

THE INTERPRETATION AND COMPOSITION OF THE IMAGES IN NORMUROD
NORQOBILOV'S THE STORY "THE DOG OF THE JUNGLE"

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Abstract. This article discusses the characters in the short story " The Dog of the jungle" by the writer Normurod Norqabilov, their ideological and artistic characteristics, and to what extent they serve to reveal the writer's artistic goal. Characteristic features of the character of Karavoy in the story " The Dog of the jungle " are highlighted. The image of the dog was analyzed side by side with the image of Tolmas.

Keywords: *Normurod Norqabilov, story, image, composition, character, " The Dog of the jungle ", dog, Karavoy, Olapar, Tolmas.*

Introduction.

It is known that any artist expresses his artistic and creative concept with the help of an artistic image. Through the image, the process of understanding the writer's existence emerges the emotional-philosophical, artistic-aesthetic attitude of the creator to the created artistic existence. "The artistic image is one of the main categories of aesthetics and literary studies. It is a special field of human activity, the artistic creative process and its product, and it is distinguished by its not related to the existence of the art and its specific attitude to the art¹. Thus , the artistic image, that is being created, is both the content of the event that is understood and the individual fabric that is being created as a means of deep penetration into the artist's personality, and expresses the common law of life in the event.

Discussion and results.

It is known that the artistic truth that the author wants to tell lies in the image of organized adventures in some works, which events that attract the reader, and the image of the characters. In this sense, it can be seen that there is an individual aspect of each creature behind the antics of Karavoy in the story "The Dog of the jungle " and the cat in the story as well. But one truth based on the intrigues related to Karavoy is that living creatures, especially dogs belonging to the wolf family by their genesis, have pride and a kind of freedom. In relation to them, the age-old wisdom of not deviating from the order of harmony of nature and man is emphasized. The author tried to bring the image to the level of character in the work. First of all, during the artistic perception of the character of Karavoy and the cat, it reflects the spirit and nature of the images. Secondly, at the heart of these images there is also a reference to social problems, human and human relations, which can be said to be expressed ironically.

While narrating the adventures of the character in the story, the writer tries to ensure the attractiveness of the plot. This can be observed in the way the dog is placed in various situations and relationships. In particular, the mouse, which was taken from the kitten and as a result of the mother cat's beating, felt a "strange shiver" in its blood: "From that day on, he began to look at all the animals around him as food. Even the wild cats that occupied the meadow were no exception. But let there be a way for him to catch them. That day he was thrown into a fistfight.

¹ Коллектив. Образ художественный. Поэтика: слов, актуал. терминов и нятий / [гл. науч. ред. Н.Д. Тамарченко]. – М.: Издательство Кулагиной; Intrada, 2008. – С.149-151 (358 с)

THE MULTIDISCIPLINARY JOURNAL OF SCIENCE AND TECHNOLOGY

VOLUME-4, ISSUE-3

When the woodpecker hit the nest, he put his mouth on the unsuspecting turtle. The embers, capable of crushing bones, were powerless in front of his metal-like cup. While he was surprised that the turtle was not as gentle as a mouse, his eyes suddenly fell on a hedgehog that was scurrying. He jumped up and hit him in the mouth, his beak was injured and he screamed. When he came back, he became irresistible to this animal. In this place, the process of Karavoy's understanding of the world, not for the sake of interest as before, but with the desire to eat, and his attempts in this direction are presented. His instincts and experiences gathered after his relationship with animals such as a squirrel, a hedgehog, and a turtle added interest to the story. It seems that there has been a change in the perception of Karavoy as a character. Now food is the priority for him. This is a terrible rule of nature, but it is the only way to survive. This is first seen in Karavoy's life when Olapar brought a bone and bit him when it was thrown to him, or later took possession of the bone without giving it to his mother. But later, after tasting blood, this aspect of Karavoy will become stronger. In fact, the fact that Karavoy buried the bones brought by his mother and did not bring his mother closer to him, and her mother did not look at him, caused further distance between the two, and later alienation. Olapar dies from the bullet of the farm guard. The writer mentions this as a message that Karavoy will start living independently. There are two reasons for this. First of all, Olapar Karavoy realized that he was ready to find food independently. Secondly, the sooner it is proven that Karavoy is ready for life, the more attractive it will be in the development of the plot. Therefore, there was no place for Olapar in the composition of the plot. This is called the logical solution of image dynamics.

