



Consistent Pain, Deep Interpretations Of Meaning In “The Son Of The Gorogli Or The Water Of Life”

Shoira Doniyarova

Doctor Of Philological Sciences Jizzakh State Pedagogical Institute, Uzbekistan

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

ABSTRACT

The article analyzes Nazar Eshankul's novel "Son of the Gorogli or the Water of Life" and discusses the specificity of the Uzbek novel of the independence period, the artistic and aesthetic significance of the image of the heroes.

KEYWORDS

Novel, research, hero, symbol, philosophy, interpretation, subconscious, dream, image.

INTRODUCTION

In the prose of the next period, especially in his novels, along with the formal renewal, the style of depicting the artistic idea also began to appear in a new poetic form. Now the novels

have been replaced by works that are close to the genre of storytelling, that is, modern views of the novel genre, and these novels

have been studied in the context of various problems in the field of research.

THE MAIN RESULTS AND FINDINGS

Such novels are distinguished by their content, formal structure, and originality of expression. They are reminiscent of the experiences of world romance, with a mix of unique concepts of time and space, and a dream come true. The events take place not in real life, but in the imagination, in the mind of the dreamy hero. In the play, the boundaries between that world and this world disappear, and the living and the dead interact with each other. However, these images, which at first glance seem illogical, show that when you read the work carefully, there is a certain sense of logical philosophy, consistent pain, deep meaning.

In particular, the works of Shukur Kholmiraev, Omon Mukhtor, Khurshid Dostmuhammad, Togay Murod, Shoyim Butaev, Tukhtamurod Rustamov, Nazar Eshankul, Ulugbek Abduvahob, Lukman Burikhan, etc., are small in size, but their novelty and national philosophy as it is watered by the spirit, it attracts the attention of today's reader. The appearance of such a poetic renewal effect in our prose today, which determines the specificity of the current literary process, is the basis for much controversy in literary criticism.

Regarding the image updates in the literature of the next period, Sabot Urunova is right: "Most importantly, for the development of artistic creativity, its two main directions can be reconciled with the exemplary aspects of realism and modernism. In the end, it will be possible to create courageous heroes who will embody the reality of life with all its contradictions, magic, all its riches.

Indeed, not only in the modernist style, but also in the realistic style, the artistic intention of the creator is expressed in a very beautiful way. "What we call realism, sometimes sarcastically, sometimes sarcastically, sometimes sarcastically - the style is not yet very old. Especially in our Uzbek literature. It has only been a century since realism was taking shape in our literature. Probably, only one in ten flowers of realism has blossomed during this time," said O. Sharafiddinov in an interview with A. Otaboev.

M. Kushjanov said, "The turn in social and political life has led to the emergence of another trend in our literature. We are talking about a way to create a work in a complex style," he said. It resembles the creation of the Autonomous.

"As long as there is life, as long as human beings live, the day they see it, the feeling they feel on this day is always real for that moment, and any work of art that reflects it is an example of realism. We often accept works as a result of modernism." said U. Hamdamov. It is true that realistic novels created by artists who write in such new styles are works that have seen the world with colorful new images at the level of the writer's thinking, his unique creative methods and a wide range of free ideas. At the same time, the works, which have a modernist look and have caused a heated debate among literary critics, reflect the taste of today's reader.

Also, sometimes the novels of the independence period are studied comparatively with the compulsory world novels, and it is said that they are based on the models of world literature. In addition, terms such as "absurd," "polyphonic," and "modern" are forcibly attached to works

created as a result of large-scale school experiments.

Also in this regard, the literary scholar U. Normatov said that realism can embrace other creative and philosophical currents and directions, including the absurd image and interpretation. Research in Uzbek prose in the 1990s acknowledges this view.

On the one hand, the clever scientist is quite right in applying the absurd with the above idea in the analysis of a work of art. Because it is possible to observe elements of absurdity in the psyche, character or life of the protagonist of a work of art. It is also appropriate to apply this to the fate of a hero who has lived a meaningless life. Nazar Eshankul's novel "Son of the Gorogli or the Water of Life" can be cited here. The name of the protagonist of the work attracts the reader. Such a single capitalization is also found in the author's short stories. Because, in our opinion, the artistic intention of the writer is not how to name the protagonist, but the identity of the person under any name. The fate of the heroes, who can put any capital letter they want, is not at all the same.

Through the life of the protagonist N, not only the tragedy of the individual, but also the tragedy of society is reflected. The criteria of living as a human being cost him dearly. For this reason, the manliness and selfishness of the people around him kill him alive. First, the protagonist is led astray. Over time, his fake death becomes a reality. For this, the writer tries to show that paperwork is valued more than human dignity, and that blind worship of someone is more important than someone's life and happiness. In this way, it exposes the flaws of the system, rules and regulations in the social society. For this reason, the image

of a man wandering from office to office to prove his existence is typical. The writer coldly describes the fact that such defects are a century-old system, the uncertainty of archival materials in dark and shabby basements, the demands of protocols that do not actually exist, the coldness of people in these offices, the attempts to determine whether they are actually dead or alive.

In the course of the persecution of a simple worker of an enterprise by highly secretive organizations, the violation of his human dignity, we can observe the rule of the Soviet system, which has been condemned for many years. It is no secret that the original children of the nation have been destroyed, both physically and spiritually, and that they have been constantly persecuted. The protagonist N also lives under constant observation and control by someone without realizing anything. Sometimes they receive a warning for action taken against them. The hope of proving himself alive is becoming more and more glorious.

