



Literary-Aesthetic Views of Nazar Eshonqul

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ABSTRACT

In this article, the ideological-artistic features of the novel "Taqiq Mevasi" by the talented novelist Nazar Eshanqul, the symbolism, syncretism, metaphorical, spiral expression characteristic of the writer's style, and the reference to mythological motives are analyzed. In the novel, the creation of man, his actions, the merciless struggle between the merciful and the devil, and the greatness of divine love are written. In the novel, the writer tried to describe the religious and theological content of today's time, closely related to the faith and fate of mankind, in parallel lines. It is explained by scientific theoretical analysis that it aims to warn that the fate of mankind is condemned to eternal and eternal prohibition and sin.

Keywords:

Literature, detail, religious-theological content, image, symbol, novel, metaphor, motif, mythological motif, style, chronotope, chronic - associative plot, spiral expression, love.

The literary community is known not only for the prose works of the talented artist Nazar Eshankul, but also for his literary-critical books entitled "From "I" to "I" and "Ijod philosophy", which summarize his literary and aesthetic views. The author's work entitled "Book Slave" can also be included among such literary and aesthetic views. The book contains views on art, literature, its place in human life, creativity, its stages, inspiration, the psychology of artistic creation, such as the personality of the creator, commonalities in the works and personalities of representatives of world and Uzbek literature and art, analyzes, literary studies. . The author's deep philosophical observations, deep scientific-theoretical analyses, understanding the changes in social life, era, human psyche and literature, his conclusions about his

development and suffering are of urgent importance. Book composition "Book to book", "Face to face", consisting of chapters such as "Book slaves", "Thoughts falling from the page". The author symbolically named the introduction of the work "The Threshold Word". In the same part, the author states that the purpose of writing this book is to encourage the young generation with an innocent mind and worldview to love books, and thereby to keep the human and his mental world pure, to encourage them to fight against spiritual threats. The author emphasizes the need to save the essence of man and his soul, which is gaining urgent importance for all times of mankind. In fact, alienating a person from the world of his soul, depriving him of feelings, pleasure, technocratization, turning him into a "robot"

leads to the death of the soul and loss of identity. N. Eshanqul warns the reader about the attacks and threats aimed at killing the soul of the 21st century, and the consequences of the ego. He considers the main cause of this tragedy to be humanity's distance from books, literature, and the pleasure of reading. "Staying away from the book, literature, which is its basis, means moving away from the identity, the essence of a person, the ties that bind him, the memory of ancestors, lessons, age-old wisdom, the Heart, humanity." The author states that the essence of humanity can be understood from books, art, and literature, and writes that it is possible to receive the "vaccine" of reading from reading treatments, and only then can one withstand various "epidemics" and attacks that threaten spirituality. These appeals of the author testify to his humanitarianism and nationalism. After all, the author is concerned that a technocratized person may turn into a "robot", a mutant, far from feelings, kindness, and values. In fact, the human being becomes a robot (turning the soul into a stone without feeling, giving away pleasure and creativity, suppressing thoughtlessness, increasing the psychology of consumerism, selfishness, living a life in the style of "may the hill I came from" survive, The breakdown of unity and humanity is an urgent spiritual problem and spiritual decline. The solution to these problems lies in enlightenment, in understanding the essence of life. The solution to such problems is in the hands of a person. In this, the importance of reading is great. Because literature and art is considered an important factor that cleanses the soul of a person, elevates his spirituality, and signifies the essence of life. "paying attention, he believes that this is the secret of high thinking and artistic power in Navoi's work. It is noted that the deep philosophical foundation and unlimited imagination in Navoi's work have gained common ground and created a holistic meaning and high art. The author connects creativity with theology, focuses on the important aspects of creativity, such as striving for perfection, imitating the creations of the Creator, preparing a person and his thinking for creativity, and feeling beauty. N. Eshanqul considers creativity and creativity to be an

important factor that prevents thoughtlessness, spiritual decline, "technocratization", and the ability to read the original meaning and convey it to others. These thoughts of the author are justified, because literature and art have been a powerful influence factor leading mankind to perfection, beautifying the emotions and the world of the soul since ancient times.

