

Impact Factor:

ISRA (India) = 4.971
ISI (Dubai, UAE) = 0.829
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIHHI (Russia) = 0.126
ESJI (KZ) = 8.716
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 12 Volume: 80

Published: 30.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



Go`zal Amirqulovna Khimmatova
Termez State University
Senior Lecturer, Uzbekistan
guzalx@tersu.uz

ARTISTIC INTERPRETATION OF WAR IN THE WORKS OF KUCHKAR NORKOBIL

Abstract: This article focuses on the literary interpretation of war in the work of writer Kuchkar Norkobil. It analyzes the writer's story "Osmon ostidagi sir".

Key words: Story, war, interpretation, art, image, theme.

Language: English

Citation: Khimmatova, G. A. (2019). Artistic interpretation of war in the works of Kuchkar Norkobil. *ISJ Theoretical & Applied Science*, 12 (80), 561-563.

Soi: <http://s-o-i.org/1.1/TAS-12-80-106> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.12.80.106>

Scopus ASCC: 1208.

Introduction

Kuchkar Norkobil is a versatile writer. He is a poet, writer, playwright and journalist. No matter what genre his pencil touches, readers and literary critics will recognize his works. The poems in the collections "Kaftimdagi qizg`aldoq", "Xosiyatli dunyo", "Deraza rahidagi gul" represent Kuchkar Norkobil as a unique poet. Kuchkar Norkobil is one of the greatest poets in the field of playwriting at this time. Taqdir sinovlari", "Quyoshni sen uyg`otasan", "Nur soyada qolmaydi", "Omad biz tomonda", "Suv ko`rmay etik yechma", "Zamindan ketma", "Gul olmagan go`zallar", "Bir tomchi yosh", "Dildagi tog`" and other his works have been dramatized in theaters of the religions and the Republic.

In the prosaic direction his works "Daryo ortidagi yig`i", "Kulib tur, azizim", "Quyoshni kim uyg`otadi?", "Ko`zlaringni ko`rgani keldim", "Avg`on: 2 ta rota", "Bu yerlarda hayot boshqacha", "Samodil" have been published. In his writings, war is predominant. The writer served in Afghanistan and participated in the war in the former Soviet Army.

The writer himself says he intends to write a novel about wartime, including:

"I want to write. I started a novel. It will last longer. I'm not in a hurry to publish it. When the time comes, I make a point. Because I just can't look at that. In short, with this novel, I curse, curse, glorify love, love, show people that I love them, and if God wants

it, I want people who read it to understand, understand and forgive me" [1].

Kuchkar Norkobil is one of the most active artists in the literary process: "Literary generation ... literary generation ... I think you're talking about the brightest creators of their time - peers? Literature is not created by a generation, it creates a person, creates talent. It is possible to dig ditches together, to grow land, to create a garden, to have a lot of hashish, but, as you can tell, it is not possible to create literature. Every talent in the literature is one world, one generation. The great heads of their times seem to be coming together from the outside, but each one has its own unique world. We can call this state a modernity.

As for young people, they don't seem to need a "gang". I am glad that we have brothers and sisters playing their own music. Many of them are engaged in the study of world literature. They are right, they should learn. A person goes through a long journey until he finds himself and comes home. The more we read the world literature, the more we begin to hear our own voices, the more we cling to ourselves and ourselves. If you put a Colombian hat on my head, a t-shirt or a short sleeve, I may be in pain. Literature means self-awareness, that's all!

My literature will never go to bed in the morning, wash hands and face, drink coffee, love in my literature will not go outdoors, my literature is not propaganda but literature. This means that our young

Impact Factor:

ISRA (India)	= 4.971	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
ISI (Dubai, UAE)	= 0.829	PIHHI (Russia)	= 0.126	PIF (India)	= 1.940
GIF (Australia)	= 0.564	ESJI (KZ)	= 8.716	IBI (India)	= 4.260
JIF	= 1.500	SJIF (Morocco)	= 5.667	OAJI (USA)	= 0.350

people will study the world literature and come to the same conclusion. Well, go around the world, but don't forget about your home - your bed. The world knows and recognizes you if you get the power from rooting. Only if today's young man knows this truth will God give the rest" [11].

