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## INTERPRETATION OF THE IMAGE OF THE MOTHER IN THE LITERATURE

**Abstract:** This article gives an interpretation of the images of the mother in the prose of the independence period. The works are analyzed.

**Key words:** mother, story, mother, chinmarjan, hapamat, Badakhshan, village, art, folklore, feteshism, sheva.

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### Introduction

As a result of scientific observations, it has been observed that a great deal of work has been done on the subject in research in the literature of the fraternal peoples and the peoples of Russia and the Orient. In literature, a new voice, a new spirit, a new style is unanimously applauded. Although the first example of a realistic work in the genre of short stories in Uzbek literature was created in the 30s of the XX century, its historical roots go back a long way. In particular, there are elements of storytelling in Rabguzi's "Qisas ul-anbiyo" and Navoi's "Tarihi anbiyo va hukamo". The creation of the first work in the genre of realistic short stories also fell on the edge of A. Kadyri. The story of "Obid Ketmon" is an artistic reflection of the policy of his time, that is, collective farming. After that, a series of short stories in Uzbek literature was created. Each literary generation has brought new tones, new styles to the perfection of this genre. By the 60s, the story genre became a leader in the works of such prose writers as O. Yakubov, P. Kadyrov, Sh. Kholmiraev, O. Hoshimov, O. Umarbekov. In the stories created during this period, mainly the themes of youth, love, devotion became the main principle. By the 1970s, however, a new generation had entered our literature with a distinctive voice. The stories of such artists as T.Murod,

M.M.Do'st, E.Azam, H.Sultan are characterized by the infusion of traditional and modernist spirit. In the style of T.Murod, folk melody, folklore, satire in E.Azam and M.M.Dust, lyrical spirit in the works of H.Sultan are reflected in the genre of short stories.

### Analysis of Subject Matters

It is well known that style is one of the most important features of fiction. The artistic skill of each artist is also determined by his individual style. That is, it is manifested through "his unique rich life experience, his own views on things, events, views, perceptions of beauty and ugliness, sympathy and antipathy, nature, taste and aspirations." According to the famous writer Chingiz Aitmatov, "there is no universal pattern in literature. Each time, the creator has to discover a new form of human relations, based on the existing reality and his own imagination, which reveals the depths of this real reality. According to the Russian writer Yu. Kazakov, [ 2. 88 ] the plot chosen for the work also determines its style. The style also depends on what the author is writing about and the situation at the time.

In the current literary process, the genre of short stories, with its polyphonic layers and a variety of topics, has become much faster than the literary generation of the 70s and 80s. The life stories of

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Ulugbek Hamdam, Isajon Sultan, Zulfiya Kurolobi qizi, Lukman Burikhan, Nurullo Chori and other artists have found expression in their stories. Guljahon Mardonova was also active in the short story genre. One of the most important aspects of the writer's stories is that they are based on artistic documentary. The writer writes about events and happenings that he has seen and known. All chapters of the "Sun-Enam" series are autobiographical. See: "Nam .Enam ... Anorday's cheeks were modeled on a red satin shirt, her breasts were hapamat, chinmarjan, embracing dardagozna, her throat was covered with jiyaknusha buka, her jackets were fluttering, and four silver heels were glistening on her heels. On the couch in the shade of the slate in the yard, we were counting four stars, four girls who did not look like my mother, and four handsome boys. The work begins with these sentences. As you get to know the chapters, you will see a biographical spirit in the play. Typically, documentary, authenticity, and objectivity are predominant in a biographical play. At its center is man and his life. If the protagonist is familiar and contemporary, there is no difficulty for the author. Every detail about the protagonist is important to the author. For example, the letter, memory, diary, belongings, etc. of the protagonist. The author of a biographical work is required, first of all, to be careful, not to falsify information, to be impartial. Although Irving Stone's views are about a biographical story, he is fully consistent with all biographical works: "The author of a biographical story must be a biographer working on a collection of material about one person or a group of people. He must master the intricate techniques of classifying these materials, apply a unique style to each case, and discover a particular style of writing in order to distinguish this one from the hundreds of millions of different life events that people have experienced. " We know that in Utkir Hoshimov's story "World Affairs" the image of MOTHER is beautifully recognized. As the writer Said Ahmad said: "... it is read like a poem. We read it and think of our mothers ... " [5. 119 ] It should be noted that the real stories of the series "Sun-Enam" are in line with the story of the teacher Hoshimov "World Affairs". If you read the real stories of the series "Sun-Mother", you will see that not only the sanctity of mothers, but also the divine power of nature is hidden in the nobles. Sometimes this is evident in the stories. The author gives the impression that he has studied the subject thoroughly in order for the reality he is writing to come true. ... Mothers said "okay" and gave their children a beshiktsyssyaka. The cradle was made by craftsmen from dried wood of apricot or willow. And they decorated it with different paints. The pot was made of earthenware, and the sumac was made of birch wood. Have you ever noticed? They hang the baby's fallen navel on the head of the cradle. Then the child will not cry looking for a part of his body. Mothers put a lot of things under the baby's pillow.