Now in the composition of the plot, Karavoy begins to act in a different way: "The days when Karavoy was waiting for his mother in vain, he learned the hadith of hunting in addition to bone grinding. A family of yumronkozis lived in an area with sparse bushes about a hundred steps away from the clearing. He had a big guard under his eyes. But it wasn't easy to catch him... Although he couldn't deploy the Yumronkozig, he learned that no living soul in this world is easy prey." [2, 242 p] This conclusion was another philosophy of Qaravoy as a result of life experiences. It can be said that he came to a human conclusion on the basis of correct conditioning. But if we take into account that the greatest experience is the ability to draw the right conclusions from every event, event or process, Karavoy was on the right path as a character.

It is said that when summer comes and Karavoy becomes stronger, even though his arrived spacewas in the jungle, it's becauseof this is his homeland, it is descrobed that he wandered in the upper riverbed of Toshloisoi and bathed in the water. Another interesting incident happened here: "I saw all the fish in the water, but I couldn't catch any of them and eat them. But it is true that he tried several times. However, the fish is not as fishy as he thought, so he left it in vain" [2, 246 p] The important aspect here is Karavoy's self-awareness (he is not as fishy as he thought), and the second is the author's position and the events of the character. differences also appeared in the place of development. True, the writer is telling the story using the character of the narrator. But while he speaks impartially in most places, here he has a higher, human position compared to the dog.

The short story also belongs to the epic type, and the breadth of epic thoughts in it, the presence of dramatic tension in some images, served for the development and improvement of the plot and image. All these are highly evidenced in the narrative. The speech of the narrator, who describes the general essence of the story, and the speech of people in some places serve to

reveal the artistic and aesthetic essence of the image of Karavoy. The intensity of the experiences at the core of the events, and the fact that the events sometimes take on a volatile, sometimes dramatic tone, also show the spirit of the time in some villages. Images reflecting the inner world of Karavoy's image give the image a realistic tone. This logically justifies Karavoy's actions related to concrete struggle and foraging.

As a result of treating all living creatures as food, living in a wild manner, in Karavoy, it brought out fearlessness and violence. But after moving away from his home, traveling, and the forest, he developed a feeling of being afraid of the unknown and being careful about what he does not know. While sitting in the upper valley of Karavoy Toshlioi, the smell of chickens comes to his nose from the village, and even when he is going to the village of Yakkatut, he goes out into the wilderness for a while behind unfamiliar hills. Because not knowing the space in front of him well, he has not yet managed to understand it according to his own concept, makes Karavoy a little confused. But despite this, Karavoy is driven forward by an inner desire. It was a desire for wildness, a desire to taste blood and raw meat.

In fact, desire is a natural wish that exists in both humans and animals. Man realized that animals such as tigers, lions, leopards, wolves, horses, and dogs lived together, and some of their characteristics were absent in humans. Because the tenacity of the tiger, the courage of the wolf, the justice of the lion, the friendship of the horse, and the loyalty of the dog have always helped people to develop, gain wealth, and achieve a certain position in the society. As a result, these animals began to gain special importance to people. In the process of living together with this animal, man strived to communicate with them. "Really, since the most primitive times, mankind has been living happily with nature and animals. He expresses his impressions from them in artistic words or expressions. Reflecting nature and human problems in this way often serves to educate and perfect people's worldview, morals². There is soul in this idea, but some animals also improve in the process of communication with people and nature. For example, Karavoy as a character feels sadness and cries deeply. We thought that Tolmas understood this when he cried. But after the dog's whining, howling from its heart to the sky in a mournful voice, the dog also expresses its pain, and with the help of some kind of inner awareness, it is given to understand other mungs and gatherings. The dog feels connected to nature and loves it with affection. Therefore, he can distinguish between dogs and people. Khanaki does not like dogs, he is disgusted by their lack of courage and subordination. They fight against them. For example, "Dogs are very smart in emergency situations. The animals, who understood what Karavoy was talking about, halted their steps and stopped far away. Now the battle will be endless. The salt of the dog that first attacked Karavoy dries up. This condition was felt in his whole body. As a result, the dogs didn't have the courage to attack, and they went mad." [2, 252-253 p] In this passage, Karavoy fought alone with village dogs nicknamed Ola it, Four-eyed, and Kashka. It shows Karavoy's courage, his ability to defend his rights and honor. In the course of this passage, the opinion about Kashka is given: "His understanding of the house was limited to the lick, if he didn't touch the lick, he had no business with the rest. "He was a powerful guard in the yard, but he was far from sharp feelings." [2, 253 p]

