

**BADIIY ASARDA BOSH QAHRAMON EVOLYUTSIYASI VA  
VOQEALAR RIVOJI**

**(S. Sheldonning “If tomorrow comes” asari misolida)**

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**ANNOTATSIYA**

*Ushbu maqolada **If Tomorrow Comes** romani asosida inson shaxsining psixologik evolyutsiyasi, ijtimoiy adolatsizlik, adolat va qasos dialektikasi hamda intellektning ustuvorligi masalalari tahlil qilinadi. Tadqiqotda bosh qahramon Treysi Uitni obrazining uch bosqichli rivojlanishi orqali shaxsning ijtimoiy muhit va hayotiy sinovlar ta'sirida transformatsiyaga uchrashi ochib beriladi. Shuningdek, romanda aks etgan korrupsiya, institutsional adolatsizlik va ishonch inqirozi muammolari ilmiy jihatdan yoritiladi. Maqolada deterministik yondashuv asosida inson xulq-atvorining shakllanishi ijtimoiy sharoit bilan uzviy bog'liqligi asoslab beriladi. Natijada, inson identiteti barqaror emasligi va u hayotiy tajribalar ta'sirida o'zgarib borishi haqidagi ilmiy xulosa ilgari suriladi.*

***Kalit so'zlar:** psixologik evolyutsiya, ijtimoiy adolatsizlik, determinizm, Treysi Uitni, adolat va qasos, intellekt va strategiya, korrupsiya, ishonch inqirozi, shaxs transformatsiyasi, zamonaviy roman.*

**ABSTRACT**

*This article analyzes the issues of psychological evolution of personality, social injustice, the dialectics of justice and revenge, and the priority of intellect based on the novel **If Tomorrow Comes**. The study reveals the transformation of the individual under the influence of social environment and life challenges through the three-stage development of the main character, Tracy Whitney. It also examines the problems of corruption, institutional injustice, and the crisis of trust depicted in the novel from a scientific perspective. Based on a deterministic approach, the article substantiates that human behavior is closely conditioned by social circumstances. As a result, the study concludes that personal identity is not stable but evolves under the influence of life experiences.*

**Keywords:** *psychological evolution, social injustice, determinism, Tracy Whitney, justice and revenge, intellect and strategy, corruption, crisis of trust, personality transformation, modern novel.*

### АННОТАЦИЯ

*В данной статье анализируются проблемы психологической эволюции личности, социальной несправедливости, диалектики справедливости и мести, а также приоритета интеллекта на основе романа **If Tomorrow Comes**. В исследовании раскрывается трансформация личности под воздействием социальной среды и жизненных испытаний через трехэтапное развитие главной героини Трейси Уитни. Также с научной точки зрения рассматриваются проблемы коррупции, институциональной несправедливости и кризиса доверия, отраженные в романе. На основе детерминистского подхода обосновывается тесная взаимосвязь формирования поведения человека с социальными условиями. В результате делается вывод о том, что личностная идентичность не является стабильной и изменяется под влиянием жизненного опыта.*

**Ключевые слова:** *психологическая эволюция, социальная несправедливость, детерминизм, Трейси Уитни, справедливость и месть, интеллект и стратегия, коррупция, кризис доверия, трансформация личности, современный роман*

### KIRISH

Atoqli amerikalik adib, sseneriynavis va bestseller yozuvchisi Sidni Sheldon qalamiga mansub “If Tomorrow Comes” (Orziqib kutaman ertani) romani zamonaviy hammabop adabiyotda psixologik evolyutsiya, ijtimoiy adolatsizlik va zakovat orqali kurashni yorituvchi muhim asarlardan biridir. Ushbu maqolada romanning asosini tashkil etuvchi voqealar tahlil qilinib, uning g‘oyaviy-badiiy xususiyatlari ochib beriladi.

Asarda markaziy g‘oya insonning og‘ir sinovlar ta’sirida ichki o‘zgarishlarga uchrashi va yangi shaxs sifatida shakllanishidir. Treysi Uitni obrazi orqali muallif inson tabiatining har qanday holatga, baxt va baxtsizlikka, kulfatgayu osuda damlarga moslashuvchanligini ko‘rsatadi. Dastlab qonunga ishongan, ijtimoiy normalarga amal qilgan qahramon keyinchalik aynan shu tizim tomonidan aldanganidan so‘ng unga qarshi chiqadi.

