www.wordlyknowledge.uz Volume: 1, Issue: 2, 2023

THE EXPRESSION OF ASSOCIATIONS RELATED TO STONE IN THE STORIES OF NODIR NORMATOV

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Abstract : This article is rare Normatov's In his stories , childhood memories, what he saw and knew served as literary material , in fact, the passage of events in space and time in the works of the writer ensured the primacy of the biographical spirit in his works . illuminated . In the process of associative analysis of Nadir Normatov's artistic skills and stories, the skill of connecting story to story is clearly visible. The writer's stories about stones are autobiographical in nature. It is artistically analyzed that the stone in the stories is not a simple, inanimate thing, but some mysterious powers are hidden in it. The field of associative-artistic thinking related to stone is studied and shown on a theoretical basis.

Annotation: In three articles, the stories of Nadir Normatov are highlighted that childhood memories, what he saw and knew served as literary material, and in fact, the passage of events in space and time in the works of the writer provided the continuity of the biographical spirit in his works. In the process of associative analysis of Nadir Normatov's artistic skills and stories, the skill of connecting events to events is evident. It is artistically analyzed that the stone in the stories is not a simple, inanimate thing, but some mysterious powers are hidden in it. The field of associative-artistic thinking related to stone is studied and shown on a theoretical basis

Keywords : association , art thinking , associative field , artistic language, universal language, emotional paint, detail .

Introduction. All of Nadir Normatov's stories included in the "My Stone Epics" series are autobiographical in nature. The writer artistically expresses the events he saw, knew and experienced. Sometimes his childhood memories served as a motive.

If you read Nadir Normatov's stories from the series "My stone epics", you will witness that a stone is not just a simple, lifeless object, but some kind of divine power of nature is hidden in it.
In the story "Tashkoriz", the writer describes his memories of his father. Adib does not exaggerate reality in the story. Although his own father is in the center of the story, he does not shy away from reality. Holding a portrait of his father, Haqqani says: "Although my father was not a cruel person, he was strict and quick to anger. Every time my father got angry, my mother, who was spinning the yarn (she never let go of her yarn, even if she went to the neighbor's house, she was by her side), cursed the war for some reason . It is understood that the cause of this anger in the Father is the war. We seem to understand the reason for such changes in the mentality of the father, who was thrown into the front lines of the war and faced death every time, because he was the son of Kulak. Although the war ended, his pain and wound did not end. He changed the fate and hopes of a large generation. The war created a mood of despair in the psyche of the people.
Let's take a look at the next footage: "Mom says that father didn't drink before the war or during the war. When I was a little over eight years old, my mother died when the process of taking people from the village to the back of the mountain - to pick cotton - began. after that, our father became a frequent drinker. Especially after becoming the chief accountant at the collective farm, this situation escalated under the pretext of visiting guests."
The tragedy that befell the family caused the father to turn to alcoholism. He gets all his pains from alcohol. He seeks "salvation" from it, relieves his heart from suffering for a while. In the

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story, this "characteristic" of the father is connected with tashkoriz. We know that Koriz is a Persian word that means a complex water structure dug to bring underground water to the surface, a well from which water flows out. The author tells the stonecutter that he will throw all the empty bottles into the stonecutter, that his work will be lightened. At one time, rushing waters flowed from it, and the inhabitants enjoyed it. When the time of the Soviets came, the cornices were neglected and turned into a dumping ground. But during that time, the red soldiers threw away our Arabic books, prayers and their garbage and buried the water. Here's the rest... ". It is known from history that during the time of the Soviets, our national values and traditions were violated, and holy places were destroyed. As if this was not enough, holy springs and cesspools were buried, turned into trash and garbage dumps. We know that spitting in water is also a sin. This tradition is still preserved today. This tradition, passed down from our ancestors, disappeared during the time of the Soviets. The writer's goal in this story is not just to describe reality, to express childhood memories, but to reflect the bitter truth of the time. Tashkoriz, in fact, acted as a symbolic symbol of the entire era, taking in its burdens, pains, sorrows, and witnessing it without a word. Through the events that happened in his life, which he witnessed, the writer clearly shows all the truths of the era of the authoritarian regime, the mentality of the people. He does not shy away from the truth even in the films about his father. When you read the story "Tashkoriz", the father who saw the darkest days of the era with his own eyes, who faced death at every step in the war, who lost his life partner, seems to remember his pain and sufferings. it gives the impression of burying one's dreams.

