1969. – 102 с.; Искоз-Долнин А.А. К вопросу о литературной традиции Ф.М.Достоевского в творчестве Уильяма Фолкнера: (Романы "Святынище" и "Реквием по монахине"). Автореф. дис. на соиск. учен. степени канд. филол. наук (10.01.05). – Л., Ленингр. гос. ун-т им. А.А.Жданова, 1977. – 18 с.; Кондрахина Н.Г. Прimitив как коммуникативная модель и художественный опыт У.Фолкнера. Автореф. дис. на соиск. учен. степ. канд. филол. наук: 10.01.03. – М., 2004. – 20 с.; Делазари И.А. Аксиологические модели в структуре художественного мира У.Фолкнера: Автореф. дис. на соиск. учен. степ. канд. филол. наук: 10.01.03. – С.П., 2003. – 24 с.; Пудовочкина Н.Е. Неомифологизм в художественной культуре США XX в.: На материале произведений У.Фолкнера и Дж.Алпайка. 2005; Ашихмина Н.П. Основные тенденции развития палестинской прозы 50-60-х годов XX века и их отражение в творчестве Гассана Канафани. 1984; Даниели М.С. Сопоставительный анализ психологической новеллы У.Фолкнера и Т.Вульфа. 1985; Володина А.В. Творчество У.Фолкнера и традиции планетарного романа. Автореф. дис. к ф. н. – М., 2016; Асанина М.Ю. "Смеховое слово" в художественной прозе У.Фолкнера второй половины 1920-х-начала 1930-х годов: На материале произведений "Йокнапатофского цикла" 2004; Агнева М. Тематика и идеи творчества У.Фолкнера //Балтийский гуманитарный журнал. - №2 (15), 2016, и т.д.

atirgullar” hikoyasini bevosita shu roman obrazlari tizimi bilan syujet xususiyatlariga ko‘ra muxtasar qiyoslaganlari, ilmiy xulosalarni ilgari surganlari diqqatga sazavor³.

O‘.Hoshimov ijodining badiiyati, biografik omillari, ijtimoiy-estetik ko‘lami professor A.Rasulov tadqiqotlarida, ayniqsa uning “Ardoqli adib” risolasida yetarli darajada yoritib berilgan. Shuningdek, yozuvchi shaxsiyati, asarlarining maydonga kelish tarixi, adabiy jarayonda tutgan o‘rni masalalari, dramatik ijodi qator nufuzli o‘zbek adabiyotshunoslari tadqiqotlarida o‘z aksini topgan. Bu borada nomzodlik dissertatsiyasi ham himoya qilingan⁴.

Ammo shuni qayd etish kerakki, O‘.Hoshimovning “Tushda kechgan umrlar” romani haligacha o‘zbek adabiyotshunoslari tomonidan qiyosiy-tipologik yo‘sinda, xorij yozuvchilari, xususan, U.Folknerning “Shovqin va g‘azab” romani bilan solishtirib o‘rganilmagan. Shu nuqtayi nazardan mazkur tadqiqotning o‘zbek nasri an‘analarning yangilanishi, xorij adabiyoti bilan poetik munosabati masalasini ilmiy tizim asosida o‘rganilishi jihatidan zarurati kattadir.

Tadqiqotning dissertatsiya bajarilgan oliy ta‘lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq “Jahon va o‘zbek adabiyotini qiyosiy-tipologik o‘rganishning umumnazariy muammolari” mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi U.Folknerning “Shovqin va g‘azab” hamda O‘.Hoshimovning “Tushda kechgan umrlar” romanlarini qiyosiy-tipologik tahlil etish, ular o‘rtasidagi poetik munosabat masalasini ochib berishdan iborat.

Tadqiqotning vazifalari:

o‘zbek va jahon adabiyotshunosligi materiallarini tasnifiy umumlashtirish orqali komparativistika, qiyosiy-tipologik tadqiq muammolari xususida fikr yuritish;

U.Folkner va O‘.Hoshimov ijodining adabiyotshunoslikda o‘rganilishi haqida nazariy umumlashmalar chiqarish;

adabiy-madaniy globalashuv jarayonlari, adabiy aloqalar, adabiy ta‘sir natijalarining zamonaviy o‘zbek adabiyotida tutgan o‘rmini U.Folkner nasri an‘analari misolida yoritib berish;

³ Xolbekov M. Folkner olami // O‘zAS, 2011. – №43, Eshonqul N. Uilyam Folkner / Ziyouz.uz, 03.05.2017; Xolbekov M. Uilyam Folkner romanlari poetikasi / XX asr jahon manzaralari. – Toshkent: Mumtoz so‘z, 2020. – B. 270-311; Eshboyeva T. Toki dunyoda muqarrarlik bor / <https://kh-davron.uz/kutubxona/jahon/uilyam-folkner-qayyuga-aylangan-vaqt-tillaniso-eshboyeva-toki-dunyoda-muqarrarlik-bor.html>; Ortiqov Sh. Fursati kelmagan endshpil. <https://www.edebi.net/index.php/oezbek-edebyati-ozbek-adabiyoti/20-21-as-r/7044-sh-rz-d-r-i-v-furs-i-l-g-n-endshpili>.

⁴Qarang: Jo‘rayev A. Tasvirdagi o‘ziga xoslik/ <https://uz.denemetr.com/docs/768/index-11416-1.html>.page=7; Do‘stmuhammad X. Iste‘dod / <https://uz.denemetr.com/docs/768/index-11416-1.html>.page=7; Sharafiddinova M. Mashhurlikning bir siri / <https://uz.denemetr.com/docs/768/index-11416-1.html>.page=7; Qodirov P. San‘atkor adib / <https://uz.denemetr.com/docs/768>; Normatov U. Nasrdagi shoir yoxud ruhiyat manzillari / <https://uz.denemetr.com/docs/768>; Хамидова М.О. Мастерство Уткира Хашимова в использовании сказок // Молодой ученый. - № 2 (106). 2016. – С. 856-858; Do‘ysenboyev O.I. O‘tkir Hoshimov ijodida ona obrazi. Filol.f.n ... diss. avtoref. – Toshkent, 2011; Dyuysenbayev O. O‘tkir Hoshimov ijodida badiiy obraz va milliy an‘analari munosabati // SamDU ilmiy tadqiqotlar axborotnomasi. - № 6. – Samarqand, 2005. – B. 64-67; Dyuysenbayev O. O‘tkir Hoshimov ijodida xarakter evolyusiyasi va psixologizm // Filologik tadqiqotlar. To‘plam. Birinchi qism. – Toshkent: Fan, 2006. – B. 18-25; Dyuysenbayev O. Inson irodasining badiiy talqini (O‘tkir Hoshimov ijodi misolida) // Filologik tadqiqotlar. To‘plam. 1-qism. – Toshkent: Fan, 2006. – B. 85-90; Dyuysenbayev O. O‘tkir Hoshimov asarlarida xarakter dramatismini // Til va adabiyot ta‘limi. - № 3. – Toshkent, 2007. – B. 23-27; Dyuysenbayev O. Ijodiy tafakkurni shakllantirishda monologik ong funksiyalari // SamDU ilmiy tadqiqotlar axborotnomasi. - № 6. – Samarqand, 2007. – B. 58-62; Dyuysenbayev O. Ruhiyatni shakllantirishda monologik nutqning o‘rni // O‘zbek marosim folklorini o‘rganishning yangicha tamoyillari. Respublika ilmiy-nazariy anjumani materiallari. – Navoiy, 2007. – B. 161-163.

O'.Hoshimov asarlarining umumiy ko'lami va miqyosini ko'rsatish, yozuvchi ijodida U.Folkner nasrining o'rni va ahamiyatini belgilash;

"Shovqin va g'azab", "Tushda kechgan umrlar" romanlarida kompozitsiya, syujet mushtarakligi xususida fikr yuritish;

"Shovqin va g'azab", "Tushda kechgan umrlar" romanlari o'rtasidagi obraz mushtarakligi, epik tasvir usullari hamda badiiy vaqt poetikasini qiyosiy-tipologik tahlil yo'li bilan ochib berish;

U.Folkner, O'.Hoshimovlarning olam va odamni badiiy idroklash, buni roman janri doirasida epik tasvir etishdagi o'ziga xosliklari haqida ilmiy xulosalarga ega bo'lish.

Tadqiqotning obyekti sifatida amerikalik yozuvchi U.Folknerning "Shovqin va g'azab", o'zbek yozuvchisi O'.Hoshimovning "Tushda kechgan umrlar" romanlari olindi.

Tadqiqotning predmetini U.Folkner va O'.Hoshimov romanlarining kompozitsiyasi, syujet mushtarakligi, obrazlar tizimi, bir voqeani turli qahramonlar nuqtayi nazaridan hikoyalaniishi, muallif betarafligi, badiiy vaqt konsepsiyasining poetik xususiyatlari tashkil qiladi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda qiyosiy-tipologik, qisman psixologik, biografik tadqiq usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

U.Folknerning "Shovqin va g'azab", O'.Hoshimovning "Tushda kechgan umrlar" romanlari o'rtasidagi tipologik o'xshashliklar roman konsepsiyasi, ushbu janrga xos badiiy komponentlar muqoyasasi asosida ochib berilgan;

jahon adabiyotidagi poetik globalashuv jarayonlarining zamonaviy o'zbek adabiyotiga estetik ta'siri, bunday adabiy ta'sirning sabab va omillari aniqlanib, mustaqillik davri o'zbek adabiyotshunosligi doirasida ilk bor bugungi o'zbek nasri va U.Folkner ijodiy an'analari muammosi o'rta tashlangan hamda asoslangan;

O'.Hoshimov ijodining milliy mohiyati, shakllanishi, takomil omillarini tahliliy o'rganish asnosida yozuvchi ijodida xorij adabiyoti an'analari, xususan, U.Folkner nasrining o'rni va ahamiyati ochib berilgan;

"Shovqin va g'azab", "Tushda kechgan umrlar" romanlari o'rtasidagi obrazlarning yangiligi, ularning muallif obraziga tobe bo'lmagan holda voqelikni mustaqil hikoyalashi, bunday nuqtayi nazarlar xilma-xilligi roman uslubi, epik tasvir, badiiy vaqt poetikasining original talqiniga olib kelganligi dalillangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

qiyosiy-tipologik metod mohiyatini yoritish, nazariy umumlashmalar chiqarish; jahon va o'zbek adabiyotshunosligi materiallari qiyoslash asosida yoritib berishning qiyosiy adabiyotshunoslik, jahon adabiyoti, adabiy aloqalar, adabiy ta'sir muammolariga doir monografik tadqiqotlar tayyorlash, o'quv, metodik qo'llanmalar ishlab chiqishdagi ilmiy ahamiyati dalillangan;

dissertatsiyaning nazariy bazasini to'g'ri shakllantirish maqsadida qiyosiy-tipologik metodga doir jahon va o'zbek adabiyotshunosligida mavjud materiallar ilmiy tasnif asosida ishlab chiqilgan, shu asosda U.Folkner va O'.Hoshimov ijodining adabiyotshunoslikda o'rganilishi masalalari ilmiy asosda yoritilgan;

har ikki roman kompozitsiya, syujet mushtarakligi nuqtayi nazaridan qiyosiy tahlil etilib, nazariy umumlashma va xulosalar chiqarilgan.

Tadqiqot natijalarining ishonchiligi yangi, aniq va konseptual jihatdan zarur muammo qo'yilganligi, o'zbek va jahon adabiyotshunoslik ilmining samarador nazariy xulosalari, yangilangan roman janriga xos kashfiyotlariga tayanilgan holda manbalarning analitik o'rganilganligi, komparativistika, qiyosiy-tarixiy, qiyosiy-tipologiya metodlari yutuqlari istifoda etilib, o'zbek adabiyotshunosligi uchun yangi badiiy materiallarga tatbiq qilinganligi asosida ilmiy-amaliy natija va xulosalar chiqarilganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati tahlil tamoyillari, o'rganilgan materiallarning ilmiy tasnif asosida tadqiq etilishi, bu asosda ilgari surilgan ilmiy-nazariy xulosalar o'zining zamonaviyligi, dolzarbligi, yangilangan roman janri, realistik hamda modernistik roman sintezi haqidagi to'xtamlar, roman kompozitsiyasi, syujeti, obrazlar tizimi, badiiy vaqt va epik tasvir mutanosibligiga doir ilmiy natijalar adabiy jarayonda yozuvchi ijod laboratoriyasini boyitadi, mustaqillik davri o'zbek nasri poetikasining kengayishi, rivojiga xizmat qilishi bilan izohlanadi.

Tadqiqotning natijalarining amaliy ahamiyati qiyosiy adabiyotshunoslik, adabiy ta'sir, adabiy aloqalar, tarjimachilik va jahon adabiyoti, roman janri, badiiy obraz poetikasi, kompozitsion shakllar, badiiy syujet, uslub, badiiy vaqt muammolariga doir monografik tadqiqotlar yaratishda, qiyosiy tipologiya muammolarini atroflicha tushunish va tushuntirishda qo'l kelishi, oliy o'quv yurtlari filologiya fakultetlari uchun darslik, o'quv hamda uslubiy qo'llanmalar ishlab chiqishga xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. Amerika va o'zbek adabiyotining o'zaro adabiy aloqalari, roman janri tipologiyasi tadqiqi bo'yicha olingan ilmiy natijalar asosida:

taniqli adib O'tkir Hoshimov ijodining o'zbek nasri taraqqiyot tendensiyalariga munosabati, yozuvchi ijodining yetakchi xususiyatlari, asarlarida ma'naviy-axloqiy, ijtimoiy-falsafiy muammolarning aks etish qonuniyatlari, realistik tasvir tamoyillari, badiiy-estetik o'ziga xosligi, yozuvchining avtobiografik xarakterdagi qissa va hikoyalari muallif obrazi, romanlarining shakl va kompozitsiyasidagi o'ziga xosliklar, yozuvchi tasvir uslubidagi betakrorlik, bir voqeaning turli qahramonlar tomonidan hikoyalaniishi, adibning badiiy mahorati namoyon bo'lgan jihatlar, adib nasri poetikasiga xos qirralar tadqiqi, shuningdek, adibning ijodiy individualligini ta'minlagan omillar, an'analar negizida yangicha hikoyalash uslubi va yangi kompozitsion shaklning paydo bo'lganligi, realizm qolipidan chiqib yangi avlodga xos eksperimental realizmga asos solganligi yozuvchi asarlarining o'zbek nasri taraqqiyotida tutgan o'rni doir ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2017-2020- yillarda bajarilgan OT-F1-030 raqamli "O'zbek adabiyoti tarixi" ko'p jildlik monografiyani (7 jild) chop etish" mavzusidagi fundamental loyihaning nazariy qismida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2023-yil 9-fevraldagi 01/4-274-son ma'lumotnomasi). Natijada o'zbek adabiyoti tarixining XX asr oxiri adabiy jarayoni, adabiyotda yangi motiv va muammolarning paydo bo'lishiga doir ilmiy qarashlarning boyishiga asos bo'lgan;

U.Folknerning “Shovqin va g‘azab”, O‘.Hoshimovning “Tushda kech kechgan umrlar” romanlarida turli munosabat, idrok va ifoda yo‘llarining parallel ifodalanishi, romanlar syujeti bir nechta qahramonlar tilidan hikoya qilinishi, muallif obrazini qahramonlar obrazi qatlarida bekitib, ma‘noni sirli ifodalab, badiiy konsepsiyalarini xarakterlar, portretlar, nuqtayi nazarlar vositasida aytishi, an‘analar negizida yangicha hikoyalash uslubi va yangi kompozitsion shaklning paydo bo‘lishi kabi ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2017-2020- yillarda bajarilgan I-OT-2019-42 raqamli “O‘zbek va ingliz tillarining elektron (inson qiyofasi, fe‘l-atvori tabiat va milliy timsollar tasviri) poetik lug‘atini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2023-yil 27-fevraldagi 04/1-425-son ma‘lumotnomasi). Natijada yangi yaratilgan poetik lug‘at insonning tabiati, fe‘l-atvori, badiiy qahramonning ichki dunyosini tasvirlashga doir ilmiy izohlar bilan boyishiga asos bo‘lgan;

komparativistika, adabiy ta’sir, adabiy aloqalarning zamonaviy muammolari, madaniy-tarixiy globallashuv jarayonlarida hozirgi o‘zbek adabiyoti, jumladan nasriy asarlarining poetik takomillashuviga xizmat etgan tipologik omillar, roman janri, uning Amerika va o‘zbek adabiy muhitidagi takomillashuvi, roman poetikasi, romanga xos kompozitsiya to‘g‘risidagi ma‘lumotlardan O‘zbekiston milliy teleradiokompaniyasi “Bedorlik” radioeshittirishida foydalanilgan (O‘zbekiston milliy teleradiokompaniyasi “O‘zbekiston teleradiokanali” davlat muassasasining 2023-yil 30-yanvardagi 04-36/142-son ma‘lumotnomasi). Natijada, dastur uchun tayyorlangan materiallarning mazmuni nazariy ma‘lumotlar bilan boyitilgan.

