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

NIYAZOVA MUNIRA JUMANAZAROVNA

O‘ZBEK-NEMIS SENTIMENTAL NASRI POETIKASI VA TIPOLOGIK XUSUSIYATLARI

(“Yosh Verterning iztiroblari”, “Sevgim-sevgilim”, “Sunbulaning ilk shanbasi” asarlari misolida)

10.00.06 – Qiyosiy adabiyotshunoslik, chog‘ishtirma tilshunoslik va tarjimashunoslik

FILOLOGIYA FANLARI BO‘YICHA FALSAFA DOKTORI (PhD) DISSERTATSIYASI AVTOREFERATI

Toshkent – 2025

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Оглавление автореферата диссертации доктора философии (PhD) по филологическим наукам

Niyazova Munira Jumanazarovna
O‘zbek-nemis sentimental nasri poetikasi va tipologik xususiyatlari (“Yosh Verterning iztiroblari”, “Sevgim-sevgilim”, “Sunbulaning ilk shanbasi” asarlari misolida) 3

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Ниязова Мунира Жуманазаровна
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FILOLOGIYA FANLARI BO‘YICHA FALSAFA DOKTORI (PhD) DISSERTATSIYASI AVTOREFERATI

Toshkent – 2025

Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B.2023.3.PhD/Fil3877 raqam bilan ro‘yxatga olingan.

Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o‘zbek, ingliz, rus (rezyume)) Ilmiy kengashning veb-sahifasida (www.tsuull.uz) va “ZiyoNet” axborot ta’lim portalida (www.ziyonet.uz) joylashtirilgan.

Ilmiy rahbar:	**Yakubov Islamjon Axmedjanovich** filologiya fanlari doktori, professor
Rasmiy opponentlar:	**Yusupova Dilnavoz Raxmonovna** filologiya fanlari doktori, professor
	Ko‘chimov Ulug‘bek Qo‘chqorovich filologiya fanlari bo‘yicha falsafa doktori, dotsent
Yetakchi tashkilot:	**Nizomiy nomidagi Toshkent davlat pedagogika universiteti**

Dissertatsiya himoyasi 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 kengashning 2025-yil “23” 04 soat 16⁰⁰ dagi majlisida bo‘lib o‘tadi. (Manzil: 100100, Toshkent, Yakkasaroy tumani, Yusuf Xos Hojib ko‘chasi, 103. Tel.: (99871) 281-42-44; faks: (99871) 281-42-44; www.tsuull.uz; e-mail: monitoring@navoiy-uni.uz)

Dissertatsiya bilan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining Axborot-resurs markazida tanishish mumkin (334 raqam bilan ro‘yxatga olingan). (Manzil: 100100, Toshkent, Yakkasaroy tumani, Yusuf Xos Hojib ko‘chasi, 103. Tel.: (99871) 281-42-44; faks: (99871) 281-42-44; www.tsuull.uz).

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(2025-yil “5” 04 dagi 1- raqamli reestr bayonnomasi)

Sh.S.Sirojiddinov
Ilmiy darajalar beruvchi ilmiy kengash asosidagi bir martalik ilmiy kengash raisi, filol.f.d., akademik

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon badiiy tafakkuri taraqqiyotining bir necha asrlik tarixi shundan guvohlik beradiki, insonni har taraflama epik planda tasvirlash, antroposentrik yondashuvlarning ko‘lami kengaygani asnosida adabiyotda turli adabiy hodisalar, oqim va metodlarning paydo bo‘lishi, shakllanishi hamda keng yoyilishiga olib keldi. Xususan, Renessans adabiyotida insonni chuqur o‘rganish markazga qo‘yildi. Klassitsizm adabiyotni qat’iy qoidalar asosida shakllantirishga, aqliy tafakkur qolipi doirasida tizimlashtirishga urindi. Bundan kelib chiqqan irratsional oqimlar – romantizm, sentimentalizm, modernizm kabi adabiy oqim va metodlar adabiyot maydoniga kirib keldi. Natijada adabiyot insonning reallikdan tashqaridagi tuyg‘ular dunyosi, irratsional olam tasvirlarini ifodalab, inson qalbini tahlil qilishga kirishdi.

Dunyo adabiyotidagi bunday ijtimoiy-madaniy, adabiy-estetik munosabatlar, xalqlararo badiiy tafakkur qiyosiy-tarixiy jihatdan, adabiy tur va janrlar, obraz, uslub, motiv masalalariga ko‘ra o‘rganiladi. Xususan, Sharq va G‘arb adabiyotining tipologik xususiyatlari har ikki mintaqa adabiyotlariga qanday ta’sir o‘tkazgani, adabiy aloqalar, tarixiy tipologiya kontekstida tadqiq etiladi. Asosida inson sezgisi, hissiyoti, tuyg‘usi turuvchi, insonni g‘ayrishuuriy tasvirlashga asoslangan sentimental adabiyot, uning tadrijiy bosqichlari, unga xos xarakterlar va xususiyatlar, ayniqsa, nemis sentimental nasri, unda Y.V.Gyote ijodining tutgan o‘rni Sharq va G‘arb badiiy tafakkuri kontekstida tadqiq etilishi ham muhim ahamiyat kasb etadi.

O‘zbek adabiyoti ham bu adabiy hodisadan chetda qolmagan. Yangilangan poetik tafakkur bilan yangicha uslub yo‘lidan borayotgan adiblarimiz asarlari tadqiq va tahlil qilinganda o‘zbek adabiyotshunoslik ilmida yangi nazariy bilimlar bermoqda. O‘zbek adabiyotida sentimental nasr namunalari, sentimentallik elementlarini, asosan, O‘lmas Umarbekov, Abduqayum Yo‘ldoshev singari adiblar ijodida kuzatamiz. Bu borada yozuvchilarimiz mumtoz adabiyotimizda mavjud an’analar, obrazlar, motivlarni o‘zlashtirib, milliy xarakterdan kelib chiqib, qolaversa, jahon sentimental yozuvchi va shoirlari L.Stern, J.J.Russo, Y.V.Gyote tajribalaridan foydalangan holda sentimental yondashuvdagi yangi asarlarini yaratdi. Shu bois, o‘zbek adabiyotining boshqa mamlakatlar adabiyoti bilan aloqalari, ta’sir doiralarini o‘rganish va tadqiq qilish ahamiyatlidir. Zero, “adabiyot, san’at va madaniyat yashasa, millat va xalq, butun insoniyat bezavol yashaydi”[1]. Bugungi adabiy jarayonda bo‘y ko‘rsatayotgan, turli adabiy oqim va ta’limotlarning o‘zaro ta’sir masalalarini jiddiy tadqiq qilish qiyosiy adabiyotshunoslik oldiga muhim vazifa qo‘ymoqda. Mana shu jihat tadqiqotimizning dolzarbligi va ayni kunda milliy adabiyotshunosligimizdagi zaruratini oshiradi.

O‘zbekiston Respublikasi Prezidentining 2022-yil 28-fevraldagi PF-60-sonli “2022–2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot

[1] Мирзиёев Ш. Адабиёт ва санъат, маданиятни ривожлантириш – халқимиз маънавий оламини юксалтиришнинг мустаҳкам пойдеворидир // Халқ сўзи. – Тошкент, 2017 йил 4 август.

strategiyasi to‘g‘risida”, 2017-yil 7-fevraldagi PF-4947-sonli “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi to‘g‘risida”gi Farmoni, 2017-yil 24-maydagi PQ-2995-sonli “Qadimiy yozma manbalarni saqlash, tadqiq va targ‘ib qilish tizimini yanada takomillashtirish chora-tadbirlari to‘g‘risida”, 2017-yil 13-sentabrdagi PQ-3271-sonli “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 Prezidentining 2017-yil 3-avgustdagi O‘zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi ma’ruzasi, 2020-yil 20-mayda Toshkent shahridagi Adiblar xiyoboniga tashrifi chog‘ida adabiyotning ta’sir kuchini oshirish bo‘yicha topshiriqlari hamda mazkur faoliyatga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Dissertatsiya tadqiqoti O‘zbekiston Respublikasi fan va texnologiyalari rivojlanishining 1. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq bajarilgan.

Mavzuning o‘rganilganlik darajasi. Adabiyotshunoslikda sentimentalizm va sentimental janr muammolari jahon adabiyotshunosligida L.I.Timofeyev, V.Xalizev, Y.Borev, M.M.Baxtin, R.Uellek, O.Uorren, G.N.Pospelov, K.Rotman, G.Yeger, P.Shelli, R.A.Laskova, I.I.Gluxovskaya, S.I.Melnikova kabilarning adabiyot nazariyasi va adabiyotshunoslikka oid ishlarida tadqiq qilingan[2].

O‘zbek adabiyotshunosligida sentimental janrning nazariy asoslari va sentimentallik xususiyatlari haqida A.Fitrat, I.Sulton, D.Quronov, U.Jo‘raqulov, K.Hamroyev[3], shuningdek, Y.V.Gyote, O‘.Umarbekov, A.Yo‘ldoshevning ijodi,

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[2] Литературный энциклопедический словарь. – Москва: Советская энциклопедия, 1987; Словарь литературоведческих терминов. Редакторы-составители Л.И.Тимофеев и С.В.Тураев. – Москва: Просвещение, 1974; Хализев В. Теория литературы. – Москва: Высшая школа, 1994; Борев Ю. Эстетика. – Москва: Издательство политической литературы, 1981; Шелли П.Б. Ғарб шамоли. – Тошкент: Ўзбекистон, 2014; Поспелов Г.Н. Теория литературы. – Москва: Высшая школа, 1978; Поспелов Г.Н. Лирика. – Москва, 1976; Rothmann. K. Erläuterungen und Dokumente zu Johann Wolfgang Goethe: Die Leiden des jungen Werthers. Stuttgart, 1971; Jäger G. Die Leiden des jungen Werther. Kommentare, Abbildungen, Materialien zu Die Leiden des jungen Werthers und Plenzdorfs Neuen Leiden des jungen Werther. Wien. 1984; Meyer-Kalkus R. Werthers Krankheit zum Tode. Pathologie und Familie in der Empfindsamkeit // Urszenen. Literaturwissenschaft als Diskursanalyse und Diskurskritik. Frankfurt, 1977; Ласкова Р.А. Творчество Москва. Аглямова: тематика, жанры и поэтика. Дисс.канд. филол. наук, – Казань, 2008; Глуховская И.И. “Сентиментальный натурализм” в русской литературе 40-х годов XIX века (проблема метода). Дисс.канд. филол. наук. – Калинин, 1984; Мельникова С.И. Август фон Коцебу в России: К проблеме русско-немецких театральных связей. Дисс.док. филол. наук. – Санкт-Петербург, 2004; Храпченко М.Б. Творческая индивидуальность писателя и развитие литературы. – Москва: Наука, 1970. – С. 266; Есин А.Б. Психологизм русской классической литературы. – Москва, 1988; Бахтин М.М. Проблемы поэтики Достоевского. – Москва: Наука, 1979. – С. 85; Бахтин М.М. Проблемы поэтики Достоевского. – Москва: Наука, 1973. – С. 207; Бахтин М.М. Эстетика словесного творчества. – Москва: Наука, 1979. – С. 422; Р.Уэллек и О.Уоррен. – Москва: Прогресс, 1978. – С. 95–107; Рикёр П. Герменевтика. Этика. Политика: Московские лекции и интервью. – Москва, 1995.

[3] Фитрат А. Адабиёт қоидалари. Адабиёт ҳавасмандлари ҳам адабиёт муаллимлари учун. Нашрга тайёрловчи, сўз боши ва изоҳлар муаллифи Ҳ.Болтабоев. – Тошкент: Ўқитувчи, 1995; Султон И. Адабиёт назарияси.

ularning asarlariga oid tadqiqot ishlarida uchratamiz. S.Mirvaliyev, Y.Egamova, A.Saidov, Q.Yo‘ldoshev, B.Karimov, I.Yoqubov, X.Rahimov, A.Xolmurodov, A.Mahmudov, Y.Eshmatova, O.Bozorov kabi olimlarning ilmiy maqolalari, monografik ishlarida u yoki bu darajada tadqiq qilingan[4]. Ammo o‘zbek adabiyotshunosligida Y.V.Gyote, O‘.Umarbekov va A.Yo‘ldoshev asarlarida sentimentallik masalasi tipologik aspektda maxsus o‘rganilmagan.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy 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 nemis mutafakkir shoiri, yozuvchisi Y.V.Gyotening “Yosh Verterning iztiroblari” va o‘zbek adiblari O‘.Umarbekov “Sevgim-sevgilim”, A.Yo‘ldoshevning “Sunbulaning ilk shanbasi” asarlarining sentimentallik xususiyatlarini chuqur tahlil qilish va o‘zaro ta’sir masalalari, umumiylik va individuallikka xos tipologik jihatlarini ochib berishdan iborat.

Tadqiqotning vazifalari:

sentimental adabiyot, uning maydonga kelish omillari va badiiy kriteriylari, syujet, obraz va uslub o‘ziga xosliklarini aniqlash, Sharq-u G‘arb sentimental nasrining tipologik jihatlarini ochib berish;

Y.V.Gyote “Yosh Verterning iztiroblari” romanining nemis adabiyoti tarixi, Yevropa va Sharq xalqlari adabiyoti an’analariga poetik munosabatini tahliliy asoslash;

o‘zbek adabiyotida sentimental nasrning o‘rni, Yevropa va Sharq mumtoz adabiyoti badiiy konsepsiyalari, shakl o‘ziga xosliklari bilan aloqadorligi, milliyligi hamda individualligi masalalarini yoritish;

O‘.Umarbekov va A.Yo‘ldoshev asarlarida sentimental syujet, sentimental obraz, sentimental uslubga xos murakkab tasvir usullari, original talqin yo‘llarini ilmiy-nazariy jihatdan isbotlash.

Tadqiqot obyekti sifatida Y.V.Gyotening “Yosh Verterning iztiroblari”, O‘.Umarbekov “Sevgim-sevgilim”, A.Yo‘ldoshevning “Sunbulaning ilk

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– Тошкент: Ўқитувчи, 1986. – 408 б.; Қуронов Д. Адабиёт назарияси асослари. 2-қисм. – Алматы: CyberSmith, 2021; Қуронов Д. ва бошқ. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2013; Jo‘raqulov U., Hamroyev K. Qiyosiy adabiyotshunoslik. – Toshkent: Lesson press, 2021. Жўрақулов У. Ҳудудсиз жилва. – Тошкент: Фан, 2006; Жўрақулов У. Назарий поэтика масалалари: Муаллиф. Жанр. Хронотоп. – Тошкент: Ғ.Ғулом НМИУ, 2015.

[4] Мирвалиев С. Ўлмас Умарбеков. “Севгим-севгилим”дан “Қизимга мактуб”гача. – Тошкент: Шарқ, 2004; Истеъдоднинг қўш қаноти (Ёзувчи Ўлмас Умарбеков ижодига бир назар) – Тошкент: Ёзувчи, 1993; Норматов У. Насримиз тамойиллари. – Тошкент: Адабиёт ва санъат, 1978; Умидбахш тамойиллар. – Тошкент: Маънавият, 2000; Тўраев Д. Давр ва ижод масъулияти. – Тошкент: Янги аср авлоди, 2004; Ёқубов И. Мустақиллик даври романлари поэтикаси. Филол. фан. док. дисс. автореф. – Тошкент, ЎзТА ва ФИ, 2018; Мирзаев И. Ўзбек адабиётида жанрлар типологияси ва услубий ранг-баранглиги. – Тошкент: Фан, 1983; Саримсоқов Б. Бадиийлик асослари ва мезонлари. – Тошкент, 2004; Расулов А. Бадиийлик – безавол янгилик. – Тошкент: Шарқ, 2007; Солижонов Й. Нутқ ва услуб. – Тошкент: Чўлпон, 2002; Болтабоев Ҳ. Наср ва услуб. – Тошкент: Фан, 1992; Маҳмудов А. Лессинг ижодида Шарқ маданияти талқини. Монография. – Тошкент: Mumtoz so‘z, 2013. Эшматова Ю.Б. Истиқлол даври ўзбек қиссачилигида аёл руҳиятининг бадиий талқини. Филол.ф.б.ф. д-ри (PhD) дисс... – Тошкент, 2020; Bozorov O. Epistolyar romanda voqelikni badiiy tasvirlash imkoniyatlari va qahramon muammosi (Iogann Volfgang fon Gyotening “Yosh Verterning iztiroblari” hamda Iqbol Mirzoning “Bonu” romanlari misolida)” filol.f.b.f.d-ri (PhD) diss… – Buxoro, 2023.

shanbasi” asarlari tanlangan. Zarur o‘rinlarda jahon va o‘zbek adabiyotidagi boshqa manbalarga ham murojaat qilingan.

Tadqiqot predmetini nemis (xususan, Y.V.Gyote ijodi) va o‘zbek nasri (O‘.Umarbekov, A.Yo‘ldoshev asarlari)da sentimentallik xususiyatlari tipologiyasi tashkil etadi.

Tadqiqotning usullari. Mazkur tadqiqotda qiyosiy-tipologik, qiyosiy-tarixiy, struktur-tahlil, biografik usullardan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

jahon badiiy tafakkurida sentimentallikning maydonga kelish omillari tekshirilib, uning ijtimoiy-falsafiy, badiiy-estetik namoyon bo‘lish yo‘llari va usullari aniqlangan; sentimental adabiyotga xos badiiy tamoyillar, umumiy va o‘ziga xos xususiyatlar, Sharq va G‘arb sentimental nasrining tipologik jihatlari ochib berilgan;

Y.V.Gyote “Yosh Verterning iztiroblari” romanining nemis adabiyoti tarixi, G‘arb va Sharq xalqlari adabiyoti an’analariga poetik munosabati nazariy jihatdan asoslangan;

o‘zbek adabiyotida sentimental nasr elementlari, buning Yevropa va Sharq mumtoz adabiyoti badiiy konsepsiyalari, shakldagi o‘ziga xoslik, milliylik va individuallik masalalari dalillangan;

O‘.Umarbekov va A.Yo‘ldoshev ijodida sentimental syujet, sentimental obraz, sentimental uslubga xos murakkab ifoda usullari, original talqin yo‘llari ilmiy-nazariy jihatdan isbotlangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

jahon va o‘zbek adabiyotshunosligi materiallarini 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 shakllantirish maqsadida qiyosiy-tipologik metodga doir jahon va o‘zbek adabiyotshunosligida mavjud materiallardan kelib chiqib, ilmiy tasnif asosida ishlab chiqilgan. Y.V.Gyote, O‘.Umarbekov va A.Yo‘ldoshev ijodining adabiyotshunoslikda o‘rganilish masalalari ilmiy asosda yoritilgan;

har uch asardagi sentimentallik xususiyatlari qiyosiy tahlil etilib, nazariy umumlashma va xulosalar chiqarilgan.

