

FOLK SPIRIT AND NATIONAL COLOR IN THE POET'S WORLDVIEW**ZOYIROVA DIYORA ABDIJALILOVNA**Samarkand State University of Veterinary Medicine,
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<https://doi.org/10.5281/zenodo.20506723>**Abstract.**

This article analyzes the manifestation of folk spirit in the poetry and prose of Anvar Obidjon, the expression of national color through artistic devices, and the synthesis of national traditions with modern thinking in the poet's worldview.

Keywords:

Anvar Obidjon, folk spirit, national color, artistic image, folklore, national mentality, metaphor, Uzbek stylistics.

Introduction. As a writer carefully observes life, they begin to deeply comprehend the inner dynamics of life's events and phenomena. As a result, they are emotionally influenced by them, selecting the necessary material for their work and artistically representing it. During this process of artistic representation, the writer naturally incorporates national spirit and national color, because they are a child of their nation and people. Literary critic V. Belinsky noted that "national character is an essential condition of a truly artistic work. The life of every nation manifests itself only in forms unique to that nation; consequently, if the depiction of life is truthful, it is also national in character." [1] Critic T. Boboyev likewise emphasized that "literature grows out of the spirit of the people and is engaged in shaping and educating it. It is impossible to imagine a literary work that does not express the hopes and aspirations, sorrows and sufferings, thoughts and concerns, anxieties and joys of the people." [2] Thus, national character constitutes the core of a literary work. Literary scholar M. Ye. Kroshneva presents the view that "the core of every work of art consists of an artifact (from the Latin *artefactum* – artificially created) and an aesthetic object. An artifact is the external material work composed of colors and lines, or sounds and words. The aesthetic object comprises those aspects that constitute the essence of artistic creativity, are materially embodied, and possess the capacity to exert artistic influence on the viewer, listener, or reader." [3] From this perspective, the distinctive elements of national character may be regarded as artifacts. In general, however, the concept of national character alone cannot fully convey the meanings of folk spirit and national color. Although these notions form an integral unity, each also possesses its own specific features.

Folk spirit refers to the inseparable connection of a literary work with the life of the people, their mode of thinking, worldview, eternal aspirations, and moral values. It may be regarded as the "heart" of the work. Its principal characteristics derive from the people's understanding of good and evil, life and death, labor and humanity. The characters and situations depicted in such works correspond to the moral ideals of the people, such as generosity, modesty, and bravery. Even in difficult circumstances, folk spirit prioritizes optimism, love of life, and humor that encourages reflection. The language of the work is enriched with living folk speech, proverbs, sayings, and idiomatic expressions, awakening in readers the feeling that "this belongs to us; these are our sorrows and joys."

National color, by contrast, is the artistic representation—both externally and internally—of the distinctive characteristics specific to a particular nation. It constitutes the "colors" and "appearance" of a literary work. The main features of national color are reflected in depictions of

national clothing, traditional foods, housing structures, customs, and ceremonies. In addition, descriptions connected with the landscapes inhabited by a nation—mountains, deserts, gardens—as well as architectural monuments such as domes and plane trees, and climatic conditions, are also considered essential components of national color. The dialectal layers of a national language, local vernacular expressions, and national etiquette of communication likewise belong to this sphere. Furthermore, behavioral patterns unique to a nation, its historical memory, and social strata also contribute to the formation of national color. From this perspective, we may turn to the poetry of Anvar Obidjon.

Main part. In the works of Anvar Obidjon, folk spirit occupies a central place, and the poet's ability to perceive this spirit deeply and naturally is of great significance. In the poet's worldview, national character is not limited merely to external attributes such as clothing or customs; rather, it is manifested in the people's way of thinking, their humor, sharp wit, and optimistic attitude toward life.

Hey, burnt-hearted lovers,
Let us wipe the tears from our eyes.
Singing cheerful songs,
Let us drink plenty of kumis.
When the proud girls, waiting by the road,
Grow weary in their eyes,
Splashing water upon our heads,
They themselves will carry us away. [4]

This poem represents an innovative example in Uzbek poetry, replacing the traditional image of the "sorrowful lover" with that of the "joyful and life-loving lover." Contrary to the long-standing tradition of "separation and lamentation" in classical literature, the poet advances the healthy and optimistic outlook characteristic of the Uzbek people. The appeal "Let us wipe the tears from our eyes" opposes the stereotypical image of the "weeping lover." In the poet's worldview, human beings find happiness not in sorrow, but in "cheerful songs" and "drinking kumis" within a festive atmosphere.

