

SOME COMMENTS ON THE STUDY OF NAZAR ESHANQUL'S WORK IN LITERARY STUDIES

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Abstract

The article examines the study of the works of the talented writer Nazar Eshanqul in contemporary Uzbek literary studies and criticism. The author's poetic world, the skill of character creation, the use of various poetic elements - metaphorical image, symbols and symbols, and issues of creative influence are the leading issues in the published studies.

Keywords: literary community, world of literature, literary phenomenon.

INTRODUCTION

The talented writer Nazar Eshanqul entered the world of literature in a difficult time. This period, which is called the "transitional period" in literature, was a period when the former Soviet empire was collapsing, and the patterns of social realism, considered a pillar of literature, were falling apart one by one. On the other hand, due to some democratic principles that began to emerge, our people turned to the world, and a strong desire for self-realization quickly began to absorb both our previously forbidden national heritage and masterpieces of world literature.

Nazar Eshanqul's first works caught the attention of our critics, and this resonates in the literary community. If we observe the study of the writer's work in literary studies, it becomes clear that every work he created has not been ignored, views, analyses, and interpretations have gradually increased from story to short story, from short story to novel.

MATERIALS AND METHODS

In particular, U. Normatov, while evaluating the writer's story "The Man Led by a Monkey", "... the depth and scope of the meaning carried by the symbolic symbols, the deep analysis of the hero's life path allowed this work to be placed among the best examples of world novelistics" . he writes. Continuing the critic's opinion, he concludes that this story started a new stage in the creation of the image of "contemporary-century" in Uzbek prose. Analyzing this story, as well as the later story "The Wind Can't Be Caught", the critic notes that the main goal was to show the meaninglessness of the lifestyle of the "contemporary-age" heroes during the Soviet era. The critic expresses that the first story "... created by the brush of the hero of his creative and social activity, created by two artistic pictures related to the beginning and end of his creative and social activity - a picture of a young and ambitious young man leading a monkey from a dark grove to a "bright place" and a picture of a grumpy old man returning to the grove at the foot of an old monkey." In the next half-century, Zaman the horse breeder, who was Rayim's wrestler, showed the honor and pride of not only himself, but also the pride of the entire highlanders.

In the scientist's evaluation of works of this type created in the transitional period, not only about Nazar Eshanqul, two characteristic aspects are noticeable: firstly, the tragic fate of "contemporary-age" heroes whose lives were meaningless

during the totalitarian Soviet era is reflected in the works, which are the product of

renewed artistic thinking, and secondly, the same in the image of fate, giving up clarity, a new poetic expression is emerging as a literary phenomenon that takes place in colorful symbolic and figurative colors.

Indeed, these observations of the scientist were not in vain. In most of the works created during the transitional period, the reflection of the tragedies of the Shura period was leading. At the moment, the young creative layer entering the literature was trying to update art, its philosophical, socio-aesthetic basis on the basis of great creative research. The advanced representatives of the science of literature began to try to reveal the essence of these changes in time.

In their observations, interpretations and comments, the literary experts who were thinking about the new image - symbolic expression aspects that the scientist emphasized, tried to interpret the literary works more deeply, to get deeper into their essence. For example, Kazaqboy Yoldosh, in his article entitled "Istiklal Prose Signs", dwells on the updates in our prose, and puts forward the following thoughts about the writer:

"Nazar Eshanqul, who has taken a special place in the development of modern Uzbek prose with his way of thinking and imagery, is on the way to describe not the visible life, but the unique and irreplaceable thoughts and world of completely unique people". Commenting on the way of expression of the writer's short story "Night Bars", he evaluates that "Indeed, our national prose has risen to the level of true expression of a reality higher than life accuracy: the tangled psyche of the heroes and the philosophical observations of the creators".

We see such observations in the observations of Rahimjon Rahmat. Munaqqid supports the opinions of U. Normatov and writes that "Khurshid Dostmuhammad's "Jajman", Nazar Eshanqul's "Bahovuddin's Dog", and Isajon Sultan's "Water Cup" indicate that a new era has begun in Uzbek prose" The following confessions of the writer regarding the story "The Man Led by the Monkey" are also noteworthy:

"The Man Led by a Monkey" published in the early 90s has a special place in the new Uzbek prose. This story has put Uzbek prose in an awkward position for many years. Then, realizing that in order to write a more serious work, in addition to reading a lot of different books, realizing that we need a great life experience in addition to reading various books, we all took a break from paper and pencil, hiding our wings that separate us from others, and entered the street of life's worries".

