

**FARG‘ONA DAVLAT UNIVERSITETI
HUZURIDAGI ILMY DARAJALAR BERUVCHI
DSc.03/2025.27.12.Fil.10.05 RAQAMLI ILMY KENGASH**

FARG‘ONA DAVLAT UNIVERSITETI

MUXTORALIYEV BAHROMJON ILYOSJON O‘G‘LI

ANVAR OBIDJONNING PROZAIK MAHORATI

10.00.02 – O‘zbek adabiyoti

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

Farg‘ona – 2026

**Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati
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**Content of dissertation abstract of doctor of philosophy (PhD) on philological
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филологическим наукам**

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KIRISH (falsafa doktori(PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida muayyan ijodkor badiiy mahoratiga xos jihatlarni tarjimai holi, dunyoqarashi, u yaratgan qahramonlar, yashagan davrining ijtimoiy-siyosiy manzarasi, adabiy muhiti, ta'sir manbalari bilan tadqiq etishga e'tibor berilmoqda. Shuningdek, asarning til xususiyatlari, badiiy tasvir va ifoda vositalari, syujet va kompozitsiyasidagi o'ziga xosliklarni o'rganish esa ijodkor mahorati hamda uslubi qirralarini yoritishda muhim amaliy ahamiyatga egadir.

Dunyo adabiyotshunosligida nasriy asarlarda uslub va qahramon, xarakter va konflikt, badiiyat va til masalalarini ilmiy-nazariy jihatdan o'rganishga bo'lgan talab ortib bormoqda. Ijodkorning hikoya, qissa, roman janri imkoniyatlaridan samarali foydalanish mahorati, ularda badiiy to'qima va hayot haqiqati, tarixiy va badiiy haqiqatning davr hamda qahramon talqinidagi o'rning adabiyotshunoslikda o'rganilishi nazariy jihatdan muhim masala sanaladi.

Yangi O'zbekiston poydevori barpo etilayotgan bugungi jarayonda XX asr o'zbek adabiyotining qator namoyandalari ijodini yangicha qarashlar asosida xolis va haqqoniy o'rganish, ular adabiy merosini xalqimizga qaytarish ma'naviy sohadagi islohotlarning samaradorligini oshirishda muhim o'rin tutadi. "Chindan ham, dunyo miqyosida raqobat yanada kuchayib boradigan, o'ta murakkab bir davrda yashaydigan bolalarimizni kelajakka tayyorlab, sog'lom va barkamol insonlar etib voyaga yetkazish ta'lim-tarbiya sohasi, o'qituvchi mehnatining tub mohiyatini tashkil etadi. Ana shu o'tkir haqiqatni hisobga olib, biz ta'lim-tarbiya sohasidagi islohotlarni davlat siyosatining eng muhim va ustuvor yo'nalishi darajasiga ko'tardik"¹. Mamlakatimizda ta'lim-tarbiya sohasidagi tub islohotlarning samaradorligini ta'minlashda badiiy adabiyotning o'ri ayniqsa muhimdir.

O'zbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi PF-60-sonli "2022-2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida", 2019-yil 8-oktabrdagi PF-5847-sonli "O'zbekiston Respublikasi Oliy ta'lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida", 2020-yil 20-oktabrdagi PF-6084-sonli "Mamlakatimizda o'zbek tilini yanada rivojlantirish va til siyosatini takomillashitirish chora-tadbirlari to'g'risida"gi farmonlari, 2017-yil 13-sentabrdagi PQ-3271-sonli "Kitob mahsulotlarini nashr etish va tarqarish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ'ib qilish bo'yicha kompleks chora-tadbirlar dasturi to'g'risida"gi Qarori, 2019-yil 29-oktabrdagi O'RQ-576-sonli "Ilm-fan va ilmiy faoliyat to'g'risida"gi Qonuni, shuningdek, mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu tadqiqot muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga bog'liqligi. Dissertatsiya respublika fan va texnologiyalarining "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirishda innovatsion g'oyalar tizimini

¹ Мирзиёев Ш.М. Миллий тикланишдан миллий юксалиш сари. – Тошкент: "Ўзбекистон" НМИУ, 2020. – Б. 364.

shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq bajarilgan.

Mavzuning o‘rganilganlik darajasi. Jahon adabiyotshunosligida badiiy nasrning nazariy asoslari mahorat va uslub masalalari V.M.Jirmunskiy, M.B.Xrapchenko, V.G.Belinskiy, M.M.Baxtin, A.N.Veselovskiy, L.I.Timofeyev, Y.Borev, N.D.Tamarchenko, V.Y.Xalizev, A.B.Yesin kabi rus olimlarining tadqiqotlarida o‘rganilgan².

O‘zbek adabiyotshunosligida yozuvchi mahorati, mavzu va g‘oya, qahramon va badiiyat, syujet va kompozitsiya, xarakter va konflikt kabi masalalar O.Sharafiddinov, M.Qo‘shjonov, N.Karimov, S.Mirvaliyev, U.Normatov, I.Sulton, H.Boltaboyev, B.Sarimsoqov, D.Quronov, M.Qo‘chqorova, K.Shaxobov, Q.Yo‘lchiyev, G.Muhammadjonova, A.Qayumov, Ch.Niyatova, M.Jo‘rayevalarning monografiya, darslik, dissertatsion ishlari va maqolalarida atroflicha yoritilgan³.

Bevosita Anvar Obidjon ijodiy merosi, xususan, roman, qissa, hikoya, she‘rlari va badiiy publitsistikasi esa B.Nazarov, I.G‘afurov, A.Rasulov, R.Barakayev, Y.Solijonov, Z.Ibrohimova, G.Jo‘rayeva, A.Sabirdinov, Q.Yo‘lchiyev, U.Ali, O.Abobakirova, N.Ortiqova kabi olimlarning Dissertatsiya, monografiya, risola va maqolalarida tadqiq etilgan⁴.

² Жирмунский В.М. Теория литературы. Поэтика. Стилистика. – Л.: Наука, 1977; Храпченко М.Б. Творческая индивидуальность писателя и развитие литературы. – М.: Наука, 1970; Белинский В.Г. Собрание сочинение. – Т. 3. – М.: Выс. школа, 1978; Бахтин М.М. Эстетика словесного творчества. – М.: Наука, 1979; Веселовский А.Н. Историческая поэтика. – М.: Выс. школа, 1989; Тимофеев Л.И. Основы теории литературы. – М.: Наука, 1970; Боров Ю. Искусство интерпретации и оценки. – М.: Сов. писатель, 1981; Тамарченко Н.Д. Теория литературы. Роды и жанры. – М.: ИМТИ РАН, 2003; Есин А.Б. Принципы и писмы анализа литературного произведения. – М.: Флинта-Наука, 2002.

³ Шарафиддинов О. Танланган асарлар. – Тошкент: “Sharq” нашриёт-матбаа акциядорлик компанияси бош тахририяти, 2019; Қўшжонов М. Ҳаёт ва маҳорат. – Тошкент: Ўзбекистон, 1962; Қўшжонов М. Ойбек маҳорати. – Тошкент: Бадий адабиёт, 1965; Каримов Н. XX аср ўзбек адабиёти тараққийнинг ўзига хос хусусиятлари ва миллий истиқлол мафқураси: Филол. фан. д-ри... дисс. автореф. – Тошкент, 1993; Каримов Н. XX аср адабиёти манзаралари. – Тошкент: O‘zbekiston, 2008; Каримов Н. Уч буюк сиймо. Абдулла Қодирий. Чўлпон. Ойбек. – Тошкент: Mumtoz so‘z, 2019; Мирвалиев С. Наср, давр, қаҳрамон. – Тошкент: Гафур Гулом номидаги Адабиёт ва санъат нашриёти, 1983; Норматов У. Насримиз уфқлари. – Тошкент: Гафур Гулом номидаги Адабиёт ва санъат нашриёти, 1974; Норматов У. Танланган асарлар. – Тошкент: “Sharq” нашриёт-матбаа акциядорлик компанияси бош тахририяти, 2021; Султон И. Адабиёт назарияси. – Тошкент: Ўқитувчи, 1986; Болтабоев Ҳ. Наср ва услуб. – Тошкент: Фан, 1992; Саримсоқов Б. Бадийлик асослари ва мезонлари. – Тошкент, 2004; Қуронов Д. Чўлпон насри поэтикаси. – Тошкент: Шарқ, 2004; Қўчқорова М. Ҳозирги ўзбек насрида бадий шартлилик. – Тошкент: Фан, 2020; Шахобов К. Ҳозирги ўзбек насрида ўтиш даврининг бадий талқини (Шукур Холмирзаев асарлари мисолида): Филол. фан. б. фал. д-ри (PhD)... дисс. автореф. – Фарғона, 2019; Йўлчиев Қ. Нуралӣ Қобилнинг прозаик маҳорати. Монография. – Тошкент: Ma‘rifat bitiklari, 2021; Муҳаммаджонова Г. Мустақиллик даври ўзбек насрида ижодкор инсон концепцияси. – Фарғона: Classic, 2022; Қаяумов А. Ҳозирги ўзбек насрида миллик характер ва бадий маҳорат (Ўткир Ҳошимов ва Наби Жалолоддин хикоялари мисолида): Филол. фан. б. фал. д-ри (PhD)... дисс. автореф. – Фарғона, 2018; Ниятов Ч. Ҳозирги ўзбек прозасида характер проблемаси. – Тошкент: Фан, 1984; Жўраева М. Замонавий ўзбек насрида янги инсон концепцияси (Абдуқаюм Йўлдош ва Зулфия Қуролбой кизи хикоялари асосида): Филол. фан. б. фал. д-ри (PhD)... дисс. автореф. – Фарғона, 2018.

⁴ Назаров Б. Анвар Обиджон шеърларида поэтик гўзаллик // Болалар оламининг шайдоси. “Ўзбекистон халқ шоири Анвар Обиджон таваллудига 70 йил” мавзусидаги республика алмий-амалий анжумани материаллари. – Тошкент, 2017; Гафуров И. Сўз тўлқинлари // Болалар оламининг шайдоси. “Ўзбекистон халқ шоири Анвар Обиджон таваллудига 70 йил” мавзусидаги республика илмий-амалий анжумани материаллари. Тошкент, 2017; Расулов А. Ўзлик сари йўл. – Тошкент: ADIB, 2012; Баракаев Р. Маърифатга ташна миллат керак юртга. Сайланма. – Тошкент: Muharrir, 2024. – Б.235-250; Солижонов Й. Сўз сеҳри ва меҳри. Адабий суҳбатлар. – Тошкент: “SHARQ” нашриёт-матбаа акциядорлик компанияси бош тахририяти, 2018. – Б.29-38; Солижонов Й. Лирика латофати, насрининг назокати. Адабий-танқидий мақолалар. – Тошкент: Адабиёт учқунлари, 2018. – Б.33-43; Солижонов Й. Анвар Обиджон поэтик олами. Монография.

Akademik B.Nazarovning “Anvar Obidjon she’rlarida poetik go’zallik” maqolasida shoir she’riyatining asosida davr muammolari talqini yetakchilik qilishi yoritilgan. O‘zbekiston Qahramoni I.G‘afurov “So‘z to‘lqinlari” maqolasida “Ey, Yorug‘ dunyo...” sarguzasht qissasida Alamazon obrazi tahlilga tortilgan. Professor A.Rasulovning “O‘zlik sari yo‘l” risolasida “Oltiariq hangomalari” kitobi hamda bolalarga va kattalarga atalgan ba’zi she’rlari tadqiq etilgan bo‘lsa, adabiyotshunos olim R.Barakayevning “Ma’rifatga tashna yurak kerak yurtga” nomli saylanmasiga kiritilgan ikkita maqolasida Anvar Obidjonning bolalarga atalgan she’rlarining mavzu ko‘lami hamda obrazlar tizimi o‘rganilgan. Professor Y.Solijonovning “Anvar Obidjon poetik olami” nomli salmoqli monografiyasida adibning faoliyati, bolalar adabiyotiga qo‘shgan hissasi, asarlari mavzu va qahramonlar ko‘lami, she’riy mahorati, hajviya, hikoya, hangomalarida xalqchilik masalalari, publitsistik merosi, shuningdek, “Ajinasi bor yo‘llar” asari tahlili hamda muallifning ijodkor bilan suhbatini yoritilgan, Adabiyotshunos Z.Ibrohimovning “Kichkintoylar adabiyotining xususiyatlari” kitobida Anvar Obidjonning kichik maktab yoshidagi bolalarga atalgan she’rlari tahlilga tortilgan. Tadqiqotchi G.Jo‘rayevaning dissertatsiyasida Anvar Obidjonning XX asrning 80-90 yillarida o‘zbek bolalar she’riyatida hajviy obraz yaratish mahorati masalalari tahlil etilgan bo‘lsa, A.Sabirdinovning “Ma’naviyat va ma’rifat chashmalari” kitobiga kirgan maqolasida shoir she’riyatining badiiyati tadqiq etilgan. Adabiyotshunos Q.Yo‘lchiyev dissertatsiyasida Anvar Obidjonning bir va uch qatorli she’rlari poetikasi o‘rganilgan. O.Abobakirovning tadqiqotida yozuvchi hikoyalarida uslubiy o‘ziga xosliklar va qahramon yaratish mahoratini yoritishga diqqat qaratilgan. Umid Alining “Ko‘ngilga sayr” to‘plamida Anvar Obidjon bilan kitob muallifining “Dahshatli Meshpolvon” hamda “Oltiariq hangomalari” asarlarining yaratilish tarixi haqidagi suhbatini o‘rin olgan bo‘lsa, N.Ortiqovanning tadqiqotida shoir she’rlarining fonoleksopoeitik xususiyatlari tilshunoslik nuqtayi nazardan o‘rganilgan. Yuqoridagilardan ko‘rinadiki, Anvar Obidjon nasrida uslub va xarakter, qahramon va konflikt, syujet-kompozitsion hamda badiiyat masalalari yaxlit holda monografik tarzda keng o‘rganilmagan. Bu esa mazkur dissertatsiya mavzusining dolzarbligi va zaruratini ko‘rsatadi.

Tadqiqotning dissertatsiya bajarilgan oliy ta’lim muassasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Farg‘ona davlat universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq “Poetika muammolari” mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi XX asrning ikkinchi yarmi – XXI asr boshlari o‘zbek adabiyotida Anvar Obidjon nasriy asarlarining o‘rni, ahamiyatini, uslubidagi

– Тошкент: Янги аср авлоди, 2022; Ибрагимова З. Мактабгача тарбия ёшдаги ўзбек болалар насрининг ғоявий-бадий хусусиятлари: Филол. фан. номз. ...дисс. – Тошкент, 1990; Ибрагимова З. Кичкинтойлар адабиётининг хусусиятлари. – Тошкент: Ўқитувчи, 1994; Жўраева Г. Ўзбек болалар шеърлятида ҳажвий образ яратиш маҳорати (XX асрнинг 80-90-йиллари материаллари асосида): Филол. фан. номз. ...дисс. автореф. – Тошкент, 2010; Сабирдинов А. Маънавият ва маърифат чашмалари. – Тошкент: Akademnashr, 2016. – Б. 49-53; Йўлчиев Қ. Ўзбек шеърлятида бирлик ва учлик поэтикаси: Филол. фан. б. фал. док-ри (PhD)... дисс.автореф. – Фарғона, 2017; Умид Али. Кўнгилга сайр. Адабий-ижодий мавзудаги суҳбатлар. – Тошкент: Янги аср авлоди, 2009. – Б. 32-37; Абобакирова О. Ўзбек болалар ҳикоячилигида бадий услуб ва қаҳрамон масаласи (Н.Фозилов, Л.Маҳмудов, А.Обиджон ижоди мисолида): Филол. фан. б. фал. д-ри (PhD)... дисс. автореф. – Фарғона, 2021; Ortiqova N. Anvar Obidjon she’riyatining fonoleksopoeitik xususiyatlari: Filol. fan. b. fal. d-ri (PhD)... diss. avtoref. – Farg‘ona, 2024.

o'ziga xoslikni, ta'sir manbalarini, qahramon va xarakterlar talqinidagi badiiy mahoratni yoritib berishdan iborat.

Tadqiqotning vazifalari:

zamonaviy o'zbek hikoyachiligi taraqqiyotida mavzu, obraz, g'oya, xarakter jihatdan yangilanishlar qilishda Anvar Obidjon ijodining o'rni va uslubiga xos muhim jihatlarni asarlari tahlili misolida ochib berish;

nutq turlaridan, tasviriy ifoda va vositalaridan, til boyliklaridan foydalanishdagi yozuvchi nasriy mahorati qirralarini tahlil etish;

o'zbek xalq og'zaki ijodi, mumtoz adabiyot, rus va g'arb adabiyoti an'analaridan ijodiy foydalanib, nasrning turli janrlarida betakror uslubni yaratishdagi Anvar Obidjon izlanishlari ko'lamini tadqiq qilish;

yozuvchining o'zbek hajviyoti taraqqiyotiga qo'shgan hissasini ijodkor dunyoqarashi, yondashuv usullari, hayotiy kuzatishlari, biografiya bilan bog'liqlikda aniqlash;

Anvar Obidjon asarlaridagi davr va qahramon, milliy qiyofa va xarakterlar talqinidagi hayotiylik, haqqoniylik, jonlilikni yoritish orqali yangi o'zbek nasri taraqqiyoti omillarini ko'rsatib berish;

asarning syujet rang-barangligi, kompozitsion puxtaligini yuzaga chiqarishda prolog, epilog, portret, peyzaj, badiiy detalning o'rnini Anvar Obidjonning prozaik asarlari tahlili vositasida asoslash.

Tadqiqotning obekti sifatida Anvar Obidjonning hikoya va qissalari, xotira-romani tanlangan.