The expression "let us drink kumis" symbolizes hospitality, communal gatherings, and openness in Uzbek national traditions. This transforms the text from an ordinary poem into something resembling a folk song, *olan*, or *yalla*. In the second stanza, the "proud girls" and the act of "splashing water" are depicted as games and interactions characteristic of the national mentality. In Uzbek folklore, girls are often portrayed as modest, yet simultaneously as figures who "wait by the road," meaning they possess the ability to choose. Through the metaphor of "proud girls," Anvar Obidjon preserves this traditional image.

The image of splashing water upon the young men's heads and "carrying them away" artistically expresses the playful and free interactions characteristic of folk games and youth relations. Through this expression, the poet succeeds in typifying the entire reality. The lyrical protagonist created by the poet is not a young man consumed by grief, but rather a cheerful and spirited individual who knows how to enjoy life. This quality is also reflected in the phrase "they themselves will carry us away." Most importantly, he is ready to submit himself to the girls' will and even humorously enjoys doing so. Embedded within this mood is the sweet acceptance of fate characteristic of the Uzbek mentality.

Expressions such as "my friend, let us drink kumis" and "they will carry us away" represent examples of living folk speech, lending sincerity and national color to the text. Thus, in this poem, Anvar Obidjon liberates the national mentality from an atmosphere of sorrow and enriches it with love of life. National color appears not merely as decoration, but as a defining feature shaping the relationships of the lyrical protagonist. In the poet's worldview, the lover is not one who suffers endlessly, but a spirited individual who participates in the games of life, strives for joy, and accepts destiny with humor.

Alas,
 Beside me now
 There is no coquettish lady.
 There is no place left in me
 That fears petty sins.
 In the bosom of the night
 My feelings
 Scatter rays of love...
 Foolish little ladies
 Sleep embracing their mothers. [4]

The poet incorporates expressions, proverbs, sayings, and dialectal words specific to the Uzbek language into the artistic texture with such mastery that they become crucial in conveying the national color of the text. In this poem, Anvar Obidjon analyzes social moral standards through artistic and colloquial terms such as *tannoz* (“coquettish”) and *nodon* (“ignorant” or “foolish”). His understanding of national identity differs from rigid official morality and instead relies upon living colloquial speech.

The expression “*tannoz lady*” in Uzbek terminology carries a slightly negative connotation, implying feminine charm mixed with frivolity. Likewise, the phrase “foolish little ladies” is nothing more than irony directed toward narrow-minded women who cling to meaningless moral rules. By employing the epithet “foolish,” the poet expresses his critical attitude toward conservative moral standards. The line “There is no place left in me that fears petty sins” reflects the poet’s opposition to the strict moral pressure within Uzbek society expressed in the attitude of “What will others say?” By describing sins as “petty,” that is, everyday and superficial, the poet emphasizes the importance of inner purity. The poem reflects a sincere worldview free from artificial arrogance.

The chronotope of “night” also occupies an important place in the poem. Both in classical and modern literature, night is traditionally associated with secrecy, love, and tranquility. By emphasizing the brightness of romantic feelings within the embrace of night, the poet seeks refuge from the restrictive morality of daytime society. The lyrical protagonist’s longing for the “coquettish lady” expresses dissatisfaction with mundane limitations. He is weary of the ignorant environment surrounding him and longs for a unique, free, and playful life.

Thus, in this poem, Anvar Obidjon interprets national identity not as superficial morality, but as sincere humanity opposed to hypocrisy. Stepping beyond the boundaries of conservative morality, he advocates emotional freedom. Through the images of the *tannoz* and the “little ladies,” he exposes superficial morality within society and presents fidelity to one’s feelings as a genuine national virtue.

