

CHARACTERISTICS OF ANVAR OBIDJAN'S COMIC PROSE

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Elbek Oqbo'tayev Abdurazzoq son

Gulistan State University

E-mail: elbek_oqbotayev1703@gmail.com

tel: 97 5680893

Annotation

This article is called "characteristic features of Anvar Obidjon's comic prose" and is dedicated to showing how humor is manifested in the writer's stories and short stories.

The specific aspects of the comic stories of the writer were analyzed separately, and the research of the characteristics of a series of comic stories of A. Obidjon was carried out. In the writer's stories, it is shown that the comic image begins with the names given to the characters in the text, and the expression thickens during the development of the plot.

In the short story "Alamazon and his footmen", the social character of comic works is shown in the places dedicated to the comic interpretation of social problems.

Keywords

Anvar Obidjon, story, humor, comic character, character's speech, author's speech, Anvar Obidjon, Aziz Nesin, etc.

ANVAR OBIDJONNING HAJVIY NASRIGA XOS BELGILAR

Annotatsiya

Mazkur maqola "Anvar Obidjonning hajviy nasriga xos belgilar" deb nomlanib, adibning hikoya va qissalarida hajviylik qay yo'sinda namoyon bo'lganini ko'rsatishga bag'ishlangan.

Yozuvchining hajviy hikoyalariga xos qirralar alohida tahlilga tortilib, A. Obidjonning bir turkum hajviy hikoyalariga xos xususiyatlarning tadqiqi amalga oshirilgan. Yozuvchi hikoyalarida hajviy tasvir bitikdagi obrazlarga berilgan nomlardan boshlanishi va syujet rivoji davomida ifoda quyushlab borishi ko'rsatib berilgan.

"Alamazon va uning piyodalari" qissasida ijtimoiy muammolarning hajviy talqiniga bag'ishlangan o'rinlarda hajviy asarlarning ijtimoiy harakterini ko'rsatib beriladi.

Kalit so'zlar

Hajviya, Anvar obidjon, hikoya, havochilik, hajviy obraz, personaj nutqi, muallif nutqi, Anvar Obidjon, Aziz Nesin h.k.

ХАРАКТЕРИСТИКА КОМИЧЕСКОЙ ПРОЗЫ АНВАРА ОБИДЖАНА

Аннотация

Данная статья называется «Характерные черты комической прозы Анвара Обиджана» и посвящена тому, чтобы показать, как юмор проявляется в рассказах и рассказах писателя.

Отдельно проанализированы особенности комических рассказов писателя, а также проведено исследование характеристик серии комических рассказов А. Обиджана. В рассказах писателя показано, что комический образ начинается с имен, данных героям в тексте, а экспрессия сгущается по мере развития сюжета.

В рассказе «Аламазон и его лакеи» социальный характер комических произведений проявляется в местах, посвященных комической трактовке социальных проблем.

Ключевые слова

Сатира, Анвар Обиджон, рассказ, юмор, комический персонаж, речь персонажа, авторская речь, Анвар Обиджон, Азиз Несин и др.

Introduction. Although the works of Anvar Obidjon have been studied as part of some studies, the issue of comic skills in the works of the artist written for adults has not been specifically studied. the article shows that the comic aspects of the writer's stories, short stories and poems are thoroughly researched, the artistic and aesthetic features of the works of this direction are compared, and the issues of originality and skill in the expression of satirical and humorous images are investigated.

It is also shown when a reasonable conclusion is reached about the creator's significant contribution to the Uzbek comic school.

Literature review. Candidate of philology, associate professor Rahmatulla Barakaev wrote about his work "My beloved poetry", candidate of philology, associate professor Gulnoza Jo'raeva wrote about the work "The skill of creating a comic image in Uzbek children's literature", and scholar Zamira Ibrahimova wrote about "Suffering hidden in joy" In his treatise, literary critic Hulkar Hamroeva expressed his opinion in a number of articles. Also, the Hero of Uzbekistan Said Ahmad, people's writer H. Tokhtaboev, famous poets: T. Adashboev, Miraziz A'zam, scientists A. Rasulov, R. Kochkor also expressed their views on the work of the poet. But in the above studies, we can see that the author's works written

mainly for children are analyzed, and the poetic or prose works written for "adults" are less focused on.

