

The role of artistic symbols in Nazar Eshonkul's stories

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Abstract: *The article analyzes the stories of Nazar Eshonkul. The article focuses on the interpretation of symbolic images and symbolic details in the stories selected as the object of the article. The symbolic means of imagery in Nazar Eshonkul's works are divided into separate groups and classified.*

Keywords: *Prose, Poetry, Story, Symbol, Symbolism, Image, Detail, Metaphor*

1. Introduction

Uzbek prose and poetry have undergone many changes in recent years. Nazar Eshonkul's stories are especially significant in this regard. The writer's stories breathed new life into Uzbek prose with their naming of heroes, chronotope, metamorphosis events in stories, unconventional images, and symbolic details and images. Symbolism, conveying an artistic idea through symbols is not an artistic phenomenon that appeared in Uzbek literature yesterday or came from the West; we can observe this artistic phenomenon starting from the first written literature, and in the literature of Yusuf Khos Hajib, Alisher Navoi, Gulkhani, and Jadid. At this point, let us briefly dwell on the definition of the term "symbol" [1].

RAMZ (ar. - gesture, hint, hint) - a symbol; one of the types of transfer, a word or combination of words that acquires a transferable meaning only conditionally and within the framework of this text; a type of imagery. R. is essentially close to allegory, the difference is that R. is used both in its literal and figurative sense within the context [2].

Symbolism takes on a new form in the stories of Nazar Eshonkul, nourished by classical literature. In the writer's stories, we can mainly observe the following symbolic images and details:

Table 1. Classification of major symbolic images and details in Nazar Eshonkul's stories.

Symbolic images	Symbolic details
Monkey	Lock.
Lamb	

While considering the idea and symbols of Nazar Eshonkul's stories, it is impossible not to touch upon the story "The Man Led by the Monkey", which includes almost all of the above-mentioned images and details. U. Normatov, evaluating this story, writes, "...the depth and scope of the meaning conveyed by symbolic images, the in-depth analysis of the hero's life path allowed this work to be placed among the best examples of world short stories" [3]. Through the external (space, landscape, portrait) and internal (mental state, character, spiritual world, character) images presented in the story, the writer symbolically expressed the negative impact of the Soviet regime on man and society, that is, he tried to convey to the reader the inevitability of the crisis of this regime, which violated human rights, and the people who served it, as well as the image of the flaws in their psyche. It is not by chance that the image of a monkey was chosen from among the animals in the story. Thinking,

reflecting is a noble feeling inherent in man [4]. Where thought stops, everything inherent in humanity stops. The monkey is a metaphor for such concepts. An old artist who spent his life serving the political system gave his will and reins to such an animal. In addition, in the story we also encounter the image of smell and color:

Table 2. Textual examples and aesthetic functions of color and olfactory symbols.

Color	Smell
<p>(Photo from “1921”) Although the picture was drawn rather poorly, the colors were bright and clear.</p>	<p>... statues, various weapons made of stone, nets, chains were piled up, and a musty smell came from here, more like a dirty, filthy cesspool than a porch. The pillars and frames were rotten, and the courtyard in general smelled ugly and foul.</p>

In the story, the smell coming from the old man’s house indicates how negative his life was. After all, when the old man dies, the musty smell also leaves the house. The colors of the paintings became more abstract and faded, while the last painting he painted before his death was depicted in bright colors. The old artist analyzed his life towards the end of his life and realized that his life had been fruitless. eaning, hero, spirit [5].

2. Methodology

We will not be mistaken if we say that the writer's story "**Evolution**" is also built on symbolism from head to toe. As the hero escapes from persecution, we gradually witness changes in his appearance: long tongues, howling, claws scratching the ground. Isn't the writer hinting that the true appearance and personality of a person deprived of his freedom also leaves along with his freedom? The image of the cemetery also reminds us of the ominous history. The image of enemies wandering around the cemetery with large dogs, digging up the bones of ancestors and throwing them to the dogs, who are gnawing at these bones, is this not the memory of ancestors who were trampled and condemned for certain purposes? The very act of disturbing the souls of past ancestors shows how low this generation is and how prone to ignorance it is. Although the image of a dog appears more positively in Nazar Eshonkul's stories, in this story it takes on a different meaning. At this point, the balance between nature and man is being disrupted. Ignorance in man and ignorance in the image of a dog are depicted in parallel. In general, the details of torture described in the work, the mental experiences of the hero, his constant fear and terror, prompt us to interpret it as reflecting the years of repression and the inner world of intellectuals and writers who lived in those times. From the plot of the story, it is understood that the city where he lives has been conquered by some huge creature. And day by day, the creature impregnates the women of the city, and the creatures multiply. Man was created in such a way that his nature is not to fall for the tricks of the devil, to overcome his desires, and to struggle between goodness and evil. The image of the creature presented in the work is embodied as the offspring of the devil: "The creature's skin was thick and rough like armor. Its belly was covered with a red shiny cloth because it was covered with a red shiny cloth because it was crawling." "Playing with his tail, he would turn this building into a ruin, and then that building into a ruin, with a blue crown on his head and a tail that seemed to be soaked in the blood of the people he had just trampled on." The events in the story take place mainly at night. Colonialism is as dark and black as night. This helplessness and subjugation reigned for a long time, almost a century. That is why the phrase "The Longest Dream" is given under the title. The hero ran into the courtyard, escaping from his pursuers and, without thinking, ran to the first small cell in the net that caught his

eye. The pursuer also entered after him.

