

## THE TRAGEDY OF THE PERIOD IN THE STORIES OF ABDULLA KAKHHOR

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"Literature is stronger than the atom, but its power should not be used to cut wood."

(Abdulla Kakhhor)

### ANNOTATION

This article analyzes the ideological and artistic aspects of Abdullah 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.

### INTRODUCTION

Abdullah Kakhhor 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 Kakhhor 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. Kakhhor, which we do not know. Literary critic Rahmon Kochkor prepared the author's program "Astonishment", dedicated to the life of the writer. Also, young artists such as Umarali Normatov, Ibrahim Hakkul, Markhabo Kochkarova studied the life and work of Abdulla Kakhhor. 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 Kakhhor 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 himself put it: "Better a poor horse than no horse." 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 Kakhhor 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:

He will return? Would someone volunteer to come up with a beautiful temple? 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 Tilmoh 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 Kakhhor, 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 Kakhhor 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. Kakhhor'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 padsha."

In an interview with Mushtum magazine, Abdullah 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. Abdullah 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 Abdullah 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. Abdullah 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".

Abdullah 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.

In conclusion, we can say that Abdulla Kakhhor 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 Kakhhor and many other writers.

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