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

Tadqiqot natijalarning e‘lon qilinganligi. Dissertatsiya mavzusi bo‘yicha 13 ta ilmiy ish, jumladan, O‘zbekiston Respublikasi Oliy attestatsiyasi komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 7 ta maqola, jumladan, 4 tasi respublika, 3 tasi xorijiy jurnallarda e‘lon qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, olti faslni o‘z ichiga oluvchi uch bob, xulosa va adabiyotlar ro‘yxatidan iborat. Ishning umumiy hajmi 137 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati yoritilgan, muammoning o‘rganilganlik darajasi, maqsadi hamda vazifalari, obykti, predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishiga mosligi ko‘rsatilgan, tadqiqot usullari, ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati asoslangan, tadqiqot natijalarini amaliyotga joriy qilish va dissertatsiya tuzilishi bo‘yicha ma‘lumotlar bayon etilgan.

Dissertatsiyaning birinchi bobi “**U.Folkner va zamonaviy o‘zbek nasri: tipologik yondashuv, adabiy ta’sir masalasi**” deb nomlanib, ikki faslni tashkil etadi. Bobning “*U.Folkner va O‘.Hoshimov ijodining adabiyotshunoslikda o‘rganilishi*” nomli birinchi faslida qiyosiy adabiyotshunoslikning muhim nazariy asosi bo‘lgan

tipologiya masalasi o'rganilgan. Tipologik yondashuvning U.Folkner va O'.Hoshimov ijodini o'rganishdagi o'rni va ahamiyati yoritib berilgan.

Tipologiya – o'zbek va jahon adabiyoti mushtarakligini aniqlab beruvchi ilmiy-nazariy yondashuv, eng muhim metodologik vosita bo'lib, tipologiya va adabiy ta'sir bir-birini taqozo etadigan, ikki yoki undan ortiq millatlar adabiyotini qiyosiy o'rganishga qaratilgan adabiyotshunoslik usuli hisoblanadi.

Umuminsoniy muammolarning global badiiy talqini bir-ikkita Yevropa millatlari adabiyoti bilan cheklanib qolgani yo'q. U deyarli barcha G'arb va Sharq xalqlari adabiyotiga xuddi industrial inqilob singari, ketma-ket kirib keldi. Sharqda yapon, xitoy, eron, arab, turk adabiyoti namunalarida yaqqol ko'rindi. Rossiya musulmon o'lkalari Qrim, Qozon, Ozarbayjonda, O'rta Osiyoning Qozog'iston, Turkmaniston, Tojikiston hududlarida shu mavzuga doir lirik, epik, dramatik asarlar paydo bo'ldi. Turkistonda esa umumbashariy muammolarning milliy ijtimoiy turmush prizmasida badiiy yoritilishi jadid adabiyotida yaqqol namoyon bo'ldi. Dastlabki bosqichda M.Behbudiy, A.Avloniy, A.Fitrat, A.Qodiriy, A.Cho'lpon asarlarida jo'shqin ijtimoiy pafosga yo'g'rilgan she'rlar, dostonlar, dramalar, roman, qissa va hikoyalar maydonga kelganini kuzatish mumkin.

O'zbek adabiyotiga xos global jarayonlarni kuzatish uchun shu adabiyot ichidagi xususiy holatlarni qiyoslash bilangina cheklanish mumkin emas. Bu holatda ilmiy talqin bir yoqlama bo'lib qoladi. Qolaversa, milliy adabiyotni qiyosiy adabiyotshunoslik aspektida o'rganish, uning jahon adabiyoti doirasida tutgan o'rni, badiiy-ma'naviy darajasi, milliy o'ziga xosligini belgilashga asos bo'ladi. Tipologik yondashuv ayni paytda keng ko'lamli badiiy-falsafiy, ilmiy-nazariy xulosalar chiqarishga yo'l ochadi. Akademik B.Nazarovning fikricha: "Tipologiya – vaqt va manzil, davr va zamondan qat'i nazar, turlicha yaqin va uzoqlikdagi turli adiblar ijodi va milliy adabiyotlararo ... yaqinlik, o'xshashlik, muqobillik, hammonandlik, ayniyatdoshlikdir"⁵. Filologiya fanlari doktori Suvon Meliga ko'ra: "Adabiyot va san'at namunalarini yanada aniq va chuqur o'rganish talabi natijasida komparativizm, qiyosiy-tarixiy metod kabi adabiy tekshirish usullari vujudga kelgan. Tipologiya ushbu metod va usullarning nisbatan xususiyroq bir yo'lidir... Binar tipologiya tipologik qiyosga asoslangan tadqiqotlarning eng keng tarqalgan turi hisoblanadi. Zero faqat ikkilangan, ikkiga bo'lingan narsanigina solishtirish mumkin, bitta narsa esa qiyosga emmaydi"⁶.

Yuqoridagi ilmiy ta'rif va tavsiflardan kelib chiqib aytish mumkinki, bizning dissertatsion tadqiqotimiz ko'proq tipologik aloqalarning kontaktli tipiga to'g'ri keladi, tarjima va adabiy aloqalar bilan bog'liq holda namoyon bo'ladi. Shu bilan birgalikda tadqiqotimiz obyektlari bo'lgan amerikalik yozuvchi U.Folkner va o'zbek yozuvchisi O'.Hoshimovlar yashagan davr, muhit, ijtimoiy shart-sharoit, odamlar, ularning g'oyaviy qarashlarida ham ma'lum o'xshashliklar bor. Demak, bu ikki yozuvchi asarlari o'rtasidagi tipologik jihatlarni o'rganish, qiyosiy tadqiq etish uchun badiiy, ilmiy, falsafiy va ijtimoiy asoslar yetarli darajada. Darhaqiqat, U.Folkner va O'.Hoshimov ijodiga doir tadqiqotlarning aksariyati qiyosiy planda ishlangan bo'lib,

⁵ Nazarov B. O'zbek adabiyoti qiyosiy adabiyotshunoslik aspektida: Ta'sir va tipologiya. – T.: Muharrir, 2019. – B. 6.

⁶ Meliyev Suvonqul (Suvon Meli). Global ilmiy-badiiy talqin poetikasi. Filologiya fanlari doktori (DSc.) dissertatsiyasi. – T., 2019. – B. 106.

ularda yozuvchilar ijodining boshqa millat yozuvchilari asarlari bilan tipologik tomonlari o'rganilgan.

Adabiyotshunoslikda U.Folkner va O'.Hoshimov ijodini tadqiqotchilar tomonidan tipologik o'rganilishini quyidagicha tasnif etish mumkin:

1. Badiiy nasrning yangi bosqichi, adabiy oqimlar nuqtayi nazaridan qiyoslab o'rganish.

2. Umumpoetika masalalari va struktur xususiyatlari muqoyasasi.

3. Kompozitsiya va syujet tipologiyasi.

4. Badiiy obrazlar mushtarakligi.

5. Psixologik tasvirda roviyning o'xshashligiga ko'ra.

7. Neomifologik badiiy talqin xususiyatlari qiyosi va h.k.

Tadqiqotchilarning xulosalariga ko'ra U.Folkner (William [Harrison] Faulkner, 1897—1962) o'z ijodining dastlabki bosqichida E.Hemenguey realizmi va Vulf romantizmiga ergashish bilan boshlangan. Ma'lum darajada rus yozuvchisi F.Dostoyevskiy, irland yozuvchisi, jahon modernizmining otasi J.Joys nasri uslubidan ta'sirlangan. O'z davrining yangilangan uslubi bilan janubiy Amerika folklori, Injil uslubini sintezlagan.

O'zbek adabiyotshunosligida ham U.Folkner ijodi bo'yicha olib borilgan muayyan tadqiqotlar mavjud. Ularni mustaqil folknershunolik darajasiga ko'tarilgan, rus va jahon folknershunoslari ta'siridan xoli tadqiqotlar deb bo'lmaydi, albatta. Avvalo, jahon modernizm adabiyoti haqida fikr yuritgan ko'pchilik mutaxassislar boshqa vakillar qatorida U.Folkner nomini ham tilga olib o'tadilar. Uning ijodi haqida umumiy ta'rif va tavsif bilan cheklanadilar. Masalan, O.Sharafiddinov, P.Qodirov, U.Normatov, A.Rasulov, B.Sarimsoqov, S.Meli, Q.Yo'ldoshev, D.Quronov, U.Jo'raqulov, U.Hamdamov, B.Karimov tadqiqotlarini shu siraga kiritishimiz mumkin. Marhum adabiyotshunos olim M.Olimov esa yozuvchi va qahramon pafosining ichki "men" doirasidagi psixologik bog'liqligi haqida gapirar ekan, "Shovqin va g'azab" romanidagi Benji, Jeyson, Kventin va Keddi obrazlari tahlili misolida fikrini asoslashga harakat qiladi⁷.

Filologiya fanlari nomzodi Ashurali Jo'rayevning O'tkir Hoshimov haqida yozilgan jiddiy bir tadqiqoti U.Folkner romanlarining adabiy ta'sir doirasi bundan keyin o'zbek adabiyotida ham kengayib borishiga dalolat qiladi desak xato qilmagan bo'lamiz. "Tasvirdagi o'ziga xoslik" deb nomlangan mazkur ishda O'.Hoshimovning "Ikki eshik orasi" romani U.Folknerning "O'lar chog'imda" (1930) romani bilan qiyoslangan. Eng muhimi tadqiqot muallifi muqoyasa obyekti bo'lgan romani O'.Hoshimov ijodining yangi bosqichi ekaniga urg'u beradi. Qiyosiy tahlil asosida fikrini dalillashga harakat qiladi: "Adibning "Bahor qaytmaydi" (1971), "Qalbingga quloq sol" (1974), "Nur borki, soya bor" (1977), "Dunyoning ishlari" (1981) kabi talay asarlari an'anaviy uslubda yozilgan, deb yozadi bu haqda muallif, -Voqealar oqimi bir o'zanda boradi va tasvirda an'anaviylik ko'rinib turadi. Ularda boshqa yozuvchilardagi kabi muallifning o'zi hikoya qiladi, kitobxon uning pozitsiyasini qiynalmay anglaydi va qabul qiladi"⁸.

⁷ Olimov M. Hozirgi o'zbek adabiyotida pafos muammosi. – Toshkent, 1994.

⁸ Jo'rayev A. Tasvirdagi o'ziga xoslik/ <https://uz.denemetr.com/docs/768/index-11416-1.html> page=7

Professor Abdugʻafur Rasulov oʻz xotiralarida yozishicha, Oʻ.Hoshimov bilan bir mahallada yashagan ekan. Shuning uchun boʻlsa kerak “Dunyoning ishlari”, “Ikki eshik orasi” asarlariga biografik nuqtayi nazardan yondashadi. O.Doʻysenboyevning dissertatsion tadqiqotida Oʻ.Hoshimov asarlari markazidan qizil ip boʻlib oʻtadigan ona obrazi haqida fikr yuritilgan. Bu masala tadqiqotchining faqat dissertatsion ishida emas, qator kichik tadqiqot va maqolalarida him atroflicha yoritilgan⁹. Yozgan tadqiqotlaridan aniq koʻrinadiki tadqiqotchi Oʻ.Hoshimov asarlaridagi ona obrazini xarakter, monologik nutq, folklorizmlar nuqtayi nazaridan keng miqyosda oʻrganagan. Dissertatsiyada yozuvchining “Ikki eshik orasi”, “Tushda kechgan umrlar” romanlari, “Dunyoning ishlari” qissasi, qator hikoyalar, publitsistik maqolalar va qisman “Inson sadoqati” dramasi ona obrazi muammosi doirasida oʻrganilgan. Umuman, oʻzbek adabiyotshunosligida hoshimovshunoslik ham asta sekinlik bilan oʻzining oʻrnini topib boryapti.

“Zamonaviy oʻzbek adabiyotida U.Folkner nasri anʼanalari” nomli ikkinchi faslda amerikalik ushbu yozuvchining zamonaviy oʻzbek yozuvchilariga taʼsiri, bu asosda yuzaga kelgan poetik yangilanishlar haqida soʻz boradi. Adabiy taʼsir, mutaxassislariga koʻra, quyidagi omillar asosida maydonga keladi:1) ikki yoki undan ortiq xalq oʻrtasidagi ijtimoiy, madaniy, adabiy aloqalar vositasida; 2) adabiyotlar oʻrtasidagi qondoshlik, muayyan genetik bogʻlanish, maʼlum etnosga mansublik asosida (mas., qardosh xalqlar adabiyoti); 3) adabiy taʼsir keng koʻlamli va koʻp bosqichli boʻlishi, butun boshli adabiy davrni tashkil etishi mumkin (mas., J.J.Russo va J.G.Bayron mansub adabiy oqimlarning A.Pushkin, M.Lermontov, L.Tolstoylarga taʼsiri); 4) yozuvchilar oʻrtasidagi adabiy aloqaning bir turi. Bir yozuvchida mavjud syujet, obraz, mashhur motivlar yoki badiiy gʻoyalardan boshqa yozuvchining foydalanishi va h.k.¹⁰.

Filologiya fanlari doktori S.Melining quyidagi fikrlari tipologiya va adabiy taʼsirning oʻzaro qonuniy aloqador, real asosga ega madaniy hodisa ekanini taʼkidlashi bilan birga adabiy taʼsirning mantiqiy aniqlik chegaralarini ham belgilab olishimizga yordam beradi: “Adabiy taʼsir tipologiyaning oʻziga xos xususiy koʻrinishi boʻlib, u ham badiiy hodisalardagi maʼlum oʻxshashliklar, umumiyliklar koʻrinishida voqe boʻladi. Adabiy taʼsirning tipologiyadan farqli tomoni shundaki, biri ikkinchisiga taʼsir etayotgan ijodkor yoki badiiy asar vaqt, makon va mantiq jihatidan asosli boʻlishi zarur”¹¹.

XX asr boshi va oʻrtalaridagi oʻzbek nasrida A.Qodiriy, A.Choʻlpon, Oybek, Gʻ.Gʻulom, A.Qahhorlar ijodida turk, arab, fransuz, ingliz, rus adabiyoti epik anʼanalari borligini inkor etib boʻlmaydi. Maʼlumki, A.Qodiriy va A.Choʻlpon dastlabkilardan boʻlib oʻzbek romanlarini ijod etganlar. Oybek va Gʻ.Gʻulomlar nasrida rus millatiga mansub qahramonlar mavjud. A.Qahhor esa rus adabiyoti klassiklaridan bevosita taʼsirlanganini oʻzi eʼtirof etadi. Masalan, A.P.Chexovni oʻzining ustozii sifatida tilga oladi. Bu anʼana O.Yoqubov, P.Qodirov, A.Muxtorlar ijodida ham izchil davom etdi, albatta. Oʻ.Hoshimov avlodi hisoblangan Sh.Xolmirzayev, Oʻ.Umarbekov, U.Nazarov, O.Muxtorlar asarlarining yozilishiga ham rus adabiyoti, ruscha tarjimalar

⁹ Doʻysenboyev O.I. Oʻtkir Hoshimov ijodida ona obrazi. Filol.f.n. ... diss. avtoref. – Toshkent, 2011.

¹⁰ <https://literaturologiya.academic.ru>

¹¹ Meliyev S. (Suvon Meli). Global ilmiy-badiiy talqin poetikasi. Filologiya fanlari doktori (DSc.) dissertatsiyasi. – Toshkent, 2019. – B. 110.

orqali dunyo adabiyotining betakror ta'siri bo'lgani shubhasiz. Shahar odami, qishloq odami, xalq ichidan chiqqan odam, kichkina odam obrazlari, sentimental va romantik obrazlar bevosita L.Tolstoy, F.Dostoyevskiy, M.Sholoxov, V.Shukshin, V.Rasputin asarlarini o'qish natijasida paydo bo'lgan yangi obrazlar edi. XX asrning 60-yillaridan keyin adabiyotga yangi bir e'pin kirib keldi. Bu yangilikning ta'siri dastlab she'riyatda A.Oripov, E.Vohidov, O.Matjon, R.Parfilar ijodida ko'zga tashlangan bo'lsa, nasrda O.Yoqubov, P.Qodirov, Sh.Xolmirzayev, U.Nazarov, O'.Umarbekov, O.Muxtor, O'.Hoshimovlar ijodida yangi izlanishlarning maydonga kelishini ta'minladi. Sanalغانlardan keyingi 80-yillar avlodi hisoblanmish E.A'zam, X.Sulton, M.M.Do'st, T.Murodlar, bularning izidan yetishib kelgan N.Norqobilov, Sh.Bo'tayev, S.O'nar, A.Yo'ldosh, N.Eshonqul, Sh.Hamro, L.Bo'rixon, T.Rustamov, U.Hamdani, I.Sultonlar nasrida esa jahon adabiyotining ta'siri yaqqol sezildi. Sanalغان yozuvchilar ichida asosan to'rtta xorijlik yozuvchi asarlaridan ta'sirlanish an'anasi ochiqroq ko'zga tashlanadi. Bular: J.Joys, U.Folkner, G.G.Markes, A.Kamyular ijodi bo'lib hisoblanadi.