Tadqiqotning predmetini XX asrning ikkinchi yarmi – XXI asr boshlarida Anvar Obidjonning nasriy asarlari tadqiqi orqali uning romanchilik, qissachilik, hikoyachilik taraqqiyoti bosqichlarini belgilash tashkil etadi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda qiyosiy-tipologik, sotsiologik, biografik tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

yangi o'zbek nasrida bolalar va katta yoshdagi kitobxonlar uchun qiziqarli bo'lgan asarlar yaratgan Anvar Obidjonning o'ziga xos uslubi, badiiy mahorati o'zbek xalq og'zaki ijodi, sharq mumtoz adabiyoti, rus va g'arb adabiyoti an'analaridan ijodiy ta'sirlanishning natijasi ekanligi ilk bor yozuvchi ijodiy laboratoriyasini o'rganish orqali aniqlangan;

o'zbek nasrining janr jihatdan takomillashtirish, yangi bosqichga olib chiqish, tasvirdagi hayotiylik va ta'sirchanlik, haqqoniylik va jozibadorlik ifoda uslubidagi hayot haqiqati bilan badiiy to'qimaning, yengil yumor va chuqur falsafaning uyg'un aks ettirilishida yozuvchi biografiyasi, fikrlash tarzi, bilim darajasi, yondashuvi, asarga nom topishdan tortib, unga qahramon hamda voqelikni tanlay bilish mahoratigacha bo'lgan jarayon bilan bog'liqligi isbotlangan;

XX asrning ikkinchi yarmi – XXI asr boshlari o'zbek nasrini Anvar Obidjon tilimizning boy imkoniyatlarini namoyon etuvchi, badiiyati yuksak, milliy ruh singgan qahramon va xarakterlarni o'zida jamlagan roman, qissa, hikoyalar bilan boyitganligi ijodkorning o'z uslubini topish borasidagi izlanishlari hamda mehnati natijasi ekanligi asarlari tahlili orqali dalillangan;

asar syujetidagi hayotiy hodisalar bilan fantastik, g'ayritabiiy voqealarning uyg'unlashib ketishi, ba'zan qahramonlar portreti, odat-qiliqlari talqinidagi g'ayriodatiylik, ifodada kesatq, kinoya, yumor va turli intrigalardan samarali

foydalanib kompozitsion o'zgachalikni ta'minlash, badiiy matnga turli til qatlamlari, lug'at boyliklarini singdirish orqali badiiy-estetik hamda jozibador bayon uslubini yuzaga chiqarish Anvar Obidjon badiiy mahoratiga xos muhim jihat ekanligi asoslangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

Anvar Obidjonning turli yoshdagi bolalarga atalgan roman, hikoya va qissalari tahlili orqali uning XX asrning ikkinchi yarmi – XXI asr boshlari o'zbek nasri taraqqiyotiga qo'shgan hissasi o'rganilgan;

realistik, romantik, fantastik, detektiv, sarguzasht, ertak qissalar yaratishdagi Anvar Obidjon mahoratini o'rganish orqali zamonaviy o'zbek qissachiligining taraqqiyot bosqichlari, uslubiy va janr xususiyatlaridagi rang-baranglik tadqiq etilgan;

davr va xarakter, qahramon va konflikt, milliylik va umumbashariylik, an'ana va yangilanish kabi muammolar talqini bilan bog'liq nazariy jihatlar Anvar Obidjon asarlari tahlili orqali yoritilgan;

sharq mumtoz adabiyoti, o'zbek xalq og'zaki ijodi, rus va g'arb adabiyoti an'analarining Anvar Obidjon ijodiga ko'rsatgan ta'sirni o'rganish vositasida yozuvchi asarlaridagi syujet va kompozitsion xususiyatlar tahlil etilib, zamonaviy o'zbek nasrining taraqqiyot omillari ko'rsatib berilgan.

Tadqiqot natijalarining ishonchliligi masalaning to'g'ri qo'yilganligi, yondashuv va qo'llanilgan usullarning tadqiqot maqsadiga muvofiqligi, nazariy ma'lumotlarning ilmiy manbalarga asoslanganligi, xulosalarning amaliyotga joriy etilganligi, natijalarning vakolatli tizimlar tomonidan tasdiqlangani bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati shundaki, dissertatsiyada bayon etilgan o'zbek nasrida uslub va qahramon, davr muammolari, xarakter va konflikt haqidagi ilmiy-nazariy xulosalardan oliy o'quv yurtlari filologiya yo'nalishi talabalariga mo'ljallangan darslik va o'quv qo'llanmalar chop etishda, ma'ruza mashg'ulotlarida, maxsus kurs hamda seminar tashkil etishda foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati zamonaviy o'zbek nasri nazariy asoslarini yaratishga xizmat qiladi. Shuningdek, dissertatsiya natijalari "Yangi o'zbek adabiyoti", "Adabiyotshunoslik nazariyasi", "Hozirgi adabiy jarayon", "Badiiy tahlil asoslari" fanlari bo'yicha o'tkaziladigan tadqiqot va ilmiy izlanishlar takomiliga xizmat qilishi bilan ahamiyatga ega.

Tadqiqot natijalarining joriy qilinishi. Anvar Obidjonning prozaik mahorati mavzusida olib borilgan mazkur tadqiqot natijalari asosida:

o'zbek nasrining janr jihatdan takomillashtirish, yangi bosqichga olib chiqish, tasvirdagi hayotiylik va ta'sirchanlik, haqqoniylik va jozibadorlik ifoda uslubidagi hayot haqiqati bilan badiiy to'qimaning, yengil yumor va chuqur falsafaning uyg'un aks ettirilishida yozuvchi biografiyasi, fikrlash tarzi, bilim darajasi, yondashuvi, asarga nom topishdan toki unga qahramon hamda voqelikni tanlay bilish mahoratigacha bo'lgan jarayon bilan bog'liqligi isbotlanganligiga oid xulosalardan O'zbekiston Respublikasi Fanlar akademiyasi Qoraqalpog'iston bo'limi gumanitar fanlar ilmiy-tadqiqot institutida bajarilgan FA-F1-005 raqamli "Qoraqalpoq folklorshunosligi va adabiyotshunosligi tarixini tadqiq etish" mavzusidagi fundamental ilmiy loyihasini bajarishda foydalanilgan (O'zbekiston

Respublikasi Fanlar akademiyasi Qoraqalpog‘iston bo‘limi gumanitar fanlar ilmiy-tadqiqot institutining 2024-yil 14-dekabrda 534/2-son ma‘lumotnomasi). Natijada loyihaning ilmiy-nazariy hamda ilmiy-amaliy ahamiyati ortgan;

XX asrning ikkinchi yarmi – XXI asr boshlari o‘zbek nasrini Anvar Obidjon tilimizning boy imkoniyatlarini namoyon etuvchi, badiiyati yuksak, milliy ruh singgan qahramon va xarakterlarni o‘zida jamlagan roman, qissa, hikoyalar bilan boyitganligi ijodkorning o‘z uslubini topish borasidagi izlanishlari hamda mehnati natijasi ekanligi haqidagi xulosalaridan O‘zbekiston Respublikasi Fanlar akademiyasi Qoraqalpog‘iston bo‘limi gumanitar fanlar ilmiy-tadqiqot institutida FA-043429-raqamli “Qoraqalpoq folklori va adabiyoti janrlarining nazariy masalalarini tadqiq etish” mavzusidagi amaliy loyihani bajarishda foydalanilgan (O‘zbekiston Respublikasi Fanlar akademiyasi Qoraqalpog‘iston bo‘limi gumanitar fanlar ilmiy-tadqiqot institutining 2024-yil 21-noyabrda 547-sonli ma‘lumotnomasi). Natijada ishning ilmiy xulosalari loyihaning ilmiy-nazariy hamda ilmiy-amaliy ahamiyatining ortishiga xizmat qilgan;

yangi o‘zbek nasrida ham bolalar, ham katta yoshdagi kitobxonlar uchun qiziqarli bo‘lgan asarlar yaratgan Anvar Obidjonning o‘ziga xos uslubi, badiiy mahorati o‘zbek xalq og‘zaki ijodi, sharq mumtoz adabiyoti, rus va g‘arb adabiyoti an‘analaridan ijodiy ta‘sirlanishning natijasi ekanligi ilk bor yozuvchi ijodiy laboratoriyasini o‘rganish orqali aniqlanganligi haqidagi xulosalardan O‘zbekiston milliy teleradiokompaniyasi “O‘zbekiston teleradiokanali” davlat muassasasining 2022-2024-yillarda efirga uzatilgan “Bedorlik”, “Ijod zavqi”, “Ta‘lim va taraqqiyot”, “Millat va ma‘naviyat” eshittirishlari ssenariysini yozishda foydalanilgan (O‘zbekiston milliy teleradiokompaniyasining 2025-yil 4-noyabrda 26-36-1050-son ma‘lumotnomasi). Natijada radiodasturlarda berilgan mazkur ilmiy natijalar asosida eshittirishlar ma‘naviy-ma‘rifiy hamda badiiy jihatdan boyigan, xalqchilligi ortgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 3 ta xalqaro, 2 ta respublika ilmiy-amaliy anjumanida muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e‘lon qilinishi. Dissertatsiya mavzusi bo‘yicha 12 ta ilmiy ish nashr etilgan. O‘zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 7 ta maqola, jumladan 5 tasi respublika va 2 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya tarkibi kirish, uch bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan iborat bo‘lib, hajmi 150 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Tadqiqotning **Kirish** qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning maqsad, vazifalari, obyekti, predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, tadqiqotning ilmiy yangiligi hamda amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi bo‘yicha ma‘lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi “**Anvar Obidjon asarlarida uslub va xarakter**” deb nomlangan bo‘lib, birinchi faslida “Ilk hikoyalaridagi o‘ziga

xosliklar” masalasi o‘rganilgan. Zamonaviy o‘zbek hikoyachiligi taraqqiyotida Anvar Obidjon ijodining alohida o‘rni bor. U, ayniqsa, bolalar adabiyotida hikoya janrini ham mavzu, ham obraz jihatidan yangiladi, tasviriy ifoda va vositalardan samarali foydalanib betakror qahramon hamda kartinalar yaratdi, chuqur falsafiy fikrni syujetga ta’sirchan singdirib yuborishga erishdi. “Hikoyada, odatda, qahramon hayotidan bitta (ba’zan bir-biriga uzviy bog‘liq, qisqa muddat davomida kechgan bir necha) voqea qalamga olinadi. Tasvirlanayotgan voqealarning qisqa vaqt davomida kechishi hikoyaning hajman kichik, syujeti sodda, ishtirok etuvchi personajlar soni kam bo‘lishini taqozo etadi. Har qanday voqea ham hikoyabop emas. Hikoya asosida yotgan voqeaning yaxlit, tugal bo‘lishi talab etiladi, buning uchun u o‘zining boshlanishi va yakuniga ega bo‘lishi lozim. Yaxlit voqeani tasvirlash asnosida hikoyanavis yo shu voqeaning, yo uning vositasida xarakterning mohiyatini ochib beradi”⁵. Anvar Obidjon ham hikoyaning ana shunday ulkan imkoniyatlaridan samarali foydalanadi. Uning hikoyalarida futbol to‘pi so‘zlaydi, o‘z sarguzashtini bayon etadi (“Futbol to‘pining sarguzashtlari”); pashsha o‘zining mashaqqatli hayot yo‘lini so‘zlab beradi (“Pashshavoyning boshidan kechirganlari”); hashorot, parranda va hayvonlar o‘z tabiatlari haqida ma’lumot beradilar (“Atrofimizdagi qiziqchilar”). Bu esa hikoyaning nafaqat bolalarbop, balki kattalar uchun ham qiziqarli, ta’sirchan bo‘lishini ta’minlaydi. Masalan, uning “Futbol to‘pining sarguzashtlari” (1984) hikoyasi “Olti taymli hangoma” deb atalib, olti qismdan iborat. Anvar Obidjon o‘z asarlarida qahramon yaratishdan toki davr voqeligi talqinigacha izchil (ayovsiz) realistik uslubni qo‘llaydi. Yuqoridagi hikoyada ham o‘smir yoshdagi bolalarning, ayniqsa, futbol o‘ynashga ishqiboz bo‘lishini hisobga olgan holda ana shu mavzuga aloqador qahramonni tasvirga olib kiradi.

Professor Y.Solijonov Anvar Obidjon ijodining yana bir o‘ziga xos individual jihati to‘g‘risida quyidagilarni yozadi: “Mening nazarimda, Anvar Obidjonning ijodiy qiyofasida har doim izlanish istagi g‘oyatda kuchli ekanligi ko‘zga tashlanadi. U, avvalo, adabiy tilimizning butun tarovatini namoyon qilish, uni bezab turgan xalq tiliga oid so‘zlarning teran ildizlarini topishga intiladi. Ayniqsa, iste’moldan chiqib ketgan shevaga oid so‘zlarni ham joy-joyida qo‘llab, ohangning boshqacha jaranglashi va mazmunni teranlashtirishga xizmat qildiradiki, bu faqat bolajonlarni emas, balki ularning ota-onalarini ham quvontiradi, tilimiz xazinasini chuqurroq o‘rganishga o‘rgatadi. Agar sinchiklab qaralsa, shoir she’rlarida istifoda etilgan so‘zlarning aksariyati o‘zbek tilining besh jildlik izohli lug‘atida ham uchramaydi. Aslida, haqiqiy san’atkor o‘z ona tilining xazinasini yangi so‘z va iboralar bilan boyitishga mas’uldir”⁶. Darhaqiqat, yozuvchi “Futbol to‘pining sarguzashtlari” hikoyasida ham tilimizning boylıklaridan: o‘xshatish, qiyos, metaforik so‘z va iboralar, maqol va matallardan samarali foydalangan holda tasvir ta’sirchanligiga erishadi. Barcha yoshdagilar uchun muhim axloqiy va tarbiyaviy ahamiyatga ega falsafiy fikrlarni asar qatiga singdirib yuboradi.

Yozuvchi o‘xshatishlar orqali qahramonlarning lahzalik holat va qiyofalarini mohirlik bilan aks ettiradi. Bu borada G‘afur G‘ulomning o‘xshatishlar vositasida “Shum bola” qissasida qahramonlar tasvirini yaratishdagi mahoratidan

⁵ Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2010. – Б. 393-394.

⁶ Солижонов Й. Анвар Обиджон поэтик олами. Монография. – Тошкент: Янги аср авлоди, 2022. – Б. 58.

ta'sirlanganligi ko'zga tashlanadi. Anvar Obidjon mahorati shundaki, ulug' yozuvchi an'anasiga ijodiy yondashgani holda o'ziga xos tasvir yaratadi. Akademik N.Karimovning "Usmon Nosir ijodi uch irmoqning tutashuvidan hosil bo'lgan daryodir. Bu irmoqlarning biri – she'riyat, ikkinchisi – tarjima, uchinchisi esa dramaturgiyadir"⁷, degan so'zlarini Anvar Obidjonga ham qaysidir ma'noda qo'llash mumkin. Anvar Obidjon ijodini ham ana shunday daryoga qiyoslasak, unga quyilgan birinchi irmoq – she'riyat, ikkinchi irmoq – nasr, uchinchi irmoq – dramaturgiyadir. Anvar Obidjon ijodi qolgan ikki irmoq tajribalarini ham nasrga singdirgani bilan xarakterlidir.

"Pashshavoyning boshidan kechirganlari" (1978) hikoyasini ba'zi "yangicha" romanlarga kinoya tarzda muallif "mitti roman – fojia" deb atagan. Asar roman shaklida shartli ikki qism (har biri to'rt bobdan) va xotimadan iborat. Shuningdek, yozuvchi mumtoz adabiyotdagi she'riy san'atlardan bo'lgan intoqdan samarali foydalanadi. Anvar Obidjon yuqoridagi hikoyalarida qadimgi asotir va afsonalar, ertak va dostonlar an'analaridan ta'sirlanib, o'ziga xos ifoda usulini, individuallikni yuzaga keltirgan. Ilk hikoyalaridayoq yozuvchi qator ijodiy izlanishlar olib borib, betakror obrazlar, hayotiy kartina, chuqur falsafiy fikrlar singdirilgan voqelikni mahorat bilan yaratgan.

Bobning ikkinchi fasli "Xarakterlar talqini" deb nomlanib, unda Anvar Obidjon hikoyalarida katta yoshdagi qahramonlar qiyofasi, xarakteri o'ziga xos hayotiy, jonli, haqqoniy ifodasini topganligi yoritilgan. Yozuvchi asarlarida aks etgan qahramonlar to'g'risida professor A.Rasulov shunday yozadi: "Anvar Obidjon o'z qahramonlarini ko'rsatadi, tasvirlaydi, zinhor ularga baho bermaydi. Yosh kitobxonni o'ylashga, baholashga o'rgatish bolalar adabiyotining vazifasi"⁸. Darhaqiqat, ijodkor voqelikka, qahramonga baho berishni kitobxon ixtiyoriga qo'yar ekan, bu bilan uni tafakkur qilishga o'rgatadi. Ushbu o'rinda adabiyotshunos R.Barakayevning "Anvar Obidjon ijodiga nazar tashlar ekanmiz, avvalo, shoir bolalar alabiyotining barcha turlarida samarali qalam tebratganiga guvoh bo'lamiz. U o'zining takrorlanmas va nihoyatda serqirra ijodi bilan bolalar adabiyotimiz she'riyati, nasri va dramaturgiyasini, shak-shubhasiz, yangi taraqqiyot pog'onalariga ko'tardi"⁹ degan so'zlari yodimizga keladi. Badiiy ijoddagi ushbu serqirralik, tabiiyki, betakror xarakterlar, hayotiy qahramonlarning yuzaga kelishida muhim o'rin tutdi.

Anvar Obidjon o'z asarlariga shevaga xos so'zlarni ham olib kirib, betakror tasvir va talqin yaratadi. Tilimizning boy imkoniyatlaridan foydalanib, tasvirdagi jonlilikni, hayotiylikni yuzaga chiqarish yozuvchi uslubi uchun xos jihatlardandir. Anvar Obidjon ham tilimizda kam qo'llangan so'zlarni badiiy matnga qayta ishlagan holda olib kiradi. Uning "Oddiy ayriliq yoxud eng bokira sevgi ertagi" (2014) qissasidagi voqealar olti yoshli Ertosh tomonidan bayon etib beriladi. Qissa Abdulhamid Cho'lponning "Go'zal xayol, kel, boshimda gul o'ynat, Manim istaktilagimni erkalat!" satrlarini xatboshida keltirish bilan boshlanadi. So'ng adirga tutash qishloqchadagi "badantarbiyaga sarflangan bo'yi past-baland o'quvchilardek" yo'lning ikki chetiga zich tizilgan uylar, har bir xonadondagi

⁷ Каримов Н. XX аср адабиёти тараққиётининг ўзига хос хусусиятлари ва миллий истиқлол мафқураси: Филол. фан. д-ри... илмий маъруза тарзда ёзилган дисс. авторефер. – Тошкент, 1993. – Б. 28.

⁸Расулов А. Ўзлик сари йўл. – Тошкент: ADIB, 2012. – Б.16.

⁹Баракаев Р. Маърифатга ташна миллат керак юртга. Сайланма. – Тошкент: Муҳаррир, 2024. – Б.237.

so‘ritoklar, ulardagi turli xil uzumlar” tasviri o‘rin oladi. Unda kekxa Ertoshning yillar o‘tib yana O‘zbekistonga kelgan koreys sevgilisi Goptayni oldiga ketayotgani tasvirlanadi. Qissadagi keyingi voqelik retrospeksiya vositasida oltiyetti yoshli Ertosh – roviy-qahramon tomonidan bayon etiladi va uning xotiralari tarzida beriladi.

Yozuvchi Sadir tog‘a nutqi orqali surgundagi koreyslarning mashaqqatli hayotini haqqoniy tasvirlaydi. Stalinizm siyosatining xalqlar boshiga solgan kulfatlarini asar voqealari davomida izchil yoritadi. Yozuvchi qahramon va personajlarning o‘tmishdagi og‘ir va ayanchli kechmishlarini yodga olish orqali sho‘ro davlati qatag‘on siyosati fojialarini o‘smir yoshdagi bolalar dunyoqarashiga mos holda talqin etadi.

Anvar Obidjon qissa mazmuniga mushtarak, uni izohlovchi o‘ziga xos nom topadi. Ma‘lumki, “Nom, bu – mazkur asarni boshqa barcha asarlar orasida ajratib turadigan ramziy belgidir, agar asarga umrboqiylik nasib qiladigan bo‘lsa, ushbu ramz o‘ziga xos, alohida joziba kasb etadi”¹⁰. Qissaning xotimasida voqealarni roviy-muallif – yozuvchi bayon qiladi. Ertosh ota bilan Goptay momo yonma-yon qazilgan lahatlarga bir paytda qo‘yilishi epizodida Sharq mumtoz adabiyoti, xalq kitoblaridagi Tohir va Zuhra, Layli va Majnun, Farhod va Shirin, jahon adabiyotidagi Romeo va Julyetta, Tristan va Izolda taqdiridagi voqelik takrorlanadi.