3. Results

“– There is no goat here. It seems that this lamb got lost. He went out, holding the lamb, who was trembling with fear, in his arms. His companion nudged the lamb’s small, now visible buttocks with his stick. The two of them walked out of the yard, holding the lamb in their arms. The clouds had dispersed, and the moonlight illuminated the night; the street smelled of rain and earth, and the lamb, now accustomed to them, was eagerly sucking the shepherd’s finger [6]. The hero, who had been fleeing persecution and gradually turning into an unknown figure, turned into a lamb at the end of the story. The choice of a lamb as the form of metamorphosis chosen in the story is in harmony with the idea of the work, because a lamb is a meek, helpless, dependent animal [7].

In the story "The Unopened Door", the events unfold in the form of the thoughts, doubts, and memories of a bride who grew up without seeing her mother's love from a young age and hearing curses, who was a dreamer, hardworking, once loved by her husband, but lost this love due to childlessness, and who was left alone after her relationship with her husband broke down. The heroine of the story is not named, she is simply referred to as the bride. Each bride who has been betrayed can be either a bride or a woman. As a result, the experiences that the hero experiences are similar to the destruction of the precious feelings in the heart of this or that woman [8]. The writer describes the depressed state of the main character in a mixture of fantasy, life, and dreams. He skillfully uses the method of symbolic imagery. Here, the symbolic detail of the lock plays a large role in conveying the hero's psyche to the reader in detail. The story depicts a bride who is unable to open the rusty lock on her husband's barn door:

In the morning, her husband took a bunch of keys and went to the barn, which had not been opened for a week. He returned from there, frustrated and sullen [9].

Either we have to give up the lock or the door - he said to himself, as if talking to himself. - It can't be opened. The lock has rusted open in the rain. Here we encounter symbolism in the image of the lock and the barn, the barn being the main character's heart, and the lock the path to it [10]. Despite their long marriage, the couple could not find a way to each other's hearts and drifted apart. What was the reason for the bride's heart to drift away from her husband and the road to nowhere? The sadness that the bride experiences due to childlessness and doubts, the tears that flow from loneliness at night. These are symbolized by the detail of rain, which has always been a symbol of sadness, pain, and tears in Uzbek prose and poetry [11][12].

4. Discussion

The image of the bride's dream also has a symbolic meaning in the story. She sees this dream several times throughout the story. In her dream, she sees her husband talking to an incredibly handsome and beautiful woman in a tulip field. Her husband would pick tulips for her, quickly pluck them, and then pick new ones to make a bouquet, while the little girl, who followed them, would pick up the wreaths that had fallen on the ground [13]. The girl was extremely young, thin, and fragile, and no one paid her any attention. When he looked closely, he saw that the bride was watching from the sidelines, and later he realized that the girl in his dream was the bride herself. While running to catch the woman's red dress, which had been taken off in the tulip field and was blowing in the wind, the bride fell down and the bride woke up, hugging the pillow and sighing. The girl's inattention in the dream symbolizes the woman's loneliness, her absence from her husband's attention and love, and the girl's thinness, youth and frailty are an expression of her helplessness and helplessness in the face of fate and life [14]. The red dress of the beautiful woman flying in the wind is the bride's pure, innocent and sincere feelings being blown away, her dreams and intentions being trampled on and her hopes

fading. The bride cannot ask her husband about her doubts and questions. During the story, the barn door is locked and cannot be opened, ending in tragedy. In the story "The Unopened Door," Nazar Eshonkul expresses the bride's gloomy, hopeless mood through the symbolic details of a lock, rain, and a dream [15].

5. Conclusion

Our writer Nazar Eshonkul mainly attributes symbolism to images of color and smell in her stories.

I. Color and smell:

In the story "The Man Led by the Monkey", the black, abstract and dull colors described at the beginning of the story are a reflection of the meaning of the old man's life, the idea of the system he serves, while the bright colors at the end of the story are the meaning of life realized and repentance for mistakes made. The red color used in stories such as "Evolution" and "Coffin" is the flag of the criticized and condemned Soviet regime and a symbolic expression of the blood shed as a result of this policy. In almost all of the writer's stories, we can find ugly, stinky, musty smells. These smells serve as a reflection of the decaying Soviet regime, which has had a negative impact on people's will, and the souls and psyches of people who have lost their identity, faith and personality under the influence of this regime. In addition, the following symbolic images are also abundant in the writer's stories.

II. The image of the ruin:

The neglect of the old artist's house in the story "The Man Led by the Monkey", the images of the ruined palace and the old city being turned into ruins in the story "Evolution" serve to show the true face of the Soviet regime, which is the main theme of Nazar Eshonkul's stories, and to reflect the image of the homeland that is losing its true history, as well as the soul of a person who is losing his freedom and faith.

III. The image of animals:

The monkey depicted in the story "The Man Led by the Monkey" hints that people who serve the blind system without freedom, without personal thought, are lower than monkeys and that their subordination to them, their level is equal to that of monkeys, on the other hand, we interpret it as an illustration of the extent to which the ideas that humans, imbued with the spirit of atheism, originated from monkeys, are wrong. In the story "Evolution", the lamb, which the hero evolved into, is characterized by a meek, weak and dependent animal, raised only for profit, that is, for its meat and wool. The people of that time had two ways to fight against the invasion: to die in battle or to serve the invaders as a dependent. Our hero chose the second way. In general, Nazar Eshonkul is the author of works that are distinguished by their symbolic images and new metaphors that no other writer has used before him.

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