It is no secret that the Soviet policy, which ruled for many years, killed many of our compatriots alive, even physically destroyed them, and persecuted them even after their deaths. The writer has transformed this vital truth into an artistic reality in a new style. In another place, it is shown that the person who killed him, that is, the protagonist of the work, N, whom he considered to be his most trusted and close friend, were the ones who put these tragic days on his head at the end of the work. The author wants to say that the real children of our nation, who were repressed by these gestures, were also sold by those they believed to be friends, shot and imprisoned by testifying.

The author condemns the protagonist N to death by depicting in the play the last wish of a person who lives in a house given to him by the organization, who is exhausted from hunger, and who is becoming more and more depressed.

The events described in the first pages of the novel have a great philosophical meaning. It shows the excitement of the person summoned to the leader, the attitude of acquaintances and strangers working in an organization around him, the dreams of the person who was trapped in the noise. However, when the entrance to the leader's presence turned out to be a lie, the attitudes of the people around him, the humiliation of the people, and the hypocrisy were convincingly presented.

So who is the leader in the play? The question arises. Is there really such a mysterious, powerful person? If there is, it is not given in clear lines who saw him, what kind of person he was and why. The reader will also find answers to these questions at the end of the work. It is the policy of the governing council, it is the system, not the individual. That is why man has blindly obeyed and feared him. Because it is no secret how many evils have been done in the name of Soviet policy. The writer shows the attitude of this society towards man.

In the play, Nazar Eshanqul vividly depicts the fate of a person who cannot work without documents, prove his identity, claim his place in society, or even live as an ordinary person.

In the play, the image of the gypsy woman's speech also tells of her pride and disobedience to the calamities that befell her. As a result, K arrives at the hospital. This is how the doctor explains to him why he is

here. "I am aware of your problem. Of course, instead of obeying the verdict of fate, you must have been sent to me because you disturbed the investigator's office and were skeptical of the rules and regulations. "

The author introduces the patients in the hospital through the image of a professor and explains the real reasons why they think, "I'm being insulted, I'm being treated unfairly." In his view, by introducing those who do not submit to political games, those who want freedom, as "these are crazy," he thinks about political games that explain and convince those around him and those who do not submit to Soviet policy as mentally ill.

This work of Nazar Eshanqul can be analyzed verbatim, sentence by sentence. For, although the influence of literary methods is felt in the novel, more artistic interpretation is more strongly manifested than literary influence.

In today's literature, the value of a work of art is expressed in a unique style in this novel, as well as the expression of a new concept of life and man, as well as artistic interpretation. Albert Camus is right when he says that "art is not subject to reality, on the contrary, reality is subject to the requirements of a particular kind of art." That is why a writer can convincingly turn the reality of the life he has seen, observed, and understood into an artistic reality, no matter what environment, what period, or the life of a representative of any nation. In this regard; "The ability to perceive the world artistically elevates the human personality to extraordinary heights. The creator is not a man, his artistic world, his artistic point of view serves to cultivate the mentality of the whole society, as well as humanity, to raise their quality level, "said H. Dostmuhammad.

CONCLUSION

Therefore, it is important to highlight the specifics of each nation in order to describe the past of each nation. In Nazar Eshankul's work, we can see the image of the nation's pain, the nation's spirit and the national hero in a convincing and realistic way. - It is possible to observe that attention is paid to the unique description of the place in society and the character of the person of the nation.

REFERENCES

1. Urunova Saboat. Independence and literary hero // Uzbek language and literature. 2002. 1- son. 45 - p.
2. Sharofiddinov O. Modernism is not a mere phenomenon // The art of Uzbek literature. 2000. 29 September.
3. Qushjonov M. Diamond polishes of art // Xalq so'zi. 2002. 20 September.
4. Hamdamov U. The development of artistic thinking // Yangi asr avlodi nashriyoti. - 2002. 50-b.
5. Nazar Eshonqul. The son of the grave or the water of life. T .: 2018. P.127. That work. P. 131
6. Nazarov B. World Literature.1998. January.31 p.
7. Akhmedova, S. (2021). Philosophy In" Why Me" By Omon Matjon's Epic. The American Journal of Social Science and Education Innovations, 3(01), 100-104.
8. Shamsitdinova, M. (2018). Methodological and linguistic bases for intergrating the four skills. Review of law sciences, 2(4), 25.
9. Shamsitdinova, M. (2020). IMPLEMENTATION OF IT AND ICT INTO EDUCATION: MULTIMEDIA TECHNOLOGIES IN CREATING AND USING ELECTRONIC BOOKS.

Theoretical & Applied Science, (11), 5-10.

10. Salakhova, E., Shamsitdinova, M., & Shakhakimova, M. (2020). THE IMPACT OF INFORMATION TECHNOLOGIES ON DISTANCE EDUCATION DURING PANDEMIC IN THE REPUBLIC OF UZBEKISTAN. PalArch's Journal of Archaeology of Egypt/Egyptology, 17(6), 8962-8967.
11. Rustamiy, S. A. (2019). Poetical art of Yusuf Balasagun. ISJ Theoretical & Applied Science, 9(77), 256-259.
12. Sayfullaev, N. Current Issues on Fine ARTS Education: Continuity and Prospects for Development. Religación, 4, 192-194.