

# Interpretation Of Metaphorical Thinking

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**Abstract:** The article investigates the writer's metaphorical thinking through an analysis of Nazar Eshonqul's metaphor-stories "Free Birds" and "The hand".

**Keywords:** Creative concept, metaphor, interpretation, metaphorical thinking, story.

**Introduction:** One of the most significant aspects of N. Eshonqul's work is his uniqueness in depicting and interpreting reality. A key feature of the author's writing is the renewal of existing literary patterns in national prose and prioritizing the issue of human freedom. The question of the author's ideal itself warrants separate research. This is because the author's ideal is not immediately apparent, doesn't catch the eye, and is not easily recognizable as we might expect. The writer's works primarily address national and, naturally, universal issues. They explore the eternal and everlasting torments of humankind. The writer's characters are individuals who come into conflict with the archetype of their era and world perception. The contradiction between the protagonist's thinking and society serves as a crucial foundation in the work. In the writer's ideal, the hero stands alone against the entire society. They struggle through ideas and through beliefs they have managed to remain faithful to and trust. The writer is more interested in the experiences of the human psyche and the anguish of thought. It is precisely in this approach to human conditions and unique interpretation that the essence of the author's style is embodied.

In his books "From Me to "Me", "Philosophy of Creativity", and "Slave of the Book", Nazar Eshonqul interprets the current level of thinking and the problem of human personality in the context of literature, art, society, and human unity. These three books, with their literary-critical views, established a new direction in essay writing in Uzbek literature. They keenly analyze issues of the individual and society, the individual and literature, the individual and talent, the individual and environment, and the individual and the literary

process. While explaining the purpose of literature and art, the essence of creativity, and the secrets of creative work, the writer also incorporates his views on the essence and roots of his own work. For instance, he states, "I live more in the city of prose. Sometimes, for the sake of making a living or following my heart, I even venture into the fortresses of screenwriting and dramaturgy. I once lived on the street of poetry. I left because my spirit didn't settle there". The writer wrote the following about periods of rise and stagnation in literature: "After the geniuses, the era of mediocrity begins in the art of words. In the field trampled by the mediocre, the seeds left by geniuses will sprout, and literature will once again choose the path of growth" [3; 411].

We observe that metaphorical thinking takes center stage in the writer's work. "Every piece of writing is a metaphor of imagination. Metaphor is the artistic expression of thought. The metaphor being contemplated is perception seeking itself. Is artistry felt or thought about? The East says it is felt, the West says it is thought about. But thought without feeling, feeling without thought could never be art. Seemingly contradictory concepts have always complemented each other. The writer considers metaphor as the harmony of concepts in imagination. "Metaphor", says the writer, "is "B" or "G" symbolizing themselves to "A".

The writer sketches a diagram of the evolving literary thought. It's not literature itself, but the perspectives in literature that are being renewed. A new perspective creates a new imagination. The perception of words, people, thoughts, and beauty is renewed. Without renewing imagination, neither metaphor nor word can

be renewed [3; 263].

About why a writer becomes a creator: "A creator has a desire to take from people and give back to them. Most interestingly, because people themselves don't know and haven't seen what's being taken from them, a poet or writer wants to express it. This, in my opinion, is creativity" [1; 225]. N.Eshankul believes that literature should live with human pain and dreams. "Its main character is also today's person who grieves, dreams, suffers, laughs, thinks, searches, agonizes, and seeks a path. A writer should be able to find that person amidst the turmoil of the times. The hero of our time is also that HUMAN!" [1, 60] The characters chosen by the writer are also suffering people, searching for their way. N.Eshankul proved with his works that literature is a unique form of knowledge that analyzes oppression, heresy, and evil. The writer believes that only literature that reveals and encourages the desire to return to one's true self in the human heart is true literature.

In the "Colors of Creativity" section of the book "Philosophy of Creativity", the writer presents essays about artists. In these essays, the writer introduces and interprets colors through his way of thinking and ideas. We can sense the influence of famous artists' drawings and masterpieces on N. Eshankul's artistic thinking from his perspective. This is because the writer himself dreamed of becoming an artist, and many of his characters were artists.

## METHODS

He offers interesting and thought-provoking interpretations of Van Gogh's painting "Shoes": "Shoes with leather wrinkled from constant wear remind one of a tired, exhausted, and hopeless soul weary from inner struggles. More precisely, the painting depicts not the shoes, but the image of the artist's half-ruined life and soul at that time. The artist creates a picture of his inner world through the shoes". "In the neglected, ugly, dirty, awkward, rough shoes, Van Gogh also embedded others' perceptions of him". The writer's interest in the meaning embedded in symbols and metaphors, his skill in interpretation, is transferred to his work. The writer derived pleasure from such enchanted images. All his works prove this. In this context, if we analyze the writer's metaphorical stories "Free Birds" and "The Hand".