U.Folknerdan ta'sirlanish an'anasi 80-yillarning o'rtalaridan e'tiboran yaqqolroq ko'rinadi. Masalan, shu yillarga qadar Oybek, G'.G'ulom, A.Qahhor an'analariga ergashib asar yozgan O'.Hoshimov 1986-yilda chop ettirgan "Ikki eshik orasi" asarida hikoyalashning tamomila yangicha kompozitsion shakliga o'tgan. Ammo O'.Hoshimovdan keyin U.Folkner nasri an'analaridan bevosita ta'sirlangan, bu ta'sirni obrazlar, syujet motivlari, psixologik holatlar, hikoyalash shakliga ko'ra yaqqol ifoda etgan yozuvchilar sifatida hech ikkilanmasdan T.Murod, M.M.Do'st, N.Eshonqul, Sh.Hamro, T.Rustamov asarlarini ko'rsatishimiz maqsadga muvofiq bo'ladi deb o'ylaymiz.

M.M.Do'stning "Lolazor" romani o'zbek yangi romanchiligida ko'zga tashlangan jiddiy tajribalardan. Urush davrida yashagan odamlar xarakteri va ichki olamini ochishda M.M.Do'st ikki yo'ldan unumli foydalanadi. Birinchi yo'l ularning tarixlarini deyarli tafsilotlari bilan beradi. Bir qarashda asar voqealari yuz berayotgan vaqtda yashayotgandek tuyuladigan qahramonlar, aslida bir yo'la bolalik, yigitlik, qarilik davrlarini bir paytda yashaydilar. Ular uchun xuddi U.Folkner qahramoni Benji singari vaqt manerasi doimiy tarzda o'zgarib turadi. Adibning "Galatepaga qaytish" qissasida ham U.Folkner romanlari ta'sirini sezish mumkin. Bu asar ko'p tomonlama U.Folknerning "O'lar chog'imda" romani voqealari, tasvir yo'li va obrazlari bilan mushtarak tomonlarga ega.

Nazar Eshonqulning "Shamolni tutib bo'lmaydi" deb nomlangan hikoyasida ayol o'chi, faqat ayolga xos bo'lgan sirli qotillik haqida gap ketadi. Qizillar davrida mansabga minib, o'ziga valine'mat va homiy bo'lgan Rayim polvon bilan o'g'lini shafqatsizlarcha otib o'ldirgan Zamon otboqardan ona va rafiqa Bayna momo o'ch oladi. Tersota degan makon ham xuddi U.Folkner Yoknopatofiyasiga o'xshab N.Eshonqulning deyarli barcha asarlarida aylanib yuradi. Ayol o'chining chek-chegarasiz, chalkash va murakkab ruhiyatning kutilmagan ko'rinishi ekaniga o'quvchini ishontiradi. Bu asar xuddi shu tomoni bilan U.Folknerning "Emili uchun atirgullar" asariga o'xshab ketadi. Demak, zamonaviy o'zbek nasrida U.Folkner asarlaridagi voqealar, obrazlar va detallarga ma'lum darajada yaqin keladigan asarlar shu bilan cheklanmaydi. Bunday epizodlar Shoyim Bo'tayevning "Shox", Ulug'bek Hamdamning "Isyon va itoat", "Ota", To'xtamurod Rustamovning "Kapalaklar

o'yini", Javlon Jovliyevning "Qo'rqma" romanlarida, Shodiqul Hamroning "Qora kun" qissasi, "Qushxonadagi voqea" hikoyalarida ham uchraydi.

Ishning ikkinchi bobi "**Shovqin va g'azab**", "**Tushda kechgan umrlar**" romanlarida kompozitsiya va syujet tipologiyasi" tarzida nomlangan. "*Shovqin va g'azab*", "*Tushda kechgan umrlar*" romanlarida kompozitsiya mustarakligi" nomli birinchi fasl U.Folknerning roman kompozitsiyasiga qo'shgan yangiligi, uning O'.Hoshimov "Tushda kechgan umrlar" asariga ta'siri muammosi tadqiqiga qaratilgan.

Davr o'zgarishi, modernistik an'analarning yetakchi maqom egallashi, ayni paytda, jamiyat va inson holatlarining o'zgarishi, maydalashuvi ham U.Folkner ijodining yangicha shakl-shamoyil olishini ta'minlagan va bu birinchi navbatda roman kompozitsiyasida namoyon bo'lgan. Kompozitsiya birinchi navbatda butunlik degani. Aristotel "Poetika"sida ta'kidlanganidek, "Butun – bu, ibtidosi, o'rtasi, va intihosi bo'lgan bir narsadir"¹². Jadid mutafakkiri A.Fitrat shuning uchun ham Yevropacha kompozitsiya terminini "tarkib" deya milliyalashtirgan¹³. Chunki badiiy asarni tashkil etuvchi barcha bo'laklar yozuvchi mahorati, iste'dodiga qarab bir asar doirasida tarkiblanadi. Tarkib butun bo'ladigan bo'lsa, asar ham mukammallik, o'ziga xos bir badiiylilik kasb etadi.

U.Folknerning "Shovqin va g'azab", O'.Hoshimovning "Tushda kechgan umrlar" romanlari kompozitsiyasiga xos yangilanishlar muallif yoki personaj nigohi orqali ko'rish, voqealarning zamon yoki sabab-natija munosabati asosidagi aloqadorligi, yuz berish va hikoya qilish vaqti, turli makon va zamonda kechayotgan voqealarning o'zaro bog'liqligi, makoniy va zamoniy o'zgarishlarning asoslanishi bu ikki romanning mustarak kompozitsion xossalari hisoblanadi. Bu degani ushbu romanlarda boshqa sanalgan xususiyatlar yo'q yoki mazkur romanlar kompozitsion jihatdan sanalgan xususiyatlarning o'zi bilangina chegaralanib qoladi degani emas. Ularda an'anaviy roman kompozitsiyasi bilan bir qatorda tajriba sifatida qo'llangan xususiyatlar ham mavjud. U.Folknerning "Shovqin va g'azab" romani boblarga ajratilmagan. Benji, Kventin, Jeyson va Dilsli tomonidan hikoya qilingan voqealar tartibida sarlavhalangan. Sarlavhalanganda ham an'anaviy usulda emas, xronologik shakldan foydalanilgan. Birinchi bo'lim (Benji hikoyasi) "1928-yilning 7-apreli"; ikkinchi bo'lim (Kventin hikoyasi) "1910-yilning 2-iyuni"; uchinchi bo'lim (Jeyson hikoyasi) "1928-yilning 6-apreli"; oxirgi bo'lim (Dilsli yoki muallif hikoyasi) "1928-yilning 8-apreli" tarzida sarlavhalangan. Diqqat qilinsa, bu yerda faqat Kventin hikoyasi xronologik tomondan boshqa voqealar yilidan farq qiladi. Ulardan to'liq 18 yil-u 56 kun oldingi sanani bildiradi. Boshqa hikoyachilar xronologiyasi esa o'zaro bir kun, bir kundan farqlanadi, xolos. Bularning hammasida shunchaki raqamlar yoki oddiygina xronologiya aks etgan desak yanglishamiz. Bu yerda raqamlar orasidagi farq ham, kun va yillar ham muayyan ma'noda ramziylik yukiga ega¹⁴.

Roman sarlavhasi – "Shovqin va g'azab" ingliz Uyg'onish adabiyotining asoschisi, mashhur dramaturg va shoir Uilyam Shekspirning "Makbet" tragediyasidan olingan. Bu ibora orqali U.Shekspir dunyo – sahna, undagi voqealar jinni tomonidan hikoya qilingan ssenariy, shuning uchun bu joyda g'azabga o'rin yo'q, degan chuqur

¹² Aristotel. Poetika. – Toshkent: Gafur G'ulom, 1980. – B. 19.

¹³ Fitrat A. Adabiyot qoidalari. Nashrga tayyorlovchi H.Boltaboyev. – Toshkent: O'qituvchi, 1995.

¹⁴ Faulkner W. The Sound and The Fury. – Montgomery: Published by W.W.Norton & Company, 1993. – P. 8-258.

ma'noni nazarda tutgan¹⁵. U.Folkner inqiroz tomon borayotgan oila vakillarini mana shu sahna aktyorlari deb talqin etgan. Hikoyalardagi betartiblik, "ong oqimi" uslubi orqali shu ma'noni bermoqchi bo'lgan va o'z maqsadiga imkoni darajasida erisha olgan.

O'.Hoshimov romanining "Tushda kechgan umrlar" deb nomlanishi ham to'raligicha ramziy ma'no tashiydi. Voqelikda umr tushda emas, o'ngda kechadi. Tush esa hech qachon umr bo'la olmaydi. Mutaxassislarning aytishlaricha, nazarimizda tush qancha uzoq davom etgandek tuyulmasin, u vaqt tomonlama uzog'i bilan bor-yo'g'i 2-3 daqiqadan oshmas ekan. U o'z qahramonlarini vaqtning turli bosqichlari bo'ylab sayr qildirar ekan, voqealarni xuddi qo'rqinchli tush kabi tasvirlaydi. Vujud yurgan vaqtni esa Rustamning o'limi bilan bog'liq vaqtda ifoda etadi. Bu bilan insoning ikki ilohiy mo'jiza – tana va ruhdan iborat mukammal yaratiq ekaniga ishora qiladi. Tana azobining ruhiy azob oldida hech narsa emasligi haqidagi falsafiy konsepsiyani ilgari suradi.

"Tushda kechgan umrlar" romani ham xuddi U.Folkner romaniga o'xshab bob va bo'limlardan emas, har bir qahramonning nomi, hikoyasi va tasvirlanayotgan voqea mazmuniga ishora qiluvchi sarlavhalardan tashkil topgan. Faqat O'.Hoshimovda sarlavhalar bir oz milliy va hayotiy voqelikka yaqinroq. Bu fikrimizda sarlavhalarining grammatik shakllantirilishi ham yaqqol guvohlik beradi.

Ikkinchi bobning "*Bir syujetni bir nechta rakursda hikoyalash usuli*" deb nomlangan faslida "Shovqin va g'azab" hamda "Tushda kechgan umrlar" romanlari syujeti, undagi bosh qahramonlar, voqealarni hikoyalashning turli usullari, uslubiy yangilanishlar o'rganilgan.

O'zbek nasriga U.Folkner ta'sirida kirib kelgan yana muhim bir an'anaviy badiiy komponentning yangilangan shakli syujetdir. Ammo bu yangilikni faqat amerikalik yozuvchi kashfiyoti deb qarasa to'g'ri bo'lmaydi. Syujetning umumiy tavsifi, tarkibiy qismlari, syujet bo'laklarining boshqa badiiy komponentlar bilan aloqadorligi, shakl va mazmunga ko'ra munosabati atroflicha yoritilgan, albatta. Ammo ilmiy jamoatchilikka yaxshi ma'lum bo'lgan ekspozitsiya, tugun, voqealar rivoji, kulminatsiya, yechim tarzidagi syujet tarkibi keyingi davrda yozilgan epik va dramatik asarlarda biron boshqacharoq tartib va ko'rinishda namoyon bo'lyapti. Keyingi paytda yozilayotgan asrlarda syujet tasvirlanayotgan voqelikning yo'qoq o'rtasidan, yoki tugagan nuqtasidan tasvir etib boshlanmoqda. Asosiy syujet ekspozitsiyasi, tuguni, voqealar rivoji, kulminatsiya va yechimi asosiy matn tarkibida, muayyan tartib bilan emas, ba'zan yondosh matn tarkibida hikoyachilarning voqelikni talqinlash darajalariga ko'ra, ba'zi hollarda teng huquqqa ega bir necha qahramonning ichki harakatlari tasviri vositasida namoyon bo'lyapti. Ko'p hollarda ekspozitsiya va yechim syujet tarkibida uchramaganidek, syujetning boshqa tarkibiy qismlarining ham faol ishtiroki sezilmaydigan asarlar ham mavjud. Keyingi paytlarda hatto o'zbek adabiyotida ham shunday asarlar uchrayaptiki, unda asosan bir qahramonning o'ylari, ichki konfliktlari, fikrlash, inqiroz va umid yo'li monologik nutqda hikoya qilingani kuzatilyapti.

U.Folknerning to'rt personaj tomonidan hikoyalangan "Shovqin va g'azab" romani syujetida ko'pchizikli va zigzag harakatlanuvchi vaqt, syujet o'yini, konsentrik syujetning o'ziga xos yangi shakli kashf etilgan. Roman syujeti ma'no tomonlariga ko'ra ham boshqa romanlar syujetidan farqlanadi. Yana bir muhim farqi shundaki,

¹⁵ Shekspir U. Saylanma. Rus tilidan J.Kamol tarjimasi. Uch jildlik. 1-jild. – Toshkent, Fan, 2007. – B. 384-489.

AP-5566



ushbu konsentrik syujet ichida harakatlanuvchi qahramonlar “ichki harakati” ham boshqa an’anaviy romanlardagidek dinamik mohiyat kasb etmaydi. Uch asosiy qahramondan birontasi ruhiy-ma’naviy jihatdan o’smaydi. Aksincha, bu qahramonlarning “ichki harakatlari” alaloqibat ularning barchasini ruhiy-ma’naviy inqirozga olib keladi. Bu jarayonda Benjining telbaligiga yana telbalik qo’shiladi, Kventin joniga qasd qiladi, Jeyson esa tobora zolimga aylanadi.

“Tushda kechgan umrlar”da ham roman syujeti to’rt personaj tomonidan hikoyalanadi. Ammo Rustam, Qurbonoy xola, Shahnoza va Soat G’aniyevichlar tomonidan olib borilgan bu hikoyalar ichida Rustam kundaliklari markaziy o’rinda turadi. Garchi Rustamning o’z joniga qasd qilishi bilan boshlangan, ushbu jinoyat ishiga doir hikoyalar ko’p o’rinlarda bir-birini sal boshqacharoq shaklda takrorlasa ham, personajlar hikoya qilayotgan syujet mohiyatda bitta bo’lsada, bu romanda asosiy va yondosh hikoyachilar ajralib turadi. Shu tomonlama O’Hoshimov romani syujetining hikoyalanish tarzi U.Folkner romanidagidan biroz farq qiladi.

Dissertatsiyaning so’nggi bobi **“Obraz talqini, epik tasvir va badiiy vaqt mutanosibligi”** deb nomlangan, bo’lib birinchi fasli *“Obraz tipologiyasi va nuqtayi nazarlar xilma xilligi”* masalasini tadqiq etishga yo’naltirilgan.

“Shovqin va g’azab” hamda “Tushda kechgan umrlar” romanlari obrazlari ham xuddiki syujeti, kompozitsiyasida bo’lgani kabi an’anaviy romanlarnikidan farq qiladi. An’anaviy roman obrazlarida kuzatiladigan ijobiylik, salbiylik yoki salbiylikdan ijobiylikka, ijobiylikdan salbiylikka tomon harakat chizig’i bu ikki romanda yaqqol sezilmaydi. Shuning bilan birgalikda, ularda obrazlarning ijtimoiy shart-sharoit, maishiy munosabatlar yoki sevgi, nafrat, maqsadlar qarama-qarshiligi yoki mushtarakligi kabi sabablarga ko’ra o’zgarish hodisasi ham kuzatilmaydi. Bu asarlarda har bir obrazning o’zi o’z subyekti ichida alohida orol, shunga monand holda bir roman ichidagi obrazlarning har biri o’z nuqtayi nazariga ega. Natijada yagona romanda bir paytning o’zida turli nuqtayi nazarlar yetakchilik qiladi. Obrazlarga xos turlicha nuqtayi nazarlarni bog’lab turuvchi muhim vosita bo’lib esa, bu romanlarda oldingi bobda biz ko’rib o’tgan syujet birbutunligi xizmat qiladi.

