

Symbol of Deep Thinking

Ayimkhan Eshniyazova

Doctoral student of the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan

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Abstract: The article examines Nazar Eshankul's creative concept, his profound intellect, and his status as one of the leading figures in contemporary Uzbek prose, based on the analysis and interpretation of his works.

Keywords: Symbol, metaphor, thought, image, character, short story, novella, novel.

Introduction: Nazar Eshankul was named "Writer of the year" by Mundus Artium Press, a world literature publishing house affiliated with the University of Texas. This prestigious recognition is a worthy assessment of the writer's significant contribution to the field of literature and his creative achievements. Mundus Artium Press, founded in 1967, is a publishing house that recognizes undiscovered creators worldwide. Nazar Eshankul is an enlightened jadid creator of modern Uzbek literature. His work is nourished by two wings – Uzbek and world literature. Modernism became the writer's style. In Uzbek literature, there was no creator who could match him. In his later works, along with western innovations, a return to classical literature and folklore was evident. The writer explains this by saying, "I must be returning to myself" (from a conversation with the writer).

Nazar Eshankul is considered one of the great creators who enriched modern Uzbek prose with a new tone, theme, and mastery of imagery. Throughout his work, driven by the need for renewal through artistry and emotions, he attempted to break literary stereotypes. The writer says the following about his creative concept: "I only wanted to write differently from those who wrote before me. The forms and traditions of world literature, the ways of expressing oneself, gave me freedom and opportunities to realize this intention. This is my only imitation of the "western" or "modern". If the desire to write unlike others is "modern", then let them say so [3. 412]. Writer Ahmad A'zam reflects: "It's true that a person's birthplace has a lifelong impact on their psyche, thinking, and character, but no matter how high the mountains or how vast the

fields and steppes, these places lack the conditions for a child to freely acquire knowledge and enjoy the benefits of cultural institutions. There is an exemplary wisdom in how a child from a remote area, who only finds time at night to prepare lessons and read books, eventually grows into a great writer who has deeply mastered world literature and created works worthy of competing with its finest examples"[1].

METHODS

In the books "From me to me", "Philosophy of creativity", and "Man of books" N.Eshankul interprets the problem of today's level of thinking and human personality in the unity of literature, art, society, and humanity. In a conversation with the writer, he expressed thoughts that encourage reflection on today's literary taste: "Literary taste determines a lot. It's a barometer that indicates the level of cultural consciousness and thinking of a nation. You can judge a nation based on what they're reading. A people who constantly read fairy tales are noble and just, but with a child's mindset. A nation that reads philosophy will be a nation with elevated thinking that ponders questions like how the world was created and how we are living". In the writer's work, the concept of self-awareness is at the forefront. His works and literary-critical views explore a person's understanding of their status as a human being, the philosophy of life, the essence of existence - whether material or spiritual - and the fluctuations occurring between these aspects. When we asked Nazar Eshankul about his learning to read, he said that he had conducted scientific research on the translation of Fyodor Dostoevsky's "The idiot" had written a dissertation, and that his mentor was

Gaybulla Salomov, with Tilak Jura and Najmiddin Komilov as his opponents. At that time, dissertations were translated into Russian and evaluated in Russia. He stopped working on it because he didn't want to go through this process (From the conversation with the Writer).

In a particular work, certain spiritual, religious, and human aspects of the author's personality are more prominently manifested. That is, the artistic creation reflects a system of the author's aspects that have become the concept of the work. In "Sibizg'a volasi", any unutterable truth can be expressed through art. In "Dead season", it's about the idea as the power governing society - a person can die, but an idea doesn't. The story's protagonist says, "the dead have taught us a lesson". In "Coffin", it's about a state doomed to decline.... Every work of the writer invites reflection. Read any work carefully, and you'll see the creator himself, his image, and the inner self he hides from others. A literary work is a document that exposes not only others but also the person who brought it into the world. In the writer's works, intellect takes precedence. When the power of thought controls emotions and your mind grasps the essence, you experience pleasure and wonder. When the power of thought is insufficient to understand the essence, dissatisfaction with oneself arises. In this sense, it is justified to call the writer a profound thinker of today, a modern jadid creator.

