

THE POETICS OF AZIZBEK NOROV'S STORY "A PASSING EYE BLINKED EVENT"

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Abstract: One of the most important qualities for a creator is sincerity. Where he is, there will be no false words and deceptive moods. Creativity is a wide field, as everyone writes from the heart as much as possible. Azizbek Norov is a young generation in Uzbek storytelling, the current essence and opinions of his prose work are presented.

Key words: Independence period, story, characters, hero, achievements, shortcomings, Azizbek Norov, "The past overlooked event", word art.

Annotatsiya: Ijodkor uchun eng avvalo muhim fazilatlardan biri samimiyatdir. U bor joyda to'qima gaplar, aldamchi kayfiyatlar bo'lmaydi. Ijod keng bir maydon, har kim qo'lidan kelganicha chin yurakdan yozgani kabi. Azizbek Norovning o'zbek hikoyachiligidagi yosh avloddir, nasrdagi faoliyati bugungi kundagi mohiyati va mulohazalari taqdim etilgan.

Kalit so'zlar: Istiqlol davri, hikoya, obrazlar, qahramon, yutuqlar, kamchiliklar, Azizbek Norov, "O'tmish ko'z yumgan voqea", so'z san'ati.

Аннотация: Одно из важнейших качеств творца — искренность. Там, где он, не будет лживых слов и обманчивых настроений. Творчество — это широкое поле, ведь каждый пишет от души, насколько это возможно. Азизбек Норов — молодое поколение в узбекском сказочничестве, представлены современная сущность и мнения о его прозаическом творчестве.

Ключевые слова: Период независимости, повесть, персонажи, герой, достижения, недостатки, Азизбек Норов, «Прошлое забытое событие», художественное слово.

The transformation of our prose in the 80s-90s of the last century continued both in the usual traditional way and in the unconventional way, qualities similar to the literary movement that emerged in the West at the turn of the 19th-20th centuries were manifested. These creative searches in our current prose immediately attracted the attention of the literary community. This expanded the area of analysis of Uzbek prose. In particular, the objective world, events, human shortcomings, spiritual interpretation, inner feelings, the reader began to communicate not with the hero, but with his thinking, to argue with his thought process.

Azizbek Norov has special merits in today's Uzbek prose. This writer, who thoroughly studied the finest examples of world literature, was interested in artistic creativity, and took our storytelling as a very serious activity, left a bright mark on Uzbek literature and art as a prose writer, translator, journalist, and enthusiastic organizer with his rich and instructive stories.

Indeed, no matter which work of the creator we look at, we see that in all of them words are used in their place, creating a coherent whole, that is, we witness that no extra words can be added or removed from it. If the expression is permissible, it is worth comparing this situation to the joy of rosary beads, because if a pearl is omitted or added too much, it loses its essence, or rather, the joy of rosary beads, and turns into the joy of a simple pearl. Azizbek Norov, in his personality and nature, has a very strong ability to understand the inner world of a person, his spiritual suffering, experiences, tragic situations in the fate of people and convey them to the

reader. Although in his works the characters and life episodes end with a certain artistic completion, solutions, in fact, this only serves as a prelude to subsequent tragedies.

Azizbek Norov's story "The Event That the Past Blinks" is based on an interview given on television by historian and writer Mahmud Akbarovich. "Telephones have been freed from wires, but now we, the human race, are subject to them. Previously, whether it was because of the fragility of the wires or for some other reason, they would not have been able to make a fuss about anything. Now, if you don't get enough of their attention every ten minutes, if you don't caress their face and eyes, neither they nor you will be satisfied: hello, hello, hello!" The story begins with very delicate sentences. The uniqueness of today's life is illuminated. Mahmud Akbarovich devotes his life to studying the life of the poet Ali Shahoni, but he cannot learn anything. Because there is no information about that writer. All information has been destroyed, only one ghazal remains. But that ghazal was written with such high skill that Mahmud Akbarovich equates Ali Shahoni's talent with the great thinker Alisher Navoi. " – After all, our people would have had the opportunity to enjoy the works of another great poet. They say that he did not write down his unique ghazals on paper, and even did not like to collect them. I would like to add that we know him only through the ghazal "Til seni uluğlaydur..." from Majidi's collection "Tazkirat ush-shuaro". Through this single ghazal, we understand and admire how great a creator he was. Therefore, if all his works had reached us, our people would have enjoyed the work of another sensitive poet on the level of Navoi..."

