



A NEW EXPRESSION OF AGE-OLD VULGARITY

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ANNOTATION

The article talks about the depths of a woman who has lost her spiritual appearance in the influence of a market economy. In it, money, the spirit of the personage with the goal of achieving wealth, the worldview is revealed through various dialogues, artistic details, images.

KEY WORDS: *image, story, detail, dialogue, personage, novellistic method, new human concept, language of work.*

DISCUSSION

The discovery of the concept of a person in an artistic work through the inner world of the image is considered one of the tested methods of literary studies. Zulfiya Qurolboy qizi, who used this method, in her story "Momo Havo", the Nafosat who lost the image of humanity in the impact of economic relations and her partner Dr.Davlat reveals the inner world with great skill on the example of one or two sentences[1].

In fact, the events in this work are described in a novellistic way, so it is worthwhile to call the genre of the work novella. The name of the work is also called the mother of mankind in the so-called "Momo Havo", the revered breed, which is the cause of affection, love, the continuity of generations in society. It can also be said that the writer Momo Havo pointed to the first male and female complication, which was expelled from paradise by the desire to cool the air.

The fact is that the Nafosat in the story gives Akbar the name "Momo Havo". True, "Momo Havo" had raised Akbar from the corridor lying on the ground in the mud. Later, when he reached his goal, the willow tore off his soul. The woman's property is that Akbar, who has lost his way in life for material wealth and who has gone from his drink, is taken from the place where he fell in the rain, followed him to his house, gave him medicine, romp himself with sweet words and false bells, returned to life, married to him, obdon studied his life, it does not leave a person in horror. It is proved in the story that market relations and selfishness among people, the consequences of self-thinking can form a culturally evil in society. When people like Akbar see that he

has a white soul, sincere, simple and free of Will in the face of changes in society, his wife leaves in Gulshoda, his daughter is born disabled, his mother dies. Such tattoos of a married man twist the fluff of a young man, he is given to a drunkard. His absence of any pai, the Nafosat and Davlat which determined that his loved ones turned away from him, and try to penetrate into his house. In this Nafosat approaches Akbar and goes to him until he gets married. She plays the role of a false love, a loving and loving wife. In this performance, he slowly begins to give him a mouse. A person and the desire for wealth cover his body. "A person who is indifferent to the evilization of the personality society, the violation of all rights and truths in it, as well as the transformation of people into a gang of wild animals, proves that he has no love for his loved ones with this work" [4]. So, if there is no love, affection in the soul of a person, it turns into a predator, as the scientist emphasizes, and not a person. In this work, the writer warns of the future tragedy of people who, in recent years, have shown tenderness, indifference, apathy towards their loved ones and the kind people around them in the influence of market relations.

When paying attention to the language of this work, one can feel that the skill of opening the spirit of personages is manifested in a mature level. At the beginning of the work, it is repeatedly returned that it rains, and the depth of the house of the corridor along which the Akbar walks, is uneven. For example, "the rain fell literally for three days. The pavement dirty, which moved to asphalt and became a bumpy soil path, the concrete slags on the edge of the pavement filled with muddy water, the fiery leaves crushed under the feet, the mud became dark,



ultimately the road remained slippery" [1,255]. If attention is paid to the language of the work, the precipitation in it, the unevenness of the roads, the laying of a fiery leaf on the ground, symbolizes the spiritual state of Akbar. The author used the method of mental parallelism. The return of the words "road" six times from the first page of the work, as well as the repetition of their unevenness, encourages the reader to focus his attention on the road at first, and then on the life path of Akbar. The corridor, which initially became a simple detail, then a new artistic and aesthetic task, points to the fact that the ways of life are not flat, in which different people can meet. In the same place there is another saying, in which the author can understand the position. "Fifty steps were left to reach his house" [1,255]. This tone of speech is different from the content of what was mentioned in the previous paragraph.

The writer explains earlier that the young man went away until he socks the green wall, an accident that he was afraid of, a fall occurred, he wanted to get up, he could not stand up, and the frozen husband was so numb that he was pleasantly surprised at his hot breasts as copper, that he slept sizzling. After that, the above sentence with a separate paragraph is quoted. In the meaning of the sentence, it is sad, sad. In the previous places, when the exact past tense form of the verbs (sought, liked, took place, remained) was applied, the long past tense (remained) form was applied. That is, one does not enter the house of himself anymore, it is now possible to perceive the meaning that the person who is responsible for his life will take him away. There is also a regret that in the author's speech this fifty-step seemed to be long. And with this, it seems that the personage is trying to warn against a disaster if the behavior of the near future does not change. See, author does not interfere in the life of his hero himself, as far as he knows, he wants him to leave his described environment, with his logical actions. This also provided the real expression of Akbar as a person.

