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OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2021 Issue: 11 Volume: 103

Published: 18.11.2021 <http://T-Science.org>

QR – Issue



QR – Article



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MATYOKUB KUSHJANOV'S INTERPRETATIONS IN THE ANALYSIS OF STORIES

Abstract: *In the literary criticism, prose works are studied extensively, deeply and comprehensively, taking into consideration the important role of criticism in the development of our literature. The merits of our critic Matyokub Kushjanov, who carefully analyzed the stories, are great and productive. The critic proved his theoretical views through the analysis of the works, enriched with a scientific source and in-depth analysis of the literature. The article examines and analyzes the critical activity of the leading literary scholar Matyokub Kushjanov, his role in the literary process, the study and interpretation of Abdulla Kahhor by the critic.*

Key words: Matyokub Kushjanov's critical activity, research, interpretation, analysis, scientific point of view.

Language: English

Citation: Dekhkanova, M. Sh. (2021). Matyokub Kushjanov's interpretations in the analysis of stories. *ISJ Theoretical & Applied Science*, 11 (103), 680-682.

Soi: <http://s-o-i.org/1.1/TAS-11-103-66> **Doi:**  <https://dx.doi.org/10.15863/TAS.2021.11.103.66>

Scopus ASCC: 1200.

Introduction

The life of Professor Matyokub Kushjanov, a prominent representative of Uzbek literature, literary critic, served to enrich the literary treasury with lots of scientific sources.

The main part

His first review was published in 1956 in a newspaper entitled "On a Critical Biographical Essay". From his first research, it was clear that he was a critical critic. He analyzed many works of art and enriched his research based on principles that conformed to world standards. Critic's "Secrets of Mastery" (1968), "Meaning and Criteria" (1974), "Essence and Art" (1977), "Edges of Talent" (1975), "Oybek" (1976), "Oybek's Mastery", "Mastery Responsibility" (1977), "Abdulla Kahhor's skill" (1988), "Uzbek identity" (1994), "Life and sophistication" (1970), "Perfume and humor in Abdulla Kahhor's work", "Master class", "Creativity lessons", In a series of studies entitled "The Martyr of Sorrows and Reminiscences" (2006), he provided clear analysis, new interpretations, and issues that concern the reader. At the same time, it also revealed aspects of the works that the average reader would not

understand. Criticism of Russian literature also played an important role in the formation of Matyokub Kushjanov's critical views. In his critical works, first of all, information about the work is given. This means that he chose the path typical of V. Belinsky. The critic mainly analyzed the writers' skill of character creation, its formation, as well as the problems of plot, composition. In the 60s and 80s of the twentieth century, the work of Abdulla Kahhor attracted the attention of many critics. In particular, a number of critical works by Matyokub Kushjanov are dedicated to his work. In the article, we briefly analyze the critic's monograph "The Skills of Abdulla Kahhor" published in 1988. In this book, the work of Abdulla Kahhor is studied in detail. The monograph consists of sections "Tragedies of the past", "People and moments", "Comic attack of anger", "Humorous attack of anger", "Abdulla Kahhor-playwright". Each section highlights the writer's unique skills, individual work, and critique comments on talent in genres. The critic initially sees Abdulla Kahhor as a follower of his mentors, such as Alisher Navoi and Abdulla Kadiri. He describes his unique skills as follows: "Although Abdulla Kahhor learned from both teachers, the tragedies he described do not repeat