Research Methodology. Readers of Anvar Obidjan, mainly. known as a children's poet and writer. Critics also pay more attention to Anvar Obidjon's place in children's literature. Professor Abdugafur Rasulov in the article "The way to creative self": "Whatever Anvar Obidjon writes for children, he considers beauty, melody, form and content proportionality. Everything is beautiful and perfect in the series of Nightingale songs. He chooses words suitable for the tone, finds and describes the qualities of the heroes, putting them in their place." Anvar Obidjon was not only a children's poet, but also created for others. His comic poems, with their deep vitality, encourage people to fight against various vices, while his philosophical poems lead the reader to observe the relationship between the universe and man, and the meaning of life.

In his comic stories created for "adults", he depicts deep social problems through the medium of laughter and holds a mirror to the spiritual world of a person. In every work of Anvar Obidjan, a man of the nation, the feeling of the nation, concern for the future of the nation shines. Anvar Obidjon does not just create laughter, although the basis of the comic is based on laughter, the expected goal of it is to encourage the reader to observe, to determine the true nature of the event that was laughed at, to form a reaction to it.

Analysis and results. If we look at the development of literary literature, it can be observed that a number of factors such as literary heritage and succession, tradition and innovation, unity of form and content, creativity, language of the work, system of images, development of genres have played an important role in all periods . Today's literature develops on the ground of the literary heritage of the past, it is nourished by it. Literary heritage means the totality of literary and artistic values created in the past, which have a national and universal value and are overcoming the judgment of time.

Today's literature is the heir of the legacy left by the literature of the past. Literary traditions are formed on the basis of literary heritage. Literary tradition is a living heritage today because it has value for our time and modern literature. In the continuous process of literary development, each era absorbs the best aspects of previous eras, polishes them, perfects them, and at the same time, tries to add something new to it. In this way , continuous development of literature is ensured.

This situation also applies to Uzbek comedy . As a result of the mature forms of comics, various genres are reworked under new artistic-aesthetic views, and as a result of their innovative use, today they fulfill a unique artistic - aesthetic task,

comics serve as an important tool for illuminating various social issues. Especially the epic and lyric-epic comic works of Anvar Obidjon can prove our point. The individuality of the characters created in comic works clearly shows the skill of the writer.

In the history of Uzbek literature, one can observe specific examples of comic characters. After all, the tradition of creating comic images goes back to folk art. Various comic characters from folk tales and stories, narratives and legends appear in literary works in an updated form.

Anvar Obidjon was able to create both satirical and humorous characters in his stories. When creating a comic image, he follows the principle of nationalism. Most of his characters are very sincere, simple villagers who do not think of the tyranny. What kind of people the characters in the stories are can be understood through the descriptions given to them by the author and the speech of the characters.

Anvar Obidjon uses humor more than satire in his comic stories. He shows the correctable flaws in people through light laughter. One of the peculiarities of his stories is that the author gives ancient names to his characters. For example, in the names of the heroes of the stories included in the collection "The player who got into trouble", there is symbolism and symbolism: Patiydin, Zilzilakhan, Goga Gadoevich, Sozparadozi, Lugathojaev, Serkakhan, Parriqiming'i, Urugali, Kurugali, Qovoqboev, Shavlaev, Qovunchiev, Markaev, etc.

Author invented these names to fulfill his ideological purpose, but these names are more than just for laughs. It can be said that it served for a wider meaning. The names tell the reader about the character of the characters, their place in society, and what field they belong to. For example: even though it is mentioned in the text of the story that the heroes of the story "Shilikabiliq" Sozparadozi and Lugathojaev are linguists, the names given to them by the author show that they were "born" for this field or their profession. He realized that they were people who had changed his real name in order to look for him. In both cases, satire is an important feature of the work, and there is a fierce criticism of the intended problem.

In the story "Shilikabiliq", the author created a caricature of fake scientists. He tries to show the difference between a real scientist and a hypocrite, a deceiver, a fake scientist who does not fully understand his field. The events of the story take place in a very short period of time, the characters participating in the story consist of several people: the "great scholar" Sozparadozi, his loyal student Lugathojaev,

and simple, but zaky as a representative of the people. the old man who takes part in the story.

