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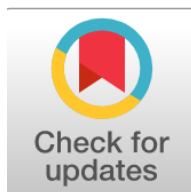
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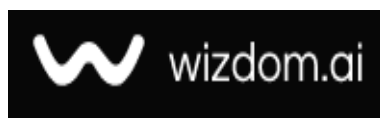
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Artistic-Methodological Research of Anwar Obidjan

Penelitian Artistik-Metodologis Anwar Obidjan

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Abstract

This study investigates the importance of comic stories in the evolution of Uzbek prose, with a particular focus on the originality and critique of society embedded in Anwar Obidjon's work. Using biographical, structural, and psychological techniques, this study explores Obidjon's distinctive style, which is shaped by literary influences and traditions. Through the creation of comic characters, Obidjon skillfully exposes the ugliness of prevalent society, and provides reflections on contemporary issues. The findings contribute to a deeper understanding of comic storytelling and its role in societal critique, and offer implications for the advancement of literary theory and practice.

Highlight:

- Anwar Obidjon's comic stories become a lens for exposing the ugliness of society, reflecting on contemporary issues.
- The utilization of biographical, structural, and psychological techniques provides insight into Obidjon's distinctive literary style.
- This study contributes to increased understanding of the role of comic stories in societal critique in Uzbek prose.

Keywords : Comic Stories, Style, Artistic Skills, Personality, Composition

Introduction

Anwar Obidjan's comic stories are a mirror that embodies his skills. The heroines of the writer's comic stories, which entered the book "six hangomas", involuntarily evoke a smile on the reader's face, with the appearance, habits that one does not resemble the other. Through them, the author sharply exposes vices in society. Professor A.Rasulov wrote that the "Hexaric hangomas" are the surface side of the Ascian, the surface. Under each hangoma, assholes are ready to raise a head. "Hexadecimal hangomas" is a collection of strange events about modern afandians, a guide to nicknames and ambiguous words, a treatise revealing the Magi of askiya, payrovs" [1]. The characters and characters of these stories are the people of Poloson Village, District Sixariq, where the writer was born and raised. Mirzaqand Nineveh, a rich Cannibal who hid his wine from his wife in a sedanatut bucket, who memorizes the Calvak Mahzum of Abdullah Qadiri, who left a neighboring wife in a dog with a shishadash ulfati Umurzaq, who shot out of the face in a stupor with a shishadash ulfati Umurzaq, who fell into a golden temptation and fell into an interesting hangoma Alirafiq and Mutganboy, who hajigurba, who taught him to walk his way by beating, said, "Frunze's statue-Ku Majaqlashdri, but what is the fault with his horse under him?", Egovmat agitchi, a football "fan "of" Lokomativ", "Bolonia", "Baloni e", "Borussia "to" Bor Russiyang", are heroes created by Topindiq Agha writer from individuals who have a prototype in life. The writer gives them color in the work, slightly exaggerating the realities with them. Harmonizes the artistic texture with the reality of life and creates an impressionability in the plot of the work. K.As paustovisky wrote, " ... There is also a proper law for the writer's word to affect the reader. While Mobodo does not see the anarsa the writer is writing behind his words while the writer is working, the reader also cannot see anything when he reads his work"[2:101]. Anwar Obidjan also brings the characters and characters depicted behind the scenes into the work with a deep sense of events and phenomena. The use of the reality of the work by the narrator-hero, narrator-author, from head to toe or alternating positions, gives rise to a lively, impartial, vital, truthful and deep interpretation of appearance and character.

The heroes of the comic stories of Anwar Obidjan showed a face in the work as a product of the writer's long charms. They evoke laughter in the reader with their impeccable, sincere, affective character. For example, the work "the last sedanatut narrative" (1992) begins with the following image: "when everyone sleeps, the richest man opens the gate as much as possible without grumbling and goes out into the street. Passed through two lanes, one at a ditch bridge. He flashed to the side, and the body went close to the sedanatut with a belt and a half, to which biqin tirab and put his hand on the cavagi. When the arm was worn on the edge of the jar, he rose his left leg in the form of a push-up in the hope of tucking his hand inward, even if it was a little more, and fell into the shearing"[3:182]. The words "push-ups", "scissors" in the image symbolize the momentary state of the hero before our eyes. The Hero adds a special color - humor to his actions. This image also acts as a kind of node in the story. The retrospect then describes the event in the summer of 1986. In that moment, when the "rich man eats polov as a bridegroom and indulges in a triumphant roar, "the shop boy brings the Yava motorcycle and fixes it, leaving one" cup "of wine. Then he puts the wine, hiding it from his wife, in the sedanatut kovagi, who in the Sixties hid his nose from his father. But since the smoke core rots and the bucket deepens, it becomes harder to get back what he has hidden. Months later, while roasting smoke again on the moon, a neighbor asked the Cuckoo opposite " - is there a break in the Orange again with the wife in diyman? I lie down looking out the window, have you been hugging this tutu for half an hour?"[3: 183] says. A rich cannibal spilled on him all the secrets he had. Kokivoy shakes sedanatut a lot: "his attempt stretched so far that they heard much later that they began to live in the eighty-eighth year with" we got ana, here we found". By the end of winter, both are incredibly exhausted. When the rich man knits the sleeve of his three rows of clothes and stays in his father-in-law's cloak on the day, the cowherd in a fever places in a madhouse a total of countries, all enterprises that set their sights on the cocoon, for a slap. Kokivoy leaves the hospital and throws a stone at the sedanatut bucket before entering his house. Hearing the sound of the bottle, he is disappointed and then plunges into a child's mouth.

