

## INGLIZ ADIBI T. SMOLLETNING "HAMFRI KLINKERNING SAYOHATI" ROMANIDA MUALLIF POZITSIYASI

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## АВТОРСКАЯ ПОЗИЦИЯ В РОМАНЕ «ПУТЕШЕСТВИЕ ХАМФРИ КЛИНКЕРА» АНГЛИЙСКОГО ПИСАТЕЛЯ Т. СМОЛЛЕТА

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## AUTHOR'S POSITION OF THE ENGLISH WRITER T. SMOLLET IN THE NOVEL "THE EXPEDITION OF HUMPHRY CLINKER"

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**Annotatsiya.** Maqola XVIII asr ingliz adabiyoti vakili Tobayas Smollet (Tobias Smollett)ning "Hamfri Klinkerning sayohati" (The Expedition of Humphry Clinker) romanini va asardagi muallif pozitsiyasining tahliliga bag'ishlangan. Maqolada mavzuga oid jahon adabiyotshunoslarining tadqiqotlariga ham murojaat qilingan. Shuningdek, "Hamfri Klinkerning sayohati" epistolyar romani Smolletning "Fransiya va Italiya bo'ylab sayohat" (Travels through France and Italy) non-fikshn asari bilan muqoyasa qilinib, bu ikki asar janr va mavzu jihatidan yaqinligi, bir-birini to'ldirishi aniqlandi. Smollet romanining epistolyar shakli boshqa ma'rifatchi adiblarning epistolyar romanlariga yaqin bo'lsa ham, ulardan farqli o'laroq, mazkur asarda voqea-hodisa bir emas, bir necha qahramonlar bitgan maktublar orqali tasvirlanishi va ularga turlicha baho berilishi adibning o'ziga xos eksperimenti, deb hisoblash mumkin. Smollet ushbu asarida XVIII asr Buyuk Britaniyaning iqtisodiy, siyosiy, maishiy hayotini yorqin tasvirlab bergan. Asarda Smollet ma'rifatparvar sifatida fan va maorif, madaniyat va adabiyot masalalariga ham o'z diqqatini qaratadi. Muallif Met'yu Bramblning maktublari orqali yumor, satira va kinoyani qo'llagan holda o'z zamonasining dolzarb muammolarini yoritib beradi. Smolletning ma'rifatchilik g'oyalari va umuman asarlaridagi muallif pozitsiyasi aynan ushbu obraz orqali berib boriladi.

**Kalit so'zlar:** sayohat janri; epistolyar roman; non-fikshn; yozuvchi; muallif pozitsiyasi; obraz; personaj; maktub; ma'rifatchilik; g'oya.

**Аннотация.** Статья посвящена анализу романа «Путешествие Хамфри Клинкера» Тобайаса Смоллета (Tobias Smollett), представителя английской литературы XVIII века, выявлению

авторской позиции. В работе также приводятся исследования разных литературоведов по данной теме. Сопоставляя эпистолярный роман «Путешествие Хамфри Клинкера» (*The Expedition of Humphry Clinker*) с произведением нон-фикшн, основанном на реальном путешествии Смоллета «Путешествие по Франции и Италии» (*Travels through France and Italy*), было установлено, что эти два произведения близкие по жанру и тематике, дополняют друг друга. Хотя форма романа Смоллета близка к эпистолярным романам других европейских писателей-просветителей, в отличие от них, в этом произведении одно событие или случай описывается не одним, а несколькими адресатами писем, что можно считать своеобразным экспериментом писателя. В этом произведении Смоллет ярко описал экономическую, политическую и социальную жизнь Великобритании XVIII века. В романе Смоллет как просветитель акцентирует внимание на вопросах науки и образования, культуры и литературы. Через письма главного героя романа Мэтью Брамбла автор, используя юмор, сатиру и иронию, освещает насущные проблемы своего времени. В заключении делается вывод, что именно этот образ в произведении выражает авторскую позицию и просветительские идеи Смоллета.

**Ключевые слова:** жанр путешествия; эпистолярный роман; нон-фикшн; автор; авторская позиция; образ; персонаж; письмо; просвещение; идея.

**Abstract.** This article is devoted to the analysis of the identification of the author's position in the novel "The Journey of Humphrey Clinker" by Tobias Smollett, a representative of the English literature of the XVIII century. Comparing the epistolary novel "The Expedition of Humphry Clinker" with a non-fiction work based on Smollett's real journey "Travels through France and Italy", it was found that these two works are similar in genre and subject matter since they complement each other. In addition, the form of Smollett's novel is close to the epistolary novels of other European writers of the Enlightenment. However, in this work, one event or case is described not by one, but by several addressees of letters, which can be considered a kind of experiment of the writer. Smollett, as an educator, focuses on the issues of science and education, culture and literature. Through the letters of the protagonist of the novel, Matthew Bramble, the author, using humor, satire and irony, highlights the pressing problems of his time. In conclusion, it is revealed that it is this image in the work that expresses the author's position and his ideas of Enlightenment.

**Keywords:** travel genre; epistolary novel; non-fiction; author; author's position; image; character; letter; enlightenment; idea.

XVIII asr ingliz ma'rifatparvarlik adabiyoti ingliz adabiyoti rivojida muhim davrdir. Ingliz pedagogi va faylasufi Jon Lokk (John Locke, 1632–1704) falsafasi ta'sirida yaratilgan ma'rifatchilik romani "ma'rifatparvarlik" asrining ma'naviy yutug'i bo'lgan desak mubolag'a bo'lmaydi. Aynan ma'rifatchilik romani borliqni keng va chuqur real tasvirlashga, unda insonning o'rnini belgilab berishga, jumladan, XVIII asr Buyuk Britaniyaning iqtisodiy, siyosiy, maishiy hayotini yorqin tasvirlashga imkon berdi. Umuman olganda, ingliz ma'rifatchilik nasri turli janrlarni o'z ichiga qamrab olgan bo'lsa-da, ular orasidan munosib joy olgan roman janri ham turli shakllar

ko‘rinishida namoyon bo‘ladi. Jumladan, epistolyar sayohat romani shular jumlasidandir.

