

AUTHOR OF ELEGANT LITERATURE

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Abstract: This article analyzes the story of Abdulla Qahhar “The Teacher of Literature” from the series “Pomegranate” and comments on the peculiarities of a literature teacher. This story, written with great skill, through sharp satire, social analysis and obliques, exposes a certain stratum of the Uzbek society formed at one time - the so-called “enlightened, intelligentsia”, but living with inner emptiness and vulnerability.

Keywords: Bakayev, teacher, literature, Hamida, notebook, Mukarram, samovar, monkey, Rahima, Chekhov, Marks Dobrolyubov.

Аннотация: В данной статье анализируется рассказ Абдуллы Каххара «Учитель литературы» из серии «Гранат» и комментируются особенности работы учителя литературы. Этот рассказ, написанный с большим мастерством, через острую сатиру, социальный анализ и косые наклоны, обнажает сформировавшийся в свое время определенный слой узбекского общества — так называемую «просвещенную, интеллигенцию», но живущую с внутренней пустотой и уязвимостью.

Ключевые слова: Бакаев, учитель, литература, Хамида, тетрадь, Мукаррам, самовар, обезьянка, Рахима, Чехов, Маркс Добролюбов.

When we think of “literature teacher”, we see a person who is a dedicated and active specialist in his profession. But our story hero is a little different from those descriptions. Indeed, Bakhijan Bakhayev, who calls himself “the author of elegant literature”, is one of the original owners of false intellectuals. There are not a few people in our society who are not dedicated to their profession like this, who brag and say that they will gain prestige.

Bakhijan Bakhayev's bitterness of a cow and a ditch in his ear when he enters the village is a portrait of a man who is obsessed with small life problems, unable to solve life and social problems, let alone understand them even in a simple way. Even the fact that he repeatedly calls out to his cow, “It's an animal, not a cow, it's an animal” shows that he is one of those people who take even the simplest things seriously.

Even the statement of our hero, who calls himself an “elegant teacher of literature”, that you need to sell this cow and get a pig for her money" is given in a form uncharacteristic of a literature teacher. While he was plucking the ropes that had fallen on the cow, his brother-in-law, Khamida, came along. Khamida Bakhayev's wife is Mukharram's sister. Khamida is a quiet, cheerful and knowledgeable girl of about sixteen. Khamida is portrayed as a representative of the younger generation, thirsty for thought, eager to learn. He organized a literary trial based on Chekhov's The Desire for Sleep, in which a servant girl advances her own opinion in order to exonerate herself. Through this, he is shown to be seeking higher

concepts such as justice, critical thinking, and an understanding of exploitation against women.

Khamida comes to the side of her pace to get answers to her questions. But the bastard is trying to make himself look good, saying all sorts of nonsensical things. Instead of answering Khamida's question, he compares Chekhov to other writers of that era, but does not give a clear explanation. As a result, Khamida doesn't get any useful feedback.

He tries to impress people with the ideas of the philosopher. But these ideas are always vague, abstract, irrational. And the names "standing", "demping", "shelling", "detirding" are distracting and diverting attention far from the real literary or scientific approach.

Through the lens of Khamida, the writer shows the gap between generations. Hamida, while eager for innovation, cannot take anything from the existing generation of "false intellectuals". Bakhayev always considered himself a bully. He even said to Khamida, "Who is going to teach you an elegant literature class? Says Khakimov, a stupid man! Doesn't work on itself! He laughs when I say that the question mark is always put after ". A waitress moves from sentence to sentence, not to the end.

And this is a means of disseminating thought, a means of critiquing science without verbosity, without substance.

In conclusion, we can say that in this article Bakhayev tries to decorate each topic with Latin words, famous authors, strange facts, but in this regard, the depth of internal logic, understanding is not felt. He just tries to pretend to be knowledgeable. An example of this is the phrase "praktikum, minimum, maximum – Latin words".

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