The author at the beginning of the story describes two "scholars". The reader is not at all surprised by these definitions, because this conversation is a simple scientific conversation between a teacher and a student. But as soon as the debate between the teacher and student linguists begins, the origin of these scientists will be revealed through their speech.

The student tells his teacher that as a result of scientific research in the field of linguistics, he found new information about the origin of place names: "In the following months, I spent my days searching a hundred different dictionaries. I struggled a lot to find out the origin of the name of the village called Povulgon. I am not satisfied with the assumptions of some of our scientists in this regard."

Sensing that his teacher likes to be arrogant, Lugatho'zhaev deliberately insults other scientists as "scholars" during the presentation of his "innovation".

dictionary called Sozparadozi's followers "scientists" and the rest "scholars", and the fact that these expressions were absorbed by the teacher like oil was visible on his face every time. "I also have doubts about the opinion that the names of places like Povulgon and Pungon mean the guard's fort in Mongolian," said teacher Sozparadozi while flying to Ulugbek. - This is a controversial opinion. Anyway, have you found any newer interpretations?"

The story because it is the smallest genre in prose, because the events are relatively tense, because they take place within a narrow time frame, the author, it is required to quickly reveal the truth about the character of the characters and their attitudes. In the passage above, the reader who noticed that the teacher-student lacks human qualities, after the news told in response to the teacher's question, he realizes that these two heroes not only have flaws in human qualities, but also that they are ignorant of their field.

The dictionary quickly nodded, as if he had been waiting for this very question for a long time:

- I found it, teacher, I found it. I am sure that this village was built in honor of the ruler of Russia, Paul the First, that is, Paul the Second. Naturally, the name was Uzbekized and called Paveljon. Gradually, Povulg became fluent in the dialect.

Hearing this, teacher So'zparadozi was shocked. Saying that Turkestan was not under the influence of Russia during the rule of the Pavels, he shook his student hard for avoiding this simple logic. Among his students, this Lug' Atho'jaev was formed a little more smoothly. The name of Bukhara was not derived from the word "bugorok" in Russian. Here, it's almost time to drop another melon.

In the course of the story, Lugathojaev, who is in search of recognition from his teacher, says that he found out that the word Boka came from Arabic, and his teacher suspects that this word came from Persian. Then, by chance, an ordinary old man witnesses this conversation and says that the words of both scholars are wrong, that the word Boka is an Uzbek word. Naturally, scientists who consider themselves great scientists, turn their noses at the words of this common man. You know, they joke about us. In this episode, it becomes clear that the teacher and the student are far from pride and spirituality.

During the story, on the one hand, the reader laughs at the stupid assumptions of the teacher - student, on the other hand, considers himself a scientist and realizes that he was able to skillfully create typical examples of people who value him highly. Even if I get off the horse, the heroes who don't get off the saddle, hoping to show the old man how "knowledgeable" they are, explain in their own way from which language different words came into our language. But the old man considers the words of these two scholars to be wrong again:

"Either you don't have enough courage, or your origin is from a different background," the old man carefully searched for Uzbekness in the person of the teacher and the student. - Uzbek's speech is related to an Arab and a German.

words are spoken in the story from the language of an old man, the sharpest point of the author's satirical blade is revealed in these words. He laughs at the half-witted scholars who did not know the history of their people, boasted as if they knew other peoples, and hated their own people.

In comic works, sarcasm often increases by degrees. Disregarding an ordinary old man and telling each other that he is saying something wrong, a secret desire arises in the hearts of the teacher and student. Both of them believed in the old man's opinion about the origin of the word Bo'ka, and both of them intend to record this news in their name.

Domla Sozparadozi was deep in thought at this point. "There is soul in old man Gulpadar's words about Bo'ka," he thought. - I cannot but announce this finding in the press as soon as possible. Otherwise, my mouth will hang.

Domla Sozparadozi, after staring testily into the eyes of Shumshuk's student for a while, said in a commanding tone:

- Don't get distracted from the main goal, boy, try to make Povulgan more orderly. Do you understand?!

- I understand, teacher... You are always right...

