

## OBSERVATIONS ON THE WORKS OF ABDULLA QAHHOR

**Isayeva Shoiria***Associate professor, candidate of philological sciences**Alisher Navo’i Tashkent State University of Uzbek language and literature**(TSUULL)*[shoiraisayeva1960@gmail.com](mailto:shoiraisayeva1960@gmail.com)

*“You have fire in your soul, spread your fire,  
burn wet and dry together ”*

*(Abdulla Qahhor )*

**Abstract:** *This article analyzes the ideological and artistic aspects of Abdulla Qahhor's stories. In addition, attempts have been made to portray the tragedy of the period in the writer's style and narratives.*

**Keywords:** *poetics, tragedy, aspect, sociality, style of writer, horizon.*

Abdulla Qahhor is a real writer, a talented storyteller who has a place in life and art, and who won the hearts of people with his unique talent and sharp pen. He is one of the most influential figures in Uzbek literature with his inexhaustible works, unique artistic style and ability to express many meanings in a few words. In his works, the author was able to reveal the truth of life, sometimes with irony, sometimes with laughter, and it was not for nothing that he was recognized as the “King of Fairy Tales”. In recent years, a lot of creative work has been done to reveal the creative path of Abdulla Qahhor and the essence of his works. In particular, Naim Karimov in his work "Landscapes of the 20th century literature" gave information about the life and work of A. Qahhor , which we do not know. Literary critic Rahmon Kochkor prepared the author's program "Astonishment", [ 3;145 ]dedicated to the life of the writer. Also, young artists such as Umarali Normatov, Ibrahim Hakkul, Markhabo Kuchkarova studied the life and work of Abdulla Kakhkhor. The reason for the interest in the unparalleled creativity and life of the author is his courage. What courage can you say?!

We all know that the author's work was carried out under the pressure of an authoritarian regime that opposed any news. Abdulla Qahhor was not afraid to reveal the plight of the oppressed people in his works at a time when the so-called Soviet poets of that time were singers of truth and truth, and at the same time persecuted writers. ... He sought to bring people out of spiritual poverty and depravity and warn them of the dark days of colonialism. As the author he put it: "Better a poor horse than no horse." [ 2;187]This bitter truth is the

truth of the past. The writer managed to convey this to his contemporaries and to us, generations, not simply, but through his satirical and humorous works. The condition of our people, the oppression to which our country is subjected, corruption and deception of the government, whose intentions boil down only to robbing the people, are clearly demonstrated in their masterpieces. In a word, Abdulla Qahhor is a translator of the national language.

We want to prove this by analyzing several of the author's stories throughout the article. First of all, let's talk about the story of "The Thief". In the story, we become witnesses of the adversity of the time in which the writer lived and worked, the fact that the spiritually poor were a puppet in the hands of the colonialists. The robbery of the house of Cain, the protagonist of the story, depicts the actions of dishonest, corrupt officials. This is evidenced by the epigraph to the story "Death of a Horse, Dog Feast". According to the plot, the cow of Cain's grandfather was kidnapped. Here the author quotes a proverb: "Let the house of the farmer burn down, and the ox will not be lost." Only this proverb can tell us about the financial situation of people of that time. Reading this story, we see that Cain's grandfather was robbed again, and Cain was the first to rob him by making fifty promises to his grandfather. When fifty did not work, Cain ran to his grandfather. Through Amir and his speech, our writer described the officials of that time who were interested only in their own interests and were indifferent to the plight of the people. Let's take a look at the next sentence in history: [ 1;267 ]

He will return? Would someone volunteer to come up with a beautiful template? Why are you crying? Do not Cry! Cain looked at the ground and spoke.

Already in this proposal, we see that our ordinary people have always been a plaything in the hands of corrupt officials. Throughout history, Cain is also robbed by his grandfather's Tilmoch and Prestav. Obviously, the thief is not the one who stole the bull, but the real thief of the tyrannical government. This is how the then government deceived the people. It is no coincidence that at the end of the story, the bull's father-in-law gave him two oxen. Cain tells his grandfather that there is a "small" condition in return, and that it will become known in the fall. This one sentence is a sign that Cain is still being robbed. In the stories of Abdulla Qahhor, the past is directly condemned. Speaking about the tragic days of the past, one cannot but dwell on the author's story "Horror". In this story, the author reflects the atmosphere of that time, the spiritual backwardness of people, the tragedy of the time, that is, horror. We see the unprecedented skill of Abdulla Qahhor from the very beginning of the story. In the epigraph to the story, we see proof of this: "Women who do not know the day when women saw him in the past do not believe what they say." Indeed, in the past, women had no rights and were looked down upon. The fact that Unsin's father, the