Anvar Obidjon qissa tilining jonliligini, ifodaning hayotiy bo‘lishini ta‘minlash uchun “g‘ijroqlanib”, “hansiroqlanib”, “g‘adablash”, “bolachog‘im”, “bug‘riqish”, “tilqayramalar”, “jaqir-juqir”, “zog‘lanib”, “jaddi”, “chimtomoq”, “elitmako‘z”, “kezargon”, “hilviroqlanib”, “uyquning qopqoni”, “mudgiy”, “potranmoq” kabi og‘zaki nutqda qo‘llaniladigan va shevaga xos so‘zlarni qayta ishlagan holda asar kontekstiga olib kiradi. Bu esa qahramon va personajlar hayotini ta‘sirchan, jonli talqinini yuzaga keltiradi.

Xullas, Anvar Obidjon asarlarida qahramonlarning yosh xususiyatlari e‘tiborga olinadi, xarakteriga xos jihatlar betakror ifodasini topadi. Shu bois ham ushbu hikoyalarni katta-yu yosh sevib o‘qiydi, ta‘sir lanadi. Yozuvchi mulohazakor, chuqur fikrlovchi, mehnatkash oddiy kishilarni qahramon qilib tanlaydi.

Bobning uchinchi faslida “Hajviyotdagi izlanishlar” muammosi tadqiq qilinadi. Anvar Obidjon hajviy hikoyalari uning mahoratini o‘zida aks ettirgan ko‘zgudir. Yozuvchining “Oltiariq hangomalari” kitobiga kirgan hajviy hikoyalarining qahramonlari biri ikkinchisiga o‘xshamagan qiyofasi, odat-qiliqlari bilan kitobxon yuzida beixtiyor tabassum uyg‘otadi. Muallif ular orqali jamiyatdagi illatlarni keskin fosh etadi. Professor A.Rasulov yozganidek, “Oltiariq hangomalari” askiyaning sirt tomoni, yuzasi. Har bir hangoma ostida qayroqday-qayroqday askiyalar bosh ko‘tarishga tayyor turadi. “Oltiariq hangomalari” zamonaviy afandilar haqidagi g‘aroyib voqealar yig‘indisi, laqab-u ko‘p ma‘noli so‘zlar xususidagi qo‘llanma, askiya, payrovlar mag‘zini ochib beruvchi risola”¹¹. Professor Y.Solijonov Anvar Obidjonning kichik janrdagi hajviy merosiga xos san‘atkorlik mahoratiga xos quyidagi jihatlarni ko‘rsatib o‘tadi: “1. Sarlovha topish; 2.Qahramonga ism tanlash; 3.Kulgili vaziyat yarata bilish;

¹⁰ Парандовский Я. Сўз кимёси. – Тошкент: Янги аср авлоди, 2022. – Б. 290-291.

¹¹ Расулов А. Ўзлик сари йўл. – Тошкент: ADIB, 2012. – Б. 6.

4. Personajlarning individual nutqini yaratish mahorati; 5. Noreal voqealarga o'quvchini ishonтира olish; 6. Detallarga e'tibor; 7. Komik vaziyat yarata bilish"¹². Ushbu hikoyalarning qahramon va personajlari yozuvchi tug'ilib-o'sgan Oltiariq tumani Poloson qishlog'i odamlari. Vinosini xotinidan sedanatut kovagiga yashirgan Boyxo'roz, Abdulla Qodiriyning Kalvak Maxzumini yodga solib yuboradigan Mirzaqand naynov, qo'shni xotinni dog'da qoldirib shishadosh ulfati Umurzoq bilan ulfatchilik qilib yuz-yuzdan otib chiqib ketgan Ortiqali, oltin vasvasasiga tushib qiziq hangomaga qolgan Alirafiq va O'zganboy, Qovoqboyev va Hayoxonni xiyonat ustida chuv tushirib ketgan Urug'ali va Qurug'ali, Mardivoyga xotinga qanday "poxoldo'q" urib uni o'z izmiga yurishga bo'ysundirgan Hojiqurbon, "Frunzening haykalani-ku majaqlashdi, lekin tagidagi otida nima ayb?" degan so'zlarni aytgan Egovmat agitchi, "Lokomativ"ni "Lo'killatuv", "Baloniya"ni "Baloni ye", "Borussiya"ni "Bor Russiyangga" degan "futbol ishqibozi" Topindiq og'a yozuvchi tomonidan hayotda prototipi bo'lgan shaxslardan yaratilgan qahramonlardir. Yozuvchi asarda ularga rang beradi, ro'y bergan voqeliklarni biroz bo'rttiradi. Hayot haqiqati bilan badiiy to'qimani uyg'unlashtiradi va asar syujetidagi ta'sirchanlikni yuzaga keltiradi. K. Paustovskiy yozganidek, "... yozuvchining so'zi kitobxonga ta'sir etishining ham o'ziga yarasha qonuni mavjud. Mobodo, yozuvchi ishlayotgan paytida so'zlari ortida yozayotgan narsalarni ko'rmasa, kitobxon ham asarini o'qiganda hech narsa ko'ra olmaydi"¹³. Anvar Obidjon ham so'z ortida tasvirlanayotgan qahramon va personajlarni, voqea va hodislarni chuqur his etgan holda asarga olib kiradi. Asar voqeligi roviy-qahramon, roviy-muallif tomonidan boshdan oyoq yoki o'zni almashgan holda qo'llanilishi qiyofa va xarakterning jonli, xolis, hayotiy, haqqoniy va chuqur talqinini yuzaga keltiradi.

Mazkur faslda "Oxirgi sedanatut qissasi" (1992), "Oltin vasvasasi" (1998) asarlari tahlilga tortilib, Anvar Obidjon hikoyadagi kulgili holat dinamikasini voqealar so'ngigacha muttasil taranglikda saqlash uchun, yangi-yangi tafsilotlarni kuchaytirib borishi, "Oliy tabaqali mehmonlar" (1998) hikoyasida ichkilikbozlik, axloqiy buzuqlik illatlarini hajv ostiga olishi, "Qo'laqabli bog' kursi" (1998) hikoyasida esa vafo, sadoqat haqida qalam tebratishi haqida fikr yuritish orqali Anvar Obidjonning bir qarashda oddiy tuyulgan voqelikdan ham kulgili holatlarni yarata olish mahorati hajviy hikoyalarida yaqqol ko'zga tashlanadi. Bu yozuvchining uzoq kuzatishlari, xalq og'zaki ijodidan samarali foydalanishi, hayotiy obrazlarni asarga mahorat bilan olib kirishida ko'rinadi.

Anvar Obidjonning bir qarashda oddiy tuyulgan voqelikdan ham kulgili holatlarni yarata olish mahorati hajviy hikoyalarida yaqqol ko'zga tashlanadi. Bu yozuvchining uzoq kuzatishlari, xalq og'zaki ijodidan samarali foydalanishi, hayotiy obrazlarni asarga mahorat bilan olib kirishida ko'rinadi.

Tadqiqotning ikkinchi bobi "**Anvar Obidjon qissalarida qahramon va konflikt**" deb ataladi. Bob uch fasldan iborat bo'lib, birinchi fasli "Qahramon va konflikt" deb nomlangan bo'lib, unda Anvar Obidjon qissalarida bosh qahramon qiyofasi voqealar jarayonidagi ziddiyatlar fonida yuz ko'rsatishi tahlil etilgan. Ma'lumki, asar voqealarida boshdan oxirigacha ishtirok etuvchi, boshqa obrazlarni

¹² Солижонов Ё. Анвар Обиджон поэтик олами. Монография. – Тошкент: Янги аср авлоди, 2022. – Б. 142.

¹³ Паустовский К. Олтин гул. Ёзувчи меҳнати ҳақида ўйлар. – Тошкент: Ғафур Ғулум номидаги бадий адабиёт нашриёти, 1967. – Б. 101.

o‘z atrofiga birlashtiruvchi, asarning asosiy g‘oyasi va pafosini o‘zida jamlagan, muallifning niyatini mujassamlashtirgan, asardagi yordamchi syujetlarning asosiy voqelikka birlashtirishga xizmat qiluvchi, konfliktning hal bo‘lishida muhim o‘rin tutuvchi obraz bosh qahramon hisoblanadi. Ayniqsa, uning “Kezargon Boychechak” qissasidagi Boychechak obrazi misolida ushbu holni ko‘ramiz. Professor U.To‘ychiyev konfliktning adabiyotdagi mavjud quyidagi to‘rtta turini ko‘rsatib o‘tadi: “a) xarakterlarning tashqi jihatdan bo‘lgan to‘qnashuvi; b) inson va tabiat stixiyasi to‘qnashuvi; v) sharoit, vaziyat va inson to‘qnashuvi; g) ichki kechinmadagi ruhiy konflikt”¹⁴. Biz Anvar Obidjon asarlarida, asosan, xarakterlar o‘rtasidagi konfliktni uchratamiz. Yozuvchi Mahmud Koshg‘ariyning “Devonu lug‘atit turk” asarida keltirilgan xalq qo‘shiqlaridan ta’sirlangan holda kichik maktab yoshidagi bolalarga mos bo‘lgan qissa yaratadi. Uning “Kezargon Boychechak” qissasida konflikt nafaqat tabiat kuchlari o‘rtasida, balki hayvonlar o‘rtasida ham ro‘y beradi.

Qissaning “Qutlug‘ kecha” qismida yozuvchi kichik maktab yoshidagi bolalarga sharq taqvimi bo‘yicha yangi yilning kirib kelishi, Navo‘z bayrami, uni nishonlanishidagi urf-odatlar, sumalaklar solinish marosimlari bilan tanishtirishni lozim deb biladi va uning badiiy talqinini taqdim etadi. Shu orqali bolalarda sharqona urf-odatlar, o‘z tarixini bilishlari uchun ma’lumot berishni maqsad qiladi: “Bugun qishning oxirgi kechasi edi. Odamlar bu kechaning qadim-qadimdan “Oytug‘di” deb kelishadi Oytug‘di onaning duosi tufayli kezargon bo‘lib yaratiladigan eng kechki, eng oxirgi boychechak aynan shu tunda unib chiqadi. U boshqa sheriklardan o‘ta o‘tkir, o‘ta yoqimli is taratishi bilan ajralib turadi. Tomiri juda nozik bo‘lgani uchun ozgina shabada tegsa ham tuproqdan ko‘chib, u joydan bu joyga sakrab-sakrab uchishga tushadi, qarichma-qarich oldinga intilaveradi. Tushida ko‘rgan sevgilisini izlab tinimsiz kezib yuraverishi bois uni “Kezargon Boychechak” deyishadi”. Yozuvchi ana shu tariqa qissa bosh qahramoni hamda asar semiotik kaliti vazifasini bajaruvchi sarlavhaning mazmun-mohiyati haqida ham ma’lumot beradi. “Ko‘rkam faslning birinchi tongini esa odamlar “Kuntug‘di” deb atab kelishgan”. Yusuf Xos Hojibning “Qutadg‘u bilig” asari qahramonlaridan biri Kuntug‘di atalishini yodga olsak, Anvar Obidjon ushbu doston bilan ham yaxshigina xabardor bo‘lib, ta’sirlanganligini his etamiz.

Navro‘zoy bilan Qish, Ayozzoda bilan Boychechak o‘rtasidagi konfliktning yuqori nuqtasi ular o‘rtasida bo‘lib o‘tgan dialoglar vositasida ayon bo‘ladi.

Boychechak bilan Ayozzoda o‘rtasidagi konflikt Mallamoshning Boychechakni qo‘rqib kelayotgan Tojbabaq, Oqbars, Eshak, Xo‘tik, Kallachi, Yallachi, Ko‘rkalamush hamda Oytug‘di onani Mallamosh yordamida aldab botqoqqa olib borib cho‘ktirib yubormoqchi bo‘lganida yanada kuchayadi. Anvar Obidjonning ushbu qissasi kichik maktab yoshidagi bolalarni tabiat fasllarining almashinish jarayoni, undagi parranda-yu hayvonlar, jonivor-u hasharotlar tabiati haqida ham o‘ziga xos ma’lumot berishi bilan ahamiyatlidir.

Xullas, Anvar Obidjonning ushbu qissasi kichik maktab yoshidagi bolalarni tabiat fasllarining almashinish jarayoni, undagi parranda-yu hayvonlar, jonivor-u hasharotlar tabiati haqida ham o‘ziga xos ma’lumot berishi bilan ahamiyatlidir.

¹⁴ Тўйчиев У. Ўзбек адабиётида бадийлик мезонлари ва уларнинг маромлари. – Тошкент: Янги аср авлоди, 2011. – Б. 333.

Bobning ikkinchi fasli “Personajlar tasviri” deb nomlangan. “Personaj (lot. Pyersona – shaxs, teatr maskasi) – badiiy adabiyotdagi inson obrazi, adabiy asardagi voqea ishtirokchisi, his-kechinma va nutq subyekti”¹⁵. Shu bilan birga “Personaj badiiy asarda (hikoya, roman, pesa, kinofilkt va sh.k.da) ishtirok etuvchi shaxs”¹⁶. “Hakka xolaning ig‘volari” nomli turkum hikoyalarida bolalarning dunyoqarashi, olamni anglashi hamda shaxsiy fikriga ega bo‘lishiga diqqat qilinadi”¹⁷. Avvalo, hikoya syujeti turli bolalar haqidagi “ig‘vo”lardan iborat ekani bilan qiziq. Masalan, “Bahrom haqida ig‘vo”, “Ikrom haqida ig‘vo”, “Nodira haqida ig‘vo”, “Ravshan haqida ig‘vo”, “Mo‘min haqida ig‘vo”, “Alisher haqida ig‘vo”, “Zulxumor haqida ig‘vo”, “Otabek haqida ig‘vo”da hakka bayoni vositasida turli xarakterdagi bolalar qiyofasi namoyon bo‘ladi. Oxirida esa o‘quvchilarga murojaat sifatida “Sizning haqingizda ig‘vo” degan sarlavha ostida ham hikoya berilgan. Har bir hikoyada bir personajning tasviri hakka tilidan qiziqarli tarzda bayon qilinadi. Ma’lumki, o‘zbek xalq ertaklarining boshlanmasida hakkaning ig‘vogar, chaqimchi ekanligi ta’kidlanadi. Yozuvchi ertaklardagi ig‘vogarlik ramzi bo‘lgan ushbu yumoristik obrazdan mazkur hikoyada samarali foydalanadi. Bu hali dunyoni to‘la anglamagan bola uchun qiziqarli holat. Chunki hakkaning ham gapirishi mumkinligi va uning ham boshqa bolalar kabi turli maqsadi, ayyorligi, quvligi borligi e’tiborni tortadigan hodisadir. Masalan, “Bahrom haqida ig‘vo”ni olib ko‘raylik. Yozuvchi asar tilini sodda, xalq orasida uchraydigan til, nutq birliklariga boy bo‘lishiga ahamiyat beradi: *“turishini qarang”, “undan ko‘ra”*. Personajlar ham shunga mos tasvirlangan: *“qo‘li cho‘ntakda”, “og‘zi qulog‘ida”, “Xuddi birov tekinga xo‘rozqand berayotgandek iljayadi”*.

Bolaga didaktik ta’sir etishda adib pashmak detalidan ham juda unumli foydalangan. E’tibor qilinsa, voqealar hakka tilidan mish-mish usulida bayon qilingan. Bunda Qarg‘aning shaxsiy qarashlari jonli va ishonchli tarzda gap orasiga singdirib yuborilganligi adibning mahoratidan darak bersa, qissadan hissa tarzda bolada farosat, tezkor fikrlar, o‘zi boradigan joy va uning holati haqida tasavvurga ega bo‘lishi kerakligi qiziqarli tarzda yetkaziladi. Bunda undagi personaj, ya’ni Bahromning tasviri asosiy majoziy obraz Hakka hola orqali berilishi real voqelikni biz ko‘nikkan an’anaviy tasvirdan o‘zgacha, ya’ni uning dunyoqarashi, tushunchasi asosida ifodalanishini ta’minlaydi.

“Badiiy tafakkurda olamshumul evrilishlar yuz bergani va hamon ushbu jarayon davom etayotganini keyingi yillarda yaratilayotgan turli janrlardagi asarlardan bilsa ham bo‘ladi. Natijada adabiyotimiz maydonlarida avvalgilarga o‘xshagan va o‘xshamagan asarlar paydo bo‘la boshladi”¹⁸. Ana shunday asarlar sirasiga Anvar Obidjonning qator she’r, doston, pyesa, ertak, qissa va hikoyalarini ham kiritish mumkin. Jumladan, “Futbol to‘pining sarguzashtlari” turkumidagi hikoyalar, ayniqsa, “Katakka ko‘milgan tangalar” hikoyasida yetmishinchi-saksoninchi yillar bolalar hikoyachiligidan mazmuni, to‘pning bosh obraz sifatida berilishi va ifodasidagi o‘ziga xosligi bilan ajralib turadi¹⁹. Chunki bu asar

¹⁵ Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2010. – Б. 223.

¹⁶ Ўзбек тилининг изоҳли луғати. – Икки томлик. Биринчи том. – М.: Рус тили, 1981. – Б. 582.

¹⁷ Анвар Обиджон. Ўқ ўтмас болакай ёхуд олтин юрак. – Тошкент: Шарк, 2011. – Б. 177.

¹⁸ Улуғбек Ҳамдам. Рухни уйғотувчи сўз. – Тошкент: Тугон замин зиёи, 2017. – Б. 149.

¹⁹ Анвар Обиджон. Олтин юракли автобола. Чўпчак қисса, ҳикоялар. – Тошкент: Ёш гвардия, 1988. – Б. 40.

yangicha badiiy tafakkur mahsuli sifatida ham e'tiborga loyiq. Yozuvchi olamni futbol to'pining ko'zi bilan ko'radi. Hikoyadagi ekspozitsiya vazifasini bajaruvchi parcha, ya'ni to'pning o'quvchiga badiiy murojaati (keling) bilan boshlangan, bu esa hikoyani jonli suhbat, qiziqarli uchrashuv tarzida bo'lishiga ishora bo'lsa, undagi maktabda darsning o'tilmay qolganligini tanqid qilinishi esa ba'zi bolalardagi maktabdan zerikish hissiyotiga hamohanglik uyg'otadi.

Anvar Obidjonning mazkur hikoyasidagi murakkablik, birinchi navbatda, to'pning majoziy obraz sifatida asar markaziga chiqishi bo'lsa, ikkinchi navbatda, u umuman inson hayotining nozik, murakkab jihatlarini aniq va kutilmagan jihatdan aks ettirishidadir. Bosh obrazning ichki mulohazalari, monologi berilar ekan, avvalo, hikoyada yozuvchi sportga oid detal va atamalardan unumli foydalanganini kuzatish mumkin. Ikkinchidan, adolat, shaxs erki sport uchun ham dolzarb ekanligini ta'kidlasa, uchinchidan, sotuvchi va Akmalning o'zaro bir-birini yaxshi tushunmasligi odamlar fojiasiga asos sifatida berilgan. Umuman olganda, adib hikoyalaridagi qahramon va personajlar tasvirida biroz kinoyaviylik, biroz yumor, biroz fojiviylikning uyg'unlashgan ifodasi ko'zga tashlanadi.