Ingliz ma‘rifatchilik adabiyotining yorqin vakili Tobayas Jorj Smollet (Tobias George Smollett, 1721–1771) asarlari ham shu maqsadlarga xizmat qilgan. “Smollet ingliz romanchiligining oltin davrida, ... roman shaklining qisqa muddatda shubhasiz hayratlanarli darajada rivojlantirib, takomillashgan bir davrida ijod qilgan. (1) Tobayas Smolletning “Hamfri Klinkerning sayohati” (The Expedition of Humphrey Clinker, 1771) asarida biz Buyuk Britaniya deb atalmish orollar majmuasida yashovchi turli millat vakillarining hayot tasvirini ko‘ramiz. “Hamfri Klinkerning sayohati” epistolyar romani XVIII asrning ikkinchi yarmida yaratilgan bo‘lsa-da, adib ushbu asarida asr boshidagi ma‘rifatchilar an‘analarini davom ettirgan. Smollet Shotlandiyada dunyoga kelgan va o‘z vatandoshlarining mustaqillik uchun so‘nggi kurashlarining guvohi bo‘lgan. Adib o‘zining “Shotlandiyaning ko‘z yoshlari” (The Tears of Scotland) degan poemasida Shotlandiya tarixining ayanhli sahifalarini qalamga oladi. Yozuvchi biografiyasiga nazar tashlasak, uning adabiyotda ham o‘z o‘rnini topishi qiyin bo‘lgan. Smollet o‘zining “Hamfri Klinkerning sayohati” romanida ham o‘z hayotidagi voqea-hodisalarga munosabatini, ijtimoiy-siyosiy masalalarga nisbatan o‘z pozitsiyasini asar qahramoni tili orqali bayon etgan. “Muallif badiiy asarda voqealarga aralashmasa ham, kimni yoqlayotgani yoki kimdan va nimadan nafratlanishi butun asar ruhidan sezilib turadi. Avtor pozitsiyasi asar muallifining tasvirdagi voqealar va qahramonlarga munosabatini bildiradi” (2, 189).

Smollet romanining epistolyar shakli boshqa ma‘rifatchi adiblarning epistolyar romanlariga yaqin bo‘lsa ham, ulardan farqli o‘laroq, mazkur asarda voqea-hodisalar bir emas, bir necha qahramonlar bitgan maktublar orqali tasvirlanadi va ularga turlicha baho beriladi. Buni shotland adibining o‘ziga xos eksperimenti, deb hisoblash mumkin. Romandagi maktub mualliflarining fikr va taassurotlari turlicha bayon qilinadi. Bunga “Hamfri Klinkerning sayohati” asari qahramonlarining yoshlari, ijtimoiy mavqei, bilimi va hayotiy tajribasi kabilardan tashqari, ilgari adiblar inobatga olmagan boshqa sabablar ham keltiriladi (sog‘lik, xastalik, oilaviy sharoitlar va h.k.). Smolletning novatorligi ham aynan bir voqea va hodisalarni turli qatlamga, yoshga mansub turfa dunyoqarashga va madaniy darajaga ega odamlarning nigohi bilan berilishida namoyon bo‘ladi.

Smollet mazkur romanni umrining so‘ngi yillarida yaratgan bo‘lib, asarda adib badiiy obrazlar orqali insonlar psixologiyasini katta mahorat bilan ochib beradi. Roman o‘zining betakror uslubi bilan ajralib turadi. Har bir maktub o‘zining tili va yorqin obrazlari bilan bir-biridan keskin farq qiladi. Roman personajlarining maktublari orqali oila boshi, bosh qahramon Met‘yu Bramblning va uning qarindoshlari, sayohat davomida uchragan odamlarning portreti, xarakteri ochib beriladi. Bramblning jiyani Melford o‘z do‘stiga yo‘llagan maktubidan unga quyidagicha ta‘rif beradi:

*“I have got into a family of originals, whom I may one day attempt to describe for your amusement... My uncle is an odd kind of*

*humorist, always on the fret, and so unpleasant in his manner, that rather than be obliged to keep him company, I'd resign all claim to the inheritance of his estate. Indeed his being tortured by the gout may have soured his temper, and, perhaps, I may like him better on further acquaintance; certain it is, all his servants and neighbours in the country are fond of him, even to a degree of enthusiasm, the reason of which I cannot as yet comprehend*"(3). — "Mening qarindoshlarim g'ayritabiiy va men ular haqida sizga imkon qadar batafsil aytib berishga harakat qilaman, bu sizni, shubhasiz, zeriktirmaydi... Mening amakim zamonaning g'alati odamlaridan, har doim nimadandir jahli chiqadi va uning xatti-harakati shunchalik yoqimsizki, hatto men uning mulkiga meros huquqidan ham voz kechishga tayyor bo'lardim, faqat u bilan birga bo'lmaslik uchun. Balki podagra kasalligidan a'zoblanganligi tufayli uning fe'l-atvori yomonlashgandir, ehtimol, yaqinroq tanishsam u menga yoqib qolar. Uning xizmatkorlari va qo'shnilari undan juda mamnun, ammo hozircha buning sababini tushunolmayapman".

Boshqa bir maktubda Met'yu Bramblning jiyani Lidiya Melford amakisi haqida shunday yozadi: *"My uncle, who was so dreadfully passionate in the beginning, has been moved by my tears and distress; and is now all tenderness and compassion"*. — "Avvaliga juda qattiq g'azablangan amakim endi mening ko'z yoshlarim va tavbalarimdan ta'sirlanib, ko'ngli mehr va rahm-shafqatga to'ldi". Lidiyaning maktublaridan uning amakisi mister Bramblning ko'ngilchan, sentimental ekanini bilib olamiz.

Asardagi muallif pozitsiyasi aynan ushbu obraz, ya'ni janob Met'yu Brambl yozishmalari orqali namoyon bo'ladi. Romanda muallif voqealar rivoji davomida yengil yumordan kuchli satira va kinoyaga o'tish strategiyasini qo'llaydi. Avvaliga romanda kulgili tarzda boshlangan epizod tez orada ayanchli burilish oladi. Bu usulni asar qahramoni Hamfri Klinkerning yupun va yirtilgan ishtonda ko'rgan Met'yu Bramblning istehzoli haqorati va singlisining jahl bilan jerkib berishi sahnasida ko'rishimiz mumkin. Bechora, noqonuniy tug'ilgan yetim Hamfri o'z aybiga iqror bo'lib, kechirim so'raydi va bunday ahvolga tushib qolganligining sababini shunday izohlaydi: "Menga yordam beradigan do'stlarim ham, qarindoshlarim ham yo'q... men isitmalanib, betob bo'lganim uchun shifokorlar, dori-darmon va oziq-ovqatga bor narsamni sarfladim". Shundan keyin hayoti davomida o'z boshiga tushgan qiyinchiliklarga qaramay, qashshoqlashguncha halol mehnat qilganini, keyin esa shu ahvolga tushib qolganida esa unga hech kim ish bermaganini, bu ahvolda ularni sharmanda qilishidan qo'rqib, quvib solishganini so'zlab beradi. Romanda Smollet o'zining ma'rifatparvarlik g'oyalarini aynan bosh qahramon Met'yu Brambl obrazi orqali ifoda etadi. Yuqoridagi voqeadan keyingi suhbatga e'tiborimizni qaratamiz:

