



Good Work is a Good Solution

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ABSTRACT

Literature has a wide range of possibilities in shaping the level of members of society. Coverage of social activities, emotions, and thoughts of an individual becomes one of the main tasks of literature. In this sense, the study and investigation of the essence of the works created and being created nowadays is one of the most important tasks. In particular, the relevance of the topic determines the role of Nurali Kabul's creativity in Uzbek prose, the factors of the origin of his works, development processes, features, artistic details, types, functions, teaching, research of his wealth, problems related to the question of style and skill are not studied in a systematic holistic monographic plan. Naturally, the study of problems related to the artistic features of the works of the writer Nurali Kabul, which we have laid the basis for the study, is of particular importance in the science of Uzbek literature.

Keywords:

Literary work, environment, hero, Oyqor, tragedy, character, plot, conflict, climax, episode, detail.

Introduction (Introduction). In Uzbek prose, there are a number of works that cover the details of the epic battle or behind-the-front events during the Second World War. Famous creators A. Qahhor ("*Botirali*", "*Asror Baba*", "*Blue envelope*", "*Red envelope*", "*Wives*", "*Sep*", "*Old women knocked on the wire*", "*Golden star*"), G'gulom ("*Mamagvoy understood*", "*The wife who got rich after arguing with her husband*"), Oybek ("*The sun does not darken*", "*Bullet for the game*"), H. Olimjon ("*Mother's honor*"), Aydin ("*Er heart*", "*Letter to Sweet*", "*Asl yar*"), I. Rahim ("*True love*", "*Fidayilar*", "*General Ravshanov*"), R. Fayziy ("*Hazrati inson*"), Shuhrat ("*Shinelli years*"), O. Yakubov (

"*Work per person if it falls*"), Said Ahmed ("*Tepki*", "*Mastonbibi*", "*Waiting Taraddudi*", "*Iroda*", "*Song*", "*Horizon*"), O'Hoshimov ("*The last victim of the war*", "*Dard*", "*Uzbeks*", "*Why? Why?*", "*Treasure of Hotam Khasis*"), N. Eshonqul ("*People of War*") and several other writers covered this topic. Also, several other works were created that were directly affected by war, even if the subject of the image was not the subject of war. The famous writer Nurali Qabul also has several works dealing with the theme of war ("*Hello, mountains!*", "*Ak Kain song or we will remain as we are*", "*Bugdoy Pishikhigai*", "*Document*"). Below we read the writer's "Hello, mountains!" Let's take a closer

look at the story and try to show the writer's skill, image system and stylistic individuality.

Research Methodology U. Oljaboev, a literary scholar who has studied the works describing the details of the Second World War in Uzbek literature, evaluates the work of the writer in this direction as follows: *"Nurali Kabul is especially interested in reflecting the life during the Great Patriotic War in his work in the field of short stories. He does not approach the life of this period from any side, but rather consistently, based on a certain aesthetic point of view. In the works created by N. Kabul in this direction, we can see that there is a tendency to show the war through the fate of children, to present the difficulties of that time from the perspective of children. So, to some extent, this aspect can be called the creative principle of the writer. In his works, he tries to get deeper and deeper into the complex layers of life, to analyze the complexities of relationships between people more widely"* [1].

As one of the first attempts, "Hello, mountains!" in the story, the tragic days of the heroes are covered more. First of all, the conditions in which the picture was taken, in addition, the beginning of the war, make these black paints even darker. In fact, in this work, the events are *"shown through the fate of children"*. The events of this work are described on the example of the fate of Goyibnazar and Karakoz. Goyibnazar's father died. He does not have the innocent moments of childhood. He graduates from school, gets a job, witnesses various injustices, gets married, supports two families, and goes to the front as a volunteer when the war starts. According to the author's characteristics, when faced with various situations and events, he overcomes with fortitude, and his character is formed in this process. At the beginning of the play, the character of Goyibnazar is depicted as a young boy, but at the end of the play, he becomes a volunteer to defend the Motherland. So, the evolution of the character of Goyibnazar develops during the entire events of the work.

He said that he was born healthy because the god looked at him from the unseen. People call him Goyib, Goyibjon. He was the

only child in the family, and he had no other siblings. Compared to other villagers, he thought of Aunt Enaqiz and Karakoz more than anyone else. There are three people closest to him in life: his mother, Aunt Enaqiz and Karakoz. It's true, they have uncles who call them when they are angry. However, the more damage they do, the happier they are.

One day, Ghoyibnazar and Zulayho drove their cattle to the pasture late.

- Father's money is enough, father, are you there? Kasim shouts.

