



THE HARMONY OF PSYCHOLOGICAL IMAGERY AND SOCIAL SATIRE IN ABDULLA KHAHHOR'S STORY "THE WIFE WHO DID NOT EAT RAISINS"

Xudoyberdieva Dilinur Abduganievna

Student of Shakhrisabz State Pedagogical Institute

E-mail: xudoyberdiyevad014@gmail.com

Tel: +998771920610

Kalandarova Dilafruz Abdujamilovna

Scientific Advisor, Associate Professor of Shakhrisabz State
Pedagogical Institute, Doctor of Philosophy in Philology [PhD]

E-mail: d.kalandarova2017@yandex.ru

Abstract

This article is devoted to the analysis of the story "The Woman Who Did Not Eat Raisins" by Abdulla Khahhor, a great figure of Uzbek literature. The article highlights the writer's ability to expose the ignorance in society and the two-sided way of life of people by means of sharp social irony, simple and vital language, as well as deep psychological imagery.

Keywords: Female image, moral values, psychological image, faith and unwillingness.

Introduction

One of the great figures of Uzbek literature, a famous writer who won the hearts of millions of book lovers with his unique works, the People's Writer of Uzbekistan, Abdulla Khahhor, is a creator who made a great contribution to the formation and development of Uzbek prose of the 20th century. The writer's stories such as "Pomegranate", "Patient", "Thief", "Horror", "The Woman Who Did Not Eat Raisins" are among the best examples of Uzbek literature. [1]. The specific characteristics of the stories of Khahhor, their artistic and aesthetic value,



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and their social significance have been extensively studied by literary scholars. In his works, simple language, deep content, sharp irony and vitality are combined, which increase the activity of independent thinking and thinking in students. It is not for nothing that the Russian scientist I. Barolina mentioned the following points: “Interest in the work of Abdulla Khahhor is directly connected with interest in his personality and human essence. His personal qualities are reflected in his works, his way of thinking, character, enthusiasm, and spiritual world so vividly that it seems that the writer has an inseparable connection with Abdulla Khahhor from within his personality” [2].

Indeed, when we read the works of the writer, we can be sure how true these thoughts are. Although the Khahhor language is simple, it contains deep meaning, deep psychological images and symbols. Therefore, the reader who reads the writer’s works not only understands the story, but also finds vital conclusions at the heart of the story. It is no exaggeration to say that the simplicity and fluency of Abdulla Khahhor’s language is a factor that opens the way to thinking. His ability to convey vast meanings with a short volume is proved by this thought: “One can express a thought wrapped in two lines in a thousand ways, but none of the thousand options can convey it as simply, concisely, powerfully and impressively as two lines.” [3].

In Khahhor’s works, simple, folk language, close to life, prevails over complex images and artificial art. This allows the reader to easily understand and analyze the text. Abdulla Khahhor’s stories raised realistic storytelling to a new level in Uzbek literature. The writer’s stories are distinguished by such features as brevity, shortness, deep psychology, strong drama, a combination of nationalism and universality, sharp social criticism, compositional precision, uniqueness of language and style [4].

If we observe the literature of all nations, we can see that the image of a woman has been one of the main images since ancient times. Starting from fairy tales, Kumushbibi and Zainab in our literature have been living in some aspects as the main image of our national identity in our literature. Even in the early years of the 20th century, referring to the image of women in Uzbek literature, creating various images of female characters began to appear in our prose works. We can say that in all times works aimed at revealing the female figure and female



character have been created. This shows that the role of women in society and the equality of women in society is important.

At this point, while analyzing the story of Abdulla Khahhor “The Woman Who Did Not Eat Raisins”, we can observe how the skill of the writer expresses the life and situation of the characters in it. This story of Abdulla Khahhor fully meets the criteria of nationalism. In the story, the author sheds light on the times when women had no place in society, were treated like rags, and women who wanted to study were considered “corrupt” women. The main character of the story was one of those ignorant people. The main character of the story, Mulla Norkozi, has a woman who works in some sphere of society, and she looked like a “prostitute” to him. In his opinion, after the age of twelve, a girl who does not wear a burqa should be washed and hit on the armpit. Despite the fact that he was a man, he spent the whole day gossiping about women in the teahouse, gathering gossipers like him around him. To be honest, even in our religion, men are considered one step above women. However, there are men who are incapable of miracles. In fact, those who talk about religion incessantly, or those who want to acquire religious knowledge without acquiring sufficient worldly knowledge, often become such ignoramuses.