Tahliliy jihatdan qaraganda, bu yerda deterministik yondashuv kuzatiladi: ya’ni shaxs xulq-atvorini ijtimoiy muhit va sharoit belgilaydi. Oddiy amarikalik fuqaro sifatida sokingina uy-ish-uy tarzida hayot kechiruvchi Treysi jinoyatchi bo‘lib

tug‘ilmagan edi - uni muhit, yuzaga kelgan shart – sharoit shu yo‘lga boshlaydi, to‘g‘rirog‘i shu yilni tanlashga majbur qiladi.

Treysi Uitni obrazi romanning asosiy harakatdagi markazidir. Uning rivojlanishi uch bosqichda ko‘rinadi:

1. Jamiyatda o‘rnatilgan qonun qoidalarga, tizimga ishongan sodda, beg‘ubor ayol;

Quyidagi parchaga e‘tibor beramiz. Bu parchada Treysi beg‘ubor, har bir fuqaro singari o‘z ishidan, o‘z hayotidan mamnun inson. U go‘zal, kelishgan ayol. Bankda ishlaydi. Bankka o‘ziga yetgudek pul jamg‘argan. Sevgan yigiti bor. Charlz. Badavlat oilaning yolg‘iz merosxo‘ri.

*Tracy Whitney was on her way to work. Her pace was brisk as she walked east on Chestnut Street towards the bank, and it was all she could do to keep from singing aloud. She wore a bright-yellow raincoat, boots, and a yellow rain hat that barely contained a mass of shining chestnut hair. She was in her mid-twenties, with a lively, intelligent face, a full, sensuous mouth, sparkling eyes that could change from a soft moss green to a dark jade in moments, and a trim, athletic figure. Now, as Tracy walked down the street, people turned to smile, envying the happiness that shone on her face. She smiled back at them. (1.12)*

2. O‘sha qonun-qoidalar va tizim tomonidan aldangan va jazolangan shaxs;

Hammasi oddiy va bir zaylda ketayotgan edi. To‘satdan tunda bo‘lgan onasining o‘zini o‘zi o‘ldirgani haqidagi xabarni yetkazgan mash‘um qo‘ng‘iroq tufayli hammasi boshqacha tus oldi.

*The ringing continued, and she slowly became aware that it was the telephone. The bedside clock read 2:30 A.M. Her first panicky thought was that something had happened to Charles. She snatched up the phone. ‘Hello?’*

*A distant male voice asked, ‘Tracy Whitney?’ She hesitated. If this was an obscene phone call . . . ‘Who is this?’*

*‘This is Lieutenant Miller of the New Orleans Police Department. Is this Tracy Whitney?’*

*“Yes.” Her heart began to pound. ‘I’m afraid I have bad news for you.’ Her hand clenched around the phone. ‘It’s about your mother.’ “Has - has Mother been in some kind of accident?’*

*‘She’s dead, Miss Whitney.’ (1.22)*

Treysi onasi yashiyotgan shtatga borib, qo‘shnilardan surishtiradi. Onasining biznesini kasodga uchratib, o‘z joniga qasd qilishga majbur qilgan kimsa mahalliy biznesmen, aslida ota manfur va ikkiyuzlamashi kimsa Jou Romano ekanligini aniqlaydi. Hayotiy tajribasi kam bo‘lgan Treysi shoshilinch qaror qabul qiladi. Qurol-

yarog' sotadigan do'konga borib qurol sotib oladi va Jou Romanoning uyiga kirib boradi. Jou Romano niyoyatda hashamatda yashaydi. UU terysini o'ziga yuborilgan fohishalardan biri deb o'ylaydi va qabul qiladi. Ichkarida Treysi unga o'q uzadi, biroq tajribasizligi tufayli o'q Jou Romanoning yengil yaralaydi va tirik qoladi. Treysi jinoyat joyidan yashinishga ulguradi, ammo aeroportda uni politsiya hibsga oladi. Jou Romano butunlay boshqa ko'rsatma beradi, ya'ni o'tmishdagi mashhur rassom Renuar chizgan qimmatbaho rasmni o'g'irlamoqchi bo'lganda uni tutib oldim va u meni yaraladi, o'ldirmoqchi bo'ldi, deya ko'rsatma beradi. Treysi qancha harakat qilmasin, o'ziga qo'yilgan aybni inkor etolmaydi. Unga himoyachi bo'lib yollangan advokat esa uni aldaydi, ya'ni agar jinoyatni bo'yingga olsang, arziyas jarima va garov evaziga ozod qilinasan, deb yolg'ondan aybnomaga iqrorlik uchun qo'l qo'ydirib oladi. Aslida o'sha shtatning qonun-qoidalariga ko'ra bunday jinoyat uchun 15 yilgacha qamoq jazosi beriladigan bo'ladi. Treysining yagona umidi sevgilisi Charlz Stenhoup edi. U Charlzning ofisiga qo'ngiroq qiladi. Biroq Charlz ofisda emas edi. Kotibasi go'shakni ko'taradi. Terysi esa faqat e r t a d a n umid qiladi.