Tadqiqot natijalarining ishonchliligi tadqiqot ishida nazariy ma’lumotlarni berishda aniq ilmiy manbalarga tayanilganligi, tadqiqotning mavjud adabiyotshunoslik nazariyalariga mosligi, tahlilga tortilgan materiallarning ilmiy metodlar vositasida asoslanganligi hamda ishonchliligi, nazariy fikr va xulosalarning amaliyotga joriy etilgani, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlangani, adabiyotshunoslikning ilmiy konsepsiyalari asosida o‘rganilgani bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati tahlil tamoyillari, o‘rganilgan materiallarning ilmiy tasnifi asosida tadqiq etilishi, shunga ko‘ra, ilgari surilgan ilmiy-nazariy xulosalar o‘zining zamonaviyligi, dolzarbligi, yangilangan poetik ifoda shakli hamda

sentimental talqin tipologiyasiga doir ilmiy natijalar adabiy jarayonda yozuvchi ijod laboratoriyasini boyitishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati qiyosiy adabiyotshunoslik, adabiy ta’sir, adabiy aloqalar, tarjimachilik va jahon adabiyoti, sentimental nasr, sentimental qahramon xarakteri muammolariga doir monografik tadqiqotlar yaratishda, qiyosiy tipologiya muammolarini atroflicha tushunish va tushuntirishga qo‘l kelishi, oliy o‘quv yurtlari filologiya fakultetlari uchun darslik, o‘quv hamda uslubiy qo‘llanmalar ishlab chiqishga xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. “Yosh Verterning iztiroblari”, “Sevgim-sevgilim” va “Sunbulaning ilk shanbasi” asarlarida sentimental holatlar, xususiyatlarni tadqiq etish asosida:

o‘zbek adabiyotida sentimental nasr elementlari, Yevropa va Sharq mumtoz adabiyoti badiiy konsepsiyalari, shakldagi o‘ziga xoslik, milliylik va individuallik masalalari haqidagi ilmiy-xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021–2023-yillarga mo‘ljallangan F3-201912258-raqamli “O‘zbek adabiyotining ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformasini yaratish” mavzusidagi amaliy loyihaning 2022–2023-yillarga mo‘ljallangan ishlarni bajarishda foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2024-yil 25-noyabr 04/1-3364-son ma’lumotnomasi) Natijada, o‘zbek adabiyotida sentimental nasr unsurlari G‘arb va Sharq mumtoz adabiyotining badiiy konsepsiyalaridan ta’sirlangan holda shakllangani, uning shakliy o‘ziga xosligi an’anaviy va yangi uslub uyg‘unligida rivojlanganiga oid ilmiy xulosalar elektron platforma materiallarini boyitishga xizmat qilgan;

O‘.Umarbekov va A.Yo‘ldoshev ijodida sentimental syujet, sentimental obraz, sentimental uslubga xos murakkab ifoda usullari, original talqin yo‘llari ilmiy-nazariy jihatdan isbotlanganiga doir ilmiy-xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021–2023-yillarga mo‘ljallangan F3-201912258-raqamli “O‘zbek adabiyotining ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformasini yaratish” mavzusidagi amaliy loyihaning 2022–2023-yillarga mo‘ljallangan ishlarni bajarishda foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2024-yil 25-noyabr 04/1-3364-son ma’lumotnomasi) Natijada, o‘zbek adabiyotida sentimental syujet, sentimental obraz, sentimental uslubga xos murakkab poetik ifoda usullarida doir ilmiy materiallar tayyorlashga asos bo‘lgan;

jahon badiiy tafakkurida sentimentallikning maydonga kelish omillari tekshirilib, uning ijtimoiy-falsafiy, badiiy-estetik namoyon bo‘lish yo‘llari va usullari aniqlangan; sentimental adabiyotga xos badiiy tamoyillar, umumiy va o‘ziga xos xususiyatlar, Sharq va G‘arb sentimental nasrining tipologik jihatlari ochib berilganiga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021–2023-yillarga mo‘ljallangan PZ-2020042022 raqamli “Turkiy tillarning lingvodidaktik elektron platformasini yaratish” mavzusidagi amaliy loyihada foydalanilgan. (Alisher Navoiy nomidagi

Toshkent davlat o‘zbek tili va adabiyoti universitetining 2024-yil 25-noyabr, 04/1-3365-son ma’lumotnomasi) Natijada, jahon badiiy tafakkurida sentimentallikning shakllanish omillari, uning ijtimoiy-falsafiy va badiiy-estetik ifodalanish usullari aniqlanib, sentimental adabiyotga xos tamoyillar va xususiyatlar, shuningdek, Sharq va G‘arb sentimental nasrining tipologik jihatlariga doir materiallar tayyorlashga asos bo‘lgan;

Y.V.Gyote “Yosh Verterning iztiroblari” romanining nemis adabiyoti tarixi, G‘arb va Sharq xalqlari adabiyoti an’analariga poetik munosabati nazariy jihatdan asoslanganiga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021–2023-yillarga mo‘ljallangan PZ-2020042022 raqamli “Turkiy tillarning lingvodidaktik elektron platformasini yaratish” mavzusidagi amaliy loyihada foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2024-yil 25-noyabr, 04/1-3365-son ma’lumotnomasi) Natijada, “Yosh Verterning iztiroblari” romanining nemis adabiyoti tarixi, G‘arb va Sharq xalqlari adabiyoti an’analariga poetik munosabati, mushtarak jihatlari nazariy jihatdan asoslanganiga doir materiallar bilan boyitishga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Mazkur tadqiqot natijalari 5 ta xalqaro va 3 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinishi. Dissertatsiya mavzusi bo‘yicha jami 14 ta ilmiy ish chop etilgan, shulardan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining dissertatsiyalar asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 6 ta maqola, jumladan, 2 tasi xalqaro hamda 4 tasi respublika jurnallarida nashr qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan tashkil topgan. Dissertatsiyaning umumiy hajmi 126 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning Kirish qismida mavzuning dolzarbligi va zarurati yoritilgan, muammoning o‘rganilganlik darajasi, maqsadi hamda vazifalari, obyekti, 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 “**Adabiyotda sentimental talqin va uning umumnazariy muammolari”** deb nomlanib, ikki fasldan tashkil topgan. Birinchi faslda *“Sentimental adabiyot tarixi va uning adabiyotshunoslikda o‘rganilishi”* degan muammo qo‘yilgan.

Sentimentallik va sentimental adabiyot masalasi insoniyat badiiy-estetik tafakkurining qadimiy masalalaridan bo‘lib hisoblanadi. Masalaning qadimiyligidan kelib chiqiladigan bo‘lsa, uning adabiyotshunos, tanqidchi va

nazariyotchilar tomonidan o‘rganilishi ham juda katta xronologik ko‘lamni tashkil etishi ayonlashadi.

Jahondagi ijodiy metodlar, adabiy oqimlar tartibidan sentimentalizm, klassitsizm adabiyotidan keyin keluvchi, uning o‘rnini almashtiruvchi adabiy yo‘nalish deb qaraladi. Umuman, sentimentalizm insonning ruhiy-botiniy dunyosiga asosiy e’tiborini qaratuvchi, odamni, hayotiy vaziyatlarni va tabiatni botiniy, hissiy dunyosi asosida tasvir etuvchi adabiy yo‘nalishdir. Sentimentalizm rasman adabiy oqim sifatida XVIII asrning ikkinchi yarmiga kelib aniqlangan, tan olingan bo‘lsa-da, uning adabiyotda, badiiy talqin shakli sifatida namoyon bo‘lishi o‘ta qadim zamonlar, qadimgi davr adabiyotiga borib bog‘lanadi.

Sentimentallik va uning asosiy belgisi bo‘lgan hissiy-emotsional holat, ichki qayg‘u-alam, yig‘i, tushkunlik, yolg‘izlikka intilish, hushdan ketish holatlari faqat inson va tabiat o‘rtasidagi munosabatlar talqinida aks etmaydi. Sentimentallikning o‘limdan boshqa yana bir muhim asosi borki, bu sevgi-muhabbat yo‘lidagi hissiyotlar junbishi, hijron azobida o‘rtanish, umidsizlik, tushkunlik, ko‘z yosh to‘kishdir. Bu holatni biz barcha xalq qo‘shiqlarida, xalq ijodiyotiga oid romantik ertak, qissa va hikoyalarda uchratishimiz mumkin. Oshiq o‘z dildoriga yetisholmay chekadigan qayg‘u-iztiroblari, tushkunlikdagi yig‘ilari, yor visolidan umidsizlik, ayriliq, sog‘inch holatlari xalq ijod qilgan asarlarda talqinning o‘zak-markazida turadi.

Y.Borev qadimgi hind mifologiyasi misolida ta’kidlaganidek, grek mifologiyasida ham san’atning maydonga kelishini inson va yunon ma’budlari munosabati, tabiat hodisalari, sevgi-muhabbat mojarolari, sarguzashtlari misolida talqin etilish usuliga duch kelamiz. Xuddi shu jihat qadim grek afsona va miflarida ham o‘z aksini topgan. Masalan, Narsiss haqida mifni eslash kifoya.

Sharqda mukammal darajada shakllangan Islom tasavvuf va dunyoviy adabiyoti an’analarini sevib o‘rganib, o‘zlashtirgan Yohann Volfgang Gyote o‘zining “G‘arb-u Sharq devoni”, “Faust” asarlarida buni keng va atroflicha namoyon etgan. Gyotening yoshroq paytida yozilgan va bizning dissertatsiyamiz obyekti bo‘lmish “Yosh Verterning iztiroblari” sentimental romanida ham bevosita aks etgan. Oshiq Verter ham xuddi Narsiss, Farhod, Majnun, Tohir va Zuhralar kabi o‘z muhabbatiga erisha olmaydi. Unga faqat o‘lim sharobi nasib etadiki, bizningcha, Gyote asarining bosh badiiy g‘oyasi ham shunda namoyon bo‘ladi. O‘lmas Umarbekovning “Sevgim-sevgilim” sentimental qissasida esa oshiq o‘lim topmaydi. Biroq A.Oripov lirik qahramoni singari bir umrlik qayg‘u, iztirob olovida yonishga giriftor bo‘ladi. Ammo tadqiqot ishimizning yana bir obyekti “Sunbulaning ilk shanbasi” qissasi haqida bu gapni ayta olmaymiz. Asar qahramoni muhabbat savdosida yona-yona oxiri o‘lim topadi. Bu bilan Farhod, Majnun, Tohirlar silsilasidan o‘zining munosib o‘rnini egallaydi.

Umuman, sentimental adabiyot genezisi haqidagi izlanishlar va nazariy qaydlardan kelib chiqib, uning yuzaga kelish omilini quyidagi to‘rtta to‘xtam bilan belgilash mumkin: 1) sentimentalizm ijodkorning erkinlikka bo‘lgan kuchli ishtiyoqi va intilishi natijasida maydonga keladi; 2) sentimental adabiyotning maydonga kelishida qadim adabiyot (antik grek va italyan) an’analari turtki bo‘lib hisoblanadi; 3) sentimental asarning paydo bo‘lishida ijodkorning shaxsiy

qiziqish, intilishlari va tajribalari o‘ziga xos ahamiyatga ega; 4) sentimental adabiyot namunasi dunyo bo‘ylab qilingan safarlar natijasida dunyoga keladi.

Sentimentallik va sentimental adabiyot muammosi, uning nazariy xususiyatlari qadimgi va zamonaviy adabiyot manbalari asosida dunyo va o‘zbek adabiyotshunosligida izchil tarzda o‘rganib kelinmoqda. Bunday tadqiqot va talqinlarda faqat sentimental adabiyot genezisi, tarixi va qadimiy manbalarda aks etishi masalalarining o‘zigina o‘rganilmaydi, albatta. Sentimentalizmning muayyan millatlar adabiyotidagi ko‘rinishlari, uning vakillari, aniq bir yozuvchi ijodidagi o‘rni, ma’lum bir asarda namoyon bo‘lishi, estetikasi, falsafasi singari nazariy muammolar doirasida kompleks tadqiq etiladi, ta’riflari, tavsiflari, o‘ziga xos xususiyatlari qayd etiladi.

Sentimental nasrda yetakchilik qiluvchi kechinma o‘z tabiatiga ko‘ra sentimental kechinmadir. Yozuvchining voqelikka nisbatan sentimental munosabati – **achinish, yig‘i, tushkunlik va hamdardlik** singari tuyg‘u-kechinmalar sentimentalizm yo‘nalishida yozilgan barcha asarlarga xosdir. O‘zbek zamonaviy adabiyotshunosligining asoschilaridan biri, professor Abdurauf Fitrat sentimentalizmga ta’rif berar ekan, biz yuqorida ilgari surgan fikrni to‘la ravishda tasdiqlagandek bo‘ladi: “Sentimentalizm: bu aqliyun oqimig‘a qarshu bo‘lg‘an falsafa (hissiyun falsafasi) oqimining atamasidir, mana shul falsafa oqimiga yonashqon adabiy oqim “sentimentalizm” oqimidir, bu oqimdag‘i shoir-adiblar bu jismoniy, moddiy dunyomizdan boshqa ma’naviy, ruhoniy bir dunyoning borlig‘iga ishonadir. Ko‘zimiz oldida op-ochiq, yap-yalang‘och turg‘an mana shul moddiy haqiqatdan boshqa bir ma’naviy haqiqat bor deb o‘ylaydir…”[5]. A.Fitrat jadid mutafakkiri, buyuk bir pedagog sifatida sentimentalizm adabiyotiga ta’rif berar ekan, uni o‘quvchi uchun tushunarli tarzda soddalashtirib talqin etgani aniq seziladi. A.Fitratning sentimentalizm haqidagi fikrlari bu oqimga doir ayni haqiqatni ifodalagan. Hatto uning “Eng buyuk tasavvufchi shoirimiz Ahmad Yassaviyni shu oqimning kishisi deb ko‘rsatmak mumkindir” degan xulosasi ham shunchaki misol keltirish ma’nosida aytilmagan.

Bobning 2-fasli *“Sharq-u G‘arb sentimental nasrining poetik mushtarakligi masalasi”* tarzida sarlavhalangan. Unda Sharq va G‘arb adabiyotida sentimentalizm janri mushtarakligi masalasi ilmiy tahlil qilingan.

Istalgan bir yozuvchi ijodini tipologik o‘rganish tadqiqotchidan uning qaysi adabiy muhitga mansubligi, hududiy va milliy mansubiyati xususida bilishni talab etadi. Ayni paytda, Sharq va G‘arb adabiyotining o‘zaro tipologik va adabiy ta’sir masalasini o‘rganish ham tadqiqot obyektiga nisbatan tarixiy yondashuv ehtiyojiga olib keladi. Zotan, adabiyot – so‘z san’ati. So‘z san’ati bo‘lishi bilan bir qatorda jahon xalqlari o‘rtasidagi madaniy-tarixiy ko‘prik vazifasini ham bajaradi.

Binobarin, Y.Gyotening “Yosh Verterning iztiroblari” asari G‘arb, Yevropa badiiy-madaniy muhitida paydo bo‘lgan. Demak, bu asar tadqiqotimizning

[5] Фитрат А. Адабиёт қоидалари. Адабиёт ҳавасмандлари ҳам адабиёт муаллимлари учун. Нашрга тайёрловчи, сўз боши ва изоҳлар муаллифи Ҳ.Болтабоев. – Тошкент: Ўқитувчи, 1995. – Б. 100.

oldingi paragrafida so‘z yuritilgan Yevropa badiiy tafakkuri va shu tafakkur negizida maydonga kelgan adabiy muhit ta’siridan xoli emas. Shuningdek, qadimgi Gretsiya madaniyati mahsuli bo‘lgan miflar, ertaklar, romanlar, boshqa adabiy janrlar ham ma’lum darajada Gyotening nazaridan chetda qolgan bo‘lishi mumkin emas. Nemis madaniyati, xalq og‘zaki ijodiyoti namunalari, yozma adabiyot, falsafa va estetik tamoyillar ham uning ijodiga ta’sir etmay qolmagan. Antik Gretsiya mif, folklor manbalarini, mutafakkirlari asarlarini, rassomchilik, haykaltaroshlik, musiqa, me’morchilik san’ati namunalarini, faylasuflari ijodini mukammal darajada o‘rgangan Gyote o‘z ijodining turli sferalarida ulardan foydalangani singari “Yosh Verterning iztiroblari” asarida ham ulardan oziqlangani aniq ko‘rinadi. Qolaversa, Gyote ijodining ko‘p qismi, ayniqsa, she’riyati, dostonlarida ko‘hna Sharq badiiy tafakkuri ham yetarli darajada istifoda etilgani kuzatiladi. Mutafakkirning “G‘arb-u Sharq devoni” Sharq xalqlari tarixi, ijtimoiy muhiti, buyuk shaxslari, shoir-u adiblariga murojaat qilinishi nuqtayi nazaridan bu hisobda safning boshini egallaydi.

O‘lmas Umarbekov va Abduqayum Yo‘ldoshevlarning ham Sharq va G‘arb estetik tafakkuri, ma’naviy ideallari, badiiy adabiyotidan ta’sirlanishi, o‘z sentimental asarlarida bunday an’analarga rioya qilganlari ham tom ma’nodagi haqiqat desak, xato bo‘lmaydi. O‘.Umarbekov ijodida hissiy-emotsional ruhda yozilgan qissa, hikoya va romanlar, sentimentalizmning muhim xossalarini aks ettiruvchi epistolyar uslubdagi maktub-asarlar muhim o‘rin tutadi. Yozuvchiga J.J.Russo, F.Shiller, I.Gyote, A.Pushkin, Y.Lermontov, A.Chexov, F.Stendal, Ch.Dikkens, O.Balzak, F.Dostoyevskiy, L.Tolstoy, M.Sholoxov kabi yozuvchilar ijodi, muhabbat qissalari, inson obrazini talqin etish yo‘l-usullari, ularda qo‘llanilgan epistolyar uslub ta’sirini inkor etib bo‘lmaydi, albatta. Ayni paytda O‘.Umarbekov bir Sharq kishisi, Sharq muhitida shakllangan yozuvchi sifatida Xorazmiy, Lutfiy, Navoiy, Mashrab, Furqat, Haziniy, Huvaydo kabi shoirlar ijodini o‘qib-o‘rganib, ulardan ham ta’sirlanganini alohida qayd etish kerak. G‘arb adabiyotiga xos hissiyotning reallashtirilgan psixologik tasvirlari, epistolyar uslubga xos ichki holatlar ifodasi, o‘zbek mumtoz she’riyatining tasavvufona ishqiy lirikasi, botin holatlarining ramziy talqinlari O‘.Umarbekov asarlarida yaqqol namoyon bo‘ladi.

Yozuvchi A.Yo‘ldoshev O‘.Umarbekovga nisbatan keyingi ijodkorlar avlodiga mansub bo‘lib hisoblanadi. A.Yo‘ldoshev rus adabiyotidan A.Pushkin, M.Lermontov, F.Dostoyevskiy, L.Tolstoy asarlarini ham o‘quvchi, ham yozuvchi nigohi bilan o‘qigan. Jahon adabiyotining O.Balzak, P.Merime, J.Joys, O’Genri, F.Kafka, A.Kamyu singari vakillarini chuqur o‘rgangan. A.Qodiriy, A.Cho‘lpon, Oybek, G‘.G‘ulom, O.Yoqubov, A.Muxtorlar nasriy asarlarini qiziqib mutolaa qilgan. Navoiy “Xamsa” dostonlarini chuqur o‘rgangan. Demak, Sharq va G‘arb adabiyoti namunalari A.Yo‘ldoshev ijodiga ham kuchli ta’sirini o‘tkazgan.

Umuman, sentimentalizm o‘n sakkizinchi asrning ikkinchi yarmida dastlab lirika va roman janrida, keyinroq meshchanlar dramasida va “ko‘zyoshli komediya” nomi bilan mashhur pyesalarda ham davom etgan. Tabiiylik, azaliylik

va hissiyotlilikning yetakchi ekani haqidagi sensualizm[6] falsafasi poetik talqinlar mohiyatini tashkil qilgan adabiyotda sentimentalizm g‘oyalari aniq aks etgan. Bu adabiyot mohiyati markazida tabiatga yaqin kishi, tabiatga intiluvchi, o‘zining tabiiy hissiyotlarini yuzaga chiqarish orqali o‘zligini namoyish qiladigan odam obrazi turadi. Tabiiy odam obrazi texnik taraqqiyot, sivilizatsiyaning muqarrar g‘olibligi oldida ojiz hissiyotlarni himoya etuvchi, ammo uni saqlab qolishga ichki imkoniyati bo‘lmagan, natijada tushkunlik va ko‘z yoshi bilan bunga javob beradigan obraz sentimental obraz hisoblanib, adabiyotning bunday sentimental vakillari Sharq va G‘arb adabiyotida o‘ziga xos tarzda talqin etilgan. Sentimental obraz aks ettiruvchi odam uchun tarix ham, kelajak ham katta ahamiyat kasb etmaydi. Ular, asosan, bugun bilan yashaydilar. Ko‘z yosh to‘ksalar va tushkun kayfiyatga berilsalar, o‘tmish va kelajak hissiyotlari uchun iztirob chekadilar, xolos.