The story "Saifi Aka" was also written based on the writer's childhood memories. The author begins the story by saying, "There were a lot of noises and incidents related to stones in my childhood." Brother Saifi, who left the boy (writer) out of his car on his way to a wedding, was "pelted" with a stone by him. The most important thing is that Saifi soon fell seriously ill. He knows that he will be sick because he hurt the child and gives him a gift to wash away his "guilt". After this reality, Sayficha's nature changes: "Well, Sayficha's wife said that after the stone of this child, that is, the stone I threw, her husband became a lover of children. People did not immediately believe in the truth of this statement. But in the meantime, an incident happened, and it turned out that Sayficha had really become a different person. One winter day, his neighbor's child fell seriously ill. At that time, there was no big doctor among the mountains. There would only be a paramedic. It is quite a long way to the center of the district, the roads at that time were steep and uneven, unpaved, thirty miles could be covered in five hours by car. In such a situation, the doctor is promised and brought big gifts from the center. Then, when he gave the gift himself, the doctor, when he found out about the incident, confessed to Sayficha and left without taking a penny. Sayficha's reputation has increased again."

At first glance, Saifi has performed a humanitarian task that any other person can do. The main essence of the story is that he became a different person because of a single stone. Here it is shown that the stone caused a change in human nature and character. Let's say that the main detail in the story is a stone, and the essence of it seems to be connected with it. In fact, the content of the work is also related to this stone.

In the "Panji" story, the story about the stone served as the basis. The reality is given on the basis of childhood memories: "I remember with gratitude that the stone instilled in me, a child like me, a feeling of compassion and remorse. I remember that day like it was yesterday: we, eleven-year-old boys, bathed in the stream near the mill on a summer day, sunbathed, and rode horses made of willow branches. We stopped when we came across the yard of Radiouzel. This place used to be the yard of the biggest rich man in Poshkhurd, and it was very neglected, now there is a big road in the middle of the yard, one end of it is a radio station, and the other side of it is the roof of an old saiskhana. We used to go up to the roofs and play. I was turning that way when a guy named Panji came out. I don't remember if he shouted at us or chased us, I

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took a stone from the ground and threw it at him . I saw with my own eyes that the stone hit him on the head. I saw that his head was cracked and bleeding, and I felt strange. When I still think about it, I cry inside saying why did I cut off the head of this innocent poor man. Panji the fool walked around with a gauze cloth on his head for several days. If he saw me, he would point to the people around him and force him to hit me like this. This was my first regret, my first mistake, and this stone made me realize it."

But Panji later helps the boy when he falls into a ravine with a bicycle and loses consciousness, and most importantly, he does not reveal this "secret" to anyone. This reality awakens a lifelong debt and guilt in the writer to Panji. Even though Panji is a fool, he doesn't hurt anyone. He is a simple person who can tell the truth to people's faces. Panji is the face of the stupid village. Although he is crazy, he is truthful, simple, and most importantly, sincere.

In the above stories "Sayfi Aka" and "Panji" the idea that a stone has a miraculous power capable of changing human nature is expressed. It is known that a stone is a solid body. In our people, the expressions "stone-like metin" and "stone-like will" are used. Usually, the quality of "forgiving" is given to hard-tempered and unkind people. In the above stories, it is described that the same stone changed people with a "good-natured" character for the better, which also shows another mystery of the universe and man. Shoira Doniyorova writes: "In both works ("Sayfi aka" and "Panji"), the vices and virtues of human nature are expressed through stone detail in connection with different views of the people and depicted in harmony with literary fantasy."

The writer's stories "Sayfi Aka" and "Panji" are more descriptive than descriptive. It's as if the work has no end, no knot. Is the writer's goal to show the changeability of the human character, or to instill in the spirit of the work that the detail in the story is a tool? But the reality in them is not a product of the writer's fantasy, as Sh. Doniyorova pointed out. These stories are a reflection of the events that the writer himself saw and participated in directly. We know that a work of art is a system as a whole. In the system, a whole is understood, consisting of relations and communication. The essence of the elements of the system in the stories of N. Normatov "Sayfi aka" and "Panji" was manifested in the entire composition. We would like to say that the narration was able to demonstrate the weakness of the biographical method in these two stories.

The writer remembers the story of his father in the story "Anarzor" in the writer's story "Anarzor" the pomegranate served as a detail. In general, in all stories of N. Normatov, detail plays an important role. "Anarzor" begins like this: "My uncle died, and I remember the pomegranates he brings to every pomegranate cake. Especially the big pomegranate garden in childhood. Sweet, red roses come out of my dreams. I remember the days when I was 11 years old, eating pomegranates and shooting my emangan. There is not a single house without a garden in our village. Houses with straw walls and roofs with mud plaster are standing among the trees. People's lives and fate are connected with these gardens. I remember, on one of these days, a woman came to our yard as a guest." Who is this woman? It is natural for the reader to have such a question from the very beginning of the story. The answer to this question can be found in the story itself: "My father told his brother about the guest woman. "Bultur came to the office by mistake," said my father. - The name of the region is indicated in it, but the name of the district is not there, but the name of the collective farm is correct. The chairman said to me: "You know Orisha well, read it, what is written?" - he said. When I opened it, it came from a Belarusian woman from Norilsk. The owner of the letter requested to send only two kilos of pomegranates. I found out that the letter was not addressed to us, but to the chairman of the famous collective farm in Sarysia. After reading the letter, I thought: the woman who wrote this letter is in pain, so I feel sorry for her. Come, let me send her three or four kilos of pomegranates. I sent a letter with greetings. In the letter, I wrote: "Let us come to the parties." The answer came from the guest: "We will go for the pomegranate stew . " Well, that guest has arrived."