In the stories and dramas of the writer, there are signs of even more obvious aspects. This is the unmistakable opening of the breath of life, the spirit of the age, not just sensing it, but deeply understanding it, appreciating it as a great person, a writer. This style belongs only to Abdullah Khahhor.

If we talk about the character of the main character of the story, Mullah Norgozi, this hero who opposes women’s equality, freedom, equal work with their husbands’ tooth and nail, who slanders the honor of women who do not wear burqas day and night, is known to every reader in a negative image. “Sotiboldining xotini dorixonada ishlaydi, har kuni mingta odam bilan javobmuomala qiladi: axir, bittasi bo‘lmasa bittasi ko‘zini qisadi-da. Meliqo‘zining xotini avtobusda konduktor, ba’zan yarim kechada keladi, ishi erta tugagan kuni ham yarim kechgacha yursa, ayshini qilsa, eri bilib o‘tiribdimi? Izatillaning singlisi bo‘lsa artist – xaloyiqqa qarab muqom qiladi...” [5; pp.12].

For Mulla Norkozi, women other than his own are negative, find many signs of corruption in every action of open women. But his wife looks like an angel in his



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eyes: she prays, wears pants with stripes, considering the area above her ankles as private. Almost every day on the way back from the market, the mullah stops at the samovar, gathers close people around him, and sits until midnight talking about wives who have turned their backs on Sharia to such an extent that he even lists the families he knows. In his eyes, women who do not cover their burqa and show their private parts are bad, and he can even insult them with rude words. “Paranji – hayoning pardasi-da!” [5; pp. 12] we can know this man’s attitude towards women from his words. He also exaggerated what he heard from his wife when he was sitting on the samovar making a chordana: “Axir, bittasi oppoq sochi bilan menga tegishdi-da! Soching oqarsa ham tinib o‘lmas ekansan-da, desam, sochim oq bo‘lsa ham ko‘nglim qora, deydi” [5; pp. 13]. We can also know from these sentences that for Mulla, women in society, except for his own wife, are the symbol of those who have lost their modesty.

The story emphasizes that not everyone thinks the same way. We can observe the image of a person who is bored with the words of Mullah Norkozi and wants to prove that his thoughts are wrong on the one hand. According to him, Shariat says that you should treat your wife strictly, but the more you treat your wife, the more careless you will be. That is, no matter how tightly you hold a woman, she will try to be free as much as possible, and try to get out of those restrictions. A woman should not wear a thousand burqas, as Norkozi said, “Within seven layers of veil” [5. pp. 12], if his conscience, loyalty, and faith are not strong, then everything is useless. We can give an example of this situation with the wife of our main character Norkozi. At the beginning of the story, we know that he puts his wife above all other women, that she seems like an angel to him. However, by the end of the work, it is clear that every reader was surprised by the image of the woman. How did she respond to one of her husband’s jokes: “...I swore that I would never see the faces of women who are naked, let alone naked” [5. pp.12].

Mulla Norkozi’s wife is chaste for him, i.e. a chaste, honorable woman who has preserved her honor. Even if Mulla does not look at his wife with a smile on her face for ten years, even if he forces her to wear a dress made of sacks and a rug made of mats, he says that he will not break his pin. With this, he fully trusts his wife. But in the end, he is shamed by his wife, a trusted person. It was a heavy



blow for him that his wife turned out to be worse than them when he had been denigrating all women for so long.