Inson ichki dunyosi tasviriga asosiy e’tiborni qaratgan sentimentalizm tabiiy ravishda ijtimoiy hayotga xos qonun-qoidalar, rasm-rusumlarga zid qahramon obrazini markazga qo‘yadi. Sentimental odam obrazi ayni jihatlari bilan o‘ta murakkab, hech qanday quyushqon qolipga sig‘maydigan qahramon bo‘lib hisoblanadi.

Tadqiqotimizning ikkinchi bobi **“Yosh Verterning iztiroblari” romani nemis sentimental nasrining yuksak namunasi sifatida”** deb nomlanadi. Mazkur bob ikki fasldan tashkil topgan. 1-faslda “*Nemis adabiyoti tarixida sentimentalizmning o‘rni”* masalasi o‘rganilgan.

Nemis sentimental nasrini qiyosiy-tarixiy kontekstda o‘rganadigan bo‘lsak, “tarixiy-tipologik yondashuv nazariyasiga ko‘ra, tarixda takroriylik amalda bo‘lgani uchun unda universallik xususiyati ustuvor maqomga ega bo‘ladi. Bu nazariya folklor asarlariga dunyo miqyosida kechadigan umumiy ijtimoiy-siyosiy jarayon oqibatida o‘z-o‘zidan tabiiy ravishda yuzaga keladigan estetik hodisa o‘laroq yondashish kerak” [7] bo‘ladi. Sentimentalizm adabiy oqim sifatida adabiyot maydoniga keng yoyilishdan oldin, bu estetik hodisa nemis qahramonlik eposlarida, xalq qo‘shiqlarida, O‘rta asrlar adabiy manbalarida, klassitsizm va ma’rifatchilik adabiyoti namunalarida qisman uchraydi. Chunki biron-bir asar yo‘qki, qahramonning emotsiyasi, hissiy ta’sirchanligi bo‘lmagan.

XII asr Germaniyada feodal jamiyat sharoitida rivojlangan nemis tilidagi dunyoviy-demokratik adabiyot paydo bo‘ldi. U, asosan, fransuz modellari asosida ritsarlik romantikasi bilan ifodalandi. Nemis Shpilmanlari tomonidan ijro etilgan qahramonlik dostonlari keng qamrovli kitoblarga aylantirilgan. Saroy (kurtuaz) romanning uslubi Shpilman dostoniga ma’lum darajada ta’sir ko‘rsatdi. Bu tipdagi dostonda senyor-vassal munosabatlari bilan feodal, xristian jamiyatining o‘rnatilgan turmush tarzi o‘z aksini topgan. Masalan, “nozanin xonim” kulti va

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[6] **Sensualizm** (lot. sensus – sezgi, his) – bilish nazariyasida sezgilarni bilishning asosiy manbayi deb e’tirof etuvchi yo‘nalish. Bilishning mohiyatini sezgi organlarining faoliyatiga bog‘lab tushuntiradi. S. ratsionalizmga qarama-qarshi bo‘lib, hissiy va ratsional bilimlarning o‘zaro aloqadorligi, imkoniyatlarini o‘zicha talqin etadi. S. vakillari bilimlar odamga tug‘ma ravishda berilmagan, u hayotiy tajriba davomida shakllanib, rivojlanib boradi, deb hisoblaydi. Ilmiy bilish jarayonida induktiv xulosa chiqarishni deduktiv xulosa chiqarishdan ustun qo‘yadi. [https://uz.wikipedia.org/wiki/Sensualizm]

[7] Йўлдошев Қ., Йўлдошева М. Бадиий матн асослари. – Тошкент: Камалак, 2016. – Б. 368.

boshqa obrazlar tasvirida, an'anaviy motivlarni talqin qilishda, hatto syujetdagi o'zgarishlarda ham namoyon bo'lgan[8]. Bularga "Zigfrid haqidagi qo'shiq", "Nibelunglar haqida qo'shiq" kabi nemis qahramonlik eposlari kiradi. Bu qo'shiqlarni ma'lum darajada qahramonlik-romantik doston xiliga qo'sha olamiz. Chunki ularda real, haqiqiy tarixiy voqelikni farqlash tobora qiyinlashadi. Bunday murakkab holatlarni hissiy talqin etish mumkin. Shu asosga ko'ra, O'rta asrlarga oid mazkur dostonlardagi qahramonning tuyg'ulari, hissiyotlari, ma'lum darajadagi iztiroblarini sentimentalizm elementlari sifatida qayd etamiz.

Sentimentalistlar elegiya, roman-maktub, sayohat kundaligi, xotiralar va boshqa janrlarda ijod qildilar. Bunday asarlarda badiiy voqelik birinchi shaxs tilidan bayon qilindi. Sentimentalist adiblar poetik tafakkur va tasavvurga g'ov bo'luvchi har qanday kanonlarga u qadar amal qilmas, o'z irodasiga, tuyg'ulariga ko'ra ish tutardi. Kompozitsiyada erkinlikka intilishar, lirik chekinishlarga ko'p o'rin ajratishardi. Klassitsizm tarafdori I.K. Gottshed nazariy qarashlari I.J.Bodler va I. J.Breytingerlar tomonidan keskin inkor etildi. Sentimentalistlarning ilk namoyandasi Fridrix Gotlib Klopstok edi. U O'rta asr nemis adabiy an'analari va sentimentalizm o'rtasida ko'prik qurishga intildi. Bu oqim lirik she'riyat va romanchilikdan dramaturgiyaga ko'chdi. Tuyg'ular tabiiy oqimini berish, qahramonlarni vaziyat talabiga ko'ra tasvirlash, ularga hamdard bo'lish, oddiy odamlarning boy ma'naviy dunyosini ko'rsatish sentimentalizm estetikasining yetakchi belgilariga aylandi.

Y.Gyote iste'dodli, sentimental kayfiyatdagi yosh yigitning lirik ifodalarga boy kundaliklari shaklidan foydalanishda bolalik yillaridayoq kuchli ta'sirlangan asari Jan-Jak Russoning "Yuliya yoki yangi Eloiza" romanining shakl va uslubiga ergashadi. Iffat, sevgi hamda vasvasa o'rtasidagi kurashda halok bo'luvchi qahramon taqdirini ifodalash, asarni epistolyar uslubga qurishda Russo izidan boradi. Maktublarni esa, o'z davrining milliy-mental muammolari, ma'rifiy g'oyalari bilan ziynatladi. E'tibor berilsa, Russo asarining qahramoni Sent-Pre hamda Y.Gyotening Verteri chuqur va sof tuyg'ular sohibi o'laroq bir nuqtada birlashadi.

Gyotening "Yosh Verterning iztiroblari" romani kompozitsiyasi real voqeliklar asosida qurilgan, ammo bu bilan qanoatlanmagan Gyote o'ziga xos botiniy ruhiy sayohat manzaralarini tasvirlaydi.

Roman qahramonlarining o'z-o'zini anglashi negizida ularning qaynoq hissiyotlari, intuitiv sezgilari, yurak amriga bo'ysunib impulsiv qarorlar qabul qilishga intilishlari, meditatsiya hamda ongosti tuyg'ulariga ergashishlari fikrimizni tasdiqlaydi. Ularni ko'ngil odamlari, ruh amriga bo'ysunuvchi nozik qalbli kishilar sifatida tasvirlaydi. Binobarin, o'z davrida Gyoteni tushunmaslik ratsional va irratsional fikrlovchi odamlar – bir butunlik qarama-qarshi qutbidagi ijodkorlar idroki va hissiy intellektlari, fikr-tuyg'ularidagi turfalikdan kelib chiqqan edi. Bizningcha, fikrlashning ratsional va irratsional turlari bir-birini to'ldiradi. Afsuski, bu hol XIX asr oxirlariga kelibgina neoromantiklar tomonidan

[8] Bu haqida qarang: Мелетинский Е. М. Немецкий героический эпос // История всемирной литературы: В 8 томах, Ин-т мировой лит. им. А. М. Горького. – Москва: Наука, 1983–1994. – С. 522–523.

anglab yetildi. “Yosh Verterning iztiroblari” romani sevgi va muhabbat, hijron va iztirob, umid va umidsizlik haqidagi hazin bir qo‘shiq sifatida kitobxon yuragini larzaga solishi idrok etildi.

Bobning *“Yosh Verterning iztiroblari” asarida Sharq va G‘arb poetik tafakkuri mushtarakligi”* deb nomlangan 2-faslida o‘rganilayotgan sentimental asarlarning ham Sharq, ham G‘arb adabiyoti, badiiy tafakkuri bilan mushtarak jihatlari haqida fikr yuritilgan. Jahon adabiyoti tarixida ro‘y bergan adabiy-estetik hodisalarni, dunyo adabiyoti klassiklari asarlari, o‘xshash obraz, motiv, xarakter, tip kabi badiiy asar unsurlarini Sharq va G‘arb badiiy tafakkuriga xos tipologik va individual jihatlarini qiyosiy o‘rganish adabiyotshunoslik uchun yangi ilmiy xulosalar berishi ilmiy asoslab berilgan.

Badiiy ijod, poetik tafakkur Sharq bilan G‘arbni mushtarak bog‘lab turgan umumadabiy, umuminsoniy munosabatlar mushtarakligiga asosiy vosita vazifasini bajarib kelgani bizga tarixdan ma’lum. Akademik Shuhrat Sirojiddinov: “Jahonning turli qutblari, xalqlari, madaniyatlari bir chorrahada mudom uchrashib, o‘zaro muloqot qilib turadilar, bu badiiy tafakkur chorrahasidir. Dunyo yo‘llarini karvonboshilar tutashtirganlaridek, badiiy tafakkur yo‘llarining ham o‘z karvonboshilari bo‘ladi. Bularsiz orzular ushalmaydi, xalqlar birlashmaydi, madaniyatlar uchrashmaydi” [9] , deya ta’kidlaydi.

Nemis mutafakkiri Yohann Volfgang Gyote ijodining Sharq va G‘arb poetik tafakkuri mushtarakligi kontekstida tadqiq qilish ham bugungi qiyosiy adabiyotshunoslik sohasida yangi tipologik o‘xshashliklarni aniqlash zaruratini ko‘rsatadi. Gyotening ijodida barcha xalqlar adabiyotidagi mavzular, obrazlar, motivlar, millatlar madaniyati, qadriyatlari, diniy bag‘rikenglik kabi holatlar birlashgan, umumlashgan holda kelishini kuzatamiz.

Gyotening Sharq adabiyoti, madaniyati, tafakkuri, qadriyatlariga qiziqishi yozgan asarlarida namoyon bo‘ladi. Muallifning “G‘arb-u Sharq devoni” asarida Firdavsiy, Rumiy, Anvariy, Sa’diy, Nizomiy, Hofiz, Jomiy, Navoiy kabi Sharq mutafakkirlari asarlariga murojaat qiladi. Gyotening bu munosabatlarida Sharqqa bo‘lgan muhabbati, qiziqishi yuqori ekanligi ko‘rinadi. Ayniqsa, Islom diniga, Muhammad (s.a.v.) shaxsiga ehtiromi, Sharq Islom tasavvufiga ishtiyoqi juda baland bo‘lgan. Gyoteshunos olmon olimasi Katarina Mommsenning yozishicha: “Gyotening islomiy tasavvurlar bilan aloqador bo‘lgan tabiatga nisbatan e’zoz-ehtiromi yana va yana namoyon bo‘ladi. Muhimi shundaki, shoir qahramonlarini o‘z nigohini tabiat hodisalarini turli tumanliklari osha, garchi bu hodisalarning o‘zi ilohiy bo‘lib ko‘rinsa ham, ularni yaratgan Yolg‘iz tangriga qaratishga intilayotgan holda tasvirlaydi”[10].

G‘arb adabiyotida iztirob hissi tasavvufdagi zot, tajalli va hol tushunchalarini badiiy talqin qilishga bag‘ishlangan asarlardan farqli o‘laroq, o‘zgacharoq talqin qilinadi. Jumladan: Gyote “Yosh Verterning iztiroblari” romani muxtasar “debocha”sida: “*Sho‘rlik Verterning kechinmalariga oid nima*

[9] Сирожиддинов Ш. Башарий тафаккурнинг икки чўққиси: Навоий ва Гёте. // “Sharq-u G‘arb: Navoiy va Gyote” mavzusidagi xalqaro ilmiy-nazariy konferensiya materiallari. – Toshkent, 2023. – B. 4.
[10] Моммсен К. Гёте ва Ислом. Жаҳон адабиёти журнали, 2012. – № 1. – Б. 134.

topishga erishgan bo‘lsam, avaylab to‘pladim va buni Sizga manzur eta olsam, mendan minnatdor bo‘larsiz, deb ishonaman. Siz uning zukko qalbi oldida hurmat va ehtirom bilan bosh egarsiz hamda qismatiga achchiq ko‘z yoshi to‘karsiz.

Xuddi shunday ko‘rgilikka duchor bo‘lgan inson, uning iztiroblaridan sen ham panoh top. Agarda o‘z aybing yoki taqdir hukmi bilan o‘zingga yaqinroq do‘st topa olmasang, mayli, shu kitobcha senga hamroh bo‘la qolsin”[11], deb yozadi. Agar e’tibor berilsa, Gyote roman qahramoni qismatiga o‘zining achinish hissini yashirmay “sho‘rlik” deb ta’kidlayapti. Shuningdek, u Verter obrazi “zukko qalbi” va “kechinmalari”ga e’tiborimizni jalb qilib, unga nisbatan, nafaqat hurmat, balki ehtiromli munosabat ko‘rsatilishi, achchiq qismati kitobxonda hamdardlik uyg‘otishiga umid bog‘lamoqda.

Verter jamiyatdagi mavjud ijtimoiy tuzum, qat’iy qonunlar insondagi tabiiy instinktlarni o‘ldirishini, insonni tabiiy go‘zalliklardan ajratishini ta’kidlaydi: “*Faqat tabiatgina boy va faqat ugina buyuk san’atkor yarata oladi... qat’iy qonun-qoidalar tabiatni his etib, uni haqqoniy tasvirlash qobiliyatini so‘ndiradi*” [12] . Har qanday qat’iy qoida, ijtimoiy qonun, byurokratizm odamlardagi tabiiy hislarni yo‘q qilishidan asar qahramoni xavotirga tushadi. Butun borliqni, tabiatni hissiy idrok etadigan, o‘z tuyg‘ulari orqali o‘zini ezoterik olam bilan, tabiatning sirli ohanrabosi bilan bog‘laydigan, o‘zini tabiat bilan bir butun tasavvur qiladigan sentimental odamlar o‘z tabiatiga ko‘ra qarshi bo‘lgan byurokratik jamiyat qonunlariga amal qilib yashay olmaydi. U aynan sentimental kishi ixtiyori, iznidan tashqaridagi xarakterdir.

Sentimental kishi tabiatiga xos bunday xarakter o‘zbek adibi Abduqayum Yo‘ldoshevning “Sunbulaning ilk shanbasi” asari qahramoni tilidan ham yangraydi: *“Ro‘zg‘or, qorin, ust-bosh, buyum tashvishi degan tuzoqlarga o‘ralashib qolib, so‘nggi yillar ichida o‘ylagan o‘ylarimning to‘qson foizi hisob-kitob, pul topish, narsa olish kabi arzimas tashvishlar bilan bog‘liq bo‘lib qolganini tushunib, endi bu girdobdan orqaga, orzu-umidlar, turli xayollar sohiliga qaytib chiqa olmasligimni anglaganim mahal yuragimni o‘tkir tirnoqlari bilan ayovsiz timdalovchi o‘kinch, armon, g‘azab, chorasizlik balolaridan qutulolmay jizg‘anagim chiqib yurgan kezlarim, hamxonamning o‘z erkini butkul hissiyotlar hukmiga topshirib qo‘yadigan bir oy-qirq kunlik telbavor hayot tarzini ma’qullaydigan ham bo‘lardim*”[13].

Anglashiladiki, ijtimoiy tengsizlik, maishiy turmush tashvishlaridan yuksala olmayotgan odamlar ayanchli qismatiga achinish romanning asosiy g‘oyaviy liniyalardan birini tashkil qiladi. Asar parchasida real dunyo tashvishlari bilan xayolot olami orasida depsinib qolgan kishi, hayotning tabiiy go‘zalliklaridan estetik zavq ololmasdan, turmush tashvishlariga o‘ralashib qolganidan nadomat qiladi, iztirobga tushadi. Hayotda o‘z tuyg‘ulari, ehtirosli muhabbati, sog‘inchi, iztirobi bilan yashagan oshiq yigit (hamxona) holati Verterning sevgi iztirobiga o‘xshaydi. Bu oshiq yigit ham Verter kabi o‘z noaniq istaklari va mavhum

[11] Гёте Й.В. Ёш Вертернинг изтироблари: роман / немис тилидан Янглиш Эгамова таржимаси. – Тошкент: Ғафур Ғулом, 2018. – Б. 3.
[12] Shu manba. – B.14.
[13] Йўлдошев А. Сунбуланинг илк шанбаси. – Тошкент: Янги аср авлоди, 2020. – Б. 264.

xayollariga g‘arq bo‘lib, shu *o‘zi kashf qilgan* g‘aroyib dunyoda yashashni istaydi, yashaydi. U yashaydigan badiiy makon ezoterik olamdir.

Ezoterik olam to‘g‘risida adabiyotshunos U.Jo‘raqulov quyidagilarni aytadi: “Ezoterika tushunchasi insoniyat barpo etgan turli madaniyat sathlarida turlicha qabul etib kelinganiga qaramasdan, ularni zohiriy jihatdan tutashtiruvchi bitta nuqta mavjud: ezoterika – har kim egallashi mumkin bo‘lmagan, ratsional mantiq, real tajribaga oid bilimlar vositasida anglashilmaydigan sirli mohiyat, zamonning to‘rtinchi o‘lchami va oltinchi sezgi potensialini talab etadigan hodisa. Botiniy yoki inson ruhoniy dunyosi nuqtayi nazaridan esa individual shaxs istaklari, qiziqishlari, ishtiyoqi, harakati va mehnat-riyozatiga bog‘liq bo‘lmagan, substansional maydonda inson ishtirokisiz yoki matritsa sathida hal etilib, tanlov asosida beriladigan fenomenal butunlikdir”[14]. Olimning fikricha, ezoterikani aql tarozisi, ratsional mantiq bilan anglab bo‘lmaydi. Bu tamomila aqldan tashqaridagi, irratsional qatlamda tajassum bo‘ladi. Bu olam ilmini, mo‘jizalarini bilish faqatgina Alloh tuhfa etgan iste’dod orqaligina amalga oshadi. “Ezoterik tafakkur jahon adabiyoti tarixining o‘ta iste’dodli vakillari, Alloh tomonidan tanlangan vakillarigagina xosdir. Faqat tanlangan shoir, yozuvchi, dramaturglargina ezoterik voqelikni yuksak maqomga olib chiqa oladilar. Shu tariqa butun boshli davrlar, millatlar adabiyotining yetakchisiga aylanadilar”[15].

Demak, Verter va A.Yo‘ldosh qahramonining sevgi “tarixi” ham aql-mulohazaga emas, balki tizgin bilmas tabiiy tuyg‘ularga asoslanadi. Bu sentimental qahramonlar faqat chegara vaziyat (ekstremal holatlar), his-tuyg‘ularning portlashini boshdan kechirishga qodirligini tushunadi. Shuning uchun ham roman Verterning o‘z aybiga iqror bo‘lishi bilan ochiladi. Verter va A.Yo‘ldoshning qahramoni, ularning muhabbati kitobxonni inson tabiati, qalbi haqidagi ma’yus o‘ylarga toldiradi. Ularning qayg‘ulari dunyo ijtimoiy-siyosiy manzarasi haqidagi Russo falsafasiga xos motivlardan oziqlanadi.

