



THE ISSUE OF THE TRAGEDY OF THE ERA IN THE STORY "POMEGRANATE" BY ABDULLA QAHHOR

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ABSTRACT

Abdulla Qahhor's story "Pomegranate" is a work that expresses the tragedy of the social and ideological period of the last century. Various flaws in human nature are criticized in the story.

"Abdullah Qahhor, a writer who created beautiful examples of the genre of stories and reflected world meanings in short words, was able to create the most vivid examples of stories in terms of his style and scale. His "Patient", "Pomegranate", "Millatchilar", "Tomoshabog", "Thief", "Maston", "Wingless Chittak", "Artist", "Jonfig'on", "Years", it is unique that through the "Literature teacher" he inculcates the main idea of the story by using the special places of realistic spirit and artistic expression, proverbs and sayings in their place".[1.54]

The story "Pomegranate" written by Abdulla Qahhor is a product of the period of ideological repression in the 1930s, when the Shura dictatorship intensified. "Pomegranate" is a product of the 30s, that is, the period when art became a carrier of ideas under the cruel chains of social realism. No matter in which period a real work of art was created and no matter where it succumbed to the pressure of ideology, it is created based on the rules of art, and when it is approached with the demand that it obeys only the laws of art, Kahhorday "every word There is no doubt that a short story of a writer with a social spirit blowing in it" (O. Sharafiddinov) will withstand the strict standards of structural analysis. In addition, in a time when poststructuralism is regarded as a synonym for postmodernism, there may be a doubt whether it is necessary to recall the possibilities of this method of analysis once again. "Abdullah Qahhor's stories are somewhat similar to a dramatic work in terms of the method of showing the process of actions, conflicts and conflicts - the dramatization of events. Adib Hadeb does not intervene in the events, just like in a drama, he describes the events and characters impartially, the events in the stories, the behavior of the characters are embodied in the eyes of the reader, the characters are always in motion, the character conflict develops quickly and dramatically, the dialogues are 1 and will be intense, the whole masterpiece

consists of one or more dramatic pictures. The means of artistic representation in the work, including portrait and landscape, are given in action, they perform a certain function in the development of events, in revealing the psyche of the characters, and in expressing the idea of the work".[2.9]

Abdulla Qahhor's stories begin with the epigraph: "Houses are full of bread, my child is hungry, ditches are full of water, my child is thirsty" (from the past).

The story "Pomegranate" also attracts the reader with its life events. The story depicts a young family. The story begins with Turobjon rushing home. As a result of his haste, the sleeve of his shirt is torn, and the wife, who is eagerly waiting for her husband's arrival, spills her corn, which seems to be in a hurry. This is a difficult situation for a family that is barely making ends meet, but these two young people do not care about this sad event. Turobjon wants to please his wife, whose face has not brightened for several days, and his wife wants to see the fruit she loves more than anything else. And the husband does not tie the knot on his wife's hand, he hides it behind his back and touches it. The work clearly describes the situation of a young bride and groom in an Uzbek family. "Brother, tell me!" the husband wanted to beg. "Brother! Jo-on brother!..." - Turobjon's wife answered more than expected. Even if the husband achieved what he expected, he did not come empty-handed; "What do you give!" The wife revealed everything she had; "I will give half of my life!..." The remaining half of her life was over, so the wise woman said that she would dedicate the rest to her husband. It seems that the husband agreed: "He gave the knot." His wife was sitting right here, in front of the door, untied the knot, and suddenly relaxed." The knot will not be what the wife expected, but it will be a hive of bees, which the husband considers unique. The poor woman had never eaten honey in her life, and she should have been happy to see this, but she was not. Turobjon, who saw that his wife was not happy, saw the corn spilled on the ground, the jacket with a torn sleeve, all of them one after the other, hugged him and shouted at his wife. "After all, be a head-butter, stay at home!" - he said, putting his cap on his head without knocking, - Pomegranate, pomegranate. If there is a package of pomegranates and so-and-so money!" [5.64]

The writer expresses the character of the Uzbek woman, her nationality, the sanctity of the family through the wife of Turobjon. In the story, he shows the character of the characters through short and concise words. The process of eating, then going back to the back of the house, kissing the husband, looking for an excuse to fight with the wife are described typical of Uzbek husbands.

"The young man does not understand the meaning of darkness well. In his opinion, a black woman will bring honey to a specific thing, and another specific thing can take its place.

"The fact that Turobjon did not hide his poverty, saying that he knows what to do, seeing the tears in his wife's eyes and blushing like he did when he peeled a raw watermelon without being able to see his sick friend, is not because he does not understand the dark-haired woman, but on the contrary since he was short-handed for a single pomegranate, poverty was a tragedy for him, at least he wants to make his wife happy with this honey. A woman cannot be blamed for this. She is asking for a head and a pomegranate for her child, but even so, she does not raise a complaint, she remains silent to her husband." [3.122]

"So, the basis of the depiction of tragic life scenes is actually closely related to the place and time where the writer lived, spent his childhood, and social and household life. True, the

writer may have slightly exaggerated or slightly reduced the description in accordance with the requirements of artistic convention. In any case, based on the criteria of artistry, the writer recorded the fate and problems of the events and people he personally observed with the pen of a professional writer." [4.83]

"Abdullah Qahhar criticized various defects in life and human nature in his stories. As long as mankind exists, stinginess, ignorance, greed, pride, arrogance and other vices will certainly live. Someone may have less of these defects, but these vices lower the dignity of a person and prevent him from being truly perfect. Such issues have always been relevant in examples of world literature." [5.63]

A. Qahhor described the linguistic landscape very widely in his stories. Each character in the story is described using unique vocabulary. In the passage from the story "Pomegranate", Turobjon addresses his wife in a sarcastic tone and uses various lexical units.

"The wife said this in the form of a complaint, but Turobjon understood it as a scolding. - What, did I hide my poverty when I married you? Did I wear someone else's shirt, kavush-maxi, like a man? In this case, if you have a grain of salt, touch the person who is still richer.

- Shame on you for raising your wife to a wealthy man for two pomegranates!

This statement touched Turobjon's heart. It means "Let your liver be crushed."

This statement hurt Turobjon as much as it hurt his wife." [6.75]

Abdulla Qahhor points to the distant breeze of an extraordinary event to be expected from the plot of the work. The sleeve could have been caught and torn, but the sleeve of Turobjon's pencil case was torn to the elbow. Therefore, the plot can become more tense and lead to unexpected consequences. And this is a simple picture of the helpless people of a desperate time. It would be correct to say that the writer is a realist storyteller who was able to reveal the worries of the time, the social life of people of that time, family situation in the form of one pomegranate in his story.

In conclusion, I think that Abdulla Qahhor's stories are very realistic, that is, they are written in a way that is connected to life. In this story, it is written referring to the poverty and material shortages of the last century. At the same time, Turobjon's next situation is his wife's question "Where did you go" and "Turobjon's body was shaking when he didn't answer" in such a situation, the ending of the story gives a great meaning to the story, and we can say that this is the climax of the work. Because the story does not have a clear ending, if the story had a clear final part, the impact on the reader would be simple.

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