

IMAGERY AND INTERPRETATION IN THE STORIES OF ZULFIYA QUROLBOY'S QIZI

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ABSTRACT

Zulfiya Qurolboy qizi's stories and novels are among the works of Uzbek literature that are interesting, touching, convincingly embody the realities of life and human nature, and boldly raise complex issues of life. The fact that the works of Z.Qurolboy qizi have risen to the level of a serious event in the literature determines the relevance of the topic of this article. By gradually studying the creative maturity of Z.Qurolboy's qizi from the moment she entered the world of creativity to the present day, an attempt was made to show the peculiarities, successes and shortcomings of her prose works. Another important feature of Z.Qurolboy's qizi's prose is that she is doing creative research to create truly perfect novels. Many of his stories deserve to be considered one of the best reasons to strive for beautiful and moving prose.

KEYWORDS: *Story, Image, Plot, Tahir, Hulkar, Space, Period, Method, Approach.*

INTRODUCTION

In literary creation, motivation comes after images. Motivation means justifying and justifying the activity of images. The writer should describe the characters in such a way that the reader should be convinced that their actions are understandable and logically correct.

Images move in a certain space on a certain basis. Space is a very relative concept. It can exist completely disconnected from real life, only in the dimension required by the logic of the image. Fictional characters live in this world, not in the universe like the people who read them. They are always on the move and feel their responsibility towards the world they live in. Space is the point of emergence of events, a different way of showing human life. If Hulkar lived not in Tashkent, but in Navoi, and Davron lived in Margilon, they would be completely different people from the point of view of their relationships.

Another component of a work of art is the plot, which provides information about the events that happened with the characters in the work. The plot consists of events that happened during a certain period of time. There is no established procedure for telling and revealing events.

The system of interactions and relationships between the characters that make up the essence of the work is called a plot. The plot consists of several components. These are exposition, knot, development, climax and resolution. The place where the events took place, the social landscape of the time, the environment in which the character grew up, the description of the conditions is exposition. The process of development of events in the plot after a node is called the

development of events. Climax is the peak of the process of these events. the solution is the resolution of the knot placed at the beginning of the story, the end of the story. The real events chosen by the creator, the generalization of the problems he covered are the subject of the literary work.

The idea and purpose of a work of art will be its subject. Theme develops the connection between image and plot. The subject can warn the reader and guide him to live better. Serious writers are in favor of using expressions that reflect life excitement in their works. A good story makes the reader agree with the author and brings the reader to his conclusion.

Style is the way a writer uses words and sentences creatively. In a broader sense, it is the writer's intuitive determination of which word corresponds to which word, which chapter should be followed by which one. And it is this aspect that distinguishes the work of one writer from another. And the ending of the work in such a way that the reader can say "This is the work of so-and-so" from the very first words shows how much the author has written, his style is unique and sincere. The author's signature is immediately noticeable in the works of Zulfia Qurolboy . Whether it is a story or a novel, the words used, the lines given to the characters, the ending of the events immediately reveal the author.

It is typical for a writer to depict the world as he sees it, without any bright colors or smoothing. His works do not end well, as the reader is used to and expected. In almost 80 percent of the works, the main character gets into an unpleasant situation and becomes a victim of that situation. For example, in the novel "Whirlpool of Troubles" the main elements that appear today are prominently displayed. That is, everyone is busy with their livelihood, everyone is trying to earn money, and everyone has nothing to do. The work is written in a light and adventurous spirit, and the narrator treats himself and other characters with pity. The work fully illuminates human tragedy.

Zulfia Qurolboy's qizi leaves it up to the storyteller to create the character of the characters and reveal their psychological state. He himself does not interfere in the development of events, does not interfere with literary logic, and describes everything as much as possible. In this, he focuses on the extent to which the narrator's speech can express the mental state of the characters. In creating portraits and showing mental states in them, the writer used realistic images and realistic colors:

“Ikki kundan keyin barakda yana bir kishi paydo bo‘ldi. Bu Kamoliddin edi. Ikki qo‘li, ikki oyog‘i yo‘q, maxsus aravachada o‘tirgan yoshgina yigit... g‘uladan farqi yo‘q edi. Tilli-jag‘li g‘o‘la...

.... Gapirayotgan “g‘o‘la”ga qarash og‘ir edi”.

This method of expression allows the creator to convey his thoughts and feelings to others in the way he feels, and to create the same feelings in them. This is the task of original literature. The writer very effectively uses language, which is a tool for communicating ideas, as well as a tool for creating and organizing ideas. It is because of the language, the words used, and the manner in which they are used that Zulfia Qurolboy was able to make the characters of the works of her qizi treat the readers as if they were writers. The reader, like the author, sometimes looks at Nasiba with pity, sometimes he stiffens his neck, although he hates Donish, he also feels sorry

for him, and he deeply grieves for the girl whose life was ruined, and for Husan, who died prematurely.

It is known that the way a writer chooses to express his thoughts is his style. For example, someone eats soup with their hands, someone with a spoon, someone hot, someone cold, etc. From this point of view, Zulfia Qurolboy's style of the girl is dominated by a very realistic image mixed with cruelty. Of course, not all works of the writer are as full as "Ayol" and "Tafakkur" and are finished in this way. But in all of them, at least one character or a scene has a brutal tone, like real life itself.

Let's prove our point with the following passage taken from the novel "Whirlpool of Troubles":

"Men uni payqamagandek indamadim, shunda u shu qadar qizarib-bo'zarib, g'azabdan qaltirab ketdiki, iloji bo'lsa, dast ko'tarib uloqtirib yuborsa yoki yerga yumalatib koptokdek obdon tepkilasa, toptasa, keyin tovonlari bilan xumordan chiqquncha ezg'ilab, abjag'imni chiqarib yo'q qilib tashlasa!"

