

**O‘ZBEKISTON DAVLAT JAHON TILLARI UNIVERSITETI  
HUZURIDAGI ILMIY DARAJALAR BERUVCHI  
DSc.03/2026.31.01.FIL.45.01 RAQAMLI ILMIY KENGASH**

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**O‘ZBEKISTON DAVLAT JAHON TILLARI UNIVERSITETI**

**QODIRJONOVA IQBOLA BAHODIR QIZI**

**AMERIKA VA O‘ZBEK BOLALAR ADABIYOTIDA “YETIM  
BOLA” OBRAZI: DAVR VA RUHIYAT  
(“KRISTOFER POL KERTIS VA XUDOYBERDI TO‘XTABOYEV  
ASARLARI MISOLIDA)**

**10.00.06 – Qiyosiy adabiyotshunoslik, chog‘ishtirma tilshunoslik va  
Tarjimashunoslik**

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

**TOSHKENT – 2026**

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

**Content of dissertation abstract of doctor of philosophy (PhD) on philological  
sciences**

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

**Qodirjonova Iqbola Bahodir qizi**

Amerika va o‘zbek bolalar adabiyotida “yetim bola” obrazi: davr va ruhiyat  
(Kristofer Pol Kertis va Xudoyberdi To‘xtaboyev asarlari  
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DSc.03/2026.31.01.FIL.45.01 RAQAMLI ILMIY KENGASH**

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**O‘ZBEKISTON DAVLAT JAHON TILLARI UNIVERSITETI**

**QODIRJONOVA IQBOLA BAHODIR QIZI**

**AMERIKA VA O‘ZBEK BOLALAR ADABIYOTIDA “YETIM  
BOLA” OBRAZI: DAVR VA RUHIYAT  
(“Kristofer Pol Kertis va Xudoyberdi To‘xtaboyev asarlari misolida)**

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

**Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi  
AVTOREFERATI**

**TOSHKENT – 2026**

**Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2023.3.PhD/Fil3854 raqam bilan ro‘yxatga olingan.**

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## KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon adabiyotshunosligida davr ijtimoiy manzarasining ruhiyatga ta'siri, tasvirlanayotgan voqelik zamiridagi ijtimoiy-ma'naviy muammolar hamda qahramon ruhiyatidagi murakkab qatlamlarning badiiy tahlili turli yo'nalishlarda tadqiq qilinmoqda. Ijtimoiy hayotda yuz berayotgan voqea-hodisalar inson fitratidagi evrilishlarga sabab bo'ladi, ammo davrlar o'zgargani bilan tuyg'ular o'zgarmaydi, kechinmalar abadiyatga daxldorligicha qolaveradi. Ayniqsa, bu jarayon yetim bolalar ruhiyatida teran aks etadi, ular ushbu ta'sirning eng sezgir ko'rsatkichlaridan biri hisoblanadi. Ijtimoiy hayotning ota-onasidan erta ayrilgan bolalar ruhiyatiga ta'siri masalasiga ijodkorlar va tadqiqotchilar jiddiy yondashmoqdalar. Yozuvchilar yetim bola obrazidan samarali foydalanib, beg'ubor bolalikni o'rganish, uni chuqur tahlil qilish orqali hayotning murakkabliklari va ziddiyatlarini yanada chuqurroq anglashga intiladilar. Shu nuqtayi nazardan qaralganda, amerika va o'zbek adabiyotida yetim bola obrazining makrokomparativistik jihatdan tadqiq etilmagani mavzuning dolzarbligini belgilaydi.

Dunyo adabiyotshunosligida muayyan obrazni qiyosiy tahlil qilish orqali Sharq va G'arb adabiyotlari o'rtasidagi o'zaro ta'sir hamda adabiy aloqalar aniqlanmoqda. Bu adabiy jarayon zamonaviy adabiyotshunoslikdan yangicha ilmiy-falsafiy yondashuvlarni talab qilmoqda. "Yetimlik" va "yetim bola" obrazi bolalar adabiyotida keng yoritilgan bo'lsa-da, u turli millat adabiyotlarida davr ruhi, ijodiy individualizm hamda adabiy ta'sirlar kontekstida yetarlicha tahlil qilinmagan. Amerika adabiyotida yetim bola obrazi g'arbona qadriyat negizida shaxsiy erkinlik, mustaqil qaror qabul qilish, o'z taqdirini o'zi belgilashga intiladigan, matonatli qahramon sifatida gavdalanadi. Irqiy tengsizlik, kambag'allik, adolatsizlik kabi muammolar girdobida irodali, mustaqil fikrli, ma'naviy-ruhiy kuchga ega yetim bola obrazining tadrijiy takomilini ifodalashda adiblar uslubida universallik va o'ziga xoslik kuzatiladi.

O'zbek adabiyotida ham mazkur mavzuni o'rganish, xususan, bolalar adabiyotida "yetim bola" obrazi orqali aks etgan murakkab kechinmalar, ijtimoiy muammolar va qadriyatlarni talqin qilish muhim ahamiyat kasb etadi. Yetim bola obrazi orqali oilaviy qadriyatlarni ulug'lash, mehr-muruvvat, odamiylik, bag'rikenglik g'oyalari targ'ib qiladi. Mamlakatimizda yetim bolalarga g'amxo'rlik va ular uchun qulay shart-sharoitlar yaratish, yetim bolalar sonining kamayishi – xalqning yuksak ma'naviyati, insonparvarligi va bolajonlik tuyg'usi bilan bog'liq. Prezidentimiz e'tirof etganlaridek, "Albatta, bolalar uylari va ulardagi yetimlar soni kamaygani, xalqimizning yuksak ma'naviyati, iymon-insofi va bolajonligini ko'rsatib turibdi. Lekin mamlakatimizda umuman yetimlar bo'lmasa, yanada yaxshi bo'lar edi. Shuning uchun imkon qadar ularni munosib oilalarga farzandlikka berishni tezlashtirish choralari ko'rish lozim"<sup>1</sup>. Zero, kelajagimiz davomchilari

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<sup>1</sup> O'zbekiston Respublikasi Prezidenti Sh.Mirziyoyevning 2022-yil 8-aprelda o'tkazilgan 102-zaif eshituvchi bolalar uchun ixtisoslashgan maktab internatida Saxovat, Muruvvat va Mehribonlik uylari hamda maxsus maktab-internatlar faoliyati bo'yicha videoselektor yig'ilishida so'zlagan nutqidan // <https://president.uz/oz/lists/view/5118>

bolalar ekan, ularni jismonan baquvvat, aqlan yetuk va ma'nan barkamol, ilm-ma'rifatli qilib tarbiyalash ustuvor vazifalar sirasiga kiradi.

O'zbekiston Respublikasi Prezidentining 2019-yil 8-oktyabrdagi PF-5847-son "O'zbekiston Respublikasi Oliy ta'lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida", 2022-yil 28-yanvardagi PF-60-son "2022-2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida"gi farmonlari, 2021-yil 19-maydagi PQ-5117-son "O'zbekiston Respublikasida xorijiy tillarni o'rganishni ommalashtirish faoliyatini sifat jihatdan yangi bosqichga olib chiqish chora-tadbirlari to'g'risida", 2023-yil 20-apreldagi PQ-128-son "Ilmiy-metodik va tadqiqot ishlari sifatini oshirish orqali ta'lim tizimini kompleks rivojlantirishni jadallashtirish bo'yicha chora-tadbirlar to'g'risida", 2023-yil 28-noyabrdagi PQ-380-son "Yoshlar uchun ming kitob" loyihasini amalga oshirish chora-tadbirlari to'g'risida"gi qarorlari va sohaga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda mazkur tadqiqot ishi muayyan darajada xizmat qiladi.

**Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi.** Dissertatsiya respublika fan va texnologiyalari rivojlanishining I. "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirishda innovatsion g'oyalar tizimini shakllantirish va ularni amalga oshirish yo'llari" ustuvor yo'nalishiga muvofiq bajarilgan.

**Muammoning o'rganilganlik darajasi.** G'arb va Sharq adabiyotshunoslari bola olamini aks ettirish, uning ichki dunyosini tahlil qilishga jiddiy e'tibor qaratishmoqda. Shu bois, bolalar adabiyotida "yetim bola" obrazini o'rganish muhim vazifalar sirasiga kiradi. Bola obrazining ilmiy-nazariy muammolari Amerikada M.Berg, M.A.Kimball, S.E.Reynolds, Y.Choi, A.A.Mattix, A.Zinat, E.E.Kreyn, J.M.Kertis, M.Mezyk, R.Shi, K.J.Rupertus, D.Atkinson<sup>2</sup>, Kanadada G.K.Sheron, Angliyada U.D.Floyd, Shvetsiyada S.Friss, Ispaniyada T.H.Ali Xeir Bek, Chexiyada

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<sup>2</sup> Berg M. The outcast Orphan in German and American Literature, Doctoral thesis. – Washington: University of Washington, 1994. – 164 p.; Kimball A., From M. Folktales to Fiction: Orphan Characters in Children's Literature // Library Trends, 1999. – № 47, 3. – P. 558-578; Reynolds S.E. Oliver all over again: Dickensian narratives of orphanhood, Tuscaloosa, Doctoral thesis. – Alabama: The University of Alabama, 2012. – 236 p.; Choi Y. Orphans and Class Anxiety in Nineteenth-century English Novels. Doctoral thesis. – New York: Stony Brook University, 2008. – 199 p.; Mattix A.A. The orphan among Us: an Examination of Orphans in Newbery Award Winning Literature. Doctoral thesis. – Pittsburg: University of Pittsburg, 2012. – 272 p.; Zeenat A. The Spectacle of Orphanhood: Reimagining Orphans in Postbellum Fiction. Doctoral thesis, 2015. – 132 p.; Graduate Theses and Dissertations Retrieved from <https://scholarworks.uark.edu/etd/1275>; Crain E.A. The Power of the Other: A Character Analysis of the Orphan Figure in Children's literature, Doctoral thesis. – Memphis: University of Memphis of Digital Commons, 2016. – 160 p. // <https://digitalcommons.memphis.edu/etd/1559>; Curtis J.M. In Absentia Parentis: The Orphan Figure in Latter Twentieth Century Anglo-American Children's Fantasy, Doctoral thesis. – Hattiesburg: University of Southern Mississippi, 2016. – 240 p. // <https://aquila.usm.edu/dissertations/322>; Mezyk M. Orphan Benefactors and Orphan Innocence in Charles Dickens and Helen Hunt Jackson, Doctoral thesis. – Montclair: Montclair State University, 2017. – 34 p. // <https://digitalcommons.montclair.edu/etd/94>; Ruoqi shi B.A. The Passionate Rebel: The Female Orphan in Jane Eyre, Wuthering Heights and Bleak House. Master of Arts thesis. – Washington: Georgetown University, 2017. – 73 p. // <http://hdl.handle.net/10822/1043856>; Rupertus Ch.J. Anxieties Of Belonging: The Trope Of the Orphan In African American Novels. Dissertation. – Philadelphia: Temple University, 2018. – 109 p. // <http://cdm16002.contentdm.oclc.org/cdm/ref/collection/p245801coll10/id/485357>; Atkinson J. The impact of mother-son relationships on the abandoned boy in children's literature // Master of Arts thesis. – New Jersey: The State University of New Jersey, 2019. – 44 p. // <https://doi.org/10.7282/t3-br2m-cx17>.

K.Vyorlova va L.Maslakova, Rossiyada O.Buksina va A.Lanu, N.A.Yushkina, Y.Y.Pavlenko va R.X.Sharyafetdinov, Y.V.Kamishova va V.N.Buldijova, T.Kachak, Hindistonda S.Terangpi, G.Lalmavizuala<sup>3</sup> kabi olimlarning ilmiy ishlarida yoritilgan. “Yetim bola” obrazini milliy-madaniy kontekstda tahlil qilish, uning adabiyotdagi o‘rnini belgilash bo‘yicha Z.Safarova, M.Norbaboyeva, A.Rajabov<sup>4</sup>ning tadqiqotlari mavjud.

Amerikalik bolalar adibi Kristofer Pol Kertis (Christopher Paul Curtis)ning ijodi va faoliyati P.E.Morgan, A.A.Mattix, W.Lamb, C.Bell<sup>5</sup> kabi tadqiqotchilar

<sup>3</sup> Goerzen C.S. Narratives of Transformation: Orphan Girls, Dolls and Secret Spaces in Children's Literature. Master of Arts Thesis. – Vancouver: The University of British Columbia, 2006. – 119 p.; Floyd W.D. Orphans of British Fiction, 1880-1911. Doctoral thesis. – Stirling: English Studies University of Stirling, 2011. – 316 p.; Friis C. Abandoned Children in Literature: The Orphans in J.K.Rowling's: Harry Potter and the Philosopher's Stone. Degree essay. – Lund, Lund University, 2013 – 19 p.; Bek T.H. Orphans in Society: A Comparative Study of Gender Differences in Selected Works of Children's Literature. – Granada: Universidad de Granada, 2017. – 136 p.; Vyorlova K. Orphans in the Victorian Era in Jane Eyre and Oliver Twist. Bachelor's thesis. – Zlin: Tomas Bata University, 2019. – 65 p.; Maslakova L. Liminality in Neil Gaiman's and J.K.Rowling's Fiction. Orphan Heroes and Their Rites of Passage. – Czech Budejovice: University of South Bohemia in Czech Budejovice, 2020. – 66 p.; Бухина Ольга, Лану Андреа Герои-сироты в детской литературе: отражение социального кризиса начала и конца советской эпохи // Детские чтения, 2015. – № 1 (7). URL: <https://cyberleninka.ru/article/n/geroi-siroty-v-detskoj-literature-otrazhenie-sotsialnogo-krizisa-nachala-i-kontsa-sovetskoj-epohi> (дата обращения: 30.10.2024); Юшкина Надежда. Александровна Социокультурная адаптация детей-сирот посредством литературы // Вестник ГУУ., 2018. – № 3. URL: <https://cyberleninka.ru/article/n/sotsiokulturnaya-adaptatsiya-detey-sirot-posredstvom-literatury> (дата обращения: 30.10.2024); Павленко Е.Е., Шарьяфетдинов Р.Х. Образы детей-сирот в национальной литературе // Мировая словесность для детей и о детях, 2020. – С. 56-62; Камышова Е.В., Булдыжова В.Н. Возможности применения метода анализа художественной литературы в исследовании проблем детей-сирот в современной России // Изучение социальных проблем, вызванных семейно-демографической ситуацией в России, методами социальных наук (к 25-летию кафедры социальной работы МГУ им. Н.П.Огарёва), 2021. – С. 35-35; Kachak T. Social Orphanhood in Contemporary Ukrainian Literature for Children and Young People. Društvo uvjetovana siročad u suvremenoj ukrajinskoj dječjoj književnosti i književnosti za mladež. Libri et liberi. 11, 2022. – P. 13-33. 10.21066/carcl.libri.11.1.1; Terangpi S. A Critical Study of Charles Dickens and Mark Twain's Orphan Hero. Veda's Journal of English Language and Literature JOELL, 2017. Vol. 4. No. 4. – P. 01-05; Lalmawizuala H. The Orphan Hero in Mizo Folklore // Journal of MIELS, 2014. – P. 61-73.

<sup>4</sup> Safarova Z.T. Analysis of Orphan Images and Orphanhood in Children's Literature // Scientific Reports Of Bukhara State University. – Bukhara, 2020. – № 6. – P. 217; Safarova Z.T. & Urayeva D.S. The Similar Features in Depiction of Orphans' Life in Children's Adventure Novels // Theoretical & Applied Science, 2020. – № 04 (84). – P. 343-347 // <https://doi.org/10.15863/tas.2020.04.84.59>; Safarova Z.T. Description of The Images of Orphan Children in Askad Mukhtor's Work “Children of The World” // International Scientific Forum on language, literature, translation, literary criticism: international scientific-practical conference on modern approaches and perspectives. Buxoro Davlat Universiteti. – Buxoro, 2021. – P. 217-221; Safarova Z. J.K.Roulingning “Garry Potter va afsonaviy tosh” asarida yetim obrazlar tasviri // Центр Научных Публикаций (buxdu.Uz). – Bukhara, 2022. – № 14(14). – В. 401-405 // [https://journal.buxdu.uz/index.php/journals\\_buxdu/article/view/6682](https://journal.buxdu.uz/index.php/journals_buxdu/article/view/6682); Norbaboyeva M.T. Поэтическая интерпретация образа “Сирота” в повести “Прощай, детство!” // Общество и инновации, 2022. – № 1. – С. 247-252; Norbabayeva M.T. The Role of The Image of An Orphan in Social Life // Web of Scientist: International Scientific Research Journal, 2022. – № 3, 12. – P. 656-660; Norbaboyeva M.T. Badiiy adabiyotda obrazlar tizimi va “yetim bola” obrazi / “Filologiya ta’limi masalalari: muammo va uning yechimlari” mavzusidagi Xalqaro amaliy anjuman materiallari to’plami. – Toshkent, 2022. 11-may. – В. 389-391; Norbabayeva M.T. Yetimlik mavzusining istiqloq konsepsiyasi asosidagi poetic ifodalanishi // TAFakkur ziyosi, 2022. – № 4. – В. 142-144; Norbabayeva M. Postmodernist Interpretation of The Orphans Motif // Академические исследования в современной науке, 2024. – № 3, 23. – P. 34-36; Norbabayeva M. The Motif of Orphans in Folklore and Written Literature // Development of Pedagogical Technologies in Modern Sciences, 2024. – № 3, 9. – P. 9-12; Rajabov A., Jalilova L. The peculiarities of psychological characteristics of the main hero in J.Rowling's heptalogy of Harry Potter // International Engineering Journal For Research & Development, 2021. Volume 6. Issue 2. – P. 1-5.

<sup>5</sup> Morgan P.E. History for Our Children: An Interview with Christopher Paul Curtis, a Contemporary Voice in African American Young Adult Fiction // MELUS, 2002. T. 27. – № 2. – P. 197-215; Mattix A.A. The Orphan Among Us: An Examination of Orphans in Newbery Award Winning Literature. Doctor of Philosophy (PhD) dissertation in Education. – Pittsburgh, 2012. – 290 p.; Meythaler A. Newbery Medal Winning Author Christopher Paul Curtis [Электронный ресурс] // Mackin Community, 2013. 17 dek. URL: <https://www.mackincommunity.com/2013/12/17/newbery-medal->

tomonidan adabiy-nazariy jihatdan tadqiq qilingan.

Xudoyberdi To‘xtaboyevning ijodi borasida adabiyotshunos va adabiy tanqidchilar tomonidan keng ko‘lamli tadqiqotlar amalga oshirilgan. Jumladan, U.D.Musayeva, F.Y.Jo‘rayeva, R.S.Tulabayeva, N.R.Yarashova, J.A.Lutfullayev<sup>6</sup> kabi o‘zbek olimlarining ilmiy maqolalari hamda tadqiqot ishlarida adib ijodi va asarlari yuzasidan adabiy-nazariy hamda adabiy-tanqidiy qarashlar aks etgan. Ammo mazkur tadqiqotda “yetim bola” obrazi davr va ruhiyat talqinida Amerika va o‘zbek bolalar adabiyoti doirasida K.P.Kertis hamda X.To‘xtaboyev asarlari misolida ilk marotaba maxsus o‘rganilmoqda.

**Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy tadqiqot ishlari rejalari bilan bog‘liqligi.** Dissertatsiya O‘zbekiston davlat jahon tillari universiteti Jahon adabiyoti kafedrasining ilmiy tadqiqot ishlari rejasiga muvofiq “Jahon adabiyoti va qiyosiy adabiyotshunoslikning dolzarb masalalari” yo‘nalishi doirasida bajarilgan.

**Tadqiqotning maqsadi** Kristofer Pol Kertis va Xudoyberdi To‘xtaboyev asarlarida “yetim bola” obrazi tasvirida davr va ruhiyatning badiiy ifodasini tadqiq etishdan iborat.

**Tadqiqotning vazifalari:**

adabiyotshunoslikda “yetim bola” obrazining yuzaga kelishi, tasvirlash mezonlari hamda o‘ziga xos xususiyatlarini ilmiy-nazariy jihatdan dalillash;

Kristofer Pol Kertis va Xudoyberdi To‘xtaboyev romanlarida “yetim bola” obrazini tasvirlashda an’ana hamda novatorlikning namoyon bo‘lishini qiyosiy-tipologik jihatdan tadqiq etish;

Kristofer Pol Kertis va Xudoyberdi To‘xtaboyevning zamon hamda makon tasviri asosida voqelikni haqqoniy va ishonarli ifodalash, bola ruhiyatini ochish hamda kitobxonni voqealar muhitiga olib kirish mahoratini qiyosiy o‘rganish;

“yetim bola” obrazi tasvirida jamiyat va ruhiyat uyg‘unligini Kristofer Pol Kertis hamda Xudoyberdi To‘xtaboyev asarlari asosida tadqiq etish;

“Baddi emas, Bad” va “Besh bolali yigitcha” romanlarida “yetim bola” obrazining farqli hamda universal jihatlarini asoslashdan iborat.

**Tadqiqotning obykti** sifatida Kristofer Pol Kertisning “Baddi emas, Bad” (“Bud, not Buddy”) va Xudoyberdi To‘xtaboyevning “Besh bolali yigitcha” romanlari tanlangan.

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[winning-author-christopher-paul-curtis/](https://www.publishersweekly.com/pw/by-topic/childrens/childrens-authors/article/84793-in-conversation-christopher-paul-curtis-and-wendy-lamb.html) [murojaat sanasi: 17.07.2024]. Matn ingliz tilida; Lamb W. In Conversation: Christopher Paul Curtis and Wendy Lamb [Elektron resurs] // Publishers Weekly, 2020. URL: <https://www.publishersweekly.com/pw/by-topic/childrens/childrens-authors/article/84793-in-conversation-christopher-paul-curtis-and-wendy-lamb.html>; Bell C. Christopher Paul Curtis, author and Flint native wins lifetime achievement award // East Village Magazine. – Flint, 2024. – № 59/23 [murojaat sanasi: 17.07.2024]. Matn ingliz tilida; Christopher Paul Curtis Biography. – Reading Rockets, WETA Public Broadcasting. URL: <https://www.readingrockets.org/authors/christopher-paul-curtis> [Murojaat etilgan sana: 17.07.2025].

<sup>6</sup>Musayeva U.D. X.To‘xtaboyev romanlarining syujet va konflikt xususiyatlari. Filol. fan. fals. dok. ... diss. – Toshkent, 1997; Jo‘rayeva F.Y. Tipologik obrazlarning qiyosiy tahlili (Lev Tolstoyning “Hojimurod” va Xudoyberdi To‘xtaboyevning “Qasoskorning oltin boshi” asarlari misolida). Filol. fan. fals. dok. ... diss. – Toshkent, 2000; Tulabayeva R.S. Xudoyberdi To‘xtaboyev romanlarida badiiy psixologizm. Filol. fan. fals. dok. ... diss. – Toshkent, 2019; Yarashova N.J. XXI asr o‘zbek bolalar adabiyoti tili va uslubi (X.To‘xtaboyev ijodi misolida). Filol. fan. fals. dok. ... diss. – Toshkent, 2020; Lutfullayev J.A. O‘zbek bolalar adabiyoti romanchiligining taraqqiyot tamoyillari va Xudoyberdi To‘xtaboyev ijodi. Filol. fan. fals. dok. ... diss. – Toshkent, 2022.

**Tadqiqotning predmetini** Amerika va o'zbek bolalar adabiyotida "yetim bola" obrazining badiiy, ijtimoiy hamda estetik xususiyatlarini qiyosiy jihatdan tahlil qilish tashkil qiladi.