"Shunday qilib, yigit kasal bo'lib, qashshoqlikka tushib qolganida siz uni ko'chaga, o'limga haydab yubordingizmi...", unga javoban Hamfrining sobiq xo'jayini o'zini oqlashga urinadi: "Men kambag'allarni boqish uchun soliq to'layman... va bekorchilarni, ular kasalmi yoki sog'lommi, ovqatlantira olmayman. Bundan tashqari,

bunday ayanchli ahvoldagi yigit mening muassasamni sharmanda qiladi”. Janob Bramblning Hamfriga qarata “Siz Klinker, eng yomon jinoyatchisiz! Siz kasallik, ochlik, qashshoqlikda aybdorsiz!” deyishi orqali muallifning o‘tkir kinoyasini anglaymiz. Bramblning Hamfri Klinker bilan birinchi uchrashuvi sahnasida Smollet burjua tuzumining g‘ayriinsoniylik mohiyatini, ya’ni ishchi kuchi sotiladigan tovar, agar uning mehnati sotib olinmasa, u ochlikdan o‘lishi mumkin ekanini ko‘rsatishga urinadi. Asarda tasvirlangan holat, dialoglar orqali atrofdagilarning bechora yigitga nisbatan shafqatsizligi, ularning sovuqqonlik bilan hamma narsa “qonunga ko‘ra” amalga oshirilganligi qabilidagi so‘zlariga, kulgili miqdorda pul ajratilishi haqidagi bayonotlariga muallifning istehzo va kinoyali munosabatini sezish mumkin.

Romanda muallif ma’rifatparvar sifatida fan va maorif, madaniyat va adabiyot masalalariga ham o‘z diqqatini qaratadi. Met’yu Bramblning o‘z shifokoriga yo‘llagan maktublarining birida shunday yozadi: *“Yes, Doctor, I have seen the British Museum; which is a noble collection, and even stupendous, if we consider it was made by a private man, a physician, who was obliged to make his own fortune at the same time: but great as the collection is, it would appear more striking if it was arranged in one spacious saloon, instead of being divided into different apartments, which it does not entirely fill”* (3). — “Xullas, aziz shifokorim, men Britaniya muzeyini ko‘rdim; Bu ajoyib, hattoki, hayratlanarli kolleksiya, agar biz uni o‘z farovonligi haqida g‘amxo‘rlik qilishi kerak bo‘lgan bir shifokor to‘plaganligini eslasak. Ammo kolleksiya qanchalik katta bo‘lmasin, uni to‘liq to‘ldirilmagan holda turli xonalarga joylashtirgandan ko‘ra bitta keng katta xonaga joylashtirilsa, u yanada hayratlanarli bo‘lar edi” deya, muallif o‘z qahramoni tili orqali muzeydagi qadimiy tangalar bir joyga to‘plash kerakligini, hayvonot va o‘simlik dunyosi, shuningdek, minerallar dunyosi kolleksiyalarini jamiyat hisobidan yangi namunalar bilan to‘ldirilishi kabi taklif va xohishini bildiradi. Shuningdek, kutubxonadagi bo‘sh javonlarni noyob kitoblar xarid qilish hisobiga to‘ldirilish va kitoblarni nashr etilgan sanaga ko‘ra xronologik tarzda asrlar bo‘yicha saralash va noyob asarlarni izlab topish, ulardan ko‘chirma olish istagida bo‘lganlar uchun kitob va qo‘lyozmalar ro‘yxatini tuzish zarurligi haqidagi personaj nutqi ortida ma’rifatparvar adibning fikrlari turganini anglash qiyin emas.

Smollet o‘z qahramoni Met’yu Bramblni ma’rifatparvar obraz sifatida yaratadi. Uning o‘z shifokori janob Luiga yo‘llagan maktublari orqali uning ziyoli, ilm-fanni qadrlaydigan inson ekaniga guvoh bo‘lamiz. Janob Bramblning quyidagi mulohazalari hozirgi kunda ham nechog‘lik dolzarbligi bilan e’tiborimizni tortadi: “I could also wish, for the honour of the nation, that there was a complete apparatus for a course of mathematics, mechanics, and experimental philosophy; and a good salary settled upon an able professor, who should give regular lectures on these subjects”.(3). “Shuningdek, millatimiz sharafini oshirish maqsadida u yerda matematika, mexanika va eksperimental fizika fanlaridan ma’ruzalar kursi uchun barcha zarur fanlarning to‘liq to‘plami bo‘lishini va tajribali

professorga ushbu fanlardan ma'ruza o'qishi uchun yaxshi maosh berilishini ham istardim". Bu misralar romanning aynan ma'rifatchilik davriga taalluqliligi va aynan ma'rifatchi adib tomonidan yaratilganligidan yaqqol dalolat beradi, zero ma'rifatchilik harakati, eng avvalo, ma'naviy va intellektual xarakterga ega bo'lgan.

Tabiiyki, ma'rifatchilar matbuot masalalariga ham jiddiy qarashgan, gazeta va jurnallar ularning g'oyalarini ommaga yetkazishda o'ziga xos minbar vazifasini o'tagan. Biroq Smolletning ushbu romani orqali matbuot nafaqat ezgu ishlarga xizmat qilganligini, balki ayrim "yozuvchilar" undan pul ishlash maqsadida har qanday jirkanch yo'llardan ham toymaganlarining guvohi bo'lamiz. Jumladan asardagi quyidagi parcha fikrimiz dalili bo'la oladi: *"You know I have observed, for some time, that the public papers are become the infamous vehicles of the most cruel and perfidious defamation". "Gazetalar qanday qilib eng dahshatli va hayosiz tuhmatning jirkanch vositasiga aylanganini men bir muncha vaqt kuzatdim". "This spirit of defamation is a kind of heresy, that thrives under persecution. The liberty of the press is a term of great efficacy; and like that of the Protestant religion, has often served the purposes of sedition. A minister, therefore, must arm himself with patience, and bear those attacks without repining. — Whatever mischief they may do in other respects, they certainly contribute, in one particular, to the advantages of government; for those defamatory articles have multiplied papers in such a manner, and augmented their sale to such a degree, that the duty upon stamps and advertisements has made a very considerable addition to the revenue"* (3). — "Bu tuhmat ruhi — quvg'in orqali tarqaladigan bid'atning bir turidir. Matbuot erkinligi — so'zlar katta kuchga ega bo'lib, xuddi protestant dinining so'zlari kabi ko'pincha isyon maqsadlariga xizmat qiladi. Shuning uchun vazir sabr-toqat bilan qurollanishi va bunday hujumlarga sabr bilan chidashi kerak. Ammo bu holat qanchalik yomon bo'lmasin, bir jihati bilan hukumatga foydali: bu tuhmatli maqolalar gazetalar tirajini ko'paytirish va tarqatishga shunchalik yordam beradiki, ularga va reklamaga solinadigan soliq davlat daromadiga sezilarli darajada hissa qo'shadi." Muallif janob Brambl nomalari orqali o'z zamonasining dolzarb muammolarini kitobxonlar ommasiga havola etadi. Smollet so'z erkinligining ham me'yor, o'z etika va qonunlari bo'lishi tarafdorligini, begunoh halol insonlarning nomusini himoya qilish chora-tadbirlarini ko'rish zarur ekanini personaj nutqi orqali ilgari suradi. Smollet chegara bilmagan matbuot "erkinligi" boshqa imtiyozlar singari qonun buzilishiga, atrofdagi insonlarga bo'lgan ishonch va muhabbatni so'ndirishga, hatto dinni haqorat qilishga olib kelsa, unda bu erkinlik jamiyat boshiga tushgan eng katta balo bo'lishi haqida jon kuydirib yozadi.