"Free Birds" (1988) is a melancholic tale about a homeland lost and occupied by others. Reading it reminds us of the hardships our ancestors endured, reflected in the image of a young man who has lost everything. Our people, too, have experienced nearly a century of colonial oppression. It's a metaphorical story about the life of a young man living in a colonized

country, awaiting the miracle of freedom. Living in one's native land yet being unable to call it Homeland is a tragedy. The writer portrays the image of people who cannot claim their country as their own, who cannot take pride in their language or nation, and who are oppressed by the regime's policies. This is depicted through the young man's character in an unnatural reality, in a metaphorical state. In the work, the concept of Homeland becomes relative when one state subjugates another. People in a country under foreign influence cannot claim everything as their own. Their land has a new master in the embodiment of power. Only birds are free. They can make any place their homeland. That's why the protagonist envies the birds. Because no one could take control of the birds' habitat; only they were inviolable. On earth, the right to own the Homeland is being violated; only in the sky can one be free, only in the sky can one cry out "my Homeland". Everything is being lost on Earth. "You have never seen an event where you've taken possession of the house where your parents and ancestors lived, and everything happened not as in a dream, but as in consciousness" [5; 44]. In the story, the house symbolizes the Homeland, while the woman represents a colonial state. She has taken everything from the young man - his house, his values, his possessions - making it all her own. The story presents a unique form of metaphor. The house documents, photographs of his parents, and all the furnishings of the house have become the girl's property. The colonial state destroys the concept of individuality of the state under its control.

Within the story, there's an inserted report about a sensation in the newspapers. It describes the suspicious death of a museum employee. Next to the mutilated body of the servant, they found a sword made in the 7th century. The employee had been working in his office after hours that day. "Suddenly, a commotion and uproar erupted in the museum. Peering through the keyhole, the guard saw some helmeted figures carrying the employee impaled on the tips of their spears" [5; 44]. They say the guard who witnessed this incident went insane.

The embedded story also has a metaphorical character. In this narrative, the regime's policy of falsifying our past and rewriting our history is represented through the character of a museum worker. While the people of that land might forgive a history museum employee's betrayal of the past, history itself will not. The ancient exhibits of the museum came to life and killed the museum worker for his betrayal of history and falsification of it in service of the regime's policy. The exhibits rebelled against the historians' falsification of history and lies, killing the museum worker. The story also presents a second perspective: the employee's

death symbolizes the elimination of those who created false history, suggesting that now the true history must emerge. The story was written in 1988. The embedded narrative reflects the attitude towards history during that period. On the eve of independence, it was a time when the essence of concepts like nation, identity, and national history was being understood and demanded. The embedded story was a rebellion against the misinterpretation of history.

In the story "The Hand" (2017), the disembodied hand first appears in the house of Salom, who is both a "miller" and a "tandoor maker". The choice of the name Salomboy for the story's protagonist is meaningful. Salom, or assalamu alaikum, signifies the beginning of communication and means "I wish you peace and health". The selection of this name in the story alludes to the start of communication, the creation of the first human, and the beginning of life. The professions of miller and tandoor maker were not chosen randomly either. The mill and tandoor symbolize life, honesty, and sustenance. In the story, when the people of Tersota suggest calling Salomboy by a single nickname because people are getting confused, teacher Panji responds: "Both nicknames are interconnected. When the mill is running, bread comes out of the tandoor. Without flour, who would use the tandoor?" [4; 440]. If we say that the mill represents life, then the tandoor can be considered a symbol of sustenance. Salomboy is a tandoor maker, a distributor of sustenance. Let's delve deeper into the layers of the text. In classical literature, the potter symbolizes the Creator. This is also expressed in Omar Khayyam's rubaiyat:

If You have kneaded my clay Yourself, what can I do?

If You have drawn my form Yourself, what can I do?  
(Omar Khayyam)

Humans are said to be created from clay, hence the Creator is called a potter. In the story, Salom the miller and the tandoor maker are metaphors. For the writer, Salom the miller and the tandoor maker himself are important. Salom can be considered the beginning of the first interaction, the beginning of life. A hand appears in the house of the Provider. This story is also connected to the beginning. In the house of the Creator, in the threshold of His creation, who has bestowed sustenance upon humankind, who intends to turn the world into a symbol of honesty, who intends to create a caliph on Earth, the honored one has resorted to sinful acts. It is the image of the first hand extended towards the forbidden fruit in Paradise. That's why the hand has no restraint. It is the hand of all humanity extended towards forbidden acts, to destroy and consume the blessings given by the

Creator. If we say that the word salam is the beginning of communication, it is the beginning of communication with Satan, the first person falling victim to his deception. This word also means peace, friendship, and safety. The first person who became friends with Satan and followed his guidance [6; 508]. The first hand was extended to sin at the threshold of the Provider, but now it has become a hand specific to all humanity and the neighborhood. This hand will destroy humanity, turn its dwelling into ruins. At the end of the story, Salom the miller's house turns into a ruined hill. In the world that the Creator created, provided sustenance, set in motion, and claims to create lawfully, there are sinful "hands".

## CONCLUSION

The writer compares art to an enchanted castle. His door won't open until he finds a wrench. In any case, before finding the gate of the enchanted fortress, so many warriors had passed by it. They will pass by. But sometimes someone's hungry "camel" involuntarily leads its owner to the door [1, 80]. The writer's work is like a sealed fortress, which one hopes the imaginative Alibaba will open.

In a conversation about his alleged imitation of Western styles, the writer states: "Before expressing an opinion, look not at the distant minaret, but at the mud-plastered house beside you. Only then can you accuse me of imitating the minaret. In other words, it's essential to study traditions. If a work is rooted in talent, it can never be accused of mere imitation" [1; 158]. Each work of the author was a spark of profound contemplation, deep knowledge, and great talent.

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