Dissertatsiyaning so‘nggi bobi **“Hozirgi o‘zbek adabiyotida sentimental nasr va uning poetik xususiyatlari”** deb nomlanadi. Birinchi fasl *“O‘.Umarbekov nasrida sentimentalizm an’analari”* masalasini qiyosiy kontekstda o‘rganishga qaratilgan.

Biz yuqoridagi boblarda ta’kidlaganimiz singari, jahon adabiyot maydonida keng yoyilgan sentimentalizm oqimidan o‘zbek adabiyoti ham bir chetda qolmagan. Ayniqsa, so‘nggi davr milliy adabiyotimizda sentimentalizm elementlari yaqqol ko‘zga tashlanadigan asarlar, ayni janr xususiyatlarini o‘zida to‘liq aks ettiradigan sentimental qissalar vujudga keldi. O‘zbek sentimental nasrining shakllanish omillari bir qancha madaniy, ijtimoiy-tarixiy va adabiy-estetik jarayonlar bilan bog‘liq: *birinchidan*, milliy, madaniy va tarixiy sharoitlar; *ikkinchidan*, Sharq adabiy an’analari; *uchinchidan*, G‘arb adabiyotining ta’siri; *to‘rtinchidan*, taraqqiyparvar g‘oyalarning yoyilishi; *beshinchidan*, sovet davri va undan keyingi davr yozuvchilari ijodiyoti o‘zbek sentimental nasrini shakllanish bosqichlarini belgilab berdi.

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[14] Жўракулов У. Эзотерик тафаккур универсалияси: Навоий, Шекспир, Гёте. // “Sharq-u G‘arb: Navoiy va Gyote” mavzusidagi xalqaro ilmiy-nazariy konferensiya materiallari. – Toshkent, 2023. – Б. 9.

[15] Shu manba. – B. 28.

Sentimentalizmning asosiy xususiyatlari – emotsional ifodalar, tabiiy muhitga bo‘lgan mehr, insonni tabiiy va sodda holatda tasvirlash – O‘lmas Umarbekovning “Sevgim-sevgilim” asarida aniq namoyon bo‘ladi. Uning asarlarida inson ruhiyatining nozik qatlamlari, ma’naviy izlanishlari va atrof-muhit bilan uyg‘unligi asosiy e’tibor markazida bo‘ladi. Shu bilan birga, u o‘zining personajlarini ko‘pincha o‘z qalbini izlash, his-tuyg‘ularini anglash va hayot haqiqatini tushunishga intilishlari bilan tasvirlaydi. Sentimental xarakterga ega “Sevgim-sevgilim” asarida O‘.Umarbekov, tabiiy go‘zallikni, insonning ichki dunyosini va uning ma’naviy izlanishlarini chuqur tahlil qilib, o‘quvchini o‘z his-tuyg‘ulariga bog‘lanishga undaydi.

Akademik Sobir Mirvaliyev ta’kidlashicha, “Asar qahramoni O‘ktamning ana shu ichki tug‘yonidan chiqqan so‘zlar hayot haqidagi, sevgi haqidagi faqat uning xulosalarigina emas, balki yozuvchi olg‘a surgan g‘oyaning qahramon orqali ifodalashi hamdir. Qissadan hissa shuki, yozuvchi endi faqat baxtli sevishganlar taqdirini emas, fojiaviy taqdirlar haqida hikoya qilish orqali ham iymon, ishonch, sadoqat, burch, vijdon, mas’uliyat degan noyob tuyg‘ularni omon saqlab qolishni ko‘zda tutadi. Shunday bo‘lsa, inson baxtli, jamiyat va oila mustahkam bo‘ladi... O‘lmas Umarbekovning yozuvchi sifatida hayotni tasvirlashda, hayot haqiqatidan badiiy haqiqatga o‘tishda bir ijobiy prinsip darajasiga ham ko‘tariladi, desak xato bo‘lmas.”[16]

O‘.Umarbekov asarlarining badiiy va psixologik tasvir jihatlari o‘zbek sentimental nasriga o‘z ta’sirini ko‘rsatdi. Shuningdek, sho‘ro davrida yashab, ayni hukumat siyosatini shu yo‘sinda tanqid qilish, inson qalbining sofligini, insoniy qadriyatlarning ulug‘ligini badiiy tasvirlash orqali O‘lmas Umarbekov milliy adabiyotda o‘z o‘rnini topgan va o‘ziga xos uslubini yarata olgan yozuvchidir.

O‘.Umarbekovning “Sevgim-sevgilim” qissasi muhabbat mavzusida bitilgan eng yaxshi asarlar jumlasiga kiradi. Qissa bosh qahramoni O‘ktam endigina institutni bitirib, yosh agronom sifatida uzoq qishloqlardan biriga ishga yuborilgan. U yerda o‘sha jamoa raisi Usmon akaning qizi Oypopuk bilan tanishib, chin ishq-muhabbat izhoridan mast bo‘ladi. Qissa quyidagi samimiy, haroratli satrlar bilan boshlanadi: “*Yoshlik endigina qanot chiqargan uchirma qushga o‘xshaydi. Hech narsadan tap tortmaydi, hech narsadan cho‘chimaydi. Butun borliq unga yangicha, sirli bo‘lib tuyuladi. Hamma narsani ko‘rgisi, bilgisi, hamma narsada o‘zidan qandaydir iz qoldirgisi keladi. Lekin bu izning qanday bo‘lishini, unga sevinch baxsh etadimi, yo g‘am keltiradimi, to‘g‘rirog‘i, bilishni istamaydi. Agar shu istak unda hamma narsadan kuchli bo‘lganda edi, o‘zini bunchalik tutmasmidi?! Kim biladi, balki men xato qilayotgandirman. Rostini aytganda, buning hozir mendan boshqa hech kimga ahamiyati yo‘q. Biroq men o‘zimni uchirma qushdek his qilib, o‘sha paytlar notanish joylarga ketib qolganimdan sira afsuslanmayman*.”[17]

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[16] Мирвалиев С. Истеъдоднинг қўш қаноти: Ёзувчи Ўлмас Умарбеков ижодига бир назар. – Тошкент: Ёзувчи, 1993. – Б. 30.

[17] Умарбеков Ў. Севгим-севгилим. / Энг сара муҳаббат қиссалари. – Тошкент: Янги аср авлоди, 2020. – Б. 5.

Asar qahramoni butun hayot haqiqatini, eng muqaddas tuyg‘ularni aynan shu Yakkachinor qishlog‘ida, undagi odamlardan, so‘lim tabiatdan, ayniqsa, butun hayotining mazmuniga aylangan Oypopuk bilan o‘rtasidagi o‘tli muhabbatdan, muhabbatning iztirobidan angladi. O‘ktamda uyg‘ongan bunday samimiyat, tabiiy fazilat faqat va faqat muhabbat, hissiyot, tuyg‘ular orqali kechdi. O‘lmas Umarbekovning “Sevgim-sevgilim” qissasida, asosan, insonlardagi tabiiy tuyg‘ular junbishga keladi. Bu to‘lg‘oq misol keladi, u bir makonda yashab turgan insonni teskari qutbga o‘tkazib yuboradi. Shaharda o‘sib-ulg‘aygan, shahar ta’limini, tarbiyasini olgan O‘ktam taqdir taqozosiga ko‘ra olis Yakkachinor qishlog‘iga yuboriladi. Shahardan chiqib, viloyat, tuman, qishloqlarni – so‘lim tabiatni tomosha qiladi, kuzatadi, tafakkur qiladi. Sehrli Yakkachinor qishlog‘i, undagi idilliya, odamlar turmush-tarzini ko‘rib, uning ko‘nglida ajib hislar uyg‘onadi: “*Men ko‘p tonglarni ana shunday daryo yonida o‘tkazganman. Quyoshning oltin nurlariga cho‘milgan daraxtlar, kumush jilg‘alarga tikilib, cho‘pon nayining sirli sadolariga quloq solganman. Zarafshonning beshik-beshik to‘lqinlanib, sekin oqishi meni maftun qilardi*.”[18]

Tabiat insonning tuyg‘ularini, tabiiy sezgilarini uyg‘otadigan, dunyo tashvishlarini bir fursat unutib, uni o‘zga olamga olib boradigan muhim vositadir. Shu bilan birga, bu parchada sentimental asarlarga xos eng asosiy xususiyat ham aynan tabiat bilan insonning uyg‘unligi, bir butunligi aks etyapti. Qissa qahramonining Yakkachinordagi hayoti, asosan, tabiat bilan hamnafas o‘tdi, sevgilisi Oypopuk bilan ham ularning uchrashuvi doim tabiat qo‘ynida, daryo bo‘yida kechadi.

Adabiyotshunos Umida Rasulova ta’kidlaganidek, “qissada inson tuyg‘ularining tabiat hodisalariga parallel yoki kontrast keltirilishi vositasida borliqdagi yaratiqlar aro qat’iy muvozanatni idrok aylash imkoni yuzaga keladi. Adiblar ayni shu muvozanatni me’yorlashtirish, oqilona hamda odilona yo‘l tutish maqsadida ongli insonga tabiat bilan hamnafas, bir butunlikni yodda saqlashni singdirib borayotgani ayonlashadi.” [19] Aslida inson sezgilari tabiiy bo‘ladi, u tabiiy ravishda kishi qalbida, shuurida makon topadi. Uni biror tabiiy tashqi omil harakatga keltiradi, zamonaviy shaharsozlik, sivilizatsiya, texnikalashuv insonlardagi bu tabiiy tuyg‘ularni bo‘g‘adi, qadriyatlarni o‘ldiradi, degan falsafiy qarash sentimentalistlarning asosiy konsepsiyasi hisoblanadi. Inson faqat hissiyot, tuyg‘ular orqali tabiat bilan sirli rishta bog‘laydi, hissiy aloqada bo‘ladi va o‘zini uning bir parchasi deb hisoblaydi.

Y.V.Gyotening sevimli qahramoni Verter ham o‘zini tabiatning oshig‘i, uning bir bo‘lagi deb hisoblaydi. O‘zini tabiatdan ayricha tasavvur eta olmaydi. Gyotening bu yondashuvi Sharq Islom tasavvuf ta’limoti bilan bog‘lanadi. Roman matnida ayni holat ifodalangan shunday parcha keladi: “*Bu o‘lkada aldamchi ruhlar hukmronmi yoki butun borliqni ko‘zimga bamisoli jannat qilib ko‘rsatayotgan havoyi hissiyotlar qalbimni egallab olganmi, bilmayman.*

[18] Умарбеков Ў. Севгим-севгилим. / Энг сара муҳаббат қиссалари. – Тошкент: Янги аср авлоди, 2020. – Б. 10.
[19] Расулова У. XX аср ўзбек қиссачилиги (поэтик изланишлар ва тараққиёт тамойиллари). – Тошкент: Qamar, 2020. – Б. 210.

Shundoqqina shahar chetida bir buloq bor, bu buloqqa men xuddi Meluzina[20] *va uning singillari singari bog‘lanib qolganman. Kichik tepalikdan quyiroqqa tushsang, yigirmatacha zinapoya seni chuqur g‘orga boshlab keladi. U yerdagi marmar qoyada zilol chashma qaynaydi. Bu joyni yuqoridan o‘rab turgan pastakkina devor, ko‘kka bo‘y cho‘zgan ulkan daraxtlar, salqin havo – bularning barchasida allaqanday jozibador va sirli kuch bor! Har kuni soatlab shu yerda o‘tiraman*.”[21] Verter odamlarning tor fikrligidan, turmushdagi bir xilliklardan bezib, qalbi sevgidan iztirobga to‘lib ketgan asosiy paytlarini shahardan uzoq, ovloq joylarda, yuqoridagi matnda tasvirlangani singari tabiat qo‘ynida o‘tkazadi. Shu kezlarda o‘zini tabiat bilan hamnafas sezadi. Butun qalbi bilan o‘zini tabiatga tegishli deb biladi va u bilan hissiy bog‘lanadi, hissiy muloqot qiladi. Verter tabiat bilan muloqotdan quvonch topadi, baxtni his qiladi. Masalan, asar qahramonining suyuklisi Lotta ham roman sahifalarida “tabiat farzandi” sifatida taqdim etilgan.

Asardan keltirilgan parchalarda hayotning turmush tashvishlariga o‘ralashib qolgan insonga tabiatni kontrast qo‘yadi. Muhabbatdan azoblanayotgan qalblar iztirobiga malham sifatida ham tabiatni ko‘rsatadi. Dard-alamini to‘kib soladi, yig‘isini izhor etadi, taskinni tabiatdan topadi. Verter tilidan aytilgan “*kichik tepalikdan quyiroqqa tushsang, yigirmatacha zinapoya seni chuqur g‘orga boshlab keladi”* deyilgan parchada badiiy parallelizm hodisasi kuzatiladi. Sentimental qahramon yurayotgan yo‘l ratsional kishi uchun o‘ta xavfli yo‘l hisoblanadi, bu yo‘l yo‘qlik (g‘or) sari yetaklaydi. Tepalikdan pastga tushib g‘orga tomon borishi Verterning roman syujetidagi bosib o‘tadigan yo‘lidir. Muallif buni badiiy parallelizm yo‘li bilan metaforik sathda tasvirlaydi. O‘.Umarbekov qahramoni tilidan aytilgan “*Samarqanddan cho‘zilib kelgan bu yo‘l shu yerda tog‘ga tutashib yo‘qolib ketadi*” jumlada ham yuqoridagi badiiy parallelizm talqinini berish mumkin.

O‘lmas Umarbekov va Gyotening asarlari tipologik jihatdan tahlil qilinganda ikki asarda, ayrim o‘rinlarda A.Yo‘ldosh asarida ham sentimentallikka xos ko‘plab elementlar mushtarak holatda kelganligi kuzatildi. Jumladan, sentimentallikka xos safar, tush, ilk uchrashuv motivlari, maktublar, yolg‘izlik, iztirob, yig‘i, arzihol, o‘zga olam istagi kabi unsurlarni o‘z o‘rnida tipologik tahlil qilganmiz. Bu tahlillarga dissertasiyamizning tegishli fasllarida batafsil to‘xtalib o‘tilgan.

Uchinchi bobning 2-fasli *“A.Yo‘ldoshevning “Sunbulaning ilk shanbasi” qissasi sentimental nasr namunasi sifatida”* deb nomlanib, asardagi sentimental holatlar tahliliga bag‘ishlangan.

Bugungi o‘zbek nasri ijodkorning yuksak badiiy tafakkuri, romantik ideali, original hayot lavhalarini ifodalashdagi mahorati natijasida yaratilgan qissalarga boy. Yozuvchilarimizning mukammal badiiy izlanishlari tufayli zamonaviy o‘zbek qissachiligi tadrijida syujetga boy voqealar tasvirlangan asarlar yaratilmoqda. Iste’dodli yozuvchi Abduqayum Yo‘ldoshev ana shunday

[20] Meluzina – farang afsonasidagi yarim ayol, yarim baliq shaklidagi suv parisi (*Tarjimon Yanglish Egamova izohi*).
[21] Гёте И.В. Ёш Вертернинг изтироблари: роман. Немис тилидан Я.Эгамова таржимаси. – Тошкент: Ғафур Ғулом, 2018. – Б. 6–7.

ijodkorlardan biridir. Adibning “Sunbulaning ilk shanbasi” qissasi syujet va kompozitsion jihatidan o‘ziga xos asardir.

A.Yo‘ldoshev “Sunbulaning ilk shanbasi” asarini sentimental qissa deb ataydi. Insoniy his-tuyg‘ular, shaxsiy kechinmalar va axloqiy qadriyatlarni aks ettirishga urg‘u beradigan sentimentalizm A.Yo‘ldoshevning mazkur asarida insonning ichki dunyosini ochib beruvchi chuqur mulohazalar va hissiy manzaralarda o‘z ifodasini topgan. Sentimentallik xususiyatlari asarning asosiy uslubiy va badiiy jihatlaridan biri sifatida namoyon bo‘ladi. Bu sentimentallik asarda quyidagi jihatlarda o‘z aksini topgan:

1. Qahramonlarning ichki dunyosi tasviri, yig‘i, alam, iztirob holatlari.
2. Tabiat va inson tuyg‘ularining mushtarakligi.
3. Asar tilining hissiyotlarga boyligi.
4. Asarda epistolyar uslub yetakchiligi.

Bu xususiyatlar “Sunbulaning ilk shanbasi” asarini nafaqat hissiy jihatdan boy, balki mazmunan ham chuqur badiiy asar sifatida qabul qilishga imkon yaratadi va muallifning sentimental qissa deyishiga asos beradi.

Professor Bahodir Karimov ta’kidlashicha: “Sunbulaning ilk shanbasi”da afsus-nadomat, ilinj va umid, g‘am va shodlik, yonma-yon; unda ichki bir tavba-tazarru, ochilmay qolgan g‘unchalar ifori, orzulari kunpayakun bo‘lgan yigitning dardi-alami, sir-asrori bor. Zotan, bu keyingi omil – yigit va qiz orasidagi kechmish bir oz pardalanishi ham o‘quvchini fikrlashga undaydi.”[22]

“Sunbulaning ilk shanbasi” qissasi g‘ayrioddiy, tushunib bo‘lmas hissiy holatlar, o‘z dardini maktublarda ifodalash kabi jihatlar bilan sentimental ruhda yozilgan. Asarda muallif tomonidan sentimental qahramon sifatida taqdim etilayotgan yigit (hamxona) sevgisi uchun kurashmaydigan, o‘zini iztiroblar ummoniga otgan, boshqalarga “dovdir” bo‘lib tuyuladigan pessimist, yig‘loqi obrazdir. Uning bu tabiati mohiyat e’tibori bilan sentimentallikka daxldor. Asarda shunday parcha keladi: “– *Izmjon... Izmjon... – Bu g‘alati ismdan mador olayotganday pichirlab takrorlashni qo‘ymayotgan hamxonam tuyqusdan menga bir zum lol bo‘lib termilib qoldi-yu, birdan... “Bu o‘sha! O‘sha!” deb hansirab, titrab, to‘liqib, iljayishga urinarkan, lablari qiyshayib ketdi-yu, yana “O‘sha” degancha ho‘ngrab yig‘lab yubordi*.”[23] Barcha sentimental qahramonlarga xos bu yig‘i uning nokurashchanligi, ojizligi, o‘ziga bo‘lgan ishonchning pastligini bildiradi. Biz avvalgi nazariy boblarda ojizlikda qolgan qahramonlar yig‘isiga to‘xtalgan edik. Bunday yig‘i tadqiqotimiz tahlil obyektlari bo‘lgan “Yosh Verterning iztiroblari”, “Sevgim-sevgilim” asarlari qahramonlarida ham kuzatiladi.

A.Yo‘ldoshev ijodidagi sentimental unsurlar inson qalbining nozikliklari va hayotiy voqealar ta’siridagi psixologik o‘zgarishlarni ko‘rsatish bilan alohida ajralib turadi. Shu bilan birga, adib o‘z asarida an’anaviy sentimentalizm elementlarini mahalliy o‘ziga xoslik bilan uyg‘unlashtirgan holda, o‘ziga mos milliy ruhiyatni ham namoyon qilgan. Masalan, an’anaviy sentimental asarlarga

[22] Карим Б. Руҳият алифбоси. – Тошкент: Ғафур Ғулом, 2018. – Б. 25.
[23] Йўлдош А. Сунбуланинг илк шанбаси. – Тошкент: Янги аср авлоди, 2020. – Б. 295.

xos eng muhim jihat epistolyar uslubdir. A.Yo‘ldoshevning “Sunbulaning ilk shanbasi” qissasida maktub faol ifoda uslubi hisoblanmaydi. Bu asarda maktubdan “Yosh Verterning iztiroblari” romanida qo‘llanilganchalik uslubiy foydalanilmagan. Ammo A.Yo‘ldoshev qahramoni ham sevgi iztirobi, dardi bitilgan ko‘plab maktublar yozgan, lekin ular deyarli jo‘natilmagan. Boshqa sentimental asarlarida sevgi iztirobidan yonayotgan oshiq o‘zining arzihollarini, izhorlarini maktublarda bitib, dardini doston qilsa, A.Yo‘ldoshev qahramoni yozgan maktublar sirli sevgi tarixini ochiqlamaslik, sirliligicha qolishi uchun muhim poetik vazifa bajaradi.

