

The Relationship between City and Village in the Work of "Qora Ko'zlar" and "Qanot Juft Bo'ladi"

Maxmudjonova Nargizaxon¹

¹ A student of Andijan State University filology and to teach languages

Annotation:

In this article, the relationship between city and village, the similarities between them and also the difference sides are tried to analyze in Pirimqul Qodirov's book of "Qora ko'zlar" and Odil Yoqubov's book of "Qanot juft bo'ladi"

Keywords: spectator, population, kindness, justice, konflikt, sketchiness.

Geographically, cities and villages are units that form a certain territory of a state. A country consists of cities, and cities consist of districts and large and small villages. These places are equipped with conveniences for people to live in and meet their needs. On the surface, they appear to be well connected, like brothers, with similar character traits and behaviors, because they are all human beings regardless of their place of residence. However, due to the influence of location and conditions, differences in views, beliefs, and approaches to certain events are noticeable. The novels "Black Eyes" and "Wings Come in Pairs" vividly illustrate and describe the issues mentioned above. First, it is appropriate to consider several issues related to village life. "I haven't seen anything. When I saw the black birds circling, I wondered if a lame sheep had been left behind. There are certain things that silently determine a person's next actions. One of these is signs, which not everyone can understand: one of the characters realizes that the black birds are targeting the sheep and lambs and manages to save the lambs that have strayed away from their mothers" (the events mostly take place in the villages of Oykol and Bodomzor). Oyko'l village is one of the villages specialized in livestock breeding. The second issue is curses: the curse "May it return to your children" uttered by the father for the mistakes of Sanam Khola and Qambar Ota in their youth affected their lives and the behavior of their children. In reality, for these people who had sincerely repented, the significance of the curse should have diminished by the time they grew old. However, even though they did not adhere to it themselves, for those who believed in fulfilling the tradition passed down from ancestors, and later realized the "disastrous consequences" of their mistakes, the

curse seemed as long-lasting as the life they had lived and gradually became a reality. The societal pressure of community expectations prevented them from standing tall. The fulfillment of this curse was evident every time one of their children made a mistake, with comments that they inherited their inferior qualities from their ancestors, ensuring that the curse did not fall out of favor. Perhaps this is why Sanam Khola felt ashamed and afraid first of her mother-in-law and then of her daughter-in-law. Another aspect is the observers and spectators around. They are ready to disrupt a person's life through rumors and gossip, often without understanding the consequences. Although the opinions that lead to such rumors can change over time, the statements made can tarnish a person's reputation and honor. A clear example of this is when neighbors predicted that Avaz, who slaughtered a neighbor's sheep, would become a "butcher" but later forgave him, saying, "It was a sheep meant for slaughter." Or Xolbek, who hesitated to slaughter a deer but was pressured by people's comments, resulting in the regret of losing his two children. Similarly, in Madaminjon's story, despite having the means and desire, he couldn't save his wife due to the different opinions that could arise in people's minds, showcasing the power of spectators' gossip. Attitudes toward women also stem from strong beliefs. In Oyko'l, two different attitudes can be seen: one is from Ismat Bobo, who lives according to old values ("Die, you defender! Flatterer! You are making this daughter-in-law proud"), or from Madaminjon's ancestors, who looked down on the women in their family (an old woman over seventy not being able to touch food before a young seven-year-old "man," helping his wife with housework considered shameful, going to a resort out of the question, and a woman not being able to share her concerns and thoughts with her husband are examples of this). Could family members, spectators, and even the women themselves be responsible for such situations? The old woman who spent her entire life with Ismat Bobo never went against his will, and Ma'suda, even without eating all day, endured silently, bringing "blessing" to the family by enduring hardships. As Madaminjon said, she could have gone back to her own home or poured out her troubles, but these women lived and ended their lives like roses without thorns. Suyuma was also a member of this society. She managed to be a thorny rose, but even in this situation, it never occurred to her or Ortiq that she could return home on her husband's motorcycle from a distant field. She didn't even rush to him when she heard his call, let alone being called by him. On the other hand, there are people like Avaz, who valued his wife Hulkar, always protected her, tried to improve her relationship with his mother, shared shepherding secrets and events with Hulkar, and listened attentively to the books Hulkar read. They protected each other from bad words, worried about the future together, and treated each other not as "cattle" but as humans, proving that the curse did not affect their children. Sanam Khola and Qambar Ota endured so much humiliation because of love. But they relied on each other because of love, just like Avaz and Hulkar. It is said that affection, compassion, and brotherly relationships are highly valued in the village. The novel also shows that there are two sides to the coin: Ortiq and Avaz were brothers born of the same mother, but Ortiq's ambition for power and his obsequiousness, taught by someone, and his prioritizing his mentor-father-in-law over his own family, sharing things with him that he wouldn't share with his father, always mentioning his father-in-law's countless services while forgetting the parents who raised him, and not even saying goodbye to them before moving away, indicate his fragile, childlike naive views. In contrast, Avaz's pride and bravery highlight his character. Conversely, Xolbek, despite being ashamed of his father's past actions, obeys him without question, and despite Suyuma's bad temper and his hatred for his father's snitching, he never lets his father sense this. Characters like Zamonali, who plots against his kind, devoted father, forgives the person who plotted against him and his family, and takes revenge not through harm but by fulfilling his unachieved dreams and plans, portray affection and humanity impartially. The pursuit of justice and honest living takes on a unique character in the lives of village people. They are hardened by constant labor and hungry for struggles, understanding well that truth and justice are not served to them on a platter but must be fought for ("...my greatest duty is to be honest and to serve the people with a clear conscience. I ask for your help in fulfilling this duty"). However, just as humanity

