

HARMONY OF REBELLION AND CREATION

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Resume. This article examines the storytelling style of the talented writer Nazar Eshanqul. It explores his skill in creating characters and images, the use of codes and symbols in his works, and the principles he employs to reveal the soul of his heroes.

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In today's modern Uzbek stories, the heroes are depicted as having complex characters. They engage with life deeply, driven by significant aesthetic needs and desires. One writer who stands out is Nazar Eshanqul, known for his vibrant style and innovative storytelling. He views creation as a form of rebellion against existence, a theme that runs consistently throughout all his works. This is evident through the writer's choice of words, sentence structure, perspective on reality, and the use of imagery, metaphors, and visual elements. Writer modernized the literary approach to Uzbek prose up to the 21st century in terms of content.

Rebellion and spiritual upheaval serve as material for literature. He viewed creativity as a rebellion against the societal environment. "The Wind Cannot Be Caught," "The Man with the Monkey," "Bahouddin's Dog," "Evolution," "Treatment," "Coffin," "Photo of a Destroyed City," "Hand," and others explore the image of a person who struggles to find himself and suffers from the emptiness of human nature. Heroes searching for their identity in the decaying spiritual core of society, surrounded by a web of crowd and ignorance, are often portrayed in a chaotic and irrational world that has lost its mental equilibrium and soul. Many researchers studying literary plots demonstrate that these stories evolve through influences, creative appropriation, and imitation of various works from representatives of world literature.¹ It's important to emphasize that no phenomenon in science, particularly in creativity, exists in

¹ More about this: Dosmammedov H. Renewal of artistic thinking in contemporary Uzbek storytelling (on the example of stories from the second half of the 80s and early 90s): Filol. science. candidate... dis. - Tashkent: 1995. P – 149; Sattorova G. The problem of national character in Uzbek storytelling in the 1990s: Filol. science. candidate dis... autoref. - T. 2001. P – 26; Issues of current literary processes // Collection. Tashkent. "Fan". 2022, P. - 204.

isolation. The process of reading, studying, and synthesizing information requires time. This involves not only absorbing knowledge but also influencing and processing it in the mind. Ultimately, these thoughts, heroes, symbols, and images must be expressed in a way that resonates with the reader's own cultural context.

The writer's work is connected by a significant poetic element: images that move seamlessly from one story to another. In the story "Dead Season," the teacher symbolizes perfection; he embodies all the spiritual and philosophical knowledge in the world. Every student is captivated by his passionate speeches and profound observations about the structure of existence. They analyze his every thought, gesture, and sarcastic remark, reflecting on their own understanding from the teacher's perspective. Their conversation begins about him and ends with him. Deeply enchanted by his lectures, the students try to invite him to a quieter place in the city, perhaps to a restaurant, but they do not know his address. After a long search, they finally discover where he lives, only to find that his address is a cemetery.

The writer conveys the idea that there is no ideal person in the world; instead, there are individuals who become slaves to certain ideas or ideologies. In the second part of the story, he warns that those who seek the truth will ultimately face non-existence and spiritual degradation. In "Dead Season," the writer explores this theme further, concluding that the state of the world reflects the inner life of humanity. This concept is embodied in the character of the architect in the story "Coffin." As the narrative unfolds, a plague spreads through a newly built city, and no one can stop or prevent this catastrophe. Despite their best efforts, the spread of the plague continues unabated. Authorities invite an architect from another city to investigate the situation. Initially, the architect is perplexed by this request, as determining the cause of the disease is not his responsibility. However, the city is so perfectly constructed that it inevitably draws the attention of an architect who prides himself on his expertise. The architect is on a quest to find and meet the city's chief architect. After an extensive search, it was reported that the chief architect had gone mad. Some believe his mental state deteriorated because "he was even crazier than before," while others speculate that "the city was built so beautifully and successfully that he didn't expect it, leading to his sudden madness."² After the architect became convinced that his colleague had truly lost his mind, he decided to ignore his colleague's erratic passions and focus on saving himself from the threat of death. However, the chief architect did not back

² Эшонкул Н. Маймун етаклаган одам. –Т.: Янги аср авлоди, 2004. – Б. 115.

down. One day, despite feeling a twinge of sadness and guilt in his heart, he came to the guest.

While everyone is concerned about the cause of the tragedy and the scale of the victims, news emerges that the mad architect has died, leaving behind a map in his pocket. It is clear that the architect understood the problem, as he spent a long time looking at this map in confusion. The city was constructed in the shape of a coffin, and all who lived in it were effectively sentenced to death. Through the figure of the architect, the writer illustrates that he embodies both the happiness and misfortune that befall humanity. He is a builder, a destroyer, a seeker, and a loser. The narrative suggests that pestilence, or evil, transcends human existence; it is greater than the individual.

A central theme in many of Eshankul's stories is the awareness of identity, with an emphasis on the hope that one can protect oneself and survive spiritually. In the face of various ideological upheavals in society, the spiritual world of humanity disintegrates. Human identity becomes eroded, and people turn into thoughtless slaves. Over centuries of invasions and wars, the fear and apprehension that intellectuals harbored in their hearts during the oppressive totalitarian regime, which lasted for seventy years, mirrored a deep desire to escape from this loss of individuality.

“The human soul is a vast world, and feelings and emotions within it manifest in two distinct forms,” writes J. Eshankulov.³ “The first type consists of feelings that are understandable, logical, and have specific conclusions and directions concerning the outside world. These feelings reflect a person's attitude toward society, other people, and their surroundings, all synthesized by the mind, which is directly involved in this process. The second type includes subconscious feelings that do not reach conscious awareness but are always present in an individual's soul as they interact with the outside world. These subconscious feelings form the foundation of human behavior and mental processes.”