Abduqayum Yo‘ldosh “Sunbulaning ilk shanbasi” asarida sentimentallikni, ya’ni kuchli hissiyotni, sevgi va ayriliqni chuqur tasvirlashda o‘zining betakror uslubini namoyon etadi. Ushbu asarda sevgi – inson qalbining eng nozik his-tuyg‘ularini ifodalaydigan va hayot mazmunini eng muhim masalalaridan biri sifatida ko‘rsatilgan. Sevgi va ayriliqning har bir nuqtasi o‘quvchida chuqur hissiyotlarni uyg‘otadi, chunki muallif ularni inson ruhining eng aziz va shaxsiy tajribalari sifatida tasvirlaydi. Asarda ayriliq – faqat ikki kishining bir-biridan jismonan ajralishi emas, balki ularning qalbidagi bo‘shliq, yo‘qotish va iztirobni ifodalovchi chuqur ruhiy jarohat sifatida ko‘rsatiladi.

Akademik Matyoqub Qo‘shjonovning: “Ijobiy qahramon obrazlarini yaratib go‘zallikni ulug‘lash adabiyot va san’atda qay darajada muhim o‘rin tutsa, fojiaviylik holatlarini tasvirlash orqali go‘zallikni ulug‘lash ham shu darajada muhimdir” [24] , deb aytadi. Umuman olganda, Gyote, O‘.Umarbekov, A.Yo‘ldoshev sentimental qahramonlarining sevgi-iztirobi, fojiali qismati insonlarda achinish, hamdardlik hissini uyg‘otib, adabiyotda go‘zallik ulashish singari estetik vazifa bajaradi.

XULOSA

1. Sentimentalizm jamiyatdagi tengsizliklarga qarshi ijtimoiy fikrni bildiradi. Sovuq aqliy mushohadaga zid ravishda inson ichki dunyosi va hissiyotlarini yuqori planga olib chiqadi. Oddiy xalq hayotini, ularning qiziqishlari, sevgi-muhabbati, qayg‘u-iztiroblarini badiiy tasvirlaydi. Sentimental asar qahramoni oddiy xalq ichidan chiqqan, ko‘proq qishloq aholisiga mansub, o‘z hissiyotlarini sovuq intellekt qobig‘iga o‘ramay, ochiq-oydin ko‘rsatishdan qo‘rqmaydigan, oqko‘ngil, sofdil, qalbi bilan sevadigan kishi. Sentimental asar syujeti ko‘proq yo‘l xotiralari va taassurotlari, maktublar, sevgi-muhabbatning toza hissiy talqinlari asosiga quriladi.

2. Mohiyat mazmunidan kelib chiqiladigan bo‘lsa, sentimentalizm adabiy oqim, faqatgina estetik-badiiy hodisa deb qarash to‘g‘ri emas. Bu oqimning ildizlari qadim adabiyotdan boshlanib, XVIII asrdan e’tiboran rasmiy tus olgan. Sentimentalizmning sof ijtimoiy va falsafiy asoslari ham mavjud. Bundayin asos sentimentalizm falsafasining jamiyatdagi ijtimoiy tabaqalar, shahar va qishloq, rivojlangan fan-texnika, obyektivist va subyektivist, optimist va pessimist odamlarni o‘zaro solishtirishi, ularni ijtimoiy hayot voqeligi ichida tasvirlashi,

[24] Қўшжонов М. Адабий-танқидий мақолалар, эсселар, хотиралар. – Тошкент: Sharq, 2018. – Б. 314.

badiiy obraz sifatida tabiiy, asl hissiy-emotsional xususiyatlariga urg‘u berishida yaqqol namoyon bo‘ladi. Bu hodisa regional hodisa bo‘lmay, Sharq va G‘arbning barcha xalqlariga tegishli.

3. Sharq va G‘arb sentimental nasri namunalari qiyosiy tipologiyaga oid tahlil va talqinlar asosida o‘rganilar ekan, dunyo adabiyotshunosligida kishilik jamiyatida badiiy adabiyotning paydo bo‘lish omillari, adabiy tur va janrlar genezisi, tarjimashunoslik masalalari bilan mushtarak holda muammo mohiyatini ochishga xizmat qiladi. Y.V.Gyote mansub G‘arb adabiy-badiiy tafakkuri bir emas, bir nechta tarixiy-adabiy manbalardan suv ichadi. O‘zbek adabiy muhiti vakillari O‘.Umarbekov va A.Yo‘ldoshevlar ijodi ham G‘arb va rus adabiyoti ta’siridan xoli bo‘lmaganidek, sharq-o‘zbek mumtoz adabiyoti, jadid nasri, sovet davri o‘zbek nasri an’analari doirasida o‘zini namoyon etadi.

4. Sentimentallik va sentimental adabiyot an’ana va mezonlari Sharq va G‘arb adabiyoti muhitida o‘ziga xos shaklda namoyon bo‘lishidan qat’i nazar o‘zaro ichki mushtaraklikka ega. Bu kabi tipologik o‘xshashliklarning maydonga kelishi esa: a) madaniy, ijtimoiy, siyosiy, genetik aloqalar; b) inson omilining markazda tasvirlanishi; d) adabiy ta’sir va adabiyotdagi poetik tamoyillarning mushtarakligi; e) tabiiy, geografik, psixologik shart-sharoitlar yaqinligi bilan chambarchas bog‘liqdir.

5. Nemis adabiyoti tarixidagi sentimentalizm elementlarini mavjud manbalar ilmiy nazardan o‘tkazilganda sentimentallikning asosiy xususiyatlari sifatida quyidagilar ma’lum bo‘ldi: a) klassitsizmning qat’iy qoidalaridan chekinish; b) insonga bo‘lgan subyektiv yondashuv, uni irratsional talqin qilish; d) odamni olam, tabiat bilan uyg‘un holda bir butun tasvirlash; e) insondagi buyuk g‘oyalar va tafakkur kengliklari tasvirlari; f) poetik ifoda jarayonida inson his-tuyg‘usi va kechinma rolining ortishi; g) oshiq-ma’shuqlarni shaharning shovqinli, dimiqqan havosi emas, balki ona tabiat quchog‘ida tasvirlash; h) pokiza muhabbat va axloq masalalarini asosiy estetik kategoriya sifatida belgilash; i) qahramonlarni oddiy odamlardan tanlash va ularning ma’naviy go‘zal dunyosini tasvirlash; j) muhabbati rad etilgan oshiqning ko‘ngil kechinmalarini pafos bilan tasvirlash.

6. Qadimgi dunyo adabiyoti, nemis xalq qo‘shiqlari, elegiyalar, nemis qahramonlik dostonlari, nemis klassik poeziyasi, maktublar, sayohat kundaliklari, Yevropa xalqlari adabiyotida shakllangan sentimental nasr namunalari, yevropalik yozuvchilarning estetik qarashlari, Sharq xalqlari doston, ertak, mumtoz adabiyot manbalari ta’sirida sentimentalizmning nemis adabiyotida tarixiy-tadrijiy shakllangani ayonlashdi.

7. “Yosh Verterning iztiroblari” sentimental romani yuzaga kelishida muallifga aloqador real hayotiy voqea sabab bo‘lgan bo‘lsa-da, asosiy Gyotening yoshligida qiynagan iztiroblar, kechinmalar, sog‘inch, azob, inson tuyg‘ulari junbishga kelishi kabi unsurlar bilan jamiyatdagi reaksion kuchlarga zarba sifatida yozilgan. Romanda inson ruhiyatining sezgirlik va xayolparastlik xossalari qamrab olingan. Bunday kayfiyatdagi inson barcha tashqi taassurotlarni intellekt bilan baholamaydi. Sentimental qahramonlar hissiyot va ehtiroslarga beriluvchan, umidsizlik va yolg‘izlik tufayli g‘ayrati, yashashga qiziqishi

so‘ngan, pessimistik kayfiyatdagi nokurashchan xarakterga xosdir. Gyote, O‘.Umarbekov, A.Yo‘ldoshev qahramonlari ham shu nuqtalarda birlashadi.

8. Gyotening romanida tasvirlangan voqealar, xronotoplar, obrazlar, epizodlar, xarakterlar, ifoda uslubi va yondashuviga ko‘ra Sharq Islom madaniyati bilan, sharqona ma’naviy tafakkur bilan bog‘lanadi. Bu omil “Yosh Verterning iztiroblari” romani Sharq badiiy tafakkuri kontekstida tadqiq qilish imkonini beradi.

9. “Yosh Verterning iztiroblari”, “Sevgim-sevgilim”, “Sunbulaning ilk shanbasi” asarlarida qahramonning ruhiy kechinmalari, hayotga yondashuvlari, hissiyot va tuyg‘ulari, sof sevgisi, rad etilgan muhabbati, sevgi tarixi; asarlardagi uchrashuv, tush, ayriliq, afsuslanish motivlari, xronotoplar, maktub, dil izhorlari, arzihol, yig‘i va nihoyat fojiali qismat kabi mezonlarga ko‘ra bu uch asar tipologik o‘xshashdir.

10. O‘lmas Umarbekov asarlari o‘zining ifoda usuli, pokiza tuyg‘ularning tarannum etilishi, mazmuniy-g‘oyaviy jihatdan adabiyotda va san’atda go‘zallik, ezgulik ulashishi bilan o‘zbek adabiyoti uchun qadrlidir. O‘.Umarbekovning “Sevgim-sevgilim” qissasi va Gyotening “Yosh Verterning iztiroblari” romani tipologik jihatdan tahlil qilinganda har ikki asarda, sentimentallikka xos ko‘plab elementlar mushtarak holatda kelganini kuzatamiz. Jumladan, safar, tush ko‘rish, bir ko‘rishda sevib qolish motivlari, maktublar, yolg‘izlik, iztirob, yig‘i, arzihol, o‘zga olam istagi kabi unsurlarga ko‘ra sentimental asarlar hisoblanadi.

11. “Sevgim-sevgilim” qissasi va “Yosh Verterning iztiroblari” romani qahramonlarining uchrashuv motivi qiyoslanganda quyidagi tipologik o‘xshashliklar aniqlandi: a) tuyg‘ulari musaffo ikki oshiq-ma’shuqlarning ilk tanishuv, ilk uchrashuv joylari ham xronotop o‘laroq bir badiiy makonda sodir bo‘ladi; b) har ikki asardagi qizlarning bazmda tushgan raqsi ham o‘z milliy madaniyat, mentalitetidan kelib chiqadi. Oypopuk “Tanovar”ga, Lotta esa nemischa valsga tushadi; d) raqsga tushayotgan qizlarning nozik xatti-harakatlari, jozibador nigohi, xushmuomalaligi har ikki oshiq yigitni birdek maftun qiladi; e) bazmdagi uchrashuvdan so‘ng yigitlarning kayfiyati ham uyg‘un ko‘rinadi. Ya’ni Verterning ham, O‘ktamning ham qalbida ehtirosli muhabbat paydo bo‘ladi, tabiiy, pokiza tuyg‘ulari harakatga tushadi, ammo har ikkisi ham bu bezovtalikdan taskin topadi. Bu o‘xshash jihatlar O‘.Umarbekov va Gyote sentimental qahramonlarini o‘zaro yaqinlashtiradi.

12. Abduqayum Yo‘ldoshevning “Sunbulaning ilk shanbasi” asari ham sentimental nasr tamoyillariga mos keladi. Ayniqsa, sentimental nasrning eng yuksak namunasi Gyotening “Yosh Verterning iztiroblari” romani bilan qiyoslab, tahlil va tadqiq qilinganda bu jihatlar yaqqol namoyon bo‘ldi.

13. Sayohat sentimental adabiyotda faqat syujetni rivojlantirish vositasi emas, balki qahramonning ichki kechinmalarini ochib beruvchi muhim motiv sifatida namoyon bo‘ladi. U qahramonning ma’naviy o‘sishini, hayotiy tajribalarga nisbatan qarashlarini va hissiy iztiroblarini aks ettirish uchun xizmat qiladi. Shu sababli sentimental adabiyotda sayohat motivi nafaqat tashqi, balki ichki olamni ham yorituvchi muhim poetik unsur hisoblanadi.

Umuman olganda, Gyote, O‘.Umarbekov, A.Yo‘ldoshev sentimental qahramonlarning sevgisi, iztirob, fojiaviy taqdiri har qanday kishida achinish, hamdardlik bildirish hissini paydo qilib, adabiyotga go‘zallik, ezgulik urug‘ini sochgan, ijobiy qahramon sifatida ko‘riladi.

SCIENTIFIC COUNCIL DSC.03/30.12. 2019.FIL.19.01 ON AWARDING SCIENTIFIC DEGREES UNDER THE AUTHORITY OF THE ONE-TIME AT ALISHER NAVO'I TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE

ALISHER NAVO'I TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE

NIYAZOVA MUNIRA JUMANAZAROVNA

UZBEK-GERMAN SENTIMENTAL PROSE POETRY AND TYPOLOGICAL FEATURES

(With references from the works "The Sorrows of Young Werther", "My Love, My Beloved", "The First Saturday of Sunbula")

10.00.06 – Comparative Literature, Comparative Linguistics and Translation Studies

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

Toshkent – 2025

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The doctoral dissertation can be reviewed in the Information-Resource Centre of Alisher Navo'i Tashkent State University of Uzbek Language and Literature (registration No 334). (Address: 100100, Yusuf Khos Hajib street, 103, Yakkasaray district, Tashkent city. Phone number: (99871) 281-42-44)

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INTRODUCTION (abstract of the PhD thesis)

The topicality of the dissertation. The history of the development of world literary thought over several centuries proves that depicting a person from an epic perspective, as the scope of anthropocentric approaches expanded, led to the emergence, formation, and widespread diffusion of various literary phenomena, movements, and methods in literature. Specifically, in Renaissance literature, the deep study of the human being was placed at the center. Classicism aimed to shape literature based on strict rules and systematize it within the framework of intellectual thought. As a result, irrational movements such as Romanticism, Sentimentalism, and Modernism emerged in literature. Consequently, literature began to express the world of human emotions beyond reality and portray irrational worlds, entering the analysis of the human heart.

Such socio-cultural, literary-aesthetic relations in world literature are studied in comparative-historical terms, including literary types and genres, images, style, and motif issues. Specifically, the typological characteristics of Eastern and Western literature are studied in the context of how both regions' literatures influenced each other, with literary connections and historical typology being examined. Sentimental literature, based on the depiction of human perception, emotion, and feeling, particularly German sentimental prose, its stages of development, its characteristic features, and the role of J.W. Goethe's work in it, all play an important role in the context of Eastern and Western literary thought.

Uzbek literature has not remained unaffected by this literary phenomenon. When the works of our writers, who are following a new stylistic path with renewed poetic thought, are studied and analyzed, they provide new theoretical knowledge in Uzbek literary studies. Examples of sentimental prose and elements of sentimentality in Uzbek literature can mainly be observed in the works of writers such as Ulmas Umarbekov and Abduqayum Yuldoshev. In this regard, our writers have created new works in the sentimental approach, incorporating traditions, images, and motifs from classical literature, adapting them to the national character, and drawing on the experiences of world sentimental writers and poets like L. Stern, J.J. Rousseau, and J.W. Goethe. Therefore, studying and researching the connections and spheres of influence between Uzbek literature and the literature of other countries is of great importance. After all, "as long as literature, art, and culture live, the nation, the people, and all of humanity live meaningfully[25]. In today's literary process, the serious study of the mutual influence of various literary trends and schools is a significant task for comparative literature. This aspect increases the relevance of our research and its necessity in contemporary national literary studies.

The research presented in this dissertation is directly aligned with the tasks set forth in several significant legal and strategic documents issued by the President of the Republic of Uzbekistan. These include the PF-60 decree dated February 28, 2022, on the "Development Strategy of New Uzbekistan for 2022–2026," the PF-4947 decree dated February 7, 2017, on the "Strategy for Further Development of

[25] Мирзиёев Ш. Адабиёт ва санъат, маданиятни ривожлантириш – халқимиз маънавий оламини юксалтиришнинг мустаҳкам пойдеворидир // Халқ сўзи. – Тошкент, 2017 йил 4 август.

the Republic of Uzbekistan," the PQ-2995 decree dated May 24, 2017, on the "Measures to Further Improve the System for Preserving, Researching, and Promoting Ancient Written Sources," the PQ-3271 decree dated September 13, 2017, on the "Program of Comprehensive Measures for the Development of the System for Publishing and Distributing Book Products, Enhancing Book Reading and Literacy Culture, and Promoting Them," the President's speech during the meeting with representatives of Uzbekistan's creative intellectuals on August 3, 2017, as well as his instructions during his visit to the Writers' Alley in Tashkent on May 20, 2020, regarding increasing the influence of literature. This dissertation contributes significantly to the implementation of the tasks defined in these and other related normative and legal documents.

Compliance of the research with the priorities of the development of science and technology of the republic. The dissertation was carried out within the framework of priority focus of the development of science and technology of the republic I. "Formation of the system of innovative ideas in the social, legal, economic, cultural, spiritual and educational development of the information society and the democratic state and the ways of their implementation".

The degree to which the problem has been studied. The issues of sentimentalism and the sentimental genre in literary studies have been explored in the works of literary theorists and scholars such as L.I. Timofeyev, V. Khalizev, Yu. Borev, M.M. Bakhtin, R. Uellek, O. Warren, G.N. Pospelov, K. Rotman, G. Yegher, P. Shelley, R.A. Laskova, I.I. Glukhovskaya, and S.I. Melnikova, who have contributed significantly to literary theory and literary criticism.[26]

In Uzbek literary studies, the theoretical foundations of the sentimental genre and the characteristics of sentimentality have been explored in the works of A. Fitrat, I. Sulton, D. Quronov, U. Jo'raqulov, K. Hamroyev[27], as well as in the research

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[27] Фитрат А. Адабиёт қоидалари. Адабиёт ҳавасмандлари ҳам адабиёт муаллимлари учун. Нашрга тайёрловчи, сўз боши ва изоҳлар муаллифи Ҳ.Болтабоев. – Тошкент: Ўқитувчи, 1995; Султон И. Адабиёт назарияси. – Тошкент: Ўқитувчи, 1986. – 408 б.; Қуронов Д. Адабиёт назарияси асослари. 2-қисм. – Алматы: CyberSmith, 2021; Қуронов Д. ва бошқ. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2013; Jo'raqulov U., Hamroyev K. Qiyosiy adabiyotshunoslik. – Toshkent: Lesson press, 2021. Жўракулов У. Ҳудудсиз жилва. – Тошкент: Фан,

related to the works of Y.V. Goethe, O. Umarbekov, and A. Yo‘ldoshev. The scientific articles and monographic works of scholars such as S. Mirvaliyev, Ya. Egamova, A. Saidov, Q. Yo‘ldoshev, B. Karimov, I. Yoqubov, X. Rahimov, A. Kholmurodov, A. Mahmudov, Y. Eshmatova, and O. Bozorov have examined various aspects of the topic to varying degrees[28]. However, in Uzbek literary studies, the issue of sentimentality in the works of Y.V. Goethe, O. Umarbekov, and A. Yo‘ldoshev has not been specifically studied from a typological perspective.

The relationship of the topic of the dissertation research with the plan of the research work of the higher educational or research institution where the dissertation was carried out. The dissertation was carried out in accordance with the research plan of Alisher Navoi Tashkent State University of Uzbek Language and Literature under the topic “General Theoretical Issues of Comparative-Typological Study of World and Uzbek Literature.”

