



COMPARATIVE ANALYSIS OF NAZAR ESHONQUL'S STORY "PICTURE OF A RUINED CITY"

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Abstract. In this article, it will be discussed that the nationality of the characters in Nazar Eshanqul's stories, which are essentially continuations of each other, the mysterious presentation of events through means, sometimes behind the scenes with gestures, most importantly, the narration of the events in his works from the language of "I" and self-examination and analysis, confession of one's sins deserve to be studied as a new methodological direction in literature, not only in Uzbek storytelling during the period of national independence, but also in our prose as a whole.

Key words: Nazar Eshanqul, story, "Man led by a monkey", "Photograph of a ruined city", "Coffin", Tursoria.

New processes, spiritual, formal and stylistic researches in today's prose are reflected in the stories of Nazar Eshanqul in a unique way, and it is not surprising that, as the writer himself says, he draws strength from the ancient literature created by our ancestors. Nazar Eshanqul achieves the individualization of the image of a person living in society through spiritual analysis in each of his works. It is worth noting that in the writer's stories we observe a mixed synthesis of Western and Eastern methods of expression. According to the characteristic of expression, it shows attractiveness in harmony with the advanced methodological researches of the West, according to the content characteristic of the narrative tradition of Uzbek literature.

In the stories of Nazar Eshanqul, it is possible to see the unique types of character. In his stories, the writer put forward ideas such as glorification of human dignity, humanity and justice, friendship of peoples, and the role of people in society. In the works of Nazar Eshanqul, the relationship between the characters plays an important role in the solution of the main problem in the story or in the formation of the character traits of the main character.

The world of images in various stories of Nazar Eshanqul is interpreted in a unique artistic way. Of course, the attempt to create a gallery of images in their works is characteristic of almost all creative people. The writer's works include short stories and large works. Importantly, the meaningful life and creative activity of the writer were shown with all its diversity in these works. Nazar Eshanqul's creativity and work is a great ocean. To get to the bottom of it or to study and evaluate this writing is worth the lifetime of several generations. It serves not only for its the decoration of the reader, but also for its specific ideological and artistic purposes, for the future generation, for instilling the spirit of the times. This is the uniqueness of Nazar Eshanqul's poetics.

If we pay attention to the content and essence of Nazar Eshanqul's works, they are more sensitive, there are a lot of images of situations such as darkness and gloom, and these situations have created uniformity in some stories.

The title of the story "The Man Led by the Monkey" can be interpreted in two ways. A man leading a monkey or a monkey leading a man. In addition, it is vividly expressed that the writer appeals to the symbol not only in the title, but also in the plot. The main detail in the story is the dark forest in the pictures painted by the old man, the image of a young man with fire in his eyes leading a monkey cuffed tightly around his neck, and at the end of the story, on the contrary, the monkey leads an old man into a dark forest. Image serves to reveal the essence of the whole work. These images essentially cover a number of symbols.

We can also think that the main character of the story "The Man Led by the Monkey", the artist is a logical continuation of the main character of the story "Coffin", the architect. Khurshid Dostmuhammad says, "In almost all of Nazar's works, "stinky smell" becomes a unique tool for exaggerating the mental state of the hero". The author skillfully used this image of smell in the story "The Man Led by the Monkey" to reveal the image of the old man's psyche: "The pillars and frames were rotten, and the yard generally smelled ugly and stinky. The ugly smell was coming from the trees, from the flower garden that was left in the snow and turned into a mess due to neglect, from the wood of the house and from the pile of all kinds of pictures lying on the porch, and the musty smell was coming from the garbage dump. The old man paints every day". It seems that this scene of the old man's daily life serves to reveal his character

It is appropriate to study the issue of smell and color in the writer's artistic images separately. Black color and stench dominate the general image of Nazar Eshanqul's work. The author describes the stench in the story in such a detailed and impressive way that the reader does not notice how he got into that reality. There are many episodes related to darkness and night in the stories. The stories are similar to each other in terms of composition, idea, and images, moreover, one complements the other. It seems that the author uses this method to develop or complete the idea he wants to convey.