Lug said this in Athojaev language, and something else happened in his language. "Obba, you old bastard," he thought. - Whether I know it or not, he wants

to hide the news about Boka by distracting me from my old work. I wish I was on the radio right now ... »

Anvar Obirjon makes good use of character speech. In this story, through the speech of each character, their social status, way of thinking, human qualities, and moral defects are clearly visible. Through the word "gulpadar" that sounds from the tongue of the character of Sozparadozi, the reader comes to the eyes of the hero who culturalized the insult word widely used among the people. The author manages to show the image of himself as a very cultured scientist both through the description of his appearance and through the state of his inner world being revealed through his speech.

Lugatkho'jaev's speech's laziness, muteness, and illogicality make the reader laugh along with bewilderment. This hero, who thinks to please his teacher no matter what he says, aims to attract his teacher's attention not with his knowledge, but with false flattery, has lost his way on the path of knowledge, but he does not want to admit it, he does not stop to cover his ignorance and lack of level. It becomes clear that he is one of the "people of science". Both the "obedient" student, who seems ready to give everything for the teacher, and the teacher, who "pats his head" in the path of knowledge, are revealed during the story, and at the end of the story, Sozparadozi quickly remembers what he heard from an ordinary old man. It can be seen that he is thinking about the promotion and that Lugathojaev is also thinking about it.

Culturally deceiving each other by people with different languages and different languages fully reveals the spiritual image of the heroes.

The author's speech is of particular importance in this story. He doesn't interfere with the characters and events, instead he clarifies the situation. "Many of us think that it would be more interesting if the characters spoke what the author wanted to say. This is a mistake. It is not appropriate to leave what the author should say to one of the characters. If this is done, the characters become colorless, become the herald of the author. The author should not take the words that the characters should say and speak in the language of the third person."

Most of Anwar Obidjon's stories are told in the language of the narrator. In this type of stories, laughter, clear manifestation of the author's idea grows out of the words of the hero, the subjective attitude of the individual hero to the events happening around him.

In the stories written in the author's language, the writer's possibilities increase a little. In these stories, the author gives a separate description to each character and describes the development of events with a wider perspective in a

comical way, sometimes ironically. "It is known that when creating the image of a hero in artistic creation, a person's mental state, emotional world, personal energy and potential are embodied artistically. In this regard, the role of inner speech, dialogue and epic storytelling is extremely important. In internal speech, mainly the feelings and experiences of a person that cannot be disclosed to someone else are expressed, in dialogue, arguments, exchanges of ideas, conversations and "battle" of worldviews are the main ones. In certain difficult situations, heroes reveal their hearts and personal aspirations in inner speech. And in epic storytelling, the writer (through the author's speech) shows the situation to the reader with all its complexity, which the hero could not tell, and struggled to express.

There are more than fifty stories in the collection of comic stories "The football player in trouble". The themes of the stories are also varied. Comic works are characterized by the fact that they quickly respond to the events of the same period from works of other directions. In the stories from the collection, most of the characters are satirized as citizens of the newly independent state, who do not fully understand what the market economy is, and who are still clinging to the old regime and the tyranny. In these comics, people who are afraid to leave the past and take a step forward are exposed. We can see this method in the comics of Abdulla Qahhor, the leading representative of Uzbek literature of the 20th century.

It is no coincidence that Anvar Obidjon's story "Shamurod Khasibfurush went to football" from the collection of comic stories "Yerliklar" is written as a comment "With respect to Dear Nesin". It is no coincidence that Anvar Obidjon was inspired by the comics of Turkish writer Aziz Nesin, a great representative of world literature, and in particular, Aziz Nesin's novel "Football King" is about this topic. The story describes how a bookie, who had never seen football in his life, entered the stadium to pay his bet for the first time. The story is told in the language of the hero. The main factor in the appearance of humor and laughter in the story is the unique attitude of the narrator hero Shamurod Hasibfurush towards football. The hero does not understand young people "running after one ball" in the stadium. He looks at the referee with pity.

In short, Anvar Obidjon's stories continued the epic humor created by Abdulla Qadiri, Abdulla Qahhor, Gafur Ghulam, Said Ahmed, and Nemat Aminov.

stories, through elements such as exaggeration, sarcasm, and minimization, it is noticeable that big problems are depicted in a humorous way in a small genre. Through this, the writer encourages the reader to be aware of the vices shown in his works, to laugh at them, to rise above such vices.