Analysis of Subject Matters

In general, both world and Uzbek literature have created a number of war-related works. These works can be classified in terms of whether these works were written by literary or non-literary writers. The world-famous Ernest Hemingway and Lev Tolstoy were also involved in the war, and this is reflected in their works.

In the Uzbek literature, number of prose works on war themes has published. The World War II shocked the world. Among the Uzbeks, our heroes like Shukhrat and Odil Yakubov have also been at the battlefield. Later, Shuhrat's "Oltin zanglamas" and "Shinelli yillar" were created, which reflected the life of people during the war, their thoughts, feelings and dreams.

When it comes to war, it is impossible to ignore Utkir Khashimov's novel "Ikki eshik orasi". Even though the writer himself did not take part in the war, reading these works gives the reader the impression that he is seeing them.

The portrayal of the tragic aftermath of the war in Said Ahmad's work called "Ufq" is astonishing. In the story of the immortal Umarbekov's "Urush odamlari" Maria's miserable fate is described as a cause of war.

In the early 1980s, the former Soviet Union invaded Afghanistan. As a result, Uzbek young men were thrown into the fire. Many of them died in the fighting, and many of them became disabled. How many Uzbek mothers hugged their children and cried. It is true that the injuries sustained in the war may end up with years, but the injury of the heart will last forever. He wrote many poetic, prose and dramatic works on the Afghan war.

The theme of "Afghan war" is predominant in the works of Kuchkar Norkobil, whether it be poems, prose or dramatic works. He saw the war and personally participated in it. He saw number of his comrades was died in the war and lots of people suffered from war. Although the war is over, his injuries and complications are still not over.

Research Methodology

The stories included in the author's "Samodil" collection also feature artistic interpretations of the consequences of war and its impact on the human heart. Kuchkar Norkobil is also a prose artist. In his prose works, the poetic subtlety, sincerity, and vivid imagery have advanced to the leading Paphos.

The story "Osmon ostidagi sir" tells the story of a war that caused a young man's life would be

destroyed and led to his tragic end. Tulqin tank served in Afghanistan. Participated in the war: "After serving army beyond the river in Afghanistan, much time he couldn't join to people. He habited loneliness. He smoked cigarettes one by one in every minutes. His father Rahim went his son to lots of doctors in order to cure him who is not getting in touch with people and is seperated from them. His mother o hold all old ceremonies. After that, Tulkin joined the crowd of people, turned to humanity, went to wedding parties and started wrestling in weddings. Rahim wrestler was able to take part in wedding parties proudly from his son. He has a follower. The follower is Tulqin wrestler. However, he could not see Tulkinboy's wedding. When his son was in Afghanistan, Rahim wrestler had a problem with heart attack. He suffered from fear and panic and lost his health. He died. But he died without any unfulfilled wish. Because He saw his son joining to the crowd of people [1;39].

As you can see from the above passage, the writer, from a small image, portrayed the consequences of war. First of all, it is easy to see that the impact of war on the human psyche is one of the writer's main goals. It is not only a reflection of the sorrows of the Tulkin tank and the Rahim wrestler, but also the internal experiences of all the war veterans and their relatives. The wrestler is a decent human. The sole successor of his generation, Tulkin, also wants in front the crowd to stand upright. He leaves the world, rejoicing at the fact that his son has joined the people. Unfortunately Tulkin was not a successor to his generation. The injury of the war had deprived him to have a child for a lifetime, causing him to become infertile.

It is well-known that in the Alpomish epic masterpiece of Uzbek folklore, Boyburi and Baysari are also not able to rise a head among people because of the barrenness. The heroes of Togay Murad's story "Oydinda yurgan odamlar" also suffer from childlessness.

He writer also has small stories about the war. For example, the story of War is only 18 lines. So we can bring it in full:

" She is six years old.

He was stoned.

He looked out the window.

War on the street.

She pulled the curtain.

Walking hard, he came to the table. In a standing alpaca, she wrote on a white paper curiously, "I'm gone. Let me know when the war ends. I'll be back..."