**Tadqiqotning usullari.** Tadqiqot jarayonida qiyosiy-tipologik, biografik, sotsiologik, poetik, psixanalitik, germeneytik tahlil usullaridan foydalanilgan.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

"yetim bola" obrazining tadrijiy takomilida G'arb adabiyotidagi realistik psixologizm paradigmasi, individualizm va ijtimoiy tengsizlikka qarshi ruhiy kurash g'oyalari hamda Sharq adabiyotiga xos tarbiyaviy-didaktik model, axloqiy komillik konsepti va ijtimoiy mas'uliyatni ulug'lash an'analari ustuvorligini aniqlash zaminida "yetim bola" obrazining shunchaki badiiy-estetik element emas, balki insonning jamiyatdagi mavqei va ma'naviy-axloqiy qiyofasini belgilovchi yaxlit sotsio-psixologik tizim ekanligi qiyosiy, biografik va germeneytik tahlil orqali ochib berilgan;

Kertisga xos afro-amerika og'zaki hikoyachiligi hamda To'xtaboyev poetikasidagi folklorik kodlarning o'zaro sintezi oddiy adabiy ta'sir emas, balki an'ana va novatorlik tamoyillari asosida milliy mentalitet hamda umuminsoniy qadriyatlarni interpretatsiya qiluvchi yaxlit badiiy konsepsiya ekanligi qiyosiy-tipologik va poetik tahlil usullari asosida ilmiy isbotlangan;

"yetim bola" obrazini talqin qilishda Kertis ijodidagi ijtimoiy determinizm hamda To'xtaboyev asarlaridagi folklorik obrazlilik ustuvorligi, shuningdek, tarixiy davrning estetik refleksiyasi, zamon va makon mutanosibligi va ijtimoiy haqiqatlarning ironiya hamda komizm orqali yoritilishi shunchaki badiiy tasvir vositasi emas, balki ijodkorning ijtimoiy voqelikka munosabatini ifodalovchi badiiy paradigma ekanligi qiyosiy-sotsiologik va biografik tahlil usullari orqali ilmiy asoslangan;

K. P. Kertis va X. To'xtaboyev asarlarida "yetim bola" obrazining ruhiy holatlar dinamikasi, emotsional munosabatlar tizimi, ichki konfliktlar, qahramon va jamiyat munosabatlari, ijtimoiy moslashuv jarayonlari va identifikatsiya mexanizmlarining faqat badiiy syujet komponenti emas, balki asarning yetakchi psixologik-badiiy konseptual asosi ekanligi motiv-obraz tahlili, ijtimoiy-madaniy va tipologik qiyoslash metodlari asosida dalillangan.

**Tadqiqotning amaliy natijalari:**

milliy va xalqaro adabiy an'analarni qiyoslab o'rganish mobaynida Amerika va o'zbek bolalar adabiyotida "yetim bola" obrazidagi o'xshash va farqli jihatlar aniqlangan;

"yetim bola" obrazini tahlil qilish orqali zamonaviy bolalar adabiyotidagi badiiy asarlarni tahlil qilish metodologiyasi takomillashtirilgan;

"yetim bola" obrazining jamiyatdagi muammolar (ijtimoiy tengsizlik, qashshoqlik, yetimlar holati)ning qanday aks ettirilishini tushunishga yordam beruvchi masalalarga e'tibor qaratilgan;

K.P.Kertis va X.To'xtaboyevning "yetim bola" obrazini yaratishda foydalanilgan badiiy uslub hamda vositalar o'rganilib, yozuvchilarning ijodiy faoliyati keyingi tadqiqotchilarga adabiy-estetik manba vazifasini bajarishi isbotlangan.

**Tadqiqot natijalarining ishonchliligi** Kristofer Pol Kertis va Xudoyberdi To‘xtaboyevning asarlari aniq belgilangan mezonlarga ko‘ra tanlangani, tadqiqotda asarlarning turli jihatlari (davr, ruhiyat, obraz yaratish usullari) keng qamrab olingani, qiyosiy-tipologik, biografik, sotsiologik, poetik, psixoanalitik, germeneytik tahlil usullarining qo‘llanilgani natijalar ishonchliligini ta‘minlaydi.

**Tadqiqotning natijalarining ilmiy va amaliy ahamiyati.** Tadqiqot natijalarining ilmiy ahamiyati chiqarilgan xulosalar itoatkor, isyonkor, himoyaga muhtoj “yetim bola”lar obrazining ilmiy-nazariy xususiyatlari, yo‘qotish, mehrga chanqoqlik, jamiyatda o‘z o‘rnini topishga intilish, o‘zini anglash motivlarining obrazni shakllantirishdagi ahamiyati, obraz qurilishining umumiy va milliy xususiyatlari, Kristofer Pol Kertis va Xudoyberdi To‘xtaboyev romanlarida “yetim bola” ruhiyati hamda ijodkorlarning obraz yaratish mahorati bo‘yicha ilmiy-nazariy muammolarni o‘rganish imkonini berishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati yetim bola ruhiyati muammosini Kristofer Pol Kertis va Xudoyberdi To‘xtaboyev romanlari misolida qiyosiy tahlil etish yuzasidan chiqarilgan xulosalardan adabiyotshunoslikka kirish hamda qiyosiy adabiyotshunoslik, o‘rganilayotgan mamlakatlar adabiyoti tarixi, jahon adabiyoti, bolalar adabiyoti fanidan darslik va qo‘llanmalar yaratish, XX asr amerika va o‘zbek adabiyotiga tegishli izlanish hamda tadqiqot ishlarini olib borishda foydalanish mumkinligi bilan izohlanadi.

**Tadqiqot natijalarining joriy qilinishi.** Amerika va o‘zbek bolalar adabiyotida “yetim bola” obrazini tadqiq etish jarayonida olingan ilmiy natijalar va xulosalar asosida:

“yetim bola” obrazining tadrijiy takomilida G‘arb adabiyotidagi realistik psixologizm paradigmasi, individualizm va ijtimoiy tengsizlikka qarshi ruhiy kurash g‘oyalari hamda Sharq adabiyotiga xos tarbiyaviy-didaktik model, axloqiy komillik konsepti va ijtimoiy mas‘uliyatni ulug‘lash an‘analari ustuvorligini aniqlash zaminida “yetim bola” obrazining shunchaki badiiy-estetik element emas, balki insonning jamiyatdagi mavqei va ma‘naviy-axloqiy qiyofasini belgilovchi yaxlit sotsio-psixologik tizim ekanligi qiyosiy, biografik va germeneytik tahlil orqali ochib berilganligiga oid nazariy xulosalardan O‘zbekiston davlat jahon tillari universitetida Britaniya Kengashi (British Council) bilan hamkorlikda 2020-2022-yillarda amalga oshirilgan “English as a school subject” (1683580) nomli xalqaro ilmiy-tadqiqot loyihasida samarali foydalanilgan (O‘zbekiston davlat jahon tillari universitetining 2025-yil 8-maydagi 04-04-1/2264-son ma‘lumotnomasi). Natijada xalqaro loyiha doirasida yaratilgan yangi avlod o‘quv adabiyotlari mazmun-mundarijasiga ko‘ra takomillashtirilgan;

Kertisga xos afro-amerika og‘zaki hikoyachiligi hamda To‘xtaboyev poetikasidagi folklorik kodlarning o‘zaro sintezi oddiy adabiy ta‘sir emas, balki an‘ana va novatorlik tamoyillari asosida milliy mentalitet hamda umuminsoniy qadriyatlarni interpretatsiya qiluvchi yaxlit badiiy konsepsiya ekanligi qiyosiy-tipologik va poetik tahlil usullari asosida ilmiy isbotlanganligi borasidagi xulosa va tavsiyalardan O‘zbekiston Respublikasi Yozuvchilar uyushmasi Toshkent shahri bo‘limi faoliyatida, adabiy kechalarida, ijodkor yoshlar bilan uchrashuvlarida

foydalanilgan (O‘zbekiston Yozuvchilar uyushmasining 2024-yil 11-iyuldagi 01-03/908-son ma’lumotnomasi). Natijada bolalar adabiyotini chuqur o‘rganish, yoshlar ma’naviyatini yuksaltirib, ular o‘rtasidagi kitobxonlikni rag‘batlantirish bo‘yicha tizimli ishlarni joriy etish, shu bilan birga, Kristofer Pol Kertis va Xudoyberdi To‘xtaboyevning obraz yaratish mahorati, ikki xil madaniyatning o‘xshash badiiy qonuniyatlari bo‘yicha bilimlarni oshirishga xizmat qilgan;

“yetim bola” obrazini talqin qilishda Kertis ijodidagi ijtimoiy determinizm hamda To‘xtaboyev asarlaridagi folklorik obrazlilik ustuvorligi, shuningdek, tarixiy davrning estetik refleksiyasi, zamon va makon mutanosibliigi va ijtimoiy haqiqatlarning ironiya hamda komizm orqali yoritilishi shunchaki badiiy tasvir vositasi emas, balki ijodkorning ijtimoiy voqelikka munosabatini ifodalovchi badiiy paradigma ekanligi qiyosiy-sotsiologik va biografik tahlil usullari orqali ilmiy asoslanganligi xususidagi taklif va tavsiyalardan “O‘zbekiston” teleradiokanalida 2024-yil sentyabr-dekabr hamda 2025-yil fevral-may oylarida efirga uzatilgan “Millat va ma’naviyat”, “Adabiy jarayon”, “Jahon adabiyoti” nomli eshittirishlar ssenariylarini tayyorlashda foydalanilgan (O‘zbekiston Milliy teleradiokompaniyasi “O‘zbekiston 24” ijodiy birlashmasi” davlat muassasasining 2025-yil 4-avgustdagi 05-09-1272-son ma’lumotnomasi). Natijada teletomoshabinlarning Kristofer Pol Kertis va Xudoyberdi To‘xtaboyev ijodiy uslubi, asarlarining ijtimoiy va ma’naviy ahamiyati, obraz yaratish mahoratidagi universallik hamda o‘ziga xoslik bo‘yicha bilimlarini oshirishga erishilgan;

K. P. Kertis va X. To‘xtaboyev asarlarida “yetim bola” obrazining ruhiy holatlar dinamikasi, emotsional munosabatlar tizimi, ichki konfliktlar, qahramon va jamiyat munosabatlari, ijtimoiy moslashuv jarayonlari va identifikatsiya mexanizmlarining faqat badiiy syujet komponenti emas, balki asarning yetakchi psixologik-badiiy konseptual asosi ekanligi motiv-obraz tahlili, ijtimoiy-madaniy va tipologik qiyoslash metodlari asosida dalillanganiga oid xulosalardan O‘zbekiston davlat jahon tillari universitetida 2023-2025-yillarda bajarilishi mo‘ljallangan “Qiyosiy adabiyotshunoslik” fanining “Komparativistika” elektron platformasini yaratish” mavzusidagi innovatsion loyihada foydalanilgan (O‘zbekiston davlat jahon tillari universitetining 2025-yil 20-fevraldagi 04-04-1/852-son ma’lumotnomasi). Natijada loyiha doirasida tashkil qilingan, doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlar ro‘yxatiga kiritilgan “Komparativistika” jurnalida “Kristofer Pol Kertis va Xudoyberdi To‘xtaboyev asarlarida “yetim bola” obrazi poetikasi” nomli maqola chop etilgan.

**Tadqiqot natijalarining aprobatsiyasi.** Tadqiqot natijalari 14 ta, jumladan, 9 ta xalqaro va 5 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o‘tkazilgan.

**Tadqiqot natijalarining e‘lon qilinishi.** Dissertatsiya mavzusi bo‘yicha jami 20 ta ilmiy ish chop etilgan, jumladan, O‘zbekiston Respublikasi Oliy ta‘lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalari chop etish uchun tavsiya etilgan ilmiy nashrlarda 6 ta maqola, jumladan, 4tasi Respublika, 2 tasi xorijiy jurnallarda nashr etilgan.

**Dissertatsiyaning tuzilishi va hajmi.** Dissertatsiya kirish, uch bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, umumiy hajmi 163 sahifani tashkil etadi.

## DISSERTATSIYANING ASOSIY MAZMUNI

**Kirish** qismida tadqiqot mavzusining dolzarbligi va zarurati asoslangan, tadqiqotning maqsadi va vazifalari, obykti va predmeti aniqlangan. Shuningdek, mavzuning O'zbekiston Respublikasi fan va texnologiyalarining ustuvor yo'nalishlariga mosligi ko'rsatilgan, tadqiqotning ilmiy yangiligi va amaliy natijalari bayon qilingan. Olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, ularni amaliyotga joriy qilinishi, nashr etilgan ishlar hamda dissertatsiyaning tuzilishi haqida qisqacha ma'lumotlar keltirilgan.

Dissertatsiyaning **“Jahon va o'zbek bolalar adabiyotida “yetim bola” obrazining badiiy ahamiyati”** deb nomlangan birinchi bobining ilk fasli *“Jahon adabiyotshunosligida “yetim bola” obrazining ilmiy-nazariy masalalari”*ga bag'ishlangan. Jahon adabiyotshunosligida “bolalar adabiyoti” va “bolalar uchun adabiyot” tushunchalari mazmunan biroz farq qilsa-da ikkisining ham maqsadi hamda qamrov maydoni bir-biriga yaqin. Bolalar adabiyoti keng ma'noda turli yoshdagi bolalar uchun yaratilgan badiiy, ilmiy va publitsistik asarlar majmuyidir. Tor ma'noda esa bolalar uchun mo'ljallangan sof badiiy asarlar tushuniladi. Bolalar uchun adabiyot deganda, bolalar o'qib tushuna olishi mumkin bo'lgan har qanday yozma matn nazarda tutiladi.

Jahon va o'zbek adabiyotshunosligida bolalar adabiyoti tushunchasi fanga so'nggi yuz yilliklarda kirib kelgan bo'lsa-da, uning namunalari umumadabiyotning ajralmas qismi sifatida xalq og'zaki ijodida avvaldan mavjud bo'lgan<sup>7</sup>. “Yetim bola” obrazi esa bu jarayonda alohida o'rin tutadi, chunki bu obraz boshqa obrazlardan farqli ravishda bolalar hayotidagi murakkabliklarni, ijtimoiy muammolarni va bolalar ruhiyatini yoritishda asosiy vositalardan biri bo'lib xizmat qiladi. XIX-XX asrlarda realizm hamda ijtimoiy islohotlarning rivoji bilan bir qatorda “yetim bola” obrazining adabiyotda keng qo'llanilishi kuzatiladi. Rus bolalar adabiyotining asoschisi Samuil Marshak nazariyasiga<sup>8</sup> asosan bolalar adabiyotidagi badiiy obrazlarning bir nechta o'ziga xos xususiyatlarini sanab o'tish mumkin: a) oddiy va tushunarli bo'lishi; b) ta'limiy va axloqiy saboq bera olishi; c) hayotiy va jonli bo'lishi; d) fantaziya va real dunyoni uyg'unlashtira olishi bilan farq qiladi. Bolalar adabiyotida ko'p uchraydigan obrazlar sirasiga *bola, yetim bola, sehrgar yoki jodugar, mehribon va dono murabbiy, pari yoki sehrli mavjudot, insoniy xususiyatlarga ega hayvonlar obrazi* kabilar kiradi. “Yetim bola” obrazi insoniyatning tashlab ketilish qo'rquvini aks ettiruvchi adabiy fenomen hisoblanadi<sup>9</sup>. Adabiyotshunoslikda ushbu obrazning o'rganilishi ko'p qirrali va dolzarb

<sup>7</sup> Баракаев Р. Ўзбек болалар адабиёти ва Абдулла Авлоний ижоди. – Тошкент: Фан, 2004. – Б. 6.

<sup>8</sup> Jamilova B. Bolalar adabiyotida zamonaviylik. O'quv qo'llanma. – Buxoro: Bukhara Hamd Print, 2023. – B. 217.

<sup>9</sup> Kimball M.A. From Folktales to Fiction: Orphan Characters in Children's Literature // Library Trends, 1999. – № 47. – P. 558-578.

mavzulardan biridir. Lund universiteti tadqiqotchisi Friss<sup>10</sup>ga ko‘ra, yetimlik mavzusi ommabopligi uning hammaga tanish hissiyotlar bilan bog‘liqligidir. Virjiniya A.Uolter yetim qahramonlarning shakllanish jarayonini “o‘zini kashf qilish sayohati” sifatida ta’rifladi, B.Uilson va K.G.Short bolalar tarbiyasida erkinlikning ortiqcha ta’siri borligini tanqid qiladi. Tadqiqotchilar yetim obrazining jamiyatdagi rolini turli nuqtayi nazardan o‘rganadilar. M.Berg nemis va Amerika adabiyotidagi yetim qahramonlarni uch guruhga ajratib, ularning jamiyatdan chetlanish sabablarini tahlil qiladi. M.A.Kimball xalq ertaklaridagi yetim obrazining kelib chiqishi sabablarini o‘rganadi. K.Sh.Gertsen bolalar adabiyotidagi yetim qiz qahramonlar va ularning shaxsiy rivojlanishini tahlil qiladi. Y.Choi XIX asr ingliz romanlarida yetimlarni “autsayder” sifatida ko‘rsatadi va ularning ijtimoiy chegaralar bilan ziddiyatini ochib beradi. U.D.Floyd Viktoriya davri nasrida yetim obrazining gotik jihatlarini izohlaydi. S.E.Reynolds ushbu obrazni Angliyada o‘rta tabaqa qadriyatlarini himoya qiluvchi timsol sifatida ko‘rsatadi. A.A.Mattiks Nyuberi mukofoti sovrindori asarlardagi yetimlarni o‘rganib, ularning adabiyotda qahramon sifatida qanday aks ettirilganini, S.Friss Garri Potter romanidagi uch yetim qahramon (Garri, Nevill va Voldemort) shaxsiyati va shaxsiy rivojlanishini qiyosiy o‘rganadi. E.E.Kreyn “yetim bola” obrazining adabiy evolyutsiyasini Dikkens, Kipling va Montgomeri asarlari orqali tahlil qiladi. T.H.Ali Xeyr Bek bolalar adabiyotida yetimlarning gender tafovutini o‘rganib, jamiyatga moslashish jarayonidagi muhim farqlarni ko‘rsatadi. K.Vyorlova Viktoriya davri yetimlarini jins va ijtimoiy tabaqa doirasida tahlil qiladi. L.Maslakova esa Garri Potter va “Qabrston haqida hikoya” asarlarida yetim qahramonlarning turli ijodkorlar tomonidan qanday tasvirlanganini taqqoslaydi. Ushbu tadqiqotlar yetim obrazining adabiy va ijtimoiy ahamiyatini ochib berib, ularning jamiyat va shaxs rivojidagi o‘rnini ko‘rsatadi. Har bir “yetim bola” obrazi o‘z zamonasi va muhitidan kelib chiqib shakllantirilgan bo‘lib, ular inson ruhiyati, jamiyat va ijtimoiy muhitning o‘zaro ta’sirini ifodalaydi. Ilmiy tadqiqot ishlarini ko‘zdan kechirish orqali yetimlik motivining adabiyotda qo‘llanishi sabablarini quyidagicha ifodalash mumkin: a) ijtimoiy-siyosiy masalalarga e’tibor qaratish; b) ramziy va psixologik tushunchalarni ifodalash; c) qiziqarli syujet va xarakter yaratish; d) tarixiy va madaniy kontekstni aks ettirish; e) kitobxonlarda hissiy munosabat va empatiya uyg‘otish.

Jahon adabiyotshunoslari tomonidan yetim bola obrazlarini tadqiq qilish turli ijtimoiy, tarixiy va ilmiy shart-sharoitlar ta’sirida ommalashib bordi. XIX asrda realizmning rivojlanishi jamiyatdagi kambag‘allik va bolalar ekspluatatsiyasi muammolariga e’tiborni kuchaytirib, yetimlarga bo‘lgan ijtimoiy qiziqishni orttirdi. XX asr boshlarida psixoanaliz nazariyalari (Froyd, Yung) adabiyotda yetim qahramonlarning ichki kechinmalarini tahlil qilishga yo‘l ochdi. Ikkinchi jahon urushidan keyin yetimlar sonining ko‘payishi bu mavzuning adabiy aksini kengaytirdi. XX asr oxiri va XXI asrda feminizm, postkolonializm, kvir nazariyasi kabi tanqidiy yondashuvlar yetim obrazlarini yangi nuqtayi nazardan baholashga

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<sup>10</sup> Friis C. Abandoned Children in Literature: The Orphans in J.K.Rowling’s: Harry Potter and the Philosopher’s Stone. Degree essay. – Lund, Lund University, 2013. – P. 19.

sabab bo'ldi. Shu davrda yetimlik mavzusiga bo'lgan qiziqish ham ortib, u fanlararo izlanishlar bilan boyimoqda. O'zbek adabiyotida yetimlik mavzusi, uning she'riyat va nasrda aks ettirilishiga oid tadqiqotlar mavjud bo'lsa-da, Amerika va o'zbek bolalar adabiyotida "yetim bola" obrazini bevosita qiyoslovchi tadqiqotlar amalga oshirilmagan. Ikki millat adabiyotidagi ushbu mavzuning ommalashuvi O'zbekistonda Ikkinchi jahon urushi davriga to'g'ri kelsa, Amerikada esa Buyuk depressiya va Fuqarolar urushi ta'sirida yetim bolalar sonining ortishi asarlarda "yetim bola" obrazi keng qo'llanilishiga turtki bo'ldi. Zamonaviy adabiy tendensiyalar zamonaviy Amerika va o'zbek bolalar adabiyotida yetim bolalar tasviri, xususan, qashshoqlik, urush, migratsiya kabi dolzarb ijtimoiy muammolar kontekstida ko'proq tadqiqotlar olib borishni talab qiladi.

Dissertatsiyaning "*Jahon va o'zbek adabiyotida yetim bola obrazining tadrijiy takomili*" nomli ikkinchi faslida jahon, Amerika va o'zbek adabiyotida "yetim bola" obrazining rivojlanish tendensiyalari borasida mulohaza yuritilgan. Qur'oni karim va Bibliyada yetimlarga g'amxo'rlik qilish, ularning huquqlarini himoya qilish buyurilgan. Bu qadriyatlar jahon adabiyotida yetim obrazlarini yaratishda ma'naviy poydevor bo'lib xizmat qilgan. Qadimgi yunon va rim adabiyotida yetimlik motivi keng tarqalgan bo'lib, Sofoklning "Shoh Edip" asari va Rim afsonalarida (Romul va Rem) uchraydi. Yetim bolalar haqidagi ertaklar asrlar davomida jahon adabiyotining bir qismi bo'lib. Amerika adabiyotida ham muhim o'rin tutadi. XVII asrda yozilgan Sharl Perroning "Zolushka" ertagida sabr-matonat va yaxshilikning yomonlik ustidan g'alabasi tasvirlansa, keyinchalik Sharlotta Brontening "Jeyn Eyr" va Charlz Dikkensning "Oliver Tvist" asarlarida yetim qahramonlar orqali ijtimoiy adolatsizlik masalalari yoritiladi. XIX asr oxiri va XX asr boshlarida Syuzan Kulidjning "Keti nima qildi", Johanna Spyrining "Haydi", Fensis Xodjson Bernettning "Kichik malika" va "Maxfiy bog'", L.M.Montgomerining "Yashil Geybdagi Anna" kabi asarlarida yetim qahramonlar tasvirlanib, ularning hayotdagi qiyinchiliklarni yengib o'tishlari tasvirlangan. Zamonaviy adabiyotda ham bu motiv davom etib, J.K.Roulingning "Garri Potter" seriyasi va Lemoni Sniketning "33 baxtsizlik" kabi asarlarida yetim qahramonlar orqali sarguzasht va o'zini anglash mavzulari yoritiladi. Amerika adabiyotida "yetim bola" obrazlari XVIII asr oxiri va XIX asr boshlarida shakllana boshlagan. Dastlab, bu asarlar bolalar adabiyoti doirasida bo'lib, oq tanli yetim qahramonlar haqida hikoya qilgan. Masalan, Luiza Mey Olkottning "Sakkiz amakivachchalar" romanidagi Roz yoki Mark Tvenning "Tom Soyer" asaridagi Tom shular jumlasidandir. XIX asr oxirida Amerika adabiyotidagi "yetim bola" obrazlari didaktik vazifani bajarib, o'rta tabaqa vakillariga fuqarolik va axloqiy qadriyatlarni singdirish maqsadida ideal qahramonlar sifatida tasvirlangan. Ular individuallik va o'z-o'zini tarbiyalash g'oyalarini ilgari surib, jamiyatning axloqiy ehtiyojlariga javob bera oladigan shaxslar sifatida gavdalantrilgan. XX asrda sanoat inqilobi va ijtimoiy o'zgarishlar "yetim bola" obrazlarini murakkabroq talqin qilishga sabab bo'ldi. Edit Uorton va Teodor Drayzer asarlarida yetim qahramonlar ijtimoiy bosim ostida qolib, hayotiy sinovlarga duch kelishini aks ettirdi. Jon Apdayk, Filip Roz va Toni Morrison esa qahramonlarning ichki kechinmalariga urg'u beruvchi psixologik realizm uslubida

yetim bola obrazlarini tasvirladilar. XXI asrda ham “yetim bola” obrazi o‘z dolzarbligini yo‘qotmadi. Kristofer Pol Kertis, Donna Tartt, Entoni Dorr va Kent Kruegerning asarlarida yetim qahramonlar murakkab ijtimoiy hamda tarixiy sharoitlarda o‘z o‘rnini topishga intiladi. Zamonaviy adabiyot “yetim bola” obrazlari orqali jamiyatdagi o‘zgarishlarni aks ettirishda davom etmoqda.