N. Eshanqul compares the paintings of the great Spanish artist Salvador Dali (in the direction of surrealism), which warn humanity against tragedies in an unconventional way, based on the image of the psyche and thinking, with the works of F. Kafka, A. Camus. The author writes that the 20th century man's life in the torture of war and conquest, his wounded soul in the age of emptiness, his spiritual degradation became the object of art and literature, and this situation gained a common content and idea in the works of artists and writers. He emphasizes that this situation was described by the artist through paint and the writers through words. Based on these considerations, he expresses his opinions on the differences and similarities in the works of Western and Eastern artists. According to the author, "Western artists, unlike Eastern artists, create their own artistic worlds by changing and absorbing certain traditions." It refers to many currents that have arisen. It is known that until the beginning of the 20th century, Eastern literature, especially poetry, developed on the basis of traditionalism. (weight, poetic arts, etc.) However, he correctly admits that they are united by the desire to renew and elevate the human spirit and thinking. Nazar Eshanqul's thought about inspiration, based on reason and feeling, is also worthy of attention. Focusing on the processes related to the psychology of creativity, he describes inspiration from the writer's point of view, which is considered to be a state of relaxation of mental perception in a person, violation of mental balance, emergence of emotional perception in the midst of symbols. "Inspiration is the awakening of emotional experiences and the awakening of all perception." It is in such inspired moments that great works and immortal symbols are created. And in this case, he puts forward the idea based on the views of supporters of the

psychoanalytical school, that a person perceives the environment through symbols, as in the time when the myth was created. Literary scientist Jabbar Eshanqul, who relies on psychoanalysts, defines that "Inspiration is the sudden emergence of subconscious feelings that have been suppressed by the mind and stopped by mental activity."

Literary critic U. Zhorakulov, who deeply studied the teachings of Z. Freud, the founder of psychoanalysis, and interpreted artistic creation by connecting it with the unconscious states of the writer's mind, expressed the following thoughts about it in his research entitled "Psychoanalysis and Artistic Creation": "When psychoanalysis is called a subject of literature or a literary work, it is necessary to focus on two situations. In the first case, the author of a literary work appears as a tool that seals the complex subconscious flow of the creative process (moments of inspiration). In this case, both the author and the reality of the work act under the judgment and control of this situation. Whether or not this situation acquires a universal essence for an artistic work depends on two things: a) the duration of the actual creative process of the author, the level of talent; b) the scope of the work's appearance in terms of time, in which literary type or genre it was written.

"Inspiration is a part of the endless creative process, a certain state of the artist in the system of creating an artistic work. But it became clear that it is impossible to create a good work without inspiration," the scientist writes about this.

So, inspiration is the cry that burns the heart of the creator, the unconscious creative power that creates pain, manifests one's identity, creative pleasure, comfort.

The author's opinions about beauty, its acceptance, talent, ability, creative "I", personality, the problem of lack of "I" in literature, the principles of renewal are described based on the works of representatives of Uzbek and world literature, and their literary and aesthetic views. . (The revolts of F. Kafka, Faulkner, Camus, Proust, Sarts against the ideology based on impersonality, handiwork, in order to preserve

the "I" and not to betray the words and beliefs, he lived in solitude, busy with creativity In this way, the psychology of absurdity, loneliness, and alienation dominates the works of these artists, it is related to their personal life, and the basis of life becomes clear to the reader.) In the eyes of the author, literature is "the tool of beauty means saving the world with beauty, calling to it. It comes to the conclusion that its main and unchanging function is to educate a person in all aspects. "From time immemorial, literature has protected the human heart and soul from becoming evil, from becoming ugly, from being degraded, from turning into stone (in today's language, into iron), in other words, from deification, and it will continue to perform this task." N. Eshonqul's views on the ancient cathartic function of literature are of axiomatic importance. Based on Z.Freud's views on his mental world and feelings, the creative person can see that "the mind, soul, and thinking of the creative person is disturbed", the tragedy that ordinary people could not see, the beauty that others did not understand and feel, from the beginning to the end, a person expresses his views on trying to save his soul from decay. In fact, creative people are "condemned" to the fate of spending their talents on improving the world and people, achieving spiritual and spiritual perfection. 'ndirib emphasizes turning the artist into an ordinary craftsman. You can agree with these opinions of the author. Because of this, the works created on the basis of social orders without inspiration, without creative pleasure and feeling, based on fakeness and schematism, are unable to touch the heartstrings of the reader, to affect his feelings and psyche, and his art is weak. Talent, inspiration, creative pleasure, pain, high thinking and imagination, feeling, life reality, poetic skill are important factors for the creation of a high artistic work. He writes that the work deviates towards a puzzle, if the imagination prevails, towards fiction, when experiences prevail, towards sentimentality, and when the life story prevails, towards naturalness. "Pain, imagination, knowledge, emotion, truth, consciousness are the wings of the work. Without their balance, the work cannot creatively "fly". The views of