Look, how beautiful life is,
 Why not create with joy and laughter?
 Whenever I see you, your face is gloomy,
 Do not sulk as though you were dead!
 — Excuse me...
 You are right...
 — Today I suddenly realized
 That cursed life is the most tangled knot...
 Do not grin like a madman, hey,
 When someone is speaking of their pain!
 — Excuse me...
 You are right...[4]

This poem is a poetic dramatic sketch that demonstrates Uzbek dialogic speech, contradictory aspects of the national mentality, and the expressive possibilities of language. The stylistic manner of the poem is based upon the sharp, ironic, and figurative expressions

characteristic of Uzbek colloquial speech. Expressions such as “your face is gloomy” and “do not sulk too much” clearly support this observation. In general, these phrases belong to the rich dialectal layer of the Uzbek language and immediately reveal the character of the lyrical protagonist. The verb *tuntaymoq* (“to sulk” or “to pout”) is an exceptionally vivid and expressive word used in the national mentality to describe a person’s mood. Likewise, the phrase “as though you were dead” represents a simile characteristic of Uzbek everyday dialectal speech. It conveys not only outward appearance, but also a state of emotional indifference.

The dialogue within the poem reveals a clash between two different worldviews characteristic of Uzbek national color. The first protagonist embodies a somewhat strict, demanding, and advisory figure who encourages enjoyment of life. His speech carries an imperative tone. The second protagonist, however, prioritizes modesty and restraint. His shyness and reserve are presented as reflections of a culture rooted in propriety and consideration for others. His language indicates a cautious personality. Through the interaction between these two figures, the poet employs the metaphor “life is a tangled knot,” thereby presenting a distinctly Uzbek philosophical outlook. When difficulties suddenly arise and a person openly expresses their suffering, smiling or laughing excessively is considered inappropriate. Such behavior is regarded as impoliteness and spiritual blindness. Through poetic means, the poet successfully expresses this ethical code. The poem clearly delineates the boundaries between consideration (*andisha*) and sincerity within Uzbek communicative culture. Thus, expressions such as *acha*, *turxat*, *tuntaymoq*, *zang‘ar*, *jinni*, and *hov* function as linguistic tools that convey the national spirit.

In Anvar Obidjon’s poetry, the ability to provoke thought through humor occupies a central place. At this point, the poet breaks away from the conventional patterns of fairy tales, epics, and anecdotes, enriching them with new philosophical meaning. His poem entitled “The Secret in the Garden” serves as a vivid example:

At midnight I saw
A pair of trousers hanging on a branch.
No one knows
What its owner
Was doing there...[4]

In this poem, the poet opens the way for domestic humor in Uzbek poetry and transforms it into a means of satirical observation. Although the poem appears simple in form, it is deeply infused with Uzbek national color and possesses the unexpected resolution characteristic of anecdotes. Through specific details, the poet vividly recreates the atmosphere of the Uzbek household and neighborhood community. The central detail is the “pair of trousers,” which embodies both light humor and satire. The fact that the trousers are hanging on a branch reflects a distinctly Uzbek way of life. In the poem, they are not merely an object, but a clue suggesting “what the owner was doing.” Thus, this detail helps the reader imagine a hidden domestic event. Within Uzbek national color, the expression “no one knows” often hints at hidden realities behind the scenes. The author speaks from the perspective of an observer who carefully monitors every detail within the neighborhood yet remains unaware of the true reality. The anecdotal nature of the poem manifests itself in its reliance upon the principle of an “unexpected twist.” The ambiguity characteristic of folk anecdotes becomes the climax of the poem. The author’s rhetorical question leaves broad space for the reader’s imagination. Most importantly, in anecdotes, characters often hastily forget pieces of clothing. The poet elevates this forgotten item into an artistic image that reveals the humorous and slightly suspicious nature of the situation. It should also be emphasized that the observer created by the poet possesses a slight inclination toward gossip. He does not explicitly state whether the trousers were stolen, forgotten, or hung out to dry. This subtle uncertainty constitutes the delicate irony typical of anecdotal storytelling. Thus, in this poem, Anvar Obidjon incorporates the Uzbek tradition of humorous anecdote into

poetic content. The detail of the trousers functions as an artistic device exposing hidden human actions while simultaneously evoking laughter in the reader.

The poet also pays particular attention to everyday details in order to create national color. While constructing the national atmosphere, he emphasizes the small details of folk life, thereby reminding readers of their ancestral environment and establishing a psychological closeness between the reader and the literary work.