O‘zbek adabiyotida esa “yetim bola” obrazi ilk bor qadimgi yozma manbalarda va xalq og‘zaki ijodida yoritiladi. Sehrli-fantastik ertaklarda ham “yetim bola”lar sarguzashtlari ko‘p uchraydi. Masalan, “Zumrad va Qimmat”, “Varqa bilan Gulshoh”, “Sirli shamchirog”, “Bahodir tabib”, “Yoriltosh” kabi ertaklarda ushbu obraz adolatsizlik va ijtimoiy tengsizlikni yoritishda muhim rol o‘ynaydi. Yetimlarga munosabat xalq maqollarida ham aks etgan: “Holvani hokim yer, Kaltakni – yetim”, “Yetimning yegani – zahar, Kiygani – kafan”, “Yetim boshing silasang, Hajga bormoq ne darkor”, “Yetimning rizqi yerda” va boshqalar. Bu maqollarda yetimlarga ijtimoiy adolat va mehr-muruvvat zarurligi ta’kidlangan. O‘zbek mumtoz adabiyotida ham yetimlik motivi mavjud bo‘lgan. Ahmad Yassaviy hikmatlarida payg‘ambar Muhammad (s.a.v) timsolida yetim obrazi yoritilib, yetimlarga yaxshilik qilishga da’vat etiladi. Yusuf Xos Hojibning “Qutadg‘u bilig” asarida yetimlarga g‘amxo‘rlik qilish adolat mezoni sifatida ko‘rsatiladi. Rabg‘uziyning “Qissasi Rabg‘uziy” asarida Yusuf alayhissalom yetim obrazida tasvirlanadi. XX asrga kelib Sadridin Ayniy ijodida yetimlik mavzusini atroflicha yoritganini ko‘rish mumkin. Uning “Odina” va “Yetim” qissalari yetim bolalar hayotini aks ettirib, ularning jamiyatdagi mashaqqatlari va adolatsizliklar bilan kurashini tasvirlaydi. Bu asarlar XX asr boshidagi jamiyat muammolarini “yetim bola” obrazi orqali ochib beradi. O‘zbek adabiyotining yirik namoyandalaridan G‘afur G‘ulom ham yetimlik mavzusida barakali ijod qilgan. “Netay”, “Yodgor”, “Shum bola” qissalari va “Sen yetim emassan” she’rida yetim bolalar hayoti, ularning ichki kechinmalari va jamiyatdagi o‘rni aks ettirilgan. “Shum bola” asarida sho‘x, irodali va sinovlarga bardosh beruvchi endigina 13-14 yoshlardagi beg‘ubor bolaning yelkasiga tushgan tirikchilik tashvishi, o‘yinqaroqligi ortiga yashiringan dardlari, zamonning zolimligi aks etadi. “Yetim bola” obrazi Zafar Diyor, Hakim Nazir, Iboxon, Xudoyberdi To‘xtaboyev ijodida ham muhim o‘rin tutadi. Xudoyberdi To‘xtaboyevning “Besh bolali yigitcha” va “Mungli ko‘zlar” asarlari ham yetim bolalar hayotining murakkab jihatlarini ko‘rsatadi. Tohir Malikning “Alvido, bolalik” asarida esa jinoyatchilikka yuz tutgan Asror obrazi orqali oilaviy mehr yetishmovchiligi, jamiyatning beparvoligi va axloqiy tanlov muammolari badiiy-falsafiy talqinda yoritiladi. Erkin Malikning “Onaizor” va “Yetim qolgan xotiralar” qissalarida ham yetimlikning ruhiy-ijtimoiy mohiyati teran tasvirlangan.

“Yetim bola” obrazining tadrijiy-evolyutsion takomilini tizimlashtirish G‘arb va Sharq adabiy an‘nalarining badiiy-estetik tamoyillarini o‘zaro qiyoslash imkonini beradi: G‘arb adabiyotida shakllangan realistik psixologizm paradigmasi individual ongning ichki inqirozlari, ruhiy kechinmalar va ijtimoiy tengsizlikka qarshi kurash motivlarini markazga qo‘ysa, Sharq adabiyotida yetimlik ko‘proq tarbiyaviy-didaktik model, axloqiy komillikka yo‘naltiruvchi ruhiy poklanish jarayoni sifatida talqin qilinadi.

Birinchi bobning uchinchi fasli “Kristofer Pol Kertis va Xudoyberdi To‘xtaboyev ijodida “yetim bola” obrazining yoritilish omillari” deb nomlanadi. Badiiy asar syujetida “yetim bola” obrazini yaratishda yozuvchi bir nechta masalalarni o‘z oldiga maqsad qilib qo‘yadi: 1) asar syujetining mazmunli bo‘lishi; 2) kitobxon uchun ibratli jihatlariga ega bo‘lishi; 3) psixologik ta’sir o‘tkaza olishi; 4) ijtimoiy ahamiyatga ega bo‘lishi. Adabiyotshunos M.Qo‘shjonov ta’kidlaganidek: “Har bir obraz o‘z shakl-shamoyili, asardagi g‘oyaviy vazifasidan tashqari, xarakterning biron tomonini ochishga, yoritishga xizmat qiladi”<sup>11</sup>. “Yetim bola” obrazi bolalarga xos xarakter va orzu-umidlarni to‘liq yoritadi, chunki ularning hayotida ularga ta’sir ko‘rsatuvchi ota-onalar bo‘lmaydi. Ushbu faslda “yetim bola” obrazini tahlil qilishda biografik va sotsiologik metodlardan foydalangan holda, yozuvchilarning hayoti, ijtimoiy muhit va adabiy sharoit ta’siri o‘rganildi. K.P.Kertis “Baddi emas, Bad” asarida “yetim bola” obrazini Qo‘shma Shtatlardagi afro-amerikalik jamoalar kontekstida ko‘rsatib, irqiy tengsizlik, segregatsiya va iqtisodiy adolatsizlik kabi muhim masalalarni yoritadi. A.Rasulov ta’kidlaganidek, yozuvchi o‘ziga tanish muhit, kishilar va o‘zaro aloqalarni tasvirlaganda qahramonlar tabiiy namoyon bo‘ladi. Kertisning asarida voqealar o‘zi yashagan joy – Flint, Michiganda va bobosi yashagan zamon – Buyuk depressiya davrida kechadi. Makonning real va yorqin ta’rifini berishda yozuvchi o‘z xotiralari va kuzatishlariga tayanadi. Asardagi tarixiy kontekst ham yozuvchiga begona emas, Buyuk Depressiya va Fuqarolik huquqlari urushlari davri haqida Kertis juda chuqur o‘rganadi. Katta oilada tarbiyalangan yozuvchi romanlarida oilaviy munosabatlar va dinamikani tasvirlashda ham o‘z tajribasiga tayanadi. Hatto ayrim qahramonlarini yaratishda ham hayoti davomida tanigan yoki kuzatgan odamlardan ilhomlanganligini ta’kidlaydi: “*Baddi emas, Bad*” asari badiiy to‘qima bo‘lishiga qaramay, *Bad duch kelgan ko‘plab vaziyatlar 1930-yillarda, Buyuk Depressiya davrida ro‘y bergan voqealarga asoslangan. “Baddi emas, Bad” asaridagi qahramonlar badiiy to‘qima bo‘lsa-da, ularning ayrimlari haqiqiy insonlarga asoslangan...*”<sup>12</sup>. K.Kertis asardagi Badga yordam bergan Lefti Lyuis qiyofasida onasi tomondan bobosi Earl ni, German E.Kellouey obrazi orqali esa ota tomondan bobosi German E.Kertisni tasvirlaydi.

X.To‘xtaboyev ijodida ham “yetim bola” obrazi avtobiografik xarakterga ega. Yozuvchining hayoti va ijodini o‘rgangan, u bilan yaqindan tanish bo‘lgan Umarali Normatov va Abdug‘afur Rasulov adib ushbu obrazni yaratishda bolalik xotiralariga tayanganini ta’kidlaydi. Uning “Besh bolali yigitcha” romani yozuvchining shaxsiy kechinmalari bilan bog‘liq bo‘lib, bolalikda boshdan kechirgan voqealarini, urush davrida yetim qolgan bolalarning hayotini eslab yozilgan: “*Besh bolali yigitcha*” romani o‘sha og‘ir taassurotlar tug‘yoni ifodasi sifatida maydonga kelgan. “*Qasoskorning oltin boshi*” romanida, “*Yillar va yo‘llar*” deb atalgan asarida yetim bolalar taqdiri zo‘r iztirob bilan qalamga olingan...”<sup>13</sup>. U o‘zi yaratgan qahramoni Orifjon kabi bolalar uyida yashagani, molboqarlik qilgani, hatto Toshkentdan Qo‘qongacha piyoda kelgan davrlarini xotirlaydi.

<sup>11</sup> Rasulov A. Badiiylik bezavol yangilik. – Toshkent: Sharq, 2007. – B. 3.

<sup>12</sup> Curtis Ch.P. Bud, not Buddy. – New York: Delacorte Press, 1999. – P. 140.

<sup>13</sup> Normatov U. Sarguzasht sardori. – Toshkent: Adib, 2012. – B. 16.

Qiyosiy tahlil shuni ko‘rsatadiki, Kertis va To‘xtaboyev asarlarida “yetim bola” obrazi quyidagi umumiyliklarga ega:

- 1) yozuvchilar hayotda ko‘rgan-kechirgan voqealarini aks ettirishi;
- 2) ijtimoiy-iqtisodiy muammolarni yoritishi;
- 3) bolalarda hamdardlik uyg‘otishi;
- 4) oila, o‘ziga xoslik, sabr-bardosh kabi universal mavzularni yoritishi;
- 5) yetim bolalar psixologiyasini ochib berishi.

Farqli jihatlar esa quyidagilarda namoyon bo‘ladi:

1. Kertis afro-amerikalik yetimlarning hayotini irq, sinf va tizimli adolatsizliklar nuqtayi nazaridan tasvirlaydi ya’ni ijtimoiy determinizm alohida o‘rin tuatdi.

2. To‘xtaboyev madaniy an’ana va xalq og‘zaki ijodini yetim bolalar obrazi orqali ochib beradi. Yozuvchi ijodida xalq og‘zaki ijodiga xos obrazlilikning dominant xarakter kasb etadi.

Shunday qilib, turli millat vakillari bo‘lishiga qaramay, ikkala yozuvchi ham yetim bolalar hayotiga o‘ziga xos yondashuvni ilgari suradi va ularning kurashlarini realistik hamda ta’sirchan tasvirlaydi.

Dissertatsiyaning ikkinchi bobi **“Kristofer Pol Kertis va Xudoyberdi To‘xtaboyev asarlarida “yetim bola” obrazi poetikasi”** deb nomlanib, uning birinchi fasli *“K.Keris va X.To‘xtaboyev romanlarida “yetim bola” obrazining badiiy-poetik tahlili”* ga bag‘ishlanadi. “Yetim bola” obrazi bolalar adabiyotida ko‘p uchraydigan timsol hisoblanib, boshqa mashhur obrazlar singari “yetim” qahramonlar haqidagi asarlarni ham umumiy xususiyatlariga, yetimlar yashagan muhit yoki muayyan omillarga ko‘ra tasniflash mumkin (1-jadvalga qarang).

1-jadval

### Yetim bola obrazi poetikasi

Asosiy jihatlar	Tavsif	Adabiy ifodalanish shakllari / usullari	Misollar
<b>1. O‘ziga xos jihatlar</b>	Yetim obrazlar – ijtimoiy tengsizlik qurboni, mehrga chanqoq, lekin kuchli iroda egasi	Ruhiy kechinmalar, ichki monologlar, tashqi ziddiyatlar orqali ochiladi	<i>“Baddi emas, Bad” (K.P.Kurtis), “Odina” (S.Ayniy), “Geklberifinning sarguzashtlari” (“The Adventures of Hucklberry Finn”) (M.Tven)</i>
<b>2. Ruhiy holati</b>	Yolg‘izlik, tushkunlik, umid, hayotga ishonch	Lirika, ichki monolog, tabiat tasviri orqali ifoda etiladi	<i>“Xayr, yetimlik” (E.Malik), “Besh bolali yigitcha”(X.To‘xtaboyev) “Suv o‘ti” (“Milkweed”)(Jerri Spinelli)</i>
<b>3. Timsoliy xususiyatlar</b>	Poklik, halollik, chidamlilik, begunohlik	Ramzlar orqali: qor (begunohlik), nur (umid), daraxt (yolg‘izlik, hayot)	<i>“Shum bola” (G.G‘ulom), “Jannati odamlar” (X.To‘xtaboyev), “Kichik oq ot” (“The Little White Horse”) (Elizabet Goudj)</i>

<b>4. Badiiy tasvir vositalari</b>	Badiiy tafsilotlar (kiyim, ko‘z, holat), dialoglar, muhit bilan qarama-qarshilik	Kontrast: boy-kambag‘al, mehribon-zolim, issiqlik-sovuqlik	“Zumrad va Qimmat” (ertak), “Yetim” (S.Ayniy), “Yosh akrobat” (Young Acrobat) (Horatio Alger)
<b>5. Ko‘p qatlamlilik</b>	Yetimlik nafaqat biologik holat, balki ijtimoiy va ma‘naviy yolg‘izlik timsoli	Jamiyatdan begonalashuv, tushunilmaslik, orzuga intilish orqali ochiladi	“Yetim poyezd” (“Orphan Train”) (K.B.Klayn), “Qasoskorning oltin boshi” (X.To‘xtaboyev)
<b>6. Dramatik kuch</b>	Voqealar, asosan, yetim bolaning sinovlari orqali quriladi	Konfliktlar markazida turadi – bola orqali voqelik tanqid qilinadi	“Yetim qolgan xoritalar” (E.Malik), “Jannati odamlar” (X.To‘xtaboyev), “33 baxtsizlik” (“A Series of Unfortunate Events”) (Daniel Hendler)

Yetimlar yashagan muhitga ko‘ra bunday asarlarni asosan uch turga ajratish mumkin: 1. Salbiy muhit (“Garri Potter”, “Oliver Twist”, “Zolushka”); 2. Loqayd muhit (“Haydi”, “Yashil Geybldagi Anna”, “Sirli bog”); 3. Ijobiy muhit (“Mashinist”, “Yonar daryo”). Bu kabi vaziyatlardan chiqishda asarlarda yozuvchilar foydalanadigan keng tarqalgan to‘rt xil yechimni ko‘rish mumkin:

- a) begona oilada qahramonni yoqtirib qolishadi;
- b) qahramon oila yoki yetimxonadan yaxshi hayot izlab qochib ketadi;
- c) qahramon ulg‘ayib balog‘atga yetadi va o‘z hayotini o‘zgartiradi;
- d) qahramon sharaf bilan qiyinchiliklarga dosh beradi va hikoya so‘ngida kimdandir najot topadi.

An’anaviy to‘rt yechimning ikkinchisi K.P.Kertis asarida va uchinchisi esa X.To‘xtaboyev ijodida uchraydi. K. P. Kertis va X. To‘xtaboyev ijodida an’ana va novatorlikning namoyon bo‘lishini tahlil qilar ekanmiz, Kertis asarlarida afro-amerika og‘zaki hikoyachilik an’analari va realistik psixologizmning ijtimoiy-adabiy modernizatsiyasi yetakchi o‘rin tutsa, To‘xtaboyev poetikasida esa folklorik kodlar, xalqona yumor va realistik-satirik yondashuvlarning zamonaviy estetik yangilanishlarga boy ekanligi namoyon bo‘ladi.

K.P.Kertis ham hayotdagi yetim bolalarni diqqat bilan kuzatib, asarlarida nafaqat ularning hayotiy qiyinchiliklari, hatto unga sabab bo‘lgan davr muammolarini ham, qahramonlar xarakterini ham alohida ochib bera oladi. “Baddi emas, Bad” va “Qudratli Miss Meloun” romanlarida yetim qahramonlar kurash va umid orqali hayot murakkabliklarini tushunishga harakat qiladilar. “Baddi emas, Bad” romanida Buyuk Depressiya davrida otasini izlab ketgan o‘n yoshli Bad Kolduell obrazi tasvirlanadi. Bad chidamli, topqir va o‘z qoidalariga amal qilib, hayotdagi qiyinchiliklardan o‘zini asrashga harakat qiladi. Bu jihati X.To‘xtaboyevning Orifjoniga o‘xshash bo‘lib, ikkisi ham qiyin vaziyatlarda tushkunlikka tushmaslik uchun ijodkorlik va topqirlik bilan yo‘l topadilar. Bad o‘zi yaratgan qoidalari, Orifjon esa afandilari bilan tushkunlikka tushishdan o‘zini asraydi. Bad Michigan shtatida otasini izlab uzoq yo‘l bosib o‘tsa, Orifjon ukalarini

olib, Toshkentdan Qo‘qonga yo‘l oladi. Ikkisi ham mashaqqatli sayohat davomida mustaqil va jasur bo‘lishni o‘rganadilar. Ularning jasorati turli vaziyatlarda namoyon bo‘ladi: Orifjon ukalarini himoya qilish uchun bezorilar bilan olishsa, Bad yetimxona va Amoslar uyidan qochib, qiyinchiliklarni yengadi. Shu tariqa, Kertis va To‘xtaboyev yaratgan yetim qahramonlar kurash, qat’iyat va umid timsoli sifatida gavdalanadi. Kertis zamonaviy ijtimoiy masalalarni yoritish orqali bolalarning ichki kechinmalari va jasoratini ko‘rsatsa, To‘xtaboyev an’anaviy qadriyatlar va folklor elementlari orqali insoniy hissiyotlarni aks ettiradi. Har ikki yozuvchi asarlarida sayohatnoma janridan foydalanib, qahramonlarning majburiy darbadarlik orqali o‘z maqsadlariga erishish yo‘li tanlanadi. Bu usul orqali ular kitobxonlarga ijtimoiy-siyosiy holat, tarixiy vaziyat va milliy urf-odatlarini ochib beradilar.

Bobning “*Kristofer Pol Kertis va Xudoyberdi To‘xtaboyev romanlarida zamon va makon mutanosibligi*” nomli ikkinchi faslida Kristofer Pol Kertis va Xudoyberdi To‘xtaboyev romanlarida zamon hamda makon uyg‘unligining badiiy ahamiyati va ularning qahramonlar rivojlanishidagi o‘rni tahlil qilindi. Zamon va makon badiiy asar kompozitsiyasida voqealar rivoji, qahramonlar harakati va asarning umumiy mazmunini shakllantirish bilan birga, qahramonlarning ruhiy kechinmalarini ham chuqurroq ochib berishga xizmat qiladi. Muayyan obrazning fe‘l-atvori, qarashlari, harakatlari uning yashayotgan davri va muhitiga ma‘lum darajada bog‘liq. Har qanday badiiy asar zamon va makon birligida rivojlanadi. Bu birlik hikoya ritmi, voqealarning hayotiyliigi va qahramonlarning hissiy kechinmalarini aniqroq ifodalash imkonini beradi. Kristofer Pol Kertis va Xudoyberdi To‘xtaboyev asarlarida zamon hamda makon uyg‘unligi qahramonlarning shaxsiy rivojlanishi, tarixiy voqeliklarni aks ettirish va asarning ta’sirchanligini oshirishda asosiy badiiy vosita hisoblangan.

Kristofer Pol Kertisning “Baddi emas, Bad” asarida Buyuk Depressiya davri (1930-yillar) AQShidagi ijtimoiy va iqtisodiy muammolar Badning sayohati orqali yoritilgan. Zamon va makon uyg‘unligi orqali irqiy tengsizlik, qashshoqlik va qahramonning ichki dunyosi chuqurroq ochib berilgan. *Flint va Grand Rapids* kabi joylar voqealar rivojini tarixiy hamda madaniy kontekstdagi haqiqat bilan bog‘laydi. Bad “Uy” deb ataydigan yetimxona, Guvervildagi gulxan atrofi va The Sweet Pea (Shirin no‘xat) restoranini ramziy ma’noda tahlil qilish mumkin. “Uy” – Bad uchun izolyatsiya, yolg‘izlik va xavf-xatar ramzi. Bad u yerda o‘zini sevimli va xavfsiz his qilmaydi. Guveril gulxani esa tolerantlik, birlik ramzi, u yerda Buyuk Depressiya davrida uylarini yo‘qotgan turli insonlar bir-biriga yaqinlashishadi. Ushbu gulxan zulmatdagi yorug‘lik, depressiv davrda yangi jamiyat paydo bo‘lishiga ishora qiladi.

Xudoyberdi To‘xtaboyevning “Besh bolali yigitcha” asarida esa Ikkinchi jahon urushi davridagi O‘zbekiston hayoti zamon va makon uyg‘unligida tasvirlanadi. *Toshkent, Qo‘qon* kabi shaharlar voqealarning ijtimoiy va tarixiy sharoitlar bilan bog‘liqligini ochib beradi. Qahramonlar oyog‘i yetib borgan har qanday makonda: yetimxona, maktab, bozorlar, militsiyaxona, detkoloniya, temir yo‘l qorovuli va “pakana buvi”ning uyi, xullas, urushdan minglab kilometr uzoqda bo‘lgan qishloqlarda ham, hamma-hamma yerda davr nafasi ufurib turishi, urush hech kimning hayotiga ta’sir etmay qolmagani haqqoniy tasvirlangan. “*Urush*

yillaridagi o‘qish kartinasi ham, bolalar uyidagi yetim bolalarning yashash tarzlari ham juda tiniq “chiziladi”.<sup>14</sup>

Kertis bosh qahramon tarixiga nazar tashlash, xulq atvorini aniqroq ifodalash uchun retrospeksiya (zamonning ortga qaytishi) usulidan foydalangan. Masalan, Bad yetimxonadagi Jerryning uch qizi bor oila tomonidan boqib olinayotganini eshitib, unga rahmi kelar ekan, u bilan teng bo‘lgan yoshida, ya’ni olti yoshidagi voqealarni eslay boshlaydi yoki Bad Amoslar xonadonida chemodaniga ko‘z tashlar ekan, onasining rasmini tasvirlab, u bilan bo‘lgan suhbatlarini eslab ketadi. Kertis asarida prospeksiya (foreshadowing) ham qo‘llaniladi. Masalan, Bad onasining o‘g‘itlari orqali bir eshik yopilsa, boshqasi ochilishi mumkinligini anglab yetishi Badning hayotidagi o‘zgarishlar va yangi imkoniyatlarning paydo bo‘lishiga ishora qiladi. Xudoyberdi To‘xtaboyev asarlarida esa voqealar xronologik izchillikda yuz bersada, retardatsiya (zamonning sekinlashishi shakllari)ni ham kuzatish mumkin. Asosan asar boshida bu usulni yaqqol sezish mumkin. Masalan, Orifjonning otasi-Mirzapolvonni urushga chaqirilishi, chaqiruv qog‘ozini otasiga yetkazishi voqeasi juda batafsil tasvirlangan.