*'I – I'll have to call Mr Stanhope back.'* She slowly replaced the receiver.

**Tomorrow.** Tracy thought wearily. *I'll explain it all to Charles tomorrow.* (1.42)

Ertasi kuni soqchi Treysiga yana qo'ng'iroq qilishga ruxsat beradi. Bu vaqtda jinoiy ish haqida hamma gazetalar bogn urib bo'lgan, tabiiyki Stenhoular oilasi ham bundan xabar topgan edi.

*It was not until the following afternoon that the desk sergeant would permit Tracy to use the telephone. Harriet answered. 'Mr Stanhope's office.'*

*'Harriet, this is Tracy Whitney. I'd like to speak to Mr Stanhope.'*

*'Just a moment, Miss Whitney.'* She heard the hesitation in the secretary's voice. *'I'll - I'll see if Mr Stanhope is in.'*

*After a long, harrowing wait, Tracy finally heard Charles's voice. She could have wept with relief. 'Charles - 'Tracy? Is that you, Tracy?'*

*"Yes, darling. Oh, Charles, I've been trying to reach - 'I've been going crazy, Tracy! The newspapers here are full of wild stories about you. I can't believe what they're saying.'*

*'None of it is true, darling. None of it. I -'*

*'Why didn't you call me?'*

*'I tried. I couldn't reach you. I -'*

*'Where are you now?'*

*'I'm - I'm in jail in New Orleans. Charles, they're going to send me to prison for something I didn't do.'* To her horror, she was weeping.

*'Hold on. Listen to me. The papers say that you shot a man. That's not true, is it?'*

*'I did shoot him, but -'*

*'Then it is true.'*

*'It's not the way it sounds, darling. It's not like that at all.*

*I can explain everything to you. I -'*

*'Tracy, did you plead guilty to attempted murder and stealing a painting?'*

*'Yes, Charles, but only because -'*

*'My God, if you needed money that badly, you should have discussed it with me . . . And trying to kill someone . . . I can't believe this. Neither can my parents. You're the headline in this morning's Philadelphia Daily News. This is the first time a breath of scandal has ever touched the Stanhope family.'*

*It was the bitter self-control of Charles's voice that made Tracy aware of the depth of his feelings. She had counted on him so desperately, and he was on their side. She forced herself not to scream. 'Darling, I need you. Please come down here.*

*You can straighten all this out.'*

*There was a long silence. 'It doesn't sound like there's much to straighten out. Not if you've confessed to doing all those things. The family can't afford to get mixed up in a thing like this. Surely you can see that. This has been a terrible shock for us. Obviously, I never really knew you.'*

*Each word was a hammerblow. The world was falling in on her. She felt more alone than she had ever felt in her life.*

*There was no one to turn to now, no one. 'What - what about the baby?'*

*'You'll have to do whatever you think best with your baby,'*

*Charles said. 'I'm sorry, Tracy.' And the connection was broken.*

*She stood there holding the dead receiver in her hand. (1.46)*

Ayollar koloniyasida badxulq ayollar Treysini kaltaklab uning homilasi nobud bo'lishiga sabab bo'ladi. Treysi o'zining shu ko'yga tushishiga sabab bo'lganlardan qasos olishga ont ichadi. Ularning har birining o'ziga nisbatan aytilgan gaplarini eslab o'tadi.

*Joe Romano: 'Your old lady held out on me. She didn't tell me she had a horny-looking daughter. . .'*

*Anthony Orsatti: 'Joe Romano works for a man named Anthony Orsatti. Orsatti runs New Orleans. . .'*

*Perry Pope: 'By pleading guilty, you save the state the expense of atrial...'*

*Judge Henry Lawrence: 'For the next fifteen years you're going to be incarcerated in the Southern Louisiana Penitentiary for Women.'*

*Those were her enemies. And then there was Charles, who had never even listened to her: 'If you needed money that badly, you could have discussed it with me . . . Obviously I never really knew you . . . You'll have to do whatever you think best with your baby. . .'* (1.65)

Shunday holatda ham Treysi e r t a d a n umid qiladi. Ertaga hammasi yaxshi bo'lishiga ishonadi. Erta kelishini orziqib kutadi.

