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PEOPLE IN SEARCH OF THEMSELVES

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Nurafshon Oripova

Researcher at Tashkent State University of the Uzbek Language and Literature, Uzbekistan

ABSTRACT

This article discusses the disclosure of the image of a woman in modern Uzbek literature, in particular in the stories and tales of Nazar Eshonkul. Based on the analysis of several stories of the writer, the image of a woman who is obedient and faithful to her values, depicted in Uzbek literature, is described.

KEYWORDS

Theme of obedience, female image, character, motive, nationality, Nazar Eshonkul, song, story.

INTRODUCTION

We can say that the heroes in Nazar Eshonkul's stories and tales are those who strive to find themselves, their identity, and high ideals. Their soldier analyzes his own life. Unlike most people, he strives to think continuously, to find the essence of life, to live in his own unique world, unlike others. In the process of creating unique images, the writer relies on the power of thought and imagination to penetrate deeper into the psyche of the characters. The writer himself admits this as follows: "...when I write, I divide myself into different categories, concepts and views. In fact, they

are all one person. People who are thinking, trying to think, or, if we proceed from the topic of the conversation, trying to think, searching for themselves."

In the stories and tales that are the objects of our scientific research, we also encounter people who are searching for themselves, their identity. Self-examination, questioning, and creating an internal monologue or dialogue are undoubtedly found in the work of our great writers, including Nazar Eshonkul.



For example, we all know that the hero of the “Night” part of Cho’lpon’s “Night and Day” diology, Miryaqub, is being investigated by his conscience.

When a person understands the meaning of his life, he begins to deeply feel those around him and their hearts. He values his loved ones more. Because a person cannot understand others until he understands himself. Until he knows himself, he does not know his creator.

The first work that we will analyze in this article is the story “Momaqoshikh” by Nazar Eshonkul. In addition to describing the life of the villagers in Nazar Eshonkul’s story “Momaqoshikh”, the lifestyle of this village woman, her behavior, interests in life, loyalty to her family, and love for her husband are highlighted through the image of Muazzam, the wife of the foreman Otaqul.

Muazzam is a simple village woman who is content with her life, happy, and loves and respects her husband, ready to do anything for her family. Muazzam is just twenty-one, she has graduated from a teacher's college, but she has to raise her child, do household chores, and especially because her husband, Otakul, was appointed a foreman on the outskirts of the state farm, so she left her child with her mother-in-law and lived in a lonely hut. She was a somewhat reclusive, impressionable, and very intelligent girl.

When Otakul did not go home for weeks and slept in a shed, she abandoned her desire to teach at school and moved to this hut to take care of him. This year, since her child turned three years old, she left him in the village, in the care of her mother-in-law, while she and her husband had been in the field for five months.

All the events in the work begin with the arrival of the Hasharchis in the village. The villagers are busy preparing a place for the hasharchis. Because the hasharchis who come are not ordinary people, they are sophisticated guests from the city of culture workers.

Shamsi Salah Otakul’s wife Muazzam, who came from the city, invites him to live in the city, to use her voice, to live well. But the image of Muazzam was created by Nazar Eshonkul in such a way that the woman's loyalty to her family and husband, sincerity, simplicity, and kindness amazed even a Frenchman who was as stern as Shamsi Salah, a little more arrogant, a little more arrogant, a lover of luxury and glamour, and a master of elegant allegories:

Above, we learned how sincerely the image of a woman is described in Nazar Eshonkul's story "Momaqoshikh". In conclusion, the image of Muazzam in the story "Momaqoshikh" is, in fact, a symbol of spiritual beauty, preserving and continuing national values. The conclusion that the writer could not finish in this image is given more fully in the story "People of War". The successor of this image was the eldest



daughter-in-law of Biydi, who was abducted and loyal to her husband. The inner culture, which constitutes one of the main directions of the writer's literary and aesthetic views, is absorbed into the essence of the work. In the work, the reader sees true culture not in the "hasharchilar", but in the example of the image of the villager Muazzam, the owner of an innocent soul. The work glorifies such human greatness, high spiritual perfection. The writer himself says this about this work in one of the interviews:

— So far, four of your published stories are known to readers. But three of them ("People of War", "Black Book", "Gates of Night") are often mentioned in literary circles. "Mamoqoshikh" is almost never mentioned. What do you think is the reason for this?

— Probably because "Mamoqoshikh" was not published in the magazine... Moreover, I could not find the strength to rework this story. It was published in 1989, the way it was first published, and it is still being printed in the same form. In fact, I wanted to approach reality differently. Something, perhaps my feelings at that time, prevented me. As a result, this story came out. Then I threw it away. I didn't seem to be interested in it. Jabbar persuaded me to publish it. The image of Momo in the story fascinated me more. The eldest bride in "People of War" and Muazzam in this story are very close to me, they seem to complement each other. Later, I found something that was not found in this work in the character of Bayna Mama in the story

"The Wind Cannot Be Caught". In fact, when I said I would write a story, the two were one character for me. The story was supposed to be the preface to "The Wind Cannot Be Caught".