“Shovqin va g’azab” romani markazida to’rt obraz turadi. Boshqa barcha personajlar, voqea-hodisalar shu to’rt obraz nigohi orqali kuzatiladi va tasvirlanadi. Modomiki romanda to’rt obrazning har biri o’zi mansub alohida voqelik ichida tasvirlanganida biz bu roman obrazlariga nisbatan to’g’ridan-to’g’ri nuqtayi nazarlar xilma-xilligi degan muammoni qo’yishimiz to’g’ri bo’lmas edi. Albatta, har bir alohidalangan badiiy voqelik chizig’i, tabiiy ravishda alohida nuqtayi nazarni talab etadi. Bu jihat an’anaviy romanlardagi ko’pchiziqli syujet shakllariga xos va mos. Ammo asar syujeti markaziga bir voqeaning qo’yilishi va shu yagona voqeaning turli qahramonlar tomonidan hikoya qilinishi, bir voqeani turli qahramonlarning o’z nuqtayi nazarlariga ko’ra tushunishi, bayonlashi va munosabat bildirishi shubhasiz obrazlar originalligiga olib kelganini qayd etishimiz lozim. Demak, bir romanda bir nechta nuqtayi nazarlarning yonma-yon ifodalanishi muallif nuqtayi nazari yakkahokimligiga barham berishi bilan birga roman obrazlari originalligini ta’minlashga ham xizmat qilgan deyish mumkin. Muallif bu joyda go’yoki o’ladi. Ammo o’z qiyofasini shu obrazlar ortiga yashiradi, aytmoqchi bo’lgan gapini shu obrazlar xarakteri, qiyofasi,

nutqi orqali aytadi. Bularning hammasi birgalikda yozuvchi estetik idealini yorqin namoyon bo'lishiga olib keladi.

Voqeliklarga ochiq munosabatsizlikda O'.Hoshimov qahramonlaridan Qurbonoy xolaning Benji bilan o'xshash tomoni faqat shu munosabatning passivligida ko'rinadi. Aslida Qurbonoy xola Benjidan farq qilib, unda aql-tafakkur, ma'no-mantiq tomonlama muammo yo'q. Nutqi ham o'z davri shahar ayollariniki kabi ravon, salmoqli, ta'sirchan. U baxtsiz bolaligi, keyingi hayoti haqida risoladagidek so'zlab beradi. So'zlagan gaplari, voqealar tafsilotini bayon etishi, o'z-o'ziga munosabati uning xarakterini yaqqol ochilishiga xizmat qiladi. Tadqiq etilayotgan romanlardagi yana ikki obraz o'z xarakter xususiyatlariga ko'ra bir-biriga ancha yaqin keladi. Bular Soat G'ayniyevich bilan Jeyson obrazlari. Soat G'ayniyevich obrazi davlat odami, NKVD xodimi sifatida butun jamiyatga nisbatan zulm va nafratini namoyish etsa, Jeyson oilaning yagona boquvchisi, onasining erkatoyi sifatida butun oila a'zolariga o'z zulm-zo'ravonligini o'tkazadi. Bu ikki obrazga xos eng xarakterli xususiyat ularning hammadan birdek g'azablanishidir. Ularning har ikkisi atrofdagilarga diktatorona munosabatda bo'ladi.

Umuman, roman obrazlari orqali yozuvchi shuni aytmoqchi bo'ladiki, bir toifa Soat G'ayniyevichga o'xshab xoin va zolimga, boshqa toifa – Qurbonoy singarilar qo'y og'zidan cho'p olmaydigan mo'minga aylangan edilar. O'.Hoshimov xuddi shu va shunga o'xshash holatlarni bu ikki toifa kishilarini yonma-yon tasvirlash, o'zaro zid xarakterli obrazlarni solishtirish orqali ko'rsatgan.

Uchinchi bobning ikkinchi faslida "Shovqin va g'azab", "Tushda kechgan umrlar" romanlarida epik tasvir va badiiy vaqt munosabati tadqiq etilgan. Bunda badiiy vaqtning U.Folkner va O'.Hoshimovga xos yangilanishi, bu yangilanishda badiiy tasvirning o'rni haqidagi ilmiy konsepsiyalar ilgari surilgan.

U.Folknerning "Shovqin va g'azab" romanini yozishdan asosiy niyati asosan vaqtning original obrazini badiiy inkishof etish edi. Benji yashayotgan vaqt tasviri an'anaviy romanlardagi o'tmish vaqti (retrospektiv vaqt) bilan kelajak vaqti (predikativ vaqt)ning moduliga o'xshab ketadi. Ammo U.Folkner romanidagi vaqtning yangiligi va o'ziga xosligi shundaki, uning qahramonlari, ayniqsa Benji shu ikki vaqt shakli oraliqidagi qiyshiq chiziqli vaqt bo'roni ichida harakatlanadi. O'quvchi Benji vaqtining qachon va qaysi bir sababga ko'ra o'zgarganini, u tasvirlanayotgan muayyan voqea doirasida qaysi vaqtda yashayotganini sezmaydi. Buni sezib olishiga Benji tomonidan tashqi voqelikda kuzatilayotgan shovqin bilan uning botinidagi ruhiy shovqinning sezilmaydigan darajada qorishtirib yuborilganligi xalal beradi. Kventin tomonidan hikoya qilib berilgan 1910-yilning 2-iyun kuni voqealari asosan Keddi va Kventin o'rntasidagi voqealar tasviriga bag'ishlangan. Kventin shahar ko'chalarini dastlab tramvayda, keyin yayov kezib Keddi bilan bo'lgan voqealarni xotirlaydi. Keyin shu yo'l bo'ylab borib o'zini daryoga cho'ktirib o'ldiradi. U o'zining ichki xayollari bois gunohkor sezadi. O'zining amalga oshmagan, faqat xayolida yuz bergan gunohlari uchun shu tarzda jazolaydi. Kventinning Keddi haqidagi xayoliy hikoyalarini muallif asosan hech bir nuqta, vergullarsiz, umuman bironta tinish belgisi ishlatilmagan holda ifodalaydi. Bu hikoya dramatik asardagi dialogni esga soladi. Romanning to'rtinchi qismida yuqorida ta'kidlaganimizdek Dilsli hikoyasi va uning hatti-harakatlari orqali ko'pgina voqealar, xarakterlar odatdagi vaqt birligida ochilib boradi. Masalan,

to'rtinchi qism hikoyasi boshlangan joyidanoq atrofdagi interyer tasviri fonida Kompsonlar xonadoni va unda uzoq yillardan beri ivirsib yashayotgan Dilsa tasviri keladi: "The day dawned bleak and chill, a moving wall of grey light out of the northeast which, instead of dissolving into moisture, seemed to disintegrate into minute and venomous particles, like dust that, when Dilsey opened the door of the cabin and emerged, needled laterally into her flesh, precipitating not so much a moisture as a substance partaking of the quality of thin, not quite congealed oil"¹⁶. "Kun ayozli va izg'irinli boshlandi, shimoli-sharqdan kulrang tomchilar emas changsimon zarralar yopirilib kelardi, Dilsa kulbasini eshigini ochib, yoriqdan boshini chiqarganida xuddi suvli emas, balki suyuq-yog'li muzlatuvchi chang o'rab oldi". Keltirilgan ushbu epik tasvirda romanning shu o'rnigacha ko'zga tashlangan odatdan tashqarilik, noizchilik va aqlga sig'maydigan moderncha ifoda uslubi seziladi.

"Tushda kechgan umrlar" romanidagi epik tasvir hamda badiiy vaqt o'tasidagi munosabat ham o'zigacha yozilgan o'zbek romanlaridagi kabi an'anaviy emas. Avvalo romanning umumiy badiiy vaqti retrospektiv usulda qurilgan. Romanda tasvirlangan barcha asosiy voqealar yaqin o'tmishda – bir-ikki kun avval ro'y bergan – mudhish voqeadan keyin keladigan vaqt birligida tasvirlanadi. Qurbonoy xola, Shahnoza, Soat G'aniyevich, tergovchi Zohid hikoyalari, tergov jarayonlari, qahramonlar o'tmishi bilan bog'liq hodisalarning xotirlanishi, Rustam joniga qasd qilgan vaqt va makonda harakatlanayotgan odamlarning bu voqega nisbatan munosabatlari va h.k. Ayni paytda har bir asar qahramoni, ular tomonidan yoki ularning ishtirokida tasvirlanayotgan epik voqelikning o'z xususiy vaqti bor. Shunga o'xshash turli obraz va voqealar vaqti "Tushda kechgan umrlar" romanidagi bitta voqega – Rustamning o'limi voqeariga chambarchas bog'lanib ketadi.

Rustamning birinchi kundaligi noyabr oyidagi voqealar bilan, Rustamning akasidan olgan xatiga kelib tugaydi. Ikkinchi kundalik ham xuddi birinchi kundalikdek may oyi, ammo endi 16-sana bilan boshlanadi: "11-76" da ketyapmiz. U yoqqa olib ketishayotganda soldatlarni qanday "bosishgan bo'lsa, bu yoqqa kelayotganda ham, shunday zichlab joylaganlar. Farqi shuki, u yoqqa borganlar orasida do'stlarim bor edi: Xayriddin, Temur aka, Sasha... Hozir atrofdagi bolalarni deyarli tanimayman: turli qismlardan to'plangan "dembillar"¹⁷. Bu kundalikda ham dastlabki jumlar qahramonning ayanchli xotiralari bilan boshlanadi. Rustamning oxirgi kundaligida, "Yettinchi noyabrdan sakkizinchi noyabrga o'tar kechasi" sarlavhasi ostida asarning fojiaiy pafosi kulminatsion nuqtaga ko'tariladi. Dunyodan o'z niyati, qobiliyati, salohiyatiga yarasha mukofot ololmagan, jamiyat ichidagi nosozliklar, oilaviy noqisliklar, ruhiy iztiroblar girdobidan chiqq olmay qolgan Rustam kundaliginig so'nggi jumlarini shunday yakunlaydi: "Men necha yoshga chiqdim o'zi? Yigirma ikkiga? Yo'g'-e, axir men yetmish ikkidaman-ku! Balki sakson ikkidir! Nima farqi bor?!"¹⁸ Qahramonning mana shunday fojiaiy xulosasi bilan asar yakunlanadi. Asarning birinchi jumlası bu yerga kelib yana aynan takrorlanadi. Qahramon o'z joniga qasd qiladi. Shu joyga kelib Rustam va Shahnozaning bevaqt so'ngan yulduzlari hayot

¹⁶ Faulkner W. The Sound and The Fury. – Montgomery: Published by W.W. Norton & Company, 1993. – P. 215.

¹⁷ Hoshimov O'. Tanlangan asarlar. 4-tom. Roman, qissa, hajviyalar, tarjimalar, o'ylar. – Toshkent: Sharq, 2011. – B. 158.

¹⁸ Shu asar. – B. 251.

osmonidan butkul o'chadi. Ammo romandagi badiiy vaqt shu voqeadan keyin yana o'zining odatdagi maromiga qaytadi. Chunki hayot qancha fojiali, alam-qayg'ularga boy bo'lmasin davom etaveradi. Yozuvchi o'z romanini yuqoridagi jumla bilan boshlab, shu jumla bilan tugatishida mana shunday falsafiy ma'no bor.

UMUMIY XULOSA

1. O'zbek adabiyoti ko'p asrlardan beri boshqa xalqlar adabiyoti bilan mustahkam tipologik aloqalarini davom ettirib keladi. O'zbek adabiyotining Yevropa va Amerika adabiyoti bilan tipologik aloqalari XX asrda shakllana borib, shu yuz yillikning 80-yillarida o'zining taraqqiyot bosqichiga chiqdi.

2. O'.Hoshimov va U.Folkner romanlari tipologiyasi ko'proq tarjima va adabiy aloqalar bilan bog'liq holda yuzaga kelgan. Yozuvchilar yashagan davr, siyosiy, iqtisodiy, maishiy omillar ham bu ikki yozuvchi asarlari o'rtasidagi tipologiklikni ta'minlovchi vositalar bo'lib hisoblanadi. U.Folkner bilan bog'liq nasriy an'analar ta'siri o'zbek adabiyotida birgina O'.Hoshimov bilan cheklanmaydi. Biz U.Folkner an'analari shuningdek M.M.Do'st, T.Murod, E.A'zam, N.Eshonqul, T.Rustamov, U.Hamdamlar nasrida ham kuzatamiz.

3. Ayni paytda U.Folkner nasrida quruq sahroda shakllanmagan. Yozuvchi Amerika nasrida o'zigacha an'anada bo'lgan plantatorlik romanlari uslubidan ta'sirlangan. Xususan, "Shovqin va g'azab" romani ham shunday an'analardan holi emas. Amerika yozuvchisining bu asari vaqt falsafasining yangicha badiiy talqinidir. Mavjud uch zamon vaqtining tartibsiz ravishda bir qahramon "ong oqimi"ga joylanishiga ko'ra U.Folknerning "Shovqin va g'azab" romani plantatorlik romanlaridan o'zgacharoq va muhimroq mohiyat kasb etadi. U.Folkner ijodi lirika bilan boshlangan. Uning turli asarlari, jumladan, "Shovqin va g'azab" romanida ham lirizmning yetakchilik qilishi ushbu omildan kelib chiqadi.

4. Jahon va o'zbek adabiyotshunoligida U.Folkner ijodi atroflicha o'rganilgan. U.Folkner shaxsiyati va ijodi haqidagi fikrlar xilma-xil, ba'zilar o'zaro bir-biriga monand, ba'zilar boshqasini inkor etadi. Tadqiqotlar ichida eng ko'pi "Shovqin va g'azab" romani haqida yozilgan bo'lib, bu roman ingliz, fransuz, nemis, rus va kavkaz xalqlari yozuvchilari asarlari bilan taqqoslangan. Demak, U.Folkner ijodida muhim o'rin tutadigan bu roman jahon adabiyotiga ham samarali ta'sir ko'rsatgan.

5. O'.Hoshimov romanlaridagi shakli-mazmuniy takomillashuv uning "Ikki eshik orasi" romaniga kelib yaqqolroq kuzatiladi. Bunda amerikalik yozuvchi U.Folkner nasri ta'sirining muhim o'rni bor. Yozuvchining mazkur romani shunday o'zgarishlarni namoyon etgan: a) an'analar negizida yangicha hikoyalash uslubi va yangi kompozitsion shakl paydo bo'lgan; b) Folkner romanidagi kabi "Ikki eshik orasi"da ham bosh qahramon mavjud emas; d) romanda yagona voqea bir nechta qahramon tomonidan hikoyalangan; e) yozuvchi aynan shu asarida realizm doirasidan chiqib, eksperimental realizmga asos solgan.

6. Badiiy asar kompozitsiyasi ibtido, o'rta va intihodan iborat bo'laklardan tashkil topgan. Ular yozuvchi mahorati, iste'dodiga qarab turlicha tarkiblanishi mumkin. O'z kompozitsiyasiga ko'ra XX asr Yevropa va Amerika nasrida muallif nuqtayi nazari qahramon nuqtayi nazari bilan qorishib ketgani ko'zga tashlanadi. Roman syujeti bir nechta qahramonlar tilidan hikoya qilina boshladi. Muallif bayonchilik vazifasidan

chekindi, bir nechta qahramonlar pozitsion mozaikasi roman kompozitsiyasini tashkil etdi. "Shovqin va g'azab" romani mana shunday yangilangan kompozitsion xususiyatga ega. "Tushda kechgan umrlar" romani ham xuddi U.Folkner romaniga o'xshab bob va bo'limlardan emas, har bir qahramonning nomi, hikoyasi va tasvirlanayotgan voqea mazmuniga ishora qiluvchi sarlavhalardan tashkil topgani bilan originallik kasb etadi. U.Folkner romaniga tipologik nuqtayi nazardan yaqinlashadi.

7. U.Folknerning "Shovqin va g'azab", O'.Hoshimovning "Tushda kechgan umrlar" romanlari kompozitsiyasidagi tipologiklik ularning an'anaviy roman qurilish tizimi, murakkab sarlavhalanish, makon-zamonning mantiqiy munosabatga ko'ra emas, ko'proq tartibsiz zamon harakatiga muvofiq tashkillantirilishi bilan bog'liqdir.

8. Bu ikki roman syujetining ekspozitsiya, tugun, voqealar rivoji, kulminatsiya, yechim tarzida qurilgan an'anaviy epik asarlardan ko'ra boshqacharoq ko'rinishga ega bo'ldi. Ularda roman syujeti muayyan tartib bilan emas, hikoyachilarning voqelikni talqinlash darajalariga ko'ra, ba'zi hollarda teng huquqqa ega bir necha qahramonning ichki harakatlari tasviri vositasida yuzaga chiqadi. Ekspozitsiya va yechim esa syujet tarkibiy qismidan ham tushib qolishi kuzatiladi.

9. Ushbu romanlarda turli nuqtayi nazarlarning parallel ifodalanishi muallif nuqtayi nazari diktaturasiga barham beradi. Ayni paytda roman obrazlari keng ko'lamligi va yangiligini ta'minlaydi. Natijada yozuvchi estetik idealini yorqinroq namoyon bo'lib, o'quvchi ko'z o'ngida roman voqeligi bor salmog'i bilan namoyon bo'ladi.