Mothers' hopes lie in putting these things together. Let the stone be the head of the stone, let the bread be the whole food, let the onion be the damage, and let the knife be the weapon. Children sleep in it until they are one and a half years old. The bark of the squeaking cradle in our house is crushed with fragrant spruce leaves. According to my mother, my uncles once brought fragrant spruce leaves from the Langar Mountains. The smell of spruce hits the breath of the person who has just lifted the crib cover to see if the baby is asleep. My mother is a hard worker and a hard worker. I cooled the milk, cooked it in a cauldron over a fire, cooled it and put it in the pots. It is known that in the mythology of the Turkic peoples mulberry, birch, maple, walnut, fig trees are considered sacred. They are believed to have divine power. It is well known that the sanctification of trees is considered in science in connection with fetishism. The writer's skill lies in his ability to convey folklore traditions in a realistic way. In addition, in the works of Guljahon Mardonova in all genres, childhood memories, the place and time of her birth and upbringing also play an important role.

### Research Methodology

At the same time, sometimes his childhood memories also served as a motive. In the chapter "Fragrant Bread Tafti", the author describes the memories associated with his MOTHER. The writer does not exaggerate the reality in the chapter. Although at the center of the story is his own MOTHER, he doesn't back down from reality. As far as his portrait of his mother is concerned, he shows it truthfully: The chapter "Fragrant bread taffeta" is based on the author's childhood memories. "Nobody saw my mother getting flour in a sieve at night, Carson kneading dough on a plate, no one knew," [7. 246] the author begins. In fact, the main character in the chapter is the mother, and the essence of it seems to be connected with it. In the chapter "The paralyzed scarf under the stone" the incident with "ENA" also played a key role. Reality is given on the basis of childhood memories:

"Rural prose" plays an important role in the creative work. This spirit is observed in the first chapters of the Creator. This is especially evident in the chapters of the real story, which are included in the collection of the artist "Sun-mother". The main theme of the chapters included in this collection is rural life, the joys, sorrows, dreams and aspirations of the local people. The artist describes the life of the people of the villages of Kashkadarya, because the writer knows these places very well, he spent his childhood in these places. We know that the villagers are a little simple by nature, a bunch, lazy, but sincere. In the village, almost everyone knows each other, and human qualities such as kindness, modesty, and honor become stronger among the people. National characteristics, customs and traditions, the local

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environment are also more pronounced in the village. There was a wedding in Badakhshan in the cold. Absalom aka shook his son's hand. The lunches were opened at noon. The cauldron was surrounded by children. They know that wedding oysters are the first to be given to children in Badakhshan. One or two cups of soup were thrown into the mysterious trays held by the black children. As they lead their brothers, they sink to the place where they have to eat the steaming soup in the oven. Tearing off these runes, which are gushing with water, they finish their soup by dipping their paws five times in a row on the plate. That's it - the kids don't need anything else. They play in groups. The writer describes the rural color through impressive details. The rural landscape is clearly visible before our eyes. The author draws attention to even the smallest aspects in describing the landscape. If we pay attention to the above passage, we will see that the author convincingly describes the rural life and environment.

### Analysis and results

Another characteristic of creative stories is the artistic expression of spiritual problems. They cover humanity, honesty, loyalty to one's faith, human dignity, the strength of honor, in general, the various human problems and relationships that exist in real life. These stories describe the lives and characters of people with different destinies. The creator is also demanding in terms of language. The language of the author's works is characterized by the absence of

excessive details and lengthy comments. Sentences are concise and simple. The writer uses more Kashkadarya dialects. Words and phrases that are disappearing in his works and are preserved in the language of the older generation are widespread.

Did you know Jilboshi Kepti?

Did you visit your father?

Seeing your father,

Did you know that old age?

Did you know Jilboshi Kepti?

Did you eat jilboshi cut?

Jilboshi keskan jiyayatib,

Did you have to?

In expressing his artistic intention, the writer effectively used the dialects and archaic words of the vernacular, in the means of proverbs, parables, legends, conventions, which are the masterpieces of folklore. [ 9. 368] "Ko'krak .Women's breasts are decorated with hapamat, gulband, lilac, their throats are throat1, their wrists are wrists2, their noses are letiba, and their fingers are decorated with silver rings, lined by each jeweler...." to cradle a baby. If not, I can't tell... .." In general, the stories in the series "Sunshine" tell about the author's memories and experiences. It is reasonable to call these stories memory real stories. But the writer's goal is not to simply describe, describe events, memories, and experiences. Perhaps the example of MOTHER is to show that nature is full of mysteries, that nothing is created in vain, that our lives are miracles, coincidences.

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