

**ABDULLA QAHHOR THROUGH THE EYES OF WORLD WRITERS**

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**ABSTRACT**

Abdulla Kahhor (1907-1968) was analyzed and discussed in this article in light of independent Uzbekistan's free and autonomous thought. The opinions of A. Kahhor articulated by twentieth-century literary scientists, poets, and translators who knew A. Kahhor, spoke with him, and collaborated creatively were re-perceived.

**Keywords:** analysis, interpretation, portrait, contrast, comedy, prose, creative style, livelihood, individuality, literary generation, vital reality, artistic tissue, genre, image, rhythm.

**1. Abdulla Qahhor and Lidiya Bat**

Lidiya Grigorevna is a literary critic. "A person who grins gently across our face and ranges from white to Gray in a forty-year-old suitcase on his hair, but still seems young from his face, would come," writes A. Kahhor in November 1948. A. Kahhor's kind, sarcastic smile and the sorrowful eyes of a devil remain etched in my mind. I recognized at that point that his anguish would never go away." [1.368]

As it turns out, writer A. Kahhor proposes that his difficult childhood and destitute upbringing had a profound impact on his body and soul. With such a gaze, A. Kahhor emphasizes the necessity of properly observing the events he witnesses and confirming that he has taken it to heart. The writer Lidiya Bat, on the other hand, separates the future childhood into two periods: until the School of "sample" and in school, with the second contrasting with the first. As a result, the period confirms their social, political, and ideological goals. The Soviets try to convince themselves that the crushed, tormented, humiliated Uzbek child's puberty has a significant impact on the realization of goals and hopes. Nonetheless, A. Kahhor's creative mood correctly underlines the transition from comic to epic prose: "The core of his words is whole. That's the reason for the brevity in it. There is no trace of excess, futility, so it is difficult to translate his works." [1.13.]

L. Bat Abdulla Kahhor's artistic style appears to have motivated him to develop individualism through a bleak depiction of events and Hero experiences. Given the Uzbek writer's natural attachment to the word and its translation, one might predict that translating the works "New Earth" ("King of the word") or "Squirrel", "Lights of the Qo'shchinar", "Fairy tales from the past" into a non-native language will be difficult for Russian translators.

A. Kahhor was by nature a humorist and a soldier-inclined, hospitable, unbiased, and truthful guy, according to the L. Bat. Conversations, according to his family, are more significant than study into the writer's nature and inventiveness. Without a sure, I agree with this viewpoint and regret that the practice of writing Dear Memories about this form of conversation-dialogue is very uncommon in contemporary literary studies.

L. Bat speaks the names of Matyakub Qoshjonov, Pirimkul Kadirov, Adil Yakubov, Azad Sharafiddinov, and Taqlapbergen Kayipberganov among the talents who surround the writer as soon as A. Kahhor stops appreciating fresh talents and gives them altruistic support in studying the secrets of his art. Our generation is well aware that dozens of other geniuses, such as Umarali Normatov, Shuhrat, O'tkir Hoshimov, Shukur Kholmiraev, Abdulla Oripov, and Uchqun Nazarov, were also involved in this line. Although none of the professors counted as bats, the young people of that period, who grew up as Uzbek and Karakalpak literature, science fiction, felt the boiling Breath of the live literary atmosphere, the literary process in motion, despite the fact that none of the teachers counted as bats.

Your A. Kahhor teachers realized that there would be no serious barrier between the older generation and the younger generation, and that they would live spiritually in an interview. Because the desire to write as excellent as possible, impartial and true representatives of both generations, the desire to reflect the national spirit, the goal of creating harmonious, viable works, vivid and striking images to the aspirations of our time were all connected. Otherwise, he has only one laconic, sweet smile on his face in real life, his lock-tongue is open, he does not feel mental relaxation, and his audience could not shake this mood when he was crowned with youthful talents. This is likewise the case in A. Kahhor's creativity, which is pushed into a bright eye. Oh he recognizes the material of life in a way that is exhilarating, recalls the lyrical warmth, sarcastic satiric satire, sometimes in heavy and restrained tones, taking into account the desires of the reader in the process of its processing. In proportion to this, the literary and aesthetic qualities of the genre are manifested in his work: the diversity of the genre, the turbulence of vital images, seriousness of the rhythm.