Although Adib did not dwell on the explanation of this sentence because it was not necessary in the work, in the story "The day after the ceremony" the characters commented as follows:

"- Come on, my friends. Fathers ate six, mothers ate seven. Are you going to sleep? - the mother used to say in a tone similar to crying while waking up her children.

- Why do fathers eat six and mothers eat seven? After all, fathers live better than mothers, the children asked in surprise.

- This is said about children who are left without fathers and mothers. The stepmother of children with a father does not treat them as her own child. It also gives less work. And the mother takes care of her orphan, even if she is not herself. Therefore, they say, stay in your mother's womb before staying in your father's castle, my lambs. The father is a poor street person, he does not control who eats and drinks in his house." [2].

In revealing the character of the writer's heroes, this imitation, which is common among the people, also effectively used various sayings, proverbs and sayings.

In the course of events, Goyibnazar's release from accounting affects the life and soul of two families. When Aunt Tashbuvi scolds her son, who went to work at the threshing floor, "You don't have anyone to show your hard work, don't torture yourself," he says, "Even if people know, that's it." Eleven-year-old Goyibnazar compares the adults who used children to thresh grain, who were in the shadows, to "the people he hates the most in the world - printers."

"I told you earlier that he will be a brave soldier like his father," Karakoz said in an absent conversation with his father. At first we ignore this statement. In fact, the writer informs about his future life, about the fate of Goyibnazar, who dreamed of becoming a soldier since his youth. When Karakoz started the war, I was happy when you told Goyibnazar, "I will always be a soldier like my father." I was jealous of you. Is it possible that now those joys of mine will turn into sadness? Then the angel said Amen. In the process of drawing Goyibnazar's appearance, the writer also fills the portrait of Karakoz with new details. In this way, their portraits are vividly embodied in the reader's eyes.

The task assigned to the portrait in the work of art is different. Portraiture can be of varying degrees, depending on the writer's individuality and skill. For example, if the character's appearance and actions are covered in detail, in some cases, a portrait of that character is drawn by describing an important detail of the character's behavior. A portrait is one of the important conditions for creating an image.

Goyibnazar tells his family that he wants to join the war as a volunteer and stares at the ground sinfully. He felt guilty that he was going to war, and he was heartbroken when he remembered that the three oppressed people were crying. In general, the writer effectively used such mental state images to illuminate the state of his characters.

It seems that Goyibnazar's life was not the same. He tastes the bitterness of life with his young head, tries to find his place in life. The story is based on the struggle between Goyibnazar and the conditions in which he lives - a social conflict.

Commenting on this work, the naturalist Jovli Khushbakov considers Goyibnazar as a passive hero. He considers the fact that Goyibnazar is not depicted as an active hero as a shortcoming of the work: "I think it was necessary to portray the character of Goyibnazar more prominently. For some reason, he is not active, he does not fight more properly for the truth. Sometimes he keeps silent in the face of injustices (Yusuf sends his

son to study in Dushanbe, not to war; two or three people steal grain from the threshing floor at night; the chairman hits Goyibnazar). True, staying silent in such exciting and volatile situations does not harm Goyibnazar. But doesn't that show that he is not an active, fighting hero?" [3].

When reading the work, at first Goyibnazar seems to be passive, not active, the fact that Goyibnazar is not depicted as an active character should not be taken as a shortcoming of the work. In the work, the reason for Goyibnazar's silence in the face of injustice is explained.

Goyibnazar volunteered to go to war with his peers in the first days of the war. Since his action was voluntary, Yusuf did not think of knocking on the door of the dome and raising a fight.

In the next case - Goyibnazar accidentally witnesses a theft at night when he goes to work at the threshing floor. Among them was Grandfather Dostmurad, who had eleven children, whose children died of hunger. Goyibnazar prefers to remain silent because he is well aware of the current situation. In addition, he is a young boy who has just come to work and does not yet know how to be active. Also, the chairman criticizes Goyibnazar. In this case, the chairman was right, because Goyibnazar was working at the market.

The well-known publicist Murad Abdullaev, while analyzing the work, does not see any abnormality in Goyibnazar's actions, who witnessed the threshing incident when two or three people stole grain from the threshing floor at night. *Goyibnazar's mother begged and begged her son to work as an assistant to the grain harvesters. Then Goyibnazar notices grain thieves at night. One of the thieves is Grandfather Dostmurad, whom he treats with special respect... The next day, Grandfather Dostmurad cannot even look Goyibnazar straight in the eyes. He was forced to do such a despicable thing out of necessity. This old man, who was the father of thirteen children, had two of his children starve to death. Goyibnazar, who thought about these things, could not find the strength to tell them*" [4].