Bobning "Tasviriy ifoda va vositalar" deb nomlangan uchinchi faslida Anvar Obidjonning asar ta'sirchanligini ta'minlash uchun tasviriy ifoda va vositalardan mohirlik bilan foydalanganligi tadqiq etilgan. Adib kinoyali yumor va so'z o'yinlarini matn qatiga singdirib yuboradi. "Mo'ttivoymisan, Mittivoymisan?" (2015) qissasi Anvar Obidjonning ijodiy balog'at davrida yaratilgan. Shu bois qissa qiziqarli voqeligi, betakror tasviriy ifoda va vositalari, yumorning ta'sirchan kuchidan samarali foydalanganligi bilan ajralib turadi. Asarning bosh qahramoni Mo'ttivoy o'smir yoshida bo'lgan. U olov tabiati, tinib-tinchimasligi, turli mashmashalar chiqarishga ustaligi bilan qishloqda taniqli. Yozuvchi qahramonlarga o'quvchi yuzida beixtiyor kulgi uyg'otadigan nomlarni topadi: "Samuray" nomli xo'roz, Mahay xo'rozboz, to'y qilib qiz uzatgan To'lan-to'lpoq, qishloq sartarosh ustasi Baraka-maraka, Xo'ppakalla nomli qo'chqor, Toshpo'lat mergan, "Hangirshteyn" nomli qorapo'stin eshak, Sangin tandirchi, odamlarni doimo chuv tushirib yuradigan Aldar Xoldor, Boyto'ra tepakal, Masir yag'irbosh, G'ulom-cho'mich nomli oshpaz, Pixpix Chandir nomli o'g'ri mushuk, Momogul qandolatchi, Qiron qassob, G'ilmir-ziqna, Oqchopon nomli it, Qorabeka nomli mushuk, Qulqul Davedivich. Ushbu parranda va hayvonlar, qahramon va personajlar nomlari o'z navbatida ular qiyofa va xarakterlarini, odat va qiliqlarini ifodalashga ham xizmat qilgan. Anvar Obidjon Mo'ttivoyning o'ziga xos shumliklari yomonliklarga norozilik belgisi sifatida sodir etishini tasvirlaydi. G'afur G'ulomning "Shum bola"sidagi Qoravoyning shumliklari esa o'zi duch kelgan vaziyatdan qochib qutulish uchun ro'y beradi. Kattalarning o'zlari uni shumliklar qilishga majbur qiladilar.

Asar voqealari bosh qahramon Mo'ttivoy tomonidan bayon etilgani bois uning nutqida yozuvchi shevaga xos so'zlardan ham unumli foydalangan. Bu esa voqelikni jonli, hayotiy, haqqoniy ifodalashga xizmat qilgan. Mo'ttivoy qo'zg'agan keyingi mashmashaga quyidagi voqea sabab bo'lganini o'zi shunday bayon etadi: "To'rtinchi kunga o'tar kechasi odamning zavqini chuchvaraqaqaynar qilvoradigan qoyilmaqom tush ko'rdim. Shu desangiz, xachirdan sal chog'roq bir yo'lbarsga dangal tashlanib tappa bosib yiqitibman. Keyin, uning bo'ynidan bog'lab olib qishloqda ko'chama-ko'cha keza berdim. Menga ko'zi tushgan odam

borki, quloq-burunli ustunga aylanib joyida dang qotib qolaverdi”²⁰. Yuqoridagi “chuchvara qaynar qilib yuboradigan qoyilmaqom tush”, “quloq-burunli ustun” iboralari qiyofa va holatning jonli chizgisini yuzaga keltirgan. Yozuvchi xalq maqollaridan ham ustalik bilan ijodiy foydalanadi: “Qilar ishni qilgin, qochishniyam bilgin, deganlar. Bu janjalistondan vaqtida g’oyib bo’lish uchun oyoqlarimni varvarakka aylantirganimda ortimdan Sangin tandirchining baqirig’i eshitildi.

Anvar Obidjonning “Yaltiroq tugma” qissasi “Shahar bedarvoza emas” maqolini xatboshida keltirish bilan boshlanadi. Asarning asosiy qahramoni Alamazon bo’lib, qissa voqealari uning qishlog’idan 1976-yilning kuzidan Toshkentga otlanishi bilan boshlanadi. Ushbu qissada ham “Ey, Yorug’ dunyo...” qissasidagi Alamazon va Eshmat obrazlarini uchratamiz, endi ular ancha ulg’ayganlar. Yozuvchi “Yaltiroq tugma” qissasida yengil yumor, kinoya, sarkazm uyg’un ifoda va iboralar vositasida jonli, hayotiy, ta’sirchan tasvir yaratadi. Ushbu qissa Anvar Obidjonning kamolotga yetgan paytida yozilgani va u mahoratini ko’rsatuvchi ko’zgu vazifasini o’tagani bilan xarakterlidir.

“Ajinasi bor yo’llar” asari bosh qahramoni yosh Anvar muallifning o’zi go’daklik, bolalik, o’smirlik, yigitlik, o’rta yoshlik va balog’at davri voqeligini, bor haqiqatni rostgo’ylik bilan tasvirlagani bilan o’ziga xosdir. Hatto roviy qahramon o’zidan tortib ota-onasi, opa-ukalari, qarindosh-urug’lari hamda boshqa personajlarning qiyofa va xarakterlarini rostgo’ylik bilan bayon etadi. Asar personajlari turli davlatlar hukmdorlari, dindorlar, qo’rboshlar, vatan ozodligi uchun kurashchilar, jahon urushi qatnashchilari, turli kasb egalari voqealar davomida izchillik bilan o’z qiyofalarini namoyon eta borib, o’ziga xos ansamblni tashkil etadilar. Yozuvchi ular qiyofa va xarakterlarini goh batafsil, goh bir-ikki chizgi bilan tasvirlarkan, haqiqatdan aslo yuz burmaydi. Bu esa asar hayotiyligi, jonliligi, ta’sirchanligini ta’minlagan.

Anvar Obidjonning “Ajinasi bor yo’llar” biografik xotira-romani bir yarim asrdan ko’proq vaqtni qamrab olgan, yuzlab personajlar bilan bog’liq ijtimoiy, siyosiy, madaniy voqeliklar haqida xabar beruvchi muhim salnomaligi bilan ham qimmatlidir.

Dissertatsiyaning uchinchi bobi “**Anvar Obidjon asarlarining syujet-kompozitsion va badiiyat xususiyatlari**” deb nomlanib, uning birinchi fasli davr va qahramon muammosi tadqiqiga bag’ishlanadi. Ijodkor ham, ijod namunasi ham muayyan davrning natijasi. Ijtimoiy, siyosiy jarayonlar yozuvchi qalbida aks- sado berib, u yaratgan asarda o’z ifodasini topadi. Anvar Obidjonning “Ajinasi bor yo’llar” nomli biografik xotira-romani nafaqat aks etgan davrning kengligi, balki qahramon va personajlar qamrovining ko’pligi bilan ham ajralib turadi. Asarda yozuvchi sho’ro davlatining soxta, balandparvoz shiorlari ustidan o’ziga xos tarzda kuladi. Sho’ro davri mafkurasi bilan manqurtlashgan shaxslar, soxta shiorlar ortidan quvib, o’z yo’lini yo’qotgan kimsalar fojiasini yozuvchi mahorat bilan aks ettiradi.

Yozuvchi asar voqealari tasvirini chor Rossiyasining Turkistondagi xonliklarni zabt etish uchun 25 yil cho’zilgan XIX asrning ikkinchi yarmida boshlangan urush oxir-oqibat general-gubernatorlikni tashkil etish bilan

²⁰ Анвар Обиджон. Оддий айрилик. – Тошкент: Фафур Фулом номидаги нашриёт-матбаа ижодий уйи, 2019. – Б. 7.

yakunlanganligi tasviridan boshlaydi. Oqmachit qal'asi himoyachilari general V.A.Pyerovskiye "Bizlar bir siqim porx va ko'chada bir kesak qolguncha, hamma qurollarimiz tamom sinib bitguncha jang qilamiz" deya xat yozishgani, Avliyoota, Pishpak, Chimkent, Iqon qal'asida og'ir janglar yuz bergani, ayollar, bolalar ham dushman bilan olishuvga kirishib, o'liktepalar paydo bo'lgani-yu Sirdaryo oqib borayotgan murdalarga to'lgani tasvirlanadi. 1865-yilda Toshkent Abdurahimbek Shodmon, Muhammad Soatboy, Saidazimboy Muhammad singari sotqinlar ko'magida bosib olingani, so'ng Po'latxon qo'zg'alonidan keyin Qo'qon xonligi tugatilganligi keltiriladi.

Asar syujeti davomida muallif-roviy – Anvar obrazi markaziy o'rinni egallab boradi. Yozuvchi sho'ro davri mafkurasiga munosabatini "Eski machitmi, yangi maktabmi?" qismidagi "Kulkul" afandining "Sovet maktabida sovet bo'l, ko'chada bilganingni qil", degan so'zlarini xatboshida keltirish orqali yumor bilan ifodalaydi. Mafkura bosimi ostida ikkiyuzlama, subutsiz odamlarni yetishtirayotgan jamiyatning kirdikori ana shu tarzda yozuvchi tomonidan fosh etiladi.

Yozuvchi o'tgan asrning 60-70-yillari qishloqlardagi o'zbek to'ylarini batafsil tasvirlaydi. Yosh Anvarning sunnat qilinishi ham asarda batafsil yoritadi. Usta Orifjon tog'a paxtani kuydirib, kesilgan joyga yopishtirib qo'yadi. Yozuvchi bu voqeani ikkinchi jahon urushi davrida fashistlar yahudiylarning ham xatna qilish odati borligini bilganliklari uchun ana shu belgisi orqali ularni aniqlab, joyida otib tashlaganliklarini, ba'zan asir tushgan turkistonlik musulmonlar ham dastlab shu belgi bilan qatl etilavergani bilan bog'laydi. Keyinroq bu anglashilmovchilik bartaraf etilib, musulmonlarning kesilgan joyida paxta kuyundisidan qora chiziq bo'lishini anglaydilar, deb yozadi muallif.

Yozuvchi ana shu davrlar haqida shunday xulosa chiqaradi: "O'yinqaroqlik qilib, ba'zan qorong'ida qaytsam, uydagilar falon joyda o'ynama, piston ko'chadan yurma, ajinasi bor deb qo'rqitishardi. Ajinasi ko'p zamonda yashayotganim, oldimda ajinasi bor yo'llar turganini o'shanda menga hech kim tushuntiribroq aytmagani qiziq. Aytishsa, ajinalardan sergakroq himoyalanmoqqa, zarurat tug'ilsa, dangal olishuvga kirishmoqqa, yengib o'tish usullarini o'rganmoqqa tirishib, o'zimni hayotga puxtagina tayyorlab borgan bo'lmasmidim"²¹. Ma'lumki, xalq tafakkurida ajina xilvatlarda, hosiyatsiz pastqam joylarda bo'lib, insonlarni to'g'ri yo'llaridan chalg'itib, noma'lum yoqlarga ergashtirib ketuvchi sirli xayoliy timsol. Yozuvchi yuqorida bar necha avlodni to'g'ri yo'ldan aldab noma'lum yoqlarga olib ketgan sho'ro tuzumini, uning soxta g'oyalariga ko'r-ko'rona berilgan, har qanday topshiriqlarini quloq qoqmay bajargan, natijada xalqning boshiga mislsiz kulfatlar keltirgan ba'zi yo'l boshchilarini ajinaga qiyoslaydi.

Xullas, Anvar Obidjon asar ta'sirchanligini, hayotiyligini ta'minlash uchun turli kompozitsion vositalardan syujet va uning elementlaridan mahorat bilan foydalanib, betakror qiyofa hamda xarakterlar yaratadi. Asar jozibadorligi, umrboqiyiligini yuzaga chiqaradi.

Bobning "Syujet va kompozitsiya" deb nomlangan ikkinchi faslida yozuvchi o'z asarlarida maqsadga muvofiq obrazlar tanlab, ularning o'zaro munosabatlari asosida voqealar silsilasini, zanjirini yaratishi yoritilgan. Ma'lumki, "Obrazlarning o'zaro munosabatidan kurashidan kelib chiquvchi iroda yo'nalishini, xarakter

²¹ Анвар Обиджон. Ажинаси бор йўллар. Биринчи китоб. – Тошкент: O'zbekiston, 2015 – Б. 105.

xususiyatini namoyon qiluvchi voqealar silsilasiga syujet deyiladi”²². Anvar Obidjon asarlarida o‘zi bilgan shaxslarning prototiplarini qayta ishlagan holda badiiy tasvirlaydi. O‘ziga tanish, qalbini to‘lqinlantirgan mavzularni bayon etadi. U o‘quvchilarning dunyoqarashi, yosh xususiyatlarini e‘tiborga oladi. Shuningdek, ushbu asarlar yozuvchining voqelik qatiga falsafiy, chuqur ma‘noli fikrlarni mahorat bilan singdirishi oqibatida bolalar uchun ham, kattalar uchun ham sevimli voqelik yuzaga keladi. Yuqoridagi jihatlarni biz Anvar Obidjon asarlaridagi syujet qurilishining betakrorligida ko‘ramiz.

Anvar Obidjonning “Oltin yurakli avtobola” (1985) qissasi o‘zida ham fantastik, ham detektiv voqeliklarni uyg‘unlashtirgan bo‘lib, o‘smir yoshdagi bolalarga bag‘ishlangandir. Asarda mol-dunyoga o‘chlik illati qoralanadi. To‘g‘rilik, halollik oxir-oqibat g‘olib bo‘lishi tezkor ziddiyatlarga boy voqelik jarayonida ayon bo‘ladi. Yozuvchi asar voqeligini tugunlar asosida rivojlantiradi, bu esa asar syujeti rivojida kutilmagan o‘zgarish va murakkabliklarni yuzaga keltiradi. Ma‘lumki, “perepetiya” deb ataluvchi bu atama voqelikni qarama-qarshi tomonga o‘zgartirib, tasodifiy yakunni yuzaga chiqaradi. Asarning o‘ziga xos prologi vazifasini bajaruvchi dastlabki qismda roviy-muallif qadimda Sherdor madrasasining qurilishiga o‘n ikki yil, Oqsaroyning bitkazilishiga qariyb chorak asr vaqt sarflanganini, peshtoqiga “Qaychi xola” deb yozib qo‘yilgan yog‘och sartaroshlik do‘konchasi shaharning qoq o‘rtasida bir kechada paydo bo‘lib qolganligini so‘zlaydi.

Yozuvchi qissa syujetida epik janr imkoniyatlaridan samarali foydalanib, qahramonlar kechinmalaridagi hayotiylikni ta‘minlaydi: “Kamol yoshligida dimog‘dor Bekxo‘ja bilan hech qachon yaqin tutinmagandi. Shunga qaramay nogiron bo‘lib qolgan maktabdoshini kiroyi odamgarchilik yuzasidan yo‘qlab qo‘yish biron marta esiga kelmaganidan uyalib ketdi, do‘ngalak peshonasini kaltabaqay barmoqlariga tiragancha xayolga cho‘mdi”. So‘ng Kamol xotiralari orqali retrospeksiya vositasida uning maktabda Bekxo‘ja bilan bo‘lib o‘tgan ziddiyatlari tasvirlanadi.

“Syujet qurilishida yozuvchining mahorati katta o‘rin tutadi. Agar syujet, birinchidan, tasvirlanayotgan xarakter muammosini ochishga xizmat qilib, konfliktning taraqqiyot yo‘lini yoritgani holda ichki yakuniga yetgan bo‘lsa, ikkinchidan, har bir epizod mazmuni, har bir detal va voqealar rivoji haqida o‘ylashga majbur qilib, kitobxonning qiziqishini o‘ziga jalb eta olsagina, belgilangan maqsadni ado etgan bo‘ladi”²³. Anvar Obidjon asarlari syujeti ham o‘quvchini yorqin epizodik holatlari yumorga moyil intrigalari bilan tafakkurga chorlaydi. Yozuvchi syujetning xronikali, retraspektiv, kansentrik, assasiativ turlaridan samarali foydalanadi.

“Meshpolvonning janglari” qissasida yozuvchi mustamlaka sirtmog‘idagi yurtning fojiali ahvolini imo-ishoralar, yumor vositasida jonli ifodalashga erishgan. Qissa o‘zbek dostonlariga xos ham nasr, ham she‘r asosidagi syujet qurilishiga ega. Qissa muallifning “O‘zbekning dono baxshilariga shogird tushib ushbu dostonga qo‘l urdim” degan so‘zlari bilan boshlanishi bejiz emas. Qissa xronikali syujet asosida qurilgan. Asarning yozuvchidan deb boshlanuvchi qismi o‘ziga xos

²² Шукуров Н., Хотамов Н., Холматов Ш., Махмудов М. Адабиётшуносликка кириш. –Тошкент: Ўқитувчи, 1979. – Б. 81.

²³ Абрамович Г.Л. Введение литературоведение. – М.: Просвещение, 1979. – С.116.

epilog vazifasini o'tagan. Qissaning nasr qismida yozuvchi sa'j qo'llashda xalq nasri an'analariga murojaat qilganini ko'ramiz. Bu hodisaning sababini professor Sarimsoqov quyidagicha izohlaydi: "XVI asr o'zbek nasridan boshlab sa'j qo'llashda klassik uslubdan ko'ra ko'proq xalq nasri uslubiga yaqinlashish tendensiyasi ko'zga tashlanadi. Bu tendensiyaning hayotiy shartlaridan biri prozaning tobora realistik xarakter kasb eta borishidadir"²⁴.

Qissa kompozitsiyada she'riy qismlarning o'rni alohidadir. Ular bir qahramonning boshqasiga bo'lgan munosabatini ifodalab dialoglarda qo'llaniladi. Meshpolvon tomonidan aytilgan she'riy parchada Oshiq bolaga bolalar o'yinlari haqida ma'lumot beradi hamda asar syujeti maroqliligini ta'minlaydi.

Xullas, Anvar Obidjon asarlarida badiiy ifoda, vositalar voqelikning hayotiy, jonli bayonini kartina, tasvirdagi ta'sirchanlikni qahramon va personajlar talqinidagi aniqlik hamda yorqinlikni ta'minlashga xizmat qilishi bilan ahamiyatlidir.

Bobning uchinchi fasli **badiiyat muammolariga** bag'ishlangan bo'lib, mazkur faslda badiiyat masalasi asarning til xususiyatlari bilan chambarchas bog'liqligi tadqiq etilgan.