Of course, L.N. Tolstoy, A.S. Pushkin, A.M. Gorkiy, and others, such as A. P. Chekhov's translations of works by representatives of Russian classical literature, as well as certain articles on them in the pairing process, the A. Kahhor pencil is sharpened. For example, she studied A. P. Chekhov's twenty-two-drop works thoroughly and was greatly affected by them. According to the literary tradition of the national literature of the time, A. P. Chekhov said, "I looked at the past of our people, wearing their blessed hoofs," in the book fairy tales from the past, an autonomous vocabulary with the name "one or two words" is called period of time, that is, according to the literary tradition of the national literature of the time, "I looked at the past of our people, wearing their blessed hoofs." [2.188.] Based on the same idea L.Bat: "Chekhov has served as a unique beacon in his creativity", the look leads to the title of the article. For many years, the same opinion has also become a priority in our National Literary Studies. Without denying the issues of artistic translation, literary influence, it is necessary to say that it is not right to tie the love of the Uzbek writer to the small genre and its leader to this fact. Already after any follow-up and study phase, the original creation begins. As the writer said in his sons: "it is impossible to touch the hearts of the people from afar, it is necessary to go to him to make a hand."

By the way, when A. Kahhor viewed the Uzbek people's historical past and present lives from afar, he could not reach the same depths in his heart as he can now. Because the people of Central Asia were "crushed by the domination of the uneducated, the primitive, the hunchback" when the writer lived and toiled, and their past was misconstrued now as "in the style of

enjoying the proletariat sun and enjoying affluence." If the literary-ideological component of the impact is discussed, it is appropriate to mention that A. Kahhor felt from the heart a powerful hallmark of that thrown a pencil, and that he frequently had to refine his gift and speak in an escaping language.

The writer never claimed to be a classic. He even believed in being a living classic. For example, in an interview with Irina Borolina, a literary critic and translator, the above trend in criticism, condemned the situation: "our critics, sharing a cock, say that "A. Kahhor is Uzbek Chekhov." I think you will not write without it," he said. [2.16.] So, as A. Kahhor wrote in his sons: "The faster we correct mistakes, the more rewards we will have for our past culture and for our future progress."

Community of scientists and writers No matter how much political sympathy he wanted to heal, what tragic fate he had met him in Moscow, A. Kahhor was well aware of the fact that he had many friends, creative partners in Russian, Ukrainian, Crimean, Georgian, Azerbaijani, Avar, Turkmen, Kazakh, Kyrgyz, Karakalpak, Tajik, and dozens of other people's well-known poet writers, translators, scientists. Seat with the best view. It's only natural that A. Kahhor's work reflects the life-giving traditions of national and international literature. His creative history includes comedies by Gulkhani or A. Kadiry, as well as satirical pieces by Mikhail Zoshchenko and Panteleymon Romanov, novels by L.N. Tolstoy, works by A.M. Gorkiy, and a study of N.V. Gogol comedies. The A. Kahhor creative laboratory, on the other hand, was always open for a large opening of tiny gorge.

Well, understand to A. Kahhor in the context of the complex period in which he lived and the historical-literary process at that time, he was the author of the Uzbek national literature Oybek, G.Gulom, H.Olimjon that he was among such great representatives and was awarded scientific and literary public honor and honor in his time is a fair judgment about history and a historical person.

## **2. Abdulla Kahhor and Irina Borolina**

Irina Vasilievna Borolina (1927-2015), a natural orientalist, literary scientist, folklorist, and translator, chose her candidate's work on the topic "tales of Abdulla Kahhor" (1953). A sketch of A. Kahhor's portrait, which was also discovered, should be discussed briefly. "Abdulla Kahhor and his personality seem to be inseparable," the writer adds, emphasizing the cultural and historical relevance of the kahhor personality and literary heritage. [3.21.]

In fact, the aesthetic value of A. Kahhor's artistic slaughter implies his perseverance, intolerance, and self-confidence (childhood, sugar disease for many years, and bravely fought with some opponents way I. Yo. ), as well as the appearance of such attributes as Salutations, diligence, insight, impressiveness, inferiority, short, laconic, and striking a target, and attention to moral and household problems.

According to I.Borolina's works, A. Kahhor's personal qualities: his style of thinking, his character, his intense desire for himself and others, and his dazzling manifestation of the spiritual and spiritual world, he was not incorrect. He didn't consider the writer from the standpoint of his contemporary-Shura literature's ideological – artistic aspects. An already creative person's spiritual capabilities also determine his or her place in the historical-literary

process. This is the situation in which A. Kahhor's true moral conception is clearly observable in real life for the transfer of creative creation – visuals to sensitive inner experiences, that is, the writer could not avoid the topic of human upbringing, particularly "retraining" in his genre works.