In general, literature is not a place to show "active, fighting heroes". Besides, any image is first of all a person. It is known that a person's life does not pass only with "progress".

The writer tries to reveal the spiritual world of his characters in dialogue. He truthfully describes their good qualities and defects. He does not introduce to the reader that "this is a bad person, but this is a good person", but shows what kind of person he is by showing their worldview and behavior, so that the reader gets an idea about him. "The appearance, essence, and inner world of the hero are visible in the dialogues. Skilled dialogue can be compared to lightning: with it, the character's existence and individuality are illuminated in an instant. The dialogue introduces not one, but several characters to the reader at once. In addition, the dialogue gives short, concise information about the event, connects the hadiths. Not only the characters in the dialogue, but also the characters outside the dialogue receive their objective assessment. [5].

As we mentioned above, Shodmonqul is a typical representative of the period of repression. Even in the period of the events of the play, the politics of the repressive era still prevailed. This situation is reflected in the description of the events. *"Nowadays, when everything is being said relatively openly, there are various opinions and debates about the personality of Stalin. I said, "Hello, mountains!" and in my short stories "Sangzor" I tried to write the tragedy of those years as much as I could"* [6], - says the author.

It is noteworthy that the writer tries to give the character of the participants in the story through dialogues. Otherwise, Shodmonqul appears only once in the play, in this place. It is true that Shodmonkul's conversation with his daughter is given another place during the play, but this conversation serves to reveal Zulayha's character more.

Zulaikha is a hero with a strange destiny. His mother had six children before giving birth to him, all of whom died early. When Zulayha was born, they made her a baby

and named her Tursunoy. However, he becomes capricious and ill without a chill. Fortune teller "Since your forefathers passed the throne, you have the blood of a prophet in your blood. That's why your daughter can't carry this horse. "Let his name be Zulayho from the name of the prophets." So, Zulaiho does not cough "oh" until he regains consciousness. One day in the year of the fifth grade, while returning from school, the children joked about each other's nickname. Due to the fact that Goyibnazar accidentally called Zulayho "Karakoz", although it is Zulayho in the document, now his name will be Karakoz for the villagers. Later, when she met Goyibnazar, her mother explained to her that the reason for her black eyes was that she fell down her throat when she saw a peasant eating handalak during her pregnancy, and that's why her eyes were black. At the beginning of the work, it is called Zulayho, and later it is called Karakoz. Even though they are one person, they seem like two people. Because Zulayha is as simple as she is, a girl who has not yet left her childhood, while Karakoz is a completely different world.

In some cases, Karakoz says something to himself, appeals, fantasizes. This is a hidden form of his attitude towards reality or people. With the help of internal monologue, the writer expresses the spiritual world and outlook of Karakoz.

The events of the work are mainly from the author's language – directly from the writer's own language. In some places, the events were told not in the author's language, but in the Karakoz language of the main character. When a story is told in the Karakoz language, the mentality of a child, youthful characteristics of a teenager, simplicity, playfulness, in short, his whole nature is reflected.

Goyibnazar and Karakoz had similar fates in life and were companions in life. Karakoz steps into the only loving family for him and his mother. They had no other loving family, no close people to lean on. Soon, a war begins that will destroy his life. She followed her husband to the front when she was sixteen days old. As if Karakoz knew his fate, feeling

that sad days are waiting for him in the future, he said, "What will I do? Those who set their eyes on me will be like wolves, won't they?" says.

Describing the life behind the front during the war, the writer says that Karakoz "went to work in a chaotic group of women and returned in this group". In this sentence, the words "chaos" and "ball" are used appropriately to describe the environment that is not typical of Karakoz.

In the play, "A man, women with their shirts tucked in their lips, were talking with them, and the body came out of their mouths and let out joy." In the image, "young and old women were ashamed of their behavior and went to the other side", the older people who say anything without hesitation are classified as women, and the younger ones, who are ashamed to hear their obscene words, are divided into the category of girls and young people.

Karakoz is not liked by the class of women who can't find anything. Karakoz did not join in their funny jokes, whenever he had free time, he sat alone thinking. Even if they said harsh things to Karakoz and insulted him, he remained silent. Karakoz was a stranger to this environment. The environment does not accommodate him. Karakoz had its own world. Through the character of his hero, the author prepares his reader for the unpleasant events that will happen in the next life of Karakoz, perhaps waiting for him.

The writer explains the situation of his hero after the cold rumor that "Goyibnazar has gone over to the Germans". writing about what he did, he says that sooner or later, not one, but two houses would burn to the ground.

