



THE WORLD OF IMAGES IN THE WORK "FIGHT" BY NORMUROD NORKOBILOV

Sobirjon BOZOROV

Termiz University of Economics and Service, associate professor

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Abstract:

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The world of images in the work "Kurash" by the talented artist Normurod Norqabilov is discussed. The work describes the artistic interpretation of the development of events. Attention is focused on the expression of conflict types in interpretations. It has been proven that the organic unity of the subject and the artistic conflict is the basis for the emergence of perfect works.

Keywords: interpretation, artistic image, image and skill, artistry, idea, spirit.

Changes in human thinking cause life to renew the criteria of art. The artist has a deep understanding of the various situations of any society and life. Therefore, at the end of the last century, the possibility of telling the pain in the human heart was more widely formed. This, naturally, led to the rise of the art of words and the disruption of existing patterns and models. As the literature of each era has its own principles, the need to understand man and the world has increased. By the end of the 80s, especially during the period of independence, social life essentially began to change. After 70 years of oppression, we also have philosophical-ideological, fundamentally diverse, artistically perfect works, which paved the way for literature to show various tones of artistry. Along with realism, religious, clerical-Islamic, modernist, traditional, non-traditional interpretation priority works appeared in almost all literary types and genres. If the polyphonic image takes the lead in the novel "Lolazor" by Murad Muhammad Dost, new aspects of realism found expression in the novel "Balance" by Ulug'bek Hamdam. In Amon Mukhtar's trilogy "Tort taman qibla" or in Khurshid Dostmuhammad's "Bazar" novels, symbolic-metaphorism leads, in Normurod Norqabilov's novel "Dashtu Dalaldar" a purely realistic image leads. In the art of the mentioned works, the efforts of man to realize his identity, the cruelties of the era and the society are interpreted from the point of view of the environment, which embodies the most beautiful feelings in the heart of the human image, which has discovered its essence more deeply from living.

The literature of this period shows a person not only as a product of social relations or as a hero serving a certain ideology, but as a divine, innate-natural, mysterious-magical being, his social history, conditions-system, state, politics, a strange feeling that does not obey ideology, works that artistically explore the unrealized states of its characteristics outside of consciousness, began to be created

successively in the same period. The tragedy of a person deceived by empty ideas for many years, the absurdity of his life and work in a bubble way, often with the help of symbolic and metaphorical symbols, shows the tension and tragedy of the hero at a certain point in his identity, in this mortal world. We began to observe the emergence of a sense of awareness of transience.

Literary critic Umarali Normatov in his work "Hopeful Principles" talks about the artistic nature of modern works and writes: "In today's literature, including our prose, literary-creative principles based on various philosophical grounds are applied. Among them there are those that are just being formed. I think that we should respect them like the apple of an eye, and at the same time, we should refrain from putting one of them against the other, glorifying one and belittling the other" [1, p. 24].¹As it is rightly noted, the interpretations in literature changed, the evolutions in thinking became more profound, which was also a feature of that time.

Isate'dodli writer Normurad Norqabilov in his works a person his tragedy at the core injustices of life complicated edges very deep interpretation will be done. In the writer's work "Kurash" nationalism is also artistic of heroes to himself characteristics we will observe. In the village reputation from people one's giving a lavish wedding, his quickly forget it, now of the day important event as in all mom's arm fracture, his the cause and his son Shamurod wrestler that expressive simple words the climax takes. But interesting people from a distance mom look throws since, his lying down the rest not, on the contrary, with his left hand on the farm work that he walked witness will be. Momo while their in his eyes out of sympathy besides, gossip _ desire existence I'm sorry



, I'm sorry waiting takes The talk in the village is about mom in the morning reached came from his mind offended was. Village of people from him asking how it is , then while without consequence children " good " gossip _ to be done we will observe . That's it mother to the language entering " What Have you not seen muwadak (disabled) ?! I said that I will take my hand out that I received ..." [2 , page 245]. Village people while old this It seems that he really played the lady struggle ... says lol they stay This method of interpretation in the story of the writer makes the reader's eyes even more increases . What because of that question in terms of the work to browse falls , to know the continuation, the walk of the mother highlighted in the work in this state , labor to do , to be tired of life i it's not , on the contrary, we feel the increase of people's mistrust . In this case , the writer does not impose a whole negative character on them, as he expressed in the images, on the contrary, he instills the real life characteristic of people into character formation. That is why literary scholar Ummat Toychiev writes: "Life is shown objectively, based on impartiality, objectivity, existence independent of human consciousness, and the conclusion is often made by the reader. emits zi" [3, page 423]. As you get acquainted with the events in the play, Hamida's friend Mayram quickly does not believe what people say, and after listening to the truth, her love for her increases even more. Mayram can't block the way of the swift, if he doesn't hear the truth, his anger boils. "I fought with my son," he does not believe. But it was impossible not to believe Hamida's words: "- I've lost a fight, - Could you find a solution to the excuse. After all, your son will beat you up. - Eat me! - Momo's eyebrows are raised, and her huge breasts pop up. - The wrestler's daughter?! Do you remember my parable of the shepherd? When you didn't come down, I dug a grave in the steppe!" [2, p. 247].

Events development Uzbek at heart to his wife typical tenderness to him characteristic rudeness to each other was observing affection as well can Holiday nimble childhood memories return that 's his friend period from Kelbati horse snort , Amon cho ' ponning foot from the sky cause when he hit , his face pocket thorns It was searched for like a bull come in _ that he sent remember can It 's Hamida mom's to his enthusiasm again one kail stay possible did not find Writer this such as images based on national colorite high to the degree raises. Nationality at the core to mothers also show special.

In fact, when a person realizes his fault and mistake from the bottom of his heart, we observe human characteristics or children's situations. The writer illuminates the different aspects of the

characters in both characters, and in revealing these aspects, it shows that he thought about the various games of life, time, and human actions. Such changes in them did not appear in vain.

In fact, real life changes have also changed the interpretation of fiction. In this story of the writer, the honor, pride, and human qualities of a person are very deeply artistically interpreted. The writer Normurod Norqabilov also tries to reveal the feelings of the human heart, thereby creating a generalized image of the people of the time. In the artistic reflection of life events, the writer effectively uses colorful image tools. The cycle of human development begins in childhood and youth. At the same time, although the character trait has changed to some extent over the years, it retains its original essence. Later, the reader begins to understand that the pain in the hearts of both Uzbek women is caused by injustice and injustice. The artistic conflict in the work is between individuals, but the specific edge of the spiritual conflict is also leading. Mom Hamida's son Shamurod the wrestler happily dismounts from his horse and comes to the yard, trying to win his mother's heart. But at that moment, the mother's mind was caught by an eagle flying over the village: "Her eyes were still on the eagle." I wonder if the eagle did not fly over the village, why did it appear today? Like following in his son's footsteps. May Tagin not be the ghost of this Torah wrestler" [2, p. 251]. As his thoughts are hidden in his mouth with his inner world, innocent moments of childhood appear in his eyes again. At this moment, his son Shamurod felt that he was "negligent" despite the fact that the wrestler was trying to ask for forgiveness from his mother. it was obvious from his face that he was in pain. In the interpretation of spiritual sufferings, the reason for the mother's pain is injustice and injustice . In the images of the work, Hamida's emotional experiences, son Shamurod 's courage in the wrestler, Mayram's love in the heart of interpretations, right and wrong were embodied.

Another belief is formed that it is his emotions that always purify the inner world of a person. The skill of the writer is reflected in the vivid colors of how they feel in the characters.

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