The same mood is evident in the writer's story “Bahouddin's Dog.” Literary scholar Ibrahim Hakkul commented on this work, stating that “Bahouddin's dog” is inspired by Sufism. However, he cautions against seeking mystical meanings or interpretations in the story. He adds, “It is a different matter if the story prompts readers to reflect on the ancient ideas regarding the soul, morality, and spirit.”⁴

³ Эшонқулов Ж. Рухий таҳлил методи хусусида. Ўзбек тили ва адабиёти, 1997, № 2, Б–43.

⁴ Haqqul I. The sound of twisting. / Issues of current literary processes/. Collection. Tashkent. "Science". 2022, - P. 5.

The story “Bahauddin’s Dog” is a philosophical and mystical work that shows the most important aspects of the writer’s creative manner. In a sense, among the writer’s stories, it rose to the highest point both in the philosophical, spiritual and psychological sense, and in terms of expressing the existential existence of a person of the new era. It can be analyzed in the social sense, and in the philosophical and spiritual direction, and in the mystical and internal sense, and the work can easily become material for interpreting all three contents.

It seems that the plot of the story is based on the famous legend about the dog of the great scientist Bahauddin Naqshbandi. In this story, on the contrary, when the soul of a person makes a wish to the soul of a dog, it also enters into its image. Here you can see the phenomenon of Sufism. This is a topic for a separate study. The symbols and philosophical metaphors presented in the work are connected in an associative way, revealing the appearance that does not find meaning in the appearance, the huge creature hidden in the depths of the inner being. The howl of the dog in this story represents the content of the hero’s heart, the desire to connect with the spirit of the Creator through the spirit of the dog. One cannot fully agree with Ibrohim Hakkul’s view that the ideological content of the story is solely connected to the ego. “In the story, an absurd character is portrayed, revealing contradictions between his external and internal worlds. He surrounds himself with certain facades, has stopped enjoying life, and struggles to find answers to fundamental questions about the true value of his existence. The symbol of a dog is used in an unexpected way to reflect these themes—exploring purpose and the reasons for living.”⁵

The hero of the story, N. Eshankul, known as “The Man with the Monkey,” is an old artist who lives a solitary life in a desolate yard. All he possesses are his paintings and an overwhelming hatred for life. This hatred, which has taken root in his heart like a poisonous snake, has cast a dark shadow over his inner world and affected his appearance, the hut he lives in, and his family’s well-being, engulfing his life in darkness.

Although the colors in his paintings are bright and vivid, the artwork remains completely unreadable. His home is filled with unnecessary items: “artificial flowers, canvases, various paints, yellowed books, a statue of a child carrying fire, and various weapons made of stone. Nets and chains are scattered around, and the area emits a

⁵ Cholieva N. The art and style of Nazar Eshankul’s stories. // Issues of current literary processes// Collection. Tashkent. “Fan” publishing house, 2022, - P. 138.

smell reminiscent of a basement, evoking the memories of his past life rather than the warmth of a welcoming porch.”⁶

Чол, пировардида, “биз тушунарсиз яшадик”, деган хулосага келади. Each symbol reveals the truths of the human heart, pointing to deeper insights hidden within the psyche and the complexities of our emotions. The old artist, depicted through various artistic symbols, embodies the spiritual essence of the nation’s intelligent people from the last century.

Every detail of the story carries profound philosophical significance, while the obscure and unclear images painted by the old man reflect different aspects of societal life. His thoughts, passions, dreams, and actions are woven into his artworks. The old man represented his past through his paintings, ultimately ending his life in disillusionment and the suffering that comes from false faith. In the end, he concludes that “our life was not understandable.”

“Integrity in a work that addresses an essence without form, or a form without essence, is simply absurd. In this and other realms, integrity without style leads to be torn to pieces. Regardless of the approach an artist takes, there is one universal aspect shared by all creators: stylization. This process maintains a balance between reality and spirit, giving form to their work. Only through stylization can an artist convey a deep understanding of creativity and rebellion,” writes A. Camus.⁷

In the painting, which the artist painted in his youth, a man leads a monkey. By the end of the story, the roles are reversed, and now the monkey leads the man. This serves to illustrate the idea that, ultimately, a person may become spiritually lost. Despite having his own principles and engaging in battles throughout life, he ultimately succumbs, losing his individuality and becoming a mindless follower of societal norms and contemporary beliefs.

The author reflects on the theme of the story by stating, “The idea came to me that a person is the artist of his life; he paints how he lives, capturing the days, seasons, and moments of existence.” Around him, he perceives a whirlwind of declining ideas and concepts, which appear before him like the ancient fortresses of Babylon. This was a familiar sight for many in the 1980s, as these fading ideologies took countless lives along with them. Motivated by this observation, the author aimed to depict the life

⁶ Eshankul N. “Smell of Mint” - T.: “Yangi asr avlodi”, 2004, -P. 123.

⁷ Camus A. Rebellion and art (From the book “Rebellious Man” / translated from Russian by N. Eshankul) // World literature. 1997. Issue 1. – P.183 – 196.

journey of an intellectual who had experienced these changes firsthand. The story was crafted with this mood in mind.”⁸

The black book, the dead season, and the coffin-like city serve as recurring motifs in the writer’s work, reflecting a stark and often harsh confession of human life. He likens the essence of humanity and the history of his life to this ominous and dangerous book. Various symbols such as night, coffin, blood, wall, sadness, and axe are interconnected, creating a sense of rebellion at their core. This rebellion embodies a desire to transform individuals, altering their behavior, thoughts, and imagination, ultimately aiming to change their very essence.

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⁸ Eshankul N. From me to “I”. - T.: Akademnashr. 2014. – P. 122.