A dull, heart-wrenching life at home had begun. The days were hard and miserable. Karakoz sees work as a way to get rid of the pain that torments him. He did all the hard work. Chillasi went out to the field. He reaped the grain, gathered the grain. His innocent views were not liked by those around him, and they spoke about him in their own way. All kinds of words gnawed at his nerves. Especially the death of his son was a big blow.

When he heard a letter from Goyibnazar, he said, "He must definitely come back." All of us, including Aikor, are waiting for him. If life is real life, it must return. If not, the whole world will end. Both the mountain and the age-old glaciers, everything will burn..." he thinks. It was a very strict judgment, a statement about the environment in which he lived. It was news of Karakoz's full life.

The image of Pokiza also plays an important role in illuminating the tragic fate of Karakoz. Karakoz dreams of Pokiza in the days after the wedding. In a dream, eternal glaciers burn and melt. Pokiza, riding a black horse, also turned black. Karakoz couldn't stand the heat, and when he reached for her, he would move further and further away. Goyibnazar and grandfather Nurmon can also be seen from afar. Karakoz wakes up very startled. Goyibnazar said to him, "Don't remember Pokiza too much." God knows whether he exists or not?" says. (Later, during the days of the war, when he was stuck without a letter from Goyibnazar, he had the same nightmare again).

It is known that a dream occurs as a result of changes in the mental and physical experiences of a person. It is an integral part of a person's spiritual world, a sign of an event that has happened or could happen. A dream warns a person about the past and the future. It can be evaluated as a tool for studying and evaluating the human psyche. *"The study of dreams as symbols has given writers the opportunity to interpret the events of life as symbols. Dreams have become an important tool in revealing human mental states, and hundreds of dream stories dedicated to dreams, the mental and physical effects of dreams have emerged, all of which have explored the role of dreams in human life"* [7]. In general, the dream tool is widely used in the literature to illuminate the mental state of characters [8].

In the work, Karakoz's dream of Pokiza, analyzing it based on the character's current situation, gives a clear idea of the hero's psyche. Any dream reflects human mood and experience.

At the first meeting, Goyibnazar said, "We don't get old, Karakoz! I don't know why,

but we don't get old!" says. At the end of the play, it turns out that this is how things really end. In my opinion, this is the pathos of the work. Goyibnazar's speech, in addition to being a defining direction in revealing the idea of the work, is also of great importance in ensuring that the work is believable and interesting. The sad life of Goyibnazar and Karakoz, their eternal love and Karakoz's inability to fit into the environment is a means of expressing the main idea of the work.

Karakoz, who lost her child, becomes insane and paranoid. At night, he gets up all over the place, my face is pale, he looks at everything indifferently. At the end of the play, when he is innocently guilty, when he is subjected to slander, when he is confused and does not know where to go, when he looks around for a benefactor with the eyes of salvation, he sees angry, dark images. Even Aikor, who had been giving him hope and confidence for a lifetime, was pressing him. He does not fit into his environment, he seeks refuge in the mountain. While telling the hawthorn about his pain in the mountain, he says, "There is only one way to justify myself... Tell him to go to Pokiza."

It is not without reason that Karakoz repeatedly mentions Pokiza in the play. In the story, why Karakoz met a tragic death on the mountain, the events that happened are not accidental, but the reason is based. The introduction of the half-narrative and half-true story about Grandpa Nurmon and Pokiza also serves to convey the meaning of the work. *"The author's legend about Pokiza sleeping under the ice gave the work a romantic spirit. For Goyibnazar and Karakoz, Pokiza will be a symbol of true love"* [9]. of course the work cannot be imagined without artistic texture, creative fantasy. Karakoz is envious of Pokiza, more precisely Pokiza wants the glaciers where she has a literary settlement. In the end, he himself makes his way to the glaciers. He walked slowly towards the melting glaciers in the moonlight... "Goodbye, mountains!" Wake us up from eternal sleep, when all on earth will love each other, when hatred and enmity will disappear among people! We then: "Hello, mountains!" We will be reborn!" The uneven

life of an ordinary mountain girl will not leave the reader indifferent. His leaving the people and climbing the mountain makes the reader think of the blood flowing in his veins.

The thought of rebirth will be in Karakoz's mind. This idea is repeated throughout the work. Neighbor Momo Nozik says that a person is reborn after seven or fourteen pustus. His father, who spoke in absentia, says that there is soul in this sentence, and Nozik's mother's nanny also said the same. Later, when he went to a meeting with Goyibnazar, Goyibnazar remembered the same thing on the mountain before going to war. For some reason, this myth has been absorbed into Goyibnazar's mind since he was young. It is impossible to forget the faith instilled in the heart at a young age. As it deepens and becomes more and more true...