The words and phrases used for the definition of Nafosat denoted the artistic expressiveness of the work in the language. Initially a worthy answer to the questions of the woman's jaws and Akbar will bring warmth to the reader's heart. For example, let's pay attention to the piece on which the first more complete portrait was given: "the bald black cloak was fitting, beauty woman held his hand in the umbrella until the cucumber stretched forward, blocking it from the rain.

- Let me help you... - Woman extended his hand" [1,256].

In particular, the images of Akbar and his environment aroused a slight sense of compassion towards him in the heart of the reader, forcing him to think about the existence of such aspects of life suddenly the appearance of a loving, carrying the

necessary things with him, on the one hand it was necessary to give the reader an impetus, on the In the early hours it was so. In another place, Akbar is a guest in his own house, and the woman is a sign that he is a host: "the owner of the fur house is a coward, a guest who suddenly feels uncomfortable" [1,258].

However, there are some such places, when the reader reads them, there are doubts. For example, in such cases as when a stranger helps a man on the street, enters his house, puts tea, throws a fever, gives medicines against a candle, gives clothes that Akbar crumbles in the rain, closes the door on his own when leaving, it is also noticeable that at first glance there is an indication that there is already a secret under In this way, the writer impregnated the elements of his speech tagzamiri, which also pointed to the psyche of the woman.

The next day they will meet again on the street, the next day they will meet again, and the woman will tell her life, "dardi", and when she meets for the third time she will receive a proposal about marriage, and when she asks for a term, will the guy say that it is enough for a week, this is a long term, as. sample?" there is an indication on the mercenary intention of Nafosat under that respond[1,260]. The writer slowly reveals the original face of a woman with every word, behavior.

Later, when Akbar received an answer from a woman who said that she was a simple, sincere woman who did not know that I had drunk during the first meeting, that she was her own pianist, that I had noticed it, the whole inner world would turn upside down. "I knew it ... this word, pronounced in a low voice, sounded as pleasant as a porcelain bowl ringing in Akbar's ear. But he did not believe his ears. My ears thought that I was being deceived. He did not even try to lower his palms that blocked his face. Weakness made" [1,263]. In this piece of speech, we see that Akbar is not yet completely absent in his spiritual world, behind his life, because he is a pianist, and when he realizes that he is a woman, his conscience wakes up and blushes and blocks his face as if someone is pulling a slap on him. True, the details about the fact that the or-name is strong, the pride is high, are given earlier in other places. But here the color of elegance also becomes pale. He was also afraid that his merciless intention would remain public. But Akbar did not notice it. In this way, the invisible conflict in the inner world of Akbar and Nafosat does not arise until the end of the work, that is, nafosat kills Akbar, holding other rituals, revealing his intention to kill his daughter too.

In this regard, the writer follows the rule that "literature becomes a means of introducing a person into an individ and public communication, a means of introducing information about a person into a relationship by communicating it to the public or to individual persons" [2,31]. As a result, the spirit of



the personages is revealed through the dialogical speech after the work.

"One of the days ...

Uncle with a peak beard, who came to the guest for a disabled girl who was robbed in a wheelchair, made a world of toys and sweets as a gift. It was Dr Davlat.

- Why did you bring this girl home? - Davlat asked from Nafosat about the intricacies of smoking cigarettes in the public kitchen.

- What is do? - woman who has responded with carelessness.

- After all, it's crazy. What was necessary?

- It is necessary. Need a judge?

- I want to fuck a girl with a disability for a lifetime, what kind of trouble? How can you get rid of it if it touches your soul?

The woman snapped.

- It's easy...

- Again margumush?

- What is do? The breath rose up, leaving the cigarette residue. He walked with dignity, holding a goose, and came to the state, leaning on the doorstep:

- What is do? - he repeated it.

- If we slightly increase the dose this time, the difficulty will not go away. Can I find a more dense margumush, dear?"[1,273-274].

This dialogue deserves attention with the fact that the state of personages in it, the comments to its actions, consists of short and simple statements. This is also a sign that evil in the psyche of the personages is so entrenched that it seems to them that this is an oddity. The definition of "peak bearded" in the passage is a satanic definition of the Davlat, and the mention of putting a doctor in front of his name is also an unconventional state. Also, the murder, which was conceived and carried out in order to capture the house, two images - the Davlat and Nafosat are compared to the devil in the image of man and his play. Every sentence, sentence and relationship here suggests that the spiritual world of these two is already full of animal passions and sins. This means that market relations and the spiritual poverty that began under its influence reflected the extent to which people were led by "cultural evil". In fact, the main happiness of mankind is the achievement of a high level of moral-spiritual perfection and, through this, the discovery of a higher level of freedom of spirit, soul and perception. But such maturity is considered a rare phenomenon that not everyone can afford.

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