protagonist of the story, was married to the same man as the eighth wife was a nightmare in itself. The disgusting atmosphere of that time made the poor do it. Our people suffered a lot during the Soviet era, and it was financial difficulties that forced them to do what they did not want to do. We can see this in the story of how young Unsin was given to Olimbek Dodho, an old and humble man, in exchange for his father's debts. For a young girl, life in the dojo house was hell. Because in this story, if the dodho blames one wife, he hits them all the same. Tired of living in such an environment, the depressed never tired of going to the cemetery at night to return home and return for tea. Because for this young girl, the horror of the cemetery was nothing compared to the horror of the dodho house. In that moment, he was able to do anything to escape the terror of the dodho house and live a free, free life. At the end of the story, Unshin performs this terrible task, but his heart cannot bear this horror. This is a worthy act, and this should be the end of it. But the spirit goes free. As for the analysis of A. Qahhor 's story "The Patient", the story reflects the invisible shortcomings of a sick woman in the whole society. Thus, through the events of the story, the author reveals that the original patient is society. It's as if the writer was thinking about our society through storytelling. The story skillfully describes the suffering of our people from poverty, the fact that they could not even find a loan to treat a sick woman, and the idea of a hospital with "money depicting a white Podsha". [ 4;243]

In an interview with Mushtum magazine, Abdulla Qahhor said: He has destroyed the art, the most important educational tool. ” It makes every writer feel proud and proud. Because it's not for nothing, it's up to each writer to understand. Therefore, the writer cannot explain his feelings in any way. He tries to explain the sincere words of his heart to young readers and all his fans through his works. This requires great courage, contentment and patience from the writer. Abdulla Qahhor was such a brave, contented and, of course, patient man.

In today's process of globalization and integration, there is no need to explain how important it is for each nation to know its past, the heritage of its ancestors, and the history of the formation of the nation. At the same time, the works of art that play an important role in shaping the worldview of today's man, in particular, the works that reflect the way of life, thoughts and aspirations of our people in a particular period, are especially invaluable. By reading and studying such works, we can better understand the spiritual values and changes in the spiritual worldview of our people. From this point of view, if we talk about the works of Abdulla Qahhor, a writer who created his own great school of literature in the literature of the twentieth century, we will be able to put forward a very pure truth. Abdulla Qahhor's stories, first and foremost, amaze with their sincerity and persuasive power. Everything in the author's image is a life event, an event that happened, a part of real life, an episode; most of the stories are based on real life, they are taken from the events that the writer saw and

heard in his life, from the lives of acquaintances. But they are not exactly a copy of life. "If writing was about copying from life, there would be no easier job in the world," he said. Copying from life is like copying from a book. Copies will remain. You can't expect originality from such things. Originality comes from experiencing the realities of life, feeling them, absorbing what you are thinking, and expressing your desires".

Abdulla Qahhor was also an effective translator. He skillfully translated the centuries of Pushkin, Tolstoy, Gogol and Chekhov into Uzbek. In particular, Chekhov translated his works with special interest and experience. Of course, the writer's services and hard work paid off. In 1966 he was awarded the Hamza State Prize, in 1967 the People's Writer of Uzbekistan, and in 2000 the Order of Merit. Abdulla Qahhor is named after several streets, schools and collective farms in Tashkent and Kokand, as well as houses of culture and the Republican Satire Theater. In 1987, the Abdulla Qahhor House-Museum was opened in Tashkent. His works have been translated into Russian, Kazakh, Ukrainian, Belarusian, Kyrgyz, Karakalpak and Tajik languages. Some of his stories have been published in English, German, French, Czech, Polish, Bulgarian, Romanian, Arabic, Hindi and Vietnamese.

The fate of literature is inextricably linked with the fate of the country and the nation. The spirit of the nation, in all its complexity and contradictions, must first be reflected in literature. Literature also finds an ointment for the nation's heartaches. Because when the people's pleasure in life diminishes, their enthusiasm diminishes. When spiritual zeal decreases, thought and initiative cease. Literature is primarily responsible for this. As Abdulla Qahhor put it, "Literature is stronger than the atom."

On the eve of independence, and for some time after that, there were those who were a little skeptical and skeptical of the works of such great writers as Oafur Ulum, Oybek, and Abdulla Qahhor. Their creative achievements, those who did not take into account the hard work and suffering of the national literature to become a real literature, began to emerge. However, as a result of such a wrong attitude, our literature did not develop. On the contrary, the ranks of those who could not write two sentences, who understood the essence of creation superficially, and who wrote on paper were growing. The value of literature in the eyes of students and the reputation of the writer has diminished. Would this be the case if Abdulla Qahhor or Oybek looked at art and learned from their art school and drew conclusions from their experiences? I think the situation would be relatively different.