In the second chapter of the work, when Karakoz talked to his father in absentia, Nozik later remembered the words of his mother. Although seven pustus have not passed, it seems to the reader that Pokiza lived in a new life as Karakoz.

In the mind of the reader, as Karakoz Nozik says, after seven or fourteen years, "when everyone on earth loves each other, when hatred and enmity disappear among people, they will be reborn from the eternal glaciers, saying, "Hello, mountains!"

Karakoz's life is tragic. He still had high hopes for life, but he was not accommodated. He could still live, but he was not allowed to live. If Karakoz had been depressed during the initial difficulties, it would have spoiled the development of events. In order to show the development of Karakoz's character truthfully, the writer takes him through such situations. The plot of a literary work cannot live without conflict. The struggle between Karakoz and the conditions in which he lives is the basis of social conflict.

Conflict is an important element for all types and genres of artistic creation. Conflict is one of the main factors that ensure the work's vitality, reality, artistic excellence and impact. Conflicts in life, disagreements, differences between ideas and characters are the basis of conflict in an artistic work. In order for the

work to be educational, it is important to create it based on real life events and their conflicts.

"Hello, mountains!" of Nurali Kabul. When I read his story, my childhood and teenage years came alive before my eyes. No matter how difficult this period, which coincided with the years of the war, was full of bright childhood experiences. In his story, Nurali Kabul was able to convey the events of the difficult war period in this light, both gloomy and bright feelings characteristic of childhood. That's why his "Hello, mountains!" the story does not leave the reader indifferent. The innocent love of the heroes of the story, Karakoz and Goyibnazar, torn apart by the war, deeply moves anyone" [10] - writes the famous writer Odil Yakubov.

Each of the heroes of the work has its own fate, dreams and independent outlook. The dramatic life of the half-hearted characters in the work (characters such as Goyibnazar, Karakoz, Tashbuvi Khola, Enaqiz Khola, Nurmon Baba, and Dostmurad Baba) will not leave the reader indifferent.

Aunt Toshbuvi is also difficult to understand in the story. Sometimes angry, sometimes kind. Goyibnazar's father was shot by printers. After the death of her husband, she married someone in the neighboring village, but her luck was not enough and her next husband also died. After that, no one called Bekhosiyat Xotin. That's why Aunt Tashbuvi became angry and angry...

Aunt Tashbuvi used to beat Goyibnazar a lot when she was young, even hit her. When he gets angry, he says to his son, "You have broken your father's head because of your wickedness, let him go." On that day, he heard that his son had a fight with Kasim, and he was sitting as if he was going to eat. Again he repeated his heartbreaking curses. He pressed the moth of the pot on his son's cracked forehead and tied it tightly with a scarf. Sometimes, when he was in a good mood, he would say to Zulayha: "I will make you my bride."

Take a look at the following images used in the story: Goyibnazar said that during the famine years, they never had enough to eat. No matter how open he is, he tries not to tell his mother. When they finished eating, even if

there was no food left, the mother would wipe the table with her palm, bring her hand to her mouth and swallow it. At such times, he could not look his mother in the eyes. Sometimes the mother would tell stories to her son to make him forget about the hunger, and his words would be slurred and he could barely speak. Goyibnazar also put himself to sleep so that such an incident would not happen.

One day there was nothing left to eat at home. His mother found a large onion that had been put to seed somewhere. Then he boiled it and added a little salt and butter. Mother and child split the onion and drank the water. They chewed on it to avoid nausea.

On the surface, these details do not seem to matter. However, if you look closely, these details - when there is no food left by his mother, he wipes the table with his palm, brings his hand to his mouth, swallows it, his mother is unable to look into her eyes, his mother is exhausted from hunger, his words are slurred and barely come out, Goyibnazar puts himself to sleep, and so on. we see that the details prepare the reader to feel the process of the events. If the writer's focus is not on the hero's tragedy, these details would not serve. They would be inconsistent in the play. Such episodes in the work are useful in creating the image of the author's character, and they are connected with each other in a logical sequence and form the plot of the work. *"On the ground of these events, the reader understands the hardships and sufferings of our mothers, young women and teenagers who worked in the place of those who went to war, difficult divorces, bitter life of that time. These difficulties did not break the will of those working in the spirit of firm belief in victory. In the story, the feelings that occurred in people's hearts and moods due to this belief found their reflection"* [11]

Aunt Enaqiz does not have a son, we are sad. Sometimes he says, "There is no place for one who does not have a son." When Goyibnazar's mother complains about her son, she says, "There is no value in not having a daughter." Both are correct. Aunt Tashbuvi, when her son was beaten, "... is half-hearted. If I didn't listen to my father's advice, I'm sane. You and I are very salty. "What we do is fate." Aunt

Enaqiz says when she applauds her daughter, "The girl lights the lamp that the boy lights." When he scolded his daughter bitterly, he used to say "the husband won't win" (in the infinitive form of the verb). Zulayha cries without showing her mother, when her mother sees her daughter crying, she loses herself.