The writer considers "literature as divine suffering, the highest sorrow for man". The essence of the writer's works is the anguish of understanding and being understood, the highest sorrow. The coffin engulfing the city, the old woman who lived her whole life conversing with her memory, the young man who takes on various forms at night and judges himself, the teacher who comes out of the cemetery to give lessons about life, the scholar who realized that the book he had believed in and considered sacred all his life was actually the book of Satan. The writer's characters are taciturn, mysterious, closed people, like the writer himself, who are awake in today's world, expecting novelty from life, unable to compromise with society, suffering from the anguish of being understood. The writer does not distract his characters with petty concerns. They are people striving for nation, spirituality, human personality, will, the logic of life, freedom of the heart, and their identity. These protagonists sometimes carry a symbolic burden and serve as a key or opener. "A writer's talent is determined not by their age or how many stories and novels they have created, but by what changes they bring to artistic thinking and how they influence the literary process" [1]. In this sense, we can say that

Nazar Eshankul is a creative leader who has elevated modern Uzbek prose to a new level.

The story "Unopened door" portrays the unrecognized suffering and tragedy of a woman. In "Endless sky," Oytuldi's life becomes a symbol of both suffering and loyalty. "You can't catch the wind" features Bayna momo as a symbol of the nation. "People of war" depicts Biydi momo, while in "Chained" Odamboy only converses with Bayna momo. "Angel" presents Sancho's compassionate wife, and "Qultoy" portrays Arzihol, who endured a lifetime of suffering and humiliation. The portrayal of women in the writer's works invites reflection. There are images of protectors, sufferers, victims, and mothers who have become symbols of the nation.

The writer's stories have symbolic-metaphorical titles: "Man led by a monkey", "Unopened door", "Coffin", "Dead season", "You can't catch the wind", "Qultoy", "Endless sky", "Free birds", "The pleasure of pain", "The hand", "Angel". The epigraphs chosen for the stories demonstrate the writer's extensive reading: F.M. Dostoevsky for "Unopened door", the epic "Alpomish" for "Qultoy", "Mantiq ut-tayr" for "Bahovuddin's dog", and "Kul Tegin's inscription" for "Bitik".

Key symbols in his works include: angel - childhood, coffin - decline, hand - desire, Qultoy - protective hero, wind - rebellion and freedom, dead season - the period of despotic regime, chained - a person condemned by their environment, black book - a great life, night bars - mirror of life, momoqo'shiq - a woman unbroken from her roots, people of war - those who have internalized war in their hearts.

"It is not for nothing that the soul of a writer is called a soul illuminated by divine light' in the language of Greek orators. This divine soul trembles at the slightest impurity, betrayal, injustice, or deception, and begins to purify the corrupted, deceived world with its words, which are symbols of suffering" [3.22]. As the writer himself said, in each of his works we read the anguish of understanding, the trembling of the heart, rebellion against injustice and violations of life's laws, and the desire for purification. This desire belongs to the writer, and he hopes that the reader who understands it will make it their own and society's.

The story "Dust of the heart" is about a person who is not treated as a human being, about the destruction of personality through crushing, breaking, and oppression. The writer intended to make this story an introduction to the novel "Son of the grave or water of life". The work describes how a person can be destroyed and sacrificed. The protagonist of the story shares the same fate as the hero of the story "Night