MAIN PART

These confessions of the scientist mean a lot. First of all, the fact that N. Eshanqul's story was received as a completely new phenomenon for Uzbek prose, the reality reflected in the work and the artistic reality reflected in the metaphorical image of the hero, as well as the recognition of the hero in it, also indicate that he has placed a great responsibility on the shoulders of his peers.

In his comments, Rahimjon Rahmat shows that in the works of N.Eshanqul, through the means of symbols, he can penetrate into the hidden places of the human psyche, find tragic aspects, and protect the human soul from oppression and darkness.

It would not be wrong to say that the theses put forward in the article by H. Dostmuhammad entitled "Hopeful ships of the eye" are the most perfect of these generalizations. Critic evaluates N. Eshanqul's story "A man led by a monkey" the date of its publication as an extraordinary event for Uzbek prose. The author asks the question how this one story can be an extraordinary event in the history of storytelling, which has a history of almost a century, and he himself gives the following answer:

The abstraction in the pictures drawn by the old artist in the story, the increase of this abstraction from one picture to another, the lack of light in the eyes of the old artist, the ugly and sloppy smells emanating from the house where he lives, symbols...

"With this one story, Nazar read his artistic verdict on a large system that is going through the twilight of its life," the author writes about it, "His language and imagery is brutal, sometimes rich in black paint to the extent that it touches the stomach, but the brutality of expressions, the darkness of black color at its core, it was filled with compassion for the lives and lives that were ruined by the corrupt system".

According to the critic, the story "Coffin" also reads like a logical continuation of this story. The article summarizes the common features of all the writer's works as follows:

"Let's pay attention to the names of short stories and stories, the qualities of night, blackness, ruins, darkness, darkness, deadness, pain are generalized in them, forming the arrow line of N. Eshonqul's artistic thinking, the writer's infinite hatred for arbitrariness, independence, evil and razolatu qabohat, this is it is read as cries and exclamations arising from the sufferings of inhuman, cruel and cruel fates. The cries and shouts that begin in one work continue in the disaffected and defiant rebellion depicted in the next .

The most important thing is that the meaning of this image comes from the symbols, in the concept of the creator "...aspiring towards the lighthouse that is visible in the distance...This aspiration creates life-giving hopes in the heart...".

As it turns out, the critic emphasizes that life-giving hopes lead in the ideological motive of the content, which comes from the images of symbols, colors, and paints in the works of the writer.

Of course, as seen above, the opinions put forward by scientists created a certain idea about the "soul vein" of Nazar Eshanqul's work in the literary process, and had its own resonance. This is again confirmed when the author's stories, novels and short stories are studied as sources in monographs and fundamental studies .

In her monograph entitled "National character and artistic interpretation" (2004), Gulnoz Sattorova analyzes the stories of the writer as well as the stories of Kh.Dostmuhammad and G.Hotam. Interpretations of "Conquest" (later "Evolution"), "Man Led by a Monkey", "Ajr" and other stories are among them. These stories are studied from the point of view of the writer's skill of creating a national character. In the story of "Conquest", the psychological aspects of the character of the hero are convincingly illuminated, and the fact that "His", whose ancestors were once brave and brave, has turned into a lamb in the hands of the captives due to fear and persecution, is interpreted in connection with the tragedies of the time.

Tragedy prevails in the personality of the hero of "Istilo" and in his entire activity. His characteristics such as purity, compassion, nobility, courage gradually give way to fear and panic, impotence and muteness. The main reason for this is the persecution of the colonialists. As a result, the nation in the image of the hero of the work loses its identity, its national image. A rebel becomes a lamb. This story, along with its historical value, also has a great spiritual educational value. The writer glorifies the ideas of liberty and freedom to the whole nation through historical events," it is written about this.

The writer's stories "A Man Led by a Monkey" and "Ajr" are also interpreted in terms of period and personal tragedies. In the analysis of the scientist, it is noticeable to pay attention to the tragic past of the nation during the Shura period, based on the socio-aesthetic approach. In particular, the interpretation of the dates of the year shown in the pictures in the story "The Man Led by the Monkey" is determined as follows:

"Each of the indicated years represents a period that the Uzbek nation has gone through. Specifically; military communism, collective farming, repression, post-war famine, post-Stalin threats, etc. All these dates are a chronicle of the old man's life path. And the pictures represent the landscape of his inner world" .

Continuing his opinion, the scientist draws attention to the fact that the interpretation of the tragedies of the Shura period, which is one of the main principles of our transitional prose, is different in the writer's story with aspects that are not reflected in others.

"This work is aimed at analyzing the entire socialist system on the example of the inner world of an Uzbek person. On this basis, an aspect of the national character that other writers did not think of is reflected" .

