

"REALISTIC DEPICTION AND PHILOSOPHICAL-PSYCHOLOGICAL INTERPRETATION IN THE WORK OF NAZAR ESHONKUL"**Safarova Zamira Zohid qizi***Buxoro Davlat pedagogika instituti "Xorijiy tillarni o'qitish metodikasi" kafedrası o'qituvchisi Tel: +998948421031*<https://orcid.org/0009-0006-3737-1659>*Email: safarovaz522@gmail.com*

Annotation: This article analyzes the issues of creative individuality, artistic mastery, formal and stylistic explorations, as well as the uniqueness of symbolic and metaphorical representation in the works of Nazar Eshonkul, using the novel "Gorugli" as an example.

Key terms: individuality, artistic expression, imagery, artistic thinking, philosophical interpretation.

Аннотация: В данной статье анализируются вопросы творческой индивидуальности, художественного мастерства, формальных и стилистических исследований, а также уникальности символического и метафорического представления в произведениях Назара Эшонкулла на примере романа "Горогли".

Ключевые термины: индивидуальность, художественное выражение, образность, художественное мышление, философская интерпретация.

Annotatsiya: Mazkur maqolada Nazar Eshonkul asarlarida ijodiy individuallik, badiiy mahorat, shakliy-uslubiy izlanishlar, shuningdek ramziy-majoziy tasvirning o'ziga xosligi kabi masalalar "Go'rog'li" romani misolida nazariy va badiiy tahlil qilinadi.

Tayanch so'zlar: individuallik, badiiy ifoda, obrazlilik, badiiy tafakkur, falsafiy talqin

Introduction:

When we examine Nazar Eshonkul's work from the perspective of artistic psychologism and emotional realism, we can observe the uniqueness of the culture of artistic research through the dynamics of feelings and experiences. The author's works often depict the horrifying landscapes of the totalitarian regime's ideology, which is built on the senseless ideas, injustices, ruthlessness, and violence of the past century. In this regard, Nazar Eshonkul holds a significant place in contemporary Uzbek prose. In many of his works, he creates substantial depictions of those years without meaning and the human experience, which do not leave any reader indifferent. Specifically, from the story "The Man Led by a Monkey" to the novel "Gorugli," individual characteristics are reflected throughout all his works. In the literature of the Independence period, particularly in Uzbek prose, various aspects have been explored, including artistic psychologism, the poetic interpretation of life, artistic characteristics, stylistic investigations, and the possibilities of modernist interpretation. In our literary studies, monographic research and significant scientific articles have been created on these topics. Furthermore, the works of N. Eshonkul hold special

significance in contemporary Uzbek prose. In this context, we find it necessary to discuss the creative individuality of the writer. Indeed, the author's works consistently attract the attention of the literary community due to their harmony of form and content, as well as their ideological and artistic characteristics. As a result, there have been extensive discussions and analyses in monographic studies and scientific-theoretical articles regarding the author's works, exploring the unique ideological and thematic aspects, principles of artistic perception and expression, and the issues of the author's artistic mastery.

Analysis and Results

The literature of the Independence period is undergoing a process of renewal in every aspect, resulting in the creation of works that reach the level of artistic discovery. In these works, the characters are not merely active figures who serve as examples to others, as we have previously learned, but rather they attract readers through their spiritual worlds and philosophical-psychological interpretations. Indeed, each era brings forth new themes and new characters, creating a need for innovative artistic expression in literature.

In N. Eshonkul's novel "Gorugli," the spiritual tragedies of the 20th century are reflected. Through the fate of the protagonist N., the novel seeks paths to escape from the tragedies created by the existing environment. In our literary studies, discussions often arise regarding the influence of the works of F. Kafka, A. Camus, and the ideas of F. Nietzsche on the creation of this work. Additionally, it is compared with T. Murod's novel "One Does Not Die in This World."

