

The Artistry of O. Abdurahmonov's Satirical Works

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Abstract: This article discusses O. Abdurahmonov's skill in creating characters in his humorous and satirical works. In the article, we can see that the depiction of social issues is revealed through satirical images.

Keywords: Writer, humor, image, genre, literary genres, satire, story, epic genre.

Introduction: Russian writers Anton Pavlovich Chekhov, Nikolai Vasilyevich Gogol, Turkish writer Aziz Nesin, and Uzbek satirist Abdulla Qahhor influenced O. Abdurahmonov's development as a satirical writer. The writer's stories were no longer sincere, open-hearted laughter as found in folklore, but rather acquired characters with very sharp underlying meanings that could sting while making one laugh. Scholars have said this about the beginning of his creative work: "O'rozboy Abdurahmonov began to gain recognition as a master of satirical stories in the early 70s." [1.225] Let's take the story "The Talker" from his very first book. There's a man named Tawmurat Jaymurotovich at the office. He doesn't have any special responsibilities in his field of activity, he's just a technical safety specialist. However, even if the plan isn't fulfilled at the institution, even if the boss receives a reprimand from above or the boss's mood isn't good, this Tawmurot is worn. And in today's meeting, Tawmurat will hear about the afterlife, in the meeting a week from now, and in the meeting a month from now... Finally, one day, Tawmurod couldn't bear it and, intending to leave his job, went to the boss.

"True, you're just a security guard," the boss tells him.

"But I didn't entrust you with so many public works for nothing." If I don't show you the way and visit you, what will become of me as a brother? Hearing this, he was satisfied with the superior's indication of kinship and withdrew his application.

Here, the author bitterly laughs at the fact that all the nepotism of the head of the institution, the shouting at the meeting - all the quarrels - are deception. As the hero of the work understands: the boss is yelling so much at his relative, he might say, "Don't talk to us."

After all, isn't there a saying: "If the camel is blown away by the wind, see the goat in the sky"? The author's ingenuity lies in the fact that he doesn't openly say that the head of the institution is a relative or that Tawmurat is used to everything. The reader will understand it themselves. Explain the intended purpose and idea of the end of the conversation.

We once again understand that the source of Karakalpak satirical writers is Ömirbek, and that O. Abdurahmonov's mentors were Anton Pavlovich Chekhov, along with our people's nickname Ömirbek, by reading the writer's story "My Reasonable Requests." Through this short story, the incurable ailments of a totalitarian society are suddenly revealed. Dear Mr. Umirbek! I ask you to listen to my insignificant requests and to dare fulfill my following wishes:

It would be good if you issued three decisions from the local committee.

a) About sending an application paper to the place where the girl who wants me works - about the arrival of the marriage season.

b) On the provision of a four-room apartment in the very center of Nukus, from the side where the window of a nine-story building faces the sunrise.

c) About providing four places in kindergarten.

1. Require the city executive committee to send me to the last of those waiting in line for a four-room apartment.

2. I think the city education department won't refuse my request to give us four kindergarten places if you tell us.

It can be said that the entire idea of the story is concentrated around these three conditions. For

example, from the very sentence "The window of a nine-story house in the very center of Nukus is about providing a four-room apartment from the east side," one can understand the difficulty of obtaining an apartment provided by the state for ordinary people during that administrative period (especially the "putting them at the end of those waiting in line" in the second point of the story, and even with an apartment, changing it from two rooms to three rooms, from three rooms to four rooms - each of which is a difficult task for itself). Also, it is not difficult to understand how problematic it is to place a child in kindergarten "for the city education department to allocate four places in kindergartens." In short, the very idea of this short story implies that during that totalitarian regime, a person encounters problems that are abundant along with their birth. If the author had directly stated, "If you get married, it's difficult to get an apartment, and after the apartment, it's difficult to put your child in kindergarten," then this story would have neither value nor meaning. The most important thing is that there won't be any satire. Otherwise, these shortcomings can be conveyed through dialogues from one or another character's perspective. However, it cannot go beyond statements in the form of dry articles. So, this is where satire's power lies, its main issue lies in its ability to say "without saying"! That is, its entire idea, its content - is hidden in its essence. Sending city dwellers to villages during the cotton season has become a common ailment even now. However, this policy must have been very strong in the eighties of the last century. We clearly see this in the writer's story "Sponsorship." A small institution in the city sponsors a large institution in the village. Aren't these two words, spoken on the first page of the conversation, a bitter mockery of this policy? Because a sponsor must be much larger than the person or organization they sponsored. He himself needs help, and who else can he help, for example, if a large district or city cares for the collective farm - that's one thing, an office with thirteen people is ridiculous for the collective farm - even if it's not help, it's additional labor. Indeed, this is what the story's main idea conveys. The collective farm leaders, without even sending the thirteen people who came to help to the fields (and even if they did, there would be little for them to do), barely manage to get rid of them after treating them to breakfast in one house, lunch in another, an afternoon meal in yet another, and dinner at the boss's house. Instead of helping, these visitors end up disrupting the work of those already laboring. Initially, the institution employees who disliked going to help the collective farm and made various excuses, later all compete to go to the village during the next aid trip. In this case, they want to return not to work, but to repeat the previous experience of eating at various