10. O'.Hoshimov romanida esa masala bir qadar boshqacharoq tarzda talqin qilinganini alohida ta'kidlash lozim. Yozuvchi bu romanida o'zbek xalqining ijtimoiy tarixidan kelib chiqib asar voqealarini shakllantirgan. Nega deganimizda XX asr 30-yillarida ziyoli, bilimli, millatparvar shaxslarning qamalishi, madrasa, masjidning yo'qotilishi, xudosislik g'oyasi targ'ibi xalqimizdan chiqqan keyingi avlodlarning inqiroziga olib kelgan edi. "Shovqin va g'azab" romani qahramonlaridek, "Tushda kechgan umrlar" romanida tasvirlangan obrazlar prototiplari ham "yo'qotilgan avlod" sanaladi.

11. "Shovqin va g'azab", "Tushda kechgan umrlar" romanlaridagi Benji va Qurbonoy xola, Soat G'aniyevich va Jeyson obrazlari o'rtasida asosli tipologik xususiyatlar mavjud. Ular o'rtasini o'xshash dramatik vaziyatlar, maishiy-psixologik muhit, keskin dialoglar tizimi fikrimizning yaqqol dalilidir.

12. "Tushda kechgan umrlar" romanidagi eng ko'lamdor, serqamrov epik vaqt birligi Rustam obrazi bilan bog'liq tasvirlarda namoyon bo'ladi. Uning atrofida kechgan boshqa barcha epizodlar hamda voqealar yordamchi vosita vazifasini bajaradi. Rustam bilan bog'liq syujet hamda epik vaqt uning nomidan asarga kiritilgan kundalik vositasida Parkent, Toshkent, Afg'oniston singari katta makon ko'lamini tashkil etadi.

Umuman, U.Folknerning "Shovqin va g'azab", O'.Hoshimovning "Tushda kechgan umrlar" romanlarida avlodlar inqirozi, yo'qotilgan avlod fojiasi va buning ijtimoiy, ma'naviy, psixologik oqibatlari o'z badiiy ifodasini topgan. Shu nuqtayi nazardan bu ikki romanning milliy va umumbashariy muammolarini anglash, baholash va hal etishda ahamiyati cheksizdir.

**ONE-TIME SCIENTIFIC COUNCIL UNDER SCIENTIFIC COUNCIL ON
AWARDING SCIENTIFIC DEGREES DSc.03/30.12.2019.Fil.19.01 AT
TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND
LITERATURE NAMED AFTER ALISHER NAVOIY**

**TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND
LITERATURE NAMED AFTER ALISHER NAVOI**

SHERKULOV SARDOR KOMILOVICH

**TYPOLOGICAL FEATURES OF NOVELS BY WILLIAM FAULKNER AND
UTKIR HOSHIMOV**

(in the example of the works “The Sound and The Fury”, “Lives in a Dream”)

10.00.06 – Comparative literature, contrastive linguistics and translation studies

**ABSTRACT OF DISSERTATION OF DOCTOR OF PHILOSOPHY (PhD)
IN PHILOLOGY**

Tashkent – 2023

The theme of dissertation of doctor of philosophy (PhD) was registered at the Supreme Attestation Commission at the Cabinet of Ministers of the Republic of Uzbekistan under number B.2021.1.PhD/Fil 901.

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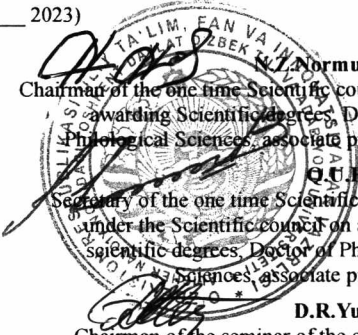
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The dissertation is available at the Information Recourse Center of Tashkent State University of Uzbek Language and Literature (registered under the number) (Address: 100100, Tashkent, Yakkasaray district, Yusuf Khos Hojib street-103. Tel: (99871) 281-42-44, fax (99871) 281-42-44 (www.navoiy-uni.uz); e-mail: monitoring@navoiy-uni.uz).

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INTRODUCTION (The annotation of doctoral dissertation)

The topicality and relevance of the research. From the end of the 19th century to the second half of the 20th century, serious attention was paid to the problems of comparative literature in world literary studies. In this century, the scope of research on the problem has reached a global level. Because comparative literature and literary influence, literary relations, and translation studies, which are important components of the literary process, are the historical-aesthetic basis for the development of world literature.

The literature of the peoples of the world develops as a result of constant literary contacts, the creative assimilation of the experiences of one nation's culture and literature by another, and rises to a global scale. The first renaissance of the peoples of the East had a significant impact on the culture of Europe through Italy, Spain, and France. The European peoples, who studied Eastern philosophy and science extensively and deeply, used them as a basis for defining their concepts of renaissance. As a result, Europe achieved achievements in the fields of science and technology, culture, philosophy, and literature, which began in the 14th century and reached the peak of development in the 17th century. Now, with the modern spirit of their achievements and effective practical results, they began to influence the cultural life and social life of all the peoples of the East.

Uzbek national culture and literature began to actively participate in this global process from the end of the 19th century and the beginning of the 20th century. At first, the Russian culture, and later the Jadidism movement that began in the whole of Russia, was a factor of the quickening of Uzbek intellectuals' activities of familiarization with the culture of world nations, assimilation and renewal. In the 20th century, translations from the literature of European nations, comparative literary studies, literary influence, and research on literary relations accelerated the processes of our national writers and poets' experimental approach to new genres, artistic images, and artistic forms. The influence of American prose on Uzbek literature is also considered a practical result of comparative literary relations on a global scale. The traditions of the famous American writer W.Faulkner had a significant impact on the work of a number of Uzbek writers, especially the peoples writer of Uzbekistan U.Hoshimov, so the study of the problem in the aspect of comparative literary studies is relevant for the scientific development of the literature of the period of independence.

This dissertation work to certain extent serves for the implementation of Decrees of the President of the Republic of Uzbekistan No. PF-4947 of May 13, 2016 "On the establishment of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi", No. PF-4958 of February 16, 2017 "On further improvement of post-university education"; No. PQ-2909 dated April 20, 2017 "On measures to further develop the higher education system", No. PQ-3271 dated September 13, 2017 "On development of the system of publication and distribution of book products, improvement and promotion of reading and reading culture" Resolutions of the Cabinet of Ministers of the Republic of Uzbekistan dated May 22, 2017 No. VMQ-304 "On further improvement of post-university education" as well as other legal enactments.

Compliance of the research with the priorities of the republic's science and technology development. The research was carried out within the framework of priority line I. "Social, legal, economic, cultural, spiritual and educational development of the information society and democratic state, development of innovative economy" of the republic's science and technology development.

The level of study of the problem. The works of the American writer W. Faulkner and the Uzbek writer U. Hoshimov, who are the object of our research, have been studied by literary critics since their early literary works.

The works written by world literary experts, estheticians, philosophers and sociologists about W. Faulkner's novels, short stories and stories require an independent scientific research. Faulkner's prose, which appeared on the basis of literature of traditional realism and modernism, did not remain indifferent not only world literature specialists, but also literature fans. In particular, his novels "Light in August", "Absalom, Absalom!", "The Sound and the Fury" enthusiastically received by the literary community and literary critics, and were thoroughly researched. The relationship of the writer's novels to the American and European prose traditions, the principles of those novels renewal, issues of poetic development, Faulkner's plot, style, the world of images, issues of psychological analysis were actively researched by American and European researchers from a comparative, scientific-theoretical, psychological point of view in the 50s-90s of the 20th century¹.

It is observed that the writer's works are consistently studied and analyzed in Russian and Uzbek literary studies.

The study of Faulkner's work in Russia has its own specific system and scientific-historical basis. The study of Faulkner's work, which began in the 70s of the last century in Russia, was studied within the framework of the historical appearance of the writer's prose, aspects of poetic connection with Russian and European novels, lyricism, irony, typology of artistic images, plot, and the concept of artistic time. It's

¹ Abel D. Frozen Movement in "Light in August" // W. Faulkner's "Light in August": A Critical Casebook / Ed. by Pitavy F.L. – N.Y.: Garland Publishing, 1982; Adams R.P. Faulkner: Myth and Motion. – Princeton: Princeton UP, 1968; Aswell D. The Recollection of the Blood: Jason's Role in "The Sound and the Fury" // W. Faulkner's "The Sound and the Fury": A Critical Casebook / Ed. by Bleikasten A. – N.Y.: Garland Publishing, 1982; Backman M. Faulkner: The Major Years. – Bloomington (Ind.): Indiana UP, 1966; Bedient C. Pride and Nakedness: "As I Lay Dying" // Faulkner: New Perspectives / Ed. By Brodhead R.H. – Englewood Cliffs (N.J.): Prentice Hall, 1983; Blocker G. William Faulkner // Faulkner: A Collection of Critical Essays / Ed. Warren R.P. – Englewood Cliffs (N.J.): Prentice Hall, 1966; Blotner J. Romantic Elements in Faulkner // Romantic and Modern: Revaluations of Literary Tradition / Ed. Bornstein G. – Pittsburgh (Penn.): University of Pittsburgh Press, 1977; Bowling L. The Technique of "The Sound and he Fury" // William Faulkner: Two Decades of Criticism / Ed. by Hoffman F.J. and Vickery O.W. – East Lansing (Mich.): Michigan State UP, 1951; Fowler D. Faulkner: The Return of the Repressed. – Charlottesville (Virg.): UP of Virginia, 1997; Gray R. History as Autobiography: An Approach to the Fiction of William Faulkner // Rewriting the South: History and Fiction / Ed. by Honnighausen L. and Lerda V.G. – Tubingen: Francke, 1993; Handy W.L. "As I Lay Dying": Faulkner's Inner Reporter // The Modern American Novel / Ed. with an intr. by Westbrook M. – N.Y.: Random House, 1966; Hirschleifer P. As Whirlwinds in the South: an Analysis of "Light in August" // William Faulkner: Four Decades of Criticism / Ed. by Wagner L.W. East – Lansing (Mich.): Michigan state UP, 1973; Honnighausen L. Faulkner: Masks and Metaphors. – Jackson (Miss.): University Press of Mississippi, 1997; Kartiganer D.M. The Fragile Thread: The Meaning of Form in Faulkner's Novels. – Amherst (Mass.): The University of Massachusetts Press, 1979; Malin I. William Faulkner: An Interpretation. – Stanford (Calif.): Stanford UP, 1957; Matthews J.T. Faulkner and Proletarian Literature // Faulkner in Cultural Context / Ed. by Kartiganer D.M. and Abadie A.J. – Jackson (Miss.): UP of Mississippi, 1997; Miner W.L. The World of Faulkner. – N.Y.: Grove Press, 1952; Modern Critical Interpretations: William Faulkner's "Light in August" / Ed. Bloom H. – N.Y.: Chelsea House, 1988; Moseley E.M. Pseudonyms of Christ in the Modern Novel: Motifs and Methods. – Pittsburgh (Penn.): University of Pittsburgh Press, 1962 v.a.k.k.

important to state V.M.Tolmachev, Y.A.Stetsenko, O.N.Shevlyakova, M.V.Pavilenene, G.A.Vetoshkina, I.V.Dubovik, L.I.Serdyukova, L.Sh.Strelko, E.E.Topuridze, V.A.Kostyakov, M.S.Danelia, K.A.Stepanyan, N.G.Kondrakhina, N.E.Pudovochkina, N.P.Ashikhmina, M.Y.Asanina's researches on this topic².

An Uzbek reader can learn about the biography of the writer, the creation of his stories, short stories and novels, and the features of the plot, the initial idea of "The Sound and the Fury", "Light in August", "Absalom, Absalom!", and the story "A Rose for Emily" through the works of researchers such as M.Kholbekov, M.Sharafiddinova, A.Jurayev, N.Eshonqul, Sh.Ortiqov, T.Eshboeva. In the works of M.Kholbekov, M.Sharafiddinova, and A.Jurayev partial attention is paid to the issues of the influence of the writer's works on Uzbek literature³.

It is noteworthy that literary critic M.Sharafiddinova compared Faulkner's prose with the style and composition of U.Hoshimov's novel "Between Two Doors", and A.Jurayev compared W.Faulkner's story "A Rose for Emily" directly with the image

² Толмачев В.М. "Великий американский роман" и творчество У.Фолкнера // Зарубежная литература XX века. – М.: 1990; Толмачев В.М. От романтизма к романтизму: Американский роман 1920-х годов и проблема романтической культуры. – М., 1997; Стеценко Е.А. Художественное время в романах У.Фолкнера // НДВШ–№4. (Филологические науки). – М., 1977; Зверев А.М. Американский роман 20-х – 30-х. – М., 1982; Шевлякова О.Н. Особенности поэтики трилогии Уильяма Фолкнера (10.01.05). Автореф. дис. на соиск. учен. степени канд. филол. наук / МГУ им. М.В.Ломоносова. Филол. фак. – М., 1977. – 24 с.; Павиленене М.В. Концепция и образ человека в творчестве Уильяма Фолкнера (10.01.05). Автореф. дис. на соиск. учен. степени канд. филол. наук / Киев. гос. ун-т им. Т.Г.Шевченко. – Киев, 1977. – 20 с.; Ветошкина Г.А. Гамлетовский код в интертекстуальном пространстве романов У.Фолкнера "Шум и ярость" и "Авессалом, Авессалом!": к проблеме поэтического романа. Автореф. дисс.к.ф.н. – Воронеж, 2007. – 22 с.; Дубовик И.В. Взаимодействие эпических жанров в творчестве У.Фолкнера, конец 30-х-начало 40-х гг. (10.01.05). Автореф. дис. на соиск. учен. степ. канд. филол. наук / Тбил. гос. ун-т им. И.Джавахишвили. – Тбилиси, 1990. – 16 с.; Сердюкова Л.И. Некоторые особенности синтаксиса предложения романов У.Фолкнера: (10.02.04). Автореф. дис. на соиск. учен. степени канд. филол. наук / Моск. гос. пед. ин-т иностр. яз. им. Мориса Тореза. – М., 1973. – 32 с.; Стрелко Л.Ш. Негритянская проблематика романов У.Фолкнера: (10.01.05): (Конец 20-х-начало 40-х гг.). Автореф. дис. на соиск. учен. степ. канд. филол. наук. – Тбилиси, 1981. – 24 с.; Топуридзе Э.Е. Поэтика романа Уильяма Фолкнера (10.01.15). Автореф. дис. на соиск. учен. степ. д-ра филол. наук / Тбил. гос. ун-т. – Тбилиси, 1987. – 46 с.; Костяков В.А. Трилогия Уильяма Фолкнера (10.01.05). Автореф. дис. на соиск. учен. степени канд. филол. наук / Моск. гос. ун-т им. М.В.Ломоносова. Филол. фак. – М., 1975. – 22 с.; Дanelia М.С. Американская психологическая новелла XX века (20-40 гг.) по произведениям Уильяма Фолкнера и Томаса Вулфа (10.644). Автореф. дис. на соиск. учен. степени канд. филол. наук / Тбил. гос. ун-т. – Тбилиси: Изд-во Тбил. ун-та, 1974. – 33 с.; Степанян К.А. Типы и функции повествователей в романах Ф.М. Достоевского и У.Фолкнера (10.01.01). Автореф. дис. на соиск. учен. степ. канд. филол. наук / АН СССР. Ин-т мировой лит. им. А.М.Горького. – М., 1978. – 29 с.; Костяков В.А. Трилогия Уильяма Фолкнера / Под ред. проф. М.Н.Бобровой. – Саратов: Изд. Сарат. ун-та, 1969. – 102 с.; Искон-Доллини А.А. К вопросу о литературной традиции Ф.М.Достоевского в творчестве Уильяма Фолкнера: (Романы "Святынище" и "Реквием по монахине"). Автореф. дис. на соиск. учен. степени канд. филол. наук (10.01.05). – Л., Ленингр. гос. ун-т им. А.А.Жданова, 1977. – 18 с.; Кондрахина Н.Г. Примитив как коммуникативная модель и художественный опыт У.Фолкнера. Автореф. дис. на соиск. учен. степ. канд. филол. наук: 10.01.03. – М., 2004. – 20 с.; Делазари И.А. Аксиологические модели в структуре художественного мира У.Фолкнера: Автореф. дис. на соиск. учен. степ. канд. филол. наук: 10.01.03. – С.П., 2003. – 24 с.; Пудовочкина Н.Е. Неомифология в художественной культуре США XX в.: На материале произведений У.Фолкнера и Дж.Андрайка. 2005; Ашихмина Н.П. Основные тенденции развития палестинской прозы 50-60-х годов XX века и их отражение в творчестве Гассана Канафани. 1984; Дanelia М.С. Сопоставительный анализ психологической новеллы У.Фолкнера и Т.Вулфа. 1985; Володина А.В. Творчество У.Фолкнера и традиции плантаторского романа. Автореф. дисс. к.ф.н. – М., 2016; Асанина М.Ю. "Смеховое слово" в художественной прозе У.Фолкнера второй половины 1920-х – начала 1930-х годов: На материале произведений "Йокнапатофского цикла" 2004; Агиева М. Тематика и идеи творчества У.Фолкнера //Балтийский гуманитарный журнал. - №2 (15), 2016. и т.д.