Anvar Obidjon 's " Alamazon and his footmen" created in the late 70s of the 20th century (this work was originally published in 1983 - "Hey, Light" the world") and in the epic "Battles of Meshpolvo " published in the late 1980s, as well as in several poetic tales, he raises the issue of the struggle for the freedom of the Motherland and freedom in a historical way.

The events of "Alamazon and his footmen" take place in the legendary city of Yulduzistan. The events in "Meshpolvan's Battles" take place in different villages, in "Qahratonia", where the throne of the emperor is located. It is worth noting that in both works, if the heads of the state are unconscious, there will be slander, selfishness, arrogance, and careerism . It is opened and no matter how much the country is a paradise and its people are pure, any society can eventually turn into a "dirty country and a dirty creature ".

The well-known literary scholar and critic Ibrahim Gafurov wrote about this work : "It is about Anvar Obidjon's adventure story "O Yurug'dunyo ...". This is the first major book of the young writer. Before that, he was known to readers for his poems and short stories. Anvar Obidjon's poems and short stories have attracted the attention of many people with their wealth of sharp thoughts, findings, unexpected images, attractive and bright laughter, and are a bright light to our literature. He signaled that a talented artist was coming in . "

It is clear from the inner content of the work that it refers to the former Soviet society. The hero of the story, Alamazon, like many of his peers, is extremely imaginative and impressionable. The role of artistic works in the formation of his spiritual world is incomparable. Alamazon enjoys reading books, is deeply moved, has a heart for the heroes of the work, burns with the dream of doing goodness and kindness to people, showing bravery, looks at life with boundless faith and hope.

The author lovingly shows these qualities of a teenager, and emphasizes that a person with such qualities cannot be indifferent to the plight of the people, cannot breathe freely in the air filled with dirt.

The main characters of the story are Alamazon and his friend Eshmat. As Alamazon noted, he is a character who loves the book and wants to be like the characters in it, a young man whose noble dream is to find a treasure in order to contribute to the development of his village and his homeland. "During the first days of the crazy vacation, he read the book "Three Hearts" by Jack London, and was deeply moved by the bravery of the cheerful and stubborn treasure hunters, who do not shrink from their dark fears and do not even tremble at the fear of death . " After that, his desire to find the treasure will increase. A teenager guesses where the treasure is: "Think about it," Alamazon swallowed his anger and tried to

speaking as smoothly as possible, "there is a treasure in a Hindu's cave." won't it be in Uzbek's? I will bet my ear and tell you that there is a treasure in our Jandagar. There is no one to find him. . Notably, the hero of the story, Alamazon, tries to search for the treasure not for himself, but for good intentions. Alamazon is very different from the heroes of Jack London, who is tempted by gold: "If only we could find that treasure, heh-hey, how much good it would be possible to do to people!"

Then he began to enumerate, in the main, what kind of good he could do. First of all, a stadium for ten thousand people will be built at the foot of the pasture. . The second hero of the story, Eshmat, is a classmate of Alamazon, Alamazon is like water if he is fire, Eshmat reminds Meshpollon in many ways. In our opinion, Anvar Obidjon wants to emphasize to the younger generation that indolence does not elevate a person through the medium of such heroes who only think about their stomach pain. With his mastery of words, Alamazon convinces Eshmat to go find the treasure. Eshmat Alamazon, who did not try to look for the treasure at first, could not help but get used to it after the following words: "If only we could find that treasure, heh-hey, how many good things would be possible to do to people!"

The "treasure hunters" who entered the cave went deeper and deeper. Then Eshmat suggests going back. In the following dialogue, Anvar Obidjon shows one of the most acute social problems in life - neglect: "Eshmat's heart is cooling off from Franciscanism. Eshmat, who did not dare to openly say that crawling here for nothing, was stupid, began to say that we are humiliating ourselves like frogs, and made a smooth suggestion to go back.

- Galvars! - immediately Alamazon jerked him. - If we go back, who will erect a statue to Father Ahmadali? What about the stadium?

- If you don't hurry, the state itself would have built one stadium that came to us.

"Bless the state with your death," Alamazon shouted. - They say that if there are too many money-grubbers like you, the state's house will burn.

