

# THE ARTISTIC CONCEPTION OF THE EXTRAORDINARY CHILD CHARACTER IN THE WORKS OF KHUDOYBERDI TUKHTABOYEV

Narziyeva Inobat Zoirovna

Senior Teacher of the Department of Foreign Languages

Teaching Methodology Bukhara State Pedagogical Institute

[inobat862@gmail.com](mailto:inobat862@gmail.com)

---

## **Abstract:**

This article is dedicated to researching the aesthetic and artistic conception of the extraordinary child character in the works of Khudoyberdi Tukhtaboyev, a prominent figure in late 20th and early 21st-century Uzbek children's literature. In contrast to the traditional "naughty boy" typology, the extraordinary nature of the main protagonists (in works like "Riding the Yellow Giant," "The Lad with Five Children," "Paradise People," "The Avenger's Golden Head") manifests not in psychological anomaly, but in their extremely strong inclination towards adventure, their logic that rebels against the adult world, and their satirical perception. The analysis reveals the aesthetic functions of this character, such as exposing social flaws through satire and humor, and promoting the ideas of proactiveness and resilience. The article highlights the writer's mastery in using artistic features like hyperbole, humor, and irony in shaping the character.

**Keywords:** Extraordinary child, artistic conception, naughty boy type, satire, humor, adventure, aesthetic function.

## **Introduction**

Beloved children's writer Khudoyberdi Tukhtaboev began his career as a children's writer in 1958. He created the collection of stories *Shoshqoloq* (Hasty) in 1962, followed by other collections: *Yosh Gvardiya* (Young Guard), *Sir Ochildi* (The Secret Revealed), and *Sehrli Qolpoqcha* (A Magic Hat).

Tukhtaboyev's writing was popular throughout Uzbekistan, and many children read his books as part of their school studies. He was famous for his humorous novels. His books touched on themes including honesty in adults, love, loyalty, and kindness.

While the analysis of the child character in Uzbek literary criticism has been deeply studied, often exemplified by Ghafur G'ulom's "The Naughty Boy" (*Shum bola*), the artistic conception of the extraordinary child type formed in the works of Khudoyberdi Tukhtaboyev requires specific attention. Tukhtaboyev's protagonists are distinguished by their deviation from the aesthetic norm: they are not only mischievous and curious but are also individuals who embrace

adventure as a life philosophy and can often find unique, unexpected solutions to complex social situations. This extraordinary quality places a significant aesthetic burden on the character. The goal of this article is to define the aesthetic essence of the extraordinary child character in Tukhtaboyev's prose and its function within the literary work.

The extraordinary quality in Tukhtaboyev's works stems primarily from the protagonist's unique method of perceiving the world. His characters, especially Hoshimjon (in "Riding the Yellow Giant"), encounter situations uncharacteristic of normal children (orphan hood, being stranded in distant cities, forced learning of various trades). The main sources of this extraordinary nature are: Adventure as Artistic Necessity: The protagonists are in constant motion, and this trait is not merely a character feature but the main driving force (mass) of the narrative plot. This constant movement is not typical of an ordinary child's life.

The character's way of thinking stands against adult traits like laziness, lying, and bureaucracy. His extraordinary decisions (e.g., finding unexpected ways to earn money) simplify the complex rules of the adult world and subject them to satirical ridicule.

The exposure of the adults' moral shortcomings is achieved through the child's extraordinary persistence and sense of justice.

Satire and Humor: The primary aesthetic function of the extraordinary child character in Tukhtaboyev's works is to exert influence on society through satirical criticism. The character is sometimes an object of laughter due to his own naivety and mistakes (which entertains the reader), but often his mischief and shrewdness serve as a satirical subject for the writer. Through his eyes, the flaws, buffoonery, or hypocrisy of adults are exposed. The writer creates the extraordinary element by exaggerating the characters' adventures, shrewdness or abilities. This hyperbole enhances the elements of play and entertainment inherent in the genre of the work.

The character embodies traits such as resilience in the face of difficulties and constant optimism. This serves as the humorous aesthetic ideal in the writer's interpretation, aiming to provide positive education through lighthearted laughter.

In illustrating the conception of the extraordinary child, Tukhtaboyev effectively utilizes the following artistic devices: Verbal characterization

The characters' speech, while maintaining the simplicity characteristic of children, often contains sharp irony and philosophical reflections typical of adults. This verbal extraordinary nature indicates the protagonist's intellectual superiority relative to his age. Many works ("Riding the Yellow Giant") are narrated by the main protagonist himself. This subjectivity helps convey his extraordinary perception directly to the reader, as events are seen through the child's eyes—simple yet sharp.

Situational Comedy: The aesthetic conception of the extraordinary child character is manifested in his constant involvement in comic, awkward, and unexpected situations. These situations reveal the child's extraordinary ability to find solutions.

## **Conclusion**

The writer masterfully uses the extraordinary child character not only to engage the child reader but also to expose the serious flaws of the adult world beneath lighthearted laughter. Therefore, Tukhtaboyev's extraordinary child character retains its educational and aesthetic significance even today. The character's extraordinary nature is demonstrated through their highly active stance toward the social environment, their inclination for adventure, and their satirical perception created using hyperbole. The protagonist serves as a satirical mirror, exposing societal flaws like formalism and irresponsibility. Simultaneously, humor, which forms the spirit of the work, promotes the idea of optimistic anthropocentrism (faith in one's own capabilities). The extraordinary child character embodies the aesthetic ideal of a resilient personality who is self-determined and maintains inner freedom despite external challenges. This conception expands the typology of heroes in Tukhtaboyev's prose toward a satirical-philosophical direction, lifting it beyond mere adventure to become an object of serious social analysis.

## **References:**

1. Jamilova B. O'zbek bolalar adabiyoti,- Toshkent - 2019
2. To'xtaboyev X. Sariq devni minib, – Toshkent: Yangi asr avlodi, 2015.
3. To'xtaboyev X. Sariq devning o'limi, – Toshkent: Yangi asr avlodi, 2015.
4. To'xtaboyev X. Besh bolali yigitcha, – Toshkent. Yangi asr avlodi, 2019.