Have you ever been
To generous Oltiariq, brother?
“Oh, a guest!” they say,
Honoring
King and beggar alike.
If an askiya begins,
Hold no grudge in your heart.
Mercilessly they strike with words
King and beggar equally. [4]

In this poem, Anvar Obidjon vividly portrays the spiritual and moral image of the Uzbek people, particularly individuals capable of embodying the unique culture of generosity and askiya characteristic of the Fergana Valley. It would not be an exaggeration to describe the poem as an ethnographic-poetic document reflecting the humanistic spirit of the people of Oltiariq.

The very word tanti (“generous,” “noble-hearted”) itself expresses the national spirit. Therefore, this concept deserves special attention. Within the Uzbek system of moral and ethical values, tanti is not merely an adjective, but an ethical standard defining a person’s social standing, behavior, and attitude toward others. It encompasses such qualities as generosity, openness, dignity, self-respect, justice, and fairness.

Anvar Obidjon’s characterization of the people of Oltiariq as tanti is deliberate. The inhabitants of this region are distinguished by their culture of askiya, wit, and ability to maintain composure. They are highly spiritual individuals capable of treating both kings and beggars equally, fearing no one and humiliating no one. They preserve a balance between generosity in the material world and dignity and justice in the spiritual world.

Thus, in the poem, the poet transforms the people of Oltiariq into symbols of generosity, openness, and pride characteristic of the Uzbek mentality. Through the expression “king and beggar alike,” he reveals one of the most important aspects of national color—Uzbek hospitality—and thereby defines the moral stature of an entire region. In particular, the phrase “Oh, a guest!” expresses the genuine joy within an Uzbek household, where the arrival of a guest is welcomed as though an honored person has arrived.

Special emphasis is also placed upon the word askiya. Introduced in the second stanza, this concept represents not only a cultural phenomenon, but also one of the sharpest and most humor-filled aspects of the national spirit. Askiya is not simply humor; it is also an intellectual game. The appeal “Hold no grudge in your heart” conceals the fundamental principle of askiya: mutual understanding, the cleansing of inner resentment, and the reinforcement of equality within society. The phrase “mercilessly they strike with words” refers not to physical force, but to the intensity of verbal wit and rhetorical attack. Through repeated lines, the poet preserves the rhythm and intonation of folk speech.

The poem possesses dynamic vitality. Everyone within it is constantly in motion: welcoming guests, engaging in askiya, and playfully “striking” one another with words. This represents a vivid manifestation of the liveliness and emotional warmth characteristic of Uzbek national color. In short, through the image of Oltiariq, Anvar Obidjon encapsulates the Uzbek traditions of hospitality and askiya culture.

Through his poem “Every Moment of Life is Beautiful,” Anvar Obidjon succeeds in erecting a monument to national identity. The poem consists of six stanzas, each containing ten lines. Repeated lines appear at the end of every stanza, serving as a concluding refrain:

The curtain of night slowly opens,
 The sun steps onto the stage.
 Adorned like a young bride,
 The flower raises its head in greeting.
 The courtyard seems like washed porcelain,
 The roads like polished mirrors.
 To welcome a brand-new day,
 People rise eagerly to their feet...
 Every moment of life is beautiful,
 Every instant of existence is precious.

The scent of cream delights the body,
 Warm flatbreads lie upon the table.
 Like water flooding a dried-up canal,
 Streets fill with people.
 Indeed, even nursing a child
 Equals difficult labor.
 Hearts burn with urgency as they hurry,
 Some to work, some to study...
 Every moment of life is beautiful,
 Every instant of existence is precious. [5]

This poem is a hymn to love of life, glorifying the morning awakening of the Uzbek household and national way of life. The poet portrays daily chores not simply as labor, but as a sacred process and an inseparable component of the national mentality.

Particular attention should be paid to the expressions “flower greeting” and “young bride.” With the coming of dawn, girls and young brides bow in greeting and begin household duties, reflecting the upbringing and etiquette characteristic of Uzbek families. Among the people, there exists a deeply rooted belief that waking early in the morning brings prosperity and blessing. Through these images, the poet successfully depicts the people’s life, abundance, and harmonious atmosphere. The details “the scent of cream” and “warm flatbreads” may be considered among the strongest elements of national color. Cream and warm bread symbolize not only the Uzbek table and family harmony, but also the labor of mothers. The tranquility awakened in the heart through such images represents one of the purest manifestations of the national spirit.