We can see the role of the book in the development of positive feelings of the adolescent's heart in Alamazon's noble dreams and visions.

used satire and humor equally well in the work. Eshmat's laziness and laziness are shown in light humor as a correctable mistake. Stupid rules in the story, officials with stupid views, arrogant poets, kings who don't care about the country are depicted in a bitter sarcophagus - shows with satire. In the course of the story, when the two heroes can't find anything in the cave, as a last resort, they drink the drug "achieving all intentions" of Alamazon's scientist uncle Ogabek Turkoni. After that, two teenagers fall into a strange country after a cave slips.

This country, reminiscent of the Middle Ages, is a country close to our world. "The country was divided into two, and one side was ruled by the so-called king Iskirt the First."

The writer has attached much greater meanings to the basis of the image of these events, which he narrated in the style of a children's fairy tale. From the essence of the verse, it is clear that it refers to the society of the former Soviets. In the world literature, there are cases of satirizing the whole system like this. For example, we can cite George Orwell's "Animal Farm".

Describing Yulduzistan, the writer describes it as a land where there is never winter, a land where no one goes hungry. And this was the verdict read on the utopian dreams of communism, the dream of the Soviets. In the dialogue between the scientist of the legendary country Khuma Khartoum and the representative of our world Alamazon, Khuma Khartoum asks Alamazon about winter:

"- Winter, it's terrible. The air cools, the ground freezes, crops and grass dry up, and trees drop their leaves. When people put on clothes from five floors, they chatter and chatter with their teeth.

- We have cold and hot water, but no cold air, - the old man began to speak on behalf of his country, - in Yulduzistan, not a single crop will dry up, not a single tree will be completely bare. When one stem dries up in a wheat field, another sprouts next to it.

Anvar Obidjon was a creator who deeply understood the world of children, in his own words, "Children are a nation of laughter", therefore the writer chooses the names of the heroes of the story to be strange and funny, which is his in turn, it makes the child laugh and becomes more interested in the work.

The injustices of the ruling regime, which deprived us of our culture and faith, are skillfully described in the work. After the lazy prince, who did not want to wash and clean himself since his youth, ascended the throne due to an act of injustice, he declares himself Iskirt the first, issues laws, the first law is that whoever washes or cleans himself will go to prison. Under a light fairy tale for children, the writer skillfully describes with a satirical pen the situations of arrest and exile of people who went to mosques forbidding our holy religion.

Because Iskirt was the first to walk dirty, he wants others to be dirty like him. The common people do not get used to the new rules quickly, but the officials are ready for the new system in one night: "The courtiers went out without sleeping at night. They hastily began to take the most accurate measures possible. Because they felt that the more they disgraced themselves, the more attention they would gain in front of the king. One of them was constantly washing himself with sand

and dirt, the other was rubbing his body with glue and then dusting it , and another was rubbing his body with a black stone that could be rubbed.

" Actually, it would have been much easier if it had been dipped in water first and then applied with black stone. But if he was caught before he could be stoned, he would be thrown into prison as a dangerous bathing rioter . Treacherous spies, who would not hesitate to slander their own mother in exchange for a bigger bribe from the royal table, followed at every step. The next day, the dignitaries and scholars came to the Khagan in a row like crows tired of eating garbage .

" As soon as the regime changes, those who write poems in praise of that party, who do not have their own opinion, are satirized through the image of Dutori . Dutorii, who was a court poet , wrote poems praising the irkitt in Iskirt's first palace, these poems written with sharp humor show how "great" a poet Dutorii is:

I will not enter your bathroom, I have a conscience,

I wo n't give up even if you kill me, I have faith...

I'm happy, I'm happy

O Dutori, I must have a wonderful time .

the poem let's say, that he wrote only for praise, that he wrote poems with a taste for something, that such people do not have the concept of loyalty, can be revealed through the image of Dutori .

Alamazon puts an end to Iskirt I's reign with his intelligence and entrepreneurship. Dutori, who learned about this, writes a new poem at night before Iskirt I is overthrown from the throne; "The poet Dutori was wandering around his room and busying himself with writing a new ghazal. He felt with all his being that tomorrow at this time another khagan would give a feast in the palace, and he was writing the firework hymn that was being finished, calling it to the new tsar:

It's time for a pure rose, start me in the bath,

Either the water is flowing into the pond, or you are going to start me... "

was a caricature of artistically dry poems and their authors drawn in a satirical style, watered only by the waters of the "red ideology" created in the former regime . Another very serious topic is described by the writer through humor. In the story, the donkey is known as a god . The history of this is also interesting : the king, who unknowingly sucked a donkey in his youth , declared himself a saint and the donkey's patron in order not to make others laugh . Generations As time goes by, this false belief becomes entrenched . With this, the writer seems to say that the god of a godless society, the genius of a country without a real genius will be an ass. In

the story, the author is different fantastic describes events , interesting adventures. The work can be said to have the same touch not only for children, but also for adults . Because it raises social problems that make even adults think .