fences"; they are thinkers who cannot compromise with society, who rebel against the system and stereotypes, who suffer from their awakened souls, and who seek solace. Both are inactive in social life, and both are creative individuals. Perhaps the writer created this story to convey the subsequent fate of the inactive, contemplative hero from the earlier story. The novella was written in 1988, and the short story in 1992. The novella ends with hope for the future, as "every night the chariot of hope comes to the hero's window". In the short story, the thinking hero is crushed, his mind becomes prey to a monster, and he joins the crowd. The protagonist of the novella writes fairy tales called "Night tales", which are a longing for brighter days. In the stories written by the protagonist of "Night fences", he symbolically depicts the life of people who have lost their way, whose hopes have been trampled, and who have turned into a faceless crowd. In particular, "His stories were about an unbreakable chain with strong links, death howling in the streets searching for prey, the road leading to graves, headless people rushing somewhere, blind children searching for a white palace following their blind grandfathers, a woman who only gives birth to lambs, abandoned and neglected horses, a mad craftsman who spent his whole life making a dagger that no one would buy, and a crowd kicking a wise man's head like a ball. All his stories evoked bitter sighs in one's heart" [5]. All the symbols in the story - the unbreakable chain, howling death, the road to oblivion, headless people, blind children, the birth of only lambs, ownerless horses, the crowd - are images reflecting a country in decline, where individuals are broken and become victims of the regime. The writer suggests that these stories of the hero represent our past, our present, and potentially our future if people are not educated and if minds continue to be fodder for monsters.

The story closely resembles the events depicted in N.'s dreams in the novel "Son of the grave or water of life", where a creature feeds on brains and devours human brains with appetite. The father and grandfather of the novel's protagonist N. are tortured to death as sinners in front of a crowd and children. The aim was to instill fear in the hearts of the younger generation, demonstrate the severity of the regime's policies, and govern society through fear. N.'s grandfather's and father's skulls were cracked open and snakes were inserted. The snakes were meant to eat the brain and destroy the condemned. The grandfather and father endured the torment until the last moment because the next generation was watching: to avoid showing weakness, the father didn't look at his son, and the grandfather, as always before saying something

mysterious, raised his eyebrows at his grandson as if to say, "Don't tell anyone our secret"[4. 161]. The grandfather and father perished before the child's eyes. The boy then felt as if his heart had shrunk, as though a snake had devoured half of it. It is difficult for a generation that has witnessed the regime's brutal policies to develop individual identity. Perhaps that's why the writer doesn't give him a full name, calling him only N. N.'s rebellion against society was an attempt to prove his existence. Society did not accept him as an individual. His grandfather and father were physically killed. The "self" of the subsequent generation was broken and merged with the crowd. This mirrors what befell our ancestors. Our forebears who emerged at the beginning of the century were physically killed, and their descendants were spiritually broken. This is like the day that befell our ancestors.

In the works of N. Eshankul, the formation of an individual's personality is portrayed as a process intertwined with society, family, and ancestors, running like a red thread throughout his narratives. In the story "You can't catch the wind", the inner integrity of Bayna momo is connected to her family and the environment that nurtured her. Her husband was Rayim the wrestler, who upheld the honor and reputation of the entire mountain people, and her father-in-law was Shukur, the village elder. Her inner strength was shaped within the family; rebellion ran in the blood of her ancestors, and she had witnessed much in her life. During Rayim the wrestler's lifetime, the grandmother was the people's advisor, and her house was always bustling with guests and young wrestlers. The villagers couldn't comprehend the reason for Bayna momo's rebellion, nor could they offer her solace. The frail old woman exacted revenge for her husband and son from a stout man. The story's conclusion prompts the reader to ponder: was Bayna momo truly capable of killing Zaman the stableman? Can one really catch the wind? Readers who believe in Bayna momo's revenge live with faith in the triumph of good over evil in life. Those who doubt the revenge are hinted to harbor doubts about the victory of goodness in their hearts. We wouldn't be mistaken to say that the author, through depictions of darkness, foul odors, stench, soul-torturing experiences, and nauseating remarks, aims to more vividly expose, imprint, and evoke the pain and wounds of today. In his works, alongside fatigue, depression, and death, we see light at the end. This light represents the agony of awakening understanding, awareness, and thought.

CONCLUSION

The writer's following reflections on the realm of human thought and inner vision substantiate the essence of his entire body of work. "We are both the

observer and the observed. For the Creator has placed within us a tiny soul - an eye, and when we look inward through this soul, we see worlds vaster than the universe, sense a greater power, and feel a more immense being. This world inside us is a reflection of the great world, our spirit is a reflection of the great spirit". Through his characters who contemplate, examine themselves, and suffer from the pains of today, Nazar Eshankul calls upon society and humanity to awaken and engage in reflection.

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