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ANXIETY OF UNDERSTANDING, OR FROM WRITER TO NATIONALIST

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ABSTRACT

Attempts to update the traditional direction are also visible in Uzbek literature. His works, written in the spirit of modernity, were perceived differently in Uzbek literature. The act of updating the literary climate is especially important in the work of N. Eshonkul. The dominant feature of the writer's work is the richness of his philosophical observations. The essays written by N. Eshonkul in the artistic and philosophical spirit are considered one of the achievements of Uzbek art journalism. Essays, which are the product of a writer's mind, are becoming increasingly important as examples of world literature and the lives of famous writers are widely covered. the article reveals the contribution of the writer Nazar Eshonkul to the formation of the Uzbek philosophical essay and its development based on the criteria of world literature.

KEYWORDS

Artistic and philosophical, essay genre, Nazar Eshankul, world literature

INTRODUCTION

In modern Uzbek prose, a special place is occupied by the work of Nazar Eshankul. The writer differs from his contemporaries in his style, approach to reality, originality in image and interpretation. It is noteworthy that in the works of the author, the



image of a person who has entered into competition with himself for the sake of realizing his identity, the spiritual image of a jewel that has not found its place in the life of society, its meanings. and emotional experiences are shown in completely new angles. N. Eshankula "Man led by a monkey", "Ajr", "Unopened door", "Treatment", "Coffin", "Taste of pain", "Hand", "Bakhauddin's dog", "Kan" Wind is not catch" dozens of stories, "Night Fences", the stories "Black Book", the novel "Son of the Grave or the Water of Life" have enriched modern Uzbek prose with excellent examples.

It cannot be denied that N. Eshonkul occupies a special place and merit in the Uzbek artistic thinking. His enlightening merits in the formation of the Uzbek philosophical work deserve special Informative praise. articles about the masterpieces of world literature are of great importance in the development of Uzbek artistic thinking. These articles are distinguished not only by their informative content, but also by the depth interpretation of literary analysis and characteristic of a scientist. He translated into Uzbek "Tales and Tales" by Juan Carlos Onetti, "Essays" by Albert Camus, Chekhov's story " House with mezzanine" [1], philosophical essays by Albert Camus [2] and many other examples of world literature.

It is no secret that in literary criticism there are different opinions about N. Eshonkul. This is probably due to the personality of the writer and his unique nature. His nature is devoid of selfishness, such as praise and flattery, revenge for fame and the desire for self-realization. If you watch his work, then such vices as "fitting" to the requirements of the time, flattery in the taste of ranks and ranks are almost invisible. And most importantly, that his characters are in such a mood. The author tried his hand at both realism and modernism, and in both, in my opinion, he justified the reader's trust. Later, I realized that what I thought was coldness in the personality of a writer who did both was in fact tolerance, and arrogance was humility and arrogance.

The writer's works completely broke the literary patterns familiar to us. In my opinion, we still do "agree" with this ... Therefore, we not unconsciously condemn and look for a convenient way for ourselves. Any news will not be easy to accept. It's all about the "news", its relation to literature, its benefit or harm. Therefore, excitement, satiety with pleasures, the influence of the writer's work are not so enviable. It is not easy to say whether the indifferent, cold tone, pessimistic attitude, philosophical reflections of the hero in the maelstrom of social problems will make a person suffer or annoy. How is the artistic aesthetic value of a work of art measured? Or have the scales and criteria changed... Doesn't showing only the dark side of life move people away from hope? Whether it is just the literary "authorship" of such a great talent, a complex image technique, the colorfulness of the image in the expression of thought, interpretations rich in metaphors increase the number of questions and encourage new thinking. People hesitated to ask if the author had any merit other than discovering new creative shores through the rejection of established literary traditions. It seems that I found the answers to these questions by reading the journalistic articles of the writer. When I either understood or did not understand the writer's works, J. Eshonkul gave me the author's book "From Men to Men". At this stage, it is permissible to recognize the merit of J. Eshonkul's creativity to the public. No wonder they say you should be in line.