This is where the difference between a domestic dog and a dog that grew up in the wild and free like Karavoy is revealed. In a metaphorical sense, the issue of patriotism was revealed

² Файзуллаев Х. "Бўталок" ҳикоясида инсон ва табиат фалсафаси // Sharq Yulduzi. 2021, № 1. – Б. 154 (153-157)

THE MULTIDISCIPLINARY JOURNAL OF SCIENCE AND TECHNOLOGY

VOLUME-4, ISSUE-3

in this episode. My stomach is full, my ears are calm, I have a picture of patriots who live in their clans, who know what else to do, who rob the country, people's property, or sell their homeland in exchange for a comfortable life. So, Karavoy is depicted as a true hero as the owner of a free, free life.

True, the story describes Karavoy's acquaintance with Tolmas, his gradual approach to him and his fall into chains, as well as his life in captivity. In it, it is said that Tolmas saw Karavoy's real bravery, qualities unseen in other dogs, and wanted to adopt him as his own dog. But when he takes him home, his uncle wants to sell Karavoy to people who are looking for purebred dogs, and wants to limit his freedom. Life in captivity uses all methods and means aimed at breaking Karavoy's spirit. In captivity, Karavoy does not look at anything that is given to him, but once he catches and eats a chicken that comes within reach of the chain. Uncle beats him to death. In the end, the uncle, who could not overcome the stubborn spirit of the dog, scolds his nephew Tolmas about his orphanhood and calls him a dog. The boy, who was shocked by this, cried in front of Karavoy. Here, Karavoy realizes that there is something in his heart in her moaning, just like in his hunting. He licks the child's hand and comforts him. Here he realizes that the boy's intention is to protect the dog.

From the beginning of the story, the content of the pictures, where every movement of the dog is covered in detail, the inner dynamic experience is given to the reader when they are reading the work, is the idea that freedom, personal freedom is the essence of the story. People's writer O'tkir Hoshimov said the following about the inner content of the artistic word and the use of the word in the work in an interview with Professor U. Normatov: "Each truly artistic work has its own inner music. This melody begins even before the writer sits down at the writing table... so, without this melody, the work will be devoid of true artistry." No matter what Karavoy does, this inner life force turns into music, it becomes clear that he is familiar with the world, even these images are for the way of life given to him by nature³. Karavoy seems like a symbol of freedom for a person with an awake soul, a deeply emotional heart and a healthy mind.

"The essence, the basis of a work of art, which is a true example of art, is the field of thought of a literary critic-critic⁴." Based on this principle, at the beginning of the season we emphasized the wildness of Karavoy. Here we emphasize that it has become a symbol of freedom. In fact, under the concept of wildness, naturalness, how the Creator created, what skills he gave, living and making a living on this basis was the true will of the dog. In the story, the writer paid great attention to this aspect of Karavoy.

Tolmas has a special role in revealing the essence of Karavoy's character. The boy saw the dog for the first time while he was jogging, coming from the village and chasing Karavoy, and when the dogs were hiding on the hill. Then Karavoy, who was bravely fighting against three dogs, noticed something that is not found in other dogs in nature. Tolmas does not let domestic dogs feel that he is watching them. Because if they found out that there was a person, they could be thrown into Karavoy. Here, too, the timidity of domestic dogs is revealed, when there is a person behind them, they fight with encouragement, and they do not fight towards a specific goal. Karavoy had no choice in this matter. Behind him was his place of residence, his

³ Норматов Умарали. Бадий сўз кудрати (Ёзувчи Ўткир Ҳошимов билан суҳбат) // Норматов У. Қодирий мўъжизаси: Тадқиқот. Қайд, суҳбат ва мулоҳазалар. – Тошкент: O'zbekiston, 2010. – Б. 240 (272 б.)

⁴ Баҳодир Карим. Абдулла Қодирий: танқид, таҳлил ва талқин. – Тошкент: Фан, 2006. – Б.82 (232)

THE MULTIDISCIPLINARY JOURNAL OF SCIENCE AND TECHNOLOGY

VOLUME-4, ISSUE-3

homeland, so he was ready for an open battle. This situation fully reveals the essence of the image.