After her daughter's engagement, Aunt Enaqiz keeps coming to her neighbor's house to pick her up. In this sentence, the word "turtina-surtina" illuminates the situation of Aunt Enaqiz, who came in the dark. As he returns home with his daughter, he tells all his heartache along the way. In his own words, he laments the absence of one of his brothers, who "grew hair on his head, turned into a man's head, and now he looked alive when he saw a party." To her daughter's comfort, the aunt said, "You are young, but you will know when you grow up, my child. Don't you say what people say? They say, "One brother did not come to the wedding." Many of those who came asked. The ground did not crack when I entered. Let no one be separated from God's heart alive. He says, "The love and kindness of relatives is known at a wedding or mourning."

The aunt is sorry that her brother did not come to the wedding. It is known that he came "pushing" under the influence of his aunt's words and thoughts. Three different meanings are loaded in this pair of words: the darkness of the night, the transfer of his only daughter, the absence of his brother. The image is clearly embodied in this word. This is a drawing of the situation of a woman in the vortex of life worries, in the midst of heavy thoughts.

Due to the death of Otakozi, all members of the family fall into a severe mental state. While drawing the portrait of aunt Enaqiz, the writer "...suffered for two or three days and his eyes closed. "He seemed to have aged ten to fifteen years." He tries to express the situation of his character by drawing his appearance. In particular, the eye, appearance, face, and tears characteristic of a portrait serve as a key that opens the spiritual world of the hero.

describes the grief of a family that has lost a child, saying that "the two huts on the eastern side of the stream were as if the river

would wash them away." It is true that the stream may not flow, and even if it does, it will not wash away these two dilapidated huts, but the fact is that the bond between the strangers in this hut was broken.

This story contains the details of the story of the goatherd. Also, in the second book of Said Ahmad's "Ufq" trilogy, "Days of Hijran", there is an episode related to Echkemar [12]. In the forest in Naiman, a goat larger than a sheep was feeding Ikromjon's roped cow, Nizamjon was scared and backed away, and the goat, sensing the ghost of a person, went into the reeds with its long tail, and went into the reeds.

Nurali Qabul skillfully absorbed the events he heard and sometimes saw in his life in one episode. Let's take the case of the goatherd, for example. In the story, you can see the images of Zulaiho, whose hands are shaking from fear, two goats in a goat's udder bag, who are sucking the goat's udder, Aunt Enaqiz, who is removing them one by one with a hot shovel, a goat that is crying pitifully, and goats that fall to the ground with milk coming out of their mouths. possible In the period in which the events of the play take place, it was natural for such events to occur, but now it shows the skill of the writer to use it effectively. He was twenty-nine years old when he wrote "Hello, Mountains!" It is commendable that the young writer deeply observes life and skillfully artisticizes the past. The deeper the writer goes into life, the better he knows the events of life, the more vital the artistic work he writes will be (as Sergey Obrastsov noted, "A creator who has not observed the washing of a fly is not a creator" [13]).

Analysis and results (Analysis and results).

Goyibnazar and Karakoz are the main characters in the play, and the other participating characters are secondary characters. They help reveal the character of the main characters. Characters such as Enaqiz Khola, Tashbuvi Khola, Nozik Momo, Nurmon Baba, Pokiza, Samandar, Yusuf Dom, Berdimurad, Gulandom, Khoja complement each other's characters.

time comes, it should be noted that not everyone can successfully pass the difficulties and trials of the conditions described in the story. People like Yusuf, Berdimurad, Samandar lead a life of "living for yourself". They harm people and the country. When the war starts, some unstable people flee to the mountains and live a secret life. But regardless of whether they are old or young, Karakoz and Goyibnazar fight for only one goal - the goal of fighting for victory. He remains loyal to his country, village, family, and love. This upbeat spirit in the work, combined with the vivid and flawless image of the writer, gives the story a special quality" [14].

In the work, Yusuf Dom and Samandar are also written about masters who love plum and whose knife is on oil. Such people have existed in all ages. People of this category who put their personal interest before the interest of society live for bellyache.