Smollet ushbu maktublarni ma'lum bir tanishining chop ettirishni iltimos qilganligi tufayli nashriyotga olib kelganligini, u kishining vafot etganligi sababli ularni nashr etish uchun to'siqlar yo'qligi sababli u shu yo'l orqali aslida o'z asarini chop ettirganligi ma'lum. Romanda Smolletning yozuvchi sifatidagi ismi ham bir parchada esga ham olinadi. Shu yo'l orqali Smollet o'sha davrda

anonim holda nashr etilgan sayohat asarlari kabi kitobxonlarga go‘yo real sayohat tafsilotlarini taqdim etgayotganiga ishonirishga intiladi. Bu usul esa muallifga ijtimoiy-siyosiy hayotga oid o‘z fikrlarini erkin bayon etishga imkon beradi. Romanda adib so‘z san‘atiga bo‘lgan munosabati bilan bir qatorda o‘sha davrdagi san‘at doiralariidagi nosog‘lom muhitni ham tasvirlaydi: *“Even the world of literature and taste is divided into the most virulent factions, which revile, decry, and traduce the works of one another. Yesterday, I went to return an afternoon’s visit to a gentleman of my acquaintance, at whose house I found one of the authors of the present age, who has written with some success... As I had read one or two of his performances, which gave me pleasure, I was glad of this opportunity to know his person; but his discourse and deportment destroyed all the impressions which his writings had made in his favour”* (3). — “Hatto adabiyot va nafis san‘at olami ham bir-biriga qarama-qarshi, biri ikkinchisining ijodini haqorat qiladigan va qoralaydigan shafqatsiz dushman guruhlarga bo‘linib ketgan. Kecha tushdan keyin o‘zim tanigan bir janobnikiga mehmonga bordim va uning uyida ijodi gullagan zamondosh adiblardan birini uchratdim. Men uning bir-ikkita asarlarini o‘qiganim va ular menga yoqqani uchun ham muallif bilan tanishganimdan bag‘oyat xursand bo‘ldim, biroq uning shu damdagi so‘zlari, xatti-harakatlari uning ijodidan olgan barcha ijobiy taassurotlarimni barbod qildi”. Janob Bramblni xudbin “shoir”, ya‘ni “yangi Pifagor”ning o‘tgan asrda vafot etgan eng ulug‘ yozuvchilarning qadr-qimmatini qayta ko‘rib chiqish kerakligini, va ular yaratgan asarlar hech qanday adabiy qimmatga ega emasligi, ularning o‘zlari esa yolg‘onchi, muttaham, ko‘chirmakash deb haqoratlashi qattiq g‘azabini keltiradi: “Milton was harsh and prosaic; Dryden, languid and verbose; Butler and Swift without humour; Congreve, without wit; and Pope destitute of any sort of poetical merit...”. Eng dahshatlisi, bu ro‘yxatdagi Milton, Dryden, Butler, Swift, Kongriv kabi adiblarning asl kelib chiqishi Irlandiya yoki Shotlandiyaga borib taqalishida. “Hamfri Klinkerning sayohati”da ingliz parlamenti a‘zosi mister Barton Smolletga o‘xshash adiblarga quyidagicha baho beradi: *“He too pronounces ex cathedra upon the characters of his contemporaries; and though he scruples not to deal out praise, even lavishly, to the lowest reptile in Grubstreet who will either flatter him in private, or mount the public rostrum as his panegyrist, he damns all the other writers of the age, with the utmost insolence and rancour... One is a blunderbuss, as being a native of Ireland; another, a half-starved louse of literature, from the banks of the Tweed; a third, an ass, because he enjoys a pension from the government”* (3). — “Ayrimlar unga guvohlarsiz xushomad qilishar, yoxud omma oldida maqtashardi, biroq u hamma yozuvchilar — o‘z zamondoshlarini shafqatsiz va surbetlarcha haqorat qildi. Biri — telba, zero Irlandiyada tug‘ilgan; ikkinchisi Tvid sohillaridan kelgan adabiy bit; uchinchisi esa eshak, zero hukumatdan nafaqa oladi”.

“Tvid sohillaridan kelgan adabiy bit” (Shotlandiya) bu Smollet edi. Biroq bu haqoratlar ham Smolletni yenga olmadi. Adib o‘zining eng sara asarlaridan biri bo‘lmish “Hamfri Klinkerning sayohati”ni

aynan ona vatanini kuylashga bag'ishladi. Adibning qahramonlari — Uelslik provintsial mulkdor Metyu Brambl oilasi a'zolari, ular oilaning boshlig'i sog'ligini tiklash maqsadida yo'lga tushishadi. Kitobxon ko'z o'ngida birin-ketin Angliyaning va Shotlandiyaning eng xushmanzara joylari paydo bo'ladi. Ba'zan qashshoq va tashlab ketilgan qishloqlar, yirik shaharlar, jumladan, London atrofiga kelib qolgan ishsizlar, qishloq xo'jaligi va chorvachilikning tanazzulga uchrashi va boshqa ijtimoiy-iqtisodiy muammolar. Adib o'zi tug'ilib o'sgan maskan tasvirida ayniqsa ruhlanib, ilhomlanib yozadi. U Shotlandiyani jon-dilidan sevadi, shotland tilini, madaniyatini himoya qiladi. Asar qahramonlaridan biri Leytenant Lismaxago Melford bilan suhbatda ingliz tilining shotland shevasi janubiy Britaniya shevasidan afzalligini quyidagicha tushuntiradi: "Shotladiyaliklar tili asl, sof va ba'zi fransuz so'zlar va iboralar qorishmasidan iborat qadimgi ingliz tilidir. Hozirgi inglizlar oliftalik va soxta go'zallikka erishish oqibatida o'z tillariga xos kuch va jozibani yo'qotdilar, hatto uni o'zgartirib tashladilar. Dimoqdan chiqadigan tovushlarni olib tashlash yoki talaffuzini o'zgartirish natijasida...bizning eng ulug' shoirlarimizning asarlarini Britaniyaning janubiy aholisi uchun ko'p qismi tushunarsiz bo'lsa, qadimgi tilni saqlab qolgan shotladiyaliklar ularni bemalol izohli lug'atsiz tushuna oladilar.