places and having a feast. Through this story and the language of its characters, the author mocks the "Commonwealth" policy of that era, which caused more harm than good. This once again reminds those who, even at that time, acted as if they didn't know that the essence of this policy was deception. In Orozboy Abdurahmonov's satires, you won't find any meaningless works without thoughts or ideas to express, like "the reed grows and wa-ha-ha, a rich man was wa-ha-ha." How did he achieve this? In our opinion, the enrichment of Karakalpak literature with masterpieces of world literature, especially the increase in the demand for literature and literary studies in the twentieth century, should have been the impetus for the reading and research of writers and young writers. The eighties of the twentieth century were the most powerful of all the paths Abdurahmanov boldly took. He read Chekhov, Gogol, Shchedrin, Abdulla Qahhor in his native language (i.e., Russian, Uzbek) and received spiritual education from them. This example is found in almost all of his works.

The talented Turkish satirist Azim Nesin, in one of his stories, begins by saying "One of the great people" and "It's hot in summer." Abdurahmonov has a tendency to start. This is how his story "A Story of One Love" [1.34], the title of the collection, begins. "I can't say which one, either Balzac or Byron, at least someone said: 'When the inner secret is not revealed to a third person, love dies and its grave is dug.'" As soon as you read these lines, you will understand that the idea of this story is built on unsuccessful love. However, to understand what kind of failure it was and by whom it occurred, one has to read the entire story. The writer's ingenuity lies in recognizing the reader as an elite in this way. Usually, such "announcements" are given as prologues in large prose works and feature films. The use of this method in a short story can be called the author's originality or novelty. Therefore, in the stories "Boots," ("Botinka") "The Stubborn," ("Ójet") "The Bull's Brain," ("Ógizdiń miyi") included in the collection "A Story of One Love," ("Bir muhabbat tariyxı") the author seeks ways to be different from the satirical writers before him, strives to find new forms of depiction, to create new facets of the characters."

...Patmuratov falls in love with a girl named Salima, an engineer at a construction company. Whether she likes this or not is unknown to him. However, through the old ways, he sends matchmakers to his home and receives the consent of the in-laws. From this point on, the "Love" itself, which hadn't yet existed, became known throughout the land.

As they say, "A donkey's death is a celebration for a dog," Salima's relatives, wanting to take advantage of this, quietly asked about the future groom.

.... "My head was spinning. The brick is for Salima's uncle, the red paint is for Salima's brother-in-law, the medical worker is for Salima's younger brother..." Patmuratov's love, which had caused so much trouble without even getting married, ends unsuccessfully along with wasted expenses.

If there is a God, may this woman be swallowed by the earth! Yes, may the earth devour her!

"What's going on, sister?"

"What's going on? You ask as if you don't know - hey, that loudmouth I told you about ran off with someone this morning."

If this young man had acted according to the times and talked to the girl himself. He would have known that Salima hated him, and consequently, he would not have sent matchmakers to her, and most importantly, would not have encroached on public property. This, of course, is not love. The author named it "A Love Story" because he knew it wasn't love. We can understand this love in quotation marks. Because the author's idea itself tells us that it is love in quotation marks. If he had shown it directly - in quotation marks, he would have told the conclusion of this story before whom, that is, "He makes dust before the herd." As a result, the reader rarely reads a work whose conclusion is visible from the topic. That's why at the beginning of the story, the author has bound the reader without a thread with just a few words of "Balzac's or Byron's." So, what is the author's thought and idea that he wants to convey through this story? Aren't there many unsuccessful loves in the world? How can a student learn from him? Of course, the student does not learn from failures, but learns from them. However, the work should have a complete thought, a knot, as if the reader had learned a lesson. This knot is present in O. Abdurakhmanov's story "A Love Story." This knot appears at the beginning of the work - before the reader's eyes, and is solved at the end. Through this story, the author says that love cannot be achieved with a red-haired person who sees it from the outside, and at the same time, one should not resort to the interests of the common people for personal gain.

CONCLUSION

In conclusion, O'rozboy Abdurahmonov is a talented and powerful writer who has made significant contributions to Karakalpak literature with his remarkable works, and each of his works stands out for its artistry.

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