The title of the book "From Me to Me», [3] the internal order, the integrity of the composition



can be called a unique example of a formal renewal in the author's work. A person who has read the book will get acquainted with the method of approach from a completely unexpected angle, with masterpieces of world literature, with deep analytical articles related to the life of great writers and their work. The Uzbek reader, having read these articles of the writer, will feel as if he has found his dear enlightened selfless scientist. With the publication of "From me to me " N. Eshankul became somewhat closer to the circle of readers, in my opinion, he became "his own". The book serves as a very useful and necessary textbook for the Uzbek reader. This work showed aspects of the author of the book that we have not yet realized. The intellectual potential of the writer and his view of Uzbek literature as part of world literature acquires aesthetic value in such aspects as studying the life of creators in the world attention in parallel with their works.

First of all, it is permissible to dwell on the title of the book. "From me to me..." is very interesting and exciting. From me to me means that the "I" explores itself mercilessly, flies into the universe and returns to itself again. This is a very complex mental process. The reality between "dan" and "gacha" is a moment, a reality that decides the fate of a person. The selfless intellectual of the Uzbek, who took responsibility for the literary taste and enlightenment of the nation, comes to life before the eyes of the reader who has read the book. A new image of the writer appears. I am convinced that N. Eshonkul, as a creator, continues the enlightenment work of the nationalist modernists in a new way.

A person's understanding of himself, his personality... cognition, understanding, persuading him... this procedure can be continued for a long time. The place of a person in the macroand microcosm, the essence of life, the pictures of the human heart, which is wider than the universe and even the infinite universe, conflicting life scenes, a feeling of dissatisfaction with the life of society, everything is reflected in the book. This title shows listening to one's own "I", understanding and explanation of one's suffering and dreams. A person often does not understand his "I", either does not want to, or avoids himself. The author approaches the pain of consciousness, from which we "run", stands face to face, looks into the origins of the essence.

As a writer, N. Eshonkul effectively used such poetic techniques as the use of a new path, views, metaphors, intellectual original philosophical metaphors, updated images and symbols. The book tells about new shores, not noticed by the reader, and leads to new thoughts. True, it is possible that not all ideas of the creator can be accepted at the same time, or this can be challenged. Especially in the comparison of Western and Eastern philosophers, there is a bit of violence. Most importantly, the book invites the reader to think, reflect, analyze, opens the way to new observations. In the work, unique allusions and unique observations of the great scientist, philosopher, folklorist, literary critic will take you to an unfamiliar island. For the writer, the literary space in which the action of the plot of the work and reality takes place is the human heart. All eyes and thoughts are turned to the human heart. His hero worries and suffers. Therefore, the writer writes in one of the interviews; "Literature, first of all, teaches us to be the owners of our heart, mind and will: inside you there is still a lot that is not yours. After reading the book, you will see that inside you are wider and more limitless than the universe. You cannot kill outer ignorance without first killing inner ignorance." For him, creativity means freedom of spirit and independence of speech.



It was very difficult for me to read the writer's novel "Goroglu"[4] correctly. The essence hidden in symbols and symbols, the search for meaning, the metaphorical interpretation that is difficult to understand, give the impression that the complexities of the image have reached a dead end. In fact, the basis of the author's works are confessions and repentance, a look at one's "I" from the surface, extremely high demands on oneself, and even mental stress to the point of laughter over the subordination of one's "I" puts pressure on the reader. The constant critical eye of the narrator opens the reader to the possibility of interacting with his "I". The experiences of the hero go off scale, the same style of narration, the lack of a plot familiar to us, it is difficult for the reader to focus on the same tone of voice of the narrator, get bored and follow the events as we are used to. The suffering of the hero begins to influence you, prompting you to think about your place in society. Salvation from despair, meaning is sought in meaninglessness. So, a smooth reading of a novel requires patience. In addition, I knew that special preparation was needed to read the work, but I did not understand the root cause of this. I couldn't understand why reading a work of fiction requires special preparation. There is no "special" preparation for reading a work of fiction, and I could not be "special" for understanding the novel because of my literary taste. But I had some confidence in my heart that N. Eshankul must have written a novel of the 21st century...