the author indicate that they are the true conclusions of a skilled writer with creative experience. N. Eshonqul rightly emphasizes that in today's process of globalization, what we need to protect is our spirituality. Comparing Westerners and Easterners in the matter of spirituality, he writes that since time immemorial, the West has prioritized human relations and the East has prioritized human relations. He compares the different relations of people of the two poles in terms of family and love, and emphasizes that Easterners are characterized by high morals and true humanity. At this point, the author notes that he is not against the introduction of intellectual achievements in the West, that they are positive aspects that serve to enrich the worldview, raise the level, and sharpen the taste. In this regard, he firmly believes that "the aesthetic level and taste of the nation is an area that needs to be protected as strictly as the state border." Nazar Eshanqul's views on thought and lack of thought and books are also important. In the eyes of the author, the book acquires a wide symbolic meaning and any persons, things and events that encourage goodness, true humanity, perfection are actually books. It is appropriate to point out that wisdom can be learned, that they are also a living, innate culture and an innate book. Because it is possible to resist any threats and dangers, ignorance only with knowledge and enlightenment, high moral culture, intellect, and the basic essence of life can be understood through books.

In the "From Book to Book" part of the work, "Process" by the Austro-Hungarian writer Franz Kafka, "Noise and Turmoil" by the American writer William Faulkner, "Ulysses" by the Irish artist James Joyce, "On the Trail of Troubled Time" by the French publisher Marcel Proust, German Herman Hesse's novels "Desert Wolf", "The Pearl Game", the story "The Old Man and the Sea" by the American Ernest Hemingway, "The Magic Mountain", "Doctor Faustus" by the representative of German literature Thomas Mann, analyzing French writer Albert Camus's essay "The Legend of Sisyphus", short story "The Stranger", novels "Plague" It should be noted that when N. Eshonqul analyzed such masterpieces of world

literature, he made comparative analyzes of writers' creative biography, stylistic uniqueness, factors that motivated the writing of the work, social environment, psychology of creativity. draw conclusions based on.

Before describing F. Kafka's views on the novel "Process", Nazar Eshankul emphasizes the writer's stylistic uniqueness and the level of typification of fear and anxiety in the human spirit in literature. In the works of F. Kafka, the suffering and experiences of the heroes who are afraid of the reality and the environment are depicted, the image of the person who is worried and afraid of the unjust society, the policy aimed at dumbing down the human being, and alienated from this environment, is considered the central hero of the literary works. In the story "Penal Colony" by F. Kafka, it gives a symbolic and metaphorical expression of the image of the machine and the officer based on the slave and sacrifice of man. The officer reasons that he was hit by the car he created and became its victim, and the punishment car is a symbol of the environment that surrounds the hero. Adibni is written in the spirit of warning about the ideology and politics based on the humiliation and punishment of humanity at the beginning of the 20th century, the methods of punishment in Nazi concentration camps, which are still unknown to the world, and the tragedy of those who became victims of punishment. Also, from Kafka's story "Evrilish" N. Eshonqul was creatively nourished in writing his story "Evolution". In the story "Evolution" Grigory Zamza turns into an insect and dies in this state when he wakes up in the morning, while the main character of the story "Evolution" turns into a lamb and falls into the clutches of the persecutors. In the stories, both writers effectively used the phenomenon of reincarnation through symbolism to highlight the opportunity and need to live as a human being, the personal will, value, and injustices in society. Also, the main character of N. Eshanqul's story "Bahauddin's Dog" is figuratively drawn to a dog during the event, and then turns into a dog in a strange state. In this story, there are similarities in the ideological concept and direction of expression of the previous stories. "In general, the process

of denial and alienation is artistically realized in the story. A person withdraws from society. "It turns away from the laws, criteria and prohibitions of the existing reality," the scientist puts forward the opinion. So, the works of N.Eshonqul and F.Kafka have something in common in the use of ideological-concept, plot creation, symbolic-metaphorism and reincarnation events in the stories. The description of the absurd situation in the novel "Process" is also compatible with the fate of a person who has fallen into decline without being able to prove his existence in N. Eshankul's novel "The son of the grave or the water of life". Similarities in the idea-concept, plot, images and their names show that N. Eshankul was creatively influenced by the Australian writer F. Kafka. In the plot of the novel "Process" K. wanders from office to office, not knowing what the blame against him is due to uncertainty and abstraction, in the novel "Gor oglu yuhud haiot suvi" by N. Eshonqul. also man and his struggle to demonstrate his identity, prove his existence, and decadent art are researched. There are similarities in naming the heroes of both novels. K in "Jarayon" in the novel "Gor oglu yuhud haiyat suvi" N.) There is harmony in the ideological concept of the writers. In both works, the tragic fate of a worthless person is written. However, the style of both writers is different. N. Eshonqul spoke about Kafka's stylistic uniqueness: "Kafka's language does not contain any images, similes, metaphors, embellishments, emphasis on tone, metaphors, metonymies, emotional experiences, passions. His language is cold, it only reflects the information and the situation," he says, noting that he does not believe that man can overcome the evil he faces, and that he has created wisdom that endangers man. In this respect, the depressed spirit and absurd life in the works of F. Kafka are expressed. Although the works of N. Eshonqul are similar to the works of K. Kafka in the direction of expression, symbolic-metaphorism, in essence, life-giving ideas are the leader. In general, one series of the writer's works contain ideological motifs typical of Western literature. However, the leading features, philosophical and social ideas characteristic of Western modernism, including