Smollet Angliya saylov tizimini qattiq tanqid ostiga oladi: *"Two days ago, I was favoured with a visit by Mr Fitzowen; who, with great formality, solicited my vote and interest at the general election. I ought not to have been shocked at the confidence of this man; though it was remarkable, considering what had passed between him and me on a former occasion... These visits are mere matter of form, which a candidate makes to every elector; even to those who, he knows, are engaged in the interest of his competitor, lest he should expose himself to the imputation of pride, at a time when it is expected he should appear humble. Indeed, I know nothing so abject as the behaviour of a man canvassing for a seat in parliament... This mean prostration (to borough-electors, especially) has, I imagine, contributed in a great measure to raise that spirit of insolence among the vulgar; which, like the devil, will be found very difficult to lay. Be that as it may, I was in some confusion at the effrontery of Fitzowen"* (3). "Parlamentga saylovda qatnashib, unga ovoz berishimga erishish niyatida ochiqdan-ochiq xushomadlik qilgan mister Fitsoven ikki kun oldin meni yo'qlab keldi... men Fitsovenning shu darajada betsiz ekanligidan xijolatga tushdim-u bir oz o'zimga kelgach, hali kimga ovoz berishim va umuman ovoz berish-bermasligim noaniqligini aytdim. Ochig'ini aytganda, ikki nomzod ham bir-biridan qolishmaydi, agar shu ikkisidan birontasiga ovoz bersam o'zimni Vatanim Konstitutsiyasiga sotqinlik qilgan deb bilardim. Hamma ham shu qarorga kelganda edi.. Ammo biz barchamiz — sotqinlar galasi, axloqsiz yaramaslarmiz, burch va vijdon kabi tuyg'ularni shunchalik unutib yuborganmizki, yaqin orada olijanoblik va insoniylik kabi hislatlar illatlarga aylanishi hech gap emas". "Hamfri Klinkerning sayohati" romanining bosh qahramoni Bramblning tanqidiy mulohazalari orqali Smollet atrofda voqealarga nisbatan o'z nafratini bildiradi.



Smollet, yuqorida ta'kidlaganimizdek, o'z ijodi orqali Buyuk Britaniyada shotlandiyaliklarga bo'lgan past nazarni o'zining barcha asarlarida ochiq yoki matnlar orasida, tagmatn tarzida kitobxonlar e'tiborini qaratishga intilgan. Ijodining so'ngi pallasida yaratilgan "Hamfri Klinkerning sayohati" da muallif shotlandiyaliklarga bo'lgan muhabbatini yashira olmaydi, ularning sofdil, kamtarin va mehnatkash xalq ekanini, ayanchli kulbalari, kamtarona kiyimlari va taomlarini ayrim inglizlarning hashamatli uylari va yashash tarziga qarama-qarshi qo'yadi, ularning axloqiga oid nuqsonlarni tariflashda achchiq so'zlarini ayamaydi: "Well, there is no nation that drinks so hoggishly as the English", deya, ba'zi inglizlarning ichkilikka ruju qo'rganini, hech bir xalq ular kabi cho'chqadek ichmasligini qattiq tanqid qiladi.

Shotlandiya xalqi boshlariga qancha qiyinchiliklar, kamsitishlar tushsa ham, hamisha mag'rur va masrur ekanini, o'z e'tiqodlariga sodiqligini Met'yu Brambl maktublarida quyidagicha ta'riflaydi: "These people, however, are content, and wonderfully sagacious... All of them read the Bible, and are even qualified to dispute upon the articles of their faith; which in those parts I have seen, is entirely Presbyterian" (3). "Shunga qaramay, mahalliy xalq shikoyat qilmaydi va aql-idrokka quloq tutadi. Har biri Injilni o'qiydi va shu qadar ziyrakki, o'z e'tiqodlari, ya'ni men bo'lgan hamma joyda presviterianlik tamoyillari haqida bemalol bahslash oladilar". "Glazgo aholisi oliyanob ishbilarmonlik ruhi bilan to'lib-toshgan" deya, shahar savdogarlarining ikki dengiz ko'rfazi o'rtasida kema qatnovi kanalini qurish va shu orqali savdo-sotiqni osonlashtirish kabi ishlar bilan mashg'ulligi bilan quvonadi.

Asarda Smollet Shotlandiya kengliklarini, uning xushmanzara go'shalarini, qishloq va shaharlarini tasvirlashda eng yorqin bo'yoqlardan foydalanadi. Ayniqsa Glazgo shahridagi shinam va barcha sharoitlarga ega kollejini ta'riflaganda Bramblning quvonchini sezish qiyin emas: "*I am so far happy as to have seen Glasgow, which, to the best of my recollection and judgment, is one of the prettiest towns in Europe; and, without all doubt, it is one of the most flourishing in Great Britain. In short, it is a perfect bee-hive in point of industry. It stands partly on a gentle declivity; but the greatest part of it is in a plain, watered by the river Clyde. The streets are straight, open, airy, and well paved; and the houses lofty and well built of hewn stone. At the upper end of the town, there is a venerable cathedral, that may be compared with York-minster or West-minster; and, about the middle of the descent from this to the Cross, is the college, a respectable pile of building, with all manner of accommodation for the professors and students, including an elegant library, and a observatory well provided with astronomical instruments*"(3). — "Men Glazgoni ko'rish baxtiga muyassar bo'ldim. Shuni aytishim kerakki, bu shahar Yevropaning eng go'zal shaharlaridan bo'lib, shubhasiz, Buyuk Britaniyaning ham eng obod shaharlaridan biridir. Bir so'z bilan aytganda, bu — haqiqiy mehnatsevarlar makoni. U qisman kichik tepalikda joylashgan bo'lib, lekin uning katta qismi Klayd daryosi kesib o'tgan tekislikdadir ... Shaharning yuqori qismida

ajoyib ibodatxona York va Vestminster ibodatxonalari bilan bimalol qiyoslash mumkin, ushbu maskanga boraverish yo‘li va taxminan bozor maydoni oralig‘ida muhtasham kollej binosi joylashgan bo‘lib, u yerda professor-o‘qituvchilar va talabalar uchun barcha sharoitlar, jumladan, kutubxona, astronomik asboblardan bilan jihozlangan observatoriya ham mavjud”.

Smollet Shotlandiya xalqining mehnatsevarligi, qishloq xo‘jaligi, chorvachilik, uzumchilik kabi sohalardagi faoliyatlari hamda sanoat orqali tushadigan daromadlarni sarhisob qilib shunday xulosaga keladi: *“If, therefore, North-Britain pays a ballance of a million annually to England, I insist upon it, that country is more valuable to her in the way of commerce, than any colony in her possession, over and above the other advantages which I have specified... therefore, they are no friends, either to England or to truth, who affect to depreciate the northern part of the united kingdom”*(3). — “Agar Shotlandiya Angliyaga yiliga million funt to‘layotgan bo‘lsa, aytib o‘tgan boshqa muhim afzalliklarni hisobga olmagan holda, men bu mamlakatni har qanday mustamlakadan ko‘ra Angliyaga foydaliroqdir deb hisoblayman... Demak, Buyuk Britaniyaning shimoliy qismini mensimaganlar nafaqat Angliyaning, balki haqiqatning ham haqiqiy dushmanlaridir!”

