

AESTHETIC IDEAL OF PEACE IN THE WORK OF THE KUCHKAR NORKOBIL

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Literature is associated with ideology, so the creator puts forward in his works the social ideals that lie in society. Literary Critic D.Quronov notes the connection of literature with ideology, that although the work serves for certain social purposes, it still manifests universal values and ideas as an aesthetic ideal. "No matter what social group a true artist belongs to, no matter what social goals he serves, universal values prevail in the work of art he creates. Therefore, in a truly artistic work, the creator always stands on the side of eternal values such as goodness, beauty, Justice, Humanity.

The bitter part of the Afghan war participants creates a common artistic commonality with many stories written on this topic by Ram Norkobil and stories such as the famous "cry behind the river", "laugh, dear", "I have not entered eighteen", "Tulip in the snow". Especially in today's 21st century, when social ideals such as peace, prosperity, intolerance have intensified, the works of Kuchkar Norkobil are gaining even greater importance. People's writer of Uzbekistan Shukur Kholmiraev read the author's first story "the cry behind the river", based on the memories of the Afghan war, and said: "in the poetic prose of the Ram, reality with reality often turns out to be, which is very difficult to achieve-e: First, we do not have such surrealistic prose experiments. Secondly, this path also throws a writer called man-man, which means that only the limit arising from the purpose of the work can keep him. Now, when the purpose of the work is to describe the tragedy of war – the changes in the human soul of war, the agonizing waves in his soul, and the result is to show the result of his tragedy, how much weight will fall on the writer, who is just beginning to get acquainted with the experiences of the still young, secular literature in this In fact, the two-year memories of the Kuchkar Norkobil

during the Afghan war make up the leitmotif of his entire creation. The story of the writer "the cry behind the River", written in deep anguish, reflects the painful experiences of the Warrior author, his truths about the war. Including, " the worst thing was that we were mentally shock.

Without any shooting, we were in critical condition. Just like a blind man, talmovsizing was very sad. If we walk one step wrong, we will explode. Our body becomes a tongue-bribe, our offspring dries up. This was another shameful appearance of a shameful war, the fact that human life was not even worth the yellow lightning, the seal of insult was printed on humiliation"; "the war does not reckon with anything. In any case, we felt that we did not come here to the resort. Therefore, spring was also a deposit"; "it seems that the war is capable of everything, that many things happen, as time goes by"; "We were hiding that we were walking in a sarsona choir on foreign lands. We would not admit that we are reality – invaders. But the foreigners were far from everything. They are well aware that the soldiers of the Shura Army were wandering in vain. And I felt that I was swaying to my relatives, who were one of the most bitter truths of religion and faith, and that they were straining their Muslim children. But I was not an Uzbek soldier at the disposal of the army" and others. In his work, like a series of world writers who have shaken a pen on the topic of hatred for war, the writer reveals that none of the participants in the war will win, all those who participated in the war will lose sight of this world, through very touching life and personal experiences that every warrior on the battlefield will be chased In all the works of the Kuchkar Norkobil, human suffering suffered in war becomes the main theme. Alal eventually, in the work of the writer, the author himself and his comrades-in-arms become the heroes of the work. In a series of works of the writer written with contempt for war, the aesthetic ideal of peace is manifested. Social ideals condemning the war are sung with deep pain in Kuchkar Norkobil prose, which instilled in their works the events of the Afghan Brotherhood war, which took place in the 80s of the last century. As we noted above, this topic described in the works of the writer is contiguous with the author's

biography, a vile mistake of the former USSR and a thoughtful reflection of both the physical and mental tragedies of the noble generation involved in these senseless wars. The story "the cry behind the river" included the author himself, as well as his two comrades-in-arms, Rinat and the life-front footage of the believers who were bleeding in the Afghan war. This story was first published in 1990 in the magazine "Star of the East". As early as that time, it received recognition among the broad masses of readers and literary critics. Including X.Hamrokulova, analyzing this story by the author, comes to the conclusion: "there is one thing in common with works dedicated to the effects of war. This is the loss of a sense of fear in the face of death. This situation can also be observed in Aybek's novels "The Sun does not darken", Fame's novels "The Shinelli years", and finally in the story "the cry behind the river". Despite the fact that the works were written in different years, there is a unanimity in the attitude of the hero on the battlefield to death. A separate issue is the war and its complications, the events that took place in the consciousness of the hero after the battle and the Rapids. But in a collision with death, there is an impartial reality in the image of the character's experiences at that moment. War does not allow to think about death. The intensity of the battle is sharp, the writer strives for brevity and lundality even in the image, the whole Hall of Hero experiences is loaded into dialogues. K.Norkobil's achievement is that he places special emphasis on the circumstances, the experiences of the hero under death."

It is musky to write a work on this topic for creative people who personally bleed on the battlefield. Because, the terrible war scenes are re-experienced by the author.

It is these motives that are also continued in the author's stories "laugh, dear" and "I have not entered eighteen." In the prose work of the Kuchkar Norkobil, the theme of anti-war hatred becomes an actual theme. Through this, the writer advances the aesthetic ideal of peace-loving, prosperous life.

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