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him or this. The tragedies created by Abdulla Kahhor are only in line with his own creative style” [1, 231]. The originality of Matyokub Kushjanov in the literature can be seen from the above analysis. The critic's views on the Pomegranate story also made it clear that he was a critic who could have his say. According to the critic, there is no death in the story, but there are more serious cases than death. The writer was able to show the heavy tragedy of death from ordinary family matters. The critic compares the description of the tragedy in Abdullah Kadiri's novel “Last Days” to the story “Pomegranate”. Abdulla Kadiri referred to many incidents to prove the tragedy. Ignorance, the progressives of the time, backwardness, civil war, and Abdulla Kahhor, on the other hand, hide social issues behind the problem of a small family with a normal family situation and can exaggerate the tragedy through a small incident. The analysis shows that the critic was able to approach the work with care. At the same time, the comparison of the story with the novel shows that Matyokub Kushjanov has a high value for Abdulla Kahhor. In our opinion, Abdullah Kahhor's goal was also to reveal the great tragedies in small families due to the difficulties in the way people lived in the environment of that time, the weight of material conditions. Abdullah Kadiri's goal was mainly to show the tragedy of the time and through it to radically change people's lives. There is a bit of confusion in Matyokub Kushjanov's comparison. The tragedy depicted in the story was just one of a number of tragedies cited in the novel. The critic points to a number of shortcomings in Umarali Normatov's analysis of the Pomegranate story. According to him, Umarali Normatov said that “the art of storytelling begins with the choice of subject” [1, 231]. which led to some confusion in the coverage of the genre of the story. According to M. Kushjanov, the story is not fully described. Great meaning is derived from the small events taken in the story. We feel the rest of the events. In our opinion, Umarali Normatov may have taken into account the importance of the topic. The critic compares the story “Pomegranate” to the story “Disaster” by A.P.Chekhov. According to him, the content in the stories is similar. Both stories depict a helpless family, with the wives of both families dying. The critic argues that the husband of both women cannot perform his duty in front of his wife. But nationally, the stories are different. Matyokub Kushjanov also notes that the writer skillfully used the details. The detail served to reveal the hero's helplessness. Some of the details come out when they finish their task in the story. “Abdulla Kahhor first of all finds expressive details in accordance with his talent and uses them effectively” [1, 231]. If you removed those artistic details from Pomegranate, it would be one of the shallow stories. Indeed, detail is the element that reveals the idea of the work, the purpose of the writer, the tragedy of the work. According to the critic, the

writer creates the events in his stories based on the life events he observed.

In his analysis of A. Kahhor's story “Dahshat”, the critic noted that the writer effectively used the materials of folklore. The writer used the landscape to accomplish his purpose in the story. But like some writers, he devoted himself to the description of nature and did not deviate from the main content. “Abdullah Kahhor is one of the most stingy writers on the landscape. He does not inappropriately include the image of nature in the work” [1, 231]. The critic was able to give a true assessment of the writer. Speaking about the style of A. Kahhor's stories, he says that his stories “Sick”, “Pomegranate”, “Thief” begin with the depiction of the movement of images, and the story “Horror” begins with the depiction of nature. In his opinion, this story of the writer differs from other stories in its style of depiction. In our opinion, too, the writer was able to create an image of nature in the story in a unique style. From the beginning of the story, the writer begins to take the reader into horror, and this holds the horror to the end of the story. It brings the image of nature and the image of the protagonist so close together that the result is a real “horror”. The whistling, howling, howling wind blends in with the resolute, fearless Unsin. The wind, which was trying to unravel his veil, was arguing to get Unsin back. It was as if the scream was frightening to his heart. The dirt in the sky is also against Unsin. Instead of light to frighten him, he seems to be in a dirty hole. We can see that Matyokub Kushjanov did not pay attention to one aspect in the analysis of stories. Below the images in the story is a view of the political system of that period. Unsin is a freedom fighter, dirty rulers, blind politicians, and Uzbek officials who have served the colonial regime. The image of nature in the story fully revealed the atmosphere of the period. That is, the people who have lost even the last hope of Unsin know that they are dying, that the autumn wind is a powerful colonial policy that has turned the nation into a treasure trove. Of course, such views were felt by such a critical critic as M. Kushjanov. However, not all opinions were published in pre-independence publications. Moreover, the critic's opinion about the monkey mentioned in the story is not quoted. There is no answer to the question that is of interest to the modern reader (is it the monkey Dodho's or Unsin's imagination?). In our opinion, Dodhoh was not a monkey. To describe how ugly he is, the writer uses Unsin's imagination to exaggerate the protagonist's negative coloring. At the same time, Unsin's cousin Nodirmohbegim's idea that "this house should be seen through the depths of my shoulders" was also ignored by the critic.

Conclusion

In our opinion, the writer has included his goal in the image of Nodirmohbegim, who is determined to

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leave the apartment as an older woman who has a place in the family. That is, if someone fights for freedom, then many people will be free. While Unsin, who fought for freedom in the story, is a victim, Nodirmohbegim escapes from the darkened house of Dodhoh (of course, part of the people may be sacrificed in the struggle for independence, and after the sacrificial struggle, an entire nation may be liberated). Although Matyokub Kushjanov has been studying the story and the volume of research has increased, sometimes it is impossible to meet the socio-political requirements of the Soviet era.

Nevertheless, the scholar's scientific sources were a great achievement for the literature of this period. Prose works have been studied extensively, deeply and comprehensively, and the important role of criticism in the development of our literature has been substantiated. At this point, it should not be forgotten that the merits of our critic, who carefully analyzed the stories of Addulla Kahhor, were great. In short, this monograph of the scientist deserves attention and praise as one of the most important researches in literature.

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