Yuqorida qayd etganimizdek, asar qahramoni o‘z safari davomida turli vaziyatlarga duch keladi. Har xil tabiatli insonlar bilan suhbatlashar ekan, insonlarga xos turli nuqsonlarni ko‘rib hayrat va g‘azabdan to‘xtamaydi, ehtimol jiyani Melford yozganidek, bunga uning xastaligi sababdir... Biroq xasta Met‘yu Brambl ortida hayotiy tajribaga ega faylasuf Tobayas Smollet turadi: *“The longer I live, I see more reason to believe that prejudices of education are never wholly eradicated, even when they are discovered to be erroneous and absurd”*. “Qanchalik uzoq umr ko‘rsam, tarbiya orqali bizga singdirilgan noto‘g‘ri qarashlarni, garchi uning yolg‘on va ahmoqonaligiga amin bo‘lsak ham, hech qachon tuzatib bo‘lmasligiga amin bo‘laman”.

Smollet ushbu romanda Brambl obrazi orqali ekologik muammolarga ham kitobxonlar nazarini qaratadi. Bat kurort shahridagi ma‘danli suv havzalarining antisaniitariya ahvolidan Metyu Brambl dahshatga tushadi, shahardagi boshqa suv havzalari, omborlardagi suv ham ifloslanganligi uni g‘azabini keltiradi: *“It must be owned, indeed, that here, in Milsham-street, we have a precarious and scanty supply from the hill; which is collected in an open bason in the Circus, liable to be defiled with dead dogs, cats, rats, and every species of nastiness, which the rascally populace may throw into it, from mere wantonness and brutality”* (3). — “Milshem ko‘chasida tepadan oqib Dumaloq maydondagi ochiq suv omboriga to‘plangan yana bir ishonchli bo‘lmasa ham, bir suv manbai bor, u ham ifloslanish xavfi ostida, chunki mahalliy aholi unga ahmoq va johillarcha o‘lik itlar, mushuklar, kalamushlar va har xil axlatlarni tashlab yuborishga qodirlar”.

Romanda Smollet o‘z qahramonining falsafiy mulohazalari orqali odamlarning dunyoni anglashi, hayotga bo‘lgan munosabati va

qadriyatlarning nisbiyligini aks ettiradi. Mister Brambl sayohati davomida Angliya va Shotlandiya manzaralarini tasvirlab, ularni qiyoslaydi:

*“London is literally new to me; new in its streets, houses, and even in its situation... What I left open fields, producing hay and corn, I now find covered with streets and squares, and palaces, and churches. I am credibly informed, that in the space of seven years, eleven thousand new houses have been built in one quarter of Westminster, exclusive of what is daily added to other parts of this unwieldy metropolis”*(3). — “London men uchun haqiqatan ham yangi shahar. Ko‘chalar, uylar, hatto ularning joylashuvi ham men uchun yangi...Men dalalar va o‘tloqlari bo‘lgan joyda, endi ko‘chalar va maydonlar, saroylar va cherkovlarni topdim. Ishonchli manbadan bilib oldimki, yetti yil ichida shaharning bir qismida, Vestminsterda o‘n bir mingta yangi uy qurilgan, bunga yana ushbu noqulay poytaxtning turli joylarida har kuni paydo bo‘layotgan uylarni ham qo‘shish kerak”

Sayohat davrida mister Brambl shaharlardagi ijobiy o‘zgarishlarni ko‘rib ko‘zi quvonadi, buni uning maktublarining birida London va Westminster shaharlari tasviri misolida kuzatishimiz mumkin: *“It must be allowed, indeed, for the credit of the present age, that London. and Westminster are much better paved and lighted than they were formerly. The new streets are spacious, regular, and airy; and the houses generally convenient. The bridge at Blackfriars is a noble monument of taste and public-spirit... I wonder how they stumbled upon a work of such magnificence and utility”*(3). “Biroq zamonamiz e’tirofida shuni tan olish kerakki, London va Westminsterning yo‘llari avvalgidan ko‘ra tekis va yaxshiroq yoritilgan. Yangi ko‘chalar keng, ravon va uylari shinam. Blekfrayarsdagi ko‘prik — tahsinga sazovor san’at asari va jamiyat uchun foydali bo‘lgan yodgorlik. Qiziq, qanday qilib shunday ulug‘vor va foydali narsalar bunyod bo‘ldi?”

Smollet mamlakatda jadal ravishda olib borilayotgan industrializatsiya siyosatini bir qarashda olqishlayotganga o‘xshashda, biroq keyingi satrlarda uning bu masaladagi asl qarashlari ko‘zga tashlanadi: “But, notwithstanding these improvements, the capital is become an overgrown monster; which, like a dropsical head, will in time leave the body and extremities without nourishment and support. The absurdity will appear in its full force, when we consider that one sixth part of the natives of this whole extensive kingdom is crowded within the bills of mortality” (3). — “Ammo bu ijobiy o‘zgarishlarga qaramay, poytaxt go‘yo vaqt o‘tishi bilan ozuqadan va quvvatlanishdan mahrum bo‘lgan, vodyanka xastadigidan shishib ketgan maxluq boshi kabi tanadan ajralib chiqadiganga o‘xshaydi. Buyuk davlatimiz aholisining oltidan bir qismi bir joyda gavjum ekanini eslasak, bu bema’nilik darhol ayon bo‘ladi”.

Ukrainalik tadqiqotchi L. J. Norkina Ma’rifatchilik davrida urbanizatsiyani ijtimoiy-axloqiy muammo sifatida tahlil qilib, Smolletning “Hamfri Klinkerning sayohati” romanida bu holatga quyidagicha baho beradi: “T.Smollet mutanosiblik va uyg‘unlikdan

mahrum bo'lgan zamonaviy binolarni tanqid qilish orqali, kibr, manmanlik, eski an'analarni unutish, davlatning ierarxik tuzilmasini barbod qilishdan aziyat chekayotgan ingliz jamiyatini qoralaydi. Janob Brambl e'tiborini qaratgan birinchi me'moriy obyekt Batdagi Dumaloq maydon bo'lib, go'zallik va ulug'vorlikning tarkibiy qismlarida mutanosiblik va yagona bir butunlikning yo'qligi sababli tanqid ostiga oladi" (4,5). Romanda aynan shu joy quyidagicha tasvirlangan bo'lib, unda muallif qahramon tili orqali ushbu holatga o'z munosabatini bildiradi: *"If we consider it in point of magnificence, the great number of small doors belonging to the separate houses, the inconsiderable height of the different orders, the affected ornaments of the architrave, which are both childish and misplaced, and the areas projecting into the street, surrounded with iron rails, destroy a good part of its effect upon the eye"* (3). — "Agar u (maydon. — Dj.X.) ulug'vormi deb so'rasha, tan olish kerakki, atrofdagi har bir uylarning kichik eshiklari, arxitekturada bir-biriga o'xshamaydigan binolarning yetarli darajada baland emasligi, arxivlarning (ustunlar boshlariga tayanadigan to'sin. — Dj.X.) bachkana bezaklari go'yo bolalar yasagandek bo'lib, atrofi o'ralgan panjaralari ko'chaga chiqib turishi — bularning barchasi Dumaloq maydon qiyofasini juda buzadi, agar qulaylik nuqtai nazaridan baho beradigan bo'lsak, yanada ko'p kamchiliklarga ko'zimiz tushadi."

