



SPECIFIC ASPECTS OF THE STORIES OF ABDULLA QAHHOR AND JACK LONDON

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Article history:	Abstract:
Received: August 11 th 2024	This article analyzes the unique aspects of the stories of the Uzbek writer Abdulla Qahhor and the American writer Jack London. The article also analyzes the similarities and differences in the works of the two writers, as well as the skill of image creation.
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In literary studies, every writer has his own style. This is the style that distinguishes the writer from other creators. The work of Abdulla Qahhor and Jack London is unique in terms of form and content.

In particular, Abdulla Qahhor's style is of special importance in Uzbek literature. In particular, the writer's attitude to language determines the most important features of his works. A. Qahhor's loving attitude towards his mother tongue, his sense of understanding of its richness and greatness is evident in some of the writer's articles as well as stories, short stories and novels. In the writer's stories, the charm, melodiousness, expressiveness and impressiveness of the Uzbek language are described using various linguistic tools. In particular, the use of lexical-stylistic tools that ensure the writery of the language of the writer's stories shows that his style is different from the style of Jack London's stories.

In the mid-thirties, Abdulla Qahhor wrote powerful stories. His stories "Maston" "Anor", "O'g'ri", "Bemor", "Tomoshabog'", "Millatchilar", "Munofiq" are products of this period. Also, during the war years and after the war, he wrote stories such as "Ko'k konvert", "Qizil konvert", "Kampirlar sim qoqdi", "Xotinlar", "Asror bobo", "Mahalla", "Nurli cho'qqilar". Among them, there are many stories that are mature in content and art. In a word, among the stories of Abdulla Qahhor, there are classic stories that have passed the test of time and continue to live today, which makes it possible to study the writer's stories from different angles. At the same time, the stories Bemor", "O'g'ri", "Dahshat" were included in school textbooks.

"Abdullah Qahhor's work is a great spiritual wealth worthy of great respect and deep research, which takes a special place in the history of our culture". Therefore, a deeper examination of the writer's work, revealing the secrets of his unique individual skill is one of the urgent problems of literary studies today.

In Abdulla Qahhor's stories, the use of words in figurative sense provided the author's unique style. The writer uses metaphors very appropriately in his stories.

- *Am I thin, am I dark? he said.*

- *No, it's fine... You're a raisin ...* ("Asror bobo")

In this story, the word "raisin" is used in a metaphorical sense. The writer has a unique way of describing the external appearance of the human phenomenon. That is, *it is a raisin* in the figurative description of grandfather Asror's body, which is giving in to the difficulties of life, and his lonely monument - his son's emaciated and wrinkled face in grief. using the word in a positive sense, he expressed the character's negative appearance in a pleasant manner, which involuntarily made the reader feel warm feelings towards the image of Bobo Asror. It is known from our observations that Abdullah Qahhor's skill of using metaphors in the manner of creating portraits is somewhat compatible with the style of A. Qodirii, but when we compare them with the style of creating portraits in the work of Jack London, we witnessed that they are very different from each other. Abdulla Qahhor effectively used similes and sometimes animating metaphors to describe the character's appearance. Metaphor, metonymy, and synecdoche are used effectively in the writer's work. This aspect also ensures the originality of the literary work. As we mentioned above, a writer is a creator who is generous with meaning and limited in size, and defines his style and features that distinguish him from other creators. Abdulla Qahhor's ability to use synecdoche differs from the style of contemporary writers in that it has a unique content, is oriented towards the ideological purpose of the work, and serves figurative expressiveness in the literary text.

Also, he uses historical words and ethnographic words productively in his work. In this, the writer further promotes national values and traditions in his works. Ethnographic words provide detailed information about the past, culture, beliefs, customs, unique worldview, and lifestyle of the representatives of a particular nation. Ethnographic words used in A. Qahhor's stories mainly served to express national-aesthetic phenomena related to people's lifestyle

and beliefs. For example: *Sotiboldi's wife fell ill... Bakhshi read A certain woman came and beat her with a willow stick, and the chicken bled.* ("Bemor")

In all these aspects, the writing skills and talent of Abdulla Qahhor are shown again. Because when a writer writes a work, first of all, he glorifies his national values, traditions, and his ancient and rich folklore. Exaggerated images used in A. Qahhor's stories are of special importance due to their extraordinary uniqueness and the task of creating an image. When using exaggerations, the writer carefully approaches their relation to the reality of life and the situation, their sentimental character, and their harmony with the general idea of the work: *"Indeed, any person who remembers the cemetery on such nights, especially Like the prophet, a person who has passed the age of the prophet and put his shroud in a chest, when he thinks of lying in a cemetery rather than dying, his tongue sweats.*" ("Dahshat")

It should be said that in the story "Horror", the tragic fate of the Uzbek woman in the past, and Uns'in's efforts to get rid of her, the fight for his freedom, are the main content of the work. The background of horror dominates the story. The writer skillfully uses all the pictorial means for this background image. The image of nature - the landscape and the destiny of man are combined in this background. In particular, the exaggeration used above made the reality even stronger and brought strong imagery to the art of the story.

