



## AUTOBIOGRAPHICAL MOTIFS IN ABDULLA QAHHOR'S "TALES FROM THE PAST"

**Kakharova Mohigul Yusufovna**

Independent Researcher at Bukhara State University

[mohigulkaharova@gmail.com](mailto:mohigulkaharova@gmail.com)

**Abstract:** This article explores the autobiographical elements and literary significance of Uzbek writer Abdulla Qahhor's life and works, with a particular focus on his story *From the Past Tales*. Through vivid recollections of his youth, Qahhor conveys a deep emotional landscape that aligns personal memory with broader social commentary. His development as a writer is also examined in comparison with Jack London, revealing parallels in thematic focus, literary method, and autobiographical resonance. Ultimately, the article argues that Qahhor's integration of personal experience and social critique exemplifies the power of autobiographical fiction to reflect individual struggles.

**Keywords:** a nomadic life, social issues, autobiographical work, artistic skill.

### INTRODUCTION.

Abdulla Qahhor was born in 1907 in the city of Kokand, Fergana region, in a blacksmith family. Due to his father's low income, he spent his childhood moving between villages such as Yaypan, Nursuh, and Olqor. When Abdulla turned ten, he started his education at the school in Buvayda. From a young age, he loved reading the works of poets such as Lutfi, Navoi, Nodira, and Bedil. He first studied at the "Istiqlol" boarding school and then at the Kokand Pedagogical Technical School from 1922 to 1924. Abdulla's interest in literature blossomed during his student years. In 1934, he studied at the Pedagogical Faculty of the Central Asian State University. In 1923, A. Qahhor's first feuilleton was



published in the magazine Mushtum. After writing satirical poems and stories for various newspapers, the future writer was invited to work at the editorial office of Tashkent Newspaper. This invitation played a significant role in the start of his literary career.

Abdulla Qahhor's first book, a short story titled "The Village Under the Rule," was published in 1932. He wrote novels such as Sarob (1930) and Qo'shchinor Chiroqlari (1951), novellas such as Sinchalak (1958), From the Past Tales (1965), and Muhabbat (1968), and stories including The Pomegranate, The Sick, The Thief, Terror, The Teacher of Literature, and The Stubborn. In his autobiographical work From the Past Tales, Abdulla Qahhor reflects on his youth. The writer shares the events he witnessed and the moments from his past life. When the short story From the Past Tales was published in journals and newspapers, one critic emphasized that the writer's life had been full of hardships. Abdulla's father worked as a blacksmith, earning a modest living, and they had to live a nomadic life. Every time they moved to a new place, Abdulla's new peers would not accept him into their circles. As a result, he often had to stay at home, becoming a "house boy." The boy didn't even want to talk to people.

## RESULTS AND DISCUSSION.

In the story "Tales from the Past," Abdulla Qahhor recalls the hardships of his childhood during the war, when even at home there was no food, and he fell into a state of despair. His father secretly brought mulberries for the children. Every day, the children would fill their stomachs with mulberries, and they would even feel sick from overeating these berries. Then his father would squeeze fruits and prepare syrup. Abdulla's father would scare his younger brother, Umarali, by saying, "I'll make you lick the syrup," if he did something wrong. One day his father brought a cow to their yard, and they started to feel happiness in their life.

"Our destiny was changed when the cow gave birth. We moved from mulberry farming to dairy farming. Milk, cream, yogurt, butter, cottage cheese... Sometimes we



would exchange milk and cream for flour. We felt a lot better. My dad would sometimes joke with my mother, saying, 'Hold the cow's tail tightly, this animal will take us across the bridge to a better life.'<sup>1</sup>

Another event from Adib's childhood had a profound impact on him. His younger brother Umarali fell ill with a fever. Their father prepared a kebab and fed it to the sick boy. But the child, writhing in pain from the illness, suddenly closed his eyes and left this bright world. Abdulla's mother, holding her child in her arms, cried out in agony.