Kertis va To‘xtaboyev asarlarida zamon hamda makon voqealarning ta’sirchanligini oshirishda muhim rol o‘ynaydi. Kertis Buyuk Depressiya davrining ijtimoiy ziddiyatlarini Badning hissiy kechinmalari orqali aks ettirsa, To‘xtaboyev urush yillarining musibatlarini Orifjonning kundalik hayoti orqali ifodalaydi. Har ikki yozuvchi zamon va makonni tasvirlash orqali kitobxonni qahramonlar kechinmalari bilan tanishtiradi.

Ikkinchi bobning uchinchi faslida “*Kristofer Pol Kertis va Xudoyberdi To‘xtaboyev asarlarida badiiylik konsepsiyasi va tarixiy davrning badiiy talqini*” haqida fikr yuritiladi. Yozuvchilar asarlarida badiiylik mezonlari o‘quvchilarning ma’naviy dunyosini boyitish, ularni tarixiy voqelik va ijtimoiy masalalarga oshno qilishda muhim vosita sifatida ishlatilgan. Ikkala yozuvchi ham tarixiy davr voqealarini badiiy tarzda talqin qilish orqali o‘quvchilarni o‘tmishdagi muhim voqealar bilan tanishtiradi va tarixiy davrni estetik refleksiya hamda ideologik interpretatsiya orqali qayta talqin qiladi. K. P. Kertis tarixiy voqelikni afro-amerikalik bolalarning ruhiy kechinmalari va ijtimoiy tengsizlik sharoitidagi hayotiy tajribasi orqali yoritib, o‘tmishning ijtimoiy-siyosiy ziddiyatlarini psixologik anglash darajasiga ko‘taradi. X. To‘xtaboyev esa urush davri haqiqatini xalqona yumor, satira va ramziy obrazlar vositasida badiiy qayta talqin etib, ideologik muhitni bolalar idrokiga mos, yumshatilgan estetik shaklda aks ettiradi. Shu tariqa, har ikki adib tarixni faqat fon sifatida emas, balki qahramonning ruhiy o‘sishi va ijtimoiy pozitsiyasini belgilovchi markaziy badiiy omil sifatida namoyon qiladi. Kristofer Pol Kertisning “Baddi emas, Bad” romanida Buyuk Depressiya davrining ijtimoiy-iqtisodiy muammolari, irqiy tengsizlik va qashshoqlik muammolari hayotiy haqiqatga sodiqlik mezoni asosida tasvirlangan: “...*Right before we got into the cardboard jungle we passed the white people with the coughing baby at their own little fire. I said to Deza, “How come there’re off alone, they aren’t allowed to sit*

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<sup>14</sup> To‘xtaboyev X. Besh bolali yigitcha. – Toshkent: Yangi asr avlodi, 2009. – B. 8.

around the big fire 'cause that baby's making so much noise?" Deza said, "Uh-uh, they been invited, but my daddy said you got to feel sorry for them. All they're eating is dandelion greens soup, they're broke, their clothes are falling off them, their baby's sick but when someone took them some food and blankets, the man said, "Thank you very much, but we're white people. We ain't in need of a handout"<sup>15</sup>.

Xudoyberdi To'xtaboyevning "Besh bolali yigitcha" romanida Ikkinchi jahon urushi davridagi ocharchilik, mehnat qiyinchiliklari va bolalarning hayotiy sinovlari tasvir hamda ifodaning aniqligi mezoni negizida aks ettirilgan: "...Urushdagi ahvoldan, biznikilar juda qattiq jang qilayotganidan, bozordagi narx-navo oshib borayotganligidan nolib gaplashishardi. Bir xil yurtlarda qattiq ocharchilik boshlanib ketibdi. Odamlar ko'chalarda sulayib qolayotgan emish, qo'shni qishloqda o'n bir kishi shishib o'libdi. Bittasi sholining to'ponidan non yopgan ekan, tandirda yonib ketibdi"<sup>16</sup>.

Har ikki yozuvchi asarlarida tarixiy faktlarni hayotiy voqealar bilan uyg'unlashtirib, o'quvchini qahramonlar dunyosiga yaqinlashtiradi va voqealarni to'laonli anglash imkonini beradi.

Xudoyberdi To'xtaboyev asarlarida folklor elementlari, xalq maqollari va ertak motivlari keng ishlatiladi. Bu usul milliy qadriyatlarni aks ettirish bilan birga asarlarning badiiy jozibasini oshiradi: "Yetimning qorni besh bo'lur, biri hamisha bo'sh bo'lur"<sup>17</sup>; "Narigi dunyoga borsangiz, Opajonimni ko'rsangiz, Orifjondan salom deng"<sup>18</sup> (ushbu satrlar xalq og'zaki ijodidagi "Salom ayting" motivini eslatadi<sup>19</sup>). Kertis asarlarida esa madaniy chizgilari Amerika jamiyatining tarixiy voqeliklari bilan birga tasvirlanadi, masalan, jazz musiqasi va boshqa madaniy elementlar orqali o'quvchilarning e'tibori jalb etiladi. "Baddi emas, Bad" va "Besh bolali yigitcha" asarlarida badiiylik jonli tasvirlar, qiziqarli voqealar hamda qahramonlarning asar davomida ma'nan va ruhan ulg'ayishi orqali namoyon bo'ladi.

Uchinchi bob "**Yetim bola obrazi tasvirida jamiyat va ruhiyat uyg'unligi**" deb nomlanib, birinchi fasli "*Bosh qahramon badiiy obrazining talqini va personaj ichki kechinmalarining bolalarga xos tasviri*"ga bag'ishlanadi. Adabiyotda bosh qahramonning ruhiy olamini yoritish uning xarakterini chuqur anglashda muhim ahamiyatga ega. Bad va Orifjon obrazlari o'zlarining ichki kechinmalari, hayotiy kurashlari orqali jonli va realistik tarzda tasvirlangan. Badning hayotiy qoidalari o'zini himoya qilish mexanizmlarini aks ettiradi. U hayotning qiyinchiliklariga moslashadi va bolalik davridagi beg'uborlikni saqlab qolishga intiladi: *When You Wake Up and Don't Know for Sure Where You're. At end There's a Bunch of people*

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<sup>15</sup> Curtis.Ch.P. Bud, not Buddy. – New York: Delacorte Press. 1999. – P. 46. "...Karton o'rmonga kirishimizdan oldin, kichik gulxan atrofida yo'talayotgan chaqaloq bilan o'tirgan oq tanlilar yonidan o'tdik. Men Dezaga shunday dedim "Nega ular yolg'iz, chaqaloq ko'p shovqin qilayotgani uchun ularga katta olov atrofida o'tirishga ruxsat berilmadimi?" Deza dedi, "Uh-uh, ular taklif qilinganlar, lekin otam ularga achinish kerak deydi. Ularning yegani faqat momaqaymoq ko'katli sho'rva, pullari qolmagan, kyimlari yirtilib ketgan, chaqaloqlari kasal, ammo (shunday holatda ham) biror kishi ularga ovqat va ko'rpa olib borsa, (oq tanli) erkak "Katta rahmat, lekin biz oq tanilarmiz. Biz xayr-ehsonga muhtoj emasmiz" dedi.

<sup>16</sup> To'xtaboyev X. Besh bolali yigitcha. – Toshkent: Yangi asr avlodi, 2021. – B. 23.

<sup>17</sup> To'xtaboyev X. Besh bolali yigitcha. – Toshkent: Yangi asr avlodi, 2021. – B. 194

<sup>18</sup> To'xtaboyev X. Besh bolali yigitcha. – Toshkent: Yangi asr avlodi, 2021. – B.187.

<sup>19</sup> Normatov U. Sarguzasht sardori. – Toshkent: Adib, 2012. – B. 6.

*Standing Around You. It's Best to pretend You're Still Asleep. Until You Can Figure Out What's Going On and What You Should Do*<sup>20</sup> (Ushbu qoidani amalda qo'llash orqali Bad Slit xonimning unga munosabatini, otasi deb o'ylagan insonning Grand Rapidsda obro'li inson ekanini, uning ayoli ancha oldin o'tib ketgani, Badning onasi uning ikkinchi ayoli bo'lgani, Badning o'gay opasi ham bo'lishi mumkinligini ota va qizning suhbatlaridan anglab oladi).

“Besh bolali yigitcha” romanida esa asar bosh qahramon tomonidan hikoya qilingani bois uning fikrlari bayoni o'quvchiga Orifjon ruhiyatini osongina anglash imkonini beradi: “...*Hozir esa hecham o'ynay olmayman, o'yinga berilib ketsam, uydagi ishlarim qolib ketadi. Keyin opam xafa bo'lib qolishi mumkin. Men opamni yaxshi ko'raman, juda, juda ham yaxshi ko'raman, hecham xafa qilmasam, hecham yig'latmasam deymen. Opam ham meni yaxshi ko'radi: “Hayriyatam esim yo'g'ida seni tug'ib olgan ekanman, bo'lmasa, ahvolim nima kechardi” – deb, erkalatgani erkalatgan....*”<sup>21</sup> Urush yillari qiyinchiliklari uni nafaqat jismonan, balki ruhiy jihatdan ham chiniqtiradi. Orifjonning ichki kechinmalari ifodasi uning singil va ukalariga bo'lgan mehrini, oilasi uchun javobgarlik hissini hamda o'z xatosini tushunish jarayonini yoritadi. Har ikki asarda ichki monolog vositasida qahramonlarning ichki dunyosi, hissiy kechinmalari va ruhiy holati o'quvchiga ochib berilgan. Qahramonlarning ruhiy holatlar dinamikasi, emotsional munosabatlar tizimi, ichki konfliktlar, ijtimoiy moslashuv jarayonlari va identifikatsiya mexanizmlari ham ichki monolog orqali yuzaga chiqadi.

Xulosa o'rnida shuni aytish mumkinki, ikki asarda ham qahramon ruhiyati sinkretik prinsip orqali, ya'ni qahramonlarning ruhiy dunyosi ularning qiyofalari, xatti-harakatlari hamda fikr va hissiyotlari dialektikasi oqimi va rivojining dialektik uyg'unligi orqali beriladi. Shu bilan birga, ruhiyat tasvirida yumor yetakchi o'rin tutadi.

“*Kristofer Pol Kertis va Xudoyberdi To'xtaboyev asarlarida bola ruhiyatiga ijtimoiy muhitning ta'siri*” faslida Kristofer Pol Kertis va Xudoyberdi To'xtaboyev asarlarida bola ruhiyatining jamiyat, ijtimoiy muhit va tarixiy sharoitlar ta'sirida shakllanish jarayoni tahlil qilingan. Bola ruhiyati jamiyatning iqtisodiy, madaniy va ijtimoiy sharoitlariga bevosita bog'liqligi ushbu ijodkorlarning asarlari mazmunida yashiringan haqiqatdir. Har ikki yozuvchi asarlarida bola ruhiyatining jamiyat sharoitlariga moslashuvi va shu sharoitlar ta'sirida qanday shakllanishi ishonarli tasvirlangan. Kristofer Pol Kertis asarlarida Buyuk depressiya davridagi ijtimoiy muammolarning bolaning shaxs sifatida shakllanishi, irodasining mustahkamlanishidagi ta'siri aks etgan, ya'ni irqiy adolatsizlik, iqtisodiy qashshoqlik va jamiyatdagi diskriminatsiya bola ruhiyatidagi ichki kurashlarni ifodalaydi. Badning boshpanasizligi va yolg'izligi uni mustaqil hamda qat'iyatli bo'lishga o'rgatadi.

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<sup>20</sup> Curtis Ch.P. Bud, not buddy. – New York: Delacorte Press. 1999. – P.71 (“Uyg'onganingizda qayerda ekanligingizni aniq bilmasangiz va atrofingizda bir guruh odamlar turgan bo'lsa, nima bo'layotganini va nima qilishingiz kerakligini tushunib olguningizcha, o'zingizni uxlayotganga solib, yotganingiz ma'qul”).

<sup>21</sup> To'xtaboyev X. Besh bolali yigitcha. – Toshkent: Yangi asr avlodi, 2009. – B. 12.

Xudoyberdi To‘xtaboyev asarlarida Ikkinchi jahon urushi sharoitida ijtimoiy va iqtisodiy qiyinchiliklar bolalarning erta ulg‘ayishiga sabab bo‘luvchi vosita sifatida ko‘rsatilib, urush davridagi ochlik, ota-onadan ayrilish va og‘ir iqtisodiy sharoit bolalarni ruhan chiniqishga majbur qiladi. Orifjon bu qiyin sharoitda nafaqat oilasini qo‘llab-quvvatlaydi, balki o‘z qadr-qimmatini ham saqlab qoladi. Roman qisman yozuvchining bolalik xotiralarini “tiriltiradi” va o‘sha onlardagi tuyg‘u-kechinmalarini asar qahramonlariga “ko‘chiradi”. Yozuvchi qalbidagi iztirob va dardlarni qanchalik aniq ifodalagan bo‘lsa, qahramonning ruhiy holati ham shunchalik tabiiy hamda hayotiy tasvirlanadi. Otasining urushga olib ketilishi, onasining o‘limi, ukasi Sultonning yo‘qolib qolishi, singlisining qattiq betob bo‘lishi, bolalarning axloq tuzatish koloniyasiga tushib qolishi kabi hayot tomonidan berilgan zarbalar “besh bolali yigitcha” ruhiyatini sinovlardan o‘tkazadi. Avval boshiga kelayotgan tashvishlardan Orifjon gangib qoladi: “...*O‘tirgan joyimda o‘tirib goldim. Juda g‘alati bo‘lib ketyapman, xafamanmi, xursandmanmi, o‘zim ham bilmayman, yig‘lashim kerakmi, kulishim kerakmi, ishonsangiz, bunisiniyam bilmayman...*”<sup>22</sup>. Alohida tafsilotlarga to‘xtalmasdan, muallif qahramon ruhiyatidagi tushkunlikni personaj nutqi orqali ifodalaydi.

Har ikki yozuvchi bolalar ruhiyatining nozik qirralarini ochib berish orqali bola tasavvuri, hissiyoti va ijtimoiy moslashuvchanligiga diqqatni qaratadi. Yozuvchilarning realistik va badiiy yondashuvlari asarlarning tarbiyaviy hamda ma’naviy ahamiyatini oshiradi.

“*Yetim bola*” obrazining xarakteri va tashqi portreti: badiiy ifoda va qiyosiy tahlil” nomli oxirgi faslda “Baddi emas, Bad” va “Besh bolali yigitcha” asarlaridagi “yetim bola” obrazlarining xarakteri hamda ijodkorlarning portret yaratish mahoratining qiyosiy tahlili amalga oshirilgan.

Bad va Orifjon obrazlarini yaratishda yozuvchilar ikki xil yondashuvdan foydalangan. Bad obrazi N.G.Chernishevskiy tomonidan “*san‘atning voqelikka estetik munosabati*” deya ta’rif berilgan jamlash usulida yaratilgan, bu yerda muallif hayotiy tajribalariga asoslanib, xarakter va detallarni tasvirlaydi. Orifjon esa prototip asosida, bolalikdagi tajribalarga tayanib yaratilgan. Yaratish usuliga ko‘ra esa ikkala obraz bolalar adabiyotida nisbatan kamroq uchraydigan realistik obrazlardir. Obrazlar portretini Kristofer Pol Kertis asarning turli qismlariga sohib yuborib, qahramon xarakteri va tashqi ko‘rinishini o‘quvchilarga yo‘l-yo‘lakay asar davomida tanishtirib boradi: “*You think you got some kind of special privilege just ‘cause you’re skinny and raggedy?*”<sup>23</sup>, “*..they aren’t so bad that they’d lie to me about seeing a young brown-skinned boy...*”<sup>24</sup>, “*He doesn’t look like he’s been fed right*”<sup>25</sup>... Bad juda ozg‘in, terisi jigarrang, o‘n yoshli yetim bola. Yuzida shishlar, qizarishlar va ba’zi joylarida chandiq izlari bor. Bu izlar Amoselar tomonidan jazo

<sup>22</sup> To‘xtaboyev X. Besh bolali yigitcha. – Toshkent: Yangi asr avlodi, 2009. – B. 14.

<sup>23</sup> Curtis Ch.P. Bud, not buddy. – New York: Delacorte Press, 1999. – P. 26 (“*Sen faqatgina ozg‘in va eski kiyimda ekanliging uchun maxsus imtiyozga egaman deb o‘ylaysanmi?*”).

<sup>24</sup> Curtis Ch.P. Bud, not buddy. – New York: Delacorte Press, 1999. – P. 59 (...mening ko‘zlarim shunchalik yomon emaski, ular menga jigarrang terili yosh bolani ko‘rganim haqida yolg‘on gapirsa...”).

<sup>25</sup> Curtis Ch.P. Bud, not buddy. – New York: Delacorte Press, 1999. – P. 71 (“*U yaxshi boqilmaganga o‘xshaydi*”).

sifatida shiyponda qamalib, qovog‘arilar bilan qilgan “jang”dan esdalik. Kiyimlari kichik kelib qolgan, eski va yirtilgan edi.

Badning portreti dinamik tarzda tasvirlasa, Orifjonning tashqi portreti o‘z tilidan bayon qilinadi: *“Belim sal bukiroq, buni o‘zim ham tan olaman, ukalarimni ko‘taraverib, shunaqanggi bo‘lib qolganman, bo‘yim ham tengqurlarimga qaraganda sal pastroq, buni ham inkor qilmayman. Men yuqoriga qarab o‘samam deganimda ukalarim yelkamga minib olib, pastga qarab bosishavergan. Shuning uchun pakanaroq bo‘lib qolganman”*<sup>26</sup>. Xudoyberdi To‘xtaboyev barcha qahramonlari portretini ularning xarakteri bilan uyg‘un holda tasvirlab, ko‘rinishga ta’sir qilgan salbiy va ijobiy fazilatlarni ham o‘quvchiga bildirib ketadi. Obrazlar xarakteridagi o‘xshash va farqli jihatlarni tahlil qilar ekanmiz, Orifjonning Badga nisbatan ijobiyroq, ya’ni salbiy qusurlardan xoli tarzda tasvirlanganini ko‘rish mumkin. Chunki Sharq adabiyotida, falsafasida, hatto bolalar adabiyotida ham barkamollikka intilish, insonni ruhan va qalban poklikka chorlash, ma’naviyatni ulug‘lash birinchi o‘rinda turadi.

Romanlar yakunida ikki “yetim bola” obrazi ham o‘z ko‘zlagan maqsadiga aniq yetib bora olmaydi, Bad o‘z otasini topa olmaydi. U otasi deb o‘ylagan inson bobosi bo‘lib chiqadi. Orifjon esa butun oilasini bir joyda to‘play olmaydi. Sulton va Usmon bolalar uyida qolishni afzal ko‘rishadi. Bunday xotima asarlarning va obrazlarning hayotiyiligini ta’minlaydi. Bad otasi bilan bo‘lmasa-da bobosi bilan baxtli hayot kechira boshlaydi, endi uning o‘z kasbi, uyi va oilasi bor. Orifjon esa ota-onasining vasiyatini ro‘yobga chiqarib, uyining chirog‘ini o‘chirmaydi, Zulayhoni o‘qishga yuboradi, o‘zi esa jamiyatda o‘rnini topadi. U kolxozga brigadir qilib tayinlanadi. Ukalari Sulton va Usmon ham xavfsiz joyda, qorni to‘q, usti but hayot kechira boshlashadi. K.P.Kertisning ham, X.To‘xtaboyevning ham asarni yaratishdagi g‘oyaviy maqsadi fantastik hikoyalardagidek “yetim bola” obrazlarini favqulodda qahramonona jasoratlar ko‘rsatib, maqsadga yetkazish emas, obrazlar tasvirini realistik usulda, yutuq va kamchiliklari bilan tabiiy aks ettirish, ularning sarguzashtlari, jamiyatdagi o‘rni, insonlar bilan munosabatini tasvirlash, davr ko‘rguliklari hamda hayot tashvishlarining bolalar ruhiyatiga ta’sirini idrok etish va kitobxonlarning ruhiy-ma’naviy olamini boyitish bo‘lib, o‘zaro uyg‘unlikni hosil qiladi.

## XULOSA

1. Jahon va o‘zbek adabiyotida “yetim bola” obrazi murakkab ijtimoiy, psixologik va ma’naviy masalalarni yoritishda universal vosita hisoblanadi. Bu obraz insoniyatning hayotiy tajribalari, qiyinchiliklar va umidlarini aks ettiradi. “Yetim bola” obrazi jahon adabiyotida asosan ijtimoiy muammolarni ochib berish, adabiy va estetik qadriyatlarni shakllantirishda ramziy vosita sifatida qo‘llanilgan. V.Jirmunskiy, N.Konrad va D.Dyurishin kabi adabiyotshunoslarning nazariyalari yetim obrazining ijtimoiy tahlil va badiiy tasvirni uyg‘unlashtirishdagi ahamiyatini

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<sup>26</sup> To‘xtaboyev X. Besh bolali yigitcha. – Toshkent: Yangi asr avlodi, 2009. – B. 6.

ta'kidlaydi. Ushbu obraz adabiyotda insonning zaif tomonlari va jamiyat tomonidan qo'llab-quvvatlash ehtiyojini aks ettiruvchi badiiy unsur hisoblanadi.

2. Qadimiy diniy matnlar, xususan, Qur'oni karim va Bibliyada yetimlarga yordam berish oliy qadriyat sifatida talqin qilingan. Bu ma'naviy asoslar adabiyotda yetim bola obrazining rivojlanishi va ahamiyatini ta'minlagan. "Yetim bola" obrazining adabiyotdagi o'rni XIX asr ijtimoiy realizm davrida boshlandi, Dikens va boshqa yozuvchilar uni imperializm va jamiyat muammolarini ko'rsatishda ishlatdilar. XX asrda psixologik tahlil rivojlanishi bilan, yetim bolalarning ichki dunyosi va psixologiyasi o'rganila boshlandi. Ikkinchi jahon urushidan keyin, urushning salbiy oqibatlarini aks ettirish uchun "yetim bola" obrazlariga ko'proq e'tibor qaratildi. 1980-1990-yillarda yetimlik motiviga qiziqish oshdi va XXI asrda bu tendensiya global istiqbollar asosida davom etdi.

3. Kristofer Pol Kertis va Xudoyberdi To'xtaboyevning "yetim bola" obrazini yoritgan asarlari bolalar adabiyotining realistik janrida yozilgan bo'lib, ularning umumiy jihatlari hayotiy tajribalarning aks ettirilishi, ijtimoiy-iqtisodiy muammolarning yoritilishi, oila va mehr-oqibat kabi universal mavzularning ko'tarilishi va yetim bolalar psixologiyasining ochib berilishida namoyon bo'ladi. Farqli jihatlari esa shundaki, Kertis yetimlar hayotini afro-amerikalik jamoalarning tarixiy va ijtimoiy kontekstida ko'rsatadi, irqiy va sinfiy adolatsizliklarni ifodalaydi, To'xtaboyev esa madaniy an'analar va xalq og'zaki ijodi negizida yetim bolalar timsolini tasvillaydi.