³ Xolbekov M. Folkner olami / O'zAS, 2011. – №43; Eshonqul N. Uilyam Folkner / Ziyouz.uz, 03.05.2017; Xolbekov M. Uilyam Folkner romanlari poetikasi / XX asr jahon manzaralari. – Toshkent: Mumtoz so'z, 2020. – B. 270-311; Eshboyeva T. Toki dunyoda muqarrarlik bor /https://kh-davron.uz/kutubxona/jahon/uilyam-folkner-qayguga-aylangan-vagt-tillaniso-eshboyeva-toki-dunyoda-muqarrarlik-bor.html; Ortiqov Sh. Fursati kelmagan endshpil. https://www.edebi.net/index.php/ozzbek-edebyati-ozbek-adabiyoti/20-21-as-r/7044-sh-rz-d-r-i-v-furs-i-l-g-n-endshpil.

system of this novel according to plot features which they put forward scientific conclusions. The creativity, biographical factors, socio-aesthetic scope of U.Hoshimov's work are adequately covered in the researches of Professor A.Rasulov, especially in his treatise "The Honorable Writer"⁴.

Also, the writer's personality, the history of his works, his role in the literary process, and his dramatic work have been reflected in the researches of a number of influential Uzbek literary scholars. Candidate dissertations were also defended in this regard.

However, it should be noted that U.Hoshimov's novel "Lives in a Dream" has not yet been studied by Uzbek literary scholars in a comparative-typological way, in comparison with foreign writers, especially W.Faulkner's novel "The Sound and the Fury".

From this point of view, there is a great need for this research in terms of updating the traditions of Uzbek prose, studying the issue of poetic relationship with world literature on the basis of a scientific system.

The relevance of the research with the research plans of the higher education institution where the dissertation was completed. The dissertation was completed in line with the research plan of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi within the framework of the topic "General theoretical problems of comparative and typological study of world and Uzbek literature".

The aim of the research is to determine a comparative-typological analysis of the novels "The Sound and the Fury" by W.Faulkner and "Lives in a Dream" by U.Hoshimov, and to investigate the poetic relationship between them.

The objectives of the research:

to figure out the problems of comparative literature, comparative-typological research by classifying the materials of Uzbek and world literary studies;

to make theoretical generalizations about the study of works of W.Faulkner and U.Hoshimov in literary studies;

to explain the place of literary and cultural globalization processes, literary connections, and the results of literary influence in modern Uzbek literature using the examples of W.Faulkner's prose traditions;

⁴ Jo'rayev A. Tasvirdagi o'ziga xoslik/ <https://uz.denemetr.com/docs/768/index-11416-1.html.page=7>; Do'stmuhammad X. Iste'dod / <https://uz.denemetr.com/docs/768/index-11416-1.html.page=7>; Sharafiddinova M. Mashhurlikning bir siri / <https://uz.denemetr.com/docs/768/index-11416-1.html.page=7>; Qodirov P. San'atkor adib / <https://uz.denemetr.com/docs/768/>; Qo'shjonov M. Onaga ta'zim / <https://uz.denemetr.com/docs/768/>; Normatov U. Nasrdagi shoir yohud ruhiyat manzillari / <https://uz.denemetr.com/docs/768/>; Хамидова М.О. Мастерство Уткира Хашимова в использовании сказок // Молодой ученый. - № 2 (106). 2016. - С. 856-858; Do'ysenboyev O.I. O'tkir Hoshimov ijodida ona obrazi. Filol.f.n ... diss. avtoref. - Toshkent, 2011; Duysenbayev O. O'tkir Hoshimov ijodida badiiy obraz va milliy an'analar munosabati // SamDU ilmiy tadqiqotlar axborotnomasi. - № 6. - Samarqand, 2005. - B. 64-67; Duysenbayev O. O'tkir Hoshimov ijodida xarakter evolyusiyasi va psixologizm // Filologik tadqiqotlar. To'plam. Birinchi qism. - Toshkent: Fan, 2006. - B. 18-25; Duysenbayev O. Inson irodasining badiiy talqini (O'tkir Hoshimov ijodi misolida) // Filologik tadqiqotlar. To'plam. 1-qism. - Toshkent: Fan, 2006. - B. 85-90; Duysenbayev O. O'tkir Hoshimov asarlarida xarakter drammatizmi // Til va adabiyot ta'limi. - № 3. - Toshkent, 2007. - B. 23-27; Duysenbayev O. Ijodiy tafakkurni shakllantirishda monologik ong funksiyalari // SamDU ilmiy tadqiqotlar axborotnomasi. - № 6. - Samarqand, 2007. - B. 58-62; Duysenbayev O. Ruhiyatni shakllantirishda monologik nutqning o'rmi // O'zbek marosim folklorini o'rganishning yangicha tamoyillari. Respublika ilmiy-nazariy anjumani materiallari. - Navoiy, 2007. - B. 161-163.

to show the general scope and scale of U.Hoshimov's works, to determine the place and importance of W.Faulkner's prose in the writer's work;

to reflect on composition and plot generality in the novels "The Sound and the Fury" and "Lives in a Dream";

to reveal the image commonality between the novels "The Sound and the Fury", "Lives in a Dream", epic image methods and the poetics of artistic time by means of a comparative-typological analysis;

to have scientific conclusions about the artistic perception of the world and humanity by W.Faulkner, U.Hoshimov, and the peculiarities of epic depiction of it within the framework of the novel genre.

The object of the research. The novels "The Sound and the Fury" by the American writer W.Faulkner and "Lives in a Dream" by the Uzbek writer U.Hoshimov were chosen as the object of the research.

The subject of the research. The composition, plot commonality, system of images of Faulkner and Hoshimov's novels, narration of the same event from the point of view of different characters, author's neutrality, poetic features of the concept of artistic time formed the subject of the research.

Research methods. Comparative-typological, partially psychological, biographical research methods were used in the formation of the dissertation research.

The scientific novelty of the research is as follows:

The typological similarities between W.Faulkner's "The Sound and the Fury" and U.Hoshimov's "Lives in a Dream" are revealed based on the novel's concept and the comparison of artistic components specific to this genre;

The aesthetic impact of the processes of poetic globalization in world literature on modern Uzbek literature, the causes and factors of such literary influence are analyzed on the basis of the scientific principles of comparative literary studies.

In the framework of Uzbek literary studies of the period of independence, for the first time, the problem of today's Uzbek prose and creative traditions of W.Faulkner was raised and scientifically based;

During the analytical study of the national essence, formation, improvement factors of U.Hoshimov's work, the role and importance of world literary traditions, in particular, the prose of W.Faulkner, in the writer's work are defined.

The novelty of the characters in the novels "The Sound and the Fury" and "Lives in a Dream", their independent narration of reality without being dependent to the image of the author, the diversity of such points of view lead to the original interpretation of the style of the novel, epic image, poetics of artistic time are revealed by typological analysis.

The practical results of the research are as follows:

to elucidate the essence of the comparative-typological method, make theoretical generalizations;

the scientific significance of the comparative study of the materials of world and Uzbek literature in the preparation of monographic studies and the formation of educational and methodological manuals on the problems of comparative literature, world literature, literary relations, literary influence has been proven;

in order to correctly form the theoretical basis of the dissertation, the materials available in the world and Uzbek literary studies on the comparative-typological method were developed based on scientific classification, on this basis the issues of studying the works of W.Faulkner and U.Hoshimov in literary studies are covered on a scientific source;

both novels were comparatively analyzed from the point of view of commonality of composition and plot, and theoretical generalizations and conclusions were made.

The reliability of the research results is that a new, clear and conceptually necessary problem is posed, effective theoretical conclusions of Uzbek and world literary studies, analytical study of sources based on the novel genre-specific findings, achievements of comparative-historical, comparative-typological methods which is manifested in the fact that scientific and practical results and conclusions are drawn based on the fact that it is used and applied to new artistic materials for Uzbek literary studies.

Scientific and practical significance of research results.

The scientific significance of the research results is based on the principles of analysis, research of the studied materials on the basis of scientific classification, the scientific and theoretical conclusions put forward on this basis, its modernity, relevance, the updated novel genre, the conclusions about the synthesis of realistic and modernist novels, the composition of the novel, the plot, the system of images, the scientific results about the proportionality of the artistic time and the epic image, the writing creativity in the literary process enriches the laboratory of a writer, and the period of independence is explained by the expansion and development of poetics of Uzbek prose.

The practical significance of the results of the research is in the creation of monographs on the problems of comparative literature, literary influence, literary relations, translation and world literature, the novel genre, the poetics of the artistic image, compositional forms, artistic plot, style, artistic time, and in the comprehensive understanding and explanation of the problems of comparative typology, and is determined by the development of textbooks, educational and methodological manuals for philological faculties of higher educational institutions.

Implementation of research results. Based on the scientific results of the study of the literary relations of American and Uzbek literature, the typology of the novel genre:

The attitude of the famous writer U.Hoshimov to the development trends of Uzbek prose, the leading features of the writer's work, the laws of reflection of spiritual-ethical, social-philosophical problems in his works, the principles of realistic image, artistic-aesthetic originality, the writer's autobiographical story and the image of the author in his stories, the peculiarities of the form and composition of his novels, the uniqueness of the writer's image style, the narration of the same story by different characters, the aspects that show the artistic skill of the writer, the study of the aspects specific to the poetics of the writer's prose, as well as the factors that ensure the creative individuality of the writer, the emergence of a new narrative style and a new compositional form based on traditions, the fact that leaving the mold of realism and establish for the new generation of experimental realism, scientific conclusions about

the role of the writer's works in the development of Uzbek prose were used in the theoretical part of the fundamental project entitled "Publication of a multi-volume monograph on the history of Uzbek literature (7 volumes)", (2017-2020) number OT-F1-030 (Alisher Navoi Tashkent State University of Uzbek Language and Literature reference number 04/1-628 dated April 7, 2022). As a result, the literary process of the end of the 20th century of the history of Uzbek literature was the basis for the enrichment of scientific views on the emergence of new motifs and problems in literature;

different attitudes in the novels "The Sound and the Fury" by W.Faulkner, "Lives in a Dream" by U.Hoshimov, parallel representation of the ways of perception and expression, the plot of the novels is narrated through the language of several characters, fixing the image of the author in the layers of the image of the heroes, mysteriously expressing the meaning, expressing his artistic concepts through characters, portraits, points of view, scientific conclusions on the emergence of a new narrating style and a new compositional form based on traditions were used in the practical project I-OT-2019-42 "Creating an electronic poetic dictionary of Uzbek and English languages (images of human form, character, nature and national symbols)" (2020-2021) (Alisher Navoi Tashkent State Uzbek Language and Literature reference number 04/1- 425 of the university dated February 27, 2023). As a result, the newly created poetic dictionary became the basis for enriching scientific explanations about the nature, character, inner experiences of the artistic hero;

comparative studies, literary influence, modern problems of literary relations, typological factors that served the poetic improvement of modern Uzbek literature, including prose works, in the processes of cultural and historical globalization, novel genre, its improvement in the American and Uzbek literary environment, information about poetics of novel, novel composition were used in the radio broadcast of the National Television and Radio Company of Uzbekistan "Bedorlik" (State Institution of the National Television and Radio Company of Uzbekistan "Uzbekistan Teleradiokanali" Reference No. 04-36/142 dated January 30, 2023). As a result, the content of the materials prepared for the program is enriched with theoretical information.

Approval of research results. The results of this research were discussed at 2 international and 4 national scientific-practical conferences.

Publication of research results. A total of 13 scientific works on the topic of the dissertation, including 7 articles in scientific publications recommended for publication of the main scientific results of doctoral dissertations of the Higher Attestation Commission under the Cabinet of Ministers of the Republic of Uzbekistan, including 4 in the Uzbekistan, 3 in foreign scientific journals.

The structure and scope of the dissertation. The dissertation consists of an introduction, three chapters including six subchapters, a conclusion and a list of references. The total volume is 137 pages.

THE MAIN CONTENT OF THE DISSERTATION

In **introduction**, the relevance and necessity of the topic is substantiated, the aim, objectives, object, subject and methods of the research are defined, the compliance of the dissertation with the priority directions of science and technology development of the Republic of Uzbekistan is established; the scientific novelty and practical results of the research are described, the reliability of the research results, their theoretical and practical importance are proven. Implementation of research results into practice, approval of the work, results, published works and information on the structure and volume of the dissertation are presented.

The first chapter of the dissertation is entitled **“W.Faulkner and modern Uzbek prose: typological approach, the issue of literary influence”**. In the first subchapter, entitled **“Study of the works of W.Faulkner and U.Hoshimov in literary studies”** the issue of typology, which is an important theoretical basis of comparative literary studies, is studied. The role and importance of the typological approach in studying the works of W.Faulkner and U.Hoshimov is explained.

Typology is a scientific-theoretical approach that determines the commonality of Uzbek and world literature, and is the most important methodological tool. It is a method of literary studies aimed at the comparative study of the literature of two or more nations, in which typology and literary influence complement each other.

The global artistic interpretation of universal problems is not limited to the literature of one or two European nations. It gradually entered the literature of almost all Western and Eastern nations, just like the industrial revolution. In the East, it was clearly seen in examples of Japanese, Chinese, Iranian, Arabic, and Turkish literature. Lyrical, epic, dramatic works on this topic appeared in the Muslim countries of Russia, Crimea, Kazan, Azerbaijan, and in the regions of Central Asia, such as Kazakhstan, Turkmenistan, and Tajikistan. In Turkistan, the artistic coverage of universal problems in the prism of national social life was clearly manifested in modern literature. At the initial stage, it can be observed that poems, epics, dramas, novels, short stories and stories filled with passionate social pathos appeared in the works of M. Behbudiy, A. Avloniy, A. Fitrat, A. Kadiri, A. Chulpon.

In order to observe global processes specific to Uzbek literature, it is impossible to limit oneself to the comparison of specific cases within this literature. In this case, the scientific interpretation becomes one-sided. In addition, the study of national literature in the aspect of comparative literary studies is the basis for determining its place in world literature, its artistic and spiritual level, and its national identity. Meanwhile, the typological approach opens the way to drawing large-scale artistic-philosophical, scientific-theoretical conclusions. According to Academician B.Nazarov: “Typology is the closeness, similarity, alternative, similarity, mutuality between the creations of different writers and national literatures, regardless of time and location, period and era”⁵. According to Doctor of Philological Sciences Suvon Meli: “As a result of the demand for a more accurate and deep study of literature and art samples, methods of literary investigation such as comparative literary study and comparative-historical method have appeared. Typology is a relatively more specific

⁵ Nazarov B. O'zbek adabiyoti qiyosiy adabiyotshunoslik aspektida: Ta'sir va tipologiya. – T.: Muharrir, 2019. – B. 6.

way of these methods and approaches... Binary typology is the most common type of research based on typological comparison. Because only that which is separated and divided into two can be compared, and one thing cannot be compared”⁶.

Based on the above scientific definitions and descriptions, it can be said that our dissertation research corresponds to the contact type of typological relations and is manifested in connection with translation and literary relations. Meanwhile, there are certain similarities in the period, environment, social conditions, people, and their ideological views in which the American writer W.Faulkner and the Uzbek writer U.Hoshimov, who are the objects of our research. Therefore, there are sufficient artistic, scientific, philosophical and social grounds for studying typological aspects and comparative research between the works of these two writers. In fact, most of the studies on the works of W.Faulkner and U.Hoshimov are prepared on a comparative level, in which the typological aspects of the writers' work and the works of writers of other nations are studied.

In literary studies, the works of W.Faulkner and U.Hoshimov which are studied typologically by researchers can be classified as follows:

1. A new stage of artistic prose, a comparative study from the point of view of literary trends.

2. Comparison of issues and structural features of general poetics.

3. Composition and plot typology.

4. Harmony of artistic images.

5. According to the similarity of the narrator in the psychological image.

7. Comparison of features of neo-mythological artistic interpretation, etc.

According to the researchers' conclusions, W.Faulkner (1897-1962) started following Hemingway's realism and Woolf's romanticism at the initial stage of his work. To a certain extent, he was influenced by the prose style of the Russian writer F.Dostoevsky, the Irish writer, the father of world modernism J.Joyce. He synthesized South American folklore and biblical style with the updated style of his time.