I. Borolina friendly relations between A. Kahhor and the Russian writer Konstantin Simonov, warm thoughts about the bond of friendship. This situation caused us the desire to look at the same issue within the framework of this article.

### 3. Abdulla Kahhor and Konstantin Simonov

Konstantin Mikhailovich Simonov in his article "The word about Abdulla Kahhor" focused on his attitude to life, the potential of the writer, in general, on a number of attractive aspects in his personality. Therefore, the Uzbek writer, who began his novel Sarab "At the age of twenty-three and graduated at the age of Twenty-Seven", said: "I liked all aspects of A. Kahhor's personality, Fe'l-temperament, his own and other demands, his tendency to cynicism, which was a feature of some of his abilities. Especially his bravery both in life and in creativity was dear to me, when he chose what kind of material this virtue was in his works, what kind of subject was loaded on the material and how he solved the issue," he writes.[3.21.]

Unfortunately, it is not only a "mirage" novel, but also the holistic creativity of A. Kahhor is also appreciated for the fact that the actual social problem is raised, "the victory of the novelty over old is shown", and the belief in salutary aspirations is strong in the literary nature.

Rich and bitter laughter, exaggeration and sarcasm in the comedy "The King of so'zana". Fascinates Simonov is in the laughter, the feeling of joke strongly suggests that it is more thoughtful. "This feeling was not the feeling that lay on the surface of the character of laughter. His extremely sharp intelligence was also somehow hidden, I can say again, as if the Demon was gloomy. Who lived in the depths of his soul, forced his pen to be inclined to satire in most cases....

He loved people, but there was also one aspect in his nature that confused the life of the writer: while he was growing well, or did not notice the evil, did not repel it, did not mock him, did not stick to him a sharp crochet of satire." [4.17.]

So, as long as the writer's sadness gave rise to such a strong and appealing irony, sarcasm, sweetness, satire, and ridicule, where did his original root come from? G. Simonov described but could not fully explain the experience, but how did it arise, since it was not extinguished? G. Simonov, the second Root, is one of his ancestors in the Uzbek military tradition. An attempt to connect A. Chekhov is a noteworthy observation. Interestingly, as previously stated, L. Bat finds vestiges of a grief that never melts in the eyes of laughing. The scientist associates this state with the intricacies of life, namely those of childhood. In the future, the writer's heart injuries will be seen as a factor in the increased social influence of his artistic works.

If you pay attention, none of the authors mentioned in the article will see a solid light in the past of Central Asia. They want to see an active fighter on the way to destroy the old stalactites and stabilize the proletarian culture in the image of A. Kahhor. Therefore, they say in one of their sons: "I do not want to strangle my tail as a foreign dog in my native land," a brave and brave man who once said. They cannot reach the full until the dawn siren. By the way, the old

man said: "even if the handcuffs are gold, every tin can!" The lack of the opportunity to say and write openly that it is a cynicism does not know what caused the irony.

Unfortunately, the general literature boiler is boiling a. To the extent that it is impossible to tell the whole truth about the historical past, the situation of the Russian intelligentsia did not differ sharply from the previous one. Yes, it was in anticipation of the so-called giant whirlpool of Hadik and anxiety for the life of the deaf intelligent...

Abdulla Kahhor was granted the order "for his remarkable services" during the independence years for his significant contribution to the development of Uzbek literature and culture. Babur, Ogahiy, Berdaq, Abdulla Kadiriyy, Chulpon, Oybek, and Gafur Gulom, whose fur is concentrated in a lovely memorial next to Alisher Navoi's statue, occupied a worthy position. This extraordinary creative achievement, the gorgeous garden rebuilt in the heart of the city of Azim Tashkent, was dedicated to the lovely Boulevard – a spectacular ensemble with a ring brow, which was carried out on the initiative of our respected president. Now, as you go through the corridors, pay a visit to the sculptures that have engulfed each other. At the foot of A. Kahhor's majestic memorial, charming dialogues about him continue to enchant fans of literature and art, bringing joy and passion to their hearts. Undoubtedly, this is the true essence of the reforms carried out in our country, the unlimited attention to the memory of Man and his beloved and a beautiful expression of respect.

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