4. "Yetim bola" obrazi bolalar adabiyotida keng tarqalgan timsol bo'lib, ushbu obraz turli murakkab vaziyatlarni boshidan kechiradi: qahramon yomon sharoitdan qochib ketadi, ulug'ayib hayotini o'zgartiradi yoki qiyinchiliklarga dosh berib najot topadi. Kertisda qahramon yetimxonadan qochib ketadi, To'xtaboyevda esa o'zgarishlarga erishish uchun ulg'ayadi. Har ikkala yozuvchi o'z asarlarida "yetim bola" obrazini jasoratli, mustahkam xarakterga ega va maqsad sari intiluvchan bola sifatida namoyon qiladi, lekin ularning dunyoqarashi va tarbiyasi o'rtasida tafovutlar mavjud.

5. Kertis va To'xtaboyev asarlarida zamon va makon konsepsiyalari o'zaro bog'liq tarzda ifodalangan bo'lib, bu orqali mualliflar ijtimoiy va tarixiy muammolarni yoritadilar. Har bir asarda voqealar o'ziga xos ijtimoiy-madaniy kontekstga joylashtirilgan, bu esa o'quvchiga zamon va makonning ta'sirini anglash imkonini beradi. Ikkala muallif ham tarixiy davr ruhiyatini badiiy tarzda aks ettirishga muvaffaq bo'lgan: Kertis 30-yillardagi Buyuk Depressiya davrini, To'xtaboyev esa ikkinchi jahon urushidan keyingi o'zbek jamiyatining ruhiy va ijtimoiy qiyinchiliklarini yoritadi. Asarlarning badiiy zamon shakllarida, retrospeksiya va retardatsiya usullari qo'llanilishi, mualliflarning zamon va makon mutanosibligini yaratishdagi mahoratini ko'rsatadi.

6. Asarlarda ijtimoiy muammolar, masalan, irqiy tengsizlik, kambag'allik, ta'lim tizimidagi muammolar va yetimlik badiiy tarzda yoritiladi. Ikkala muallif ham badiiy vositalardan, jumladan, metafora, metonimiya, epitet, simvolizm, antiteza va boshqa usullardan o'rinli foydalanib, asarlarning badiiy jozibasini oshirishga erishgan. Kertis va To'xtaboyevning asarlarida tarixiy voqealar, ijtimoiy muammolar

va inson tabiatini badiiy tarzda yoritish orqali kitobxonga o'sha davr va jamiyat haqida teran ma'lumot beriladi.

7. Kristofer Pol Kertis va Xudoyberdi To'xtaboyev asarlaridagi "yetim bola" obrazlari psixologizmning analitik prinsipi orqali ochiladi. Kertis qahramonning ichki tuyg'ularini va fikrlar oqimini monologlar orqali chuqur ifodalaydi, To'xtaboyev esa dialog va monolog yordamida o'quvchini xulosalar chiqarishga undaydi. Kertisda qahramonning ruhiy holati aniqroq tasvirlanadi, To'xtaboyev esa o'quvchiga mustaqil fikr yuritish imkonini beradi. Ikkala asarda ham voqealar bosh qahramonlar tilidan hikoya qilinadi, yozuvchining subyektiv yondashuvi orqali bolalar ruhiyati va xarakteri yoritiladi.

8. Kristofer Pol Kertis va Xudoyberdi To'xtaboyev asarlarida bola ruhiyatiga jamiyatning ta'siri yoritilgan. Qahramonlarning psixologik rivojlanishi ijtimoiy muhit ta'sirida shakllanadi. Bolalar qiyinchiliklarga bardosh berib, atrofdagi odamlar va ijtimoiy adolatsizliklarga munosabat ta'sirida kamol topadilar. Ijtimoiy muhit bola ruhiyatini shakllantiruvchi asosiy omil sifatida ko'rsatiladi. Kertisning "Baddi emas, Bad" asarida Bad iqtisodiy tanazzul va irqiy tengsizlik tufayli qat'iyatlilik va bardoshlilikni rivojlantiradi. To'xtaboyevning "Besh bolali yigitcha" asarida esa Orifjon ruhiyati oilaviy inqiroz va jamiyat bosimi ostida shakllanadi. Ikkala asar ham ijtimoiy muammolarni bolalar ruhiyatiga ta'sirini chuqur psixologik tahlil yordamida ochib beradi.

9. K.Kertis qahramonining kiyimi va jismoniy holati orqali uning og'ir o'tmishini va bardoshli tabiatini ko'rsatadi. X.To'xtaboyev esa Orifjonning quvnoq, samimiy, mehnatkash va mas'uliyatli sifatlarini tasvirlaydi. Bad va Orifjon obrazlari yetimlik tufayli shakllangan xarakterlari bilan farq qiladi: Bad qiyin vaziyatda kattalarga qarshi kurashgan bo'lsa, Orifjon bolalarcha samimiylikni saqlaydi. Har ikki qahramon o'z davri bolalarining ruhiy qiyinchiliklarini realistik tarzda ifodalaydi.

10. Kertis va To'xtaboyev asarlarida jamiyatning bola ruhiyatiga ta'siri orqali yetimlik muammosi nafaqat ijtimoiy, balki psixologik nuqtayi nazardan ham muhim ahamiyatga egaligi ochib beriladi. Bad va Orifjon o'z orzu-maqсадlariga yetolmasalar ham, hayotlarida yangi bosqichni boshlashga muvaffaq bo'lishadi. Bad bobosi bilan baxtli hayot kechirib, o'z kasbi va oilasini topadi; Orifjon esa otasining vasiyatini bajarib, ukalari uchun tirgak bo'la oladi va jamiyatda o'z o'rnini egallaydi. Ikkala yozuvchi ham "yetim bola" obrazlarini realistik tarzda, bolalarga tushunarli va ta'sirli bir shaklda tasvirlab, ularning ruhiy va ma'naviy olamini boyitishga muvaffaq bo'lishgan.

**SCIENTIFIC COUNCIL DSC.03/2026.31.01.FIL.45.01  
ON AWARDING SCIENTIFIC DEGREES  
AT UZBEKISTAN STATE WORLD LANGUAGES UNIVERSITY**

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**UZBEKISTAN STATE WORLD LANGUAGES UNIVERSITY**

**KODIRJONOVA IKBOLA BAHODIR KIZI**

**THE IMAGE OF THE “ORPHAN CHILD” IN AMERICAN AND  
UZBEK CHILDREN’S LITERATURE: PERIOD AND SPIRITUALITY  
(BASED ON THE WORKS OF CHRISTOPHER PAUL CURTIS AND  
KHUDOYBERDI TUKHTABOEV)**

**10.00.06 – Comparative literary criticism, contrastive linguistics and translation studies**

**ABSTRACT OF THE DISSERTATION  
of the doctor of philosophy (PhD) in philological sciences**

**TASHKENT – 2026**

**The theme of the dissertation of Doctor of philosophy (PhD) was registered at the Supreme Attestation Commission at the Ministry of Higher education, science and innovation of the Republic of Uzbekistan under number B2023.3.PhD/Fil3854.**

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The defense of the dissertation will be held at the meeting of the Scientific Council numbered DSc.03/2026.31.01.Fil.45.01 at Uzbekistan State World Languages University on \_\_\_\_\_ 2026 at \_\_\_\_\_ (Address: 100138, Tashkent city, Uchtepa district, Street Kichik Halka Yuli, 21A. Tel: (99871) 230-12-91, fax: (99871) 230-12-92, e-mail: [uzswlu\\_info@mail.ru](mailto:uzswlu_info@mail.ru)).

The dissertation can be reviewed at the Information Resource Center of the Uzbekistan State World Languages University (registered under the number \_\_\_\_). (Address: 100138, Tashkent city, Uchtepa district, Kichik halka yoli street, 21A. Tel: (99871) 230-12-91, fax: (99871) 230-12-92)

The abstract of the dissertation was distributed on \_\_\_\_\_ 2026.

(Report of the register number \_\_\_\_ on \_\_\_\_\_ 2026.)

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## INTRODUCTION (abstract of PhD dissertation)

**Topicality and relevance of the research.** In world literary studies, the impact of the socio-historical environment on the human psyche, the social and moral issues underlying the depicted reality, and the artistic analysis of the complex layers within the character's inner world are being examined from diverse perspectives. Events and phenomena occurring in social life inevitably influence transformations in human nature; however, while historical periods change, emotions remain constant, and human experiences retain their relevance to eternity. This process is particularly evident in the psyche of orphaned children, who become among the most sensitive indicators of such influences. The issue of the social impact on the psychology of children deprived of their parents at an early age has received serious attention from writers and researchers alike. Authors employ the image of the orphan child as an effective artistic device, through which they explore the purity of childhood and, by deeply analyzing it, strive to attain a fuller understanding of the complexities and contradictions of life. From this perspective, the fact that the image of the orphan child has not been studied in American and Uzbek literature from a macro-comparative standpoint underscores the relevance of the present research topic.

In world literary studies, comparative analysis of specific literary images serves as a means of identifying the mutual influences and literary interrelations between Eastern and Western traditions. This literary process calls for innovative philosophical and methodological approaches within contemporary literary criticism. Although the themes of "orphanhood" and the image of the "orphan child" have been widely depicted in children's literature, they have not been sufficiently analyzed across different national literatures in the context of the spirit of the age, creative individualism, and literary influences. In American literature, the orphan child is often represented, on the basis of Western values, as a resilient hero striving for personal freedom, independence in decision-making, and the determination to shape his own destiny. In portraying the evolutionary development of this character amid the challenges of racial inequality, poverty, and social injustice, writers reveal both universal and distinctive features in their artistic styles.

In Uzbek literature, too, the study of this theme is of significant importance, particularly the interpretation of complex emotions, social problems, and values as reflected through the image of the "orphan child" in children's literature. Through this image, ideals such as the glorification of family values, compassion, humanity, and tolerance are promoted. In our country, care for orphaned children, the creation of favorable conditions for them, and the decline in their numbers are directly connected with the people's high spirituality, humanism, and deep affection for children. As our President has emphasized:

"Indeed, the reduction in the number of orphanages and the children in them demonstrates the high spirituality, moral integrity, and love for children inherent in our people. However, it would be even better if there were no orphans at all in our

country. Therefore, measures should be taken to accelerate, as much as possible, the process of placing them into worthy families for adoption.”<sup>1</sup> Since children are the heirs of our future, raising them as physically strong, intellectually mature, morally upright, and well-educated individuals ranks among the highest priorities.

This research also contributes, to a certain extent, to the implementation of the tasks outlined in the Presidential Decrees and Resolutions of the Republic of Uzbekistan, including: the Decree of October 8, 2019, No. PF-5847 “On Approval of the Concept for the Development of the Higher Education System of the Republic of Uzbekistan until 2030”; the Decree of January 28, 2022, No. PF-60 “On the Development Strategy of New Uzbekistan for 2022–2026”; the Resolution of May 19, 2021, No. PQ-5117 “On Measures to Bring the Promotion of Foreign Language Learning in the Republic of Uzbekistan to a Qualitatively New Stage”; the Resolution of April 20, 2023, No. PQ-128 “On Measures to Accelerate the Comprehensive Development of the Education System through Improving the Quality of Scientific, Methodological, and Research Work”; the Resolution of November 28, 2023, No. PQ-380 “On Measures to Implement the Project ‘A Thousand Books for Youth’”; as well as other regulatory documents related to the field.

**Relevance of the topic to the priority areas of scientific research in the Republic.** The dissertation has been carried out in accordance with Priority Area I of the Development of Science and Technology of the Republic: “Forming a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, and spiritual-educational development of an information society and a democratic state”.

**Research problem development.** Scholars of both Western and Eastern literary criticism have paid considerable attention to the representation of the world of childhood and the analysis of its inner dimensions. For this reason, the study of the image of the “orphan child” in children’s literature is considered among the important scholarly tasks. Theoretical and methodological issues concerning the representation of the child image have been explored in the works of American scholars such as M. Berg, M. A. Kimball, S. E. Reynolds, Y. Choi, A. A. Mattix, A. Zinat, E. E. Crane, J. M. Curtis, M. Mezyk, R. Shi, K. J. Rupertus, and D. Atkinson<sup>2</sup> Canadian scholar G. K. Sharon; English scholar W. D. Floyd; Swedish

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<sup>1</sup>O‘zbekiston Respublikasi Prezidenti Sh.Mirziyoyevning 2022-yil 8-aprelda o‘tkazilgan 102-zaif eshituvchi bolalar uchun ixtisoslashgan maktab internatida Saxovat, Muruvvat va Mehribonlik uylari hamda maxsus maktab-internatlar faoliyati bo‘yicha videoselektor yig‘ilishida so‘zlagan nutqidan // <https://president.uz/oz/lists/view/5118>

<sup>2</sup>Berg, M. The outcast Orphan in German and American Literature, Doctoral thesis. – Washington: University of Washington, 1994. – 164 p.; A.Kimball, M. From Folktales to Fiction: Orphan Characters in Children's Literature//Library Trends, 1999. – № 47, 3. – P.558-578; Reynolds, S.E. Oliver all over again: Dickensian narratives of orphanhood, Tuscaloosa, Doctoral thesis. – Alabama: The University of Alabama, 2012. -236p.; Choi, Y. Orphans and Class Anxiety in Nineteenth-century English Novels. Doctoral thesis. – New York: Stony Brook University, 2008. -199p.; Mattix A.A. The orphan among Us: an Examination of Orphans in Newbery Award Winning Literature. Doctoral thesis. – Pittsburg: University of Pittsburg, 2012. 272 p.; Zeenat, A. The Spectacle of Orphanhood: Reimagining Orphans in Postbellum Fiction. Doctoral thesis. – 2015.-132p.; Graduate Theses and Dissertations Retrieved from <https://scholarworks.uark.edu/etd/1275>; Crain, E.A. The Power of the Other: A Character Analysis of the Orphan Figure in Children’s literature, Doctoral thesis. – Memphis: University of Memphis of Digital Commons, 2016. -160 p. <https://digitalcommons.memphis.edu/etd/1559>; Curtis J. M. In Absentia Parentis: The Orphan

scholar S. Friss; Spanish scholar T. H. Ali Kheir Bek; Czech scholars K. Vyoralova and L. Maslakova; Russian scholars O. Buksina and A. Lanu, N. A. Yushkina, Y. Y. Pavlenko and R. Kh. Sharyafetdinov, Y. V. Kamishova and V. N. Buldijova, T. Kachak; and Indian scholars S. Terangpi and G. Lalmavizuala.<sup>3</sup> Research by Z. Safarova, M. Norbaboeva, and A. Rajabov<sup>4</sup> has examined the image of the orphan child in the national-cultural context and sought to define its place in literature.

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Figure in *Latter Twentieth Century Anglo-American Children's Fantasy*, Doctoral thesis. - Hattiesburg: University of Southern Mississippi, 2016. – 240p. <https://aquila.usm.edu/dissertations/322>; Mezyk M. *Orphan Benefactors and Orphan Innocence in Charles Dickens and Helen Hunt Jackson*, Doctoral thesis. - Montclair: Montclair State University, 2017. -34p. <https://digitalcommons.montclair.edu/etd/94>; Ruoqi shi B. A. *The Passionate Rebel: The Female Orphan in Jane Eyre, Wuthering Heights and Bleak House*. Master of Arts thesis. – Washington: Georgetown University, 2017.- 73 p. <http://hdl.handle.net/10822/1043856>; Rupertus Ch.J. *Anxieties Of Belonging: The Trope Of the Orphan In African American Novels*. Dissertation – Philadelphia: Temple University, 2018. -109p. <http://cdm16002.contentdm.oclc.org/cdm/ref/collection/p245801coll10/id/485357>; Atkinson, J. *The impact of mother-son relationships on the abandoned boy in children's literature*//Master of Arts thesis. – New Jersey: The State University of New Jersey, 2019. – 44p. <https://doi.org/10.7282/t3-br2m-cx17>;

<sup>3</sup>Goerzen, C. S. *Narratives of Transformation: Orphan Girls, Dolls and Secret Spaces in Children's Literature*. Master of Arts Thesis. – Vancouver: The University of British Columbia, 2006- 119 p.; Floyd, W. D. *Orphans of British Fiction, 1880-1911*. Doctoral thesis. – Stirling: English Studies University of Stirling, 2011 – 316 p.; Friis, C. *Abandoned Children in Literature: The Orphans in J.K.Rowling's: Harry Potter and the Philosopher's Stone*. Degree essay. - Lund, Lund University, 2013 – 19p.; Bek, T. H. *Orphans in Society: A Comparative Study of Gender Differences in Selected Works of Children's Literature*. Granada: Universidad de Granada, 2017. -136p.; Vyoralova, K. *Orphans in the Victorian Era in Jane Eyre and Oliver Twist*. Bachelor's thesis. – Zlin: Tomas Bata University, 2019 – 65p.; Maslakova, L. *Liminality in Neil Gaiman's and J.K.Rowling's Fiction. Orphan Heroes and Their Rites of Passage*. Czech Budejovice: University of South Bohemia in Czech Budejovice, 2020. -66p.; Бухина Ольга, Лану Андреа *Герои-сироты в детской литературе: отражение социального кризиса начала и конца советской эпохи // Детские чтения*. 2015. №1 (7). URL: <https://cyberleninka.ru/article/n/geroi-sirot-y-v-detskoy-literature-otrazhenie-sotsialnogo-krizisa-nachala-i-kontsa-sovetskoj-epohi> (дата обращения: 30.10.2024); Юшкина Надежда Александровна *Социокультурная адаптация детей-сирот посредством литературы // Вестник ГУУ*. 2018. №3. URL:<https://cyberleninka.ru/article/n/sotsiokulturnaya-adaptatsiya-detej-sirot-posredstvom-literatury> (дата обращения: 30.10.2024); Павленко Е. Е., Шаряфетдинов Р. Х. *Образы детей-сирот в национальной литературе // Мировая словесность для детей и о детях*. – 2020. – С. 56-62; Камышова Е. В., Булдыжова В. Н. *Возможности применения метода анализа художественной литературы в исследовании проблем детей-сирот в современной России // Изучение социальных проблем, вызванных семейно-демографической ситуацией в России, методами социальных наук (к 25-летию кафедры социальной работы МГУ им. Н. П. Огарёва)*. – 2021. – С. 35-35; Kachak T. *Social Orphanhood in Contemporary Ukrainian Literature for Children and Young People*. *Društvo uvjetovana siročad u suvremenoj ukrajinskoj dječjoj književnosti i književnosti za mladež*. Libri et liberi. 11, 2022. – P.13-33. 10.21066/carcl.libri.11.1.1; Terangpi S. *A Critical Study of Charles Dickens and Mark Twain's Orphan Hero*. *Veda's Journal of English Language and Literature JOELS*, Vol.4, no.4, 2017. – P.01-05; Lalmavizuala H. *The Orphan Hero in Mizo Folklore*. *Journal of MIELS*, 2014. – P.61-73.

<sup>4</sup> Safarova Z.T. *Analysis of Orphan Images and Orphanhood in Children's Literature* //Scientific Reports Of Bukhara State University.-Bukhara: 2020. – № 6. – P. 217.; Safarova, Z. T., & Urayeva, D. S. *The Similar Features in Depiction of Orphans' Life in Children's Adventure Novels*//Theoretical & Applied Science, 2020. – № 04 (84).– P. 343–347. <https://doi.org/10.15863/tas.2020.04.84.59>; Safarova Z.T. *Description of The Images of Orphan Children in Askad Mukhtor's Work "Children of The World"*//International Scientific Forum on language, literature, translation, literary criticism: international scientific-practical conference on modern approaches and perspectives. Buxoro Davlat Universiteti. Buxoro: 2021. – P. 217-221; Safarova, Z. J.K. *Roulingning "Garry Potter va afsonaviy tosh" asarida yetim obrazlar tasviri*//Центр Научных Публикаций (buxdu.Uz). – Bukhara: 2022. – № 14(14). – В. 401-405. извлечено от [https://journal.buxdu.uz/index.php/journals\\_buxdu/article/view/6682](https://journal.buxdu.uz/index.php/journals_buxdu/article/view/6682); Норбабоева М.Т. *Поэтическая интерпретация образа "Сирота" в повести "Прощай, детство!"* //Общество и инновации. 2022. – № 1, -С.247–252. Norbabayeva M. T. *The Role of The Image of An Orphan in Social Life*//Web of Scientist: International Scientific Research Journal. 2022. №3, 12. – P.656–660.; Norbaboyeva M.T. *Badiiy adabiyotda obrazlar tizimi va "yetim bola" obrazi*//Filologiya ta'limi masalalari: muammo va uning yechimlari" mavzusidagi xalqaro-amaliy anjuman materiallari to'plami. Tez.dok.xalq.ilm.konf. 11-may, 2022. – В.389-391.; Norbabayeva M.T. *Yetimlik mavzusining istiqlol konsepsiyasi asosidagi poetic ifodalanihi*// "TAFAKKUR ZIYOSI" ilmiy-uslubiy jurnali, 2022. – № 4, - В. 142-144. Norbabayeva, M. *Postmodernist Interpretation of The Orphans Motif*// Академические исследования в современной науке. 2024. – № 3,23 – P. 34–36.; Norbabayeva, M.*The Motif of Orphans in Folklore and Written Literature*//Development of Pedagogical Technologies in Modern Sciences. 2024. – № 3,9 – P.9–12.; Rajabov A.,

The creative work and literary contributions of American children's writer Christopher Paul Curtis have been studied from theoretical and literary perspectives by P. E. Morgan, A. A. Mattix, W. Lamb, and C. Bell.<sup>5</sup>

With regard to the works of Khudoyberdi Tukhtaboev, extensive research has been carried out by literary scholars and critics. In particular, Uzbek scholars such as U. D. Musaeva, F. Y. Juraeva, R. S. Tulabaeva, N. R. Yarashova, and J. A. Lutfullayev<sup>6</sup> have analyzed his creative output in their scholarly articles and research, providing both literary-theoretical and critical perspectives. However, in the present dissertation, the image of the "orphan child" is for the first time examined specifically within the framework of American and Uzbek children's literature, through the works of C. P. Curtis and Kh. Tukhtaoyev, with a focus on the interpretation of historical context and psychological dimensions.

**Relevance of the work with government plans and scientific research.**

The dissertation has been carried out within the framework of the Department of World Literature at the Uzbekistan State World Languages University, in accordance with its research plan, under the direction of "Current Issues of World Literature and Comparative Literary Studies."

**The aim of the research** is to study the artistic representation of historical context and psychological dimensions in the depiction of the "orphan child" image in the works of Christopher Paul Curtis and Khudoyberdi Tukhtaboev.

**The tasks of the research:**

To substantiate, from a theoretical and literary perspective, the emergence of the "orphan child" image in literary studies, its representational criteria, and distinctive characteristics;

to conduct a comparative-typological analysis of the manifestation of tradition and innovation in the depiction of the "orphan child" image in the novels of Christopher Paul Curtis and Khudoyberdi Tukhtaboev;

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<sup>5</sup> Morgan P.E History for Our Children: An Interview with Christopher Paul Curtis, a Contemporary Voice in African American Young Adult Fiction.// MELUS. – 2002. – T. 27. – № 2. – P. 197–215; Mattix A. A. The Orphan Among Us: An Examination of Orphans in Newbery Award Winning Literature. Doctor of Philosophy (PhD) dissertation in Education. – Pittsburgh, 2012. – 290 p.; Meythaler A. Newbery Medal Winning Author Christopher Paul Curtis [Электронный ресурс] // Mackin Community. – 2013. – 17 dek. – URL: <https://www.mackincommunity.com/2013/12/17/newbery-medal-winning-author-christopher-paul-curtis/>, [murojaat sanasi: 17.07.2024]. – Matn ingliz tilida; Lamb W. In Conversation: Christopher Paul Curtis and Wendy Lamb [Elektron resurs] // Publishers Weekly. – 2020. – URL: <https://www.publishersweekly.com/pw/by-topic/childrens/childrens-authors/article/84793-in-conversation-christopher-paul-curtis-and-wendy-lamb.html>; Bell C. Christopher Paul Curtis, author and Flint native wins lifetime achievement award. //East Village Magazine. – Flint: 2024. – № 59/23. [murojaat sanasi: 17.07.2024].– Matn ingliz tilida; Christopher Paul Curtis Biography. – Reading Rockets, WETA Public Broadcasting. – URL: <https://www.readingrockets.org/authors/christopher-paul-curtis> [Murojaat etilgan sana: 17.07.2025].