His wife has one friend. In Norkozi's imagination, that woman is depicted in this state: "...agar farishta ilgari o'tgan bo'lsa – shuning onasi, endi tug'lsa – shuning bolasi bo'ladi, agar hozir yer yuzida bo'lsa – shu xotinning o'zi" [5; pp. 13]. Norkozi was surprised that she was a woman who firmly adhered to Sharia. He is known in the story as a character who stays in the mullah's house for weeks and months, does not make his voice heard by the mullah, prays, fasts in the month of Ashir in addition to the usual fast, does not eat bread from the factory, meat of cattle slaughtered in the courtyards. Norkozi, who did not say "the honor of a guest is three days" like other guests, always respected him no matter how many days he stayed in his house. But in the end, who would have thought that this mysterious friend would turn out to be a man?! He even wanted to present his wife with a burqa. The mullah who urinates saying that "the guest is God" and spends the night in hotels when he comes, must not have imagined that in the end he will turn out to be a man with two children? So? How did he know? This is no secret to the reader who has read the work. "...Mulla Norqo'zi ovqatini yeb, choyga umidvor bo'lib o'tirganida, ko'cha eshigidan yoshgina xotin kirib keldi: chimmati qo'lida, vajohatidan uyiga o'g'ri kirgan, yordamga kishi chaqirgani kelgan odamga o'xshar edi. Mulla Norqo'ziga bir qaradi-da, to'g'ri ichkariga yo'naldi. Erkakni ko'ra turib, yuzini berkitmaganiga mulla Norqo'zining g'ashi keldi va shunday beibo xotinning ichkariga – farishtalar oldiga kirishni xohlamadi..." [5; pp.14].

If it was not for this woman, Norkozi would not have known about the vile things that his wife had been doing until now. Is it? What if this woman, who has been an angel for so long, does such things? The woman said, "Was there another man who married your wife! I have two children..." [5; pp. 14], perhaps Norkozi deserves to dust him and beat him up. Because until this time, when many people's wives and daughters were being abused, did not he think that his wife was one of them? In the story, if we pay attention to the place where a twelve-year-old girl standing on the wall took a piece from the wall and shot it at Mullah Norkozi, it is clear that this young girl has a problem with Norkozi. His "...you



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do not give schoolgirls a day, you are doing something wrong...” [5; pp. 15] is a confirmation of our opinion.

The question that everyone is interested in is why the story is named that way. We can say that at the beginning of the story, Norkozi said: “I saw that the son of master Maulana gave a handful of raisins to Abdulhakim’s daughter. Is there any sense in them?” [5; pp. 12] we can find. At the end of the story, when the mullah is telling the same story, someone shouts from the roof: “Yes, this man’s wife did not eaten raisins!” [5; pp. 15]. With this, we can see that the mullah’s words are being answered with sarcasm. That is, it is clearly visible that the thinking is “Look for mistakes in yourself, not in others”.

Through this story, Abdulla Khahhor described how a person’s faith is not determined by his clothes, using bitter examples. He emphasizes that how pious women are depends on their knowledge, and a person should not draw conclusions based on what he sees. In addition, the fact that women study does not mean that they are modest, on the contrary, a woman must be educated. Otherwise, uneducated and ignorant mothers will only deliver individuals like Mulla Norgozi to the society, not educated people. This is where the decline of society begins. That is why the story is relevant and important for today.

In short, Abdulla Khahhor’s language and style is a powerful literary tool that develops students’ thinking. In the writer’s works: simple and vital language, sharp irony, deep psychological images, meaningful details, vivid dialogues, form students’ skills of independent thinking, analysis, resourcefulness, symbolic thinking, understanding of cause and effect. Khahhor’s artistic skill teaches the reader not only to read, but also to think. Therefore, the use of literary works in the educational process is important in increasing the intellectual potential of students [6]. Kahhor stories have not lost their artistic and aesthetic value even today, on the contrary, they teach modern readers to take a deep look at life, understand the complexity of human relationships, and appreciate spiritual and moral values. The writer's stories have taken a worthy place not only in Uzbek literature, but also in world literature, they have been translated into different languages and won the attention of a wide readership [7].



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