Rossiyalik tadqiqotchi F. E. Vladimirova o'z tadqiqotida T.Smollet ijodini davrning adabiy va falsafiy kontekstida tahlil qiladi. (5). Uning fikricha, Smolletning mazkur asarida shotland faylasufi Devid Yum (David Home, 1711–1776) falsafasining ta'sirini kuzatish mumkin, bu avvalo, san'at asarlarini izohlashda go'zallikni qabul qilish va baholashdagi nisbiylik kontsepsiyasida namoyon bo'ladi. Adib romanlardagi ushbu g'oyaviy-falsafiy yondashuv mavzu, syujet, obrazlar tizimi talqinida, makon yaratishda, matnni taqdim etishda sezilib turishiga ishora qiladi. Mazkur roman qahramonlari o'z sayohatlari davomida nafaqat yangi joylarni kashf etish, yangi muhitga moslashish, balki inson tabiatining sirlarini tushunish orqali o'z shaxslarini ham anglashadi. Bu ayniqsa Janob Brambl maktublarida yaqqol ko'zga tashlanadi. Ular haqiqiy empirik kuzatuvchilar kabi inson tabiatini o'rganish uchun o'sha davr faylasuflariga odatiy bo'lgan usullarini qo'llaydilar: kuzatish, tajriba, eksperiment va h.k. Shunday kuzatishlardan biri janob Bramblning maktublarida bayon etiladi: *"I have known a person remarkably generous, humane, moderate, and apparently self-denying, who could not hear even a friend commended, without betraying marks of uneasiness; as if that commendation had implied an odious comparison to his prejudice, and every wreath of praise added to the other's character, was a garland plucked from his own temples. This is a malignant species of jealousy, of which I stand acquitted in my own conscience. Whether it is a vice, or an infirmity, I leave you to inquire"* (3). — "Men hayratlanarli darajada saxovatli, mehribon, kamtarin va aftidan fidoyi odamni bilardim, biroq u do'stiga qaratilgan maqtovni ham eshitsa, bezovtalanib qolardi; go'yo bu maqtovda uning o'ziga zarar keltiradigan nohush qiyos

yashiringandek, boshqa birovga aytilgan har qanday maqtov go‘yo o‘z ibodatxonasi ustunidan uzilgan gulchambardek edi. Bunday hasad qora hasaddir; vijdonan iqror bo‘lamanki, menda bu narsa yo‘qligiga ishonchim komil, bu illatmi yoki kasallikmi, hukm qilishni sizga qoldiraman”. Ushbu satrlarda bosh qahramonning o‘z shifokoriga yo‘llagan maktubi orqali Smollet Yum falsafasiga asosan insonni oxirigacha anglash mumkin emasligi, inson tabiati sirli degan falsafiy g‘oyani ilgari suradi.

Voqelikni subyektiv idrok etish natijasida yuzaga keladigan qarama-qarshiliklar muqarrarligi “Hamfri Klinkerning sayohati” romanining asosiy mavzusidir. Asar qahramoni Met‘yu Brambl atrofda insonlarning xulq-atvori, ularning xatti-harakatlari, amallari va aytgan gaplarini o‘z xatlarida tahlil qilib, ularning qay darajada to‘g‘ri va adolatli ekanliklariga shubha bilan qaraydi, o‘z savollariga javob axtaradi, hatto o‘zining u yoki bu masalada, yoki biron-bir shaxs haqidagi fikrlarida ham ikkilanadi.

Industrializatsiya jarayonlari tezlik bilan barcha hududlarda keng quloq yoyayotgan bir pallada Smollet Angliyada ushbu jarayonlarga tinch, osuda Shotlandiya provinsiyalarini qarama-qarshi qo‘yadi. Asarning voqealar rivoji davomida Met‘yu Bramblning singlisi Tabita Brambl uyatsiz deb haqoratlagan, jiyani Jerri Melford esa nazar-pisand qilmay, takabburlik bilan qaragan nasl-nasabi noma‘lum, noqonuniy tug‘ilgan Hamfri Klinker aslida ularning yaqin qarindoshi, ularning qondoshi bo‘lib chiqadi. Muallifning “Met‘yu Bramblning ta‘kidlashicha, Uelsliklar qon rishtalarining ahamiyatiga katta baho beradilar” iborasi orqali Shotlandiyadagi qadriyatlariga o‘z zamonasining ma‘rifatparvari sifatida ikki xil munosabat bildiradi.

Roman dinamik harakatga to‘la. Sayohat davomida Bramblar oilasi doimo yo‘lda bo‘lishadi, doimo bir joydan ikkinchi joyga ko‘chib yurishadi. Gosterdan Batga, Batdan Londonga va undan keyin Bristol, Xarrogeyt, Skarboro orqali shimolga, ya‘ni Shotlandiyaga yo‘l olishadi va turli ijtimoiy pog‘ona, tabaqadagi insonlarni uchratishadi. “Yo‘lda, bir zamon va makon nuqtasida turfa xil odamlarning — turli tabaqalar, turli mulk, turli diniy e‘tiqodga, millatga va yoshga mansub odamlarning zamoniy va makoniy yo‘llari kesishadi... Bu yerda insonlar taqdirleri va umrlarining zamoniy va makoniy qatorlari ijtimoiy masofada konkretlashib va uzoqlashib o‘ziga xos ravishda uyg‘unlashadi...” (6, 329). Romanda tasodifan yo‘ldagi uchrashuv qashshoq Hamfri Klinker hayotini tubdan o‘zgartiradi. U Metyu Bramblida nafaqat saxovatli va saxiy mezbenni, balki uning yordami orqali ushbu noqonuniy naslning, ya‘ni bolaning mavjudligidan bexabar bo‘lgan o‘z otasini ham topadi. Romandagi romantik asarlarga xos bunday oson va sodda yo‘l bilan yaxshilikning yakun topishini keyinchalik o‘n to‘qqizinchi asr ingliz va Yevropa adiblari ijodida kuzatish mumkin. “Smollet uchun bu hali to‘liq tushunilmagan bo‘lishi mumkin edi: lekin kelajakda esa burjua jamiyatining kambag‘allarni ochlik, qulash va o‘limga mahkum qiladigan “qonuniy” shafqatsizligini qoralash XIX realizm asrining asosiy mavzularidan biriga aylanishi kerak edi... Ikki qarama-qarshi qutblar — Bramblning farovonligi va Hamfri Klinkerning