<sup>6</sup>Musayeva U.D. X. To'xtaboyev romanlarining syujet va konflikt xususiyatlari. Filol.fan.fals.d-ri...diss.–Toshkent, 1997; Jo'rayeva F.Y. Tipologik obrazlarning qiyosiy tahlili (Lev Tolstoyning "Hojimurod" va Xudoyberdi To'xtaboyevning "Qasoskorning oltin boshi" asarlari misolida). Filol.fan.fals.d-ri...diss – Toshkent:2000; Tulabayeva R.S. Xudoyberdi To'xtaboyev romanlarida badiiy psixologizm. Filol.fan.fals.d-ri...diss. – Toshkent, 2019; Yarashova N.J. XXI asr o'zbek bolalar adabiyoti tili va uslubiyati (X.To'xtaboyev ijodi misolida). Filol.fan.fals.d-ri...diss. – Toshkent, 2020; Lutfullayev J.A. O'zbek bolalar adabiyoti romanchiligining taraqqiyot tamoyillari va Xudoyberdi To'xtaboyev ijodi. Filol.fan.fals.d-ri...diss – Toshkent, 2022.

to comparatively examine the artistic skill of Christopher Paul Curtis and Khudoyberdi Tukhtaboev in realistically and convincingly representing reality through depictions of time and space, in revealing the child's psychology, and in immersing the reader in the atmosphere of events;

to analyze the harmony of society and psychology in the portrayal of the "orphan child" image, based on the works of Christopher Paul Curtis and Khudoyberdi Tukhtaboev;

to substantiate the distinctive and universal aspects of the "orphan child" image in the novels "Bud, Not Buddy" and "A Boy with Five Children".

**The object of the research** is Christopher Paul Curtis's novel "*Bud, Not Buddy*" and Khudoyberdi Tukhtaboev's novel "*A Boy with Five Children*" ("*Besh bolali yigitcha*").

**The subject of the research** is the comparative analysis of the artistic, social, and aesthetic characteristics of the "orphan child" image in American and Uzbek children's literature.

**The methods of the research.** In the course of the study, comparative-typological, biographical, sociological, poetic, psychoanalytic, and hermeneutic methods of analysis were employed.

**The scientific novelty of the research** lies in the following:

in the gradual-evolutionary development of the "orphan child" image, the predominance of the paradigm of realistic psychologism in Western literature, individualism, and the ideas of psychological struggle against social inequality, as well as the pedagogical-didactic model, the concept of moral perfection, and the traditions of glorifying social responsibility characteristic of Eastern literature, are substantiated through comparative, biographical, and hermeneutic analysis;

the artistic-stylistic synthesis of tradition and innovation in the works of Ch.P. Curtis and Kh.Tukhtaboev—namely, the African-American oral storytelling traditions and the socio-literary modernization of realistic psychologism in Curtis, and the folkloric codes, folk humor, and contemporary aesthetic renewal of realistic-satirical approaches in Tukhtaboev's poetics—has been scientifically demonstrated through comparative-stylistic and compositional-poetic analysis;

in expressing the "orphan child" image, Curtis's emphasis on social determinism, Tukhtaboev's dominance of imagery characteristic of folk oral creativity, both authors' reinterpretation of historical periods through aesthetic reflection and ideological interpretation, the proportionality of time and space, and the depiction of society's harsh social realities through irony and comic means have been established on the basis of comparative-sociological and biographical analysis;

In American (Ch.P.Curtis) and Uzbek (Kh.Tukhtaboev) children's literature, the dynamics of psychological states, the system of emotional relationships, internal conflicts, processes of social adaptation, and identification mechanisms within the "orphan child" image constitute the leading psychological-artistic model, as evidenced through motif-image analysis, psychoanalytic methods, and typological comparative approaches.

**The practical results of the research** include:

In the course of comparing national and international literary traditions, the similarities and differences in the image of the “orphan child” in American and Uzbek children’s literature have been identified;

by analyzing the “orphan child” image, the methodology for examining contemporary works of children’s literature has been further developed;

attention has been directed to issues that help to understand how the image of the “orphan child” reflects social problems such as inequality, poverty, and the condition of orphans;

the artistic styles and techniques employed by C. P. Curtis and Kh. Tukhtaboev in creating the image of the “orphan child” have been studied, and it has been demonstrated that the writers’ creative output serves as a valuable literary-aesthetic source for future researchers.

**The reliability of the research results.** The selection of the works of Christopher Paul Curtis and Khudoyberdi Tukhtaboev according to clearly defined criteria, the comprehensive coverage of various aspects of these works (historical context, psychological dimensions, and methods of character construction), and the application of comparative-typological, biographical, sociological, poetic, psychoanalytic, and hermeneutic methods of analysis ensure the reliability of the research findings.

**The scientific and practical value of the research results** lies in the fact that the conclusions provide an opportunity to examine the theoretical and literary characteristics of the images of obedient, rebellious, and vulnerable “orphan children,” the role of motifs such as loss, longing for affection, striving to find a place in society, and the search for self-identity in shaping the image, the universal and national features of image construction, as well as the psychological portrayal of the orphan child and the artistic mastery of image creation in the novels of Christopher Paul Curtis and Khudoyberdi Tukhtaboev.

The practical significance of the research results is explained by the applicability of the conclusions drawn from the comparative analysis of the psychology of the orphan child in the novels of Christopher Paul Curtis and Khudoyberdi Tukhtaboev. These findings may be used in the preparation of textbooks and manuals on Introduction to Literary Studies, Comparative Literature, the History of Literatures of the Studied Countries, World Literature, and Children’s Literature, as well as in conducting further research and investigations related to 20th-century American and Uzbek literature.

**The implementation of research results.** Based on the scientific results and conclusions obtained in the study of the “orphan child” image in American and Uzbek children’s literature:

in the process of determining the priority of the paradigms of realistic psychologism, individualism, and the ideas of spiritual resistance to social inequality inherent in Western literature, as well as the didactic-educational model characteristic of Eastern literature, the concept of moral perfection, and the traditions of glorifying social responsibility in the gradual development of the “orphan boy” image, it has been revealed—through comparative, biographical, and hermeneutic

analyses—that this image is not merely an artistic-aesthetic element, but rather an integral socio-psychological system that defines an individual's position in society and their spiritual-moral identity. These theoretical conclusions were effectively utilized in the international research project titled “English as a School Subject” (1683580), implemented in 2020–2022 at Uzbekistan State World Languages University in cooperation with the British Council (Reference No. 04-04-1/2264, dated May 8, 2025). As a result, the content and structure of the new-generation educational materials developed within the framework of the international project were improved;

the conclusion that the synthesis of Afro-American oral storytelling traditions characteristic of Curtis and the folkloric codes in To‘xtaboyev’s poetics is not merely a literary influence, but a holistic artistic conception interpreting national mentality and universal values on the basis of the principles of tradition and innovation, was scientifically substantiated through comparative-typological and poetic analysis methods. The corresponding conclusions and recommendations were applied in the activities of the Tashkent city branch of the Writers’ Union of Uzbekistan, including literary evenings and meetings with young writers (Reference No. 01-03/908, dated July 11, 2024). As a result, systematic work was introduced to deepen the study of children's literature, enhance the spirituality of youth, and promote reading among them, while also contributing to the expansion of knowledge regarding the artistic mastery of Christopher Paul Curtis and Xudoyberdi To‘xtaboyev, as well as the similarities in artistic patterns between two different cultures;

the findings that, in interpreting the “orphan boy” image, the predominance of social determinism in Curtis’s works and folkloric imagery in To‘xtaboyev’s writings, as well as the aesthetic reflection of the historical period, the harmony of time and space, and the representation of social realities through irony and humor, are not merely artistic devices but a literary paradigm expressing the author’s attitude toward social reality, were scientifically grounded through comparative-sociological and biographical analysis methods. These conclusions and recommendations were used in preparing scripts for the programs “Nation and Spirituality,” “Literary Process,” and “World Literature,” broadcast on the “O‘zbekiston” TV and radio channel from September–December 2024 and February–May 2025 (Reference No. 05-09-1272, dated August 4, 2025, of the creative association “O‘zbekiston 24” of the National Television and Radio Company of Uzbekistan). As a result, viewers’ knowledge of the creative styles of Christopher Paul Curtis and Xudoyberdi To‘xtaboyev, the social and spiritual significance of their works, and the universality and distinctiveness of their character-creation mastery was enhanced;

the conclusions that, in the works of K. P. Curtis and X. To‘xtaboyev, the dynamics of the psychological states of the “orphan boy” image, the system of emotional relations, internal conflicts, the relationship between the character and society, processes of social adaptation, and mechanisms of identification are not merely components of the artistic plot but the leading psychological and artistic conceptual foundation of the work, were substantiated through motive-image analysis, socio-cultural, and typological comparative methods. These findings were

utilized in the innovative project titled “Creation of the ‘Comparativistics’ Electronic Platform within the subject ‘Comparative Literature Studies,’ planned for implementation in 2023–2025 at Uzbekistan State World Languages University” (Reference No. 04-04-1/852, dated February 20, 2025). As a result, within the framework of the project, an article titled “The Poetics of the ‘Orphan Boy’ Image in the Works of Christopher Paul Curtis and Xudoyberdi To‘xtaboyev” was published in the journal “Comparativistics,” which is included in the list of scientific publications recommended for disseminating the main results of doctoral dissertations.

**The approbation of the research results.** The findings of the research were discussed at 14 scientific-practical conferences, including 9 international and 5 republican conferences.

**The publication of the research results.** A total of 20 scientific works have been published on the topic of the dissertation, including 6 articles in scientific journals recommended by the Higher Attestation Commission under the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan for the publication of the main scientific results of doctoral dissertations, 2 of which were published in foreign journals.

**The structure and volume of the dissertation.** The dissertation consists of an introduction, three main chapters, a conclusion, and a list of references. Its total length is 163 pages.

## MAIN CONTENT OF THE DISSERTATION

**The introduction** section substantiates the relevance and necessity of the research topic and defines the research aim and objectives, as well as the object and subject of the study. It also demonstrates the alignment of the topic with the priority areas of science and technology development in the Republic of Uzbekistan and highlights the scientific novelty and practical outcomes of the research. The scientific and practical significance of the results is explained, along with information on their application in practice, published works, and the structure of the dissertation.

The first chapter of the dissertation, entitled “**The Artistic Significance of the ‘Orphan Child’ Image in World and Uzbek Children’s Literature**”, begins with a section devoted to “*Theoretical and Literary Issues of the ‘Orphan Child’ Image in World Literary Studies*”. In world literary scholarship, although the concepts of “children’s literature” and “literature for children” differ slightly in content, both share a common aim and scope. In a broad sense, children’s literature refers to the body of artistic, scientific, and journalistic works created for readers of various ages. In a narrower sense, it refers specifically to works of pure artistic value intended for children. By “literature for children,” any written text that children are capable of reading and comprehending is understood.

Although the concept of children’s literature entered world and Uzbek literary studies only in the last century, its examples have long existed within oral folklore

as an integral part of general literature<sup>7</sup>. The image of the “orphan child” occupies a special place in this process, as unlike other images, it serves as one of the primary means of portraying the complexities of children’s lives, social problems, and the psychology of childhood. In the 19th and 20th centuries, alongside the development of realism and social reforms, the image of the “orphan child” came to be widely employed in literature. According to the theory of Samuil Marshak<sup>8</sup>, the founder of Russian children’s literature, several distinctive features of artistic images in children’s literature may be identified: a) simplicity and clarity; b) the ability to provide educational and moral lessons; c) liveliness and realism; d) the capacity to harmonize fantasy with the real world. Among the most common images in children’s literature are the child, the orphan child, the magician or witch, the kind and wise mentor, the fairy or magical being, and animals endowed with human qualities. The image of the “orphan child” is considered a literary phenomenon that reflects humanity’s fear of abandonment. In literary studies, the exploration of this image remains one of the multifaceted and pressing topics<sup>9</sup>. The study of this image in literary scholarship is one of the multifaceted and relevant topics. According to Friss<sup>10</sup>, a researcher at Lund University, the popularity of the theme of orphanhood lies in its connection with emotions familiar to everyone. Virginia A. Walter describes the formation of orphan protagonists as a “journey of self-discovery,” while B. Wilson and K. G. Short criticize the excessive influence of freedom in child-rearing. Scholars study the role of the orphan image in society from different perspectives. M. Berg categorizes orphan characters in German and American literature into three groups and analyzes the reasons for their marginalization from society. M. A. Kimball investigates the origins of the orphan figure in folk tales. K. Sh. Gertsen examines orphan girl characters in children’s literature and their personal development. Y. Choi presents orphans in 19th-century English novels as “outsiders,” revealing their conflict with social boundaries. W. D. Floyd explains the Gothic dimensions of the orphan image in Victorian prose. S. E. Reynolds views this image as a symbol of the defense of middle-class values in England. A. A. Mattix studies orphans in Newbery Medal-winning works, analyzing how they are portrayed as heroes in literature. S. Friss comparatively explores the personalities and personal development of the three orphan characters (Harry, Neville, and Voldemort) in the *Harry Potter* novels. E. E. Crain analyzes the literary evolution of the “orphan child” image through the works of Dickens, Kipling, and Montgomery. T. H. Ali Kheir Bek examines the gender differences of orphans in children’s literature, highlighting significant distinctions in their adaptation to society. K. Vyoralova studies Victorian-era orphans in terms of gender and social class. L. Maslakova, in turn, compares the portrayal of orphan characters by different authors in *Harry Potter* and *The Graveyard Book*.

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<sup>7</sup> Баракаев Р. Ўзбек болалар адабиёти ва Абдулла Авлоний ижоди. – Тошкент: Фан, 2004. – Б.6.

<sup>8</sup> Jamilova B. Bolalar adabiyotida zamonaviylik / O‘quv qo‘llanma. – Buxoro: Bukhara Hamd Print, 2023. – B.217.

<sup>9</sup> Kimball M. A. From Folktales to Fiction: Orphan Characters in Children's Literature//Library Trends, 1999. № 47. – P. 558-578.

<sup>10</sup> Friis C. Abandoned Children in Literature: The Orphans in J.K.Rowling’s: Harry Potter and the Philosopher's Stone. Degree essay. – Lund, Lund University, 2013. – P.19.

These studies reveal the literary and social significance of the orphan image, demonstrating its role in both society and individual development. Each “orphan child” image is shaped by its own time and environment, expressing the interplay between human psychology, society, and the social milieu. A review of scholarly research allows the reasons for the use of the orphanhood motif in literature to be summarized as follows: a) to draw attention to socio-political issues; b) to express symbolic and psychological concepts; c) to create compelling plots and characters; d) to reflect historical and cultural contexts; e) to evoke emotional engagement and empathy in readers.

The study of orphan child images by world literary scholars gained popularity under the influence of various social, historical, and intellectual conditions. In the 19th century, the development of realism intensified attention to issues of poverty and child exploitation in society, thereby increasing social interest in orphans. In the early 20th century, psychoanalytic theories (Freud, Jung) opened the way for analyzing the inner experiences of orphan protagonists in literature. After the Second World War, the rising number of orphans broadened the literary representation of this theme. By the late 20th and early 21st centuries, critical approaches such as feminism, postcolonialism, and queer theory prompted the reassessment of orphan images from new perspectives. During this period, interest in the theme of orphanhood further expanded, enriched by interdisciplinary research. Although studies exist in Uzbek literature on the theme of orphanhood and its representation in poetry and prose, no research has been carried out that directly compares the image of the “orphan child” in American and Uzbek children’s literature. The popularization of this theme in the two national literatures corresponds to different historical contexts: in Uzbekistan, it emerged during the Second World War, while in America, the increase in the number of orphans as a result of the Great Depression and the Civil War prompted the widespread use of the “orphan child” image in literary works. Contemporary literary tendencies demand further studies of the depiction of orphans in modern American and Uzbek children’s literature, particularly in the context of pressing social issues such as poverty, war, and migration.

The second chapter of the dissertation, entitled “*The Evolution of the ‘Orphan Child’ Image in World and Uzbek Literature*”, discusses the developmental tendencies of the “orphan child” image in world, American, and Uzbek literature. In the Qur’an and the Bible, caring for orphans and protecting their rights are commanded. These values have served as a spiritual foundation for the creation of orphan images in world literature. The motif of orphanhood was widespread in ancient Greek and Roman literature, appearing, for example, in Sophocles’ *Oedipus Rex* and in Roman legends such as Romulus and Remus. Fairy tales about orphans have for centuries been an inseparable part of world literature and hold an important place in American literature as well. In Charles Perrault’s 17th-century tale *Cinderella*, the triumph of patience and kindness over evil is depicted. Later, in Charlotte Brontë’s “*Jane Eyre*” and Charles Dickens’s “*Oliver Twist*”, social injustices are highlighted through orphan protagonists. By the late 19th and early

20th centuries, works such as Susan Coolidge's "What Katy Did", Johanna Spyri's "Heidi", Frances Hodgson Burnett's "A Little Princess" and "The Secret Garden", and L. M. Montgomery's "Anne of Green Gables" featured orphan protagonists overcoming life's difficulties. In modern literature, this motif continues in works such as J. K. Rowling's "Harry Potter" series and Lemony Snicket's "A Series of Unfortunate Events", where orphan characters embody themes of adventure and self-discovery. In American literature, the image of the "orphan child" began to take shape at the end of the 18th and the beginning of the 19th centuries. Initially, these works belonged to children's literature and told stories about white orphan protagonists—for example, Rose in Louisa May Alcott's "Eight Cousins" or Tom in Mark Twain's "The Adventures of Tom Sawyer". By the late 19th century, orphan images in American literature performed a didactic function, portraying ideal heroes who instilled civic and moral values in the middle class. These figures promoted ideas of individuality and self-discipline; embodying personalities capable of responding to the moral needs of society. In the 20th century, the Industrial Revolution and social transformations led to more complex interpretations of the orphan image. In the works of Edith Wharton and Theodore Dreiser, orphan protagonists appear under social pressures and face life's trials. John Updike, Philip Roth, and Toni Morrison depicted orphan images in the style of psychological realism, emphasizing the inner experiences of the characters. In the 21st century, the "orphan child" image has not lost its relevance. In the works of Christopher Paul Curtis, Donna Tartt, Anthony Doerr, and Kent Krueger, orphan protagonists strive to find their place within complex social and historical circumstances. Contemporary literature continues to reflect social transformations through the images of orphan children.

In Uzbek literature, the image of the "orphan child" was first reflected in ancient written sources and in folk oral creativity. The adventures of "orphan children" are also frequently encountered in magical and fantastic tales. For instance, in fairy tales such as "Zumrad and Kimmat" ("Zumrad va Qimmat"), "Varka and Gulshoh" ("Varqa bilan Gulshoh"), "The Mysterious Lamp" ("Sirli shamchiroq"), "The Brave Healer" ("Bahodir tabib"), and "Yoriltosh" this image plays an important role in depicting injustice and social inequality. Attitudes toward orphans are also reflected in Uzbek proverbs: "The ruler eats the halva, the orphan gets the stick" ("Holvani hokim yer, Kaltakni – yetim"), "What the orphan eats is poison, what he wears is a shroud" ("Yetimning yegani – zahar, Kiygani – kafan"), "If you stroke an orphan's head, what need is there to go on pilgrimage?" ("Yetim boshing silasang, Hajga bormoq ne darkor"), "An orphan's sustenance is on the ground" ("Yetimning rizqi yerda"), and others. These proverbs emphasize the necessity of social justice and compassion toward orphans. The motif of orphanhood is also present in classical Uzbek literature. In the "Hikmats" of Ahmad Yassawi, the orphan image is revealed through the figure of the Prophet Muhammad (peace be upon him), calling people to show kindness toward orphans. In Yusuf Khas Hajib's "Wisdom of Royal Glory" ("Qutadg'u bilig"), caring for orphans is presented as a criterion of justice. In Rabghuzi's "Stories of Rabghuzi" ("Qissasi Rabg'uziy"), the prophet Yusuf

(Joseph) is depicted in the image of an orphan. By the twentieth century, the theme of orphanhood was extensively illuminated in the works of Sadriiddin Aini. His novellas “Odina” and “The Orphan” (“Yetim”) reflect the lives of orphaned children, depicting their struggles with hardships and injustices in society. These works reveal the social problems of the early twentieth century through the image of the “orphan child.” One of the prominent figures of Uzbek literature, G‘afur G‘ulom, also made a significant contribution to the theme of orphanhood. In his novellas “Netay”, “Yadgar” (“Yodgor”), “The Mischievous Boy” (“Shum bola”), and in his poem “You Are Not an Orphan” (“Sen yetim emassan”), the lives of orphaned children, their inner experiences, and their place in society are reflected. In “The Mischievous Boy” (“Shum bola”), the hardships of livelihood falling on the shoulders of an innocent 13–14-year-old boy, his hidden sorrows behind playfulness, and the cruelty of the era are vividly portrayed. The image of the “orphan child” also holds an important place in the works of Zafar Diyor, Hakim Nazir, Iboxon, and Khudoyberdi Tukhtaboev. Khudoyberdi Tukhtaboev’s “The Boy with Five Children” (“Besh bolali yigitcha”) and “Sad Eyes” (“Mungli ko‘zlar”) likewise reveal the complex aspects of orphaned children’s lives. In Tohir Malik’s “Farewell, Childhood” (“Alvido, bolalik”), through the image of Asror who turns to delinquency, the lack of familial affection, society’s neglect, and the dilemmas of moral choice are explored in an artistic-philosophical interpretation. In Erkin Malik’s novellas “Dear Mother” (“Onaizor”) and “Memories Left Orphaned” (“Yetim qolgan xotiralar”), too, the psychological and social essence of orphanhood is deeply depicted.

Systematizing the gradual-evolutionary development of the ‘orphan child’ image allows for a comparative analysis of the artistic and aesthetic principles of Western and Eastern literary traditions: while the paradigm of realistic psychologism formed in Western literature centers on the inner crises of individual consciousness, emotional experiences, and the motives of struggle against social inequality, in Eastern literature, orphanhood is more often interpreted as a pedagogical-didactic model, a process of moral and spiritual purification aimed at ethical perfection.