Through the analysis of "Ajr" story, it is highlighted that one direction of the literature of the independence period is the increasing attention to the interpretation of reality through religious-philosophical motives. The fate of the father and son in the story is compared with father and son in Dante Alighieri's "Divine Comedy" and father and son in A.Oripov's dramatic epic "The Road to Heaven". During the analysis, it is emphasized that religious narratives, the lessons of the "Quran" and "Hadith" served as a basis for the creation of this work. It is explained that this situation is becoming a unique artistic principle for the literature of the 90s, and based on these tools, the literary work warns of the inevitability of punishment, if not in this world, then in the afterlife, for every person's coming to this world for a test.

It should be noted that these interpretations of G.Sattorova are characteristic of the first decade of the literary work, and are distinguished by the fact that they embody the leading trends in the literary process of the transitional period. In the further studies of the author's work, these stories, along with other works, became a source of analysis and were enriched with new interpretations.

In recent times, the scientific researches of researchers such as I.Yaqubov, M.Kochkarova, D.Kholdorov, F.Rajapova, F. Burkhonova have become important in illuminating the aspects of literary creativity. In the observations of these scholars, literary works are researched around a specific problem. If I.Yaqubov studies the novel "Goro'gli" against the background of the new poetic research taking place in the novel of the period of independence, M.Kochkarova tries to study it based on the approaches related to artistic conditionality. D.Kholdorov studies literary stories in connection with the creative style, while F.Rajapova analyzes them from the point of view of symbolism and metaphorical expression characteristic of literary works. In the observations of F.Burkhonova, as an important aspect of the psychology of creativity, an attempt is made to determine the laws of occurrence of the leading approaches to the literary-aesthetic views of the writer in his works.

D.Kholdorov's book "Essence of creativity - nature of style" leads the attempt to determine the literary style through a brief analysis of N. Eshonqul's stories. This implies the uniqueness of each story. In the short story "Men of War", the literary style is defined by the image of "two banks of the river" spoken in Anzirat language. According to the author, "the river is a sign of human life, vitality. There is always a struggle between two senses in man. One is good, the other is evil. Both have a sign of vitality. There is life in both"... The writer examines the heroes of the work between these two shores. The tragedy of Normat and Anzirat, the tragic aspects of male honor and female betrayal take place between these "two shores", the development of events is sometimes on that shore, sometimes on this shore priority is given to the view that the passage is due to the uniqueness of the writer's style.

In "Mother Song", he analyzes the fact that "song" is the main poetic phenomenon that defines the style of the writer, and that the writer intends to influence those who are "alienated" from his identity and their polluted spiritual world through the song.

Analysis shows that the "Black Book" is a work about the tricks of Satan, who has accompanied man forever until the end of the world, and who swore to mislead Adam (starting with Adam) from the right path .

In "Night Bars" attention is paid to colors. The author's stylistic originality is based on the view that the black color, the night, is not only a symbol of evil or ignorance, but can also represent the appreciation of goodness and the good days in human life. Accordingly, in the childhood memories of the hero, who entered into a relationship with himself at night, Robiya, who was left on the stone roads of distant Tersota, is interpreted by connecting him with the light coming from his first love.

In general, D.Kholdorov approaches the stories of the writer with modesty, without putting too much pressure on them.

In the observations of F.Burkhonova, the views expressed in the writer's literary and critical articles on artistic creativity are summarized and determined at the level of the writer's creative position and are studied from the point of view of his application to his own works. On this basis, the researcher intends to enter the writer's creative laboratory and study the writer's creative process. Issues such as "I" and non-self, personality and impersonality interpreted by the writer, western and eastern philosophies in the artistic works are essentially united in a single idea, and the connection of the author's works with the social environment in some sense are analyzed.

The analyst also dwells on the interpretation of the image of "night", which has attracted the attention of many people. We read the following thoughts in connection with the story "Night Fences":

The intellectual activity of "I" begins mainly at night. What is the reason for this? What does night symbolize? The reader who reads the story rightfully has such questions.

In fact, night is a symbol of darkness, darkness, heedlessness, as well as calmness and tranquility. For this reason, the hero of the work thinks only in the quiet night about happiness, purity, unscrupulousness, conscience-unscrupulousness, hope-disappointment, dream-dream... in other words, about man and his fate .

The research work covers the yearnings of "I" for "you" based on the memories of one night, and the process from the rise of a beam of light that rises to the level of "you" to the reaction to the devil's symbols that walk side by side on earth and try to lead

you astray. The writer, depicted in the work, pays great attention to Tursoria, who disturbs his imaginary world. It is emphasized that it plays an important role in the concept of the work.

"Tursoria is a place that the writer lovingly describes. The ideal of a writer. In the writer's literary-aesthetic views, in the same story (referring to "The picture of a ruined city" - Q.Q.), the concept of the individual, which is placed in the central plan, the tragic acquisition of impersonality, is figuratively connected with the social system .