Although the quoted passage consists of 37 words, the reader can read it easily and quickly without excessive strain and pauses. In general, even though such long sentences retain their intensity and tempo, they are characteristic of the work of Z. Qurolboy's qizi. Such sentences can be found in all of his stories such as "O, Hayot", "Momo Havo", "Tafkkur", "Death is nothing", "Life in the guise of a woman", "Hilola":

"I have learned very easily during my life in the barracks what I did not do in my life, that is, a person who used to be disgusted by tobacco smoke will go to the other side of the street when he sees vodka." Although I have become a pianist who drinks alcohol without adding water, a very poor person who is afraid of hurting someone, a puncher who burns at the slightest word, I still do not speak politely to a stranger. I was a fool who could not learn to sit and hunt."

Although the above passage also consists of 68 words, it can be read without interruption with one beat and does not cause any problems to the reader. The writer has achieved this through effective use of identifiers, avoiding taffetalogies, skillfully typing coherent sentences. The artist knows how to embody the portrait of the hero. In this, he uses words that reveal the nature of the hero very carefully and appropriately: *"Kamoliddin hayrat bilan yuzimga tikildi:*

Nahotki? Nahotki men yanglishgan bo'lsam? Men-a?!"

The main characters of Zulfia Qurolboy's works are closer to the spiritual sphere, sometimes creative. Hulkar Armon in the novel "Prisoner of Armon" is a colleague of the creator. As is typical of talented people, he is sensitive to emotions, it can be said that he should be a person who lives on the edge of emotions, he should not care about the opinions of others, livelihood, earning a living, in general, the whole world, he should only think about his own heart. But the main character is a woman and a MOTHER in addition to being a creator. He has the responsibility to make a living, to raise children as well as others, to make them healthy and full-fledged members of society. That's why he goes against himself and breaks me. He trades in the market, and for money he writes light stories for the newspaper. Although he realizes that he is losing himself more and more, his duty to his children drives him.

Z.Qurolboy's qizi puts a word under the word and writes a meaning, which forces the reader to search, not to miss any expression, to read the work carefully and not to miss anything, increases

his literary level. Thanks to this way of expression, the reader immediately understands that the narrator and his roommate in the novel "Whirlpool of Difficulties" are guests of the capital, people from distant regions who once came to Tashkent with a dream. This can be understood from the dialectal words used by the narrator in his speech, such as "qovzonganday", "oshna", "sahroyi", "jigit", "istansa". The writer effectively used this method in almost all of his works that are the object of our research. He was able to embody all the heroes in front of the reader's eyes with the help of a hidden meaning at the core of the expression, without giving any description to anyone. It is true that the appearance of Hakim Nazarich, Damir Polatovich, Ksenia, Gulrukh, especially Russian women, is described in the novel "Whirlpool of Troubles". However, the writer presented these portraits as an opening that helps to reveal the logic of the inner world and attitudes of the heroes. Z.Qurolboy does not write about the complications of the heroine's life, her worries, and her life in situations from which it is impossible to get out, in order to make the reader feel sorry for her and make her cry. Writer shows a living person with good and bad, strong and weak, good and ugly sides. In his works, the hero is always moving and changing. In general, showing the dynamics of human personality in the vortex of suffering is one of the main features of Z. Qurolboy's work.

In this regard, the novels "Whirlpool of Troubles" and "Prisoner of Armon" are particularly noteworthy. Davron, Safar, Hulkar Armonu Donish, and Nasibas are in many ways similar to all young people who come to the capital in search of happiness. Romance, desire, longing, delusion, fatigue, regret, dream are all familiar feelings that occupy the hearts of thousands of people around us every day. That's why the reader sees the characters as close to him, truly understands his problems, looks for a solution together with him, and suffers if he doesn't find it. The crazy passion for knowledge, the great endurance of Fate, Hulkar Armon's futile attempts to distance himself from his identity, Davron's unreasonable belief that everything in life will fall into his tracks without any effort - all this leads to a change in the attitude towards such people around him, to some extent it leads to pity and realization. The hero of "Whirlpool of Troubles" is an unhappy lover who has achieved great love, and because of this, he is suffering from the danger of losing it, and is even sad to the point that his whole life is derailed. It is natural. Because only true feelings truly disturb and torment their owner: *"Oxirgi o'ydan esxonam chiqay dedi. Axir....men endi hayotimni Gulruhsiz tasavvur tasavvur qilmay qo'ygandim..."*

Birdan behad taranglashgan asab tolalarim tars yorilib, tubsiz jahannam qa'riga qulaganday his etdim o'zimni. Qo'rquv va xavotir — mana shular meni qulatdi. Dunyoda millionlab ko'z ko'rib ishonmaydigan mo'jizalar yaratilgan-u, nima uchun o'limning chorasi topilmagan?"

The originality of the author can be seen in the choice of the names of the characters in the story. For example, characters such as Nafisa in the story "Ayol" and Hilola in "Hilola" are remembered for their resemblance to their bodies. In addition, it is clearly felt that in the stories there are symbols corresponding to the mental state of the hero. For example, the description of "white light" in the story "Death in the guise of a woman" seems to be a hint of the inevitability of the hero's death. Because the author wrapped it in white, that is, a shroud, in the prologue. Most importantly, the author embodied a new theme and unique character in this story. The main character of the story is Mulla Ashur, who suffers from childlessness. With this, he falls for a woman's trick and makes himself infamous. From the actions of Mulla Ashur, it can be concluded that the mullah is not a mullah, but a real mullah who has been able to heal his pain.

This story helps to understand that no matter who a person is, he should have both good and bad qualities.

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