

ARTISTIC AND PHILOSOPHICAL INTERPRETATION OF THE WORK OF
ABDULLA QAHHOR, A PROMINENT REPRESENTATIVE OF UZBEK REALIST
LITERATURE

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Abstract

This scientific article is devoted to a comprehensive analysis of the works of Abdulla Qahhor, a prominent representative of Uzbek realism, from artistic-philosophical and theoretical perspectives. The main objective of the study is to identify the specific features of representing social reality, the inner world of individuals, and moral-psychological issues through the writer's artistic system. The article examines the stages of Abdulla Qahhor's creative development, his significant contribution to Uzbek prose and dramaturgy, the originality of his realistic method, and his mastery in the use of satire and irony. Special attention is paid to his innovation in the short story genre, precision and conciseness in character creation, and the expressive power of his language and style, which combine simplicity with profound meaning. Furthermore, the research analyzes the artistic interpretation of the relationship between the individual and society, as well as the representation of universal values such as justice, honesty, and human dignity. Through the artistic and philosophical essence of Qahhor's works, his attitude toward the social issues of his time and his contribution to the development of critical realism are revealed. The scientific novelty of the article lies in the systematic study of Abdulla Qahhor's творчество not only from a literary-historical perspective but also within the framework of the evolution of artistic thinking and aesthetic concepts. The findings demonstrate the strong relevance of the writer's legacy to contemporary literary processes, national identity formation, and spiritual-cultural development.

Keywords

Abdulla Qahhor, Uzbek realism, artistic and philosophical analysis, prose, dramaturgy, satire, style, social issues.

Introduction: The 20th century was one of the important turning points in the development of Uzbek literature, during which national prose and dramaturgy rose to a new level. In this process, one of the creators who stood out with his unique artistic thinking, vital realism and deep social observations is Abdulla Qahhor. His work is an important factor in the rise of Uzbek realist literature and is significant for its artistically perfect expression of the complex relationships between man and society. In today's conditions of globalization and cultural integration, re-studying the national literary heritage and analyzing it on the basis of modern scientific approaches is one of the urgent issues. From this point of view, a deep artistic and philosophical study of Abdulla Qahhor's work is of great importance not only for literary criticism, but also for the spiritual development of society. In the works of the writer, the human psyche, moral values, social problems and their solutions are expressed through unique artistic means. The relevance of this article is that it re-analyzes the work of Abdulla Qahhor on the basis of modern scientific and theoretical views and systematically illuminates his artistic and aesthetic views. The object of the study was the prose and dramatic works of the writer, and the subject matter is the artistic and philosophical content, principles of realism and aesthetic



approaches embodied in these works. The purpose of the article is to reveal the artistic and philosophical essence of Abdulla Qahhor's work, to analyze his contribution to the development of Uzbek literature on a scientific basis. Based on this goal, the following tasks were set: to identify the stages of the formation of the writer's work, to analyze social and spiritual problems in his works, to reveal the specific aspects of the artistic style and means of expression, and to assess his place in the development of the traditions of realism. The research process used methods of comparative-analytical, historical-literary and systematic approaches. These approaches demonstrate the inextricable connection of Abdulla Qahhor's work not only with his own time, but also with the literary process of today.

Main part

Abdulla Qahhor's work was formed in a complex and turbulent period of Uzbek literature of the 20th century. During this period, sharp social changes, new ideological views, and literary renewal processes were taking place in the life of society. This environment had a strong influence on the formation of Qahhor's work in a realistic direction. He entered literature with the principle of raising ordinary life events to the level of artistic elevation and deeply revealing the human psyche. From the very beginning of his creative activity, the writer chose vitality and simplicity as the main artistic criterion. In his works, he creates lively and natural images, far from artificiality. This aspect made him one of the outstanding representatives of Uzbek realist literature. The narrative genre occupies a special place in Abdulla Qahhor's work. He is one of the writers who managed to express a large social and psychological content in a short form. The events in his stories are presented concisely, but with a deep content. For example, in stories such as "Thief" ("O'g'ri"), "Patient" ("Bemor"), "Pomegranate" ("Anor"), "Horror" ("Daxshat") injustice in society, human weakness and moral problems are revealed through ordinary life situations. While the story "Thief" depicts the helplessness of an ordinary person in an atmosphere of injustice and fear in society, "Patient" reflects indifference to human fate and social problems as a deep tragedy. In these stories, Qahhor's most important style is clearly visible - conciseness, irony and psychological analysis. He can express a great meaning with few words