Adabiyotshunos olim D.Xoldorov ta'kidlaganidek, "Badiiylik nima degan savolga turlicha javob beriladi va barcha javob egalari o'zlaricha haq bo'lib chiqaveradi. Javoblar qanchalik xilma-xil ko'rinishlarda bo'lishidan qat'i nazar, moddiy-ma'naviy holatlarning til yordamida, ya'ni nutqiy ko'rinishda namoyon bo'lishi baribir ta'kidlanadi. Inson moddiy narsalarning aksini ko'rishi yoki tasavvur qilishi mumkin. Biroq ma'naviy olamning shakli-shamoyili bo'lmaganligi uchun, faqat til orqali anglashiladi yoki anglatiladi"²⁵. Anvar Obidjon badiiy asarda ta'sirchanlik, aniqlik, jonlilik, hayotiylikni ta'minlash uchun turli ifoda va vositalardan samarali foydalanadi. Uning avtobiografik xarakterdagi "Ajinasi bor yo'llar" xotira-romani voqealari yozuvchi tomonidan bayon etiladi. Shu bois ham muallif nutqida shevaga, og'zaki nutqqa xos so'zlar ko'proq o'rin oladi. Masalan, asarning "Men kimman" deb nomlanuvchi qismida yozuvchi o'ziga "Kimman? deya savol berarkan, shunday javob qiladi. "Kim bo'larding, bir shoirsan-da, shivirlab javob qilaman o'zimga-o'zim. Balki, undoqroqdiansan, balki mundoqroqdiansan, bunisi eshik-derazasiz uyingga o'rnashib olganingdan keyin vaqt ko'rsatadi. To'g'ri ro'zg'ordagi buyumlardan qaysinisi qanchalik qadrga egaligi ular yo'qolganidan keyin qay biriga qanchalik zarurat tug'ilishiga qarab aniqlanadi"²⁶.

Yuqoridagi og'zaki nutqqa xos "undoqroqdiansan, mundoqroqdiansan" so'zlari "eshik-derazasiz uy" metaforik iborasi ifodadagi ta'sirchanlikni, jonlilikni yuzaga keltirgan, falsafiy ma'nodorlikni ta'minlagan. Asarda yozuvchi o'z ijodining mahsuli bo'lgan Gulmat Shoshiyning "Xo ishonang, xo ishonmang yozayotganimda tirik edim", Kul-kul Afandining "Og'zingga kelganini gapiraver, esingga kelganini yozaver" so'zlarini xatboshida keltirish bilan boshlangan. Asarning boshlanishidagi yozuvchi kechinmalari uning nutqigagina xos topilma so'zlar yordamida o'ziga xos ifodasini topadi: "Chekdim o'ylandim, chekdim ikkilandim oxiri qadrdon qalamjonim, qog'ozlar uyimi sari oshiqdi-yu, o'ng

²⁴ Саримсоқов Б. Ўзбек адабиётида сажъ. – Тошкент: Фан, 1978. – Б. 140.

²⁵ Холдоров Д. Ижод моҳияти – услуб ҳосияти. – Тошкент: Турон замин зиё, 2017. – Б. 29.

²⁶ Анвар Обиджон. Ажинаси бор йўллар. Биринчи китоб. – Тошкент: O'zbekiston, 2015 – Б. 6-7.

qo‘lim yetagida boshlovni chizg‘ilabroq olisdagi tugallov sari bilanglab yo‘rg‘alashga tushdi, buyog‘i endi o‘ziga tavakkal”²⁷. Ushbu tasvirdagi chekdim so‘zi takrori, chizg‘ilabroq, bilanglab so‘zlari ifodaga jonlilikni, ta’sirchanlikni ta’minlagan. Asarning “Yoqimli tajovuz” qismi Gulmat Shoshiyning “Ayollarni avayla, ayoldan o‘zingni mudofaa qil” degan so‘zlarini xatboshida keltirish bilan boshlanadi.

Asarda o‘xshatishlar vositasidagi tasvir davrning muhim ijtimoiy-siyosiy voqealari talqinida o‘ziga xos o‘rin tutadi. Yozuvchi asarning nomlanishi bilan bog‘liq semiotik kalitni shunday izohlaydi: “O‘yinqaroqlik qilib ba‘zan qorong‘uda qaytsam, uydagilar falon joylarda o‘ynama, piston ko‘chadan yurma, ajinasi bor deb qo‘rqitishardi. Ajinasi ko‘p zamonda yashayotganim, oldimda ajinasi bor yo‘llar turganini o‘shanda menga hech kim tushuntiribroq aytmagani qiziq”. Yuqorida Anvar Obidjon **ajina** metaforik obrazi orqali insonni to‘g‘ri yo‘ldan ozdiruvchi, yomonlikka yetaklovchi kimsalarni nazarda tutadi.

Anvar Obidjon mubolag‘a, ishora, taqqos, qiyos, kinoya, kesatiq kabi vositalardan foydalanib, badiiy shartlilikni yuzaga keltiradi. Qahramonlarning qiyofa va qiliqlarida, xatti-harakatlarida bu hol yuz ko‘rsatadi. Qahramon va personajlarning o‘z nomlari bilan emas, balki laqablari bilan ataydi. O‘rta yoshdagi bolalarga xos bir-birini laqab bilan chaqirish odatidan foydalanib, ifodada kulgini, tasvirda yumorni yuzaga keltiradi. Shuningdek, asardagi obrazlarning yengil yumorga moyil qiyofasi qaysidir ma’noda ularning xarakterini ham ifodalashga xizmat qiladi. Adabiyotshunos A.Sabirdinov ta’kidlaganidek, Anvar Obidjon asarlarida “Ma’naviy illatlar: mehirsizlik va sotqinlik, amalparastlik va ittifoqsizlik, juratsizlik va ochko‘zlik o‘ziga xos usulda tanqid ostiga olinadi”²⁸. Anvar Obidjon asarlarida badiiy ifoda va vositalar voqelikning hayotiy, jonli bayonini kartina, tasvirdagi ta’sirchanlikni qahramon va personajlar talqinidagi aniqlik hamda yorqinlikni ta’minlashga xizmat qilishi bilan ahamiyatlidir.

Xullas, yozuvchi “Yaltiroq tugma” qissasida yengil yumor, kinoya, sarkazm uyg‘un ifoda va iboralar vositasida jonli, hayotiy, ta’sirchan tasvir yaratadi. Ushbu qissa Anvar Obidjonning kamolotga yetgan paytida yozilgani va u mahoratini ko‘rsatuvchi ko‘zgu vazifasini o‘tagani bilan xarakterlidir.

XULOSA

1. Anvar Obidjonning turli yoshdagi bolalarga bag‘ishlangan hikoyalarida mavu va g‘oya, obraz va xarakter, badiiy ifoda va vositalar sharq mumtoz adabiyoti hamda o‘zbek xalq og‘zaki ijodiga xos an’anaviy tasvir, bayon usulidan ijodiy foydalanishning natijasi sifatida yangicha badiiy-estetik vazifani bajaradi. Ulardagi bolalarning yosh xususiyatiga mos ifoda bilan kattalarga xos chuqur falsafa uyg‘unlashib ta’sirchanlik va hayotiylikni yuzaga keltiradi. Qahramon va personajlar talqinidagi yengil yumor, kinoya, kesatiq, intigralardan samarali foydalanish, fojiviy holatlarga kulguni singdirib yuborish, davr illatlarini hajv orqali fosh etish, ifoda jozibardorligini ta’minlash Anvar Obidjon nasriy mahoratiga xos jihatlardandir.

²⁷ Anvar Обиджон. Ажинаси бор йўллар. Биринчи китоб. – Тошкент: O‘zbekiston, 2015 – Б. 4.

²⁸ Сабирдинов А. Умринг хар дами ғанимат... // Болалар оламининг шайдоси. Илмий-амалий анжуман материаллари. – Тошкент, 2017. – Б. 92.

2. XX asr o'zbek adabiyotida Anvar Obidjon ijodining barcha yoshdagi kitobxonlar uchun sevimli bo'lishining siri tasvir hayotiyliigi, jonliligi hamda chuqur falsafasidir. Yozuvchi roviy-qahramon bayoni, dialog, monolog, polilog kabi nutq turlaridan samarali foydalanib, tasvir izchilligiga, kechinmalar ta'sirchanligiga, talqin hayotiyliigiga erishadi. Yozuvchi qalamida narsa va hasharotlar, hayvon-u parrandalar o'zlari haqida ma'lumot berib, odamlar singari so'zlaydilar, fikrlaydilar. Bu o'z navbatida, asarda voqelikning jonli bayoni, qahramon va personajlarning betakror talqin va tasvirlarini yaratishda muhim o'rin tutadi.

3. Anvar Obidjon voqelik va qahramonlar tasvirida xolis hamda betaraf turadi. Ularni baholashni kitobxon ixtiyoriga qo'yadi. Bu esa asar hayotiyliigi, haqqoniyliigi, ta'sirchanligini yuzaga keltiradi. Yozuvchi hikoya tilining jonliligini, ifodaning hayotiy bo'lishini ta'minlash uchun og'zaki nutqqa xos, shevaga oid so'zlarga ijodiy yondoshib, biroz o'zgartirib, yangi so'z hosil qilgan holda badiiy matnga olib kiradi. Ijodkor qahramonlari mulohazakor, chuqur fikrlovchi, mehnatkash, oddiy kishilar bo'lib, xarakteriga xos jihatlar davrning ijtimoiy-siyosiy voqeliklari jarayonida yuz ko'rsatadi.

4. Anvar Obidjonning bir qarashda oddiy tuyulgan voqelikdan ham tasvirda kulgili holatlarni yarata olish mahorati hajviy hikoyalarda ko'zga tashlanadi. Yozuvchining hajviy asarlaridagi qahramon va personajlar aksariyati hayotda prototipi bor shaxslar bo'lib, uzoq kuzatishlari hamda ijod jarayonidagi chuqur izlanish va bo'rttirma talqinlarning mahsuli sifatida hayotiylikni yuzaga keltirganligi bilan ajralib turadi.

5. Kichik yoshdagi bolalarga atalgan ertak-hikoyalarda Anvar Obidjon tabiat hodisalarini odamlar qiyofasida, yaxshilik va yomonlikning timsoli bo'lgan shaxslar siymosida gavdalandiradi. Sharq mumtoz adabiyoti va o'zbek xalq og'zaki ijodi an'analarini davom ettirgan yozuvchi asar syujetini yaxshilik bilan, haqiqatning tantanasi bilan yakunlaydi. Bu esa bolalarda nekbin tuyg'ularning qaror topishida muhim o'rin tutadi.

6. Qissa janri imkoniyatlaridan samarali foydalangan holda Anvar Obidjon tasviriy ifoda va vositalar, shevaga xos so'zlardan, xalq maqollari, matallaridan, g'ayrioddiy voqealardan foydalangan holda syujetdagi qiziqarli, ta'sirchan ifodani yuzaga keltiradi. Muallif personajlarga munosib nom topishdan tortib ularga bir chizgi bilan bergan tavsifigacha tasvir yorqinligi, betakrorligini, qahramonning odat-u qiliqlari bilan hayotiy aks etishni ta'minlaydi.

7. Yozuvchi borliqda ro'y beradigan u yoki bu hodisalar tasviri orqali ham qahramonlar va personajlar talqini hamda holatini ta'sirchan, hayotiy aks ettiradi. Turli obraz va xarakterlarni voqealar davomida izchilik bilan aks ettira borib, syujet dinamikasini ta'minlaydi. Davrning yaxlit manzarasi, ijtimoiy-adabiy muhiti bilan namoyon bo'ladi.

8. Anvar Obidjon biografik xotira-roman janri imoniyatlaridan kelib chiqib "Ajinasi bor yo'llar" asarida, deyarli, bir yarim asrlik davr hamda yuzlab personajlar qiyofasi va manzarasini izchil aks ettiradi. Davr va qahramonlar, hatto o'zi, ota-onasi, qarindoshlari tasvirida ham ijodkor haqqoniylik va xolislikka e'tibor beradi. Asarda chor Rossiyasi va sho'ro hukumati istilochilik siyosatining salbiy oqibatlarini batafsil yoritib, o'quvchida yaqin o'tmish haqida muayyan bilim hosil bo'lishiga erishadi.

9. Yozuvchining fantastik va detektiv qissa janriga xos syujet va kompozitsion uyg'unlikni o'zida aks ettirgan "Oltin yurakli avtobola" asarida voqelikni tugunlar asosida hamda perepetiyalar vositasida rivojlantiradi. Asar syujetida retrospeksiya va xronikal tasvir o'zaro almashib, dialog vositasidagi qahramonlar munozarasi ularning ichki nutqlarida ham davom etadi. "Meshpolvonning janglari" qissasi esa xronikal syujet asosidagi o'zbek xalq dostonlariga xos nasriy va she'riy qismlarning almashingan holdagi ifoda usuli ustuvor bo'lib, sa'j asosidagi qahramon, personaj va voqelik tasviri yumorga moyil talqinni yuzaga keltiradi.

10. Anvar Obidjon kinoya, taqlid, parodiya kabi talqin usullaridan foydalanib, syujetda yangi mazmun, yangi ifoda tarzini yuzga chiqaradi. Qissa badiiyatini qabatma tasvir, mubolag'a, qiyos, taqqos, o'xshatish, jonlantirish kabi tasviriy ifoda va vositalardan orqali mukammallashtiradi, syujetning dinamik, jozibador, ta'sirchan ko'rinishini yaratadi.

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MUKHTORALIYEV BAKHROMJON ILYOSJON OGLI

THE PROSAIC MASTERY OF ANVAR OBIDJON

10.00.02 – Uzbek literature

DISSERTATION

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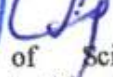
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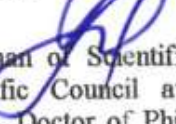
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INTRODUCTION (Annotation of the Doctor of Philosophy (PhD) dissertation)

The relevance and necessity of the dissertation topic. In the world literature the biography of a particular creator, his worldview, the characters he created, the socio-political picture of the era he lived, the literary environment, and the sources of influence, which are considered important in illuminating the aspects inherent in his artistic skill, have been widely and scientifically studied. The linguistic features of the work, artistic imagery and means of expression, the peculiarities of the plot and composition are of important practical importance in illuminating the aspects of the creative skill and style.

In the world literature, there is an increasing demand for the scientific and theoretical study of style and hero, character and conflict, art and language in prose works. The creator's ability to effectively use the possibilities of the short story, novel genre, artistic texture and life reality in them, the role of historical and artistic truth in the interpretation of the era and hero are scientific and theoretical issues that need to be studied in literary studies.

In today's process of building the foundation of a new Uzbekistan, an objective and truthful study of the work of a number of representatives of Uzbek literature of the 20th century based on new perspectives, and the return of their literary heritage to our people, plays an important role in increasing the effectiveness of reforms in the spiritual sphere. As our President Sh.M.Mirziyoyev emphasized, “Indeed, preparing our children for the future, living in an extremely complex era of increasing global competition, and raising them to be healthy and well-rounded people, constitutes the fundamental essence of the work of the education sector and teachers. Taking into account this acute reality, we have raised reforms in the field of education to the level of the most important and priority direction of state policy”¹. The role of literature in ensuring the effectiveness of fundamental reforms in the field of education in our country is especially important.

The given dissertation has been fulfilled according to the requirements of the following laws as PR-60 “On the Development Strategy of New Uzbekistan for 2022-2026” dated January 28, 2022; PR-5847 “On approval of the Concept for the Development of the Higher Education System of the Republic of Uzbekistan until 2030” dated October 8, 2019; PR-6084 “On measures to further develop the Uzbek language and improve language policy in our country” dated October 20, 2020; PD-3271 “On a comprehensive program of measures to develop the system of publishing and distributing books, increase and promote the culture of reading and bibliophilia” dated September 13, 2017; the Decree of the Republic of Uzbekistan-576 “On Science and Scientific Activity” dated October 29, 2019, as well as other regulatory legal acts related to this activity.

The appropriateness of the research to the prior directions of the development of science and technologies. The dissertation was carried out in

¹ Ш. Миллий тикланишдан миллий юксалиш сари. – Тошкент: “Ўзбекистон” НМИУ, 2020. – Б. 364.

accordance with the priority area of science and technology of the republic I. "Formation of a system of innovative ideas and ways to implement them in the social, legal, economic, cultural, spiritual and educational development of an information society and a democratic state".

The scope of study of the problem. In the world literary studies, the theoretical foundations of literary prose, issues of skill and style, have been studied by Russian scholars such as V.M.Zhirmunsky, M.B.Khrapchenko, V.G.Belinsky, M.M.Bakhtin, A.N.Veselovsky, L.I.Timofeyev, Y.Borev, N.D.Tamarchenko, V.Y.Khalizev and A.B.Yesin².

In Uzbek literary studies, issues such as writing skills, theme and idea, hero and art, plot and composition, character and conflict are covered in detail in the monographs, textbooks, dissertations and articles of O.Sharafiddinov, M.Koshjonov, N.Karimov, S.Mirvaliyev, U.Normatov, I.Sultan, H.Boltaboyev, B.Sarimsakov, D.Kuronov, M.Kochkorova, K.Shakhobov, K.Yolchiyev, G.Muhammadjonova, A.Kayumov, Ch.Niyatova, M.Jurayev³.

The direct creative heritage of Anvar Obidjon, in particular his novels, short stories, poems, and literary publicistics, has been studied in dissertations, monographs, pamphlets and articles by scholars such as B.Nazarov, I.Gafurov, A.Rasulov, R.Barakayev, Y.Solijonov, Z.Ibrohimova, G.Jurayeva, A.Sabirdinov, K.Yolchiyev, U.Ali, O.Abobakirova, and N.Ortikova⁴.

² Жирмунский В.М. Теория литературы. Поэтика. Стилистика. – Л.: Наука, 1977; Храпченко М.Б. Творческая индивидуальность писателя и развитие литературы. – М.: Наука, 1970; Белинский В.Г. Собрание сочинение. – Т. 3. – М.: Выс. школа, 1978; Бахтин М.М. Эстетика словесного творчества. – М.: Наука, 1979; Веселовский А.Н. Историческая поэтика. – М.: Выс. школа, 1989; Тимофеев Л.И. Основы теории литературы. – М.: Наука, 1970; Боров Ю. Искусство интерпретации и оценки. – М.: Сов. писатель, 1981; Тамарченко Н.Д. Теория литературы. Роды и жанры. – М.: ИМТИ РАН, 2003; Есин А.Б. Принципы и писмы анализа литературного произведения. – М.: Флинта-Наука, 2002.

³ Шарафиддинов О. Танланган асарлар. – Тошкент: “SHARQ” нашриёт-матбаа акциядорлик компанияси бош тахририяти, 2019; Қўшжонова М. Ҳаёт ва маҳорат. – Тошкент: Ўзбекистон, 1962; Қўшжонова М. Ойбек маҳорати. – Тошкент: Бадиий адабиёт, 1965; Каримов Н. XX аср ўзбек адабиёти тараққиётининг ўзига хос хусусиятлари ва миллий истиқлол мафкуриси: Филол. фан. д-ри... дисс. автореф. – Тошкент, 1993; Каримов Н. XX аср адабиёти манзаралари. – Тошкент: O‘zbekiston, 2008; Каримов Н. Уч буюк сиймо. Абдулла Қодирий. Чўлпон. Ойбек. – Тошкент: Mumtoz so‘z, 2019; Мирвалиев С. Наср, давр, қахрамон. – Тошкент: Ғафур Ғуллом номидаги Адабиёт ва санъат нашриёти, 1983; Норматов У. Насримиз уфқлари. – Тошкент: Ғафур Ғуллом номидаги Адабиёт ва санъат нашриёти, 1974; Норматов У. Танланган асарлар. – Тошкент: “SHARQ” нашриёт-матбаа акциядорлик компанияси бош тахририяти, 2021; Султон И. Адабиёт назарияси. – Тошкент: Ўқитувчи, 1986; Болтабоев Ҳ. Наср ва услуб. – Тошкент: Фан, 1992; Саримсоқов Б. Бадиийлик асослари ва мезонлари. – Тошкент, 2004; Куронов Д. Чўлпон насри поэтикаси. – Тошкент: Шарқ, 2004; Қўчқорова М. Ҳозирги ўзбек насрида бадиий шартлилик. – Тошкент: Фан, 2020; Шахобов К. Ҳозирги ўзбек насрида ўтиш даврининг бадиий талқини (Шукур Холмирзаев асарлари мисолида): Филол. фан. бўйича фалсафа д-ри (PhD)... дисс. автореф. – Фарғона, 2019; Йўлчиев Қ. Нуралӣ Қобилининг прозаик маҳорати. Монография. – Тошкент: Ma’rifat bitiklari, 2021; Муҳаммаджонова Г. Мустақиллик даври ўзбек насрида ижодкор инсон концепцияси. – Фарғона: Classic, 2022; Каюмов А. Ҳозирги ўзбек насрида миллик характер ва бадиий маҳорат (Ўткир Ҳошимов ва Наби Жалолоддин хикоялари мисолида): Филол. фан. бўйича фалсафа д-ри (PhD)... дисс. автореф. – Фарғона, 2018; Ниятов Ч. Ҳозирги ўзбек прозасида характер проблемаси. – Тошкент: Фан, 1984; Жўраева М. Замонавий ўзбек насрида янги инсон концепцияси (Абдуқаюм Йўлдош ва Зулфия Қуролбой кизи хикоялари асосида): Филол. фан. бўйича фалсафа д-ри (PhD)... дисс. автореф. – Фарғона, 2018.