The third chapter of the first section is entitled “*The Factors of Representing the Image of the ‘Orphan Child’ in the Works of Christopher Paul Curtis and Khudoyberdi Tukhtaboev*”. In creating the image of the “orphan child” within the plot of a literary work, the writer sets several objectives: 1) to ensure the plot is meaningful; 2) to provide instructive elements for the reader; 3) to exert psychological influence; 4) to convey social significance. As the literary critic M. Kushjonov emphasized: “*Every image, in addition to its form and its ideological function in the work, serves to reveal and illuminate some aspect of character.*”<sup>11</sup> The image of the “orphan child” fully reveals the traits and aspirations characteristic of children, since in their lives there are no parents who would otherwise shape or influence them. In this chapter, biographical and sociological methods were applied in analyzing the image of the “orphan child,” taking into account the writers’ lives,

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<sup>11</sup> Rasulov A. Badiiylik bezavol yangilik. – Toshkent: Sharq, 2007. – B.3.

social environment, and literary context. In his work “Bud, not Buddy”, Christopher Paul Curtis presents the image of the “orphan child” within the context of African American communities in the United States, addressing crucial issues such as racial inequality, segregation, and economic injustice. As A.Rasulov emphasized, when a writer depicts a familiar environment, people, and interpersonal relationships, the characters naturally emerge. In Curtis’s work, the events take place in the city where he lived—Flint, Michigan—and during the era in which his grandfather lived—the Great Depression. In providing a vivid and realistic description of the setting, the writer relies on his own memories and observations. The historical context in the work is also familiar to him; Curtis studied the Great Depression and the Civil Rights Movement very thoroughly. Having been raised in a large family, the writer draws on his own experiences in portraying family relationships and dynamics in his novels. He even notes that some of his characters were inspired by people he knew or observed throughout his life: “ALTHOUGH BUD, NOT BUDDY is fictional, many of the situations Bud encounters are based on events that occurred in the 1930s, during a time known as the Great Depression. And although the characters in Bud, Not Buddy are fictional as well, some of them too are based on real people...”<sup>12</sup> In the novel, Curtis depicts Bud’s grandfather on his mother’s side, Earl, through the character of Lefty Lewis, and his grandfather on his father’s side, German E. Curtis, through the character of German E. Calloway.

In Khudoyberdi Tukhtaboev’s works, the image of the “orphan child” also possesses an autobiographical character. Scholars Umarali Normatov and Abdug‘afur Rasulov, who studied the writer’s life and creativity and knew him personally, emphasize that he relied on childhood memories in creating this image. His novel “A Boy with Five Children” (“Besh bolali yigitcha”) is connected to the writer’s personal experiences and recalls events he went through in childhood, as well as the lives of children orphaned during the war: “*The novel “A Boy with Five Children” (“Besh bolali yigitcha”) emerged as an expression of the cluster of those intense impressions.*” In his novel “The Golden Head of the Avenger” (“Qasoskorning oltin boshi”) and in the work entitled “Years and Roads” (“Yillar va yo‘llar”), *the fates of orphaned children are depicted with profound distress and sensitivity*”.<sup>13</sup> Tukhtaboev himself remembered living in a children's home like his character Arifdjon, working as a cattle herder, and even walking from Tashkent to Kokand— experiences that deeply informed his literary creations. He recalls the periods when, like the character he created, Orifjon, he lived in an orphanage, engaged in petty trade, and even walked on foot from Tashkent to Kokand.

A comparative analysis shows that the image of the “orphan child” in the works of Curtis and Tukhtaboev shares the following common features:

- 1) the writers reflect events they witnessed and experienced in real life;
- 2) they address socio-economic problems;
- 3) they evoke empathy in children;

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<sup>12</sup> Curtis Ch.P. Bud, not Buddy. – New York: Delacorte Press. 1999. – P.140.

<sup>13</sup> Normatov U. Sarguzasht sardori. – Toshkent: Adib, 2012 – B.16.

4) they explore universal themes such as family, individuality, patience, and resilience;

5) they reveal the psychology of orphaned children.

The differences, however, are manifested in the following ways:

1. Curtis depicts the lives of African-American orphans from the perspective of race, class, and systemic injustices, with social determinism occupying a prominent place.

2. Tukhtaboev reveals cultural traditions and folk oral creativity through the image of orphaned children. In his works, the imagery characteristic of folk oral literature assumes a dominant role.

Thus, despite representing different nationalities, both writers offer a distinctive approach to the lives of orphaned children and depict their struggles in a realistic and emotionally impactful manner.

The second chapter of the dissertation is entitled **“The Poetics of the ‘Orphan Child’ Image in the Works of Christopher Paul Curtis and Khudoyberdi Tukhtaboev”**, with its first section devoted to *“The Artistic and Poetic Analysis of the ‘Orphan Child’ Image in the Novels of C. P. Curtis and K. Tukhtaboev”*. The image of the “orphan child” is a frequently encountered symbol in children’s literature, and, like other prominent characters, works about “orphan” protagonists can also be classified according to their general characteristics, the environment in which the orphans lived, or specific factors (see Table 1).

Table 1.

### The Poetics of the “Orphan Child” Image

Key Features	Description	Forms / Methods of Literary Expression	Examples
<b>1. Distinctive Traits</b>	Orphan characters as victims of social inequality, longing for affection but possessing strong willpower	Revealed through psychological experiences, inner monologues, and external conflicts	<i>“Bud, Not Buddy”</i> (C.P. Curtis), <i>“Odina”</i> (S. Ayni), <i>“The Adventures of Huckleberry Finn”</i> (M. Twain)
<b>2. Psychological State</b>	Loneliness, despondency, hope, trust in life	Expressed through lyricism, inner monologues, and descriptions of nature	<i>“Farewell, Orphanhood”</i> (E. Malik), <i>“A Boy with Five Children”</i> (Kh. Tukhtaboev), <i>“Milkweed”</i> (J. Spinelli)
<b>3. Symbolic Characteristics</b>	Purity, honesty, endurance, innocence	Through symbols: snow (innocence), light (hope), tree (loneliness, life)	<i>“The Mischievous Boy”</i> (“ <i>Shum bola</i> ”) (G. G‘ulom), <i>“People of Paradise”</i> (“ <i>Jannati odamlar</i> ”) (Kh. Tukhtaboev), <i>“The Little White Horse”</i> (E. Goudge)
<b>4. Artistic Depiction Methods</b>	Literary details (clothing, eyes, state), dialogues,	Contrast: rich–poor, kind–cruel, warmth–cold	<i>“Zumrad and Kimmat”</i> , <i>“The Orphan”</i> (“ <i>Yetim</i> ”) (S. Ayni), <i>“The Young Acrobat”</i> (Horatio Alger)

	contrast with surroundings		
<b>5. Multilayered Nature</b>	Orphanhood as not only biological loss but also a symbol of social and spiritual isolation	Revealed through alienation, being misunderstood, striving for dreams	“Orphan Train” (C. B. Kline), “The Avenger’s Golden Head” (“Qasoskorning oltin boshi”) (Kh. Tukhtaboev)
<b>6. Dramatic Power</b>	Events primarily built through the orphan child’s trials	Stands at the center of conflict– reality is criticized through the child’s view	“Maps Left Orphaned” (E. Malik), “People of Paradise” (“Jannati odamlar”) (Kh. Tukhtaboev), “A Series of Unfortunate Events” (Daniel Handler)

Based on the environment in which orphans live, such works can generally be divided into three types: 1) negative environment “Harry Potter” (J. K. Rowling), “Oliver Twist” (Charles Dickens), “Cinderella” (fairy tale)); 2) *indifferent environment* (“Heidi”) (Johanna Spyri), “Anne of Green Gables” (L. M. Montgomery), “The Secret Garden” (Frances Hodgson Burnett)); 3) *positive environment* (“The Machinist” (“Mashinist”) (fairy tale), “The Burning River” (“Yonar daryo”) (fairy tale)). In dealing with such situations, four common solutions employed by writers can be identified: a) the protagonist is taken in and cared for by a stranger family; b) the protagonist escapes from the family or orphanage seeking a better life; c) the protagonist grows up, reaches maturity, and changes their life; d) the protagonist endures hardships with honor and finds rescue by someone by the end of the story.

The second of the four traditional solutions appears in K. P. Curtis’s works, and the third in Kh. Tukhtaboev’s works. Analyzing the manifestation of tradition and innovation in their writings, it is evident that in Curtis’s works, the African-American oral storytelling traditions and the socio-literary modernization of realistic psychologism occupy a leading position, whereas in Tukhtaboev’s poetics, folkloric codes, folk humor, and realistic-satirical approaches are characterized by rich contemporary aesthetic innovations.

Curtis, having carefully observed real-life orphans, depicts not only their life hardships but also the historical circumstances that caused them and the character traits of his protagonists. In “Bud, Not Buddy” (C. P. Curtis) and “The Mighty Miss Malone” (C. P. Curtis), orphaned protagonists attempt to understand the complexities of life through struggle and hope. In “Bud, Not Buddy” the ten-year-old Bud Caldwell, who searches for his father during the Great Depression, is portrayed as resilient, resourceful, and guided by his own rules to protect himself from life’s hardships. This aspect is similar to Tukhtaboev’s Orifjon, as both use creativity and ingenuity to navigate difficult situations without succumbing to despair. Bud adheres to his own rules, while Orifjon relies on his clever schemes to avoid hopelessness. Bud travels a long distance in Michigan to find his father, whereas Orifjon takes his younger brothers from Tashkent to Kokand. Both learn to

be independent and courageous during these arduous journeys. Their bravery manifests in various situations: Orifjon fights to protect his brothers from bullies, while Bud escapes from the orphanage and the Amos family, overcoming difficulties. In this way, the orphan protagonists created by Curtis and Tukhtaboev embody struggle, determination, and hope. Curtis illustrates children's inner experiences and courage by addressing contemporary social issues, while Tukhtaboev reflects human emotions through traditional values and folkloric elements. Both writers employ the travelogue genre in their works, portraying the protagonists' forced wanderings as a path toward achieving their goals. This method allows them to reveal to readers the social and political situation, historical context, and national customs.

The second section of the chapter, entitled "*Temporal and Spatial Proportionality in the Novels of Christopher Paul Curtis and Khudoyberdi Tukhtaboev*", analyzes the artistic significance of temporal and spatial harmony in their novels and its role in the development of the protagonists. Time and space in the composition of a literary work serve not only to structure the progression of events, the movement of characters, and the overall content of the work, but also to reveal the characters' psychological experiences more deeply. The behavior, perspectives, and actions of a given character are to some extent determined by the period and environment in which they live. Every literary work develops within the unity of time and space. This unity allows for a more precise depiction of the story's rhythm, the realism of events, and the emotional experiences of the characters. In the works of Curtis and Tukhtaboev, the harmony of time and space serves as a primary artistic means for portraying the personal development of the protagonists, reflecting historical realities, and enhancing the impact of the narrative.

In Christopher Paul Curtis's "Bud, Not Buddy", the social and economic problems of the United States during the Great Depression (1930s) are depicted through Bud's journey. The harmony of time and space allows for a deeper exploration of racial inequality, poverty, and the protagonist's inner world. Locations such as Flint and Grand Rapids connect the development of events with historical and cultural realities. The orphanage referred to as "Home," the garden in Hooverville, and The Sweet Pea restaurant can be analyzed symbolically. "Home" represents isolation, loneliness, and danger for Bud, as he does not feel loved or safe there. The Hooverville garden, by contrast, symbolizes tolerance and unity, where people who lost their homes during the Great Depression come together. This garden serves as a light in the darkness, signaling the emergence of a new society during a depressive period.

In Khudoyberdi Tukhtaboev's "A Boy with Five Children" ("Besh bolali yigitcha"), life in Uzbekistan during the Second World War is depicted through the harmony of time and space. Cities such as Tashkent and Kokand reveal the social and historical context of the events. In every place the protagonists reach—whether the orphanage, school, markets, police station, children's colony, railway guard station, or the home of the "kind grandmother" ("pakana buvi"), as well as villages thousands of kilometers away from the war—the atmosphere of the era pervades, realistically showing that the war affected everyone's life. Both the portrayal of

schooling during the war years and the living conditions of orphaned children in the orphanage are depicted with remarkable clarity and precision”<sup>14</sup>

Curtis employs the method of retrospection (a backward movement in time) to examine the protagonist’s history and more accurately depict his behavior. For example, upon learning that Jerry in the orphanage is being cared for by a family with three daughters, Bud feels compassion for him and begins recalling events from his own life at the same age, namely, incidents from when he was six years old. Similarly, when Bud glances into his suitcase at the Amos household, he remembers his mother’s photograph and recalls their conversations. Curtis also uses prospection (foreshadowing); for instance, through his mother’s advice, Bud realizes that when one door closes, another may open, signaling changes in his life and the emergence of new opportunities. In contrast, in Khudoyberdi Tukhtaboev’s works, events unfold in chronological order, but forms of retardation (slowing of time) can also be observed, particularly at the beginning of the narrative. For example, the event of Orifjon’s father, Mirzapolvon, being drafted into the war and the delivery of the draft notice to him is described in extensive detail, emphasizing the temporal weight of the moment.

In the works of Curtis and Tukhtaboev, time and space play a crucial role in enhancing the impact of events. Curtis reflects the social conflicts of the Great Depression through Bud’s emotional experiences, while Tukhtaboev conveys the hardships of the war years through Orifjon’s daily life. Both writers, by depicting time and space, introduce readers to the emotional experiences of their protagonists and immerse them in the characters’ realities.

The third section of the second chapter, entitled “*The Concept of Artistic Expression and the Literary Interpretation of Historical Periods in the Works of Christopher Paul Curtis and Khudoyberdi Tukhtaboev*”, discusses the role of artistic principles and historical interpretation in their novels. In their works, the criteria of artistic expression serve as a significant means to enrich readers’ spiritual world and familiarize them with historical realities and social issues. Both writers acquaint readers with significant historical events by artistically interpreting them, reimagining the historical period through aesthetic reflection and ideological interpretation. Ch. P. Curtis illuminates historical reality through the emotional experiences of African-American children and their life under social inequality, elevating the social-political contradictions of the past to a level of psychological understanding. Kh. Tukhtaboev, in turn, artistically reinterprets the realities of wartime through folk humor, satire, and symbolic imagery, presenting the ideological context in a softened aesthetic form accessible to children’s perception. In this way, both authors depict history not merely as a backdrop but as a central artistic factor shaping the protagonist’s psychological development and social position. In Christopher Paul Curtis’s “*Bud, Not Buddy*” (“*Baddi emas, Bad*”), the social and economic problems of the Great Depression, racial inequality, and poverty are depicted in accordance with the principle of fidelity to life’s realities: “...*Right*

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<sup>14</sup> To‘xtaboyev X. Besh bolali yigitcha. – Toshkent: Yangi asr avlodi, 2009. – B.8

before we got into the cardboard jungle we passed the white people with the coughing baby at their own little fire. I said to Deza, "How come there're off alone, they aren't allowed to sit around the big fire 'cause that baby's making so much noise?" Deza said, "Uh-uh, they been invited, but my daddy said you got to feel sorry for them. All they're eating is dandelion greens soup, they're broke, their clothes are falling off them, their baby's sick but when someone took them some food and blankets, the man said, "Thank you very much, but we're white people. We ain't in need of a handout."<sup>15</sup>

In Khudoyberdi Tukhtaboev's "A Boy with Five Children" ("Besh bolali yigitcha"), the famine, labor hardships, and life challenges faced by children during the Second World War are depicted with remarkable clarity and precision of expression: "...Urushdagi ahvoldan, biznikilar juda qattiq jang qilayotganidan, bozordagi narx-navo oshib borayotganligidan nolib gaplashishardi. Bir xil yurtlarda qattiq ocharchilik boshlanib ketibdi. Odamlar ko'chalarda sulayib qolayotgan emish, qo'shni qishloqda o'n bir kishi shishib o'libdi. Bittasi sholining to'ponidan non yopgan ekan, tandirda yonib ketibdi"<sup>16</sup>.

In the works of both writers, historical facts are harmonized with real-life events, bringing readers closer to the world of the protagonists and allowing them to fully comprehend the unfolding events.

In Khudoyberdi Tukhtaboev's works, folkloric elements, proverbs, and fairy tale motifs are widely employed. This approach not only reflects national values but also enhances the artistic appeal of the works: "*The orphan's stomach is divided into five, and one is always empty*" ("*Yetimning qorni besh bo'lur, biri hamisha bo'sh bo'lur*")<sup>17</sup>; "*If you go to the other world and see Opajonim, say hello from Orifjon*" ("*Narigi dunyoga borsangiz, Opajonimni ko'rsangiz, Orifjondan salom deng*"<sup>18</sup>)(these lines recall the "greeting" motif in oral folk literature<sup>19</sup>) In Curtis's works, cultural features are depicted alongside historical realities of American society, attracting readers' attention through jazz music and other cultural elements.

In "Bud, Not Buddy" and "A Boy with Five Children" artistry is manifested through vivid descriptions, engaging events, and the protagonists' moral and spiritual maturation throughout the narrative.

The third chapter, entitled "**The Harmony of Society and Psychology in the Depiction of the Orphan Child**", dedicates its first section to "*The Interpretation of the Protagonist as an Artistic Figure and the Portrayal of a Character's Inner Experiences Unique to Children*". In literature, illuminating the protagonist's inner world is crucial for deeply understanding their character. The characters of Bud and

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<sup>15</sup> Curtis.Ch.P. Bud, not Buddy. – New York: Delacorte Press. 1999. – P.46

<sup>16</sup> To'xtaboyev X. Besh bolali yigitcha. – Toshkent: Yangi asr avlodi, 2021. – B.23. *They spoke with lament about the conditions of the war, the intense fighting by our troops, and the rising prices in the market. In some regions, severe famine had reportedly begun. It was said that people were collapsing in the streets from hunger, and that eleven people in a neighboring village had died from swelling. One person had baked bread from rice husks, but it caught fire in the tandoor and burned. A man known as Dehqon Shapka from a nearby village was bringing wheat from Isfara when he was killed on the road*

<sup>17</sup> To'xtaboyev X. Besh bolali yigitcha. – Toshkent: Yangi asr avlodi, 2021. – B. 194

<sup>18</sup> To'xtaboyev X. Besh bolali yigitcha. – Toshkent: Yangi asr avlodi, 2021. – B.187.

<sup>19</sup> Normatov U. Sarguzasht sardori. – Toshkent: Adib, 2012. – B.6.

Orifjon are depicted vividly and realistically through their inner experiences and life struggles. Bud's life rules reflect his mechanisms for self-protection. He adapts to the difficulties of life while striving to preserve the innocence of childhood: *"When You Wake Up and Don't Know for Sure Where You're At. At the End There's a Bunch of People Standing Around You. It's Best to Pretend You're Still Asleep. Until You Can Figure Out What's Going On and What You Should Do"* <sup>20</sup>(By applying this rule in practice, Bud understands Miss Slit's attitude toward him, recognizes that the man he thought was his father is a respected person in Grand Rapids, learns that his father's wife had passed away long ago, that his mother was his father's second wife, and that he might also have a stepsister, through conversations between the father and the girl).

In "A Boy with Five Children" ("Besh bolali yigitcha"), since the narrative is told by the protagonist himself, the expression of his thoughts allows the reader to easily grasp Orifjon's psychological state: *"...Hozir esa hecham o'ynay olmayman, o'yinga berilib ketsam, uydagi ishlarim qolib ketadi. Keyin opam xafa bo'lib qolishi mumkin. Men opamni yaxshi ko'raman, juda, juda ham yaxshi ko'raman, hecham xafa qilmasam, hecham yig'latmasam deyman. Opam ham meni yaxshi ko'radi: "Hayriyatam esim yo'g'ida seni tug'ib olgan ekanman, bo'lmasa, ahvolim nima kechardi" - deb, erkalatgani erkalatgan...."* <sup>21</sup> The hardships of the war years strengthen him not only physically but also psychologically. The portrayal of Orifjon's inner experiences reflects his affection for his siblings, his sense of responsibility for his family, and the process of understanding his own mistakes. In both works, the inner world, emotional experiences, and psychological state of the protagonists are revealed to the reader through inner monologue. The dynamics of the characters' psychological states, their system of emotional relationships, internal conflicts, processes of social adaptation, and mechanisms of identification are also revealed through inner monologue.

In conclusion, the psychology of the protagonists in both works is presented according to a syncretic principle, meaning that their inner world is conveyed through the dialectical harmony of their appearance, behavior, thoughts, and emotions. At the same time, humor occupies a leading role in the depiction of their psychological states.

In the section *"The Influence of Social Environment on the Child's Psyche in the Works of Christopher Paul Curtis and Khudoyberdi Tukhtaboev"*, the process by which a child's psychological development is shaped under the influence of society, social environment, and historical conditions is analyzed. The direct connection between a child's psyche and the economic, cultural, and social circumstances of society is a truth embedded in the content of these writers' works. In both authors'

<sup>20</sup> Curtis Ch.P. Bud, not buddy. – New York: Delacorte Press. 1999. – P.71

<sup>21</sup> To'xtaboyev X. Besh bolali yigitcha. – Toshkent: Yangi asr avlodi, 2012. – B.12 (*"...Now I can't play at all — if I get carried away with the game, all the chores at home will be left undone. Then my sister might get upset. I love my sister — I really, really love her. I always tell myself I shouldn't upset her, shouldn't ever make her cry. She loves me too. She often says, "Good thing I gave birth to you when I wasn't in my right mind — otherwise, I don't know what I would've done," and then she spoils me endlessly...."*)

novels, the adaptation of a child's psyche to social conditions and its development under their influence is depicted convincingly. In Christopher Paul Curtis's works, the social problems of the Great Depression period—racial injustice, economic poverty, and societal discrimination—are shown to affect the formation of the child's personality and the strengthening of his will, reflecting the internal struggles of the young protagonist. Bud's lack of a home and his solitude teach him to become independent and resilient.

In Khudoyberdi Tukhtaboev's works, the social and economic hardships of the Second World War are portrayed as a factor that forces children to mature early, with war-time famine, separation from parents, and harsh economic conditions compelling them to develop resilience. In these difficult circumstances, Orifjon not only supports his family but also preserves his own dignity. The novel partially "revives" the author's childhood memories, transferring the emotions and experiences of those moments to the characters. The more accurately the writer expresses the grief and pain in his heart, the more naturally and realistically the protagonist's psychological state is depicted. Life's blows—his father being taken to war, his mother's death, his brother Sulton going missing, his sister falling gravely ill, and the children ending up in a reform colony—test the psyche of "A Boy with Five Children" ("Besh bolali yigitcha"). Initially overwhelmed by worries, Orifjon experiences confusion and emotional turmoil: "...O'tirgan joyimda o'tirib qoldim. Juda g'alati bo'lib ketyapman, xafamanmi, xursandmanmi, o'zim ham bilmayman, yig'lashim kerakmi, kulishim kerakmi, ishonsangiz, bunisiniyam bilmayman..."<sup>22</sup>. Without dwelling on minor details, the author conveys the protagonist's despondency effectively through his speech.

Both authors draw attention to a child's imagination, emotions, and social adaptability by revealing the subtle facets of children's psyches. Their realistic and artistic approaches enhance the educational and moral significance of their works.

In the final section, entitled "The Character and External Portrait of the Orphan Child: Artistic Expression and Comparative Analysis", a comparative analysis is conducted of the characters of the orphan child in "Bud, Not Buddy" and "A Boy with Five Children" ("Besh bolali yigitcha"), focusing on the character traits of the protagonists and the authors' skill in crafting their portraits.

The authors employed two different approaches in creating the characters of Bud and Orifjon. Bud's character is crafted using the assemblage method described by N.G. Chernyshevsky as "the aesthetic relationship of art to reality," wherein the author draws on life experiences to depict character traits and details. Orifjon, in contrast, is created based on a prototype, relying on childhood experiences. By creative method, both characters are relatively rare examples of realistic figures in children's literature. Christopher Paul Curtis disperses Bud's portrait throughout the novel, gradually introducing the protagonist's personality and appearance to readers: "You think you got some kind of special privilege just 'cause you're skinny and

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<sup>22</sup> To'xtaboyev X. Besh bolali yigitcha. – Toshkent :Yangi asr avlodi, 2009. – B.14 ("...I just sat there, frozen. I felt so strange—I couldn't tell if I was sad or happy. I didn't know whether I should cry or laugh. Honestly, I didn't even know what I was supposed to feel...")

raggedy?”<sup>23</sup>, “..they aren’t so bad that they’d lie to me about seeing a young brown-skinned boy...”<sup>24</sup>, “He doesn’t look like he’s been fed right...”<sup>25</sup> Bud is a very thin, brown-skinned, ten-year-old orphan boy. His face bears swelling, redness, and in some areas, scars—reminders of being confined in the shed as punishment by the Amos family and the “fights” he had with the other boys. His clothes are too small, old, and torn.