the absurd, especially the psychology of depression, do not dominate the works of the writer. In the writer's works written under the influence of Western modernists, life-giving ideas lead the way. This is one of the important features of N. Eshonqul's work. In the works of N. Eshonqul, landscapes, details, colors, sounds, smells, images of ruins, pictures and other poetic elements become metaphorical and express great artistic content. In the writer's works, the clearness of the image expression, the color and smell of the scenes drawn with the help of words, the absence of excessive luxury, the avoidance of redundancy, and sometimes the entire sentence is turned into a metaphor are typical of him.

N. Eshonqul's thoughts on the analysis of the work of the American writer William Cuthbert Faulkner, in particular his novel "Noise and Riot", are also characteristic. The author writes that the plot of the work is interpreted on the basis of the stream of consciousness narrative method through different eyes, under the influence of the outlook, mental state, and character of different people. (Illumination of one reality through 4 different eyes) Taking into account that the stream of consciousness of the novel is based on the narrative technique, the novel "Noise and Riot" can be considered a modernist work built on the basis of an associative plot. N. Eshankul also expresses the following thoughts about this: "Like all his works, this novel does not have a story that draws the reader to itself and continues chronologically." It is understood that the novel describes the spiritual and physical decline of the Compsons, who are considered to be an American noble family based on the stream of consciousness style. The reality depicted in the novel is expressed through the point of view of three members of the Compson family: Benjamin, Quentin, Jason, and the family's servant Dilsey. N. Eshonqul said that in this novel, the inner monologue of a madman, that is, Benjamin, is used as the basis and material for literature for the first time in world literature. Because works depicting the human psyche and its way of life existed in world literature even before Faulkner. One example of this is F. M. Dostoevsky's novel "The Madman" written in

1868, and the main character Lev Nikolayevich Myshkin, in the novel "Crime and Punishment" Rodion Romanovich Raskolnikov's complex mental experiences and personal situations are vividly expressed. However, we can evaluate this situation as an evolutionary process. It can be seen from the author's own comments that the reason for writing the novel "Noise and Riot" was actually to reflect the decline of a family through the imagination of a mentally retarded child. The unique feature and new way of expression of the work is described through the eyes of four people. The depiction of one reality from different angles through the eyes of different people, the worldview, imagination, mental state, character traits, and subconscious experiences of the heroes of the work in one word. so to speak, trying to perfectly describe the inner and outer state of a person, gives an opportunity to reveal the individual image more fully. The painful mental world of the crazy boy Benjamin, members of the noble family Quentin, Jason and the servant Dilsin is depicted. In general, the author, who stated that the image of human pain and suffering souls is the leader in Faulkner's work, puts forward the following thoughts about it: "Faulkner emphasized many times that literature should sympathize with the human heart, that is why his works are technical, It was created in a way that contradicts the new life, built to specific dimensions, subject to certain rules, devoid of emotion and passion, sympathy and cooperation. In his views, he puts forward that it is based on , that there is no systematicity in the fable, and that the internal collusion is the foundation of the plot of the work. Also, by means of the analysis of Faulkner's novel "Sartoris" and a number of other works, the author presents comprehensive conclusions about the humanism, stylistic features, contribution to the development of world literature, and the phenomenon of the writer.