The purpose of the research is to conduct a deep analysis of the sentimental characteristics in the works “The Sorrows of Young Werther” (Yosh Verterning iztiroblari) by German philosopher and writer J.W. Goethe, “My Love, My Beloved” (Sevgim-sevgilim) by Uzbek writer O. Umarbekov, and “The First Saturday of Sunbula” (Sunbulaning ilk shanbasi) by A. Yuldoshev, exploring issues of mutual influence, commonalities, and typological aspects specific to individuality.

The research tasks are as follows:

- To identify the characteristics of sentimental literature, its factors of emergence, artistic criteria, as well as the peculiarities of plot, character, and style, and to explore the typological aspects of Eastern and Western sentimental prose;
- To analytically substantiate the poetic relationship of J.W. Goethe’s novel “The Sorrows of Young Werther” (Yosh Verterning iztiroblari) with the history of German literature, and the literary traditions of Europe and Eastern peoples;
- To highlight the role of sentimental prose in Uzbek literature, its connection to the artistic concepts of European and Eastern classical literature, its distinctive forms, national and individual features;
- To scientifically and theoretically prove the complex methods of depiction and original interpretations of sentimental plot, sentimental characters, and sentimental style in the works of O. Umarbekov and A. Yuldoshev.

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[28] Мирвалиев С. Ўлмас Умарбеков. “Севгим-севгилим”дан “Қизимга мактуб”гача. – Тошкент: Шарқ, 2004; Истеъдоднинг қўш қаноти (Ёзувчи Ўлмас Умарбеков ижодига бир назар) – Тошкент: Ёзувчи, 1993; Норматов У. Насримиз тамойиллари. – Тошкент: Адабиёт ва санъат, 1978; Умидбахш тамойиллар. – Тошкент: Маънавият, 2000; Тўраев Д. Давр ва ижод масъулияти. – Тошкент: Янги аср авлоди, 2004; Ёқубов И. Мустақиллик даври романлари поэтикаси. Филол. фан. док. дисс. автореф. – Тошкент, ЎзТА ва ФИ, 2018; Мирзаев И. Ўзбек адабиётида жанрлар типологияси ва услубий ранг-баранглиги. – Тошкент: Фан, 1983; Саримсоқов Б. Бадиийлик асослари ва мезонлари. – Тошкент, 2004; Расулов А. Бадиийлик – безавол янгилик. – Тошкент: Шарқ, 2007; Солижонов Й. Нутқ ва услуб. – Тошкент: Чўлпон, 2002; Болтабоев Ҳ. Наср ва услуб. – Тошкент: Фан, 1992; Маҳмудов А. Лессинг ижодида Шарқ маданияти талқини. Монография. – Тошент: Mumtoz so‘z, 2013. Эшматова Ю.Б. Истиқлол даври ўзбек қиссачилигида аёл руҳиятининг бадиий талқини. Филол.ф.б.ф. д-ри (PhD) дисс... – Тошкент, 2020; Bozorov O. Epistolyar romanda voqelikni badiiy tasvirlash imkoniyatlari va qahramon muammosi (Iogann Volfgang fon Gyotening “Yosh Verterning iztiroblari” hamda Iqbol Mirzoning “Bonu” romanlari misolida)” filol.f.b.f.d-ri (PhD) diss… – Buxoro, 2023.

As the object of the research is the works “The Sorrows of Young Werther” (Yosh Verterning iztiroblari) by J.W. Goethe, “My Love, My Beloved” (Sevgim-sevgilim) by O. Umarbekov, and “The First Saturday of Sunbula” (Sunbulaning ilk shanbasi) by A. Yuldoshev. In necessary cases, references to other sources from world and Uzbek literature have also been made.

The subject of the research is the typology of sentimentality characteristics in German literature (particularly the works of J.W. Goethe) and Uzbek prose (the works of O. Umarbekov and A. Yuldoshev).

Research Methods. This study employs comparative-typological, comparative-historical, structural-analysis, and biographical methods.

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

The factors contributing to the emergence of sentimentality in world artistic thought have been examined, and its social-philosophical and artistic-aesthetic manifestations, methods, and approaches have been identified. The artistic principles characteristic of sentimental literature, its common and specific features, as well as the typological aspects of Eastern and Western sentimental prose, have been revealed.

The poetic relationship of J.W. Goethe’s novel “The Sorrows of Young Werther” (Yosh Verterning iztiroblari) with the history of German literature, and the literary traditions of both Western and Eastern cultures, has been theoretically substantiated.

In Uzbek literature, the elements of sentimental prose, its connection to the artistic concepts of European and Eastern classical literature, the unique characteristics in form, and the issues of nationality and individuality have been evidenced.

The complex methods of expression, original interpretations, and the sentimental plot, characters, and style in the works of O. Umarbekov and A. Yuldoshev have been scientifically and theoretically proven.

The practical outcomes of the research work are as follows:

The scientific significance of preparing monographic studies on comparative literature, world literature, literary connections, and literary influence issues, based on a comparison of materials from world and Uzbek literary studies, as well as the development of educational and methodological manuals, has been substantiated.

To form the theoretical foundation of the dissertation, the comparative-typological method has been developed based on the existing materials in world and Uzbek literary studies, following a scientific classification. The issues of studying the works of J.W. Goethe, O. Umarbekov, and A. Yuldoshev within literary studies have been explored scientifically.

The characteristics of sentimentality in all three works have been compared and analyzed, leading to theoretical generalizations and conclusions.

The reliability of the research results is explained by the use of specific scientific sources when presenting theoretical information in the research work, the alignment of the research with existing literary theories, the basis of the materials analyzed through scientific methods, the reliability of those materials, the implementation of theoretical ideas and conclusions in practice, the validation of the

obtained results by competent organizations, and the study of literary criticism based on scientific concepts.

The scientific and practical significance of the research work findings. The scientific significance of the research results is determined by the principles of analysis, the scientific classification of the studied materials, and accordingly, the scientific and theoretical conclusions put forward are characterized by their modernity, relevance, the updated poetic forms of expression, as well as the scientific results related to the typology of sentimental interpretation, which enrich the writer's creative laboratory in the literary process.

The practical significance of the research results is explained by their contribution to the creation of monographic studies on comparative literary criticism, literary influence, literary relations, translation studies, world literature, sentimental prose, and the problems of the sentimental hero's character. It also aids in the thorough understanding and explanation of issues in comparative typology and contributes to the development of textbooks, educational, and methodological manuals for the philology departments of higher education institutions.

Implementation of the research results. Based on the study of sentimental states and characteristics in the works "The Sorrows of Young Werther", "My Love, My Beloved" and "The First Saturday of Sunbula" the following research results were applied:

The scientific conclusions regarding the elements of sentimental prose in Uzbek literature, the artistic concepts of classical European and Eastern literature, the peculiarities of form, national identity, and individuality issues were used in the practical work of the project titled "Creation of a Multilingual (Uzbek, Russian, and English) Electronic Platform for Uzbek Literature" (F3-201912258), planned for 2021–2023 at Alisher Navoi Tashkent State University of Uzbek Language and Literature. (Certificate No. 04/1-3364, dated November 25, 2024, Alisher Navoi Tashkent State University of Uzbek Language and Literature). As a result, the study concluded that the elements of sentimental prose in Uzbek literature were shaped under the influence of both Western and Eastern classical literary artistic concepts, with its formal uniqueness developing through a synthesis of traditional and new stylistic elements, thereby enriching the materials of the electronic platform;

The scientific conclusions regarding the sentimental plot, sentimental character, and complex expressive methods specific to sentimental style, as well as original interpretative approaches in the works of O. Umarbekov and A. Yo'ldoshev, were scientifically and theoretically proven and were used in the practical work of the project titled "Creation of a Multilingual (Uzbek, Russian, and English) Electronic Platform for Uzbek Literature" (F3-201912258), planned for 2021–2023 at Alisher Navoi Tashkent State University of Uzbek Language and Literature. (Certificate No. 04/1-3364, dated November 25, 2024, Alisher Navoi Tashkent State University of Uzbek Language and Literature). As a result, the study provided a basis for preparing scientific materials on sentimental plots, characters, and complex poetic expressive methods specific to sentimental prose in Uzbek literature;

The factors leading to the emergence of sentimentality in world artistic thought were examined, and its social-philosophical and artistic-aesthetic ways and methods

of manifestation were identified. The scientific conclusions regarding the artistic principles, general and specific features of sentimental literature, and the typological aspects of Eastern and Western sentimental prose were applied in the practical work of the project titled "Creation of a Linguodidactic Electronic Platform for Turkic Languages" (PZ-2020042022), planned for 2021–2023 at Alisher Navoi Tashkent State University of Uzbek Language and Literature. (Certificate No. 04/1-3365, dated November 25, 2024, Alisher Navoi Tashkent State University of Uzbek Language and Literature). As a result, the factors contributing to the formation of sentimentality in world artistic thought, its social-philosophical and artistic-aesthetic expressions, as well as the principles and characteristics specific to sentimental literature, and the typological aspects of Eastern and Western sentimental prose, were identified and used as a foundation for preparing relevant materials;

The scientific conclusions regarding the poetic relation of Johann Wolfgang von Goethe's "The Sorrows of Young Werther" (Yosh Verterning iztiroblari) to the history of German literature, as well as the literary traditions of Western and Eastern peoples, were theoretically substantiated and applied in the practical work of the project titled "Creation of a Linguodidactic Electronic Platform for Turkic Languages" (PZ-2020042022), planned for 2021–2023 at Alisher Navoi Tashkent State University of Uzbek Language and Literature. (Certificate No. 04/1-3365, dated November 25, 2024, Alisher Navoi Tashkent State University of Uzbek Language and Literature). As a result, the materials enriched the study of the poetic relation of "The Sorrows of Young Werther" to the history of German literature and the literary traditions of Western and Eastern peoples, along with their common aspects, through theoretical substantiation.

Approbation of the research results. The results of this study were presented in reports and speeches and have been tested at several scientific and practical conferences, in a total of 8 including 5 international and 3 republican conferences.

Publication of the research results. 14 scientific articles related to the theme of the dissertation have been published, of which 6 articles (4 republican and 2 international) have been published in scientific journals recommended by the Higher Attestation Commission under the Ministry of Higher Education, Science, and Innovation of the Republic of Uzbekistan based on the research results of the dissertation.

The outline of the dissertation. The dissertation consists of an introduction, three chapters, conclusion, the list of references. The total volume of the dissertation is 126 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the Introduction of the dissertation, the relevance and necessity of the topic are outlined, the degree of study of the problem, its goals and objectives, as well as the object and subject of the research are described. It is shown that the research aligns with the priority directions of the development of science and technology in the republic. The research methods, scientific novelty, and practical results are presented, and the scientific and practical significance of the obtained results is substantiated. Information

regarding the implementation of the research results in practice and the structure of the dissertation is also provided.

The first chapter of the dissertation is titled "**Sentimental Interpretation in Literature and Its General Theoretical Issues**" and consists of two sections. The first section addresses the issue "*The History of Sentimental Literature and Its Study in Literary Criticism."*

Sentimentality and the issue of sentimental literature are among the ancient problems of human artistic-aesthetic thought. Given the ancient nature of the issue, it becomes evident that its study by literary scholars, critics, and theorists covers a vast chronological scope.

In the hierarchy of creative methods and literary movements in the world, sentimentalism is considered a literary direction that follows classicism, replacing it. In general, sentimentalism is a literary trend that focuses primarily on the spiritual and emotional world of the human being, depicting people, life situations, and nature based on the inner, emotional world of individuals. Officially, sentimentalism was recognized as a literary movement by the second half of the 18th century. However, its manifestation as an artistic form in literature dates back to ancient times and is deeply connected to earlier periods of literature.

Sentimentality and its key feature, the emotional state, inner sorrow, pain, weeping, despondency, the longing for solitude, and fainting, are not only reflected in the relationship between humans and nature. Another important aspect of sentimentality is the emotional turmoil associated with love, separation, sorrow, despair, longing, and shedding tears. This can be found in the folk songs of all peoples, romantic fairy tales, stories, and narratives related to folk creativity. The sorrow and torment of a lover who cannot reach their beloved, the weeping in despair, the hopelessness of separation, and the longing for the lost lover form the central theme in works of folk art.

As noted by Yu. Borev, in the example of ancient Indian mythology, we also encounter the portrayal of the emergence of art through the relationship between humans and Greek gods, the phenomena of nature, love conflicts, and adventures. This aspect is also reflected in ancient Greek myths and legends. For example, recalling the myth of Narcissus is enough.

Johann Wolfgang Goethe, who thoroughly studied and embraced the traditions of Islamic mysticism and secular literature that developed in the East, demonstrated this extensively in his works "West-East Divan" and "Faust." This is also directly reflected in his earlier work, the sentimental novel "The Sorrows of Young Werther," (Yosh Verterning iztiroblari) which is the object of our dissertation. Like Narcissus, Farhad, Majnun, Tohir, and Zuhra, the lover Werther is unable to attain his love. He is only destined for the cup of death, which, in our view, is also the main artistic idea expressed in Goethe's work. In the immortal Umarbekov's sentimental tale "My Love, My Beloved" (Sevgim-sevgilim), however, the lover does not meet death. But like A. Oripov's lyrical hero, he is consumed by a lifetime of sorrow and torment. However, we cannot say the same about another object of our research, the tale "The First Saturday of Sunbula" (Sunbulaning ilk shanbasi). In this work, the hero, burned by the

fire of love, ultimately dies. Thus, it takes its rightful place in the lineage of Farhad, Majnun, and Tohir.

In general, based on the research and theoretical notes on the genesis of sentimental literature, its emergence can be attributed to the following four main factors: 1) sentimentalism arises as a result of the creator's strong desire and striving for freedom; 2) the traditions of ancient literature (Greek and Italian) serve as an impetus for the emergence of sentimental literature; 3) the creator's personal interests, aspirations, and experiences play a distinctive role in the emergence of sentimental works; 4) the example of sentimental literature emerges as a result of travels around the world.

The issue of sentimentality and sentimental literature, along with its theoretical characteristics, has been consistently studied in world and Uzbek literary studies based on both ancient and contemporary literary sources. In such research and interpretations, the focus is not only on the genesis, history, and reflection of sentimental literature in ancient sources. The manifestations of sentimentalism in the literature of certain nations, its representatives, the place it holds in the works of specific writers, its appearance in particular works, its aesthetics, and its philosophy are all examined within a complex framework. The definitions, descriptions, and distinctive characteristics are also noted.

In sentimental prose, the leading emotional experience is, by nature, a sentimental emotion. The writer's sentimental attitude towards reality emotions such as pity, weeping, despair, and sympathy are characteristic of all works written in the sentimentalism tradition. One of the founders of modern Uzbek literary studies, Professor Abdurauf Fitrat, when defining sentimentalism, seems to fully confirm the idea we proposed above: "Sentimentalism is the term for a philosophical trend (the philosophy of emotions) that is in opposition to rational currents. The literary trend associated with this philosophy is the 'sentimentalism' movement. Poets and writers of this trend believe in the existence of a spiritual, metaphysical world, aside from our physical, material world. They make us think that there is a metaphysical truth beyond the visible and evident physical reality before us..."[29]. A. Fitrat, as a modern thinker and great educator, simplifies and interprets sentimentalism in a way that is easily understandable for the reader. His thoughts on sentimentalism clearly reflect the essence of this movement. Even his conclusion, "It is possible to consider our greatest Sufi poet, Ahmad Yasawi, as part of this movement," is not just an example, but a statement made with deep significance.

The second chapter of the dissertation is titled *"The Poetic Commonality of Sentimental Prose in the East and the West."* In this section, the issue of the commonality of the sentimentalism genre in Eastern and Western literature is analyzed scientifically.

Studying the works of any writer typologically requires understanding their literary environment, as well as their regional and national affiliation. At the same time, examining the typological and literary influence between Eastern and Western

[29] Фитрат А. Адабиёт қоидалари. Адабиёт ҳавасмандлари ҳам адабиёт муаллимлари учун. Нашрга тайёрловчи, сўз боши ва изоҳлар муаллифи Ҳ.Болтабоев. – Тошкент: Ўқитувчи, 1995. – Б. 100.

literatures brings the need for a historical approach to the research object. After all, literature is the art of words, and alongside this, it serves as a cultural and historical bridge between the nations of the world.

Thus, Johann Wolfgang von Goethe's "The Sorrows of Young Werther" originated in the Western, European artistic and cultural environment. Therefore, this work is not free from the influence of the European intellectual thought and the literary environment that emerged based on that thought, which was discussed in the previous paragraph of our research. Likewise, the myths, fairy tales, novels, and other literary genres that are the products of ancient Greek culture cannot be entirely outside of Goethe's perspective. German culture, examples of folk oral creativity, written literature, philosophy, and aesthetic principles also had an impact on his work. Goethe, who thoroughly studied ancient Greek myths, folklore, works of philosophers, and examples of visual arts, sculpture, music, and architecture, clearly incorporated them into various spheres of his work. Furthermore, a significant portion of Goethe's works, especially his poetry and epics, also draws from the artistic thought of the ancient East. His "West-Eastern Divan" stands out in this regard, as it addresses the history, social environment, and great personalities of Eastern peoples, as well as their poets and writers, positioning it at the forefront of his literary works..

O'lmas Umarbekov and Abduqayum Yo'ldoshev, too, were influenced by both Eastern and Western aesthetic thought, spiritual ideals, and literary traditions, and they adhered to these traditions in their sentimental works. This is an undeniable truth. In Umarbekov's works, the short stories, tales, and novels written in an emotional and sentimental tone, as well as the epistolary style in his letter-based works, hold significant places. The influence of writers such as J.J. Rousseau, F. Schiller, I. Goethe, A. Pushkin, Yu. Lermontov, A. Chekhov, F. Stendhal, Ch. Dickens, O. Balzac, F. Dostoevsky, L. Tolstoy, and M. Sholokhov can't be denied, particularly in their portrayal of love stories, their depiction of human characters, and the use of the epistolary style. At the same time, as an Eastern writer shaped by the Eastern environment, Umarbekov, influenced by the works of poets such as Khwarazmi, Lutfi, Navoi, Mashrab, Furqat, Haziniy, and Huvaydo, drew inspiration from their works as well. The Western literary depiction of emotions through psychological realism, the expression of inner states in the epistolary style, the Sufi-inspired lyrical love poetry of Uzbek classical poetry, and the symbolic interpretations of inner experiences are clearly evident in Umarbekov's works.

The writer A. Yo'ldoshev belongs to the subsequent generation of authors relative to O. Umarbekov. A. Yo'ldoshev read the works of Russian literature, including those of A. Pushkin, M. Lermontov, F. Dostoevsky, and L. Tolstoy, both as a reader and from a writer's perspective. He has deeply studied the works of prominent figures in world literature such as O. Balzac, P. Mérimée, J. Joyce, O. Henry, F. Kafka, and A. Camus. He has also avidly read the prose works of A. Qodiriy, A. Cho'lpon, Oybek, G'. G'ulom, O. Yoqubov, and A. Muxtor. Furthermore, he thoroughly studied Navoiy's "Xamsa" epics. Thus, the influences of both Eastern and Western literary traditions have strongly impacted A. Yo'ldoshev's creative work.

In general, sentimentalism continued in the second half of the eighteenth century, initially in the genres of lyric poetry and the novel, later in bourgeois drama and in plays

known as "tearful comedies." The philosophy of sensualism, which emphasizes naturalness, primitivity, and emotionality, formed the essence of poetic interpretations in literature, and the ideas of sentimentalism were clearly reflected. At the heart of this literature lies the image of a person who is close to nature, seeks nature, and expresses their inner self through their natural emotions. This figure, who defends helpless emotions against the inevitable triumph of technological progress and civilization, but lacks the inner capacity to preserve them, ultimately responds with despair and tears. Such figures in literature, who embody sentimental ideals, are interpreted in a distinctive manner in both Eastern and Western literature. For a person reflected in the sentimental image, neither history nor the future holds significant importance. They live primarily in the present. If they shed tears and succumb to a melancholic mood, they suffer from the emotions of the past and the future, but that is all.