The main task of a comic work is to reach the heart of the reader through humor, to make a smile on his face. But in contrast to light-hearted works that don't carry any meaningful meaning and are made to laugh by useless events, real comic works fill the reader with thoughts through laughter. The reader realizes the problem behind the story he just laughed at, and he wants to think about the solution to this problem.

Anvar Obidjon followed the path of famous comedians in world literature. In his works, sometimes we come across brave, noble heroes like Cervantes's "Don Quixote", and sometimes we come across characters who are the heroes of heart-felt rants who unknowingly talk about the problem, similar to the characters in the works of Aziz Negin. As mentioned above, humor shines in Uzbek literature from the works of Navoi to the works of Makhmur, Muqimi, and Zavqi. A. Qadiri's work rose another step. Anvar Obidjon continued the traditions of this school and added his own style to it. Pamphlet symbols can also be seen in the creator's fantastic story "O Bright World" written for children. " Pamphlet (fr. rate feuillet - flyer) is a journalistic genre, a small-sized work aimed at sharply exposing a specific person or social structure (system, party, movement, group, etc.). The methodological features of the pamphlet are suitable for this purpose; rhetorical intonations arising on the basis of emphasis, references and strong emotionality, pathetic spirit, judgments expressed in aphoristic character, sharp sarcasm, sarcasm. These ensure that the Pamphlet will be in an openly tendentious spirit and will have a direct impact on the reader .

Anvar Obidjon is a prolific artist. His "Ketmagil" (1985), "Bezgakshamol" (1985), "Akang karagay Gulmat" (1987), "Yerliklar" (1990), "Altiariq Hangomalagi" (1999), "Bezgakshamol-2" (2003) Although the poetic and prose works included in the collections are being thoroughly analyzed by critics, there is no need to research the works of the multifaceted writer in terms of various trends and current topics. In this study, Anvar Obidjon's contribution to Uzbek comedy was partially discussed.

In conclusion, it can be said that the prose works of Anvar Obidjon are the product of unique research in the direction of satire, through which one can see the urge to eliminate the problems of the time and existing evils in society. Also, the artist managed to show the solution of the problems raised in the work, instilling the spirit of nationalism into the works, using the traditions of folk art. In

characterizing the characters of the stories and stories of the writer in the comic direction, the writer used different styles, in particular, the fantastic direction is used to exaggerate the fulfillment of people's dreams or existing problems, satire and humor are effectively used in the expression of people's identity and interests. knew

Even though "O, the story of the bright world" is a work written for children, it is understood that at its core there are words spoken for adults. One idea is central to the overall pathos of the work: when evil appears, there are always good-hearted people who stand against it, who want to serve their country, and they have the right to win.

The following conclusions were reached in the article on the topic "Characteristics of the comic prose of Anvar Obidjan":

Anvar Obidjon's prose works, especially comic stories and short stories, are the product of unique researches, through which a call to eliminate the problems of the time and the existing evils in the society can be understood. The artist successfully used the traditions of folk art to show the solution to the problems presented in the work, and instilled the spirit of nationalism into the works.

Anvar Obidjon's comic stories were created in keeping with the times and were created as a reaction to the same events happening in social life. When characterizing the characters of Adib's stories and short stories, the writer used satire to expose negative characters, and humor to comment on trivial mistakes and small flaws characteristic of people. The author's and character's speeches are of great importance in this.

More than fifty stories in the comic collection "A player in trouble" , the author tried to emphasize the problem by giving them symbolic names along with a detailed description of the characters. In many cases, the names served to give a deeper meaning to the character's social status, profession, spiritual aspect or flaws.

So, Anvar Obidjon's comic skills show that the author is familiar with the examples of world comic schools, that under their influence, unique, original comics appeared and that he was able to win the hearts of readers.

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