N. Eshonqul has a unique approach to the analysis of the poetics of the novel "Ulysses" by the Irish writer James Joyce, which was written in a modern direction and was banned at the time. Dastaval points out that the work was persecuted before it was published in France in 1922, that the work made

revolutionary changes in world literature, and emphasizes that the image of Bloom was created based on the author's sarcastic irony. Joyce was one of the first in world literature to prove that a commoner can be the hero of a work like Odessey. In this way, the principles of classicism brought new principles into world literature in a contradictory way. According to N. Eshankul, F. Kafka was able to express all the flaws and qualities of humanity, defeats and achievements, on the example of the image of Bloom, the novel has the power to change the attitude towards the world and people, existing views and concepts, it is a revolutionary change in world literature. is highly valued as a work that made changes. N.Eshonqul describes Blum as a modern Odessus and compares the characters of Blum and Odessus. While writing about the heroism and adventures of Odysseus on his way back from Troy, Blum's adventures on his way home are no less important. The novel is created from the synthesis of many artistic genres and trends, the human consciousness is described as if it were seen through a microscope, the inner monologue is brought to the highest status in the novel, the writer uses chronological time until he realizes his ideas and concepts. rightly admits that he has stopped, that he has broken the limits of the concept of time. It is known that the events of the plot of Joyce's novel take place on one day, June 16, 1904. He reacts to the fact that this particular date was chosen, tries to give an answer in connection with the writer's biography, and puts forward his hypothesis. According to him, it is on this date that Joyce meets his future wife Nora and decides to leave his native Ireland, and it is possible that this date was chosen because he knew this day to be the most infamous day of his life. This view has a logical basis. After all, in the novel, the writer was able to symbolically describe the social and spiritual problems of his time in Dublin, the capital of Ireland, as an example of Blum's one-day adventures, subconscious experiences, and memories. It is known that neomythologism is a concept considered to be the most characteristic form of artistic thinking in the art and literature of the 20th century, and neomythology in literature and art represents mythologism

(correlation with myth). Neo-mythology is a 20th-century form of artistic thinking, which implies a special attitude to mythological plots, images and symbols that cannot be reproduced, performed or recreated, thereby creating new myths associated with modernity. Therefore, according to the concept of neo-mythology, synthesizing the plots, images, symbols and metaphors of ancient myths and legends in a newly created work, and as a result, the creator tries to understand the meaning of life by comparing the imagination and problems of the ancient man with the intellect, pain and anxiety of today's man. The same situation can be found in the work "Ulysses" in our analysis and is described as a myth-novel. N. Eshonqul does not ignore these aspects. "The structure of the novel and the direction of the plot are similar to Homer's epic "Odyssey". In fact, in this work, Joyce aimed to create a unique "Odyssey"-myth of the 20th century, and the events in the work were completely subordinated to the plot direction of the ancient myth. N. Eshonqul compared the novel with the epic "Odyssey" and noted that every event in the 18 chapters of the work, consisting of three parts, was molded into the chapters of each ancient epic, as a result of which Joyce described the dreams and hopes of an ancient man, the way of life, and the purpose of life of the generation of the 20th century. comparing the spiritual world, what humanity has achieved and what it has lost in the past millennium, how humanity is progressing, has the consciousness of man grown since the age of myths, have the problems that tormented man ended today or are there still problems? It is stated that he gives sarcastic answers to questions like 'rshovidami. In the world literature, Joyce is recognized as an artist of the psyche who was able to deeply analyze and express the complex psyche of a person. Dwelling on Joyce's ability to reflect the human psyche, N. Eshonqul writes that the reader is amazed by the way of accurately reflecting human feelings and inclinations, as if in a mirror. It is noteworthy that N. Eshonqul also responded to the opinions about the defects of the work, not only the dark sides of life in the work, but also the aspects that young artists demonstrate Joyce's high poetic skills, including

the way of reflecting inner experiences, the use of words and reality approach, entering and researching the inner world of the characters, making mythological patterns in the work, instilling mythological interpretations, etc. can be learned. is considered.

In this sense, Joyce's language is also unique. N. Eshankul describes Joyce's language as a poetic, spontaneous language. It is known from research that the writer used more than 30,000 words in this work, and half of them were used only once. He also reacts to the critical views of the English writers G. Wells and Virginia Woolf about the poetic skill of the writer and the specific achievements of the novel. In conclusion, the work does not reflect only the dark side of life, but expresses the subconscious experiences of a person between eternity and eternity, beginning and end, through the complex, artificial language discovered by the writer. It is a fact that does not require proof that only the supreme arbiter named time determines the aesthetic value of the work and the rise of the reader's artistic thinking. From this point of view, the novel "Ulysses" is considered a complex work that has passed the test of 100 years of time, has been able to deeply analyze the human psyche, and has caused polyphonic interpretations. It should be noted that there are places in the work where some open images are used, which spoil the reader's artistic taste and are foreign to our mentality. Through such images, the writer tries to expose the spiritual decline.

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