The author himself highlights the "history" of the essence of the "Gorugli" novel being referred to the judgment of readers: "I decided to publish it simply to serve as a small lesson for those who could not prove their existence and being, who did not acknowledge the existence and being of a person, and who lived at the expense of humiliating and insulting human dignity and pride." This acknowledgment leads us to conclude that the "Gorugli" novel carries features characteristic of the author's creative mood and aesthetic views during the 1990s. In the novel "Gorugli," the character with the name N. is unable to prove his existence and consciousness as a living being to his entire workplace, and even to his close ones and neighbors in his living environment from beginning to end, which ultimately leads to the tragic conclusion of his fate. The fact that the protagonist lacks a name is noteworthy. This suggests that it is not just an individual case, but rather a situation that the entire society can experience. When addressing this characteristic of the author's work, literary scholar U. Normatov emphasizes: "In N. Eshonkul's stories of this type, the protagonists do not have names—they are referred to simply as 'He' or by their profession or occupation, such as 'Clerk,' 'Guard,' 'Architect.' The author, who has gained considerable experience in depicting the inner and outer aspects of a person, seems to create a sense of 'discomfort' when describing such characters. However, there is a specific purpose behind this 'discomfort'" [2, 9]. Abdulla Qahhor also noted in his description of the story "Bemor" that "the patient is not just a patient; rather, the entire society is ill" [1, 42]. In this context, J. London's story "Love of Life" can also be mentioned. The protagonist of this work is referred to simply as "a man," which aims to illustrate not just an individual but the love for

life that all of humanity possesses. It is worth noting that this work is quite difficult to read after just one attempt. At first, the reader struggles to grasp what the story is about, losing the thread of the narrative and feeling the need to read it again. This is because the unique descriptions and artistic interpretations in the work draw the reader in and encourage a broader reflection on the essence of life. The events taking place lack clear logic; on the contrary, the increasingly surreal nature of the narrative prompts one to understand the essence of observations and irony. "Gorugli" is a profound modern novel. Therefore, it is essential for the reader to comprehend it and grasp the essence of the reality depicted in the work.

"N. felt the noise of people in the corridor fade, and for several seconds there was silence. The three employees were also in a very uncomfortable situation, and it was evident from their faces that the people in the corridor were making serious preparations to go to the cemetery. N. himself felt embarrassed at the thought of depriving so many people of going to the cemetery. 'No matter what, esteemed T.,' he said, not hiding his embarrassment, 'this event needs to be stopped; it's quite embarrassing.'

'This is beyond our control,' said one in the middle, 'your burial has been agreed upon with the ministry. Perhaps even the minister himself will attend. After all, how can we say that we were mistaken? No, that's simply impossible.' His two companions confirmed this in unison." N., who has been cut off from the flow of life, suddenly cannot stop his thoughts and actions, but gradually he becomes weary of this breathless, tasteless, and joyless existence that lacks human brightness. Living in a society that buries a living person holds no meaning for him. Even today, there are many problematic and controversial discussions surrounding this novel. Indeed, many consider this work to be an imitation of Kafka's "Metamorphosis." There are important factors to consider when comparing these two works. In particular, most of Kafka's protagonists always feel guilty, yet they do not understand the reason for their guilt and fear, nor does the reader. Kafka was an atheist who wished to believe in God but could not reconcile His existence with his intellect. Therefore, he could not truly love humanity, the most noble of God's creations, believing that only evil could come from them. He portrayed individuals who suffered throughout their lives and transferred their torment to his literary characters. In his work, as well as in the development of 20th-century literature, Kafka's "Metamorphosis" occupies a significant place. The protagonist of the story, a diligent employee of a trading company, wakes up one day transformed into a repulsive insect. Kafka does not explain how or why this happened; he does not attempt to convince the reader either. What matters to the author is not why or how he turned into a bug, but rather to portray his feelings and emotions after becoming an insect. The writer depicts how a young man, who was once the sole support of both his parents and sister, becomes useless after turning into a pest. Kafka creates an absurd symbol that is unlike those of other authors to illustrate the futility and indifference of humanity. The writer aims to depict the absolute, boundless loneliness of a person and to show their tragic condition in all its horror by transforming a human into a bug. He could have turned a person into some other creature or even just a part of their own body, and it would have

