

Abdulla Qahhor and Storytelling (Based on Some of his Stories)

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Abstract. When discussing the genre of storytelling, one cannot overlook Abdulla Qahhor's narratives and his impact on Uzbek literature. This article examines Qahhor's contributions to Uzbek storytelling, explores the narrative genre's significance in Uzbek literature, and analyzes the destinies of the story's protagonists.

Key words: Abdulla Qahhor, storytelling, narrative, protagonist.

Abdulla Qahhor has carved a profound place in the hearts of literature enthusiasts through his works. His ability to convey profound meaning in concise prose has endeared him to countless readers. Hailing from a humble blacksmith family, Qahhor's characters often reflect simplicity and a straightforward outlook on life. His narratives and novels have significantly elevated Uzbek prose literature, particularly storytelling, establishing a distinctive voice and creative style that influenced many prominent writers, serving as a formative influence for their literary careers.

Abdulla Qahhor's rise as a master of realist storytelling in 20th century Uzbek literature was no accident; it stemmed from his innate talent and unique perspective on life events as narratives. His works, whether novels, short stories, or dramas, reflect a distinctive narrative style characterized by interconnected episodes and profound thematic exploration.

Initially, Qahhor's stories captivate readers with their authenticity and compelling narrative force. Each element in his writing mirrors a real-life event or experience, derived from observations and encounters in his own life and those of people he is familiar with. However, these narratives are not mere replicas of reality; rather, they are artistic representations that resonate with the essence of lived experiences.

For instance, the writer drew inspiration from a childhood event similar to that depicted in "Bemor" when crafting the story. However, he introduced significant modifications in transforming it into a narrative. In the story, Sotiboldi's wife falls seriously ill, prompting him to exhaust every possible remedy: consulting teachers, seeking medical advice, and even appealing to spiritual figures like Bahoudin. Despite his efforts, the situation deteriorates, culminating tragically in the wife's passing. In a poignant moment, their young daughter, half-asleep, instinctively prays for her mother's recovery, capturing the emotional depth of the narrative.

The incident in the story has been intentionally heightened for dramatic effect: transforming a woman experiencing labor pains into a portrayal of acute suffering, depicting the desperate state of the woman and the futile efforts of her husband to save her. The narrative unfolds with successive calamities, underscoring the man's relentless attempts to find salvation, all in vain. This transformation from personal experience to narrative artistry elevates the story's emotional intensity to profound tragic depths.

We can view Abdulla Qahhor's story "O'g'ri" as a natural extension of "Bemor". This connection is underscored by characters like the elderly couple who steal Ola's ox, illustrating simplicity tinged with victimhood in today's context of corruption. Meanwhile, figures such as Amin, Elikbashi, and Thousandbashi embody individuals who flaunt their concern for the people's welfare while secretly acting out of self-interest, revealing their hypocrisy and cowardice. Qahhor's portrayal of these contrasting characters, juxtaposed with the plight of a humble elderly man, serves as a striking and innovative narrative approach.

Abdulla Qahhor is commemorated as a writer who skillfully addressed the challenges of the Tsarist era and economic downturn in his witty and sardonic stories. His work is praised for its courageous portrayal of the profound hardships faced by people and the exploitation of the poor by self-serving politicians. Qahhor's narratives serve as a bold critique of societal injustices and reveal the hypocrisy that pervaded that historical period.

Qahhor is an author who profoundly empathizes with the tragedies of life and the destinies of individuals through his natural talent and inclination. His most accomplished works delve into tragic situations and the inevitability of fate. While his stories offer conclusive artistic resolutions for their characters and events, they also serve as introductions to broader tragedies and dramatic spectacles.

In the story "Adabiyot muallimi," Abdulla Qahhor skillfully blends elements of comedy with characters who attempt to portray themselves as knowledgeable and cultured. These individuals, in both stories, invite ridicule and criticism for their pretensions. Living a life marked by perpetual mockery is, in itself, a tragic outcome.

In "Adabiyot muallimi," Abdulla Qahhor offers a contemporary critique through the character of Baqijon Bagayev, a literature teacher portrayed without direct condemnation. Bagayev's ignorance and lack of culture are starkly revealed through his actions, thoughts, and speech, particularly in his inability to answer basic questions about Chekhov's "The Desire to Sleep" posed by his niece, Hamida. His tragic flaw lies in his refusal to acknowledge his shortcomings, opting instead to feign knowledge, which ultimately leaves him empty-handed. The story concludes with Hamida's buzzing thoughts filled with terms and concepts she's learned from Bagayev, highlighting the ironic contrast between his pretensions and the reality of his ineptitude, painting a poignant yet humorous portrait of his hollow and directionless existence.

Abdulla Qahhor's stories captivate readers with their succinctness and fluidity, swiftly resonating with their hearts. His writing is inherently natural and easily comprehensible, reflecting his deep respect and mastery of the national language. Every word in his works carries nuanced meaning, crafted with concise phrases that evoke more depth than initially apparent.

In the story "O'jar," Abdulla Qahhor introduces three distinct characters: Qutbiddinov, Zargarov, and student Suyar, each with their own unique manner of speech. Described simply as "two critics," these characters engage in discussions about the detrimental effects of chess, youth education, and literature. Throughout their conversation, their lack of knowledge is evident. For instance, Qutbiddinov boasts about a past chess game with Bobojonov, claiming victory despite losing a piece, and then abruptly quitting the game. Zargarov's response reveals his own ignorance, asking irrelevant questions. Such portrayals of characters are recurrent in the writer's stories, showcasing their distinctive traits and shortcomings.

In summary, it can be asserted that the essence of Abdulla Qahhor's storytelling lies in perceiving and profoundly understanding the tragic realities of people's lives and destinies. Through vivid artistic details, his stories vividly portray characters' inner worlds and their fates, offering diverse perspectives on life's challenges. Qahhor's narratives thus serve as a literary mirror reflecting various human destinies, imparting valuable lessons that resonate especially with younger audiences.

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