Ozod Sharofiddinov recalls the writer: Abdulla Qahhor himself set a good example of adherence to these principles in his critical work. His articles in the central press, in particular in the "Literaturnaya Gazeta", as well as in our country, his speeches at literary conferences, and his speeches in the company of colleagues are clear evidence of this. The

author's articles in the press, which later appeared in his collections, and the points that excited the audience at large literary gatherings are well known. For eight years I have met Abdulla aka in private, sometimes in the city yard or in the garden in Dormon, often with Said Ahmad, Askad Mukhtor, Odil Yakubov, Pirimkul Kadyrov, Matyokub Kushjanov, Ozod Sharafiddinov, as well as , when I recall some exemplary critical remarks and comments made by critics of the same age and younger as me - writers Olmas Umarbekov, Erkin Vahidov, Abdulla Aripov, Utkir Hoshimov, Shukur Kholmirzaev, Uchkun Nazarov, Norboy Khudoiberganov , I always sincerely acknowledge the high faith, honesty and principledness of this man. Fiction Publishing House is preparing a monograph on Abdulla Qahhor's work to mark his 60th birthday. The monograph was written by critic Matyokub Kushjanov. Matyoqub aka invited me to write a story part of the book. The book was originally called The Master of Confirmation and Denial. When Matyoqub aka Abdulla asked Qahhor for his opinion on the title of the book, he did not like it. Then we decided to call the book The Secrets of Mastery. Hearing this, Abdulla Qahhor said: "It is a good name, but such a name is appropriate for books about Navoi, Tolstoy and Chekhov. Their work is full of secrets of mastery. "I have a secret," he said. No other name was found, the book was published under the title "Secrets of Mastery", but the author did not see it. If you were alive, wouldn't you be offended if the book came out under that name? I do not know whether Abdulla Qahhor was directly involved in the theory of literature, but I have heard many of his eloquent statements about literature, the nature of criticism, its laws, and its principles. Speaking of the creative method, he once said: "Recently, writers from Poland have asked me what I think about it. I told them, "The creative method is not a set of street rules. It's a beacon that illuminates the path to the truth for the writer, "I replied. In the last years of his life, Abdulla Qahhor regularly participates in youth seminars led by the poet Mirtemir of the Writers' Union. But no matter how hard they tried, he would not speak at these meetings. When I asked why, he said, "I want to write about the lives of young people. Young artists know the language, the language, the mood of today's youth better than we do, they feel it.

Asked in connection with the novel "Sarob" in 1965, the writer said: "Criticism has so far sought a clear policy from" Sarob ". There is no one in the novel who can hear the suffering of the people. " The author's remorseful words did not give me peace for a long time and prompted me to write something that would shed light on the suffering of the characters of "Sarob". I tried to make some comments on this in the 1990 article "Lessons of Life" published in the "Star of the East". However, in an article entitled "Requirement of Truth" in the 1990s, I said that I had changed my mind because of the critical debates around Sarob.

"In Uzbek literature, as in Soviet literature in the 1960s, the struggle between the two worldviews was at its height," he said. The new wave broke the traditional patterns and began to overflow the banks like spring streams. But for those who have a different opinion, who are loyal to the truth, who value traditions, who do not imagine life without discipline, it was natural that this wave would seem unacceptable and dangerous... Organized around the Writers' Union the internal struggle between the powerful group and the more powerful ranks, called the disciples of Abdulla Qahhor, and was fierce despite the apparent peace and friendship. "

How much such courage and bravery in his time influenced the spiritual and literary life of our country, opened the eyes of dozens of creative intellectuals, in particular, set fire to the hearts of young artists, the rulers of the dictatorial regime. And it is clear to the general public that he is awake. Qahhor's zeal, with his honest words, attracted like-minded, genuine talents.

It should be noted that the house of Abdulla Qahhor was founded not only by writers, but also by various leading scientists of their time M. Urozbaev, M. Kulmatov, T. Zohidov, Y. Toshpulatov, H. Abdullayev, Sh. It has become a place of worship for free-thinking public figures such as Khodjaev.

In conclusion, we can say that Abdulla Qahhor is one of the writer who vividly reflected the tragedy of time, the suffering of people, social problems in all his works and left an indelible mark on our literature with his works of genius. In his works, writer openly described the situation of people. With his works, he strove to bring people oppressed by Soviet oppression out of the spiritual quagmire. We can see this from the stories analyzed above. In the following articles, we will focus on the work of Abdulla Qahhor and many other writers.

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