Methods

The rich and capricious will consult and, although we will pour an enema until we pass, they will share it with them. Since the herbivorous quail is a master of catching fish, the ulfats hope to lure the bottle as soon as they throw the first SIRT. But even if there is not a single whole thread left from the twelve loops of Oak, it is not possible to remove the bottle. Thus, after the onset of precipitation and the approaching Twilight, The Richthirat closes his "magazine" and announces a "rest" to Navruz.

On Navruz evening of the eighty-ninth year, the uchovlon will again gather in front of the sedanatut. Boysin, whose hand is one and a half times longer than that of them, decides to partner the branch as well. But The Owl " - Disapproves! More than three people-more!" makes a sharp rebuttal. As a result, a quarrel broke up between the ulfats, and until May of the nineties - the day when the daughter of Boysin novcha was transferred to the husband-they broke up inappropriately. The events of the story continue: " Boysin novcha, who learned that these araz-durazas began after the introduction of his candidacy to the shishadashlik, forcibly gathered the three ulfats under the sedanatut the next day. Because the reconciliation ceremony was taking place near the bottle, the work did not last long"[2]. The story also describes the condition of the glassblowers when Boysin novcha's hand came out of sedanatut as empty as gday's, with the image: "cold sweat is rolling from the manglay of a rich Weasel, The

Cuckoo's mustache is wilting, the mouth of the wood is crooked from the bat"[3:185]. Boysin novcha says that his hand is not reaching one or one and a half centimeters into the bottle. As Boyce turns out to be a monkey that hangs on the turnstile" as it is learned". They will have to be patient for another two to three months, he will have to practice hanging on the turnstile. The ulfats multiply and build a tourniquet for it. Boysin also begins to practice tirelessly, putting together a trick. Ulfats measure every week for up to four months, but do not grow on the hand: "what, is this pumpkin to you, " Boysin novcha reproaches them. - First the et gets used to, the pay ripens, the vessels expand, then suddenly grow. The human body is a miracle!"[3].

Result and Discussion

The ulfats waited for this miracle until August of the ninety-first year, when they were finally disappointed: "after the events of the Gkchp in Moscow, the "circle" completely dissolved"[3:186]. Then the shishadosh also join the cast iron aspalchi in their ranks. They get to work proud that the distribution of exactly one hundred grams to five "cups" of five hundred grams corresponds to international measurements. A cast-iron aspalchi causes wax, dissolves it and pours it into a sedanatut bucket and plugs seven to eight wires into it. Let the cast iron aspalchi "solidify well", then pull the wire one, although Vinokhan is in our arms. Vig' - g ' ... " inspires the Ulfat. Then, " by the gesture of The Cuckoo, the boyish Owl sucked the bowl from under the bridge and began to chew on the ditch. O'tan pulled sorrel out of his pocket, Boysin bent over his palm and blew the dust off the snack."

A "disaster" ensues as the ulfats pull a wire that is heard in the depths of darkness - adding a master on a bicycle arrives. When he joins Hashar without questioning, the wire breaks off to Tarsus, and oltovlon falls into six places. To add Barber advises to mix the Mulberry in imi-Jim to get the wine. But the Richthearer dismisses " - my father's ghost Occident, the last sedanatut in the village, who said he was careful". Finally O'tanboy goes in to retrieve the dawn chaser's saw. But he arrives with Jonibek birpoy, the head of the village sawmills, not giving his saw. Jonibek birpoy orders the smoke not to be cut. And the rich man says that the Mulberry is his own, that he will cut it: "The Mulberry is mine, and you are the master of the Leaf. At least you will not let the fruit go until it is ripe." When Jonibek says" in it, keep your wolf, my barginiyam cut yourself " - you will catch a wolf for a month, you will lie down soot like a toilet in your house for up to a year. The money you give is not enough to cover the jipiriq " [4] he says. With this, the writer expresses the rehearsed labor in the maturation of the cocoon, the pressing issue of the era. In response, Jonibek said " there was Independence-yu hammangni tiling got out. For this reason, Istalin would have made you a schist in Siberia". With this, the writer also expresses his opinion about the repressive policies of the so-called Show era.