Samandar is the only brother of aunt Enaqiz, he works as a farm manager. Like Yusuf, he is a person who puts his own interests above the interests of others. They do not come to the wedding because they did not give Karakoz to their son. Goyibnazar is slandered by the chairman and dismissed from the account. When there was a rumor about Goyibnazar's disappearance (most likely they started the rumor themselves), he came to his sister and nephew, where he didn't come, and talked about their language. He insults and humiliates the oppressed.

Yusuf and Dom will host all the adults in Oriklisoi for two days. His son Qamariddin runs away from Ayqor.

Yusuf Dom and Samandar are people of the same outlook. They end most of their work with hospitality. In the play, it is relevant that they hosted the people who came several times, thus shutting their mouths, and that the representatives who came at that time welcomed the hospitality.

The image of Aunt Maston, Samandar's wife, is given only in one place in the work. Aunt Enaqiz, knowing this family, listened coldly to his words, and when he spoke, she turned the conversation as far as possible. Aunt Maston will finally tell her purpose one day. When he heard the refusal, he said: "If you put

a donkey's head on a plate, it will fall off. My son, let that girl of yours go! Whether you give it to a Darbadar, give it to a chulchut, or give it to seven strangers, do what you know! May God kick your ungrateful people, this world will not be happy. You can tell that she is a woman who doesn't talk much.

Karakoz heard his words in the shelter, it was as if something cold touched his body. Due to his cold words, ice-cold tears fell from Karakoz's eyes. I wonder if the tears will be warm? After all, it comes from inside a person, right? No, it makes sense for the tears to be icy at this point. Aunt Maston's cold words made his body tremble.

Q is here characters nut q i or q ali theirs who he really is light up given _ Writer different to the category belongs to people h verse, character learns _ and ul a rning language features kah ramonlari nut q i or q ali aks makes _ Usually, it is the nut of ramon world view, character, level, spirit _ _ _ _ _ represents _ Maston aunt's from the word h am his I know that he is such a person get can _

A naturalist Jovli Khushbakov considers the following image in this work, which is not justified by the author, as a flaw in the composition of the work: "There are events in the story that do not convince a person. Let's take the episode of Karakoz and Qamariddin meeting by chance: "Stones rang out from Dabdurust." Karakoz was startled. Out of fear, his hand loosened and the firewood fell to the ground. It seemed that the branch had been cut off, the branches were scattered everywhere. Karakoz stood still in fear. Then suddenly he thought of the wolves he feared the most. He remembered his mother's saying, "A wolf is afraid of fire." Scared, he took out a match from his pocket and threw it on the ground. The yellow hazens, rustling gently in the pleasant mountain wind, began to burn softly. All these events happened in a short period of time. A man's ugly laugh was heard from the side. Qamariddin was standing on the slope, ugly and yellow from smoking and grinning with gaping teeth. I wonder how the girl, who could not tell whether the invisible thing in the dark was a wolf or a person, saw that the young man was

grinning , *"ugly and yellow from smoking, with gaping teeth visible" ?*

But in the story, there are not many episodes that do not convince a person" [15]. In fact, this picture, which was a bit unbelievable, was corrected in the next edition.

In the work, natural scenery, especially the mountain - Aikor mountain, is repeatedly emphasized. *"Usually it happens - a person cannot talk about his favorite person. This feeling should be preserved in the deepest depths of the heart and be able to feel and enjoy it. "If they tell me, 'You will never see Aikor Mountain from now on,' I can't imagine what kind of situation I will be in, "* says the writer [16]. Perhaps for this reason, the wonderful heroes of the wonderful village at the foot of the mountain - Karakoz and Goyibnazar - play an important role in the life and fate of Aikor. As representatives of the local people, they treat the mountain like a close person, rely on it, expect something from it.

In general, the place described in the story, the images of nature serve as a means to reveal the hearts of the characters. The image of nature in the work is given in accordance with the aspirations and upbeat moods of the characters.

At the climax of the play, when Karakoz is innocently guilty and is subjected to slander, even Aikor, who has been giving him hope and confidence for a lifetime, seems to have oppressed him. He does not fit into his environment, he seeks refuge in the mountain. While telling the hawthorn about his pain in the mountain, he says, "There is only one way to justify myself... Tell him to go to Pokiza ." In the end, he himself makes his way to the glaciers. This the most intense of the hero's life in the internal monologue status is reflected. A good solution is one of the important factors of the success of the work.

Nature scenery serves as an additional artistic tool in revealing the content of the work and the character of the characters. The writer expresses his thoughts through the landscape or shows the inner experiences of the characters. Scenes of nature often match the mood and state of the characters.