There are certain studies conducted on the works of W.Faulkner in Uzbek literary studies. Of course, they cannot be counted as the studies that have risen to the level of independent Faulkner studies, without the influence of Russian and world Faulkner studies. Foremost, most experts who have thought about world modernism literature mention the name of W.Faulkner among other representatives. They are limited to a general definition and description of his work. For instance, the researches of O.Sharafiddinov, P.Kodirov, U.Normatov, A.Rasulov, B.Sarimsakov, S.Meli, Q.Yuldoshev, D.Kuronov, U.Jurakulov, U.Hamdamiyov, B.Karimov we can include in this series. The literary scholar M.Olimov, while talking about the psychological connection of the pathos of the writer and the hero within the inner "I", tries to base his opinion on the example of the analysis of the characters of Benjy, Jason, Quentin and Caddy in the novel "The Sound and the Fury"⁷.

We would not be wrong if we say that a serious research written about U.Hoshimov by candidate of philological sciences Ashurali Jurayev indicates that the

⁶ Meliyev Suvonqul (Suvon Meli). Global ilmiy-badiiy talqin poetikasi. Filologiya fanlari doktori (DSc.) dissertatsiyasi. – T., 2019. – B. 106.

⁷ Olimov M. Hozirgi o'zbek adabiyotida pafos muammosi. – Toshkent, 1994.

scope of literary influence of W.Faulkner's novels will continue to expand in Uzbek literature. In this work called "Identity in Image", U.Hoshimov's novel "Between Two Doors" is compared with W.Faulkner's novel "As I Lay Dying" (1930). Most importantly, the author of the study emphasizes that the novel, which is the object of comparison, is a new stage of U.Hoshimov's works. He tries to prove his opinion based on a comparative analysis: "Many works of writer, such as "Spring does not return" (1971), "Listen to your heart" (1974), "There is light, there is a shadow" (1977), "Works of the world" (1981) are written in a traditional style. The author writes about it, - The flow of events goes smoothly, and the image shows traditionality. In them, as in other writers, the author narrates himself, the reader easily understands and accepts his position"⁸.

Professor Abdugafur Rasulov wrote in his memoirs that he lived in the same neighborhood as U.Hoshimov. That is probably why the works "Works of the World" and "Between Two Doors" are approached from a biographical point of view. O.Duysenboyev's dissertation research focused on the image of the mother, which is the central theme of U.Hoshimov's works. This issue is covered not only in the researcher's dissertation, but also in a number of small studies and articles⁹. It is clear from his researches that the researcher studied the image of the mother in the works of U.Hoshimov on a large scale from the point of view of character, monologue speech, folkloristic way. In the dissertation, the writer's novels "Between Two Doors", "Lives in a Dream", the short story "Works of the World", a series of stories, journalistic articles and partially the drama "Human Loyalty" are studied within the framework of the problem of the image of the mother. In general, Hoshimov studies is slowly finding its own place in Uzbek literary studies.

The second subchapter entitled **"Traditions of W.Faulkner's Prose in Modern Uzbek Literature"** talks about the influence of W.Faulkner's prose on modern Uzbek writers, and the poetic innovations that have arisen on this basis. Literary influence, according to experts, takes place based on the following factors: 1) through social, cultural, literary relations between two or more peoples; 2) on the basis of relationship between literatures, specific genetic connection, belonging to a certain ethnic group (for example, literature of sister nations); 3) the literary influence can be large-scale and multi-level, forming a whole literary period (for example, the influence of literary trends belonging to J.J. Rousseau and J.G. Byron on A. Pushkin, M. Lermontov, L. Tolstoy); 4) a type of literary communication between writers. The use of the plot, image, popular motifs or artistic ideas of writer's prose in others' literary prose, etc¹⁰.

The following comments of Suvon Meli, doctor of philological sciences, emphasize that typology and literary influence are legally related, cultural phenomena with a real basis, and help us to determine the limits of logical accuracy of literary influence: "Literary influence is a specific form of typology, which also occurs in the form of certain similarities and commonalities in artistic phenomena. Literary

⁸ Jo'rayev A. Tasvirdagi o'ziga xoslik/ <https://uz.denemetr.com/docs/768/index-11416-1.html> page=7

⁹ Do'ysenboyev O.I. O'tkir Hoshimov ijodida ona obrazi. Filol.f.n. ... diss. avtoref. – Toshkent, 2011.

¹⁰ <https://literaturologiya.academic.ru>

influence differs from typology in that the creative or artistic work that influences the other must be justified in terms of time, space and logic"¹¹.

It cannot be denied that there are epic traditions of Turkish, Arabic, French, English and Russian literature in the works of A.Qodiriy, A.Chulpon, Oybek, G.Gulam, A.Qahhor in Uzbek prose of the beginning and middle of the 20th century.

It is known that A.Qodiriy and A.Chulpon were among the first to create Uzbek novels. There are characters of Russian nationality in the prose of Oybek and G.Gulam. A. Qahhor himself admitted that he was directly influenced by the classics of Russian literature. For example, he mentioned A.P. Chekhov as his teacher. This tradition continued consistently in the work of O.Yoqubov, P. Qodirov, A.Mukhtor, of course. There is no doubt that the writing of the works of Sh.Kholmirezayev, U.Umarbekov, U.Nazarov, and O.Mukhtor was influenced by Russian literature and world literature through Russian translations. Urban man, rural man, outcast, small man images, sentimental and romantic images are new images that appeared as a result of reading the works of L.Tolstoy, F.Dostoevsky, M.Sholokhov, V.Shukshin, V.Rasputin. After the 60s of the 20th century, a new trend entered the literature. The impact of this innovation was first noticed in poetry by A.Oripov, E.Vohidov, O.Matjon, R.Parfi, and in prose by O.Yoqubov, P.Qodirov, Sh.Kholmirezayev, U.Nazarov, U.Umarbekov, O.Mukhtor, U.Hoshimov.

The influence of world literature in the prose of E.Azam, I.Sulton, M.M.Dust, T.Murod, who are considered the generation of 80s, and after those listed N.Norqobilov, Sh.Butayev, S.Unar, A.Yuldosh, N.Eshonqul, Sh.Hamro, L.Burikhon, T.Rustamov, U.Hamdam, I.Sulton was clearly felt.

Among the listed writers, the tradition of being influenced by the works of four foreign writers is more obvious. These are works of: J.Joyce, W.Faulkner, G.G.Marquez, A.Camus.

The tradition of being influenced by W.Faulkner is more obvious since the mid-80s. For example, U.Hoshimov, who wrote works following the traditions of Oybek, G.Gulam, and A.Qahhor until recently, in his work "Between Two Doors" published in 1986, switched to a completely new compositional form of storytelling. Without hesitation, we think that it would be appropriate to show the works of T.Murod, M.M.Dust, N.Eshonqul, Sh.Hamro, T.Rustamov, which directly influenced by the traditions of W. Faulkner's prose, and they clearly expressed this influence in terms of characters, plot motives, psychological states, and the form of storytelling.

M.M.Dust's novel "Lolazor" is one of the serious experiences of the new Uzbek literature. To reveal the character and inner world of the people who lived during the war, M.M.Dust effectively uses two ways. The first way he gives history of literary heroes almost in detail. At first glance, the heroes who seem to be living at the time of the events of the work, in fact, are living the periods of childhood, youth, and old age at the same time. For them, like W. Faulkner's character Benji, the manner of time is constantly changing. The influence of W. Faulkner's novels can also be felt in the

¹¹ Meliyev S. (Suvon Meli). Global ilmiy-badiiy talqin poetikasi. Filologiya fanlari doktori (DSc.) dissertatsiyasi. – Toshkent, 2019. – B. 110.

writer's story "Return to Galatepa". This work has many aspects in common with the events, imagery and images of W.Faulkner's novel "As I Lay Dying".

Nazar Eshonqul's story titled "You Can't Catch the Wind" talks about woman revenge, a mysterious murder exceptional only to women. Bayna Momo takes revenge from Zamon horseman who brutally shot her husband and son although Rayim Polvon was his protector. Tersota, like W.Faulkner's Yoknapatawpha, also revolves around almost all of N.Eshonqul's works. It convinces the reader that the woman's revenge is an unexpected manifestation of a boundless, confused and complex psyche. This work is similar to "A Rose for Emily" by W.Faulkner. So, in modern Uzbek prose, the works that are somewhat close to the events, images and details in the works of W.Faulkner are not limited to this. Such episodes can be found in Shoyim Butayev's "Shoh", Ulugbek Hamdam's "Rebellion and Obedience", "Father", Tukhtamurod Rustamov's "Butterfly Game", Javlon Jovliyev's "Don't Be Afraid", Shodiqul Hamro's "Black Day".

The second chapter of the work is titled "The Sound and the Fury", **Composition and Plot Typology in the Novels "Late Lives in a Dream"**. The first subchapter entitled "Commonality of Composition in the Novels of "The Sound and the Fury" and "Lives in a Dream" is focused on the research of W.Faulkner's innovation in novel composition, his influence on U.Hoshimov's work "Lives in a Dream".

The change of period, the leading status of modernist traditions, and the change and fragmentation of society and human conditions also ensured that Faulkner's work took a new shape, and this was first of all manifested in the composition of the novel. First of all, composition first of all means wholeness. As Aristotle stated in "Poetics", "The whole is something that has a beginning, a middle, and an end"¹². Therefore, jadid scholar A.Fitrat nationalized the European term composition as "content"¹³. Because all the pieces that make up an artistic work are composed into one work, depending on the skill and talent of the writer. If the content is complete, the work will be perfect and literary uniqueness.

Updates specific to the compositions of W.Faulkner's "The Sound and the Fury" and U.Hoshimov's "Lives in a Dream" are seen through the view of the author or character, the connection of events based on time or cause and effect relationship, the time of occurrence and narration, the interdependence of the events happening in different places and times, the justification of space and time changes are the common compositional properties of these two novels. This does not mean that there are no other enumerated features in these novels, or that these novels are compositionally limited to the enumerated features. They contain experimental features as well as traditional novel composition. The novel "The Sound and the Fury" by W.Faulkner is not divided into chapters. Titled in chronological order, narrated by Benjy, Quentin, Jason, and Dilsey. Even when titling, chronological form was used, not in the traditional way. First part (Benji's story) "April 7, 1928"; part two (Quentin's story) "June 2, 1910"; the third part (Jason's story) "April 6, 1928"; the last section (Dilsey's or the author's story) is titled "April 8, 1928". Note that only Quentin's story here

¹² Aristotel. Poetika. – Toshkent: Gafur G'ulom, 1980. – B. 19.

¹³ Fitrat A. Adabiyot qoidalari. Nashrga tayyorlovchi H.Boltaboyev. – Toshkent: O'qituvchi, 1995.

differs chronologically from the other year of events. It means a date exactly 18 years and 56 days before them. The chronology of other narrators differs only by one day. It would be a mistake to say that all these are just numbers or simple chronology. Here, the difference between numbers, days and years have a certain symbolic meaning¹⁴.

The title of the novel – “The Sound and the Fury” is taken from the tragedy “Macbeth” by the famous playwright and poet William Shakespeare, the founder of English Renaissance literature. By this phrase, W.Shakespeare meant the deep meaning that the world is a stage, the events in it are a script narrated by a madman, therefore there is no place for anger in this place¹⁵. W.Faulkner interpreted the representatives of the family going towards the crisis as the actors of this stage. He wanted to convey this meaning through the chaos and stream-of-consciousness style of the stories, and he was able to achieve his goal as much as possible.

The naming of U.Hoshimov’s novel “Lives in a Dream” conveys a symbolic meaning. In reality, life is spent in fact, not in the dream. A dream can never be life. Experts say that no matter how long a dream seems to last, it lasts only 2-3 seconds long. As he takes his characters through different phases of time, he describes the events as if they were a nightmare. The time of existence is expressed by the time of Rustam’s death. This means that man is a perfect creature consisting of two divine miracles - body and soul. Proposes the philosophical concept that physical pain is nothing compared to spiritual pain.

The novel “Lives in a Dream” is not composed of chapters and sections, like W.Faulkner’s novel, but titles indicating the name of each character, story, and the content of the described event. Only in U.Hoshimov’s titles are a little closer to national and real life. In our opinion, the grammatical formation of the titles is also a clear testimony.

In the second chapter, entitled “The method of narrating one plot from several angles”, the plot of the novels “The Sound and the Fury” and “Lives in a Dream”, its main characters, different ways of telling events, and methodological updates are investigated.

Another important traditional literary component that entered Uzbek prose under the influence of W.Faulkner’s prose is the updated form of the plot. However, it would not be correct to consider this news only as an innovation of an American writer.

The general description of the plot, its components, the connection of plot fragments with other literary components, their relation to form and content are covered in detail. However, the composition of the plot in the form of exposition, rising action, development of events, climax, resolution, which is well known to the scientific community, appears in a slightly different order and form in the epic and dramatic works written in the later period. In recent times, the plot is being depicted either from the middle or from the end of the depicted reality. The exposition of the main plot, rising action, the development of events, the climax, and the resolution are shown in the main text, not in a specific order, sometimes in the accompanying text according to the levels of the narrators’ interpretation of reality, and in some cases through the image

¹⁴ Faulkner W. The Sound and The Fury. – Montgomery: Published by W.W.Norton & Company, 1993. – P. 8-258.

¹⁵ Shekspir U. Saylanma. Rus tilidan J.Kamol tarjimasi. Uch jildlik. 1-jild. – Toshkent: Fan, 2007. – B. 384-489.

of the internal actions of several characters with equal rights. In many cases, exposition and resolution are not found in the structure of the plot, and there are also works in which the active participation of other components of the plot is not felt. In recent years, even in Uzbek literature, there are such works in which the thoughts, internal conflicts, thinking, crisis and path of hope of one hero are narrated in a monologue speech.

In the plot of W.Faulkner's novel "The Sound and the Fury" narrated by four characters, a unique new form of multi-linear and zigzag moving time, game of the plot, concentric plot was revealed. The plot of the novel differs from the plot of other novels in terms of meaning. Another important difference is that the "inner movement" of the characters moving within this concentric plot does not acquire a dynamic essence as in other traditional novels. None of the three main characters grow spiritually. On the contrary, the "inner movement" of these characters eventually lead them all to a spiritual crisis. In the process, Benji's madness is joined by another madness, Quentin commits suicide, and Jason becomes a murderer.

The plot of the novel "Lives in a dream" is also narrated by four characters. But Rustam's diaries are main position among these stories narrated by Rustam, Qurbonoy, Shahnoza and Soat Ganiyevich. Although the novel started with Rustam's suicide, the stories about the crime are repeated in a slightly different form in many places of the novel, the plot is told by the characters is essentially the same, the main and secondary narrators are distinguished. In this way, the narrative style of U.Hoshimov's novel is slightly different from W.Faulkner's novel.

The last chapter of the dissertation is entitled **"Image interpretation, epic exposition and artistic time proportion"**, and the first subchapter is devoted to the research of "Image typology and diversity of viewpoints".

The characters of the novels "The Sound and the Fury" and "Lives in a Dream" differ from traditional novels, as well as in their plot and composition. The positivity, negativity, or movement from negativity to positivity, from positivity to negativity, observed in traditional novel images, is not clearly noticeable in these two novels. Meanwhile, they do not observe the phenomenon of change of images due to social conditions, social relations or reasons such as love, hatred, conflicting or common goals. In these works, each character is a separate island within its subject, similarly, each character in a novel has its own point of view. As a result, in a single novel, different points of view are leading at the same time. The unity of the plot, which we discussed in the previous chapter, serves as an important device that connects the different points of view of the images in these novels.

There are four characters in the center of the novel "The Sound and the Fury". All other characters and events are observed and described through the opinion of these four characters. When each of the four characters in the novel is depicted in its own separate reality, it would not be correct to pose the problem of different points of view directly to the characters of this novel. It's sure that each separate line of artistic reality naturally requires a separate point of view. This aspect is typical and suitable for multi-line plot forms in traditional novels. But we should note that placing one event in the center of the plot of the work and narrating this single event by different characters, understanding, explaining and relating the same event from different characters' points

of view undoubtedly led to the originality of the characters. Therefore, it can be said that the side-by-side expression of several points of view in one novel eliminates the monopoly of the author's point of view and also serves to ensure the originality of the characters in the novel. The author hypothetically dies in this place. But he hides his point of view behind these images, he says what he wants to say through the character, appearance and speech of these images. All these together lead to a vivid manifestation of the writer's aesthetic ideal.

One of U.Hoshimov's heroines, Qurbonoy's similarity with Benji, in her open attitude to reality, can be seen only in the inactiveness of this attitude. In fact, aunt Qurbonoy, unlike Benji, does not have any problems in thinking and logic. Her speech is fluent, weighty, and impressive, like urban women of her time. She talks about her unhappy childhood and later life natural. Her words, narrating events in details, attitude towards herself serve to clearly reveal her character. Two other characters in the researched novels are very close to each other in terms of their character traits. These are the images of Soat Ganiyevich and Jason. While the character of Soat Ganiyevich shows his oppression and hatred towards the whole society as a statesman and PCIA personnel, Jason, as the only employed person of the family and his mother's naughty son, shows his oppression and violence to all family members. The most characteristic feature of these two characters is that they are angry with everyone. Both of them have a dictatorial attitude towards the people around them.