In his stories of a satirical-humorous nature, the writer widely used the unique method of irony, which defines his style. The writer's use of irony in the exposition of the story is an aspect of his skill in creating a satirical work.

No matter what kind of exaggerated imagery the writer uses, he approaches them with a critical eye. Pays special attention to the extent to which they are related to the reality of life, the task of creating an image, and individual use. Almost everywhere, exaggerated images are taken from the living vernacular and given an writeric color. By closely connecting the language of the work of art with the living language of the people, it ensures the vernacularity of the language of the stories and strengthens its aesthetic power.

The well-known Russian poet Konstantin Simonov, while expressing his following thoughts about the writer, also reflects on his style: "Qahhor was generally a brave and courageous person. My last memory of him is related to this quality of Qahhor's personality. I saw him in the hospital just a day before he died. He did not want to die, even though he knew that death was gathering dust, and according to his unique nature, he kept himself even in the face of death. He was leaning on the pile of pillows on the bed, breathing heavily, and there was an expression on his bright, fearless face, as if he was a little embarrassed that he had not been able to run to the prospect of his companions. Although Qahhor knew that he was leaving the world, as long as he had a soul, he felt like a real child of Mother Earth. This was my last meeting with Cairo. I was surprised to see the handshakes and deep gazes of the dying person. Qahhor was a real person...".

It seems that the writer embodies the image of people similar to him in his works. And this in some way reflects the writer's style.

Abdulla Qahhor understands the influence of the art of words and expresses it attractively. The reader can also learn about his views on literature. Because a skilled creator deeply understands what the magic of words is capable of, how it is acceptable to convey to the reader, and the unwritten requirements of creativity. In this sense, it is natural that not only the writeric work itself, but also the creative thoughts about the writeric work should be in the constant attention of the reader.

Abdulla Qahhor, a unique creator who took a unique place in the Uzbek literature of the 20th century with his literary heritage, was an ambitious person, a courageous writer, a demanding critic, and a lover of literature. Literary and critical works have an incomparable place in the creative heritage of Abdulla Qahhor. The writer's works such as "Conversation with Youth" and "The Power of the Right Word" are the books that define his attitude to literature. In the book "Conversation with Youth", the issues of how a creator should be treated, a teacher's attitude to a student, a critic's attitude to a literary work, and a writer's attitude to literature were written. If today's writer, reader, researcher looks at the work through the eyes of Abdulla Qahhor, his attitude towards the writeric creation will undoubtedly improve. In this regard, the works "Conversation with Youth" and "The Power of the Right Word" provide a great resource.

Abdullah Qahhor's style can be seen in his letters to many writers of his time. For example, after reading "To'lqinlar" ("Waves") by Abdulla Qahhor Shukur Kholmirezayev and "Cho'l havosi" by Utkir Hoshimov, the writer's literary and aesthetic views are reflected in the letters he wrote to them. These two letters clearly outline the essential points for a work of art:

1. Abdulla Qahhor saw in Sh. Kholmirezayev an opportunity to express a big idea with short words typical of his style. The writer considered this to be an important feature in the creative process.
2. The work must be properly titled. The title plays an important role in the architecture of the work.
3. The work should be written in a sincere and enjoyable way.
4. A matter of style. Writer: "The fact that the story is in the form of a letter breaks the rhythm in many places and limits you. Even if the story is told in the first person language, the rhythm is broken, it limits you," he says very correctly. Because if the reality is presented in the language of the third person, the possibility of observation increases, the author can describe the free movement of the characters of the work in the status of an impartial observer. The author's intervention in the work is reduced, if the reality is presented in the first person language, the possibility of feeling the reality of the hero increases, but the gaze is narrowed. However, this is also a unique image method. The path taken by O'tkir Hashimov, later, gave good results in his novels.

Our view, all the thoughts that the writer Abdulla Qahhor called sins should be turned into a rule that all writers and poets should follow.