The social nature of the writer's works is depicted in the "Black Book" by drawing the portrait of the devil as a bearded man, setting the chronotope of the work as one hundred years, the image of the ruins and ruins reflected in the "Shabara Shafar Photo", and the images of the construction of a city with a full head in the form of a coffin in "Coffin" as a metaphor of the totalitarian regime. It is seen in the evaluation of the image. This kind of socialization, which is characteristic of the works of the writer, is considered as the main factor that distinguishes him from Western modernists.

M.Kochkarova is an extremely demanding scientist. He is very active: he reads a lot, writes a lot... even when he writes, he tries to be based on new thinking and new approaches. Undoubtedly, his analysis of poetic research in modern Uzbek prose, especially the work of modernist writers, on the basis of a new scientific concept, deserves to be evaluated as an achievement of our literary studies. We will be sure of this when we get acquainted with the scholar's monograph "Artistic Conditionality in Contemporary Uzbek Prose" (2020).

However, we would like to limit ourselves to not all aspects of this research, but to express some of our comments on one chapter - "metamorphosis as an artistic conditional tool".

In her research, Marhabo Kochkarova tries to interpret the writer's works in connection with metamorphosis and absurd philosophy, which she considers to be important tools of conditionality. The researcher evaluates metamorphosis as a "motive of evolution". Attention is drawn to the fact that the non-traditional method of transforming characters into other creatures, characteristic of folk art, is unique in literary works and serves to express the artistic-aesthetic goal of the creator.

The scientist analyzes F. Kafka's story "Evrilish" as a vivid example of this. The chapter analyzes the stories of N. Normatov's "One day there was an ant...", "The House in the Eyeball" by H. Dostmuhammad, and "Bahouddin's Dog" by N. Eshonqul through comparative analysis.

M. Kochkarova emphasizes that the processes of evolution of the characters in the stories of all three writers are unique. "If the hero of N. Normatov was depicted under the influence of drugs, the hero of the story "The House in the Eyeball" by Kh. Dostmuhammad is depicted through the medium of a mirror" .

"In the story of N. Eshonqul, turning a man into a dog, using the motif of metamorphosis, which has existed since ancient times in the Uzbek folklore, created a model of a modernist story that will shock such a person" .

The scientist systematically analyzes the stories, the events reflected in them, the processes of transformation of the heroes into other creatures, and he points out the artistic techniques used by writers, and it is stated that the metaphors used by N. Normatov are quite simple, and the metaphors used by Kh. Dostmuhammad are complex, and the reader cannot understand them in one reading. These methods are evaluated as evidence that the writer followed the experiences of Western modernists J. Joyce, F. Kafka, and Dean Butsati.

CONCLUSION

However, it is surprising that the scientist, after so much careful analysis, expressed rather lively conclusions in response to the question of what artistic goal the writers aimed at by twisting and depicting their characters using the "metamorphosis motif". The researcher writes: "N. Normatov skillfully used the "metamorphosis motif" in their stories to expose the problems of the Soviet era of the 70s, and Kh.Dostmuhammad the problems of the 90s" .

"N.Eshaqul wrote an original story that turns a man into a dog... 200... years ago, exposing the terrible bureaucratic vices and false prosperity" .

These findings raise a number of questions. Is it possible that the writers wrote their works only to raise the problems of the time? Is it not possible that so many poetic methods, symbols and metaphorical images and expressions used by the writers were used only to raise the problems of the time? In these conclusions, we do not see the person who is the soul of the stories, his heart.

Analyzing the transformation of the hero of the story "Bahauddin's Dog" into a dog, the researcher says, "... the author expresses the disaffected mood of the people, the true situation of the people in symbolic images of oppression, injustice, humiliation and insult, condemnation and oppression, oppression and helplessness mixed with the howling of a dog. In the text of the story, in particular, in the character of the hero who turns into a dog, it seems that in this society it is better to live as a dog than as a person, and that dogs are happier .

Of course, such conclusions are not suitable for the masterpieces of art, which form the basis of the aesthetic world - the world of beauty and sophistication, encourage love of life, and lead to the beauties of the soul. It seems that we must not forget that the development in the analyzed stories takes place not outwardly, but in the heart of the hero, in the layers of his subconscious, and in the analysis we should also look at the heart.

Of course, it is difficult to cover the literary and critical interpretations of the work of the talented writer Nazar Eshanqul in these short observations. For this, separate studies are necessary. The most important thing is that regardless of the interpretations, the science of literature is not indifferent to the work of the writer. The research that is being created allows this conclusion.

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