always bids farewell to its past with a smile, past values and cherished sincere feelings lose their significance over time. The novella "Wings Come in Pairs" was written between 1966 and 1968. It was created almost at the same time as the novel "Black Eyes" (1963-1965). Therefore, sincere feelings do not necessarily fade over time but can be eroded even within the same era by people living in different families and regions. Sometimes, individuals raised in different environments or under various influences, even if living in the same area or family, face conflicts that need resolution. Akram was brought up in the village, embodying the heart of the countryside and the intellect of the city. Sayyora, on the other hand, grew up in the city. The differences in their perspectives are noticeable from the start of the story. "...Love, time, and morality" might seem like trivial topics for a discussion. These words may not always be weighty, but their impact on a person depends on the listener's situation, mental state, and the speaker. This belief that a wife and husband should think alike might seem a bit unpleasant to some. Moreover, the fact that a woman, despite being married, spends time with other friends and strangers, dances several times with others in front of her husband, desires to hear the passionate words of Shavkatjon in secluded places, enjoys talking to a handsome film actor, and dislikes her father's voice when he reminds her that she has a daughter (because she feels her married life and motherhood are burdens, disrupting her playful, transient desires) are traits specific to Sayyora. However, considering that such a culture has developed in the city, she cannot be entirely viewed as a negative character. In the village, love, affection, and brotherly relationships are said to be held in high regard. The story shows that even in such cases, there are two sides to the coin: Ortiq and Avaz, though brothers born of the same mother, differ significantly. Ortiq's ambition for power, his sycophantic nature taught by someone, his prioritization of his mentor-father-in-law over his own family, sharing confidences with him that he wouldn't share with his father, always mentioning his father-in-law's countless services while forgetting the parents who raised him, and not even saying goodbye to them before moving away indicate his fragile, childlike naive views. In contrast, Avaz's pride and bravery highlight his character. Conversely, Xolbek, despite being ashamed of his father's past actions, obeys him without question, and despite Suyuma's bad temper and his hatred for his father's snitching, he never lets his father sense this. Characters like Zamonal, who plots against his kind, devoted father, forgives the person who plotted against him and his family, and takes revenge not through harm but by fulfilling his unachieved dreams and plans, portray affection and humanity impartially. It's clear that for Akram, the environment that seemed unusual was ordinary for Sayyora and her family. This misunderstanding required direct explanation to each other. As the story progresses, Sayyora's character evolves and grows; she is no longer a girl swayed by whims and desires. She comes to understand the complexities of her life through the village life, the people there, their relationships, and the feeling of longing. Akram, on the other hand, blames himself for everything, believing that he is outdated. The difference between Avaz and Hulkar's love and Akram and Sayyora's relationship lies in the two different environments, their inability to fully understand each other, and their inability to explain the situation. The story also emphasizes the relationship between fathers and the youth. While a father laments about the modesty and shame of his daughter and her peers, the child mocks their father with friends, criticizes a friend's supportive actions, and fights with them. This doesn't mean all city-bred youth are like this, but it shows a tendency to develop such attitudes. Despite many inappropriate actions, village children like Xolbek and Suyuma, who may not have completed school or become fully literate, still respect their fathers. In contrast, city-dwelling, educated students might not even respect their scholarly fathers. This highlights the environmental differences between city and village. Literature in the city is a bit different too. A screenplay written for a film about village life and the heart of a village woman might seem like a mere amusement or an effort to "elevate" the status of village women without fully understanding their emotions. However, these issues were later resolved, and after witnessing real village life, efforts began to portray real-life events accurately rather than just as fragmented images in literature.

Rumors spread faster in the city than in the village; an evening's quarrel can reach all friends by morning. However, the repeated theme of the two sides of the coin exists in both village and city. Some characters (like Nilufar) wanted to continue living in the comfort of the city, while others (like Ubayjon and Sayyora) changed their views. Although cities and villages differ, they are interconnected and inseparable parts of a whole. These two works depict these interlinked regions authentically, showing characters not as entirely good or bad but in terms of their growth, development, and humanity. This nuanced portrayal ensures the stories' popularity among readers.

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