The Sedanatut is attached to the dawn chiller every year during the cocoon season for the Wolf owl, and the glassblowers are forced to list him as the seventh "candidate" as well. Tongotar is tasked with persuading Jonibek to cut the smoke on the condition that he take the empty bottle with him in addition to drinking his share. But after a sharp rebuttal from Jonibek, they want to get rid of the smoke by pouring a saralka under it, by which they agree to put its laws out of business. The Tongotar Chand says that a bush of a Nashville seedling in the House of the year of the Cornucopia has dried up as a result of his two grandchildren chopping it to the bottom. The ulfats say that the saralka makes the TUT's base yellow and feel, the next one is comfortable. After that, a part of the neighborhood that was married would deliberately come to sedanatut at night in order to relax regularly. But the March of the ninety - second year brings no joy to the seven "musallasparvar". The reason is that the last sedanatut in the village shoots earlier than usual, as if it were sworn. Then the ulafats try to overthrow the smoke with a tractor, even if they pay a fine. The tractor driver persuades Sotvoldy on the condition that he also take the partnership. But when the ulfats bring the tractor in nine men, they see that the sedanatut's collar is missing. It turns out that the wife of the Richthirist sold tribute to the Potter for firewood.

The glassmen see that the lower part of the smoke is burning in the humdon of the venerable Potter. And when the Potter of Honor does not take him out, saying that the vessels in humdon will become twisted, they will add him to the partnership, saying that what has reached nine people, I will reach ten. The venerable Potter stops the resistance and takes the pollen out of the yard and sucks the Acorn out of the hearth. The story concludes: "oat pizzilla and came carrying a bucket under the shrinking artizan.

- Stop, donkey! - yelled Jonibek birpoy.

O'tan did not hear this sound in the crowd.

When the water splashed, three different voices were scattered from the cave one after the other: "Jiz-z-z! Vis-s-s...gumbrax-x!!!"

Everyone threw himself to the ground, everyone turned his head" [5].

The writer thus laughs at the shxs who have left their drinking mukkas through the medium of light humor, while describing the harsh landscape of rural life in the early years of independence. From the language of the road characters also react to important, pressing issues of the era, which increases the swing of the work.

The story of" the temptation of gold "(1998) begins with the quote" inspired by the anecdote of Master Ne'mat

Aminov " in the paragraph. The hero of the work, Alirafiq, is a very economical, but more prestigious owner in the family, who generously gives away to guests.

Alirafiq told his wife, who was going to eat for lunch, to warm up yesterday's mastava, to reach them both if hard bread was baked into it, and Fagoni falakka when he heard that his granddaughter was also going out of school at the break: "if I had separated dad's fast, I could not get rid of her child for more than three years. It didn't seem to us that newarang, mechkay qudangga torti. At school, the state is giving free food, it does not want to tolerate it-ya. If you give it five-ol... three or four sorrel with a piece of bread, it will increase in reach. The boy does not know that he is full. There is only one great-grandson, so do not stink and kill, noporso" [6]. Alirafiq introduces his wife to the fact that while he is trying to extol the "healing properties of mastava soaked in flatbread", the market pattachi oshnasi Karabolta leads a "shopmoylovi kavushburun guest reminiscent of a ripe Baker" and introduces his bride's uncle as Özganboy. He tells her that he is buying a tearoom with a Bolohan at the entrance to the city and building a shop on the side.

Alirafiq clamps a special cell key into the palm of his wife and instantly turns into an exhibition of table delicacies. Özganboy begins to make the work of a beaver standing at the table, and on the side where he is sitting, a new "mountain ridge of fire" from the remains of pistachios, almoyu pomegranate pods, apricot peaches, cherry hazelnuts, uzumu watermelon beats, behiyu nok begins to appear. It is necessary to make a chaplaincy in the footsteps of the guest on the escape that the fruit-cheva of Karabakh increases the cooling of a person, the honey Bowl will fall on a sura-sura simirish in a spoon. Yuqi is poured with tea. After calming down the honey, özganboy utmaster four parraks from the DIG and places birvarakayi on loonji. "And Alirafiq, who is sitting as Bahuzur, now begins to tremble in his voice. Thus"the pure epilation of the sour cream in the bowl becomes incomprehensible when it seems that the client Chaplaincy of the guest has come to an end with the groaning of the walnut-raisin stock". The guest's appetizing trumpet concludes: "finally, Özganboy pushes a pillow on his biquini and leans until he whispers. Asked for more boiling tea. As described by the host, the second piece of "sultanchoy" brought by his brother from his trip to Pakistan was scratched from his stomach by sounds similar to momoguldurak in a buzzing Mahal".[7]