The writer tells the reader that in order to express an idea or imagine something, he needs a clear, fluent and simple language that does not make a person dizzy. Abdulla Qahhor always followed this rule himself. "A simile plays a very important role in a literary work, but if it does not help the reader to quickly understand and imagine, it will not be of any importance," the writer wrote in one place. The writer concludes that something that the reader knows little or nothing about should be compared to something that is well known to him. In a word, there should be a logical connection between simile and analogy.

Abdulla Qahhor does not hesitate to point out flaws in creativity. In this way, expressions such as sin, sin, and big shortcoming are often used in the writer's works.

A well-known literary critic, scientist Abdulla Ulugov writes a whole monograph on one story of the writer. This monograph analyzes the story "Horror" by Abdulla Qahhor. The monograph is called "Durдона or "Horror" full of meaning" and was published in 2019. In this monograph, the literary critic paid special attention to the writer's skill in using words. In particular, this monograph contains the following points: "Considering that Abdulla Qahhor's first work was published in 1923, the stories "Anor", "Bemor" belong to the early period of his literary work, "Ko'k konvert", "Kampirlar sim qoqdi" it is clear that he has gained great experience in creativity and matured.

In the eyes of the writer, the book should be readable, no matter what genre it is written in. In order for the book to be readable, it is necessary for the author to have a full hearted and very necessary idea to tell the reader.

When Abdulla Qahhor said that "Literature is stronger than an atom, but its power should not be spent on burning wood", he himself understood the power of this idea well, and at the same time, an astute reader quickly realizes that this idea also belongs to his predecessors. After all, the writer seems to have predicted many works that have fallen from the stage over the years.

Jack London's work differs from Abdulla Qahhor's work in terms of word usage. London skillfully describes the events he witnessed. The hero who reads these stories lives with those characters and shares their pains.

In general, in many countries such as USA, England, France, Jack London's work is appreciated and read as the rarest example of world literature. The literary activity of the writer began in 1893. Most of the writer's short story collections, short stories and novels on the northern theme include "Olis o'lkada" (1899), "Ayol mardligi" (1900), "Gulxan yoqish" (1910), "Qish haqida qissa" (1904) asarlarida tabiat bilan uyg'unlashib ketgan mehnatsevar indeyslarning o'ziga xos hayotini tasvirlagan. "Yovvoyi kuch" (1905), "Oqso'yloqtish" (1906) talk about the animal world.

Jack London and Abdulla Qahhor, writeric psychology, hero's psyche, portrait, psychoanalytic expression of the categories of love and death are formed on the basis of similar motives, but the plot of the work, its fable differs between the two authors. Especially in the writers' novels "Sarob" and "Marten Iden" the problem of writeric psychologism is reflected very harmoniously.

In the stories of Jack London, we are always faced with the depiction of various mental states of the hero. In many cases, the writer discovers the inner world of the hero from within, and this situation is mainly seen in Abdulla Qahhor's novel "Sarab". Abdulla Qahhor's stories often describe the influence of the social environment on the life of the epic hero.

A comparative analysis of the stories of Jack London and Abdulla Qahhor from the point of view of theme and form shows that the stories of Jack London are large in terms of volume, in which the inner world of the hero is often revealed through his own speech and the author's characterization. Abdulla Qahhor's stories are characterized by their brevity, mainly by describing the hero's mental state through his image, and based on the hero's speech and details.

In Jack London's stories, the plot system is an example of an associative plot type, that is, it shows the inner world of the hero, his mental experiences. Based on literary scholar Dilmurod Kuronov's theoretical arguments about plot, Jack London's stories create a plot based on the dynamics of internal action. In the stories of Abdulla Qahhor, the type of plot related to the dynamics of external action dominates.

In the works of Jack London, the series of events mainly takes place in the heart of the hero, and this revealed the inner conclusion. That is, psychological (internal) conflict is often found in London's works. In the stories of Abdulla Qahhor, the conflict between the hero and the environment is leading.

Conclusion. Characters in Jack London's works fight for life, everyone looks for flaws in themselves. He fights with himself. He looks for the value of life, the meaning of my life. The heroes of Abdulla Qahhor's works suffer from the painful work of the unjust regime. There is a struggle between the environment and the hero. In these struggles, mainly the victims of the helpless people are very strongly depicted in the stories of Abdulla Qahhor.

There is no humor or satire in Jack London's works. The characters in his works are depicted in a serious mood. In Abdulla Qahhor's works, satire and humor are also used in their place. This aspect defines the different aspects of the work of two writers. Also, if Abdulla Qahhor's works are analyzed on the basis of meanings, his writerry will be clearly revealed. In the stories of Jack London, it does not describe its inner meaning.

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