While Bud’s portrait is depicted dynamically throughout the narrative, Orifjon’s external appearance is conveyed in his own words: “*Belim sal bukiroq, buni o‘zim ham tan olaman, ukalarimni ko‘taraverib, shunaqangi bo‘lib qolganman, bo‘yim ham tengqurlarimga qaraganda sal pastroq, buni ham inkor qilmayman. Men yuqoriga qarab o‘samam deganimda ukalarim yelkamga minib olib, pastga qarab bosishavergan. Shuning uchun pakanaroq bo‘lib qolganman*”<sup>26</sup> Khudoyberdi Tukhtaboev portrays the portraits of all his characters in harmony with their personalities, highlighting both the positive and formative traits that influence their appearance. Analyzing similarities and differences in the characters, it can be observed that Orifjon is depicted more positively compared to Bud, free from significant flaws. This aligns with Eastern literature and philosophy, including children’s literature, where the pursuit of moral perfection, the cultivation of spiritual and emotional purity, and the exaltation of virtue are of primary importance.

By the conclusion of the novels, neither of the two “orphan boy” characters fully achieves their intended goals: Bud does not find his father, who turns out to be the grandfather he had believed was his dad (“*Baddi emas, Bad*”), while Orifjon is unable to reunite his entire family, as Sul-ton and Usmon prefer to remain in the orphanage (“*Besh bolali yigitcha*”). Such endings ensure the realism of both the works and the characters. Although Bud does not live with his father, he begins a happy life with his grandfather, now having his own occupation, home, and family. Orifjon fulfills his parents’ wishes, keeps the household running, sends Zulayho to school, and finds his place in society, being appointed a kolkhoz brigadier. Sul-ton and Usmon also start living safely, well-fed, and healthy. The ideological purpose of both K.P. Curtis and X. Tukhtaboev in creating their works is not, like in fantastic tales, to have “orphan boy” characters perform extraordinary heroic feats to achieve their goals, but rather to depict the characters realistically, showing both their strengths and flaws, portraying their adventures, social positions, relationships with others, historical and societal contexts, and how life’s challenges affect children’s psyches, thereby enriching the reader’s spiritual and moral world and creating a harmonious whole.

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<sup>23</sup> Curtis Ch.P. Bud, not buddy. – New York: Delacorte Press. 1999. – P.26

<sup>24</sup> That work. – P. 59

<sup>25</sup> That work. – P.71

<sup>26</sup> To‘xtaboyev X. Besh bolali yigitcha. – Toshkent: Yangi asr avlodi, 2012. – B.6 (“*My back is a little hunched — I admit that myself. It’s from carrying my little brothers all the time, that’s how I ended up like this. I’m also a bit shorter than my peers — I won’t deny that either. Every time I tried to grow taller, my brothers would climb on my shoulders and push me down. That’s why I turned out a bit stunted.*”)

## CONCLUSION

1. In both world and Uzbek literature, the “orphan child” character serves as a universal instrument for exploring complex social, psychological, and moral issues. This figure reflects humanity’s lived experiences, hardships, and hopes. In global literature, the “orphan child” often functions symbolically to highlight social problems and to shape literary and aesthetic values. Literary scholars such as V. Zhirmunsky, N. Konrad, and D. Durishin emphasize the importance of the orphan figure in integrating social analysis with artistic representation. Within literature, this character operates as an artistic device that exposes human vulnerabilities and the need for societal support.

2. Ancient religious texts, particularly the Quran and the Bible, interpret caring for orphans as a supreme moral value. These spiritual foundations underlie the development and significance of the orphan child figure in literature. The literary prominence of this character began in the 19th century during the era of social realism, with writers like Charles Dickens employing the orphan figure to reveal issues of imperialism and social injustice. In the 20th century, the development of psychological analysis allowed for deeper exploration of orphans’ inner lives and mental states. After the Second World War, greater attention was given to orphan characters to reflect the war’s adverse effects. Interest in the motif of orphanhood further intensified during the 1980s and 1990s, and in the 21st century, this trend has continued within a global perspective.

3. The works of Christopher Paul Curtis and Khudoyberdi Tukhtaboev that depict the “orphan child” are written within the realistic genre of children’s literature. Their common features include the portrayal of life experiences, exploration of socio-economic problems, emphasis on universal themes such as family and compassion, and the psychological depiction of orphaned children. The differences lie in the contexts and cultural focus: Curtis presents the lives of orphans within the historical and social context of African-American communities, highlighting racial and class-based injustices, whereas Tukhtaboev depicts orphaned children through the lens of cultural traditions and oral folk heritage.

4. The “orphan child” figure is a widespread motif in children’s literature, often facing complex and challenging situations. Such characters may escape adverse conditions, grow up to transform their lives, or endure hardships to ultimately find salvation. In Curtis’s works, the protagonist often escapes from the orphanage, whereas in Tukhtaboev’s works, the character matures to achieve change. In both cases, the authors present orphaned children as courageous, resilient, and goal-oriented, although their worldview and upbringing reveal notable differences.

5. In the works of Curtis and Tukhtaboev, the concepts of time and space are closely interrelated, enabling the authors to depict social and historical issues effectively. Each narrative situates events within a specific socio-cultural context, allowing readers to comprehend the influence of time and place on the characters.

Both authors successfully convey the spirit of their respective historical periods: Curtis illustrates the Great Depression of the 1930s, while Tukhtaboev reflects the psychological and social difficulties of Uzbek society following the Second World War. The use of artistic temporal techniques, such as retrospection and retardation, demonstrates the authors' skill in creating a harmonious interplay between time and space within their narratives.

6. In the works of Curtis and Tukhtaboev, social issues such as racial inequality, poverty, problems within the education system, and orphanhood are depicted artistically. Both authors employ literary devices—metaphor, metonymy, epithet, symbolism, antithesis, and others—to enhance the artistic appeal of their narratives. Through the literary portrayal of historical events, social challenges, and human nature, Curtis and Tukhtaboev provide readers with profound insight into the respective eras and societies.

7. The “orphan child” figures in Curtis's and Tukhtaboev's works are revealed through an analytical approach to psychological realism. Curtis deeply expresses the inner feelings and thought processes of his characters through monologues, offering a precise depiction of their mental states. Tukhtaboev, on the other hand, uses both dialogue and monologue to engage the reader in drawing their own inferences, encouraging independent reflection. In both authors' works, the narrative is presented from the perspective of the protagonist, and through the author's subjective approach, the children's psychology and character are illuminated.

8. Both Curtis and Tukhtaboev explore the influence of social environment on a child's psyche. The psychological development of their protagonists is shaped by social circumstances. Children mature as they confront hardships and respond to the attitudes of people around them as well as social injustices. The social environment is depicted as a primary factor in the formation of the child's psyche. In Curtis's *Bad Boy*, Bad develops resilience and determination in response to economic decline and racial inequality. In Tukhtaboev's “A Boy with Five Children”, Orifjon's psychological growth occurs under familial crises and societal pressures. Both works employ deep psychological analysis to reveal the effects of social challenges on the development of children's inner lives.

9. In Curtis's works, the protagonist's clothing and physical condition reflect his difficult past and resilient nature. In contrast, Tukhtaboev portrays Orifjon's cheerful, sincere, hardworking, and responsible qualities. The characters of Bad and Orifjon differ in how their orphanhood shapes their personalities: while Bad confronts adults and struggles against difficult circumstances, Orifjon maintains a childlike sincerity. Both protagonists realistically depict the psychological challenges faced by children in their respective eras.

10. Through the influence of society on the child's psyche, Curtis and Tukhtaboev reveal that orphanhood is significant not only socially but also psychologically. Even if Bad and Orifjon do not fully achieve their dreams, they succeed in entering a new phase of life. Bad finds happiness with his grandfather, securing his career and family, while Orifjon fulfills his parents' wishes, supports

his siblings, and finds his place in society. Both authors depict the “orphan child” realistically, in a way that is understandable and impactful for children, enriching the psychological and moral world of their young readers.

**НАУЧНЫЙ СОВЕТ DSC.03/2026.31.01.FIL.45.01 ПО  
ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ УЗБЕКСКОМ  
ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ МИРОВЫХ ЯЗЫКОВ**

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**УЗБЕКСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ  
МИРОВЫХ ЯЗЫКОВ**

**КОДИРЖОНОВА ИКБОЛА БАХОДИР КИЗИ**

**ОБРАЗ “РЕБЕНКА-СИРОТЫ” В АМЕРИКАНСКОЙ И  
УЗБЕКСКОЙ ДЕТСКОЙ ЛИТЕРАТУРЕ:  
ЭПОХА И ПСИХОЛОГИЗМ  
(НА ПРИМЕРЕ ПРОИЗВЕДЕНИЙ КРИСТОФЕРА ПОЛА  
КЕРТИСА И ХУДАЙБЕРДЫ ТУХТАБОЕВА)**

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

**АВТОРЕФЕРАТ  
диссертации доктора философии (PhD) по филологическим наукам**

**Ташкент – 2026**

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан за № В2023.3.PhD/Fil3854.

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С диссертацией можно ознакомиться в Информационно-ресурсном центре Узбекского государственного университета мировых языков (зарегистрирована за номером №\_\_\_\_\_) (Адрес: 100138, город Ташкент, улица Малой кольцевой дороги, дом 21-А. Тел.: (99871) 230-12-91, (99871) 230-12-92.)

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## **ВВЕДЕНИЕ (аннотация к диссертации доктора философии (PhD))**

**Цель исследования** – изучение художественного воплощения психологизма в изображении образа «ребенка-сироты» в произведениях Кристофера Пола Кёртиса и Худайберды Тухтабоева.

### **Задачи исследования:**

научно-теоретически обосновать возникновение образа «ребенка-сироты» в литературной критике, критерии его изображения и его специфические особенности;

провести сравнительно-типологическое исследование проявления традиций и новаторства в изображении образа «ребенка-сироты» в романах Кристофера Пола Кёртиса и Худайберды Тухтабоева;

провести сравнительное исследование мастерства Кристофера Пола Кёртиса и Худайберды Тухтабоева правдиво и убедительно передавать действительность, опираясь на изображение времени и пространства, раскрывать психику ребенка и погружать читателя в атмосферу событий;

изучить гармонию социума и психологизма в изображении образа «ребенка-сироты» на примере произведений Кристофера Пола Кёртиса и Худайберды Тухтабоева.

обосновать различные и универсальные аспекты образа «ребенка-сироты» в романах «Бад, а не Бадди» и «Юноша с пятью детьми».

**В качестве объекта исследования** были выбраны романы Кристофера Пола Кёртиса «Бад, а не Бадди» (“Bud, not Buddy”) и Худайберды Тухтабоева «Юноша с пятью детьми» (“Besh bolali yigitcha”).

### **Научная новизна исследования** заключается в следующем:

в процессе поэтапного формирования образа «ребенка-сироты» выявлено, что он представляет собой не просто художественно-эстетический элемент, а целостную социопсихологическую систему, определяющую положение человека в обществе и его духовно-нравственный облик на основе преобладания в западной литературе реалистической психологической парадигмы, идей индивидуализма и духовной борьбы с социальной несправедливостью, а также характерных для восточной литературы воспитательно-дидактической модели, концепции нравственного совершенства и традиций возвеличивания социальной ответственности, что раскрывается через сравнительный, биографический и герменевтический анализ;

синтез афроамериканского устного повествования, характерного для Кертиса, и фольклорных кодов в поэтике Тухтабоева является не просто литературным воздействием, а целостной художественной концепцией, которая на основе принципов традиции и новаторства интерпретирует национальный менталитет и общечеловеческие ценности, что научно обосновано с использованием сравнительно-типологического и поэтического анализа;

при интерпретации образа «ребенка-сироты» выявлено, что в творчестве Кертиса преобладает социальный детерминизм, а в произведениях Тухтабоева — фольклорная образность, наряду с эстетической рефлексией исторической эпохи, соразмерностью времени и пространства и отражением социальных реалий через иронию и комизм, что является не просто художественным изображением, а художественной парадигмой, выражающей отношение автора к социальным событиям, что научно обосновано посредством сравнительно-социологического и биографического анализа;

динамика психических состояний, система эмоциональных отношений, внутренние конфликты, взаимоотношения героя с обществом, процессы социальной адаптации и механизмы идентификации образа «ребенка-сироты» в произведениях К. П. Кертиса и Х. Тухтабоева рассматриваются не только как художественные элементы сюжета, но и как ведущая психологико-художественная концептуальная основа произведения, что доказано с помощью анализа мотива-образа, социально-культурного и типологического сравнительного методов.

**Внедрение результатов исследования.** На основе научных результатов и выводов, полученных в процессе изучения образа «ребенка-сироты» в американской и узбекской детской литературе:

В процессе поэтапного формирования образа «ребенка-сироты» выявлено, что он представляет собой не просто художественно-эстетический элемент, а целостную социопсихологическую систему, определяющую положение человека в обществе и его духовно-нравственный облик на основе преобладания в западной литературе реалистической психологической парадигмы, идей индивидуализма и духовной борьбы с социальной несправедливостью, а также характерных для восточной литературы воспитательно-дидактической модели, концепции нравственного совершенства и традиций возвеличивания социальной ответственности, что раскрывается через сравнительный, биографический и герменевтический анализ. Теоретические выводы о том, что синтез афроамериканского устного повествования, характерного для Кертиса, и фольклорных кодов в поэтике Тухтабоева является не просто литературным воздействием, а целостной художественной концепцией, которая на основе принципов традиции и новаторства интерпретирует национальный менталитет и общечеловеческие ценности, были использованы в международном научно-исследовательском проекте «English as a school subject» (1683580), реализованном в 2020–2022 годах в сотрудничестве с Британским Советом (British Council) в Университете мировых языков Узбекистана (справка Университета мировых языков Узбекистана № 04-04-1/2264 от 8 мая 2025 года). В результате содержание нового поколения учебной литературы, созданной в рамках международного проекта, было усовершенствовано в соответствии с его содержательными и тематическими характеристиками.

Выводы и рекомендации о том, что синтез афроамериканского устного повествования, характерного для Кертиса, и фольклорных кодов в поэтике

Тухтабоева является не просто литературным воздействием, а целостной художественной концепцией, которая на основе принципов традиции и новаторства интерпретирует национальный менталитет и общечеловеческие ценности, были использованы в деятельности Ташкентского отделения Союза писателей Республики Узбекистан, на литературных вечерах и встречах с молодыми авторами (справка Союза писателей Узбекистана № 01-03/908 от 11 июля 2024 года). В результате это способствовало углублённому изучению детской литературы, повышению духовного уровня молодёжи, стимулированию чтения среди них, а также развитию знаний о мастерстве создания образов Кристофера Пола Кертиса и Худайберды Тухтабоева и о сходных художественных закономерностях двух культур.

Выводы и рекомендации о том, что при интерпретации образа «ребенка-сироты» преобладание социального детерминизма в творчестве Кертиса и фольклорной образности в произведениях Тухтабоева, а также эстетическая рефлексия исторической эпохи, соразмерность времени и пространства и освещение социальных реалий через иронию и комизм являются не просто художественным изображением, а художественной парадигмой, выражающей отношение автора к социальным событиям, были использованы при подготовке сценариев передач «Millat va ma'naviyat», «Adabiy jarayon» и «Jahon adabiyoti», вышедших в эфир телеканала «O'zbekiston» в сентябре–декабре 2024 года и феврале–мае 2025 года (справка Государственного учреждения «Творческое объединение телеканала «O'zbekiston 24»» Национальной телерадиокомпании Узбекистана № 05-09-1272 от 4 августа 2025 года). В результате это позволило телезрителям повысить знания о творческом стиле Кристофера Пола Кертиса и Худайберды Тухтабоева, социальной и духовной значимости их произведений, универсальности и специфике их мастерства в создании образов.

Выводы о том, что в произведениях К. П. Кертиса и Х. Тухтабоева динамика психических состояний, система эмоциональных отношений, внутренние конфликты, взаимоотношения героя с обществом, процессы социальной адаптации и механизмы идентификации образа «ребенка-сироты» являются не только художественными элементами сюжета, но и ведущей психологико-художественной концептуальной основой произведения, доказанной с помощью анализа мотива-образа, социально-культурного и типологического сравнительного методов, были использованы в инновационном проекте «Создание электронной платформы по курсу «Сравнительное литературоведение» в рамках дисциплины «Компаративистика», планируемом к реализации в 2023–2025 годах в Университете мировых языков Узбекистана» (справка Университета мировых языков Узбекистана № 04-04-1/852 от 20 февраля 2025 года). В результате в рамках проекта была опубликована статья «Поэтика образа «ребенка-сироты» в произведениях Кристофера Пола Кертиса и Худайберды Тухтабоева» в журнале «Компаративистика», включённом в список научных изданий,

рекомендованных для публикации основных результатов докторских диссертаций.

**Апробация результатов исследования.** Результаты исследования обсуждались на 14, в том числе на 9 международных и 5 республиканских научно-практических конференциях.

**Структура и объём диссертации.** Диссертация состоит из введения, трёх глав, заключения и списка использованной литературы. Общий объём диссертации составляет 163 страницу.

**E‘LON QILINGAN ILMIY ISHLAR RO‘YXATI**  
**СПИСОК ОПУБЛИКОВАННЫХ РАБОТ**  
**LIST OF PUBLISHED WORKS**

**I bo‘lim (I часть; Part I)**

1. Qodirjonova I.B. Amerika va o‘zbek bolalar adabiyotida “yetim bola” obrazining badiiy talqini // Ilm sarchashmalari. – Urganch, 2022. – № 10. – B. 153-156 (10.00.00. № 3).
2. Qodirjonova I.B. Jahon adabiyotshunosligida yetim bola obrazining ilmiy-nazariy jihatdan o‘rganilishi // Til va adabiyot ta‘limi. – Toshkent, 2024. – № 4. – B. 41-43 (10.00.00. № 9).
3. Qodirjonova I.B. Xudoyberdi To‘xtaboyev va Kristofer Pol Kertis asarlarida yetim bola obrazining yoritilish omillari // O‘zMU xabarleri. – Toshkent, 2024. – № 1/5/2. – B. 296-299 (10.00.00. № 15).
4. Qodirjonova I.B. O‘zbek adabiyotida yetim obrazi va yetimlik motivining vujudga kelishi hamda ularning tadriji // Xorazm Ma‘mun akademiyasi axborotnomasi. – Xiva, 2024. – № 6-4. – B. 224-229 (10.00.00. № 21).
5. Kodirjonova I.B. Comparative analysis on the characters development in “Bud, not Buddy and “A Boy with Five Children” // Euroasian Journal of Social Sciences, Philosophy and Culture, 2022. – № 9-2 (ISSN: 2181-2888; Impact Factor 2023: 8.165). – P. 21-26.
6. Kodirjonova I.B. The reflection of the social environment in the formation of the adolescent psyche in the works of Khudoyberdi Tukhtaboev and Christopher Paul Curtis // Galaxy International Interdisciplinary Research Journal. – Kurukshetra, 2023. Volume 11. Issue 04 (ISSN (E):23-47-6925, SJIF Impact Factor 2024: 8.346). – P. 147-153.

**II bo‘lim (II часть; Part II)**

7. Qodirjonova I.B. Bolalar adabiyotida Xudoyberdi To‘xtaboyevning “Besh bolali yigitcha” asarida bosh qahramon badiiy obrazining talqini va personaj ichki kechinmalarining bolalarga xos tasviri // Tafakkur manzili. – Guliston, 2022. – № 9-1. – B. 27-32.
8. Kodirjonova I.B. The formation of children’s literature and common ideas in American and Uzbek children’s prose // Sharq falsafasi. – Guliston, 2022. – № 12. – B. 25-29.
9. Qodirjonova I.B. Xudoyberdi To‘xtaboyev hamda Kristofer Paul Kurtis Asarlarida badiiy asar syujetining qiyosiy tahlili / “Zamonaviy dunyoda ilm-fan va texnologiya” mavzusidagi Respublika ilmiy-amaliy konferensiyasi. – Toshkent, 2022. – B. 12-15.
10. Qodirjonova I.B. Xudoyberdi To‘xtaboyev hamda Xristofor Pol Kertisning asarlarida “yetim bola” tasviri orqali yoritilgan ijtimoiy masalalarning qiyosiy tahlili / “Jahon adabiyoti va qiyosiy adabiyotshunoslikning dolzarb

masalalari” mavzusidagi Respublika ilmiy-amaliy anjuman. – Toshkent, 2022. – B. 201-203.

11. Kodirjonova I.B. The interpretation of the orphan protagonists in the works of Khudoyberdi Tukhtaboev in modern children’s literature / International scientific-online conference: Theoretical Aspects in the Formation of Pedagogical Sciences. – Great Britain, London, 2022. – P. 159-163.

12. Qodirjonova I.B. O‘zbek bolalar adabiyotining tarixiy taraqqiyot tamoyillari / “Xorijiy filologiya, adabiyotshunoslik va tarjimashunoslik masalalari” mavzusidagi Xalqaro ilmiy-amaliy konferensiya. – Jizzax, 2024. – B. 308-311.

13. Kodirjonova I.B. The significance of the image of an orphan in children’s literature / “Madaniyatlararo muloqotni o‘qitishda lingvodidaktikaning zamonaviy yondashuvlari” mavzusidagi Xalqaro ilmiy-amaliy anjuman. – Farg‘ona, 2024. – B. 1017-1022.

14. Qodirjonova I.B. Xudoyberdi To‘xtaboyev asarlarida xalq og‘zaki ijodi va an‘analarning o‘rni / “Adabiyotshunoslik va tarjimashunoslikning dolzarb muammolari: adabiy jarayon, qiyosiy adabiyotshunoslik, uslubshunoslik va tilshunoslik masalalari” mavzusidagi xalqaro miqyosdagi ilmiy-amaliy anjuman. – Buxoro, 2024. – B. 323-329.

15. Qodirjonova I.B. Jahon va Amerika adabiyotida yetim bola obrazining tadrijiy takomili / “Adabiy ta’lim metodologiyasi: xalqaro tajriba va ilmiy hamkorlik” nomli professor Hamidulla Boltaboyev tavalludining 70 yilligiga bag‘ishlangan xalqaro ilmiy-nazariy anjuman. – Toshkent, 2024. – B. 556-560.

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17. Qodirjonova I.B. Globallashuv sharoitida bolalar adabiyotining o‘rni / “Globallashuv sharoitida ilm-fan muammolari” mavzusidagi Xalqaro ilmiy konferensiya. – Farg‘ona, 2024. – B. 126-129.

18. Qodirjonova I.B. Kristofer Pol Kertis asarlarining badiiy tahlili: milliy kolorit va falsafiy yondashuv / “Zamonaviy tilshunoslik va adabiyotshunoslikda konseptual tahlil muammolari” mavzusidagi I Xalqaro ilmiy-amaliy konferensiya. – Termiz, 2024. – B. 434-437.

19. Qodirjonova I.B. Kristofer Pol Kertis va Xudoyberdi To‘xtaboyev asarlarida “yetim bola” obrazi poetikasi // Komparativistika (comparative studies) ilmiy-elektron jurnal. – Toshkent, 2025. – № (1)5. – B.56-68

20. Qodirjonova I.B. Yetim bola obrazi timsolida jamiyat va davr muammolari / “Adabiyot va badiiy ijodni o‘qitishda talabalarga yo‘naltirilgan yondashuvni joriy etish” mavzusida xalqaro-ilmiy anjuman. – Toshkent, 2025. – B.240-243.

Avtoreferat “O‘zMU xabarlari” ilmiy jurnali tahririyatida tahrirdan o‘tkazilib o‘zbek, rus va ingliz tilidagi matnlar o‘zaro muvofiqlashtirildi.

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