changed almost nothing. In the work, Kafka reflects in a brutally realistic manner that relationships among people are solely based on self-interest. Even when describing Gregor's mother, who does not want to see her son transformed into a bug, he illustrates that the futility of humanity knows no bounds: "It seemed as if there were no obstacles in front of Gregor, yet his father shouted at him even more harshly. Then, realizing that the noise was not just his father shouting but that the situation was getting worse, Gregor thought to himself, 'Whatever happens, happens,' and he slammed himself against the door, his body getting stuck at an angle in the doorway. From his injured side, ugly stains were smeared on the white door. He got stuck firmly in the door, his legs on one side hanging in the air while those on the floor were glued to it. At that moment, his father kicked him from behind, and bloodied Gregor flew back into his room. His father slammed the door shut with a board. Finally, silence fell." The father of the unfortunate young man, instead of worrying about his son, drives away the insect and does not want to see it. For months, he does not even remember him once. In the early days, his sister Greta, who tried to alleviate the terrible tragedy that befell her brother, gradually stops cleaning his room. She no longer cares about whether her brother eats or not. In short, the helpless person, who has fallen into difficulties, is forgotten by his closest ones, condemned to loneliness and death. Meanwhile, Gregor, when he was healthy, tirelessly worked for the well-being of his family, putting himself through fire and flame for them. At the end of the story, the unhappy young man, who has turned into an insect, leaves this world due to the indifference of people. The most horrifying part is that his death does not bring sorrow to his family but rather joy. They even celebrate this event in their own way. "–Look, the insect is dead! It's dead, look. The maid pressed her finger to her lips and pointed towards the room where Gregor lay. Startled by this voice, Mr. Samsa and Mrs. Samsa paused for a moment on their beds and later understood the meaning of this scream. The couple slowly began to get out of bed from both sides. 'Well, now,' said Mr. Samsa, 'we can thank God,' [3, 16]. In connection with this, they celebrate outside the city, in the fresh air.

The description of the events in the story, especially the thoughts, sufferings, hopes, pleas, and ultimately the death of the young man who has turned into an insect, shocks the reader. Kafka places a person in an unbelievable situation and reveals their true essence as if it were laid bare in the palm of one's hand. It can even be said that the writer does not portray the hero but rather depicts his own condition. This is why the portrayal of events that have not occurred, or that could not possibly occur, is so apparent that it invites contemplation.

Another characteristic of N. Eshonkul's work is that 'Words never resonate, shine, or create a clamor. They form as a melancholic, sorrowful, and heart-rending conversation partner. They always urge a person to think, to recognize themselves, to understand their own identity, and in this process, to reveal themselves. In this way, they lead one into a strange and mysterious way of thinking about life. They introduce one to the landscape of experiences in their spiritual-intellectual life. They familiarize one with the color and meaning of thoughts. A work with a soul and heart possesses such captivating potential.

Because it takes its shape from the heart of the author, it remains a literary-artistic mirror reflecting the renewed spirit of the creator' [4, 86].” **Conclusion and Recommendations**

One of the common characteristics in N. Eshonkul's novel "Gorogli" and Kafka's story "Metamorphosis" is the depiction of human values being trampled, along with the themes of loneliness, indifference, and misfortune portrayed in dark colors. The protagonist in N. Eshonkul's novel struggles to prove his existence until the end of the work. In contrast, Kafka's work presents the opposite scenario. For him, it is not the concern about his existence or the indifference of family members that prevails, but rather a deeper sense of worry about the future lives of those in his household. He could not even bring himself to feel for his own mother.

When comparing the two works, we can see that in "Metamorphosis," there is a character who feels guilty from beginning to end and does not fight for his life, remaining confined within four walls. Analyzing N. Eshonkul's works reveals that contemporary Uzbek prose strives to portray the unique feelings and intimate world of human beings in their natural state, along with all their contradictions. This has led to the establishment of a principle in Uzbek literature that seeks to understand humanity from new perspectives. Writers have managed to create complex and contradictory characters by focusing on the life events of protagonists who strive for self-awareness while exploring their own psyche. In this sense, the unique philosophy of understanding humanity through its depiction is finding its artistic reflection.