⁴ Назаров Б. Анвар Обиджон шеърларида поэтик гўзаллик // Болалар оламининг шайдоси. “Ўзбекистон халқ шоири Анвар Обиджон таваллудига 70 йил” мавзусидаги республика алмий-амалий анжумани материаллари. – Тошкент, 2017. – Б; Ғафуров И. Сўз тўлқинлари // Болалар оламининг шайдоси. “Ўзбекистон халқ шоири Анвар Обиджон таваллудига 70 йил” мавзусидаги республика илмий-амалий анжумани материаллари. Тошкент, 2017; Расулов А. Ўзлик сари йўл. – Тошкент: ADIB, 2012; Баракаев Р.

As the issues of style and character, hero and conflict, plot-composition and artistry in Anvar Obidjon's prose have not been widely studied indicates the relevance and necessity of researching this topic in a monographic aspect.

The connection of the dissertation topic with the research plans of the higher educational institution where the dissertation was completed. The dissertation was conducted within the framework of the theme "Problems of Poetics" in accordance with the plan of the research work of Fergana State University.

The aim of the research is to highlight the place and significance of Anvar Obidjon's prosaic works in Uzbek literature of the second half of the 20th century - the beginning of the 21st century, the uniqueness of his style, sources of influence, and artistic skill in the interpretation of heroes and characters.

The tasks of the research:

to reveal the place of Anvar Obidjon's work in making innovations in terms of theme, image, idea, and character in the development of modern Uzbek storytelling, and the important aspects of his style on the example of the analysis of his works;

to analyze the aspects of the writer's prose skill in using speech types, figurative expressions and means, and language resources;

to study Anvar Obidjon's research in creating a unique style in various genres of prose, creatively using the traditions of Uzbek folklore, classical literature, Russian and Western literature;

to determine the writer's contribution to Uzbek satire in connection with his worldview, methods of approach, life observations, and biography;

to show the factors of the development of new Uzbek prose by highlighting the vitality, truthfulness, and liveliness in the interpretation of the era and heroes, national images, and characters in Anvar Obidjon's works;

to substantiate the role of prologue, epilogue, portrait, landscape, and artistic detail in revealing the plot diversity and compositional sophistication of the work through the analysis of Anvar Obidjon's prose works.

The object of the study are stories, narratives and memoir-novel of Anvar Obidjon.

Маърифатга ташна миллат керак юртга. Сайланма. – Тошкент: Muharrir, 2024. – Б.235-250; Солижонов Й. Сўз сеҳри ва меҳри. Адабий суҳбатлар. – Тошкент: "SHARQ" нашриёт-матбаа акциядорлик компанияси бош таҳририяти, 2018. – Б.29-38; Солижонов Й. Лирика латофати, насринг назокати. Адабий-танкидий мақолалар. – Тошкент: Адабиёт учқунлари, 2018. – Б.33-43; Солижонов Й. Анвар Обиджон поэтик олами. Монография. – Тошкент: Янги аср авлоди, 2022; Ибрагимова З. Мактабгача тарбия ёшдаги ўзбек болалар насрининг ғоявий-бадий хусусиятлари: Филол. фан. номз... дисс. – Тошкент, 1990; Ибрагимова З. Кичкинтойлар адабиётининг хусусиятлари. – Тошкент: Ўқитувчи, 1994; Жўраева Г. Ўзбек болалар шеърлятида ҳажвий образ яратиш маҳорати (XX асрнинг 80-90-йиллари материаллари асосида): Филол. фан. номз... дисс. автореф. – Тошкент, 2010; Сабирдинов А. Маънавият ва маърифат чашмалари. – Тошкент: Akadernashr, 2016. – Б. 49-53; Йўлчиев Қ. Ўзбек шеърлятида бирлик ва учлик поэтикаси: Филол. фан. бўйича фалсафа док-ри (PhD)... дисс.автореф. – Фарғона, 2017; Умид Али. Кўнгилга сайр. Адабий-ижодий мавзудаги суҳбатлар. -Тошкент: Янги аср авлоди, 2009. – Б. 32-37; Абобакирова О. Ўзбек болалар ҳикоячилигида бадий услуб ва қаҳрамон масаласи (Н.Фозилов, Л.Маҳмудов, А.Обиджон ижоди мисолида): Филол. фан. бўйича фалсафа д-ри (PhD)... дисс.автореф. – Фарғона, 2021; Ortiqova N. Anvar Obidjon she'riyatining fonoleksopoetik xususiyatlari: Filol. fan. bo'yicha falsafa d-ri (PhD)... diss. avtoref. – Farg'ona, 2024.

The subject of the study is to determine the stages of development of Anvar Obidjon's novel, short story, and narrative writing through the study of his prose works in the second half of the 20th century – the beginning of the 21st century.

Research methods. Comparative-typological, sociological, and biographical analysis methods were used to illuminate the research topic.

The scientific novelty of the study is the following:

through the study of the writer's creative laboratory it was first established that the unique style and artistic skill of Anvar Obidjon, who created works in the new Uzbek prose, being interesting for both children and adult readers, are the result of creative influence of the traditions of Uzbek folk oral literature, Eastern classical literature, Russian and Western literature;

it is substantiated that the improvement of Uzbek prose in terms of genre, its advancement to a new level, the harmonious reflection of the reality of life in the image, the vitality and expressiveness, the truthfulness and attractiveness of the expression style, the light humor and deep philosophy are based on the writer's biography, way of thinking, level of knowledge, approach and the process from choosing a fiction name to the skill of choosing a hero and reality for it;

the analysis of his works proves that Anvar Obidjon enriched Uzbek prose in the second half of the 20th century – the beginning of the 21st century with novels and stories that demonstrate the rich possibilities of our language, embody heroes and characters of high artistic quality, imbued with the national spirit, and are the result of the creator's research and work to find his own style;

it is proved that the combination of real events with fantastic, supernatural events in the plot of the work, sometimes the unconventionality in the interpretation of the portraits and habits of the heroes, the effective use of conciseness, irony, humor and various intricacies in expression to ensure compositional uniqueness, and the creation of an artistic, aesthetic and attractive narrative style by incorporating various language layers and vocabulary into the literary text are important aspects of Anvar Obidjon's artistic skill.

The practical results of the research are as follows:

through the analysis of Anvar Obidjon's novels, stories and tales for children of different ages, the writer's contribution to the development of Uzbek prose in the second half of the 20th century – the beginning of the 21st century was studied;

Anvar Obidjon's skill in creating realistic, romantic, fantastic, detective, adventure, fairy tales, the stages of development of modern Uzbek storytelling, the diversity in stylistic and genre features were studied;

theoretical aspects related to the interpretation of problems such as era and character, hero and conflict, nationality and universality, tradition and renewal are covered in the analysis of Anvar Obidjon's works;

by studying the influence of Eastern classical literature, Uzbek folk oral literature, Russian and Western literary traditions on Anvar Obidjon's work, the plot and compositional features of the writer's works are analyzed, and the factors of development of modern Uzbek prose are shown.

The reliability of the research results is determined by the correctness of the problem statement, the correspondence of the approach and methods used to

the research aim, the basis of theoretical information on scientific sources, the implementation of conclusions into practice, and the confirmation of the results by authorized systems.

Scientific and practical significance of the research results. The scientific significance of the research results is explained by the fact that the scientific and theoretical conclusions about the style and hero, problems of the period, character and conflict in Uzbek prose presented in the dissertation can be used in the publication of textbooks and manuals for students of philology in higher educational institutions, in lecture classes, and in organizing special courses and seminars.

The practical significance of the research results serves to create the theoretical foundations of modern Uzbek prose. Also, the results of the dissertation are expressed in the fact that they serve to improve research and scientific studies conducted in the disciplines of "New Uzbek Literature", "Theory of Literary Studies", "Current Literary Process", and "Fundamentals of Artistic Analysis".

Implementation of research results. Based on the results of this research on the subject of Anvar Obidjon's prose skills:

the scientific results and conclusions on elucidating the aspects related to the writer's biography, way of thinking, level of knowledge, approach, and skill of choosing the fiction name to choosing a hero and reality for it, in the genre improvement of 20th century prose, bringing it to a new level, vitality and impressionability in the image, truthfulness and attractiveness of the expression style, harmonious reflection of the reality of life with the artistic texture, light humor and deep philosophy, have been used in the implementation of the fundamental scientific project FA-F1-005 on the topic "Research on the history of Karakalpak folklore and literary studies" carried out at Karakalpakstan branch of the Academy of Sciences of the Republic of Uzbekistan (reference № 534/2 of the Karakalpakstan branch of the Academy of Sciences of the Republic of Uzbekistan) dated December 14⁶ 2024). As a result, the scientific-theoretical and scientific-practical significance of the project has increased;

the substantiation of the fact that Anvar Obidjon enriched Uzbek prose of the second half of the 20th century – the beginning of the 21st century by novels and stories that reflect the rich potential of the language, embody heroes and characters of high artistic quality and imbued with the national spirit, is the result of the creator's research and work to find his own style, which was used in the implementation of a practical project FA-043429 under the title "Research on the Theoretical Issues of Karakalpak Folklore and Literature Genres" realized at the Karakalpakstan Branch of the Academy of Sciences of the Republic of Uzbekistan under the (reference 547 of the Karakalpakstan Branch of the Academy of Sciences of the Republic of Uzbekistan dated November 21, 2024). As a result, the scientific conclusions of the work served to increase the scientific-theoretical and scientific-practical significance of the project;

observations on artistic skill in prose were used to illuminate theoretical issues in the textbook "History of Modern Literature" (certificate № 538-283 in accordance with the Order № 538 of the Ministry of Higher and Secondary

Specialized Education of the Republic of Uzbekistan dated December 25, 2021). As a result, these scientific conclusions served to scientifically enrich the textbook materials.

Approbation of research results. The research results were discussed at 3 international and 2 republican scientific and practical conferences.

Publication of research results. 12 scientific works were published on the topic of the dissertation. 7 articles were published in scientific publications recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publication of the main scientific results of doctoral dissertations, including 5 in republican and 2 in foreign journals.

Structure and volume of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, a list of used literature, and its volume is 150 pages.

MAIN CONTENT OF THE DISSERTATION

The Introductory part of the dissertation presents the relevance and necessity of the topic, describes the aim, tasks, object, subject of the research, shows its relevance to the priority areas of the development of science and technology of the republic, reveals the scientific novelty and practical significance of the research, describes the implementation of the research results in practice, published works and provides the information on the structure of the dissertation.

The first chapter of the dissertation is entitled “**Style and Character in the Works of Anvar Obidjon**”, and the first section studies the issue of “**Peculiarities in Early Stories**”. Anvar Obidjon’s work has a special place in the development of modern Uzbek storytelling. He renewed the genre of the story in terms of both subject and image especially in children’s literature, effectively used visual expressions and means to create unique characters and images, and managed to effectively incorporate deep philosophical thought into the plot. “A story usually describes one (sometimes several, closely related, happened within a short period) event from the hero’s life. The short duration of the events described requires that the story should be small, the plot simple, and the number of characters involved is limited. Not every event is narrative. The story depicting the event must be holistic, complete, and for this it must have its own beginning and end. In describing a holistic story, the storyteller reveals the essence of either this event or the character through it”⁵. Thus, Anvar Obidjon effectively uses such great possibilities of the story. In his stories, a soccer ball speaks, narrating its adventure (“The Adventures of a Soccer Ball”); a fly tells its difficult life path (“The Experiences of a Fly”); insects, birds, and animals provide information about their nature (“Humorists Around Us”). This ensures that the story is interesting not only for children, but also for adults.

For example, the story “The Adventures of a Soccer Ball” (1984) is called “Six-Time Humour” and consists of six parts. Anvar Obidjon uses a consistent

⁵ Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2010. – Б. 393-394.

realistic style in his works, from creating a character to interpreting the reality of the time. In the above story, too, taking into account the fact that teenagers are especially fond of playing football, he introduces a character related to this topic.

Professor Y.Solijonov writes the following about another unique individual aspect of Anvar Obidjon's work: "In my opinion, Anvar Obidjon's creative image is always characterized by a very strong desire to search. First of all, he strives to reveal the full diversity of our literary language, to find the deep roots of the words of the folk language that adorn it. In particular, he uses duly dialectal words that have gone out of use, which serves to create a different sound of melody and deepen the meaning, which delights not only children, but also their parents, and teaches them to study the treasure of our language more deeply. If you look closely, most of the words used in the poet's poems are not even found in the five-volume explanatory dictionary of the Uzbek language. In fact, a true artist strives to enrich the treasure of his native language with new words and phrases" ⁶. Indeed, in the story "The Adventures of Soccer ball", the writer achieves the expressiveness of the image by effectively using the richness of our language: similes, comparisons, metaphorical words and phrases, proverbs and sayings. He instills philosophical thoughts of important moral and educational value for all ages into the work.

The writer skillfully reflects the momentary state and appearance of the characters through similes. In this regard, it is noticeable that he was influenced by Gafur Ghulam's skill in creating the image of the characters in the story "A mischievous child" by using similes. Anvar Obidjon's skill is that that he creatively approaches the tradition of the great writer and creates his own unique image. The words of Academician N.Karimov, "Usman Nasir's work is a river formed by the confluence of three tributaries. One of these tributaries is poetry, the second is translation, and the third is drama"⁷, can be applied to Anvar Obidjon in some sense. If we compare Anvar Obidjon's work to such a river, the first tributary flowing into it is poetry, the second tributary is prose, and the third tributary is drama. Anvar Obidjon's work is characterized by the fact that he also absorbed the experiences of the other two tributaries into prose.

With some sense of irony the author called the story "The Experiences of the Fly" (1978) a "cameo novel - a tragedy" to some "new" novels. The work consists of two conventional parts (each of four chapters) and an ending. The writer also effectively uses the poetic art of *intaq*⁸ in classical literature. As is known, "Intaq is a poetic art in classical literature, the art of describing animals, birds and inanimate objects in a work of art as if they were people. Intaq allows the poet to indirectly express his experiences, attitude to existence, and philosophical observations about life" ⁹. Through this story, the writer teaches children the skill of looking at life with a keen eye and accepting the truth of life as it is.

⁶Солижонов Й. Анвар Обиджон поэтик олами. Монография. – Тошкент: Янги аср авлоди, 2022. – Б. 58.

⁷ Каримов Н. XX аср адабиёти тараққиётининг ўзига хос хусусиятлари ва миллий истиқлол мафқураси: Филол. фан. д-ри... илмий маъруза тарзда ёзилган дисс. авторефер. – Тошкент, 1993. – Б. 28.

⁸ The way of personification.

⁹ Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. - Тошкент: Akademnashr, 2010. – Б. 122.

In the above stories, Anvar Obidjon was influenced by the traditions of ancient myths and legends, fairy tales and epics, creating his own unique way of expression and individuality. Already in his first stories, the writer conducted a number of creative researches and skillfully created a reality imbued with unique images, a life picture, and deep philosophical thoughts.

The second section of the chapter is called **“Character Interpretation”**, which highlights the fact that in Anvar Obidjon’s stories, the appearance and character of adult heroes find their own vital, lively, and truthful expression. Professor A.Rasulov writes about the heroes reflected in the writer’s works: “Anvar Obidjon shows and describes his heroes, but never evaluates them. The task of children’s literature is to teach the young reader to think and evaluate”¹⁰. Indeed, the creator, by leaving it up to the reader to evaluate reality and the hero, teaches him to think. At this point, we are reminded of the words of literary critic R.Barakayev: “Looking at the work of Anvar Obidjon, first of all, we witness that the poet wielded a pen effectively in all types of children's literature. With his unique and extremely diverse work, he undoubtedly raised the poetry, prose, and drama of our children's literature to new levels of development”¹¹. This diversity in artistic creativity, naturally, played an important role in the emergence of unique characters and real heroes.

Anvar Obidjon also introduces dialect-specific words into his works, creating unique images and interpretations. Using the rich possibilities of our language to bring out the liveliness and vitality in the image is one of the unique aspects of his writing style. Anvar Obidjon also incorporates words that are rarely used in our language, reworking them into a literary text. The events in his story “Ordinary separation or the most virginal love story” (2014) are narrated by six-year-old Ertosh. The story begins with a quote from Abdulhamid Cholpon’s lines “Beautiful imagination, come, play flowers on my head, Caress my desires!” in the opening paragraph. Then, in a village adjacent to a hill, there is a picture of houses densely lined up on both sides of the road, “like students of different height who have been trained in physical education, with vineyards in each house, and various grapes in them”. It depicts the old Ertosh going to his Korean lover Goptay, who has returned to Uzbekistan after many years. The next reality in the story is described by the six-seven-year-old Ertosh – the narrator-hero – through retrospection and presented in the form of his memories.

The writer truthfully describes the difficult life of Koreans in exile through the speech of Uncle Sadir. He consistently highlights the hardships that Stalinism's policies have inflicted on peoples throughout the events of the work. By recalling the difficult and tragic past experiences of the heroes and characters, the writer interprets the tragedies of the repressive policies of the Soviet state in accordance with the worldview of adolescent children.

Anvar Obidjon finds a unique name that is common to the content of the story and explains it. As is known, “The name is a symbolic sign that distinguishes this

¹⁰Расулов А. Ўзлик сари йўл. – Тошкент: ADIB, 2012. – Б.16.

¹¹Баракаев Р. Маърифатга ташна миллат керак юртга. Сайланма. – Тошкент: Мухаррир, 2024. – Б. 237.

work from all other works. If the work is destined to be immortal, this symbol will acquire a special, unique charm”¹². At the end of the story, the narrator-writer describes the events. The episode of Ertosh Father and Goptay Mother being placed side by side in the dug graves at the same time repeats the reality of the fate of Tahir and Zuhra, Layli and Majnun, Farkhod and Shirin in Eastern classical literature, folk books, and Romeo and Juliet, Tristan and Isolde in the world literature.