For Anvar Obidjon, the most essential concept defining Uzbek national identity is *jonsaraklik*—energetic industriousness and tireless diligence. This concept embodies ceaseless labor. Thus, through *jonsaraklik*, the poet points to the hardworking nature of the Uzbek people. Mothers baking bread at dawn or serving cream upon the table are manifestations of this industriousness. Another example is the transformation of courtyards into “washed porcelain” and roads into “polished mirrors” early in the morning.

Likewise, the streets filling with people from dawn onward, with “some going to work, others to study,” reflects the national way of life. Certainly, such phenomena possess a universal character. However, the specifically Uzbek quality lies in people hurrying peacefully toward their duties and future aspirations. Most importantly, the poet’s characterization of motherhood as “difficult labor” and his appreciation of it reveal the high status accorded to motherhood within national values.

The refrain serving as the rhythmic core of the poem—
 “Every moment of life is beautiful,
 Every instant of existence is precious”

—becomes the center of an Uzbek philosophy of life. At the heart of this philosophy lies gratitude. In the Uzbek mentality, beginning every morning with thankfulness constitutes a fundamental pillar of the national spirit. Thus, the poem is not merely a depiction of dawn, but

an expression of gratitude for life itself, for warm bread, for labor, and for every passing moment. Therefore, in these lines, Anvar Obidjon portrays the Uzbek morning not simply as a domestic scene, but as an expression of national spirit and a process of gratitude. National symbols such as “flatbread,” “cream,” and “flower greeting” endow the poem with a unique charm and a rich historical-cultural layer. In the poet’s worldview, sincerity in everyday life, respect for labor, and appreciation of every moment of existence constitute the true measure of human value.

Hundreds of faces appear before us,
 Yet it is often impossible to see them again.
 How close they become to the heart—
 That itself is endless fortune.
 Mysteries dwell within the gaze of Barchinoys,
 Lightning flashes in the eyes of Alpomishes.
 Youth returns, scattering light into the soul,
 And one recalls the fire of first love...
 Every moment of life is beautiful,
 Every instant of existence is precious.

Once they were the ones giving greetings,
 Now they are the ones receiving replies.
 Blessings and kind words rest upon their tongues;
 Even old age becomes happiness.
 A smiling child with bead-like eyes
 Reminds you of the word “peace.”
 White strands melt into your hair,
 Yet you continue striving forward...
 Every moment of life is beautiful,
 Every instant of existence is precious.

The lines above embody the Uzbek people’s philosophical attitude toward life, human relationships, and the transience of existence. Through national spirit and the Uzbek system of values, the poet glorifies every stage of human life. In order to animate the national spirit, the poet employs allusion by referring to the heroes of Alpomish, one of the most ancient and beloved epics of the Uzbek people.

The names “Barchinoy” and “Alpomish” are not merely historical heroes within the poem; they represent figures symbolizing the national identity of the Uzbek people. Barchinoy embodies loyalty, grace, and steadfast willpower, while Alpomish has become a symbol of bravery, strength, and struggle. By perceiving them in the gazes and eyes of contemporary people, the poet confirms that the national spirit continues to pass from generation to generation. Within the national consciousness, heroes are not relics of the past, but living figures whose presence still manifests itself in modern life.

In this poem, the poet places great emphasis upon social ethics through the culture of greeting and communication. Through the expressions “they once gave greetings” and “now they receive replies,” human life and the stages of aging are symbolically represented. These concepts reflect the cyclical nature of life: the person who once greeted elders in youth eventually becomes an experienced elder worthy of respect and greeted by others. This is one of the most beautiful expressions of generational continuity. Within Uzbek culture, old age is not diminished or marginalized; on the contrary, the elderly are honored as possessors of blessings and kind speech. Therefore, in the line “Even old age becomes happiness,” old age itself is transformed into a symbol of fulfillment. This reflects the Uzbek people’s profound respect for elders.