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In the story, he embodies his memories of a Russian mother and daughter who came to the land of Surkhandarya in search of healing pomegranates. Aunt Masha (this is how the writer gives the name of the Russian woman in the story she heard from her father) and my mother, although they did not understand each other's languages, they were close in heart. Painful people to each other brings closer it is Aunt Masha's husband , two son in the war death was _ The story your hero He also hurt his mother one _ He's also sad love , hands like a pile son's German said the dragon to com that he pulled says _ Each of them own in their languages speaks _ " of each other language don't know two mournful , mournful of a woman conversation I still remember my heart spitting goes _ Each other language don't understand this victim Women how by doing get sick took so ? After all one in the language talking each other _ not understanding those who walk a little ?

In the writer's story, the fact that people understand each other and be kind to each other does not choose nationality or religion, on the contrary, it radiates that true human love is embodied in people themselves. Masha's aunt is the hero of the story - the boy's father replies in a letter that he just wants to come visit us, saying, "I'll go with the pomegranate cake" and he comes with the pomegranate cake. When Aunt Masha came with her daughter for the second time, Aunt Masha noticed that her father was married, and her stepmother was displeased: "Where did you find these bread-eaters?" Aunt Masha said that they would soon go to their own country. The 11-12-year-old hero runs to his uncle Karim and begs him not to let Aunt Masha go home. The writer tells a deep story about the heart of a child, through the actions of a child, he brings the reader closer to his childhood, to the psychology of a child, and the reader does not know that he is a child and directly participates in his actions. Aunt Masha and her daughter are simple and pure in heart. a family that is as pure and sincere as their hearts, and then merges with the villagers. While escorting the guests to their homeland, Uncle Karim climbed a walnut tree to cheer them up, and a disaster occurred and he fell from the tree. He felt guilty for this misfortune, and as a result of this love and compassion, Aunt Masha and her daughter left their homeland for a lifetime. they consider themselves responsible for living far away. Aunt Masha's daughter married her uncle Karim. Like village brides, Maria entered the room. Like a village woman, she wears a dress according to the conditions. She has adapted to this environment so much that, if she didn't look carefully, they would not be able to tell that she is of a different nationality. The story was written in 1982. The hard work of rural women at that time in growing cotton, as well as the imprisonment of our compatriots for trivial reasons, is embedded in the story. Maria runs as hard as she can to save her husband. Analyzing this situation, the hero's stepmother and some wives suspect her of treason. Maria saves her husband from prison, even if it is all the way to Moscow. Now Maria's respect in the neighborhood will increase. So, the reality of the story was caused by a coincidence, that is, a letter got lost. The storyteller introduces the fate of Aunt Masha, her world of pain and suffering in the language of a child. Aunt Masha's two sons and husband died in the war. Momo's son was also a victim of the war. The war separated both mothers from their loved ones. Although these two women did not understand each other's language, they were able to express their pain: "After so many years, when I remember the conversation of two sad and similar women, my heart still breaks. How could these poor women who do not understand each other's language get hurt? After all, there are few people in the world who speak the same language and do not understand each other?"

As fate would have it, the child's marriage with Karim's uncle Maria, when his uncle was imprisoned for slander, even going to Moscow to save him - all this proved Maria's loyalty. The purpose of the writer is not just to tell the story. Perhaps by fate, Aunt Masha came to a village with a different language, religion, lifestyle, customs, lost her loved ones in the war, and got married here and became an Uzbek woman for the rest of her life. is to describe the past of Maria, who managed to live, the world of pain. Soon, Maria fell ill and died. Years later, before his

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death, uncle Maria remembers the words that he gave uncle a knot and buried it in my shroud, but don't open it, and even though his uncle broke the condition, when he opened the knot and looked inside, there was a memorial cross from Maria's mother. comes out. Maria is not religious, but her faith was whole. In the story of the writer, there are such people who may not be able to perform religious ceremonies, but the main thing is that a person should have faith, he can inculcate in the work the issue.

Rare Normatov real village in stories his life to the pen takes _ The reason Rare Normatov to reality striving for reality lover is a writer .

Summary by doing so to speak Rare Normatov the stories can also be called memory-stories. The creativity of Nadir Normatov is distinguished by its style and tone. The wide possibilities of realism and multi-layeredness are evident in the work of the writer. In his works, the forms of artistic conventionality of folk art, elements of magical realism can be felt. N. Normatov's artistic reflection of the realities of life is based on reality, i.e. documentary. We can see that the main part of Nadir Normatov's stories was created as a product of associative thinking in childhood.

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