In order to ensure the liveliness of the language of the story and the vitality of the expression, Anvar Obidjon remakes words used in oral speech and dialects, such as “gijroqlanib”, “hansiroqlanib” (to hurry), “g‘adablash” (curse), “bolachog'im” (childhood), “bug'riqish”, “tilkhayramalar” (disaffection), “jaqir-juqir” (noisy), “zog'lanib”, “jaddi”, “chimtomoq” (fastidious about food), “elitmako'z”, “kezargon”, “hilviroqlanib” (to flutter), “uyquning qopqoni” (deeply in sleep), “mudgiy”, “potranmoq”, and brings them into the context of the work. This creates a touching, lively interpretation of the lives of the heroes and characters.

The third part of the chapter examines the problem of **Research in humor**. Anvar Obidjon's humorous stories are a mirror reflecting his skill. The characters of the humorous stories included in the writer's book “Humour of Altiarik” with their unique appearance and habits involuntarily evoke a smile on the reader's face. Through them, the author sharply exposes the vices of society. As Professor A.Rasulov writes, “Humour of Altiarik” is the surface of the folk play on words. Under each humour there is always some kind of pun. “Humour of Altiarik” is a collection of bizarre stories about modern masters of joke telling, a guide to nicknames and polysemous words, a treatise that reveals the meaning of puns and humour”¹³. Professor Y. Solijonov points out the following aspects of Anvar Obidjon's artistic skill, characteristic of his comic heritage in the small genre: “1. Finding a title; 2. Choosing a name for the hero; 3. Ability to create a funny situation; 4. Ability to create individual speech of the characters; 5. Ability to convince the reader of unrealistic events; 6. Attention to detail; 7. Ability to create a comic situation”¹⁴. The heroes and characters of these stories are the people of the village of Poloson, Altiaryk district, where the writer was born and raised. Boykhoroz, who hid his wine from his wife in a hollow of a mulberry tree trunk; Mirzakand, who reminds of Abdulla Kodiriy's Kalvak Makhzumi; Ortikali, who made a deal with his bottle companion Umurzok, leaving his neighbor's wife in the lurch; Alirafik and Uzmanboy, who were tempted by gold and got into an interesting situation; Urugali and Kurugali, who made Kovokboyev and Khayokhon fall for treason; Hojikurban, who taught Mardivoy how to make obey his wife and follow him; Egovmat, who said “They crushed Frunze's statue, but what for the horse under it should be blamed?”; the “football fan” Topindik, who used to say the words “Lokomotiv” as “Lo'killatuv”, “Balonia” as “Baloni ye” (Eat the trouble), and “Borussia” as “Bor Russiyangga” (go to your Russia), are

¹² Парандовский Я. Сўз кимёси. – Тошкент: Янги аср авлоди, 2022. – Б. 290-291.

¹³ Расулов А. Ўзлик сари йўл. – Тошкент: ADIB, 2012. – Б. 6.

¹⁴ Солижонов Й. Анвар Обиджон поэтик олами. Монография. – Тошкент: Янги аср авлоди, 2022. – Б. 142.

characters created by the writer who have prototypes in real life. The writer gives them color in the work, slightly exaggerates the realities that have occurred. He combines the reality of life with the artistic texture and creates an emotional impact in the plot of the work. As K. Paustovsky wrote, "... the writer's word has its own law of influence on the reader. If a writer does not see what he is writing behind his words while working, then the reader will not see anything when reading his work"¹⁵. Anvar Obidjon also brings the heroes and characters, events and incidents described behind the words into the work with a deep feeling. The use of the reality of the work by the narrator-hero, the narrator-author, from beginning to end or in reverse, creates a lively, objective, vital, truthful and deep interpretation of the image and character.

In this section, the works "The Last Story of the Milberry tree" (1992) and "The Temptation by Gold" (1998) are analyzed. Anvar Obidjon uses new details to maintain the dynamics of the comic situation in the story in constant tension until the end of the events, satirizes the vices of alcoholism and moral corruption in the story "High-society guests" (1998), and writes about loyalty and devotion in the story "The Garden Chair with the Nickname 'Hand'" (1998), in which Anvar Obidjon's ability to create comic situations from reality that seems ordinary at first glance is clearly evident. This is evident in the writer's long observations, effective use of folk oral art and skillful introduction of real-life images into the work.

The second chapter of the research work is entitled "**Hero and Conflict in the Stories of Anvar Obidjon**". The chapter consists of three sections, the first of which is called "**Hero and Conflict**", which analyzes the appearance of the main character in Anvar Obidjon's stories against the background of the conflicts in the course of events. As it is known, the main character is that who participates in the events of the work from beginning to end, unites other characters around him, embodies the main idea and pathos of the work, embodies the author's intention, serves to unite the auxiliary plots in the work into the main reality, and plays an important role in the resolution of the conflict. We see this in particular in the example of the character of Boychechak in his story "Kezargon Boychechak". Professor U. Tuychiyev points out the following four types of conflict in literature: "a) external conflict of characters; b) conflict of man and nature elements; c) conflict of circumstances, situation and man; d) spiritual conflict in internal experiences"¹⁶. In the works of Anvar Obidjon, we mainly encounter conflict between characters. The writer, influenced by the folk songs cited in Mahmud Kashgari's "Devonu Lugatit Turk", creates a story suitable for children of primary school age. In his story "Kezargon Boychechak" (Wondering Snowdrop), the conflict occurs not only between the forces of nature, but also between animals.

In the "Happy Evening" part of the narrative, the author considers it necessary to introduce elementary school children to the arrival of the New year according to the Eastern calendar, the Navruz holiday, the traditions of its celebration, and the

¹⁵ Паустовский К. Олтин гул. Ёзувчи меҳнати ҳақида ўйлар. – Тошкент: Ғафур Ғулом номидаги бадиий адабиёт нашриёти, 1967. – Б. 101.

¹⁶ Тўйчиев У. Ўзбек адабиётида бадиийлик мезонлари ва уларнинг маромлари. – Тошкент: Янги аср авлоди, 2011. – Б. 333.

ceremonies of making sumalak¹⁷, and presents its artistic interpretation. Through this, the author aims to provide information to children so that they can learn about oriental traditions and their history: “Today was the last night of winter. People have called this night “Oytug’di” (Born by a Moon) since ancient times. Thanks to the prayers of the mother Oytugdi, the last snowdrop which is created as the last sprout on this night. It is distinguished from other companions by its extremely sharp, very pleasant smell. Since its veins are very thin, even if it touches the slightest breeze, it moves from the soil and starts jumping from place to place, moving forward step by step. Because it constantly wanders in search of the lover it saw in its dream, it is called “Kezargon Boychechak” (Wandering Snowdrop). In this way, the author also provides information about the main character of the story and the meaning of the title, which serves as the semiotic key to the work. “People used to call the first morning of the beautiful season “Kuntug’di” (Born by a Day). If we remember that one of the characters in Yusuf Khos Hajib’s work “Kutadgu Bilig” is called Kuntug’di, we feel that Anvar Obidjon was well aware of and influenced by this epic.

The high point of the conflict between Navruzoy and Winter, Old man Frost and Snowdrop is revealed through the dialogues between them.

The conflict between Snowdrop and Old man Frost intensifies when with the help of Mallamosh, he tries to trick Tojbabak, Okbars, Donkey, Colt, Kallachi, Yallachi, Blind Rat, and Oytug’di into a swamp and drown them. This story by Anvar Obidjon is significant in that it provides primary school children with unique information about the changing seasons in nature, as well as the nature of birds, animals and insects.

The second section of the chapter is entitled “Description of the Characters”. “Character (Latin *Pyersona* – person, theater mask) – a human image in fiction, a participant in an event in a literary work, a subject of feelings and speech”¹⁸. At the same time, “Character is a person participating in a work of art (story, novel, play, film, etc.)”¹⁹. In the series of stories called “Aunt Magpie’s Instigations”, attention is paid to children’s worldview, understanding of the world and having their own opinions²⁰. First of all, the plot of the story is interesting because it consists of “instigations and gossips” about different children. For example, “Gossiping about Bahrom”, “Gossiping about Ikrom”, “Gossiping about Nodira”, “Gossiping about Ravshan”, “Gossiping about Momin”, “Gossiping about Alisher”, “Gossiping about Zulhumor”, “Gossiping about Otabek” show the image of children with different characters through the provocation and gossiping narration. At the end, as an appeal to readers, a story is also given under the title “Gossiping about you”. In each story, the image of one character is described in an interesting way in the Magpie language. As it is known, at the foreword of Uzbek folk tales, it is emphasized that the magpies are characterized as gossipers and

¹⁷ Special food of spring and Navruz holiday, made from flour and wheat.

¹⁸ Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2010. – Б. 223.

¹⁹ Ўзбек тилининг изоҳли луғати. – Икки томлик. Биринчи том. – М.: Рус тили, 1981. – Б. 582.

²⁰ Анвар Обиджон. Ўқ ўтмас болакай ёхуд олтин юрак. – Тошкент: Шарк, 2011. – В. 177.

instigators. The writer uses efficiently a symbol of a gossiping and instigation in the humoristic image of a magpie. This is an interesting situation for a child who has not yet fully understood the world. Because the fact that the magpie can also speak and that she, like other children, has different goals, cunning and craftiness is an interesting phenomenon. For example, let's take "Gossiping about Bakhrom". The writer pays attention to the fact that the language of the work is simple, rich in common language and speech units: "look at his posture", "than him". The characters are also described accordingly: "his hand is in his pocket", "a smile a mile wide", "he smiles as if someone is giving him free lollipop".

The author also used the detail of the "pashmak" very effectively in his didactic influence on the child. It can be noticed that the events are described in the magpie language in a rumor-like manner. In this, the fact that Magpie's personal views are vividly and convincingly embedded in the story testifies to the writer's skill, and the story conveys in an interesting way that a child should have insight, quick thinking, and an idea of the place he is going to and his situation. In this, the image of the character in it, namely Bahrom, is presented through the main figurative image of aunt Magpie, which ensures that real reality is expressed differently from the traditional image we are used to, that is, based on his worldview and understanding.

"The fact that there have been global changes in artistic thinking and that this process is still ongoing can be seen from the works of various genres created in recent years. As a result, works similar to and unlike the previous ones have begun to appear in the fields of our literature"²¹. Such works include a number of poems, epics, plays, fairy tales, narratives and short stories by Anvar Obidjon. In particular, the stories in the "Adventures of a Soccer Ball" series, especially the story "Coins Buried in a Cage", stand out from the children's stories of the seventies and eighties in their content, the presentation of the ball as the main character and the uniqueness of its expression²². That is why this work is also noteworthy as a product of a new artistic thinking. The writer sees the world through the eyes of a soccer ball. The excerpt that serves as the exposition in the story, that is, the ball's artistic appeal to the reader (come), which indicates that the story is in the form of a lively conversation, an interesting meeting, and the criticism of the situation when the lesson was not conducted harmonizes with a sense of boredom in some children from school.

The complexity of this story by Anvar Obidjon is, first of all, the ball as a figurative image comes to the center of the work, and secondly, it clearly and unexpectedly reflects the subtle and complex aspects of human life in general. Given the internal thoughts and monologue of the main character, first of all, it can be observed that the writer effectively uses details and terms related to sports in the story. Secondly, he emphasizes that justice and individual freedom are also relevant for sports, and thirdly, the misunderstanding between the seller and Akmal is given as the basis for the human tragedy. In general, the depiction of heroes and

²¹ Улуғбек Ҳамдам. Рухни уйғотувчи сўз. – Тошкент: Турон zamin ziyo, 2017. - Б. 149.

²² Анвар Обиджон. Олтин юракли автобола. Чўпчак қисса, ҳикоялар. – Тошкент: Ёш гвардия, 1988. – Б. 40.

characters in the writer's stories is characterized by a harmonious expression of a bit of irony, a bit of humor, and a bit of tragedy.

The third chapter, entitled **“Illustrative Expression and Means”**, examines Anvar Obidjon’s skillful use of figurative expression and means to ensure the impact of the work. The writer incorporates ironic humor and wordplay into the text. The story “Are You Mottivoy, Are You Mittivoy?” (2015) was created during Anvar Obidjon’s creative maturity. Therefore, the story is distinguished by its interesting reality, unique figurative expression and means, and effective use of the impactful power of humor. The main character of the work is Mottivoy, a teenager. He is known in the village for his ardent nature, restlessness, and ability to make turmoil. The writer finds names for the characters that involuntarily bring a smile to the reader's face: a rooster named “Samurai”, a cock monger named Mahay, a man by the name Tolan-tolpak, who gave his daughter in marriage, a village barber named Baraka-maraka, a ram named Khoppakalla, a sniper named Tashpolat, a black donkey named “Hangirshteyn”, a baker named Sangin, a thief named Aldar Kholdor (a cunning Kholdor), a man who constantly makes people laugh, Boytora the highlander, Masir the dirty head, a cook named Gulom-ladle, a thief cat named Pihpih Scar, a confectioner named Momogul, a butcher named Kiran, Gilmir-scrooge, a dog named Okchopon, a cat named Korabeka, and Kulkul Davedivich. The names of these birds and animals, heroes, and characters also served to express their appearance and character, habits, and mannerisms. Anvar Obidjon describes Mottivoy's characteristic pranks as a sign of protest against evil. In Gafur Ghulam's “Mischievous boy”, Koravoy's pranks are performed to escape the situation he finds himself in. The adults themselves force him to do pranks.

Since the events of the work are narrated by the main character Mottivoy, the writer also effectively used dialect words in his speech. This served to express reality vividly, vitally, and truthfully. Mottivoy himself explains that the following incident caused the next prank: “On the night of the fourth day, I had a wonderful dream that made a person boil as dumplings. In other words, I attacked a tiger a little larger than a mule and trampled it to death. Then, I tied it around the neck and wandered around the village. Any man, who saw me, struck dumb and stay as a pillar with ears and noses”²³. The above expressions “a wonderful dream that makes a person boil dumplings” and “a pillar with ears and noses” create a vivid image and situation. The writer also skillfully uses folk proverbs: “Do what you have to do, and know how to escape,” they say. When I moved my legs in order to escape the bustle in time, I heard the cry of Sangin baker behind me.

The proverbial phraseology, which is the product of the writer’s own creativity, incorporates words, phrases and sentences into the speech of the characters: “The black cat took one of the chocolates with a sense of uneasiness, licked it a little and his eyes watered with pleasure.

Anvar Obidjon’s story “Shining button” begins with the proverb “The city is not without gates” in the opening paragraph. The main character of the work is

²³ Анвар Обиджон. Оддий айрилиқ. – Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2019. – Б. 7.

Alamazon, and the events of the story begin with his departure from his village to Tashkent in the autumn of 1976. In this story, we also meet the characters of Alamazon and Eshmat from the story “O, Bright World...”, now they are much older.

The situation of Alamazon, who was in a luxurious hotel for the first time, is described as follows: “Alamazon, turning around and leisurely examining the luxurious and magnificent room, felt like Abdullatif, who was afraid of an assassination attempt and was forced to sleep alone in a luxurious palace, and his heart sank”²⁴. The image in this simile served to express the sadness of the hero’s experiences. In the story “The Shining Button”, the writer creates a lively, vital, and touching image through light humor, irony, and sarcasm, harmonious expressions and phrases. This story is characterized by the fact that it was written when Anvar Obidjon was in his prime and served as a mirror showing his skills.

The third chapter of the dissertation is titled “**Plot-compositional and artistic features of Anvar Obidjon’s works**”, and its first part is devoted to the study of the problem of **the period and the hero**. Both the creator and the model of creativity are the result of a certain period. Social and political processes resonate in the soul of the writer and find their expression in the work he creates. Anvar Obidjon’s biographical memoir-novel “Paths where the evil spirits inhabit” is distinguished not only by the breadth of the period reflected, but also by the large range of heroes and characters. In the work, the writer laughs at the false, lofty slogans of the Soviet state in his own way. The writer skillfully reflects the tragedy of individuals who were enamored with the ideology of the Soviet era, those who lost their way, chasing after false slogans.

The author begins the story with a description of the events of the work, which began in the second half of the 19th century, when Tsarist Russia fought to conquer the khanates of Turkestan for 25 years, and eventually ended with the establishment of a governor-generalship. The defenders of the Okmachit fortress wrote to General V.A.Pierovsky, saying, “We will fight until there is not a single piece of cloth left on the street, until all our weapons are completely broken”. It is described that heavy battles took place in the fortresses of Avliyoata, Pishpak, Chimkent and Ikon, that women and children also fought against the enemy, that mass graves appeared, and that the Syrdarya River was filled with corpses flowing down. In 1865, Tashkent was captured with the support of traitors such as Abdurahimbek Shodmon, Muhammad Soatboy, and Saidazimboy Muhammad, and then the Kokand Khanate was abolished after the Pulatkhon uprising.

Throughout the plot of the work, the image of the author-narrator - Anvar - occupies a central place. The writer humorously expresses his attitude to the ideology of the Soviet era by quoting the words of “Kulkul” efendi in the section “Old Mosque, New School?” “Be a Soviet in a Soviet school, do what you know on the street”. In this way, the writer exposes the vices of a society that, under the pressure of ideology, produces hypocritical, unsubstantiated people.

²⁴ Анвар Обиджон. Оддий айрилик. – Тошкент: Фафур Фулом номидаги нашриёт-матбаа ижодий уйи, 2019. – Б. 153.

The writer concludes about those times: “When I was playing, sometimes when I returned in the dark, my family would threaten me, saying, “Don’t play in such a place, don’t walk on such a street”. It’s interesting that no one explained to me at that time that I was living in a time of evil spirits and that there were paths of evil spirits ahead of me. If they had, I would have prepared myself for life by trying to protect myself more carefully from evil spirits, to engage in a brawl if necessary, and to learn ways to overcome them”²⁵. As is known, in the popular imagination, a curse is a mysterious imaginary figure that lives in secluded, low places, distracting people from their right path and leading them to unknown places. The writer compares the Soviet regime, which has led many generations astray and led them to unknown places, and some of its leaders, who blindly followed its false ideas, carried out all its tasks without listening to them, and as a result brought unprecedented suffering to the people, to evil spirits.

Thus, Anvar Obidjon's biographical memoir-novel “Paths where the evil spirits inhabit” is also valuable for its important chronicle, which covers more than a century and a half, reporting on social, political and cultural realities related to hundreds of characters.

Thus, Anvar Obidjon's biographical memoir-novel “Paths where the evil spirits inhabit” is also valuable for its important chronicle, covering more than a century and a half, reporting on social, political, and cultural realities associated with hundreds of characters.

The second part of the chapter, entitled “**Plot and Composition**”, highlights the writer's purposeful selection of images in his works and the creation of a series of events, a chain of events based on their mutual relationships. As it is known, “A series of events that reveal the direction of will and character traits arising from the interaction and struggle of images is called a plot”²⁶. In his works, Anvar Obidjon artistically depicts prototypes of people he knows by reworking them. He writes about topics that are familiar to him and that excite his soul. He takes into account the worldview and age characteristics of his readers. Also, these works are a favorite reality for both children and adults due to the writer's skillful incorporation of philosophical, deep-seated thoughts into reality. We see the above aspects in the uniqueness of the plot construction in the works of Anvar Obidjon.