In general, through the characters of the novel, the writer wants to say that one group, like Soat Ganiyevich, became traitors and tyrants, and another group, like Qurbonoy, turned into polite and vulnerable. U.Hoshimov showed the same and similar situations by depicting these two categories of people side-by-side, comparing images with contradictory characteristics.

In the second part of the third chapter, the relationship between epic image and artistic time in the novels "The Sound and the Fury" and "Lives in a Dream" is researched. Scientific concepts about the renewal of artistic time characteristic of W.Faulkner and U.Hoshimov's novels, the role of artistic image in this renewal are put forward.

The main intention of W. Faulkner in writing the novel "The Sound and the Fury" was mainly to detect the original image of time. The time Benji lives in resembles the modularity of past time (retrospective time) and future time (predicative time) in traditional novels. However, the novelty and originality of time in W. Faulkner's novel is that his characters, especially Benji, move in a curved time storm between these two forms of time. The reader does not notice when and for what reason Benji's time has changed, in which time he lives within the framework of the particular event being described. Benji's perception of this is hampered by the fact that the noise observed in the external reality and the noise inside him are imperceptibly mixed. The events of June 2, 1910, narrated by Quentin, are mainly devoted to the description of the events between Caddy and Quentin. At first, Quentin remembers the events with Caddy on a tram, then walking around the city. Then he goes along the street and drowns himself in the river. He feels guilty because of his inner thoughts. In this way, he punishes for his unfulfilled sins, which happened only in his mind. Quentin's fictional stories about Caddy are mostly written by the author without any full stops, commas, or punctuation

marks at all. This story is reminiscent of a dialogue in a drama. In the fourth part of the novel, as we mentioned above, many events and characters unfold in the usual unit of time through Dilsey's story and her actions. For instance, from the beginning of the story of the fourth part, in the background of the surrounding interior image, there is an image of the Compsons' house and Dilsey, who has been living in it for many years:

"The day dawned bleak and chill, a moving wall of gray light out of the northeast which, instead of dissolving into moisture, seemed to disintegrate into minute and venomous particles, like dust that, when Dilsey opened the door of the cabin and emerged, needled laterally into her flesh, precipitating not so much a moisture as a substance partaking of the quality of thin, not quite congealed oil"¹⁶. In this epic image, one can feel the novel's unconventionality, ephemerality and incredible modern style of expression.

The relationship between the epic image and the artistic time in the novel "Lives in a Dream" is not as traditional as in the earlier Uzbek novels. First of all, the general artistic time of the novel is built retrospectively. All the main events described in the novel are described in the immediate past - a couple of days ago and after a terrible event.

Stories of Qurbonoy, Shahnoza, Soat Ganiyevich, investigator Zohid, investigative processes, recollections of events related to the heroes' past, attitudes of people moving in the time and place where Rustam committed suicide, etc. Meanwhile, each hero of the work has its own special time of the epic reality depicted by them or with their participation. The time of such different images and events is closely related to one event in the novel "Lives in a Dream" – the event of Rustam's death.

Rustam's first diary ends with the events of November, with a letter which Rustam had received from his brother. The second diary, like the first diary, starts with May, but it starts with the 16th date: We are flying by "Il – 76". The same way they congested the soldiers when they were being taken to there, they were also congested when they were coming here. The difference is that there were my friends among those who went there: Hayridin, Temur, Sasha... Now I hardly recognize the guys around me: "demobilized soldiers" gathered from different military units"¹⁷. Even in this diary, the first sentences begin with the sad memories of the hero. In the last diary of Rustam, under the title "The night of the seventh just before the eighth of November", the tragic pathos of the work rises to the culmination. Rustam, who could not get a reward from the world according to his intentions, abilities, and potential, and could not get out of the vortex of social failures, family defects, and mental anguish, ends the last sentences of his diary like this: "How old am I? Twenty-two? No, I'm seventy-two! Maybe eighty-two! What's the difference?!"¹⁸ The novel ends with such a tragic conclusion of the hero. The first sentence of the novel is repeated here. The hero commits suicide. At this point the prematurely faded stars of Rustam and Shahnoza completely fade from the sky of life. But the artistic time in the novel returns to its usual rhythm after this event. Because life goes on no matter how tragic and full of sorrows it is. There is such

¹⁶ Faulkner W. *The Sound and The Fury*. – Montgomery: Published by W.W. Norton & Company, 1993. – P. 215.

¹⁷ Hoshimov O'. *Tanlangan asarlar*. 4-tom. Roman, qissa, hajviyalar, tarjimalar, o'yalar. – Toshkent: Sharq, 2011. – B. 158.

¹⁸ *Shu asar*. – B. 251.

a philosophical meaning when the writer starts his novel with this sentence and ends it with the same sentence.

CONCLUSION

1. Uzbek literature has been maintaining strong typological relationship with the literature of other nations for many centuries. Typological connections of Uzbek literature with European and American literature were formed in the 20th century and reached its development stage in the 80s of this century.

2. The typology of U.Hoshimov's and W.Faulkner's novels arose more in connection with translation and literary relations. The period in which the writers lived, political, economic, and social factors are also considered to be the devices that ensure the typology between the novels of these two writers. The influence of prose traditions related to W.Faulkner in Uzbek literature is not limited just with U.Hoshimov's prose. We also observe the W.Faulkner's traditions in the prose of M.M.Dust, T.Murod, E.Azam, N Eshonqul, T.Rustamov, U.Hamdani.

3. Meanwhile, W.Faulkner's prose was not formed in the dry desert. The writer was influenced by the style of farmstead novels, a special tradition in American prose. In particular, there are such traditions in the novel "The Sound and the Fury". American writer's novel is a new artistic interpretation of the philosophy of time. Due to the random arrangement of the existing three periods in the "stream of consciousness" of one character, the novel "The Sound and the Fury" by W. Faulkner acquires a different and more important essence than the novels of the plantation hood. Faulkner's work began with lyricism. In his various works, including the novel "The Sound and the Fury", lead lyricism to this factor.

4. W.Faulkner's work has been thoroughly studied in world and Uzbek literary studies. Opinions about the personality and work of W.Faulkner are diverse, some are similar to each other, and some reject the other. Among the studies, the most was studied about the novel "The Noise and the Fury", which was compared with the works of English, French, German, Russian and Caucasian writers. Therefore, this novel, which ranks an important place in the work of W.Faulkner, had an effective impact on world literature.

5. The enhancement of form and content in U.Hoshimov's novels is more clearly seen in his novel "Between Two Doors". The influence of American writer W.Faulkner's prose plays a great role in U.Hoshimov's prose. Writer's novel showed such changes: a) a new narrating style and a new compositional form appeared based on traditions; b) As in Faulkner's novel, there is no main character in "Between Two Doors"; c) a sole event in the novel is told by several characters; g) In this work, the writer left realism and founded experimental realism.

6. The composition of the novel consists of such parts: beginning, interval and ending. They can be composed differently depending on the skill and talent of the writer. According to its composition, it is noticeable that the author's point of view is mixed with the hero's point of view in the 20th century European and American prose. The plot of the novel began to be told through the language of several characters. The author withdrew from the task of narration, the positional mosaic of several characters formed the composition of the novel. The novel "The Sound and the Fury" has such an

updated compositional feature. The novel "Lives in a Dream" is original in that it is not composed of chapters and sections, like the novel of W. Faulkner, but of the titles that refer to the name of each character, the story, and the content of the described event. He approaches Faulkner's novel from a typological point of view.

7. The typology in the compositions of W. Faulkner's "The Sound and the Fury" and U. Hoshimov's "Lives in a Dream" is based on their traditional novel construction system, complex headings, not according to the logical relationship of space and time, but rather according to the chaotic movement of time.

8. The plots of these two novels have a different appearance than the traditional epic works, which are built in the style of exposition, rising action, development of events, climax, solution. The plot of the novel unfolds not in a specific order, but according to the narrators' levels of interpretation of reality, and in some cases through the depiction of the internal actions of several equal characters in them. Exposition and solution are observed to drop from the plot component.

9. The parallel expression of different points of view in these novels ends the dictatorship of the author's point of view. Meanwhile, the images of the novel provide a scope and novelty. As a result, the writer's aesthetic ideal is more vividly manifested, and the reality of the novel appears before the eyes of the reader.

10. It should be noted that in U. Hoshimov's novel, the issue is interpreted in a different way. In this novel, the author formed the events of the work based on the social history of the Uzbek people. For the reason that, in the 30s of the 20th century the arrest of intelligent, educated, nationalist people, shutting of madrassas, mosques, and the promotion of the idea of godlessness led to the crisis of the next generations of our people. Like the heroes of the novel "The Sound and the Fury", the prototypes of the characters depicted in the novel "Lives in a Dream" are also considered "lost generation".

11. There are reasonable typological characteristics between the characters of Benji and Qurbonoy, Soat Ganievich and Jason in the novels "The Sound and the Fury", "Lives in a Dream". Dramatic situations, social-psychological environment, and a system of tense dialogues are a clear proof of our opinion.

12. The most extensive, all-encompassing epic unit of time in the novel "Lives in a Dream" appears in the images associated with the image of Rustam. All the other episodes and events that happened around him act as an auxiliary device. The plot and the epic time related to Rustam, form a large scope, which included through his diary in the novel on his behalf like Parkent, Tashkent, Afghanistan.

In general, the crisis of generations, the tragedy of the lost generation and its social, spiritual and psychological consequences have found their artistic expression in the novels "The Sound and the Fury" by W. Faulkner and "Lives in a Dream" by U. Hoshimov. From this point of view, the importance of these two novels in understanding, evaluating and solving national and universal problems is unlimited.

**НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.Fil.19.01 ПО ПРИСУЖДЕНИЮ
УЧЕНЫХ СТЕПЕНЕЙ ПРИ ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ
УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ
АЛИШЕРА НАВОИ**

**ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ**

ШЕРКУЛОВ САРДОР КОМИЛОВИЧ

**ТИПОЛОГИЧЕСКИЕ ОСОБЕННОСТИ РОМАНОВ УИЛЬЯМА
ФОЛКНЕРА И УТКИРА ХАШИМОВА**

(На примере произведений «Шум и ярость», «Жизни, прожитые во сне»)

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

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD)
ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ**

Ташкент – 2022

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Кабинете Министров Республики Узбекистан за номером В.2021.1.PhD/Fil 1059.

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Автореферат диссертации размещён на трёх (узбекском, русском, английском (резюме)) языках на веб-странице Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои www.navoiy-uni.uz и в информационно-образовательном портале "Ziynet" www.ziynet.uz.

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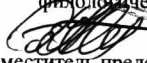
С диссертацией можно ознакомиться в Информационно-ресурсном центре Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (зарегистрирована за номером 266). Адрес: 100100, город Ташкент, Яккасарайский район, улица Юсуфа Хос Хожиба, дом 103. Тел.: (99871) 281-42-44; факс: (99871) 281-42-44, (www.navoiy-uni.uz).

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Актуальность и востребованность темы диссертации. В мировой литературе в конце XIX века, со второй половины XX века проблемам компаративистики уделяется серьезное внимание. К настоящему столетию объем исследований по проблеме достиг мирового масштаба. Потому что сравнительное литературоведение и литературное влияние, литературные отношения и переводоведение, являющиеся важными составляющими литературного процесса, являются историко-эстетической основой развития мировой литературы.

Литература народов мира развивается в результате постоянных литературных контактов, творческого освоения опыта культуры и литературы одного народа другим народом. Первый ренессанс народов Востока оказал значительное влияние на культуру Европы через Италию, Испанию, Францию. Европейские народы, широко и глубоко изучавшие восточную философию и науку, использовали их как основу для определения своих концепций Возрождения. В результате Европа добилась достижений в области науки и техники, культуры, философии и литературы, начавшихся в XIV веке и достигших пика развития в XVII веке. Теперь, в современном духе своих достижений и действенных практических результатов, они стали влиять на культурную и общественную жизнь всех народов Востока.

Узбекская национальная культура и литература стали активно участвовать в этом глобальном процессе с конца XIX века и начала XX века. Сначала русская культура, а затем и общероссийское движение джадидизма явились фактором ускорения деятельности узбекской интеллигенции по приобщению к культуре народов мира, ассимиляции и обновлению. В XX веке переводы из литературы европейских народов, сравнительное литературоведение, литературное влияние, исследование литературных отношений ускорили процессы экспериментального подхода наших национальных писателей и поэтов к новым жанрам, художественным образам и художественным формам. Влияние американской прозы на узбекскую литературу также считается практическим результатом компаративистских отношений в мировом масштабе. Традиции известного американского писателя У. Фолкнера оказали значительное влияние на творчество ряда узбекских писателей, в частности, народного писателя Узбекистана О. Хошимова, изучение проблемы в аспекте сравнительного литературоведения актуально для научного развития литературы.

В качестве объекта исследования были выбраны романы американского писателя У.Фолкнера «Шум и ярость» и узбекского писателя У.Хошимова «Жизни, прожитые во сне».

Научная новизна исследования заключается в следующем:

На основе замысла романа и сопоставления характерных для этого жанра художественных компонентов выявляются типологические сходства между «Шумом и яростью» У.Фолкнера и «Жизни, прожитые во сне» У.Хошимова;

эстетическое влияние процессов поэтической глобализации в мировой литературе на современную узбекскую литературу, причины и факторы такого литературного влияния анализируются на основе научных принципов сравнительного литературоведения,

проблема современной узбекской прозы и творческих традиций У.Фолкнера впервые поставлена и научно обоснована в рамках узбекского литературоведения периода независимости;

в ходе аналитического изучения национального характера, факторов становления и развития творчества У.Хошимова выявляется роль и значение зарубежных литературных традиций, в частности, прозы У.Фолкнера, в творчестве писателя;

типологическим анализом доказано новизна образов между романами «Шум и ярость» и «Жизни, прожитые во сне», их независимое повествование о действительности без подчинения образу автора, многообразие таких точек зрения привело к оригинальной трактовке романного стиля, эпического образа, поэтики художественного времени.

Внедрение результатов исследования. На основе научных результатов изучения взаимных литературных связей американской и узбекской литературы типология жанра романа:

отношение творчества известного писателя Уткира Хошимова к тенденциям развития узбекской прозы, основные черты творчества писателя, закономерности отражения в его произведениях духовно-этических, социально-философских проблем, принципы реалистичного изображения, художественно-эстетическая неповторимость, образ автора в автобиографических рассказах и повестях писателя, особенности формы и композиции его романов, оригинальность стиля письма, повествование одной и той же истории разными персонажами, аспекты художественного мастерства художника, изучение аспектов, специфических для поэтики литературной прозы, а также факторы, обеспечивающие творческую индивидуальность писателя, появление нового стиля повествования и новой композиционной формы, основанной на традициях, что он оставил форму реализма и заложил основу экспериментального реализма, характерного для нового поколения из научных выводов о роли произведений писателя в развитии узбекской прозы были использованы в теоретической части фундаментального проекта №ОТ-Ф1-030 «Публикация многотомной монографии (7 томов) «История узбекской литературы» (2017-2020) (справка №04/1-628 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 7 апреля 2022 года), выполненного в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои. В результате, это послужило основой для обогащения научных взглядов и развития новых мотивов и проблем в истории узбекской литературы начала XXI века;

в романах «Шум и ярость» У.Фолкнера и «Жизни, прожитые во сне» У.Хошимова параллельное выражение разных взглядов, восприятий и способов выражения, сюжет романов рассказывается языком нескольких персонажей, фиксировать образ автора в пластах образа героев, таинственно выражать смысл,

выражать свои художественные замыслы через характеры, портреты, точки зрения, из научных выводов, таких как появление нового стиля повествования и новой композиционной формы, основанной на традициях были использованы в практическом проекте № I-ОТ-2019-42 «Создание электронного поэтического словаря узбекского и английского языков (изображение человеческого облика, характера, природы и национальных символов)» (2020-2021) (справка № 04/1-2160 Министерства высшего и среднего специального образования Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 28 июня 2022 года), выполненного в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои. В результате вновь созданная поэтическая лексика стала основой для обогащения научных объяснений описания природы, характера, внутреннего мира художественного героя;

компаративистика, литературное влияние, современные проблемы литературных отношений, современная узбекская литература в процессах культурно-исторической глобализации, в том числе типологические факторы, послужившие поэтическому совершенствованию прозаических произведений, жанр романа, его совершенствование в американской и узбекской литературной среде, романная поэтика, информация о композиции романа использована в радиопередаче Национальной телерадиокомпании Узбекистана «Бедорлик» (справка № 04-36/142 от 30 января 2023 года ГУ НТРПК Узбекистан «Узбекистан Телерадиоканал»). В результате содержание материалов, подготовленных для программы, обогащается теоретической информацией.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, заключения и списка использованной литературы. Общий объем составляет 137 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ
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