qashshoqligi — bir butunning ikki tomoni bo‘lib chiqadi. O‘zining ajoyib tabiati va xayrixohligi bilan Met‘yu Brambl Klinkerning achchiq taqdirining aybdori bo‘lib, bu ayb oxir-oqibat mulkchilik, oldi-sotti tashvishlari bilan bog‘liq edi” (7), deb yozadi Yelistratova o‘z tadqiqotida. Smolletning romanida bu ziddiyat oson va sodda tarzda hal qilinadi: Brambl tavba-tazarru va mehr bilan Hamfrini o‘z o‘g‘lidek oilasiga qabul qiladi. Xuddi ertaklardagidek Hamfrining taqdiri yaxshilikka tomon yuzlanadi, u qashshoqlik changalidan abadiy qutuladi. Smollet romanni yozishda, garchi voqealarni xolisona aytib berish oson bo‘lmasa-da, obyektiv bo‘lishga harakat qiladi. Mazkur asarning sayohat shaklida yozilishi muallifga mavzu va g‘oya qamrovini kengaytirishga imkon beradi. Smollet romanining epistoliar shakli bir voqea, hodisa bir necha qahramonqahramonlar bitgan maktublar orqali tasvirlashga va ularga turlicha baho berishga imkon beradi. Yana bir muhim faktni inobatga olsak, T. Smollet 1763-yilning noyabr oyidan 1765-yilning apreligacha davom etgan o‘z safari natijasida “Fransiya va Italiya bo‘ylab sayohat” (Travels through France and Italy) (8) asarini yaratgan. Smolletning Fransiya va Italiya bo‘ylab safarga yo‘l olishining sabablaridan yana biri o‘z sog‘ligini tiklash edi. 1766-yil yozilgan ushbu asar geografik, ijtimoiy-madaniy ma‘lumotlarga boy, Fransiya va Italiya realiyalari keng joy olgan yo‘l xotiralaridan iborat maktublardir.

Smolletning “Fransiya va Italiya bo‘ylab sayohat” asari nashrlarining biriga ingliz yozuvchisi Tomas Sekkomb (Thomas Seccombe) (1866–1923) so‘zboshisida asarni batafsil tadqiq qilib, quyidagi xulosaga keladi: *“Now note another very characteristic feature of these Travel Letters. Smollett went abroad not for pleasure, but virtually of necessity. Not only were circumstances at home proving rather too much for him, but also, like Stevenson, he was specifically "ordered South" by his physicians, and he went with the deliberate intention of making as much money as possible out of his Travel papers”* (9). — “Safar maktublari”ning yana bir jihatiga endi e‘tiboringizni qarating. Smollett xorij safariga shunchaki huzurhalovat uchun emas, balki majburligidan yo‘l olgan. Uning nafaqat oilaviy sharoitining murakkabligi, balki Stivenson singari u ham o‘z shifokorlari tomonidan “Janubga yo‘llantirilgan”ligi va uning o‘z safar ocherklaridan imkon qadar ko‘proq pul ishlash maqsadi ham bor edi”. Charlz Batten o‘z monografiyasida quyidagilarni ta‘kidlaydi: “Smollettning “Hamfri Klinkerning sayohati” (1771) va “Fransiya va Italiya bo‘ylab sayohat” (1766) asarlari xayoliy va real sayohatlar o‘rtasidagi umumiy farqni yuzaga keltiradi, Goratsiyning bir vaqtning o‘zida zavq olish bilan birga nasihat ham berib borish haqidagi mashhur so‘zlari XVIII asrda sayohatlar qanday qilib chinakam “adabiy” asar sifatida qabul qilinganligini ko‘rsatadi”(10). Ch. Batten bir asr davomida sayohat mualliflari tomonidan qo‘llanilgan umumiy shakl haqida gapirar ekan, unda adiblar o‘z taassurotlari haqidagi hikoyalarni tashrif buyurgan mamlakat tafsilotlari bilan birlashtirishgan, degan xulosaga keladi. Adibning real sayohati asosida yaratilgan asari haqida tadqiqotchi I.V.Russkix shunday yozadi: “Smolletning ushbu asari ko‘p yillar mobaynida faktlar

majmuasi, ya'ni "tarixiy" manba sifatida qaralib kelingan, so'nggi yillar tadqiqotlarida esa asar muallifi achchiq fikrlaydigan, dunyoviy axloqiy masalalarga nisbatan tanqidiy baho beradigan, ba'zan maktublar muallifi va Smolletning pozitsiyasi o'rtasida tafovut borligini ham anglash mumkinligi aytib o'tiladi" (11, 269).

Badiiy to'qimaga asoslangan "Hamfri Klinkerning sayohati" romanida ham xuddi adibning non-fikshn sayohatiga o'xshab bosh qahramon Met'yu Bramblning betobligi sayohatning asosiy sabablaridan edi. Ushbu roman ham real sayohatga asoslangan asardek maktublardan tashkil topgan va ularning aksariyati bosh qahramon shifokoriga yo'llangan. Adabiyotshunos B.O. Kormanning ta'kidlashicha, "muallif voqelikka ma'lum bir qarash tashuvchisi bo'lib, uning ifodasi butun asarda mujassam bo'ladi... Bundan tashqari adib tomondan yaratilgan badiiy obrazning biografiyasiga oid epizodlar va ruhiy holati xususiyatlari real, tarixiy jihatdan mavjud yozuvchiga ham birlashtiriladi va aksincha, badiiy obraz haqida gapiradigan bo'lsak, unda biografik muallifning hayotidagi faktlar, ichki dunyosining individual xususiyatlarini ham kuzatishimiz mumkin" (12, 56).

Demak, bu ikki asar bir-birini to'ldiradi va ikki asarda ham muallif ijtimoiy, madaniy, siyosiy hayotga nisbatan o'z pozitsiyasini berib boradi. Biroq Smolletning badiiy to'qimaga asoslangan "Hamfri Klinkerning sayohati" romanida muallif pozitsiyasi bosh qahramon Met'yu Brambl obrazi orqali bayon etiladi. Ushbu romanda Smolletning novatorligi namoyon bo'lib, bir voqea va hodisalar turli qatlarga, yoshga mansub turfa dunyoqarash va madaniy darajaga ega odamlarning nigohi bilan berib boriladi. Smolletning zamondoshi, shotlandiyalik shoir, dramaturg, ruhoniylar Endryu Makdonaldning o'z taxallusi qilib aynan "Hamfri Klinkerning sayohati" romanining bosh qahramoni Met'yu Brambl nomini olishi ham bejiz emas. Bu esa Met'yu Brambl obrazi va umuman ushbu asarning o'z davrida qanchalik mashhurligidan dalolat beradi. Yana shuni ta'kidlash joizki, bosh qahramonning atrof-muhit, voqea-hodisalar, personajlar xatti-harakatiga bo'lgan munosabati orqali kitobxon o'zi uchun Smolletni ma'rifatparvar adib va shaxs sifatida ham kashf etadi.

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