The girl's mother took her away.

Time is up. Time is up. In the distance, a grave appeared. This is how it was written in the cemetery in small letters: "I'm gone. Let me know when the war ends. I'll be back..." [1;273].

Analysis and results

Impact Factor:

ISRA (India)	= 4.971	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
ISI (Dubai, UAE)	= 0.829	PPIHII (Russia)	= 0.126	PIF (India)	= 1.940
GIF (Australia)	= 0.564	ESJI (KZ)	= 8.716	IBI (India)	= 4.260
JIF	= 1.500	SJIF (Morocco)	= 5.667	OAJI (USA)	= 0.350

In the work called "Osmon ostidagi sir", Tulqin and Hayriniso also want to have a child. The writer describes the state of the Tulqin as follows: "Three years have passed, five years have passed - suffered from childlessness. What to say? What to do? Who will listen him. What people say. Isn't it better to die rather than living like this. No, Tulqin didn't tank hit the woman, he hit himself, and he pushed it to the ground, hard and rocky. He was the son of the wrestler. No one had ever hit him on the ground in such a way that he hit himself on the ground, and when he was alone, fell under the mulberry tree in the middle of a cotton field and he wept. He was weeping, and he was not able to enjoy peace - he locked the house, and both worlds were dazed, and he threw himself on the ground" [1;47].

The most dramatic highlights of the story are the unknowingly treacherous act of Hayriniso and the ruthless suicide of the Tulqin. Norkobil showed that

even if the war was over, his injuries would never go away. "You cannot erase the memory of the war from human thinking. War still defeats and captures humanity, and man lives in the memory of war" [1;43]. This is the confession of the writer. In general, the wartime complications of Kuchkar Norkobil's work, mainly his injuries to the human heart, are represented artistically.

The theme of patriotism and patriotism is always at the top in the writer's work. He writes about patriotism: "The motherland is waiting for us only the fiery works, which are fueled by a sense of patriotism and nationalism. He wants us to bring light and light and a sense of confidence in the future with our works, which are the roots of love, affection, kindness and goodness. We are given so much care to love and praise our people and our country. In fact, shepherds, wilderness gardener, laborers and workers do not love their homeland and the people less than a writer" [11].

References:

1. Norqobil Kŷchqor (2018). Samodil: xikojalar. (p.400). Tashkent: Jangi asr avlodi.
2. Boltaboev, X. (1992). *Nasr va uslub: Uslub muammosiga nazariy nigoŷ va Ʒozirgi ŷzbek nasrida uslubiy izlanishlar*. (p.104). Tashkent: Fan.
3. Esin, A.B. (2002). *Principy i priemy analiza literaturnogo proizvedeniya*. (p.246). Moscow: Flinta, Nauka.
4. (2014). Istiklol. Adabijot. Tankid. (Tŷplam). Tuzuvchi va nashrga tajjorlovchilar: S.Kuronov, R.Xajdarova, R.Xakimzhonova. (p.312). Tashkent: Turon zamin ziyo.
5. Jŷldoshev, K. (2006). *Joniŷ sŷz*. (p.548). Tashkent: Jangi asr avlodi.
6. Tŷjchiev, U. (2011). *ŷzbek adabijotida badiijlik mezonlari va ularning maromlari*. (p.508). Tashkent: Jangi asr avlodi.
7. Shermurod, T. (2009). *Zhozib izŷor izlab*. (p.256). Tashkent: Alisher Navoiy nomidagi ŷzbekiston Millij kutubhonasi nashrijoti.
8. Kuronov, D. (2015). *Talŷin imkonlari*. (p.88). Tashkent: Turon zamin ziyo.
9. Kŷchqorova, M. (2011). *Badiij sŷz va ruŷijat manzaralari*. (p.232). Tashkent: Muharrir.
10. Qarshiboj, M. (2014). *Inson mŷzhiza izlab jashajdi*. (p.352). Tashkent: "O'zbekiston".
11. (n.d.). Retrieved 2019, from <http://uza.uz/oz/society/-ch-or-nor-obil-adabiyet-bu-zni-anglamo-degani--12-04-2018>