After the death of Abdulla's younger brother, his father wanted to move the family elsewhere, but his mother opposed it:

"My mother began to weep. 'Oh, how can I leave without celebrating Umarali's Eid! How long will I continue burying my children in soil?

Oh God, let blacksmithing no longer be a trade – may it vanish! I, too, was heartbroken and cried. It seemed to me that if we left for the city now, Umarali would rise from his grave and watch us go." ' [277]

The writer recalls how deeply his grandmother's constant scolding and cursing of his mother affected his psyche during childhood. He didn't even want to call her grandmother, and instead, he got used to referring to her simply as the "old woman" throughout his life.

"The godless old woman lumped my brother Olmasoy and me into the same curse: 'What kind of child could come from your mother? Not even fit to be sacrificed like a dog's offspring...' she said. The curses hung around my neck like a noose – words like stranger, nomad, outsider – and those words, too, became one with that woman's insult."<sup>2</sup>

Abdulla's family, who lived a wandering, nomadic life, one day had no choice but to stay at his grandmother's house. Abdulla did not want to live with his grandmother because she often cursed his mother and hurt her feelings.

<sup>1</sup> A. Qahhor. O'tmishdan ertaklar. Toshkent: G'. G'ulom nomidagi Adabiyot va san'at nashriyoti, 2019. – B.262.

<sup>2</sup> The same source. – P.217.



“So, instead of moving to Yaypan, we were to move to Buvayda. The next day, we loaded our belongings and the shop equipment onto a cart and set off for Kokand. My father dropped us off at my uncle’s house and went to Buvayda to find a shop. On the way, I pictured my uncle and the old woman, and sorrow overtook me. I secretly cried.” [228]

Although the writer was a quiet child, he was sharp-minded and intelligent. When his father entrusted him to a mosque teacher named Valikhon, the teacher acknowledged Abdulla’s smart-mindedness:

“I had been practicing the lesson all day and was still repeating it while staring at the ceiling the next morning. I looked up and saw my father standing at the window. He gestured for me to come. Seeing him, my teacher came out behind me. ‘Go on, recite, recite!’ my father said. I repeated exactly what I had memorized. My father smiled. ‘What’s he saying?’ he asked, turning to the teacher. The teacher had me recite Alhamdulillah twice or three times, blinked slowly, thought for a moment, and finally said confidently: ‘Your child is sharp-minded!’” [235]

## CONCLUSION.

The similarities between the lives and literary works of Jack London and Abdulla Qahhor can be presented in the following table:

	<b>Jek London</b>	<b>Abdulla Qahhor</b>
.	As a person, he appeared as an imaginative, solitary, and brave individual.	As a person, he appeared quiet, reserved, solitary, and brave. His works show a strong sense of discipline and self-demand.
.	His family conditions were difficult, as he wandered in poverty throughout his life, constantly seeking wealth.	His family lived a nomadic life because his father had no steady source of income.
	After winning a literary	After publishing satirical pieces in newspapers,



•	competition, he developed an interest in writing fiction.	he was invited to Tashkent editorial office, which further deepened his passion for literature.
•	He chose realism to openly reflect the flaws of society in his literary works.	He frequently used satire in his literary works to expose the flaws of society.
•	The novel Martin Eden is considered to be bildungsroman, partially reflecting Jack London's life. The novel ends tragically.	In the novel Sarob ("Mirage"), some characters are drawn from the author's real life. (Saidiy's friend Ehson reminds one of Abdulla's own friend.) Sarob also ends tragically.
•	He devoted most of his time (15-17 hours a day) to literary work.	He wrote his literary works from 8 a.m. to 12 noon daily at his desk.
•	Both writers created realistic works that unflinchingly depicted harsh realities and social issues through irony and truth. They developed their characters based on real-life sketches and observations.	

In conclusion, even if the author's image and worldview are shaped by social realities, historical events, personal life or individual artistic skill can be the vivid portrayal of human characters and their inner worlds in autobiographical works. In such works, the emotional and intellectual experiences shared between the author and the protagonist harmonize, enriching the genre, structure, themes, and artistic value of the literary work.



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