Focusing on the depiction of the inner world of a person, sentimentalism naturally places the protagonist, who goes against the norms and customs of social life, at the center. The sentimental character is, in its essence, highly complex and cannot be confined to any rigid mold, making it an individualistic and multifaceted hero.

The second chapter of our research is titled "**The novel 'The Sorrows of Young Werther' as a high example of German sentimental prose**." This chapter consists of two sections. In the first section, the issue of "*The Role of Sentimentalism in the History of German Literature*" is examined.

If we study German sentimental prose in a comparative-historical context, according to the theory of historical-typological approach, since repetition occurs in history, the characteristic of universality becomes dominant. According to this theory, folkloric works should be approached as an aesthetic phenomenon that naturally arises as a result of global social-political processes occurring in the world."[30] Before sentimentalism spread widely as a literary movement, this aesthetic phenomenon could be found partially in German heroic epics, folk songs, medieval literary sources, and examples of classical and Enlightenment literature. This is because there is no work without the emotions of the hero or their emotional sensitivity.

In the 12th century, during the feudal society in Germany, secular democratic literature in the German language emerged. It was primarily expressed through the romanticism of chivalry, based on French models. The heroic epics performed by German minstrels were transformed into extensive books. The style of courtly (chivalric) romance had a certain influence on the minstrels' epics. In these types of epics, the relationships between the lord and vassal, along with the established lifestyle of the feudal Christian society, were reflected. For instance, in the depiction of the "beloved lady" cult and other characters, as well as the interpretation of traditional motifs and even changes in the plot, these aspects were evident[31]. These include German heroic epics such as the "Song of Siegfried" and the "Song of the Nibelungs". These songs can to some extent be classified as heroic-romantic epics, as they increasingly blur the line between real, historical events and fictional narratives. This blending of reality and myth makes it difficult to distinguish between the two. Such

[30] Йўлдошев Қ., Йўлдошева М. Бадиий матн асослари. – Тошкент: Камалак, 2016. – Б. 368.
[31] Look: Мелетинский Е. М. Немецкий героический эпос // История всемирной литературы: В 8 томах, Ин-т мировой лит. им. А. М. Горького. – Москва: Наука, 1983–1994. – С. 522–523.

complex situations can be interpreted emotionally. Based on this, the emotions, feelings, and certain levels of suffering depicted in the heroes of these medieval epics can be considered elements of sentimentalism.

Sentimentalists created works in genres such as elegy, epistolary novels, travel diaries, memoirs, and others. In these works, the artistic reality was narrated in the first person. Sentimentalist writers did not adhere strictly to any canonical poetic rules or conventions that hindered imagination and contemplation; instead, they acted according to their own will and emotions. They sought freedom in composition, often giving much space to lyrical digressions. The theoretical views of the classicist I.K. Gottsched were sharply rejected by figures like I.J. Baudelaire and I.J. Breytinger.The first representative of the sentimentalist movement was Friedrich Gottlieb Klopstock. He aimed to build a bridge between medieval German literary traditions and sentimentalism. This movement shifted from lyric poetry and novel writing to drama. Expressing the natural flow of emotions, portraying characters according to the demands of their situations, showing compassion for them, and highlighting the rich spiritual world of ordinary people became key features of the aesthetics of sentimentalism.

Johann Wolfgang von Goethe, in his work "The Sorrows of Young Werther" (Yosh Verterning iztiroblari), uses the form of a diary filled with lyrical expressions, influenced from an early age by his strong admiration for the works of Jean-Jacques Rousseau, particularly his novel Julie, or the New Eloise. In expressing the fate of a character who perishes due to the conflict between virtue, love, and temptation, Goethe follows Rousseau's lead in structuring the novel in an epistolary format. The letters are enriched with the national-mental issues and educational ideas of the time. It is noteworthy that the protagonists of Rousseau's work, Saint-Preux, and Goethe's Werther, both converge at one point as owners of deep and pure emotions.

Goethe's "The Sorrows of Young Werther" (Yosh Verterning iztiroblari) is structured on real events, yet, dissatisfied with this, Goethe adds unique descriptions of spiritual journeys.

The novel's characters' self-awareness is based on their intense emotions, intuitive senses, and their inclination to make impulsive decisions by submitting to the command of the heart, meditation, and unconscious feelings. They are depicted as people of the heart, delicate souls who follow the command of the spirit. Therefore, in his time, Goethe was misunderstood by rational and irrational thinkers creators at opposite ends of the spectrum due to their varying understanding and emotional intelligence. In our opinion, rational and irrational forms of thinking complement each other. Unfortunately, this was only understood by the Neo-Romantics by the end of the 19th century. "The Sorrows of Young Werther" (Yosh Verterning iztiroblari) was perceived as a tragic song about love, longing, suffering, hope, and despair that shakes the heart of the reader.

In the second chapter of the book titled "The Poetic Thought of the East and the West in "The Sorrows of Young Werther," (Yosh Verterning iztiroblari) the similarities of sentimental works with both Eastern and Western literary thought are discussed. The comparative study of literary-aesthetic phenomena that occurred throughout world literature history, including the classical works of world literature, as well as artistic

elements such as similar characters, motives, and types, is examined from both Eastern and Western literary perspectives. This comparative approach provides new scholarly conclusions about typological and individual aspects, which are scientifically justified.

Artistic creation and poetic thought have historically served as a primary means to connect Eastern and Western cultures through universal literary and human relations, a fact well-known to us from history. As academic scholar Shuhrat Sirojiddinov notes: "The various poles, nations, and cultures of the world constantly meet at a crossroads, engaging in mutual communication. This is the crossroads of artistic thought. Just as caravan leaders once connected the roads of the world, there are also caravan leaders for the paths of artistic thought. Without these leaders, dreams cannot be realized, nations cannot unite, and cultures cannot meet"[32].

The study of Johann Wolfgang Goethe's work in the context of the shared poetic thought of the East and West highlights the necessity of identifying new typological similarities in the field of comparative literary studies today. In Goethe's works, we observe the integration of themes, characters, motifs, cultural values, and religious tolerance from the literature of various nations, presented in a unified and generalized manner.

Goethe's interest in Eastern literature, culture, thought, and values is evident in his works. In his "West-Eastern Divan," the author refers to the works of Eastern thinkers such as Firdausi, Rumi, Anvari, Saadi, Nizami, Hafez, Jami, and Navoi. In these references, Goethe's love and fascination for the East are clearly reflected. Particularly, his deep respect for the Islamic religion, reverence for the Prophet Muhammad (peace be upon him), and enthusiasm for Eastern Islamic mysticism are prominently present. According to the German scholar of Goethe, Katharina Mommsen, "Goethe's reverence and respect for nature related to Islamic mystical concepts continually manifests itself. Importantly, the poet depicts his heroic figures, directing his gaze through the multifaceted phenomena of nature, even though these phenomena appear divine, striving to focus on the One Creator who created them"[33].

In Western literature, the feeling of torment is interpreted differently from works dedicated to the artistic expression of the concepts of essence, manifestation, and states in Sufism. Specifically, in the preface to "The Sorrows of Young Werther" (Yosh Verterning iztiroblari), Goethe writes: "Whatever I was able to discover regarding the sufferings of poor Werther, I have carefully collected, and I hope that if I present it to you, you will be grateful. You will bow with respect and reverence before his clever heart, and shed bitter tears for his fate. Just as you would have pity on someone who has suffered such a fate, you too might find refuge in his torment. If you cannot find a closer friend due to your own fault or the judgment of fate, then let this little book accompany you instead."[34]

If we pay attention, Goethe's novel emphasizes the protagonist's fate, expressing sympathy by labeling him as "poor" and highlighting his struggles. Moreover, Goethe

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[32] Сирожиддинов Ш. Башарий тафаккурнинг икки чўққиси: Навоий ва Гёте. // "Sharq-u G'arb: Navoiy va Gyote" mavzuidagi xalqaro ilmiy-nazariy konferensiya materiallari. – Toshkent, 2023. – B. 4.

[33] Моммсен К. Гёте ва Ислом. Жаҳон адабиёти журнали, 2012. – № 1. – Б. 134.

[34] Гёте Й.В. Ёш Вертернинг изтироблари: роман / немис тилидан Янглиш Эгамова таржимаси. – Тошкент: Ғафур Ғулом, 2018. – Б. 3.

draws our attention to Werther's "clever heart" and "emotions," encouraging the reader not only to feel respect but also to show reverence toward him. He hopes that Werther's bitter fate will evoke a sense of empathy and compassion in the reader. By doing so, Goethe links the personal suffering of Werther to a universal human experience, inviting the reader to connect emotionally with the character and his plight.

Werther emphasizes how the existing social system and strict laws suppress natural instincts, separating individuals from the beauty of nature. He states, "Only nature is rich, and only it can create a great artist... strict laws dull the ability to feel nature and depict it authentically"[35]. He worries that any rigid rule, social law, or bureaucracy destroys the natural emotions in people. Sentimental individuals, who perceive the world and nature through emotional understanding and connect themselves with the mysteries of nature through their feelings, cannot live according to the bureaucratic laws of society. These individuals, by their very nature, cannot conform to the rigid structures imposed by such a system. They exist outside of the boundaries that society has set, making them characters that defy authority and regulation.

The character's sentiments in this passage from Abduqayum Yo'ldoshev's "The First Saturday of Sunbula" (Sunbulaning ilk shanbasi) reflect the inner turmoil of an individual caught between the demands of daily life and the yearning for a deeper, more meaningful existence. The protagonist describes how, over the years, their thoughts have become consumed with trivial concerns like finances and material possessions, realizing that these distractions have pulled them away from their dreams and aspirations. This realization leads to a deep sense of regret, frustration, anger, and helplessness. The character even contemplates accepting a life where their emotions and desires are suppressed, as if to give in to the pressures of routine and social norms, thereby mirroring the struggles of a sentimental person who cannot reconcile their emotional nature with the constraints of society. This internal conflict emphasizes the same sense of alienation that is typical of the sentimental figure, who is at odds with the materialistic and bureaucratic world around them"[36].

The passage reflects a profound connection between the character's inner turmoil and the external world, emphasizing the tension between daily life struggles and a yearning for higher, more meaningful experiences. The character is caught between the harshness of social inequality and the domestic concerns that dominate their existence. They are unable to rise above these burdens and find solace in the aesthetic beauty of life. Instead, they are consumed by regret and suffering, trapped in a cycle of mundane worries and unable to experience the natural beauty of the world.

Literary scholar U. Jo'raqulov says the following about the esoteric world: "The concept of esotericism, although understood differently across various cultural levels created by humanity, has one unifying point: esotericism is a mysterious essence that cannot be grasped through rational logic or real-world experience. It is a phenomenon that requires the potential of the fourth dimension of time and the sixth sense, a quality that cannot be understood through ordinary knowledge. From the perspective of the spiritual or inner world of a person, it is a phenomenal unity that is not dependent on

[35] This source. – P. 14.
[36] Йўлдошев А.. Сунбуланинг илк шанбаси. Энг сара муҳаббат қиссалари / Тўпловчи Маъмура Қутлиева. – Тошкент: Янги аср авлоди, 2020. – Б. 300.

the individual's desires, interests, passion, actions, or efforts, and is resolved in a substantive field or matrix level, independently of human participation and given through choice."[37]

According to the scholar, esotericism cannot be comprehended through the scales of reason or rational logic. It manifests in a completely irrational layer, beyond the intellect. The knowledge of this world and its miracles can only be achieved through the talent bestowed by God. "Esoteric thought is characteristic only of the most gifted representatives of world literature, those chosen by God. Only the chosen poets, writers, and playwrights can elevate esoteric reality to a high level. In this way, they become the leaders of entire eras and the literatures of nations."[38]

Thus, the love "history" of both Verter and A. Yo'ldosh's characters is based not on reason and logic, but on uncontrollable natural feelings. These sentimental heroes understand that they are capable of experiencing boundary situations (extreme circumstances) and the explosion of emotions. This is why the novel opens with Verter's confession of his fault. The love of Verter and A. Yo'ldosh's character fills the reader with melancholic thoughts about human nature and the heart. Their sorrows are nourished by the motifs of Rousseau's philosophy, which reflects the social-political landscape of the world.

The final chapter of the dissertation is titled **"Sentimental Prose and Its Poetic Features in Contemporary Uzbek Literature."** The first section focuses on the issue of *"Sentimentalism Traditions in O. Umarbekov's Prose"* in a comparative context.

As highlighted in the previous chapters, Uzbek literature was not isolated from the widespread sentimentalism movement in world literature. Especially in recent years, works of Uzbek literature have emerged that vividly reflect elements of sentimentalism, with certain stories fully embodying the characteristics of this genre. The formation of Uzbek sentimental prose is connected to several cultural, social-historical, and literary-aesthetic processes: *first*, the national, cultural, and historical circumstances; *second*, the traditions of Eastern literature; *third*, the influence of Western literature; *fourth*, the spread of progressive ideas; and *fifth*, the creative works of writers during the Soviet era and beyond, which defined the stages of development of Uzbek sentimental prose.

The main features of sentimentalism emotional expressions, love for the natural environment, and the depiction of people in their natural and simple state are clearly evident in O'lmas Umarbekov's works, particularly in "My Love, My Beloved" (Sevgim-sevgilim). In his works, the delicate layers of the human psyche, spiritual explorations, and harmony with the surroundings are the central focus. Additionally, he often portrays his characters as being on a quest to search their hearts, understand their emotions, and strive to comprehend the truth of life.

The artistic and psychological depictions in his works showcase the powerful influence of sentimentalism. Additionally, by living during the Soviet era and critiquing the government's policies in this manner, Umarbekov artistically portrays the purity of the human heart and the nobility of human values. Through this, he has secured his place in national literature and has been able to develop a distinctive style of his own.

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[37] Жўракулов У. Эзотерик тафаккур универсалияси: Навоий, Шекспир, Гёте. // "Sharq-u G'arb: Navoiy va Gyote" mavzuidagi xalqaro ilmiy-nazariy konferensiya materiallari. – Toshkent, 2023. – Б. 9.
[38] This source. – B. 28.

As academician Sobir Mirvaliyev emphasizes, “The words spoken by the character Oktam, born from his inner turmoil, are not only his conclusions about life and love but also the expression of the ideas put forth by the writer through the character. The lesson from the story is that the writer does not merely tell the tale of happy lovers; he also addresses tragic destinies, aiming to preserve rare feelings such as faith, trust, loyalty, duty, conscience, and responsibility. If that happens, a person will be happy, and society and family will become strong... In portraying life as a writer, transitioning from life’s reality to artistic truth, Umarbekov elevates it to the level of a positive principle.”[39]

O‘.Umarbekov’s short story “My Love, My Beloved” (Sevgim-sevgilim) is one of the finest works in the genre of love literature. The main character, Oktam, has just graduated from the university and is sent to work in a remote village as a young agronomist. There, he meets Oypopuk, the daughter of the village chairman Usmon aka, and becomes deeply immersed in genuine love. The story begins with the following sincere and passionate lines: “*Youth is like a bird that has just sprouted its wings. It is fearless, unafraid of anything. The whole world seems new and mysterious to it. It wants to see everything, know everything, and leave some mark on everything. But it doesn’t care whether this mark brings joy or sorrow; more precisely, it doesn’t want to know. If this desire were stronger than anything else, would I not behave differently? Who knows, perhaps I am making a mistake. To be honest, at this moment, no one else but me cares. However, I feel like that bird, and I don’t regret at all leaving for those unfamiliar places*.”[40]

The protagonist of the story discovers the entire essence of life, the most sacred feelings, right in the village of Yakkachinor, through the people there, the beautiful nature, and especially the passionate love between him and Oypopuk, who becomes the meaning of his entire life. The sincerity and natural virtues that awaken in Oktam are experienced solely through love, emotions, and feelings.

In O‘lmas Umarbekov’s short story “My Love, My Beloved” (Sevgim-sevgilim) natural human emotions are the main driving force. This example of emotional overflow can be seen as a shift in perspective, where a person living in one environment is suddenly transported to the opposite end of the spectrum. Oktam, raised in the city with its education and upbringing, is sent to the remote village of Yakkachinor due to the twists of fate. As he leaves the city, he observes the countryside, the districts, and the villages, taking in the peaceful nature around him, reflecting on it deeply. In this magical Yakkachinor village, surrounded by its idyllic lifestyle and its people’s way of life, Oktam experiences a profound shift in his feelings: *“I spent many mornings beside that river. I gazed at the trees bathed in golden sunlight, listened to the mysterious sound of the shepherd's flute, and watched the Zarafshan River ripple gently, flowing slowly. I was enchanted by it all.*”[41]

Nature serves as a powerful means of evoking human emotions, awakening natural instincts, and offering an escape from the worldly concerns, taking individuals

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[39] Мирвалиев С. Истеъдоднинг қўш қаноти: Ёзувчи Ўлмас Умарбеков ижодиган бир назар. – Тошкент: Ёзувчи, 1993. – Б. 30.

[40]Умарбеков Ў. Севгим-севгилим. / Энг сара муҳаббат қиссалари. – Тошкент: Янги аср авлоди, 2020. – Б. 5.

[41] This source. – P. 10.

to another realm. In this passage, the key feature of sentimental works is also reflected: the harmony and unity between human beings and nature. The protagonist's life in Yakkachinor, largely lived in sync with nature, illustrates this. His meetings with his lover, Oypopuk, take place by the river, always in the embrace of nature.

Y. V. Goethe's beloved character, Werther, also considers himself a lover of nature, perceiving himself as an integral part of it. He cannot imagine himself as separate from nature. Goethe's approach aligns with Eastern Islamic mysticism, or Sufism, where the individual's unity with nature is emphasized. In the text of the novel, the following passage illustrates this: "*In this land, I don't know whether deceptive spirits reign, or whether the emotions that are presenting the entire world to me like paradise have completely overtaken my heart. Just on the outskirts of the city, there is a spring to which I am as attached as Melusina and her sisters are. If you descend from the small hill, about twenty steps lead you down into a deep cave. A clear spring flows from the marble rock in that place. The low wall surrounding this spot, the towering trees reaching towards the sky, and the cool air there is some kind of captivating and mysterious power in all of this! I sit here for hours every day*."[42] Verter, feeling exhausted by the narrow-mindedness of people and the monotony of life, spends his most significant moments of emotional turmoil, filled with love and suffering, away from the city, in quiet places surrounded by nature, as described in the previous text. During these times, he feels in harmony with nature. He believes, with all his heart, that he belongs to nature, and he establishes an emotional connection with it, communicating with it on a deeper level. Verter finds joy and a sense of happiness in this communion with nature. For instance, in the novel, his beloved Lotta is also portrayed as a "child of nature," further emphasizing this theme.

In the excerpts from the work, nature is contrasted with the struggles of life, showing how a person entangled in life's hardships finds solace in nature. As the suffering heart tormented by love finds comfort, nature serves as a balm. The passage, spoken by Verter, *"if you descend from the small hill, about twenty steps of stairs will take you to a deep cave,"* presents an artistic parallelism. The path that the sentimental hero walks is considered highly dangerous for a rational person, leading toward nothingness (the cave). Verter's journey down the hill toward the cave reflects the path he follows in the narrative. The author uses artistic parallelism to depict this metaphorically. Similarly, in the sentence *"This road, stretching from Samarkand, disappears here as it merges with the mountain,"* a similar artistic parallelism can be interpreted.

When analyzing the works of O'lmas Umarbekov and Goethe from a typological perspective, it was observed that in certain instances, elements typical of sentimentalism are shared across both works, as well as in A. Yo'ldosh's work. These include motifs such as journey, dreams, first meetings, letters, loneliness, suffering, tears, lamentation, and a desire for another world. These elements have been analyzed in their respective places and discussed in detail in the corresponding chapters of our dissertation.