In fact, we can call the gallery of characters created by Nazar Eshonkul people looking for answers. For example, in a way, Shamsi Salah was able to motivate Muazzam to get answers to his questions. That is, Shamsi Salah held a mirror up to Muazzam. And in this mirror, we will not be mistaken if we say that Muazzam was able to see his shadow first, and then his true self. Muazzam, who entered the heart street, almost said that he would leave his beloved husband and son and go to the city with Shamsi Salah. And that heart saved him from this fatal act. Similar situations occur with Ra'no, the hero of O'tkir Hoshimov's novel "Between Two Doors", and with Zuhra, the bride of the elder, in Said Ahmad's "Horizon" trilogy, and they are not infatuated with their own identity, but with their shadow, and they make a mistake in the choice. Rano pays the price for this with his life, in a sense.

All the characters in the writer's stories are brought together by one thing - their desire to find answers. Thinking about their successes and failures, analyzing their past, asking themselves questions and looking for answers is one of the wonderful qualities of a person. Because a person seeks to understand himself through the search for answers. This is considered the greatest achievement that every person can achieve in his life.



The author's story Momoqoshikh ends with the words "We could not understand your heart, we could not understand your dreams about man and happiness, we imposed our own lofty concepts on the concepts inherited from your ancestors, we tormented you."

Every prose work of Nazar Eshanqul contains the image of women. In conclusion, it can be noted that the writer's stories reflect the simple and sincere village life and the whimsical feelings of the villagers. In contrast to his stories, the experiences of the characters and the relationships between the characters are revealed in a wider and deeper way. It can be said that the proportions of form and content are fully observed in short stories. Exaggerating and polishing the emotions of the characters increases the scope of the story and ensures the continuity of the emotion captured by the pen.

In particular, when summarizing the experience and thought, it creates conditions for drawing the expressed thought more clearly, and for the development of emotional expressions. So, it seems that this relationship is manifested in different tools, perspectives and aspects. There is no thinker who has not spoken about the virtues of a woman's heart. A person who can lift mountains with a weak body has been the subject of thousands of studies.

However, the woman's soul and spirit remain a mystery. Thousands of writers, thinkers, and

philosophers, who decided to explore this mysterious world, were only able to reveal some aspects of it. Writers treat each work as if it were their own child. Their creative products are related to their spiritual experiences and, in some ways, their way of life. When analyzed by the biographical method, each work of the writer has its own history of creation. In conversations with Nazar Eshankul, he repeatedly emphasizes that the female characters in all his works are taken from the people and that all of them are vital.

Undoubtedly, the writer is known and famous for his ideas that promote such delicate feelings as loyalty and loyalty. It is in this respect that it can win a place in the hearts of lovers of literature. But this requires strong skills, hard work and sincerity from the writer. In the stories we studied, all these aspects are gathered. It is possible to observe the disintegration of the theoretical views on genre, plot, composition, and sentence structure in the current style of non-traditional short stories. It was possible to convey the thoughts of the hero in a different way. However, to describe the traces of a person who did not find meaningful meaning in his path, whose youthful dreams have turned into a dream, who is confused about how to live in the future, who is constantly searching for his identity, would damage the content of the text.

A significant part of Nazar Eshanqul's works are works written in the method of realism. We must not forget



that the way we want to see life is the basis for romanticism, and the way life appears to us is the basis for realism. It is possible to classify the prototypes of female characters in Nazar Eshanqul's works in different ways. For example, in his works there are images of widows or barren women and so on. A character in a work of art can have one or more prototypes. I mean, a writer can combine the qualities he sees in several people into one image. The difference between a prototype and an artistic image is different. It depends on the genre and direction of the work, and the individuality of the author.

In particular, Nazar Eshanqul gives many examples of these in a series of interviews and touches on his works and their prototypes. Even in the prototypical image, the author uses artistic texture to typify and generalize life events. This allows him to effectively use the facts of life of real people (prototypes) and the events he has seen and known in life to create true and complete artistic images. Prototypes of artistic images interest researchers in the artist's creativity and the history of the creation of the work. This work requires a special delicacy from the researcher.

Almost every literary character has a prototype - a person who actually existed. Sometimes it is the author himself, sometimes a historical figure, sometimes a relative of the author. Nazar Eshanqul's essays fully reflect the views, traditions and dialects of the region where he was born and raised. It is through this that

we can see that the main characters of his works have real prototypes. The day every pen owner stops working on himself, he naturally stops thinking, renewing, and creating art. We can see the opposite in Nazar Eshanqul's works. The fact that the writer has been working on himself from year to year and studying many achievements of world literature is clearly visible in his works in the modernist direction. Instead, Nazar Eshanqul's pen is ideologically and philosophically sharpened year by year, the scope of pain is expanding, its effectiveness is increasing, and its polish is becoming clearer. The growth of social philosophy in his works proves that the number of students of un-ing is increasing even when viewed from different angles. This is the status and scope that always hurts the goal peak of the people of the pen.

We know that every writer objectively paints the main, important aspects of his personality in his work. The object of our research is the image of women in Nazar Eshanqul's prose, their characters, psychology, and their role in society. The fact that Nazar Eshanqul's stories and stories are sincere and close to life compared to other artistic works of this type is related to the interpretation of the national spirit and the richness of national and religious color in these works.

Nazar Eshanqul's skills were also shown in image creation. It is necessary to have a strong psychology, many years of experience and of course artistic skills to portray the feelings of a woman, who belongs to the



male gender by nature. His thoughts on life and Uzbek women are impressively absorbed into the images he creates and connects them with life.

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