



THE ARTISTIC EXPRESSION OF THE HARMONY BETWEEN HUMAN AND NATURE IN THE WORKS OF NORMUROD NORQOBILOV

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Abstract

This article examines the artistic features of Normurod Norqobilov’s prose, focusing on the complex relationship between human psychology and natural phenomena. Using the novella *“The Wolf that Roamed the Village”* as an example, the study explores themes of human values, loyalty, devotion, and ecological education conveyed through symbolic animal imagery. The author harmoniously integrates the depiction of inner experiences with natural landscapes, highlighting the aesthetic qualities of contemporary Uzbek literature.

Keywords: contemporary Uzbek literature, human psychology, nature imagery, symbolic interpretation, ecological education.

Introduction

Contemporary literature differs from that of the past in several distinctive features. Specifically, it is characterized by a profound analysis of the human soul—its sufferings and joys, the revelation of diverse psychological states, and the detailed depiction of events and phenomena, each of which is directed toward a specific purpose. The strong national identity and individuality of the protagonists, along with the uncovering of the essence of the market economy, also contribute to its uniqueness. To generalize, it can be stated that in modern literature the analysis of the human heart takes precedence over the external event or phenomenon itself [1, p. 4].



Literature Review and Methodology

If the works of a writer embody vitality and encapsulate the emotions of the human heart, it is only natural that they resonate deeply with the reader's soul. A number of critical evaluations have noted the artistic features of Normurod Norqobilov's writings in positive terms. The uniqueness of his artistic interpretation and the vitality of his characters have stimulated scholarly interest in his oeuvre and prompted the emergence of analytical approaches to his creative method [2, p. 14].

In several of Norqobilov's short stories, the representation of national character is rendered with remarkable depth and artistic precision. For instance, in "*Yetim qolgan gular*" (*The Orphaned Flowers*), "*Keksa tut*" (*The Old Mulberry*), "*Quyosh tutilgan kun*" (*The Day of the Solar Eclipse*), "*Zangori ko'l*" (*The Azure Lake*), "*Ro'molcha*" (*The Handkerchief*), "*Chorraha*" (*The Crossroads*), and "*Kurash*" (*The Struggle*), the uniqueness of human character and psychology is vividly and convincingly expressed [2, p. 15].

Furthermore, in his novellas, the author skillfully integrates the complexity of human nature with the phenomena of the natural world, presenting them as an organic unity. He depicts the interplay between human emotional inclinations and the spiritual domain, while simultaneously addressing the confrontation of humanity with moral destiny and fate [3, p. 228].

Results and Discussion

While human beings stand at the center of literary art, skillful prose writers do not portray them in isolation; rather, they present them in harmony with natural phenomena. In this regard, Normurod Norqobilov emerges as a writer in Uzbek prose who strives to depict the intricate interrelations between humans, nature, and the animal world through comparative perspectives. Norqobilov frequently traverses the mountain villages: he closely observes the behavior of hunters, mountaineers, teachers, women, wolves, dogs, bears, and leopards. He visits the human "marketplace" of life and endeavors, through the medium of artistic expression, to evaluate their actions. Within his works, relationships, the authenticity or falsity of human conduct, and the transformations of character are vividly revealed. The author encounters the colorful duels and dramatic



encounters between humans and animals, akin to detective-like relations. His prose seeks to uncover, with aesthetic refinement, an array of emotions corresponding to the essence of life itself.

Norqobilov's artistic narrative is not primarily grounded in the depiction of external events but in the microanalysis of human emotions and inner experiences. Each individual perceives the world and humanity only to the extent of their own intellectual and emotional capacity. Consequently, contemporary literature tends to focus less on external events and more on the inner processes and emotional transformations unfolding within the human psyche [2, p. 60].

For instance, in Norqobilov's story "*Ovul oralagan bo'ri*" (*The Wolf That Wandered Through the Village*), one observes a rich portrayal of the interaction between humans and the animal world. Although the central narrative appears to revolve around the struggle between humans and nature, in reality, it reveals a deeper conflict: the contradictions within human spiritual and inner life. Through symbolic representation, the work illustrates the emergence of justice and injustice, truth and falsehood, arrogance and baseness within the human character. The narrative not only presents man's awe before the miracles of nature but also warns against the tragedies that await those who move toward oppression and injustice, reflecting the multifaceted tones of human character [2, p. 71].

In his narrative, the writer employs the image of a pair of wolves as a symbolic medium through which to express human relationships. The novella opens with the knot of the plot—the disappearance of Oqyol, the mate of Cho'ngkalla—and concludes with the death of Cho'ngkalla, who perishes gazing steadfastly at the house of Salom the hunter in the village. Throughout the work, Cho'ngkalla occupies the central role and remains at the forefront of the narrative until the very end.