[42] Гёте И.В. Ёш Вертернинг изтироблари: роман. Немис тилидан Я.Эгамова таржимаси. – Тошкент: Ғафур Ғулом, 2018. – Б. 6–7.

The second chapter of the third section is titled *"A. Yo'ldoshev's "The First Saturday of Sunbula" (Sunbulaning ilk shanbasi) as a sample of sentimental prose"* and is dedicated to the analysis of sentimental situations within the work.

Today's Uzbek prose is rich in short stories created through the writer's elevated artistic thinking, romantic ideals, and skill in expressing original life moments. Thanks to the perfect artistic explorations of our writers, contemporary Uzbek short story writing is producing works with plot-rich events. One of the talented writers in this regard is Abduqayum Yo'ldoshev. His short story "The First Saturday of Sunbula" (Sunbulaning ilk shanbasi) is unique in terms of plot and composition. Yo'ldoshev himself refers to this work as a sentimental short story. Sentimentalism, which focuses on reflecting human emotions, personal experiences, and moral values, finds expression in deep reflections and emotional landscapes that reveal the inner world of the character. The characteristics of sentimentalism are manifested as one of the main stylistic and artistic features of the work. These aspects of sentimentalism are reflected in the following ways within the story:

1. Depiction of the inner world of the characters, their weeping, suffering, and emotional turmoil.
2. The interconnectedness of nature and human feelings.
3. The emotional richness of the language of the story.
4. The dominance of the epistolary style in the work.

These characteristics make "The First Saturday of Sunbula" (Sunbulaning ilk shanbasi) not only emotionally rich but also a profound artistic work in terms of its content, which justifies the author's classification of it as a sentimental short story.

Professor Bahodir Karimov emphasizes that in "The First Saturday of Sunbula" (Sunbulaning ilk shanbasi), regret and remorse, longing and hope, sorrow and joy are side by side. The story contains an inner sense of repentance, the unspoken dreams of a young man whose desires are unfulfilled, and the pain and mystery of his heart. In particular, the past between the young man and the young woman, somewhat veiled, prompts the reader to reflect on these emotions."[43]

The story "The First Saturday of Sunbula" (Sunbulaning ilk shanbasi) is written in a sentimental tone, with extraordinary emotional states and the expression of pain through letters. The protagonist, depicted as a sentimental character by the author, is a pessimist who does not fight for his love, instead throwing himself into a sea of torment, appearing lost and overwhelmed. His nature, as presented, is inherently tied to sentimentality. A passage in the story reads: "*Izmjon... Izmjon..." – The peculiar name, constantly whispered as though seeking refuge, made my roommate, who had been repeating it, suddenly freeze, gazing at me in silence. Then, suddenly, with a gasp, she exclaimed, "It's him! Him!" Her voice trembling, she smiled awkwardly, her lips twitching, and with that, she burst into tears, crying out, "It's him…* [44] All sentimental heroes share a characteristic of crying, which reflects their inability to fight, their weakness, and their lack of self-confidence. Earlier in our theoretical chapters, we discussed how the tears of these powerless characters symbolize their fragility. This

[43] Карим Б. Руҳият алифбоси. – Тошкент: Ғафур Ғулом, 2018. – Б. 25.
[44] Йўлдош А. Сунбуланинг илк шанбаси. – Тошкент: Янги аср авлоди, 2020. – Б. 295.

type of crying is also evident in the protagonists of the works we analyzed in this study, such as “The Sorrows of Young Werther” (Yosh Verterning iztiroblari) and “My Love, My Beloved” (Sevgim-sevgilim).

The sentimental elements in A. Yo‘ldoshev’s works stand out by showcasing the delicacies of the human heart and the psychological changes influenced by life events. At the same time, the author blends traditional sentimentalism elements with local distinctiveness, reflecting a national spirit in his work. For example, one of the most important features of traditional sentimental works is the epistolary style. In Yo‘ldoshev’s “The First Saturday of Sunbula” (Sunbulaning ilk shanbasi), the letter is not used as an active means of expression. It is not employed as stylistically as it is in the novel “The Sorrows of Young Werther” (Yosh Verterning iztiroblari). However, Yo‘ldoshev’s protagonist also writes many letters filled with love’s agony and pain, but they are almost never sent. In other sentimental works, the love-stricken lover writes letters to express their grievances and sorrow, but in Yo‘ldoshev’s work, the letters serve a significant poetic function in keeping the mysterious love story unresolved and secret.

In Abduqayum Yo‘ldoshev’s “The First Saturday of Sunbula” (Sunbulaning ilk shanbasi), he demonstrates his unique style in portraying sentimentality, that is, intense emotions, love, and separation. In this work, love is depicted as one of the most important aspects of life, expressing the most delicate feelings of the human heart. Every moment of love and separation evokes deep emotions in the reader, as the author portrays them as the most cherished and personal experiences of the human soul. In the work, separation is not only the physical parting of two individuals but is also shown as a profound emotional wound, expressing emptiness, loss, and suffering in their hearts.

Academic Matyoqub Qo‘shjonov states: “Just as creating positive characters and glorifying beauty holds great significance in literature and art, portraying tragic situations to glorify beauty is equally important.”[45] In general, the love-suffering and tragic fate of the sentimental characters in the works of Goethe, O. Umarbekov, and A. Yo‘ldoshev evoke feelings of pity and empathy in people, fulfilling an aesthetic task of imparting beauty to literature.

CONCLUSION

1. Based on observations, it can be concluded that sentimentalism expresses social thought against the inequalities in society. In contrast to cold intellectual reflection, it brings the inner world and emotions of humans to the forefront. It artistically portrays the life of ordinary people, their interests, love, sorrow, and suffering. The protagonist of a sentimental work comes from the common folk, often belonging to rural populations, who are not afraid to openly display their emotions without wrapping them in the cold shell of intellect. They are sincere, good-hearted, and love with their hearts. The plot of a sentimental work is often built on memories, impressions, letters, and pure emotional interpretations of love.

[45] Қўшжонов М. Адабий-танқидий мақолалар, эсселар, хотиралар. – Тошкент: Sharq, 2018. – Б. 314.

2. From the essence of the content, it is incorrect to consider sentimentalism purely as an aesthetic-literary phenomenon. The roots of this movement date back to ancient literature and became formalized from the 18th century. Sentimentalism also has clear social and philosophical foundations. These foundations of sentimentalism are evident in its comparison of social classes, cities and villages, developed science and technology, objective and subjective, optimistic and pessimistic people, and its depiction of these elements within the realities of social life, emphasizing the natural, true emotional characteristics of people. This phenomenon is not regional; it belongs to all peoples of both the East and the West.

3. When comparing examples of Eastern and Western sentimental prose, the analysis and interpretation based on typological comparisons serve to uncover the essence of the issue along with the factors behind the emergence of literary literature in human society, the genesis of literary genres, and translation studies. The Western literary-philosophical thought of Goethe draws from several historical-literary sources. The works of Uzbek literary figures O. Umarbekov and A. Yo‘ldoshev are not exempt from the influence of Western and Russian literature but reflect themselves within the traditions of classical Eastern Uzbek literature, Jadid prose, and Soviet-era Uzbek prose.

4. Despite the fact that sentimentalism and its traditions manifest in distinctive forms in both Eastern and Western literary environments, they share common internal similarities. These typological similarities arise from: a) cultural, social, political, and genetic connections; b) the depiction of the human factor at the center; d) commonality in literary influences and poetic principles in literature; e) the proximity of natural, geographical, and psychological conditions.

5. When analyzing the elements of sentimentalism in the history of German literature from a scholarly perspective, the following main features of sentimentalism are revealed: a) deviation from the strict rules of classicism; b) subjective approach to the human being, irrational interpretations; d) depicting humans in harmony with the world and nature; e) portraying the great ideas and intellectual depth of a person; f) the increase of emotional and sentimental roles in the poetic expression process; g) depicting lovers not in the noisy, suffocating air of the city but in the embrace of nature; h) establishing pure love and ethical issues as the main aesthetic category; i) choosing heroes from ordinary people and depicting their beautiful inner world; j) depicting the heartache of a rejected lover with pathos.

6. The historical and gradual formation of sentimentalism in German literature is evident through ancient world literature, German folk songs, elegies, German heroic epics, classical German poetry, letters, travel diaries, examples of sentimental prose in the literature of European peoples, and the influence of Eastern literary sources such as epic, fairy tales, and classical literature.

7. The novel “The Sorrows of Young Werther” arose from a real-life event related to the author, but it is written as a response to the reactionary forces in society through the elements of Goethe’s own youthful sufferings, emotions, longing, pain, and the stirrings of human feelings. The novel captures the sensitivity and daydreaming traits of human psychology. Such a person does not assess external impressions with intellect. Sentimental heroes are emotional and passionate, characterized by despair and

loneliness, leading to a pessimistic, passive nature. Goethe, O. Umarbekov, and A. Yo‘ldoshev’s characters converge at this point.

8. The events, chronotopes, characters, episodes, characterization, style of expression, and approaches depicted in Goeth’s novel connect with Eastern Islamic culture and Eastern spiritual thought. This connection allows “The Sorrows of Young Werther” to be analyzed within the context of Eastern literary thought.

9. In “The Sorrows of Young Werther”, “My Love, My Beloved” nd “The First Saturday of Sunbula” the protagonists’ emotional experiences, approach to life, feelings, pure love, rejected love, love history, as well as motifs of meetings, dreams, separation, regret, chronotopes, letters, confessions, and finally tragic fate, make these three works typologically similar.

10. O‘lmas Umarbekov’s works are valued in Uzbek literature for their expressive methods, the embodiment of pure emotions, and for spreading beauty and goodness in literature and art. When analyzed typologically, “My Love, My Beloved” and Goethe’s “The Sorrows of Young Werther” share many elements characteristic of sentimentalism, such as motifs of travel, dreams, falling in love at first sight, letters, loneliness, suffering, crying, confessions, and the desire for another world.

11. Comparing the meeting motifs of the protagonists in “My Love, My Beloved” and “The Sorrows of Young Werther”, the following typological similarities are evident: a) the first meeting places of the pure-hearted lovers in both works take place in the same artistic setting; b) in both works, the girls’ dance at a gathering reflects their respective national cultures and mentalities. Oypopuk dances in “Tanovar”, and Lotta dances the German waltz; d) the delicate gestures, attractive gazes, and charm of the dancing girls captivate both young men; e) after the meeting at the gathering, the moods of the young men are harmonious. Both Werther and Oktam experience passionate love in their hearts, and their pure emotions are awakened, but both find solace in this restlessness. These similarities bring O‘. Umarbekov’s and Goethe’s sentimental characters closer.

12. Abduqayum Yo‘ldoshev’s “The First Saturday of Sunbula” also aligns with the principles of sentimental prose. When analyzed and compared with Goethe’s “The Sorrows of Young Werther”, the similarities are clearly evident.

13. In sentimental literature, travel is not only a means of developing the plot but also appears as an important motif that reveals the inner experiences of the character. It serves to reflect the character’s spiritual growth, their views on life experiences, and emotional torments. For this reason, in sentimental literature, the motif of travel is considered an important poetic element that illuminates not only the external but also the internal world.

In general, the love, suffering, and tragic fate of the sentimental heroes in the works of Goethe, O. Umarbekov, and A. Yo‘ldoshev evoke feelings of pity and empathy in readers, spreading beauty and goodness through literature. These works are seen as positive and beautiful characters.

РАЗОВЫЙ НАУЧНЫЙ СОВЕТ ПО присуждению УЧЕНОЙ СТЕПЕНИ DSc.03/30.12.2019.Fil.19.01 ПРИ ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ

ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ

НИЯЗОВА МУНИРА ДЖУМАНАЗАРОВНА

ПОЭТИКА И ТИПОЛОГИЧЕСКИЕ ОСОБЕННОСТИ УЗБЕКСКО-НЕМЕЦКОЙ СЕНТИМЕНТАЛЬНОЙ ПРОЗЫ

(на основе материалов произведений «Страдания юного Вертера», «Моя любовь, моя любимая», «Первая суббота Сунбулы»)

10.00.06 – Сравнительное литературоведение, сопоставительное языкознание и переводоведение

АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD) ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ

Ташкент – 2025

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Актуальность и востребованность темы диссертации. Многовековая история развития художественного мышления свидетельствует о том, что всестороннее изображение человека в эпическом плане, расширение сферы антропоцентрических подходов привели к возникновению, формированию и широкому распространению различных литературных явлений, течений и методов в литературе. В частности, в литературе Возрождения в центр было поставлено углубленное изучение человека. Классицизм пытался сформировать литературу на основе строгих правил, систематизировать ее в рамках душевного мышления. Следовательно, в область литературы вошли иррациональные течения, такие как романтизм, сентиментализм и модернизм. Вследствии, литература начала анализировать человеческую душу, выражая образы иррационального мира и мира чувств человека, далекого от реальности.

В мировой литературе такие социокультурные, литературно-эстетические отношения изучают международное художественное мышление, со сравнительно-исторической точки зрения, опираясь на литературный вид и жанры, образы, стили и мотивы. В частности, изучается типологическая особенность восточной и западной литературы, которая повлияла на литературу обоих регионов, также на их литературные связи и историческую типологию. Важное значение имеет также сентиментальная литература, которая опирается на человеческую интуицию, чувства, эмоции, а также на подсознательное описание человека, его поэтапных периодов, характерных черт и особенностей, в частности немецкая сентиментальная проза, где в контексте восточного и западного художественного мышления указана роль творчества И.В.Гете.

Узбекская литература не осталась в стороне от этого литературного явления. Исследование и анализ творчества наших писателей, следующих новому стилю, обновленному поэтическому мышлению, дает новые теоретические знания в науке узбекского литературоведения. В узбекской литературе мы наблюдаем примеры сентиментальной прозы, элементов сентиментальности, главным образом в творчестве таких писателей, как Улмас Умарбекова и Абдукаюма Юлдашева. В этом плане наши писатели переняли традиции, образы и мотивы нашей классической литературы, опираясь на национальный характер, а кроме того, создали новые произведения в сентиментальном подходе, используя опыт мировых писателей и поэтов-сентименталистов, таких как, Л.Стерна, Ж.Ж.Руссо, И.В.Гете. Потому важно изучать и исследовать связи узбекской литературы с литературой других стран и сферами их влияния. Ведь «если живет литература, искусство и культура, то нация, народ и все человечество будет жить мирно» [46] . Тщательное исследование вопросов взаимодействия различных литературных течений и учений, возникающих в современном

[46] Мирзиёев Ш. Адабиёт ва санъат, маданиятни ривожлантириш – халқимиз маънавий оламини юксалтиришнинг мустаҳкам пойдеворидир // Халқ сўзи. – Тошкент, 2017 йил 4 август.

литературном процессе, является важной задачей сравнительного литературоведения. Этот аспект повышает актуальность наших исследований и в то же время потребность в отечественном литературоведении.

Диссертационное исследование послужит основой для реализации задач, поставленных в Указах Президента Республики Узбекистан от 28 февраля 2022 года №ПФ-60 «О Стратегии развития нового Узбекистана на 2022-2026 годы», от 7 февраля 2017 года №ПФ-4947 «О Стратегии действий по дальнейшему развитию Республики Узбекистан», в Постановлениях Президента Республики Узбекистан от 24 мая PQ-2995 «О мерах по дальнейшему совершенствованию системы сохранения, исследования и популяризации древних письменных источников», от 13 сентября 2017 года PQ-3271 «О программе комплексных мер по развитию системы издания и распространения книжной продукции, повышению и развитию чтения и культуры книжного чтения», а также для реализации задач, поставленных Президентом Республики Узбекистан на встрече с представителями творческой интеллигенции Узбекистана 3 августа 2017 года, в ходе его посещения проспекта Адиблар в Ташкенте 20 мая 2020 года, по повышению влияния литературы, и других нормативно-правовых документов, связанных с данной деятельностью.

Объектом исследования послужили произведения И.В.Гете «Страдания юного Вертера», У. Умарбекова «Моя любовь, моя любимая», А.Юлдашева «Первая суббота Сунбулы». При необходимости были использованы и другие источники мировой и узбекской литературы.

Научная новизна исследования состоит в следующем:

рассмотрены факторы появления сентиментальности в мировом художественном мышлении, определены пути и методы ее социально-философского, художественно-эстетического проявления; раскрыты художественные принципы, общие и специфические черты сентиментальной литературы, типологические аспекты восточной и западной сентиментальной прозы;

теоретически обоснованы поэтическое отношение к истории немецкой литературы и традициям западной и восточной литературы романа И.В.Гете «Страдания юного Вертера;

указаны элементы сентиментальной прозы в узбекской литературе, художественные концепции европейской и восточной классической литературы, своеобразие формы, вопросы национализма и индивидуальности;

научно и теоретически обоснованы сентиментальный сюжет, сентиментальный образ, сложные способы выражения, характерные для сентиментального стиля, оригинальные способы интерпретации в творчестве У.Умарбекова и А.Юлдашева.

Внедрение результатов исследования. На основе исследования сентиментальных ситуаций и характеристик в произведениях «Страдания юного Вертера», «Моя любовь, моя любимая» и «Первая суббота Сунбулы»:

элементы сентиментальной прозы в узбекской литературе, художественные концепции европейской и восточной классической

литературы, своеобразие формы, вопросы национализма и индивидуальности научных заключений, были использованы для материала работ № F3-201912258 от 2021-2023 годов «Создание многоязычной (узбекского, русского, английского языков) электронной платформы узбекской литературы» за 2022-2023 годы Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои. (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 25 ноября 2024 года № 04/1-3364). В итоге материалы электронной площадки обогатились выводами о том, что элементы сентиментальной прозы в узбекской литературе формировались под влиянием художественных концепций западной и восточной классической литературы, а ее формальная идентичность развивалась в гармонии традиционного и нового стилей;

из научных выводов, были научно и теоретически обоснованы сентиментальный сюжет, сентиментальный образ, сентиментальный стиль, оригинальные способы интерпретации в произведениях У.Умарбекова и А.Юлдашева, которые послужили основой для материала работ практического проекта № F3-201912258 на 2022-2023 годы «Создание многоязычной (узбекского, русского и английского языков) электронной платформы узбекской литературы» (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 25 ноября 2024 года № 04/1-3364). В итоге была создана основа для подготовки научных материалов о сентиментальном сюжете, образе м сложных способах поэтической выразительности, характерных для сентиментального стиля в узбекской литературе;

рассмотрены факторы появления сентиментальности в мировом и художественном мышлении, определены пути и методы ее социально-философского, художественно-эстетического проявления; из научных выводов по раскрытию художественных принципов, общих и специфических особенностей сентиментальной литературы, типологических аспектов восточной и западной сентиментальной прозы послужили основой для материала работ практического проекта № PZ-2020042022 на 2021-2023 годы «Создание лингводидактической электронной платформы тюркских языков» (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 25 ноября 2024 года № 04/1-3365). В результате научная сторона проекта обогатилась новыми теоретическими сведениями о поэтике сентиментальной прозы в отечественной литературе. Также были определены факторы формирования сентиментальности в мировом художественном мышлении, ее социально-философские и художественно-эстетические способы выражения, а основой послужили принципы и особенности сентиментальной литературы, а также типологические аспекты восточной и западной сентиментальной прозы;

научные выводы о теоретической основе романа И.В.Гете «Страдания юного Вертера» в истории немецкой литературы, поэтическом отношении к литературным традициям западных и восточных народов были использованы

в практическом проекте PZ-2020042022 на 2021-2023 годы «Создание лингводидактической электронной платформы тюркских языков» при Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 25 ноября 2024 года № 04/1-3365). В итоге роман «Страдания юного Вертера» послужил основой обогащения истории немецкой литературы, ее поэтического отношения к литературным традициям западных и восточных народов, также теоретическому обоснованию ее общих сторон.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, заключения и списка использованной литературы. Общий объем диссертации составляет 126 страниц текста.

E’LON QILINGAN ISHLAR RO‘YXATI
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