Anvar Obidjon deliberately juxtaposes the concepts of “peace” and “a child with bead-like eyes.” For Uzbeks, peace is regarded as the highest blessing, determining the future of children and future generations. Thus, through these two concepts, the poet also points toward

the future and calls for the preservation of peace. Behind this appeal stand the “white strands” appearing in one’s hair. These white strands symbolize the passing of life, experience, and wisdom. Yet the lyrical protagonist does not fall into despair when looking at his graying hair; instead, through the line “you continue striving forward,” he expresses his enduring love for life. Thus, in these lines, Anvar Obidjon depicts life as one great chain in which the bravery of Alpomishes, the loyalty of Barchinoys, the passion of youth, and the blessings of elders are united. The poem portrays national identity not as something confined to the past, but as a living value residing within every human heart.

In this land grow mighty plane trees,
 With blue domes on either side.
 If you enter a single gathering,
 Ten more weddings will meet you on your way.
 Sometimes strangers meet for the first time,
 Sometimes old friends gather again.
 The world will never become narrow for humankind
 So long as sweet conversations exist...
 Every moment of life is beautiful,
 Every instant of existence is precious.
 Some cannot lift their heads from work,
 Others dream of grand plans.
 Once again, like a mysterious bird of rest,
 Night descends upon my homeland.
 People’s hearts are content with today,
 Yet they gather strength for tomorrow.
 As poet Anvar grows weary,
 The sun reclines behind the mountains...
 Every moment of life is beautiful,
 Every instant of existence is precious...

These lines constitute a hymn expressing the harmony between homeland and humanity, reflecting the national image of the Uzbek people, their constructive spirit, and their philosophical attitude toward life. The spatial symbols “mighty plane trees” and “blue domes,” in our view, symbolize the eternity of the nation itself. The use of the epithet alp (“mighty” or “heroic”) not only evokes historical memory, but also signifies grandeur and exaltation. The image of the blue dome itself expresses spiritual elevation, Islamic culture, and profound respect for historical heritage within the national consciousness. Together, the symbols of the plane tree and the dome contribute to the artistic creation of the homeland’s national and spiritual image.

Within Uzbek culture, weddings and sweet conversations are not merely domestic events; they represent manifestations of the people’s love of life and constant striving for joy. At the same time, the line “The world will never become narrow for humankind so long as sweet conversations exist” contains one of the poet’s most important philosophical conclusions. It reveals the worldview that humanity resides not in material wealth, but in communication, kindness, and mutual affection.

In the final stanza of the poem, we encounter reflections upon the present and the future. Here, the poet presents the Uzbek people’s philosophy of “faith in tomorrow.” Most importantly, this faith inspires them to gather patience and strength within themselves. Thus, the Uzbek people never live solely for the present day; by accumulating strength and determination, they create the foundation for future generations. The making of plans for tomorrow itself testifies to this spirit.

The refrain repeated throughout the poem—
 “Every moment of life is beautiful,
 Every instant of existence is precious”

—ultimately transforms into a piece of national wisdom. The concept of gratitude manifests itself in the poem's conclusion through valuing every moment of life, welcoming the night peacefully "like a bird of rest," and watching the sun recline behind the mountains as part of the natural order while awaiting new hope.

Conclusion. In conclusion, folk spirit and national color appear in Anvar Obidjon's works as inseparably interconnected phenomena, becoming the principal aesthetic and philosophical criteria of the poet's worldview. In his poetry, national identity is interpreted not as external ornamentation or a folkloric element, but as an inner essence closely connected with the people's way of life, mentality, spirituality, and system of values.

Anvar Obidjon expresses folk spirit naturally and sincerely through living colloquial speech, anecdotal humor, askiya, domestic details, and systems of imagery. In his poems, humor and philosophy harmoniously unite, simultaneously making the reader laugh and inviting deep contemplation. In particular, the poet renews the traditional model of the "sorrowful lover" and elevates it into the image of a cheerful, life-loving, and free-thinking lyrical protagonist.

Furthermore, in creating national color, the poet artistically generalizes the rich cultural world of the Uzbek people through depictions of domestic life (flatbread, cream, hospitality), historical and cultural symbols (Alpomish, Barchinoy), and social relations (greetings, modesty, respect). In his poetry, national values are interpreted not within a rigid conservative framework, but in harmony with modern thought.

Thus, the works of Anvar Obidjon play a significant role in fostering national self-awareness, appreciating national identity, and elevating it to a new aesthetic level through the synthesis of folk spirit and modern artistic thinking. The poet's artistic world represents a profound literary phenomenon reflecting the spiritual portrait, philosophy of life, and aesthetic taste of the Uzbek people.

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