After some time, Karavoy sees Tolmas, who has been hungry for four days and has been shot by a smith. At first he wants to throw himself at the boy. But madori is not enough. "He groaned blindly in helplessness as he stopped to squirm. His eyes were burning like embers even though he was squirming.

Tolmas immediately recognized that he had encountered a wild dog. Noticing that the dog was in pain from his barking, he slowly crawled through the branches of the bush and went out for a walk only after making sure that the dog was not going to bite. Naturally, he loved animals. ... he especially loved dogs. Of course, Karavoy didn't know this, he was staring at the boy in front of him with sad eyes and was constantly crying" [2, 263 p]

In this passage, Karavoy met Tolmas for the first time, when they met, they met him on a trip, in a nest that he considered his homeland and did not allow strangers to come near. Moreover, Karavoy was in a helpless situation, and Tolmas knew no fear. However, the dog still did not understand the love in Tolmas's character, the love for dogs. That's why he looks at him with hostility. But the boy brings him bread and the soul of the dying dog is restored. Thus began Karavoy's dependence on bread and people. The desire to survive and a piece of hard bread, which was still unfamiliar to him, made him look at the boy with interest. But he still had an enmity towards the boy, the same fear he had before. But until the dog gets better, he finally allows the boy, who has been missing him and feeding him with bread, to touch his never-ending wound. Then he brings him bones. He covers it with a plastic cover so that it does not stay in the rain. In this way, the dog will not growl at him. After these statements, the writer reveals the evolution of the character of Karavoy, as the wildness of the dog's character melts and slowly gets used to the person. Karavoy notices the smell of bread, bones, and even smoke from a child, among other things. Here, the writer mentions that some differences between the signs of cultural life and the wild life of Karavoy can be felt even through smell. This has a different effect on a dog used to wildness. But hunger and the child's love for the dog prevail. On the one hand, this means the idea that wildness can be overcome through love, and on the other hand, it means that a wild dog, which has accepted the elements of social life when it is helpless, will return to its wild life after recovery. Because when he wrote about Karavoy, one of the descriptions given to him was as follows: "As if a weak-natured soul has always been disgusted by the weak, Karavoy was disgusted by the creature who took the world on his head with a "dod" before he had lost his teeth... The food before what made Karavoy so angry rather, it was a betrayal of the age-old custom that exists among wild creatures. He not only sprinkled dirt on the corpse, but also stamped his mark according to the custom. But the foolish domestic dogs did not understand this sign" [2, 267 p].

While the writer explains the difference between domestic and wild dogs, he emphasizes that dogs that are used to humans are mute and lose their basic characteristics. This ensures that aspects of Karavoy's character will emerge more clearly. But Karavoy was captured by Tolmas a day after this incident. After eating the chicken bones brought by the boy, he closed his eyes and rested his head on the boy's feet. And the boy starts stroking it with his hand. This kindness of the boy reminded Karavoy of his mother's licking. It seems as if a peaceful shiver entered his body. But Tolmas' other hand had already been put the muzzle on his snout. It was here that Tolmas, despite being young, had faced many difficulties in life, was mature, cunning, and hard at work.

Karavoy lives in captivity for some time. But it includes freedom, freedom, and the fruits of the wild nature that it wants. Pait finds him and runs away, and later it is briefly reported that the man walks proudly on the hill, that he is the leader of a pack of wolves. This proves once again that in the general plan, the image of Karavoy is free and thirsty for freedom.

At the end of the analysis of the image in the story, this work is similar to the character of the dog named Beck, the main character in the story "The Call of the Wild" by the American writer Jack London⁵. In particular, in both works, there is a similarity in the images that the main characters are dogs, the intelligence of Karavoy and Bek, and the fact that both of them join the pack of wolves at the end of the work. But in other respects, it is considered a work of closeness. Since the work of the American writer is not included in our research, we haven't mentioned here in detail.

Conclusions.

So, through the short story "The Dog of the jungle", the author artistically expresses the image of a dog that lived according to the laws of nature, still thirsts for freedom and freedom, and lives according to the laws of nature. Such a dog is actually the dream of many people, but it is noted that captivity, living in privation and dependence on people are alien to Karavoy. In a metaphorical sense, Karavoy also means that what is will of the person.

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