*She was going to make them pay. Every one of them. She had no idea how. But she knew she was going to get revenge. Tomorrow, she thought. If tomorrow comes.* (1.65)

3. O'zi yaratgan yangi qoidalar asosida yashovchi, kuchli aql-zakovat bilan harakat qilivchi figura;

Treysi qamoqdan qochishni rejalashtiradi. Unga kameradoshlari yordam berishga harakat qilishadi, hamma narsa tayyor bo'lganda qamoqxona boshlig'ining qamoqxona hududidagi xizmat uyida bola qarovchi bo'lib ishlayotgan Treysi ehtiyotsizlik bilan sun'iy kulga tushib ketgan qamoqxona boshlig'ining yolg'iz qizini qutqarib qoladi va bu yangilik hamma joyga yoyiladi. Jamoatchilik Treysining ozod qilinishini talab qiladi va oqibatda shtat gubernatorining Treysining ozod qilinishi to'g'risidagi qarori chiqadi. Ozodlikda bankda ishlaydigan Treysi bankdagi har xil operatsiya va qilvirliklarni bilar edi. U o'zining tajribasidan aql va ustomonlik bilan foydalanib o'zining dushmanlarini bir-biriga qayrab, ularni bir-biridan uzoqlashtiradi va ular bilan yakka-yakka hisob kitob qiladi.

Bu transformatsiya psixologik jihatdan travma natijasida yuzaga kelgan "himoya mexanizmi" sifatida talqin qilinadi. Treysi o'zining zaifligini yo'qotish uchun yangi identitet yaratadi.

Shunday qilib, psixologik zarba shaxsni yemirishi ham, uni yanada kuchliroq qilib qayta shakllantirishi ham mumkin, degan xulosaga kelishi mumkin.

Romanda adolat tushunchasi murakkab talqin qilinadi. Rasmiy qonun Treysini himoya qila olmaydi, aksincha unga qarshi ishlaydi. Shu sababli u o'z adolat tizimini yaratadi.

Bu holat falsafiy jihatdan nisbiylik (relativizm)ga olib keladi:

- qonuniylik har doim ham adolatni anglatmaydi;
- noqonuniy harakat ham ba'zan axloqiy jihatdan oqlanishi mumkin.

Demak, asarda ilgari surilgan asosiy masala adolat va qasos o'rtasidagi chegara ijtimoiy kontekstga bog'liq holda o'zgaradi.

Romanning diqqatga sazovor jihati - unda kuch ishlatish emas, balki aql ustun qo'yiladi. Treysi o'z rejalari orqali murakkab firibgarlik operatsiyalarini amalga oshiradi.

Tahlil shuni ko'rsatadiki, bu yerda muallif zamonaviy jamiyat modelini aks ettiradi:

- bilim va tafakkur - asosiy kapital;
- strategik fikrlash - muvaffaqiyat kaliti.

Roman ijtimoiy tizimdagi nuqsonlarni ochib beradi. Sud tizimidagi adolatsizlik, boylar va hokimiyat egalari tomonidan amalga oshirilgan manipulyatsiyalar Treysi hayotini izdan chiqaradi.

Bu jihat asarni oddiy sarguzashtdan yuqori bosqichga olib chiqadi va uni ijtimoiy tanqidiy roman darajasiga ko'taradi. Muallif yashirin tarzda quyidagi fikrni ilgari suradi:

Asarda sevgi motivi mavjud bo'lsa-da, u idealistik shaklda emas. Treysi boshidan kechirgan xiyonatlarni tufayli insonlarga nisbatan ehtiyotkorlik bilan munosabatda bo'ladi.

Bu holat psixologik nuqtai nazardan "ishonch inqirozi" sifatida talqin qilinadi. Ya'ni shaxs bir marta aldanganidan so'ng, keyingi ijtimoiy aloqalarda himoya pozitsiyasini egallaydi.

Asar detektiv, sarguzasht va romantik elementlar sinteziga asoslangan. Syujet tezkor, voqealar rivoji dinamik va kutilmagan burilishlarga boy.

Sheldon uslubining asosiy belgilariga quyidagilar kiradi:

- qisqa va ta'sirchan epizodlar;
- intriga va suspense;
- o'quvchini doimiy qiziqishda ushlab turish.

Bu jihatlar asarni keng omma uchun jozibador qiladi.

*If Tomorrow Comes* romani inson tabiatining murakkab va ko'p qirrali ekanligini ko'rsatadi. Treysi Uitni obrazi orqali muallif shuni isbotlaydiki, shaxsiy identitet barqaror emas - u ijtimoiy bosim va hayotiy sinovlar ta'sirida o'zgaradi.

Yakuniy xulosa sifatida quyidagini ta'kidlash mumkin: insonni shakllantiruvchi asosiy omil - bu uning boshidan kechirgan tajribasi bo'lib, aynan shu tajriba uning axloqiy tanlovlari va hayotiy strategiyasini belgilaydi.

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