On the eve of independence, the historical situation became a test for many intellectuals, many of whom gave up easily. There were no doubters among us. But in those years, I was a witness that Nazar Eshankul is the only person you can trust. Reading the work, I again experienced the events of the 90s of the last centuries, the

actions of the country and the people in sadness, sitting on the threshold of the door, anxiously waiting for someone to call you, and wandering, not being able to prove that you are a person, everything seemed to come alive again before my eyes. He renewed the spirit and sorrows of those hard days. It's terrible, read this and we'll sit down and talk." For some reason, the spirit that the teacher spoke about was alien to me ... Therefore, such is the artistic law that the effect of a work on a person who saw, knew and experienced an event is special. It is necessary to consider such poetic elements as the process of reception of a work, the representation of historical reality in an artistic background.

The social pain inflicted on a novel or short story, its plight, the fate of a man whose values have been violated, and the fact that a hero, far from his values, can fly in the boundless limits of the imagination. testifies to the originality of the writer's style. Only in the story "A man led by a monkey"[5] is the chronological order of the tragedy of the whole people revealed through artistic symbols. In the story "Man led by a monkey" Nazar Eshankul tells about a series of national tragedies in the history of the Uzbek people. The numbers are placed under each picture. In a short story, the writer fits a reality worthy of a whole novel, and expresses his thoughts through symbols. In the article "Creativity is connected with theology," the author writes about the history of the story as follows: "I concluded that "Man is the artist of his life, he draws the way he lives, he draws what the days of his life, the times of his life." The dates "1957", "1947", "1937", "1928", "1926", "1921" are dates in the history of Turkestan. The ability to briefly and succinctly tell about the painful days of national history, originality in the image and interpretation testifies to the skill of the writer. It



can be said that traces of painful wounds in the author's heart are reflected in the inscription under each photo and number. In such characteristics, the creative image of a true ascetic of the nation, an enlightened intellectual, is manifested.

The fact that the author's aesthetic ideal is a nationalist-minded person engaged in the struggle for enlightenment is clearly visible in his journalistic articles and essays in relation to his works of art. The question of the integrity of the personality, personality and literary conscience is of paramount importance in the creative position of the writer. His hero does not openly fight for freedom, does not call for a fight, but calls for an intellectual awakening. Spiritual freedom, intellectual independence, one might say, is the creative motto of the writer, his works are characterized by a unique feeling of freedom. The author's works reflect the image of a Man who could not find his place in the life of society, or rather, was deprived of his presence. The tragedy of a Man, humiliated by society, doomed to forget his identity, whose values are violated, and his will is humiliated, is shown. If we consider the life of the hero and the author in parallel, it seems that the problem of not finding a place in the life of society and pricelessness is not alien to the author himself.

If we consider the works of the writer gradually, then the main reality covered in them corresponds to the 90s of the last centuries. The movement of the people towards independence, the activity of its intelligentsia, their sacrifices in the struggle for their native language served as the basis for the writer's works. In addition, we should not forget that the writer was a participant in these fights and showed selflessness. In each of his works, the author not only describes the human mind, but also explores its experiences and interprets research. Therefore, for him, "Literature is the greatest knowledge about the human soul, the greatest research." In his works, the author deeply explores the human heart through the eyes of a broad-minded philosopher, calmly narrates about its provisions. It takes a lot of heart and tolerance to be so "carefree". And this means the view of a philosopher with a very high level of intelligence, as it seems to me.

N. Eshonkul speaks at the highest level of artistic and philosophical thinking, thinks high behind the curtain, concludes on an everyday scale. The author talks about the suffering and suffering of the human race. Based on this, the writer wants to honor and appreciate the person. The writer calls the nation to enlightenment and condemns ignorance. Nationalism begins with a person who fought against ignorance and conquered his ego, without humiliating representatives of other nations, preserving his national values, showing a sense of national pride and national unity. In the writer's work, the concept of nationalism is the core of his creative concept.

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