The writer, at the request of the guest, evokes a kind of laughter in the reader, expressing that the time he went to bring warm water on the obdasta came with his own measure "without letting the slaves go to the roof and win the income of fruit trees planted with burning walls." Anwar Obidjan ochofat, mechkay describes the comical comparison of the guest by skillfully using synonymous words in our language. Using words and phrases such as "he made the wolf do his job", "he fell into a limp", "he made it clean", "after calming down", "he hit", "he stuck it in a lunji", "he made a grunt", dardi only shows before our eyes the urine of a person who is far from a feeding culture, who is belly-Fed.

Anwar Obidjan, in order to keep the dynamics of the funny situation in the story in constant tension until the end of the events, reinforces the New-new details: "Özganboy moved obdasta from the place of the Apple. He stopped at a distance and continued on his way, although he broke a stick from the altar and clamped it to the edge of the cloak. One surprised Alirafiq visitor was surprised to see that the toilet had become stuck in the paint and penetrated into the tortuous dumbfounded maccapoya"[8].

Alirafiq told karabolta, "your well is not a city, it looks like an original steppe?"in response to his whistle, he says,"as long as one of the Gold Teeth is more advanced, he swallows it by adding it to the shovel yesterday... " [9]. But it becomes known throughout the events of the work that both Alirafiq and Uzganboy do not fall apart in the "glittering above and inside". The narrator-author maccapoya describes the reality on the side: "it must have been a movie watching a banging the voice of a neighboring TV presenter, from the side of the skirt of the vein, a loud sound sounded. At first the heavy cannons that walked on their own rumbled in a ring, then one of the plumyot and machine guns went for a walk. The fight over him ended the movie, except that the guest came out of the makkapoya, like a exhausted warrior. Empty obdasta was shot aside by the tamed Kui and washed hands soapy in Artizan " [10].

Ozganboy regretfully shakes his head, saying that the gorge did not come out, the hearth glasses remained in karabolta's hotel.

During the pollination, the guest tells Alirafiq that about a month ago he came as a hairdor to fifty bags of devizra rice that he had pressed into melisas ' garage. They agree on the price of" one boil and two chew".

Alirafiq watches the guests and dives into makkazor, filling not one but two obdastas with warm water, breaking a bag from the sidewalk and shrinking it to the doppelgänger. After staying there for a long time-an hour after dinner-tycoon said "See meticulously buried without melting. Neither will you find a trace, nor will it be" he says [11].

In the Tong Mahali, where alirafiq's eye is attached, a gate is knocked. He opens the gate and sees an Osganboy crawling near a buried "Neksiya". He rushes out of his Karabakh and says that he has matured without walking for a mile. With an obdasta full of warm water in one hand, Özganboy, holding a ready bag and glasses, again strikes mccapoya Orsi himself: "after Birpast "fly, fly, fly, fly your bird, fly your eyebrow towards us" laparini turns back in his dime until he blurs. The stranger looks forward to Karabakh, Winks as if they all said in place, and alirafik is told by mazharaomuz "do you have a lot of chicken?"the word freezes. It turns out that there is no place left where

maccazor was not trembled. The story concludes: "The Colour Of The Alirafiq has now suddenly turned blue, with the blackbolta falling to laugh" Iyq, G'i-G'i-G'i" " [12].

Conclusion

A characteristic feature for Anwar Obidjan's style is the inclusion of serious socio – political thoughts in a "gasket" between funny events that evoke a smile on white's face. For example, Özganboy's quote "so far our land is Russian, Our Uncle Is friend's Madaminbek" is a major indictment of the colonial policy of the Salt Lake government, which came to the top of power in the early 20th century.

In Aristotle's "Poetics", "poets who depict characters whose nature of passions is the same are more confident. A poet who can excite himself can excite the audience, and a person who can get angry himself can also irritate the audience"[4:35], the words of which can also be fully applied to the creator who wrote comic works. While the creator is writing, laughing with laughter, only what smiles appear on the reader's face.

Well, the skill of Anwar Obidjon to be able to create even more funny cases from a reality that at first glance seemed simple is clearly visible in his comic stories. This is seen in the fact that the writer makes long observations, makes effective use of folk oral creativity, skillfully brings life images into the work.

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