Anvar Obidjon's story “The Golden-Hearted Auto Boy” (1985) combines both fantasy and detective realities and is dedicated to adolescent children. The work condemns the vice of greed for wealth. It becomes clear in the process of a reality full of rapid contradictions that truthfulness and honesty will ultimately win. The writer develops the reality of the work on the basis of nodes, which creates unexpected changes and complications in the development of the plot of the work. As it is known, this term, called “peripetiya”, changes reality in the opposite direction and creates a random ending. In the first part, which serves as a kind of prologue to the work, the narrator-author tells how twelve years were spent on the construction of the Sherdor Madrasah in ancient times, almost a quarter of a

²⁵ Анвар Обиджон. Ажинаси бор йўллар. Биринчи китоб. – Тошкент: O‘zbekiston, 2015. – Б. 105.

²⁶ Шукуров Н., Хотамов Н., Холматов Ш., Махмудов М. Адабиётшуносликка кириш. –Тошкент: Ўқитувчи, 1979. – Б. 81.

century on the completion of the Oksaroy, and how a wooden barbershop with the inscription “Aunt Scissors” on the facade appeared overnight in the middle of the city.

The writer effectively uses the possibilities of the epic genre in the plot of the story, ensuring the vitality of the characters' experiences: “In his youth, Kamol never had a close relationship with the arrogant Bekhoja. Nevertheless, he was ashamed that he had never thought of visiting his disabled schoolmate for the sake of humanity, and he rested his round forehead on his short fingers, lost in thought”. Then, through Kamol's memories, his conflicts with Bekhoja at school are described in retrospection.

“The writer's skill plays a great role in plot construction. If, firstly, the plot serves to reveal the problem of the character being described, illuminates the path of development of the conflict, and reaches its internal conclusion, and secondly, it can attract the reader's interest by forcing them to think about the content of each episode, every detail and development of events, then it will have fulfilled its intended purpose”²⁷. The plot of Anvar Obidjon's works also invites the reader to think with its bright episodic situations and humorous intrigues. The writer effectively uses the chronicle, retrospective, concentric, and associative types of plot. Anvar Obidjon also attaches special importance to the compositional perfection of his works: “Composition is the arrangement of parts, images, and artistic means in a work of art in such a way that they serve a certain ideological purpose, their criterion and correspondence in the image”²⁸.

In the story “The Battles of Meshpolvon,” the writer managed to vividly express the tragic situation of the country on the verge of colonization through gestures and humor. The story has a plot structure based on both prose and poetry, typical of Uzbek epics. It is no coincidence that the story begins with the author's words “I became a disciple of the wise Uzbek poets and began to write this epic.” The story is built on a chronicle plot. The part of the work that begins with the author serves as a kind of epilogue. In the prose part of the story, we see that the author refers to the traditions of folk prose in using *saj'*. Professor Sarimsakov explains the reason for this phenomenon as follows: “Starting from the 16th century Uzbek prose, a tendency to approach the folk prose style more than the classical style is noticeable in using *saj'*. One of the vital conditions for this tendency is that prose is becoming increasingly realistic”²⁹.

The role of poetic parts in the short story composition is special. They are used in dialogues, expressing the attitude of one character to another. In the poetic fragment recited by Meshpolvan, Ashik tells the boy about children's games. They are “Game of the nut”, “Draw-draw”, “Kicking the clay”, “Heap”, “Bathroom is ready”, “Riding the donkey”, “Ear-stretching”, “Stove pipe”, “Hide and seek”, “Give a thick ear”, “Wrestling”, “Cleaning the rice”, “Plunging the knife”, “Drawing a bow”, “Tug of war”, “Hugging by an aunt”, “Hakalakam”, “Stone

²⁷ Абрамович Г.Л. Введение литературоведение. – М.: Просвещение, 1979. – С. 116.

²⁸ Хотамов Н., Саримсоков Б. Адабиётшунослик терминларининг русча-ўзбекча изохли луғати. – Тошкент: Ўқитувчи, 1979. – Б. 150.

²⁹ Саримсоков Б. Ўзбек адабиётида сажъ. – Тошкент: Фан, 1978. – Б. 140.

ball”, “Matchmakers”, “White-Blue poplar”, “Calm camel”, “Cockscomb”, etc., which provide the plot of the work with interest.

The third section of the chapter is devoted to the problems of art, and in this section the issue of art is closely related to the linguistic features of the work.

As the literary critic D.Kholdorov noted, “The question of what art is is answered differently, and all the answerers are right in their own way. No matter how diverse the answers may be, the one thing that is emphasized is the manifestation of material and spiritual states through language, that is, in the form of speech. A person can see or imagine the reflection of material things. However, since the spiritual world has no form or form, it is understood or signified only through language”³⁰. Anvar Obidjon effectively uses various expressions and means to ensure expressiveness, clarity, liveliness, and vitality in his work of art. The events of his autobiographical memoir “Paths where the evil spirit inhabit” are narrated by the writer. That is why there are more dialect and colloquial words in author’s speech. For example, in the part of the work called “Who am I?” the writer asks himself the question “Who am I?” and answers like this. “Who would you be, you are a poet, I whisper to myself. Maybe you are more like this or that, time will tell after you settle in your house without doors and windows. The value of which of the things in household is determined by how much you need them after they are lost?”³¹.

The above words, typical of oral speech, “you are this or that,” and the metaphorical phrase “a house without doors and windows” created expressiveness and liveliness in the expression, providing philosophical meaning. The writer began the work by quoting the words of Gulmat Shoshi, which are his own creativity, “Believe it or not, I was alive when I was writing,” Kul-kul Afandi, “Speak whatever comes to mind, write whatever comes to mind.” The writer's experiences at the beginning of the work find their own expression with the help of words unique to his speech: “I thought, I hesitated, finally my dear pen, a heap of papers fell in love, and with my right hand, drawing the beginning, began to walk steadily towards the distant end, now on its own”³². The repetition of the word “hesitated” in this image, the use of dashes, and the use of specific words provide liveliness and impact to the expression. The “Pleasant Aggression” part of the work begins with Gulmat Shoshi's words “Take care of women, defend yourself from women” in the opening paragraph.

In the work, the image through similes plays a special role in the interpretation of important socio-political events of the period. The writer explains the semiotic key associated with the title of the work as follows: “Sometimes when I would play and return in the dark, my family would threaten me with saying, “Don’t play in such places, don’t walk on such streets, because there are evil spirits”. It’s interesting that no one explained to me at that time that I was living in a time of many evil spirits and that there were many roads ahead of me with evil

³⁰ Холдоров Д. Ижод моҳияти – услуб хосяяти. – Тошкент: Turon zamin ziyo, 2017. – Б. 29.

³¹ Анвар Обиджон. Ажинаси бор йўллар. Биринчи китоб. – Тошкент: O‘zbekiston, 2015 – Б. 6-7.

³² Анвар Обиджон. Ажинаси бор йўллар. Биринчи китоб. – Тошкент: O‘zbekiston, 2015 – Б. 4.

spirits.” Above, Anvar Obidjon refers to those who lead a person astray and lead him to evil through the metaphorical image of spirits.

In Anvar Obidjon’s story “The Battles of the Meshpolvon”, the writer pays attention to the artistic texture and the image based on light humor. Anvar Obidjon skillfully uses folk anecdotes and wordplay typical of words play in the story, creating a new expression and atmosphere. The characters' surprising appearances and situations, unusual actions and behaviors involuntarily evoke a smile in the reader. As Professor Y.Solijonov noted, “In the structure of the story, the writer strictly adheres to the traditions of folk oral creativity, literary principles inherent in fairy tales and epics. Each sign and object of Meshpolvon, who at the first glance seems to be a very funny, inconspicuous clown, has a certain symbolic meaning. Each of them serves a purpose on the journey and we are convinced that it was not introduced by the writer in vain”³³.

Anvar Obidjon creates artistic convention using such means as exaggeration, allusion, comparison, comparison, irony, and allegory. This is evident in the characters' appearances and behaviors, as well as in their actions. He calls the heroes and characters not by their names, but by their nicknames. Using the habit of calling each other by nicknames, which is typical of middle-aged children, he creates laughter in expression and humor in images. Also, the light-humored appearance of the characters in the work serves to express their character in a certain sense. As literary critic A.Sabirdinov noted, in the works of Anvar Obidjon, “Spiritual vices: unkindness and betrayal, practicality and lack of alliances, cowardice and greed are criticized in a unique way”³⁴. In the works of Anvar Obidjon, artistic expression and means serve to ensure the vivid and lively description of reality, the expressiveness of the picture and image, the clarity and brightness of the interpretation of the heroes and characters.

CONCLUSION

1. In Anvar Obidjon's stories dedicated to children of different ages, the theme and idea, image and character, artistic expression and means perform a new artistic and aesthetic function as a result of the creative use of traditional imagery and narrative methods typical of oriental classical literature and Uzbek folk oral art. The expression appropriate to the age of children in them is combined with the deep philosophy typical of adults, creating impact and vitality. The effective use of light humor, irony, allegory and intricacies in the interpretation of heroes and characters, instilling laughter in tragic situations, exposing the vices of the era through satire, and ensuring the attractiveness of expression are some of the aspects characteristic of Anvar Obidjon's prose skills.

2. The secret of Anvar Obidjon's work being loved by readers of all ages in 20th-century Uzbek literature is the vitality, liveliness, and deep philosophy of imagery. The writer effectively uses such types of speech as the narrator-hero's

³³ Солижонов Й. Анвар Обиджон поэтик олами. Монография. – Тошкент: Янги аср авлоди, 2022. – Б. 80.

³⁴ Сабирдинов А. Умрининг хар дами ғанимат... // Болалар оламининг шайдоси. Илмий-амалий анжуман материаллари. – Тошкент, 2017. – Б. 92.

statement, dialogue, monologue, polylogue, to achieve consistency of image, expressiveness of experiences, and vitality of interpretation. In the writer's pen, things and insects, animals and birds give information about themselves, speak and think like people. This, in turn, plays an important role in creating a lively description of reality in the work, unique interpretations and images of heroes and characters.

3. Anvar Obidjon is impartial and neutral in the depiction of reality and heroes. He leaves them to the reader to evaluate. This creates the vitality, truthfulness, and impressiveness of the work. In order to ensure the liveliness of the narrative language and the vitality of expression, the writer creatively approaches the words characteristic of oral speech, dialects, slightly changes them, and introduces them into the literary text, creating new words. The heroes of the work are thoughtful, deep thinkers, hardworking, ordinary people, and their character traits are reflected in the socio-political realities of the period.

4. Anvar Obidjon's ability to create funny situations in the image even from seemingly ordinary reality is evident in his humorous stories. Most of the heroes and characters in the writer's humorous works are people who have prototypes in life, and are distinguished by the fact that they have created vitality as a result of long observations and deep research and exaggerated interpretations in the creative process.

5. In fairy tales intended for young children, Anvar Obidjon embodies natural phenomena in the form of people, in the form of individuals who are the embodiment of good and evil. Continuing the traditions of classical Eastern literature and Uzbek folk oral art, the writer concludes the plot of the work with goodness and the triumph of truth. This plays an important role in the formation of optimistic feelings in children.

6. Effectively using the possibilities of the short story genre, Anvar Obidjon creates an interesting, touching expression in the plot using figurative expressions and means, dialect words, folk proverbs, sayings, and unusual events. From finding suitable names for the characters to describing them at one stroke, the author ensures the brightness, uniqueness of the image, and a vivid reflection of the hero's habits and actions.

7. The writer also impressively and vividly reflects the interpretation and state of the heroes and characters through the depiction of one or another event occurring in existence. By consistently reflecting various images and characters throughout the events, he ensures the dynamics of the plot. The holistic picture of the period is manifested with its socio-literary environment.

8. Based on the beliefs of the biographical memoir-novel genre, Anvar Obidjon consistently reflects the image and description of almost a century and a half of the period and hundreds of characters in his work "Paths where the evil spirits inhabit". The author pays attention to truthfulness and objectivity in the depiction of the period and the characters, even in the depiction of himself, his parents, and relatives. In the work, he covers in detail the negative consequences of the colonial policy of Tsarist Russia and the Soviet government, achieving certain knowledge of the recent past in the reader.

9. In the work “The Golden-Hearted Autobot”, which reflects the plot and compositional harmony typical of the writer’s fantasy and detective story genre, he develops reality on the basis of knots and through peripetia. In the plot of the work, retrospection and chronicle images alternate, and the discussion of the characters in the form of dialogue continues in their internal speeches. The story “The Battles of Meshpolvon” is based on a chronicle plot, with alternating prose and poetic parts typical of Uzbek folk epics, and the depiction of the hero, character, and reality based on the story creates a humorous interpretation.

10. Anvar Obidjon uses interpretation methods such as irony, imitation, and parody to reveal new content and new ways of expression in the plot. The art of the story is enhanced by such depictions as foreshadowing, exaggeration, comparison, analogy and personification. It perfects the plot through large-scale expressions and means, creating a dynamic, attractive, and impressive appearance.

**НАУЧНЫЙ СОВЕТ DSc.03/2025.27.12.Fil.10.05 ПО
ПРИСУЖДЕНИЮ УЧЁНЫХ СТЕПЕНЕЙ ПРИ
ФЕРГАНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

ФЕРГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

МУХТОРАЛИЕВ БАХРОМЖОН ИЛЁСЖОН УГЛИ

ПРОЗАИЧЕСКОЕ МАСТЕРСТВО АНВАРА ОБИДЖОНА

10.00.02 – Узбекская литература

АВТОРЕФЕРАТ
диссертации доктора философии (PhD) по ФИЛОЛОГИЧЕСКИМ наукам

Фергана – 2026

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии Республики Узбекистан за № В2025.1.PhD/Fil5519.

Диссертация выполнена на кафедре литуратуроведения Ферганского государственного университета.

Автореферат диссертации на трёх языках (узбекский, английский, русский (резюме)) размещен на веб-странице Ферганского государственного университета по адресу: www.fdu.uz и в Информационно-образовательном портале «Ziyoune» www.ziyoune.uz.

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Ведущая организация:

Джизакский государственный педагогический университет


Защита диссертации состоится « 21 » 05 2026 года в 10⁰⁰ часов на заседании Научного совета DSc.03/2025.27.12.Fil.10.05 при Ферганском государственном университете по адресу: 100151, г.Фергана, ул. Б.Маргиюнний,105. Тел.: (99873) 244-57-82; Факс: (99873) 244-44-01; e-mail: info@fdu.uz.

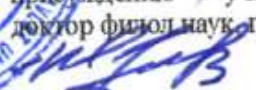
С диссертацией можно ознакомиться в Информационно-ресурсном центре Ферганского государственного университета (зарегистрирована под № 758) Адрес: 100151, г. Фергана, улица Мураббийлар, 19. Тел.: (99873) 244-71-28


Автореферат диссертации разослан « 08 » 05 2026 года.

(протокол рассылки № 33 от « 08 » 05 2026 года).




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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования – раскрыть роль и значение прозаических произведений Анвара Обиджона в узбекской литературе второй половины XX века и начала XXI века, своеобразие его стиля, источники влияния, художественное мастерство в толковании образов героев и характеров.

Объектами исследования были выбраны рассказы и повести, также роман-мемуар Анвара Обиджона.

Предметом исследования является определение этапов развития романов, рассказов и повестей Анвара Обиджона во второй половине XX века и начале XXI века посредством изучения его прозаических произведений.

Научная новизна исследования заключается в следующем:

впервые в ходе изучения творческой лаборатории писателя выявлено, что неповторимый стиль и художественное мастерство Анвара Обиджона, создавшего произведения в жанре новой узбекской прозы, интересные как детям, так и взрослым читателям, являются результатом творческого влияния узбекского народного устного творчества, восточной классической литературы, традиций русской и западной литературы;

обосновано, что совершенствование узбекской прозы в жанровом отношении, выход ее на новый уровень, гармоничное отражение жизненной реальности в образах, выразительность, правдивость и привлекательность художественной фактуры, легкий юмор и глубокая философия связаны с биографией писателя, образом мышления, уровнем знаний, подходом, процессом от поиска названия для произведения до мастерства выбора героя и реальности для него;

посредством анализа творчества Анвара Обиджона доказано, что писатель обогатил узбекскую прозу второй половины XX века и начала XXI века повестями, рассказами и романом, отражающими богатый потенциал узбекского языка, воплощающими героев и характеры высокой художественной ценности и проникнутыми национальным духом через поиск и труд по поиску собственного стиля;

обосновано, что сочетание реальных событий с фантастическими, сверхъестественными событиями в сюжете произведения, порой нетрадиционность в толковании портретов и манер персонажей, эффективное использование краткости в выражении, иронии, юмора и различных хитростей для обеспечения композиционной уникальности, создание художественно-эстетического и привлекательного стиля повествования путем включения в литературный текст различных языковых слоёв и лексики являются важными аспектами художественного мастерства Анвара Обиджона.

Внедрение результатов исследования. На основании результатов данного исследования прозаических способностей Анвара Обиджона:

научные результаты и выводы диссертационной работы, посвященной совершенствованию жанра прозы XX века, его выведению на новый уровень,

гармоничному отражению жизненной реальности в стиле выражения жизненности и импрессионизма, правдивости и привлекательности, легкого юмора и глубокой философии, биографии писателя, образа мышления, уровня знаний, подхода и навыков от поиска названия для произведения до выбора героя и реальности для него, были использованы при выполнении фундаментального научного проекта ФА-Ф1-005 по теме «Исследования по истории каракалпакского фольклора и литературоведения» (справка № 534/2 Каракалпакского научно-исследовательского института гуманитарных наук Каракалпакского отделения Академии наук Республики Узбекистан от 14 декабря 2024 года). В результате возросла научно-теоретическая и научно-практическая значимость проекта.

факты и воззрения о том, что Анвар Обиджон обогатил узбекскую прозу второй половины XX века и начала XXI века романами, повестями и рассказами, отражающими богатые возможности узбекского языка, воплощающими героев и характеры высокой художественной ценности и проникнутыми национальным духом, являясь результатом поисков и работы творца по поиску собственного стиля были использованы при выполнении практического проекта в Каракалпакском отделении Академии наук Республики Узбекистан по теме «Исследование теоретических проблем жанров каракалпакского фольклора и литературы» (справочный номер 547 Каракалпакского отделения Академии наук Республики Узбекистан от 21 ноября 2024 года). В результате научные выводы работы послужили повышению научно-теоретической и научно-практической значимости проекта.

наблюдения за художественным мастерством в прозе использованы для освещения теоретических вопросов в учебнике «История современной литературы» (разрешение на публикацию 538-283 в соответствии с приказом № 538 Министерства высшего и среднего специального образования от 25 декабря 2021 года). В результате выводы диссертационной работы послужили научному обогащению материалов учебника.

Структура и объем исследования. Диссертация состоит из введения, четырех глав, заключения и списка использованной литературы. Общий объём диссертационной работы составляет 150 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
LIST OF PUBLISHED WORKS
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ

I bo'lim (I chast; part I)

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7. Muxtoraliyev B. Anvar Obidjon qissalarida bosh qahramon // “Farg‘ona filologiya maktabi asoschisi” mavzusidagi respublika ilmiy-amaliy anjuman materiallari. – Farg‘ona, 2023. – B. 310-314.

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II bo'lim (part II; II chast)

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Avtoreferat Farg‘ona davlat universiteti
“Lingvistik tahrir va tarjimashunoslik”
markazida tahrirdan o‘tkazildi.

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150114, Farg‘ona viloyati, Farg‘ona shahar, Aviasozlar ko‘chasi 2-uy.

