

In Nature's Embrace: Abdulla Qahhor's Visionary Works

Isayeva Shoira

Tashkent State University of Uzbek Language and Literature, Tashkent, Uzbekistan

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Abstract: This article highlights the significance of artistic works in shaping students' affinity for nature, ecological awareness, and appreciation of natural landscapes. Through an analysis of Abdulla Qahhor's works, the text demonstrates how descriptions of the environment and expressions of love for the earth contribute to shaping a profound ecological culture. Qahhor's art exemplifies a commitment to environmental protection, with vivid depictions fostering a deeper connection between individuals and the natural world. The exploration of these themes in his works serves as a compelling testament to the potential of art in instilling a sense of responsibility and admiration for nature among students.

1 INTRODUCTION

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 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" - Koshjanov M (1984), dedicated to the life of the writer. Also, young artists such as Umarali Normatov, Ibrahim Hakkul, and Markhabo Kuchkarova studied the life and work of Abdulla Kakhkor. The reason for the interest in the unparalleled creativity and life of the author is his courage. What courage can you say?! In the works of Abdulla Qahhor, not only is the image of love for humanity, environment, and nature revived.

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 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 put it: "Better a poor horse than no horse" - Sharafiddinov O. (1988). This bitter truth is the truth of the past. The writer managed to convey this to his contemporaries and 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 demonstrated in their masterpieces. In a word, Abdulla Qahhor is a translator of the national language.

2 ANALYSIS

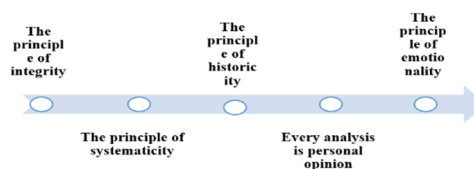


Figure 1: Literary Insight: Navigating Analysis with Core Principles.

Firstly, let's explore the narrative of "The Thief." In this story, we bear witness to the challenges of the era in which the author lived and worked, highlighting

the spiritual destitution of individuals manipulated by colonialists. The burglary of Cain's house, the protagonist, serves as a portrayal of the actions of dishonest, corrupt officials. This is further substantiated by the story's epigraph, "Death of a Horse, Dog Feast," where Cain's grandfather's cow is abducted, revealing the financial struggles of the people of that time.

The narrative unfolds with Cain robbing his grandfather by making fifty unfulfilled promises. Amir's speech characterizes the officials of the time as self-centered and indifferent to the people's plight. Throughout the story, Cain is repeatedly robbed, illustrating that the true thief is the tyrannical government, deceiving the populace. The culmination of the tale sees the bull's father-in-law giving him two oxen, signifying ongoing exploitation. Cain hints at a "small" condition, implying he remains subject to further exploitation.

Abdulla Qahhor's stories unequivocally condemn the past. "Horror" vividly portrays the atmosphere of the time, highlighting the spiritual backwardness and tragedy of the era. The epigraph, "Women who do not know the day when women saw him in the past do not believe what they say," reflects the lack of rights for women in that period. The protagonist, Unsin, faces the nightmare of being given to an old man in exchange for her father's debts, reflecting the financial difficulties endured during the Soviet era.

Living in the dodho house becomes a torment for Unsin, who escapes to the cemetery for solace. This desperate act illustrates the horrifying environment she seeks to flee. Despite achieving her freedom, the story takes an unexpected turn as Unsin's spirit is liberated, adding a haunting layer to the narrative.

In the analysis of Qahhor's story "The Patient," the narrative exposes the invisible shortcomings of a sick woman mirrored in society. The author skillfully uses storytelling to contemplate societal issues, depicting the suffering of the people from poverty. The story emphasizes the struggles of securing a loan for medical treatment and critiques the idea of a hospital with "money depicting a white Podsha." - Abdullah Qahhor (1987).

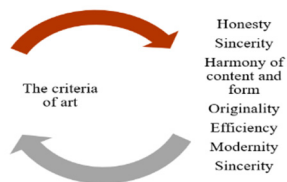


Figure 2: The criteria of Art.

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. When the people's pleasure in life diminishes, their enthusiasm diminishes. When spiritual zeal decreases, thought and initiative ceases. 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, some 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 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 learned from their art school and drew conclusions from their experiences? I think the situation would be relatively different.

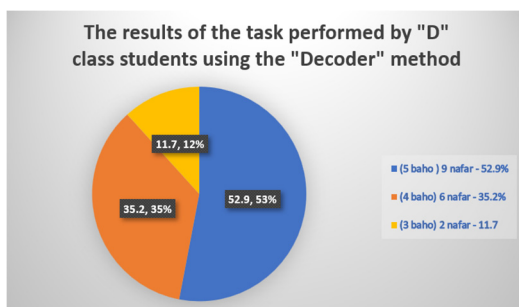


Figure 3: The result of the Text Analysis.

Ozod Sharofiddinov reminisces about the writer Abdulla Qahhor, recalling that he himself set a good example of adherence to these principles in his critical work. His articles in the central press, particularly in the "Literaturnaya Gazeta," as well as in our country, his speeches at literary conferences, and his interactions with colleagues are clear

evidence of this. The author's articles in the press, which later appeared in his collections, and the points that stirred the audience at large literary gatherings are well-known. For eight years, I have met Abdulla, sometimes in private, in the city yard or in the Dormon garden, often with Said Ahmad, Askad Mukhtor, Odil Yakubov, Pirimkul Kadyrov, Matyokub Kushjanov, Ozod Sharafiddinov, as well as, when recalling 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 Kholmiraev, 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 invited me to write a story part of the book. The book was originally called "The Master of Confirmation and Denial." When Matyoqub 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 he were alive, wouldn't he 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 participated 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 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.

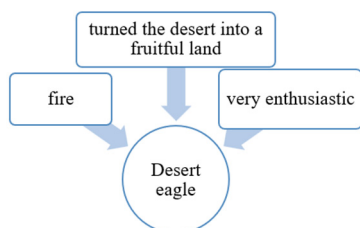


Figure 3: Description of the Story.

"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, and 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, 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.

3 CONCLUSION

In conclusion, we can say that Abdulla Qahhor is one of the writers who vividly reflected the tragedy of the time, the suffering of people, and social problems in all his works, and left an indelible mark on our

literature with his works of genius. In his works, the 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. Also, the writer's careful approach to the depiction of nature, and his ability to show environmental and ecological problems in his works, increase the value of his works. The reader also learns artistic pleasure and environmental education through the works of the writer.

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