

Artistic Interpretation Of Women's Spirit In The Stories Of Abdulla Qahhor

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Abstract: The article analyzes the image of women and the problems associated with their psyche in the stories of Abdulla Kahhor, one of the most talented representatives of Uzbek prose of the 20 th century. The psyche of the characters in the writer's stories "Anor", "Dahshat" is studied.

Keywords: Uzbek prose, symbol, problem, story, theme, hero, spirit, dialogue, image object, detail.

One of the talented representatives of Uzbek storytelling of the 20th century, Abdulla Qahhor, can be observed in his works a special approach to the image of women. The image of women in his stories on the theme of the past, such as "Anor" and "Dahshat", their relationships with space and time, and the internal conflicts in the psyche of the characters demonstrate the uniqueness of the writer's skill in creating images.

"Abdulla Qahhor's stories about the past depict the scenes of the past in an extremely natural and truly lifelike way. The reader gets a universal idea about a person and the past from these stories. This idea affects his mind, expands his knowledge of the past, and at the same time affects his feelings, awakening in his soul a fiery hatred for inequality and injustice, oppression and ignorance, helplessness and stupidity." [3, 101.] - emphasizes literary critic O. Sharafiddinov.

Indeed, the writer's story "Anor" is a small work. But through the theme expressed in this story, the past lifestyle of ordinary people, poverty and its tragic consequences are truly revealed. Although the main character of the story is Turobjon, the problems associated with his wife and wife, whose name is not even mentioned in the story, come to the fore. Turobjon's wife is infatuated with Anor. And she does not have the money to bring her pomegranates. Turobjon works as an ordinary servant at the rich man's door. The gift he received from a man who brought a beehive to the rich man, his wife does not like it. The woman's mental state in the story is clearly expressed in this dialogue: " Turobjon hid the knot behind his back and touched it: "— Brother, tell me! — Brother! Brother!..— What will you give?— I will give half of my life!..." [4, 72.]

Turobjon gave the knot. His wife sat right there, in front of the door, untied the knot, and suddenly relaxed and slowly raised her head to look at her husband." [4, 72.] Turobjon wanted to make his wife happy. However, he did not know that the gloomy woman wanted nothing more than a pomegranate. The woman, seeing the knot, dropped what she was doing and ran to her husband. She untied the knot with high hopes. But when the knot did not contain what she expected, the woman lost hope and turned to Turobjon, relaxed. Turobjon told her that it was a beehive and that it was very expensive. But the woman did not care. The writer described the woman: "The wife bit her sleeve and stared at one point." [4, 72.] - describes his desperate situation. The woman, seeing the knot in her husband's hand, had thrown away the corn she was carrying in her sack and ran away. Now, seeing the cat touching the corn that had spilled on the ground, Turobjon shouted to his wife: "— Get up, look at your corn! Look at it, the cat has touched it." [4, 72.] - when he shouted, the woman got up and burst into tears and said: "— What a disaster this place is!.. What if I were as blind as people to gluttony, salt, and sugar!" [4,73.] These painful words of the woman reflect her inner suffering and mental state. She wishes she were just a simple salt or a piece of bread like all other women, and her words show how helpless and pitiful the woman is. The image of this woman reflects the bitter fate of hundreds of poor women living at that time.

Abdulla Qahhor's story "Dahshat" is a larger work than his other stories. The story begins with the following epigraph: "You do not know the days of women in the past, my daughters, you do not believe what they say! ..Turakhan month". [5] This story also reflects the helplessness, worthlessness and terrible tragic fate of women. The main character of the work is Unsin. She marries Olimbek Dodkho as the eighth wife. The work describes the kusak wind that has not stopped for two weeks: "The kusak wind, which has not opened its eyes for the past two weeks, chirps and hums in the branches of the fallen trees; whistles on the