The story "The Past Blinded" describes two events. One is an event that is happening now, and the other is an event that happened in the past. But both are interconnected. The first event is a conversation between Muhammad Akbarovich and a journalist. This conversation is about the poet Ali Shahoniy, who lived in history. According to the research of literary critic Akbarovich, the poet was one of the great poets of his time. At the same time, the scientist equates the poet's talent with the talent of the "Sultan of Ghazal Property" Alisher Navoi. The question arises, who is Ali Shahoniy, really?

The second event takes place in history. In this story, it is revealed who Ali Shahoniy is. True, there was a great talent in history, but he was not Ali Shahoniy. In fact, the great talent who lived in history was Yusuf Boqiy. The enemy attacks the city where Yusuf Boqiy lived. After the city is captured, the poet is brought before the king. The king wants him to write an elegy in his honor. But the proud poet refuses. For this reason, all the poet's works are burned, and he himself is sentenced to death. Ali Shahani is the poet's executioner. Only one ghazal of the poet remains, "The tongue glorifies you...". The executioner's nickname is Zulmat. Before his death, the poet Zulmat said, "Do you know why I didn't burn this ghazal of yours? You don't know. I'll let you know. His motto appealed to me very much: "The tongue glorifies you..." True. If only you had agreed to my majesty's proposal, glory would have been at your doorstep. You would have been embodied as a great hero in the future. However, your tongue has ruined all these things. Know this! I will completely erase your name from history. This beautiful, allegorical ghazal of yours will remain in history, but not as a ghazal of Yusuf Baqi, but in my name. Do you hear that I have never held a book in my hands... who am I, Ali Shahani, now a world-famous poet! Your hard work has glorified me." This history has changed, that is, it has been changed. The man we consider a great poet is actually a great executioner.

The story "The Past Blinks" uses the subtleties of word art. How words are used and their effect is obvious. "April is a woman. Unstable, enigmatic, cunning and attractive. She smiles from dawn to dusk. In the bathroom, at breakfast, in the wardrobe, in the mirror, in every glance, love sparkles, a thirst for life is blowing." A very subtle and beautiful analogy is made. Because the character of a woman is like that. She can never be understood, when the sun rises and flowers bloom, and when dark clouds cover her and rain falls. No one knows. Only a shrewd reader who can perceive the inner beauty of a person's character, his inner world, and the subtle evolutions of the soul will deeply feel that the author's call to promote goodness lies in the essence of the story. Such a unique interpretation and style of depiction in prose by the writer

provides an unparalleled opportunity to express traditional realism, the vivid reflections of human character, the "positive and negative" aspects.

The work is narrated in the author's language, and the description of his inner passions, pains, spiritual suffering, and the vague questions of "is there an end?" directly touches the reader's heart.

Rather than expressing the image, psyche, and character of Azizbek Norov's hero, he dwells on the events related to him. In this way, he reveals his artistic character. The writer tried to reflect the plot sequence, the image of the characters, the psyche of the hero, his inner experiences, and his dreams and thoughts in the work.

In the history of Uzbek literature, literary relations have taken such forms as artistic translation, creative cooperation, literary influence, friendly relations, lively dialogues, and teacher-student traditions, and are an important process in the spiritual and cultural development of the nation. In all periods of our literature, literary relations have continued in various forms according to their goals and objectives. In the current period, this field has developed on a global scale, and its new forms have emerged. Among literary relations, the process of literary influence has also been significantly formed in the current period.

The hero of a real work should appear as the owner of a unique nature, mood, and destiny, and his feelings and experiences should not leave the reader indifferent. We can include the story "The Wind Cannot Be Caught" among such works. A lyrical poem has artistic value only if its inner joy, sorrow, and thoughts can affect its readers. Stories that leave the hero indifferent cannot affect the reader's mind or feelings.

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