

THE IMAGE OF SAIDA IN ABDULLA KHAHHOR'S STORY "SINCHALAK"

Kalandarova Dilafruz Abdujamilovna

Scientific advisor PhD, Associate professor of Tashkent

State Pedagogical University named after Nizami

e-mail: d.kalandarova2022@gmail.com

tel: +99911339677

Rajabova Shakhnoza Ikromovna

Student of Tashkent State Pedagogical University named after Nizami

e-mail: rajabovas696@gmail.com

tel: +998889503723

Abstract:

This article discusses the image of Saida in Abdulla Khahhor's story "Sinchalak". Although she is fragile, she has the strength and energy to lift the sky, and the heroine of the work, who summarizes the characteristic and typical qualities of modern progressive Uzbek women, is analyzed.

Keywords: Abdulla Khahhor, Sinchalak, writer, image, word, meaning, woman.

Abdulla Khahhor's work has served as a solid rock for us. There is probably no person who has not read his stories. The writer's works reflect pain, sorrow, suffering, all the joys and sorrows of humanity. Although the heroes of Abdulla Khahhor's works are people among us, we have repeatedly witnessed how the writer tried to reveal them through their hidden qualities. As a clear example of this, we can see the image of Saida in the story "Sinchalak". Since ancient times, it was natural to consider women as weak and quarrelsome. Because they had no support other than their tears. They were accustomed to many humiliations under the pressure of the opposite sex. Men valued themselves more highly than women. If we take the image of Kalandarov as a vivid example of this, it is no exaggeration. In the image of Kalandarov, the author literally managed to create the national character of a man of that era. His shop mustache, his charm, his attitude towards people, everything suits him. Naturally, another quality of the chairman is that he does not scold anyone in front of anyone. Umida says that Arslonbek brother, "If they speak harshly to someone, they will take them to his office and talk to them." Also, for Kalandarov, there is no one to blame, everyone deserves respect. [4.].

In addition, in the story we repeatedly witness the conflicting struggles of Kalandarov and Saida. From the beginning of the work, Kalandarov, who has an old-fashioned worldview, is

confronted by Saida, who is just starting out in adult life. Through their unequal conflict, the writer shows current events, shortcomings and mistakes in society as a whole, and tries to shed light on the reasons for them. [3.].

However Saida's diligence and ingenuity were increasingly winning over Kalandarov. Especially her progressiveness is in the hearts of the inhabitants of "Boston". The image of Saida plays an important role in the story "Sinchalak". Saida's pain and inner feelings in many ways arouse the reader's empathy. Although she always strives for her love, happiness, and progress in her relationships with others, she always tries to maintain her identity. Such feelings of Saida show us the complexity of human nature and the uncertainties in our relationships with each other. An important aspect of Saida's image is that she is not limited only to her personal problems, but also strives to eliminate the social problems around her. This further enriches the social content of the work. Saida is one of the central characters in the work, and through her character and inner world, the author illuminates many social and psychological issues. Saida's mobility makes Kozimbek fall in love with her when they first meet.

Saida also develops a liking for this thin, "lanky" young man. Kozimbek tries to give Saida a ride in the open air in his "Moskvich". When they leave the village, she accidentally catches sight of her father Kalandarov, who is coming faster and faster from the opposite direction in a "Villis", and Kozimbek quickly says, "Lie down!" Saida obediently lies down. She puts her head on Kozimbek's leg. Kozimbek puts his hand on her shoulder, as if telling her not to move. Kalandarov, who is coming at a speed of km per hour, passes by. When Saida notices this and tries to get up, Kozimbek does not take her hand. The car slows down, sways, veers slightly to the right, and then, threateningly, crashes into something, and stops. Saida feels Kozimbek's hot breath coming from behind and whispers in panic.

-Oh, someone will see! I will be upset.

Kozimbek really did look up, "She must be upset," and almost apologized. Saida stood up, fixed her hair, and gently hit Kozimbek with the back of her hand.

- Bad boy, go!..[1. pp. 199-201.].

Every word, every action in this situation is described so naturally that we witness the breath of love when Saida says, "Someone will see it."

It is known that Abdulla Khahhor shows the image of a woman in modern life through the character of Saida. She appears as an independent, but at the same time interesting and complex personality in her actions and decisions. Throughout the work, Saida fights for her rights, which further deepens and intensifies the character of the heroine. It is no exaggeration to say that the name Sinchalak was given to Saida by Kalandarov. Because she is seemingly weak, but with her aspirations, enthusiasm, intelligence, entrepreneurship, and business acumen, she leaves many people behind.

In conclusion, it can be said that the deep artistic and psychological aspects of the image of Saida in Abdulla Khahhor's story "Sinchalak" show that the author reflects human nature, dreams and aspirations, and her struggle to find her place in society. Saida, as the central character of the story, allows us to look at the lives of women of the time with a new look. This encourages the reader to his own inner search. In addition, the writer did not intend to prove in this work that the role of Uzbek women in social life was increasing, and that the socialist system was the reason for this. He describes the establishment of absolute power in an entire party, and we can say that he achieved his goal.

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