In general, the love for Aikor can be felt in the work of the writer. *"Nurali Kabul was born and raised in a village near the Aikor mountains. He once again showed that he knows life well with this story. In the work, the landscapes of the village and Aikor mountain are described with fine taste, as if painted with a brush. The reader gets aesthetic pleasure from the beauty of Aikor Mountain and its surroundings. He feels as if he is following the heroes of the play unseen in these mountains and villages. The events of the story are given a romantic touch. When reading some pages, it seems as if you are listening to a fairy tale,"* literary critic Jovli Khushbakov rightly points out [17].

Scenery in the story, realistic details, conflict, plot, and characters are subordinated to represent the tragedy of Karakoz. This indicates that the writer carefully worked on the composition of the story.

The work reflects the local color, customs, lifestyle, landscape and language characteristic of the place where the event is taking place. Literary critic N. Bekmirzaev rightly pointed out: *"In the story, there are signs indicating that the young penman strives to master the secrets of artistic skill even in the places dedicated to describing the specific traditions of the villagers." In particular, the scene of the storm, worshiping the small branches of the hawthorn, and the pictures about the preservation of the knife left by the father leave such an impression"* [18]. If we turn to examples to prove our point. When Karakoz asked Goyibnazar why his right ear was pierced like girls', Goyibnazar said that when he was young, his ear was pierced because he cried. I really have such an advantage. Adib was able to absorb this in his work. The deeper the writer goes into life, the more deeply he knows it, the better he knows the events of life, the more vital the artistic work he writes will be. While reading the work, we come across several other episodes that clearly embody a similar local color. Aunt Enaqiz brings somsa from the first ripe pumpkin to her son-in-law who is going to war saying "Safety, safety, let's not see any evil" or when Goyibnazar goes to war, one of his mothers roasts a pot roast and

the other one eats talkan. Also, Karakoz's glasses made from hawthorn wood, the participation of romchi, being named Otaqozi, saying that you will sprinkle hair at the wedding, etc.

To give the color (spirit) of the era, the writer used obsolete words, phrases and various additions - archaism, historical words. In the work there are dozens of such as gov, chorig', un oshi, wooden bowl, zogora kulcha, pud ghala, balok, oppon-soppon, sumovi koi, sholcha, kurtova, sochala, "nikah suvi", shovullaq, paranji, urchu, romchi, and isp poshta. there are words and phrases that give a picture of the events of the period, which serve to increase the value of the work. In the work, objects, objects, images, environment, home furnishings, etc. also occupy a special place. Such images are aimed at expressing color, giving them a natural tone, and revealing the character aspects of the heroes.

Also, where the events are taking place in the work are Ayqor, Etimtog, Ortaqir, Nomozshomgul, Kokko'ton, Sutlibuloq, Erdanacho'qi, Galakhirmonjoy, Sirlisoy, Kattasoy, Irgaychi, Karatolsoy, Moylikon, Sanglok, Karshiuchgan, Kyziltash, Uchqol, Oris's edge, Majnuntolsoy, Borsakelmas peak, Dolanasoy, Real place names such as Marjonbuloksoy and Zarkamar are given.

Information about the life of Grandfathers Dostmurad, Yangiboy, and Yamonqul provided an interesting plot of the work. Especially, the tragic fate of the ninety-two-year-old grandfather Nurmon, who lives alone at the foot of the mountain, the furniture and objects in his hut help to understand the content of the work or some of its aspects, and to give reality to reality.

Conclusion and recommendations (Conclusion/Recommendations).

When we read some works, we want to say something about that work, and that "something" often seems to be left unsaid. But the unsaid will be discovered by the astute reader. Especially in today's new era, when reforms are taking place in our society, we once again remember the events and sorrows of the Second World War behind the front, which have been somewhat

forgotten. Indeed, in today's medical days, along with the war veterans, it is appropriate to remember the thousands of labor front workers. They contributed to the victory with their hard work. The story teaches our children to protect, protect, and appreciate today's medicinal days. Literary critic Jovli Khushbakov rightly stated: "This story shows in characteristic episodes and details how little children suffered and lived hungry in the years before and after the war in Uzbekistan. The reader feels extremely sorry for Goyibnazar, that is, a ten-eleven-year-old boy, working hard for a piece of bread in the field of grain, he feels sorry for the helpless condition of children of those years. This is the educational significance of the story: the work encourages young people to value the present happy days." [19]. "Hello, mountains!" The story is worth reading and being read with love by readers even today due to these aspects and erudition.

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