roofs, blows against closed doors and windows." [5] The arrival of Olimbek Dodho, who had returned from Taraweeh prayer, into the house, the hasty rise of his friends who were sitting in the house of his eldest wife, Nodirmohbegim, to welcome him, and the terrifying sound of the wind coming from outside also attract the reader's attention: "The wind sometimes howled like a hungry wolf, sometimes howled and howled like a cat in the clutches of death, nothing was visible." [5] At this time, Dodho begins to think about the cemetery, and the conversation turns to various rumors and ugly sayings about the cemetery. Nodirmohbegim also tells a story he heard in his youth. The story tells of a group of young men playing "gap" and a man who went to the cemetery and stabbed Askarponsot's grave was given one sheep, and a young man agreed to go to the cemetery, and in the morning he was found dead in the cemetery. Unsin, who was sitting next to him, said to his servant sitting next to him: "Let him die, he is a worthless man, for one sheep... I wish he had something worthwhile!.." [5] Upon hearing this, Olimbek became angry and began to mock Unsin: "— Oh, the miller's daughter!.. He doesn't care about one sheep! How many sheep would be worth it? If I gave you ten sheep, would you stab him? If I gave you a hundred sheep, would you go?" [5] Unsin replied that he did not need a state. Then, when the old man got angry again and asked what she wanted, she replied: "If you answer... If I go to Ganjiravon... I will stab not one knife in one grave, but ten knives in ten graves..." [5] - she replied. Old man did not understand her words at first and said that he had recently returned home. Then the girl explained that she was asking for her answer completely. The husband, who did not expect such an answer from a certain woman, was at first taken aback and agreed to her condition. He only said that she would go to the cemetery and boil tea in a pot in front of His Majesty the Queen. The girl agreed. Unsin, on the other hand, went to the cemetery for her own freedom, to leave this house completely. Here, the writer embodies the image of a young woman who is coming to understand her freedom and identity through the image of Unsin. Even before she reaches the cemetery, the girl is haunted by various terrifying events. Even after she arrives, a deep fear begins to grip her heart. The cemetery of the dead was not as scary as the cemetery of the living that had passed through his mind. Then a single word comforted him. "The dead have no soul!" [5] - he kept repeating. Then he returned, fulfilling the condition. He was able to do something that many young men could not do. He tried to completely escape from the captivity in the Dodho household, to free himself. But Olimbek, enraged by this courage, succeeded in realizing his terrible intentions. In order to further frighten the heart of the girl who was returning after overcoming all the horrors, he sent a man and his monkey after her. During the reading of the work, the reader, who had just limited himself to the situation of the hero who was experiencing a sense of fear, suddenly felt an unexpected and terrible fear. The image of the monkey riding on the girl's shoulders and trying to strangle her completely changed the mood of the reader. You can almost feel the intense pain in the girl's left chest. The account of Unsin's fainting, coming to her senses, reaching home in one go, and fainting again reveals that the girl's heart could not bear the fear. Unsin passed away at noon. But before she could reach the cemetery, she had already taken part of her "divorce" and the rest after she returned.

The events of the cemetery described in Abdulla Qahhor's story "Horror" are not just the object of the image for this work of art. In fact, the cemetery was the house of Olimbek Dodho, the life and lifestyle of the women in that house. The writer's skill is that he expresses the selfishness of Olimbek in the story of sending a monkey to the cemetery after Unsin, and in the stories and images of how he humiliates people who are poorer than him, calling them "the miller's daughter", without looking back.

Unsin was literally the embodiment of a heroic woman for her time. She was able to fight for her freedom, for her identity. The writer was able to vividly describe the situations taking place in Unsin's psyche through words and actions. In the work, the horror of the cemetery is visible in every detail, in every action. It also terrifies the reader's heart. She overcame these fears only through courage and patience.

"The scenes of life, characters, symbols, conflicts, especially the language that Abdullah Qahhor wrote are believable, realistic, and instructive, memorable, and truly works of art." [2, 146.] - the poet Mirtemir admitted in his memoirs. Indeed, the characters in the stories created by Abdulla Qahhor are truly lifelike, believable, and realistic symbols that can be embodied before our eyes.

In conclusion, it can be said that the image of women in the stories created by the writer, the peculiarities of their psyche, are expressed in relation to the times and social environment.

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