REFERENCES:

1. Abdulla Qahhor. "Tales from the Past." - Tashkent: Yangi Asr Avlodi, 2017.
2. Normatov U. "Principles of Hope." - Tashkent: Ma'naviyat, 2000.
3. Nazar Eshonkul. "Gorogli." Novel. Sharq Yulduzi, 2012.
4. Matyakupov S. "Theoretical Issues of Uzbek Literature in the Era of Independence (Poetry and Short Story)."-Tashkent: Tafakkur Avlodi, 2020.
5. Safarova Zamira Zohid qizi. "REVOLUTIONIZING ADULT LANGUAGE LEARNING: INNOVATIVE ENGLISH TEACHING TECHNIQUES". Galaxy International Interdisciplinary Research Journal, vol. 12, no. 11, Nov. 2024, pp. 243-8, <https://internationaljournals.co.in/index.php/giirj/article/view/6033>.
6. Umarovna, Q. Y., & Xalilovna, U. S. (2024). PRAGMATICS AND DISCOURSE ANALYSIS ACROSS CULTURES: STUDYING HOW CULTURAL CONTEXTS INFLUENCE PRAGMATIC USAGE AND DISCOURSE PATTERNS IN COMPARATIVE LINGUISTICS. *YANGI O 'ZBEKISTON, YANGI TADQIQOTLAR JURNALI*, 1(3), 357-361.
7. Shahloxon, B., & Yulduz, Q. (2024). FLIPPED CLASSROOM MODEL. ANALYZE THE EFFECTIVENESS OF THE FLIPPED CLASSROOM APPROACH COMPARED TO TRADITIONAL TEACHING METHODS IN VARIOUS SUBJECTS OR GRADE LEVELS. *Yangi O 'zbekiston ustozlari*, 2(28), 128-134.

8. Sevinch, O., & Yulduz, Q. (2024). LITERATURE AS A REFLECTION OF SOCIAL CHANGE: STUDY-SPECIFIC LITERARY MOVEMENTS (EG, MODERNISM, FEMINISM) AND THEIR RESPONSES TO SOCIETAL SHIFTS DURING THEIR RESPECTIVE PERIODS. *Yangi O‘zbekiston ustozlari*, 2(27), 79-83.

9. Umarovna, Q. Y. (2024). Pragmatics and Awareness–Raising Tasks in Language Learning. *Excellencia: International Multi-disciplinary Journal of Education (2994-9521)*, 2(4), 154-157.

10. Umarovna, Y. Q., & Sabridinovich, M. Y. (2024). THE IMPACT OF EMPLOYING TELEGRAM IN LEARNING. "Science Shine" *International scientific journal*, 12(1).

11. Umarovna, Q. Y. (2024). LITERATURE REVIEW: IMPORTANCE OF NOTE-TAKING. *Ta'limda raqamli texnologiyalarni tadbiq etishning zamonaviy tendensiyalari va rivojlanish omillari*, 30(1), 28-32.

12. Umarovna, Q. Y. (2024). Pragmatics and Awareness–Raising Tasks in Language Learning. *Excellencia: International Multi-disciplinary Journal of Education (2994-9521)*, 2(4), 154-157.

6. Umarovna, Q. Y., & Xalilovna, U. S. (2024). PRAGMATICS AND DISCOURSE ANALYSIS ACROSS CULTURES: STUDYING HOW CULTURAL CONTEXTS INFLUENCE PRAGMATIC USAGE AND DISCOURSE PATTERNS IN COMPARATIVE LINGUISTICS. *YANGI O‘ZBEKISTON, YANGI TADQIQOTLAR JURNALI*, 1(3), 357-361.

13. Shahloxon, B., & Yulduz, Q. (2024). FLIPPED CLASSROOM MODEL. ANALYZE THE EFFECTIVENESS OF THE FLIPPED CLASSROOM APPROACH COMPARED TO TRADITIONAL TEACHING METHODS IN VARIOUS SUBJECTS OR GRADE LEVELS. *Yangi O‘zbekiston ustozlari*, 2(28), 128-134.

14. Sevinch, O., & Yulduz, Q. (2024). LITERATURE AS A REFLECTION OF SOCIAL CHANGE: STUDY-SPECIFIC LITERARY MOVEMENTS (EG, MODERNISM, FEMINISM) AND THEIR RESPONSES TO SOCIETAL SHIFTS DURING THEIR RESPECTIVE PERIODS. *Yangi O‘zbekiston ustozlari*, 2(27), 79-83.

15. Umarovna, Q. Y. (2024). Pragmatics and Awareness–Raising Tasks in Language Learning. *Excellencia: International Multi-disciplinary Journal of Education (2994-9521)*, 2(4), 154-157.