The plot develops as Oqyol falls into a trap set by Salom the hunter and dies. By virtue of his instinctual olfactory perception, Cho'ngkalla realizes that his mate has been captured and is being kept in human custody. When Salom brings the trapped wolf into the village, the people pay little attention to the means of its capture, focusing instead on the utilitarian and symbolic value of its teeth and claws. Some villagers attempt to hang the wolf's claw over their child's cradle, while others use it as an amulet. Such practices are rooted in ancient beliefs that



the animal's spirit continues to dwell within its body parts. Historically, humans held the conviction that carrying such remnants of a wolf brought good fortune, thereby attributing to the animal a protective and auspicious quality. This cultural memory, preserved in the collective consciousness, finds artistic representation within the novella.

The act of attaching a wolf's claw to a cradle to safeguard a child reflects ancestral traditions of invoking the protection of forebears, a practice most strongly associated with birth rituals and the forty-day postpartum seclusion (*chilla*). The writer skillfully reveals these cultural substrata by embedding them in the characters' actions and beliefs.

Cho'ngkalla's attempts to rescue Oqyol unfold gradually, demonstrating the wolf's persistence and emotional attachment. The narrative further illustrates the psychological dimension of animal behavior, with the author adopting a background position, refracting human sentiments through the prism of the wolf's instincts. Cho'ngkalla believes that his mate is held captive, not killed. This conviction stems from his prior experience: once, when a wolf cub had been abducted by the pack, he had participated in its recovery, and the young wolves had been safely rescued. Consequently, Cho'ngkalla operates under the assumption that humans keep animals only in captivity rather than kill them outright.

His subsequent actions unfold step by step, shaped by that very conviction. This gradual progression ultimately determines the novella's climax. When Cho'ngkalla finally reaches the place where he believes his mate is held captive, he is confronted not with life but with Oqyol's lifeless, stuffed body. It is precisely this moment—the depiction of his psychological state upon discovering his mate transformed into a pelt—that marks the narrative's most climactic point.

"Once again, he leapt bravely toward the figure of Oqyol, fixed at the door. Playfully, he nudged it with his snout. After the push, he wanted to lick and tug her vigorously. But, to Cho'ngkalla's astonishment, Oqyol toppled like straw. She was unnaturally light, weightless as dry grass. Sensing something ominous, Cho'ngkalla rushed toward her in desperation. As he pressed his snout against her side, he felt no warmth of life." [4, p. 55]



The sight of his mate's inanimate, taxidermied body leaves Cho'ngkalla utterly bewildered. His faith in humans collapses entirely. The conviction that people merely kept animals in captivity, without killing them, is violently overturned, plunging him into disorientation. Entering the barn, he mistakes Salom the hunter for one who had merely subdued Oqyol, only to realize that "living" had become synonymous with "dead" and "dead" with "living." Confused and frightened by this inversion of reality, the animal panics at the gunshot and dashes against the door.

At this juncture, the writer conveys a subtle yet profound subtext: the very humans who once revered animals as sacred beings, protecting and venerating them through rituals and beliefs, have now transformed into their most ruthless destroyers. The narrative underscores a critical message: humanity's reverence for and responsibility toward Mother Nature is gradually eroding, replaced by indifference and violence.

As a result of Cho'ngkalla's tireless efforts to rescue his mate, profound transformations take place in the character and consciousness of Salom the hunter:

1. Following Cho'ngkalla's first visit, Salom becomes more vigilant and acquires the ability to perceive existence in its wholeness, attentively observing the reality around him in a way he had never done before.
2. After the second encounter, he comes to realize that the loyalty of animals can surpass that of human beings. This conclusion arises through his implicit comparison between the bond of devotion uniting Oqyol and Cho'ngkalla, and the fragile relationship between himself and his wife.
3. During the final visit, culminating in Cho'ngkalla's death, Salom undergoes an inner transformation that deeply reshapes his character. This climactic moment serves as a catalyst for his moral re-evaluation of human responsibility, compassion, and the meaning of coexistence with nature.

Conclusion

In the narrative, Cho'ngkalla's actions serve as a catalyst for Salom the hunter's introspection, prompting him to examine his own inner feelings and moral values. Through the symbolic image of Cho'ngkalla, Salom comes to recognize the



profound transformations occurring around him and confronts the growing devaluation of human relationships.

“The clarity of the day is undeniable, just as the darkness of the night cannot be doubted. Yet what they call fate turned out to be a complete falsehood—if we cannot remain faithful like a mere creature of the wild, then what is the meaning of endlessly dragging the heavy cart of life?” [4,46].

By means of this novella, the author depicts human relationships, particularly familial bonds, through the metaphor of wolves, emphasizing that human beings must be valued not after death but during their lifetime.

Normurod Norqobilov’s prose, and especially his novella *Ovul Oralagan Bo‘ri* (*The Wolf Roaming the Village*), symbolically reveals the complex interplay between human beings and nature. The image of Cho‘ngkalla becomes an artistic device embodying human qualities such as loyalty, love, and devotion, while simultaneously exposing unconscious human behaviors that act in opposition to nature.

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