Qahhor is not only a master of short stories, but also the author of large epic works. His novel "Sarob" is of particular importance in Uzbek literature as a socio-psychological novel. This work deeply analyzes the life of intellectuals, their internal conflicts and their place in society. Through "Qishloqdagi kelinlar" (or works in the direction of Qahhor's stories), the writer realistically illuminates the life of ordinary people, customs and social problems. In these works, the conflict between human destiny and social pressure is seen as the main idea. Abdulla Qahhor also left a significant mark in the field of dramaturgy. His stage works such as "Shohi so'zana", "Tobutdan tovush", "Og'riq tishlar" made a great contribution to the development of Uzbek theatrical art. These works sharply express satire, criticism and social problems. For example, in "Tobutdan tovush", hypocrisy and spiritual decline in society are revealed in a satirical style. As a playwright, Qahhor had a very strong skill in creating dialogue and conflict. One of the most important features of Qahhor's work is realism and psychological depth. He depicts a person not only through his external actions, but also through his internal experiences and mental state. Irony, satire, and simple folk language play an important role in the writer's artistic style. He is able to express complex ideas in a simple but effective way. Therefore, his works are equally valuable to both the general readership and academic circles. In Qahhor's work, values such as human dignity, justice, honesty, and spiritual purity are put forward as the main ideas. His



works, without losing their relevance today, serve as an important source for understanding the problems of society.

Conclusion. Within the framework of this scientific study, the work of Abdulla Qahhor, a major representative of Uzbek realism literature, was comprehensively analyzed from an artistic-philosophical, socio-aesthetic and literary-theoretical perspective. In the process of studying, the writer's place in the development of Uzbek prose and dramaturgy, his world of artistic thought, realistic style of depiction and skill in revealing the human psyche were the focus of special scientific attention. The results of the study show that Abdulla Qahhor's work is not only a product of his time, but also an aesthetic phenomenon that is inextricably linked with today's modern literary process and has not lost its relevance. First of all, one of the most important aspects of Qahhor's work is his artistic vision based on vital realism. The writer reflects reality without embellishment, without excessive romanticization, life as it is, but through deep artistic analysis. This gives his works credibility, vitality and philosophical depth. Although the people he depicts are ordinary, everyday people, their inner world, spiritual experiences, and relationships with society are revealed in an extremely complex and multifaceted way. This aspect makes Qahhor one of the outstanding representatives of the Uzbek school of realism. The writer is also recognized as a creator who created a separate school in the genre of short stories. His stories such as "The Thief", "The Patient", "Pomegranate", and "Horror" are distinguished by the fact that they express a very large socio-philosophical content in a short volume. These works deeply analyze problems such as injustice in society, human weakness, spiritual decline, and social indifference. Most importantly, there is no excessive narrative in Qahhor's stories, each word has its own function and carries an artistic load. This shows that his style is based on the principles of conciseness and clarity.

Also, through the novel "Sarob", the writer made a great contribution to the development of the socio-psychological novel genre in Uzbek literature. This work deeply analyzes the world of intellectuals, their internal conflicts, ideological views and spiritual searches. Through the heroes of the novel, Qahhor reveals the complex layers of the human psyche and raises the problems of the spiritual crisis in society. This work is of great importance not only artistically, but also philosophically, describing the process of human self-awareness. Qahhor also created his own school in the field of dramaturgy. Through such stage works as "Shohi so'zana", "Tobutdan tovush", "Og'riq tishlar", he expresses social vices in society, spiritual shortcomings and conflicts in human relations in a humorous and critical spirit. In particular, in the work "Tobutdan tovush", hypocrisy, formalism and spiritual weakness in society are revealed in a strong satirical tone. This proves that the main strength of Qahhor's dramaturgy is critical realism. Another important aspect of Qahhor's work is his innovation in artistic language and style. In his works, he uses a simple, but very expressive style, close to the vernacular. Each dialogue is natural, each image seems lifelike and believable. Therefore, his works are of great importance not only in literary but also in linguistic terms, and have made a significant contribution to the development of the Uzbek literary language. In general, the work of Abdulla Qahhor represents one of the highest stages of realism in Uzbek literature. In his works, human and social relations, moral values, social problems, and spiritual experiences find harmonious artistic expression. The images created by the writer have not lost their relevance today, but on the contrary, serve as an important source in understanding the problems of modern society. From this point of view, the study of Qahhor's work is not only the task of literary criticism, but also an important part of the process of spiritual education and awareness of national identity. The ideas put forward in his works - justice, honesty, human dignity and spiritual purity - retain their relevance even in today's era of globalization. In conclusion, Abdulla Qahhor is not only a



writer in Uzbek literature, but also a person with a high artistic vision, one of the founders of the realistic school and a creator who made a great contribution to the development of the national literary language. His work will remain an invaluable spiritual and aesthetic heritage for future generations.

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