In order to reveal the psyche of a person, not only him, but also the external world and the scenes related to him play an important role. If this scene from the story "The Man Led by the Monkey" is a picture of the artist's room, then the picture from the story "Coffin" refers to the same smell in the city built by the architect: "More than anything, as soon as we enter the city, we smell the stench like the foul odor comes from the chief's breath. We were a bit surprised by a similar smell: "in a city where ugliness, filthiness and body odor are mixed, it was as if it was being spread on purpose to burn the noses of those who visited this place: I thought that such a stench could only be felt in a place". Nazar Eshanqul's story "Coffin" is based on a concentric subject and increases the interest of readers by focusing their attention on one point. In the story, the exposition of the work is illuminated through a small society where entertainment, celebrations and performances have long been forgotten, all night, staring at death, walking in silence. The city has everything: houses, shops, schools and playgrounds. But the main thing is that there is no fresh air. There is damp air, a sickening stench, and a nauseating monotony

At the same time, in Nazar Eshanqul's story titled "The Picture of a Ruined City", it can be noticed the same stench as the scenes from the above stories: "Looking at the picture, I always smelled the smell of smoke: maybe it seemed to me like that, but it was not the smell of

ordinary smoke, I was like that I had smelled the acrid smell many years ago in the soot-soaked rifle of a group of hunters who came to our village chasing a wild bear, and the smell in the picture really resembled the smell of my just-exploded sleep: perhaps it appeared in my mind when I began to think that the city was destroyed after incredible betrayal and treachery?" (N. Eshanqul, "The Picture of a ruined city", p 67)

Nazar Eshanqul's works have such a commonality that it is clearly visible in their titles. The story "The Picture of a Ruined City" is essentially a continuation of the story "Coffin". Complex psychological analysis dominates this story. In both stories, the former Soviet system, traces of its bloody politics, insouciance and stolidity among people can be seen. Fear, panic, anxiety, and death reign in it, and there are no smiles or open faces. The young man, who is the hero of the story, always thinks about the image of the city that appeared from somewhere. These dreams haunt him day and night, and when he tells his relatives, they laugh at him.

While reading the story "The Picture of a Ruined City", at first you will wonder why there is so much talk about only one photo. The story begins like this: "When did this picture appear in my room, how did it get there, to be honest, I don't remember exactly now, but. I flatter myself that I must have bought his painting from some poor artist, thin as a ghost and bald, sitting on the corner of the alley, and asking for alms from those who passed by". The young man still does not lose faith that the city shown in the photo existed. No matter who he turns to, they drive him crazy. The young man gave the city his own name: Tursoria. He tries to show people its beauty before its destruction and calls on people rebuild it. Carelessness and indifference are human degradation. His living without feelings, not understanding who he is and why he came to this world, like an animal only thinking about his stomach pain and his own peace, means moving away from humanity.

While reading the story, we can think a lot about what the author took the picture as a symbol of. For example, the city in the picture given in the story can be understood symbolically as a heart or, if not, as an appearance of a soulmate: "Anyway, Tursoria would make you terrified at first glance, but if you look at the flow of paints, you could see a red haze like a pupil over the hill where the stone walls of the city went".

The story "The Picture of a Ruined City" is also significant because it shows the process of humanity's absorption into that decline and darkness. Many years of deception made people think like this. He raised him inseparable from the disgusting creature. At first glance, the city was depicted in a very ugly and muddled way, and the stench was always strong. The only sign of life in the city was the old millstone: "only this millstone seemed to give hope to this dead city".

The way of the image, the style of expression and the symbols in the story were intended to reveal the essence of the former regime in its entirety, just like the story above: "These traces, which are as frightening as the traces of tyranny, chained the city from head to toe. "Whose footprints are they, who left these traces, hung the words of terror and fear on the streets of this dead city so that those who saw them would have their eyes fluttering in their hearts for a lifetime. The picture begins to attract the young man like a magnet, it becomes the meaning of his life. In any case, he tried to reveal the secret of this picture, to find information about it, but everything was in vain: "Just as they once migrated in the path of happiness and prospects, I, too, am wandering from the valley where the soulless dates and gods of my color lie, like I had to restore this ruined city, which was hanging on the wall of my heart like the

ruins of my mind and perception, as if I had created my tomorrow, I had to set the stopped mill blade in motion". At the end of the story, it becomes clear that the lost young man is looking for his identity. That is, the shackles of that infamous system destroyed not only the states, but also the will and freedom of the individual, his conscience, and its restoration is still ongoing. In the story, the author uses black paints to paint the image of the former regime.

The character "dead" can be added to the list of "traveling characters" in the author's stories. In the story "The Picture of a Ruined City" the hero died in a mysterious way. The narrator searches for a way to his death. Although the details of this road seem imaginary and mystical, the writer analyzes the processes in the memory of the deceased together with the narrator. Many uses of "dead" and "death" images go back to myths. Not only in this story, but also in many other works of the writer such as "Dead Season", "Black Book", "Ajr", "Coffin", "You Can't Catch the Wind" the images of "dead" and "death" are presented.

In short, Nazar Eshanqul entered the literature with his first stories as a professional writer, not an amateur penman. His stories make it possible to look at the issue from different angles and encourage the reader to think. The writer has created stories about different aspects of life and characters of different categories of people. Each hero remains a true hero for his environment, his field, his loved ones, and the reader. The stories of this writer, along with most of his works, are connected to the environment of his childhood, or in general, it can be imagined as a clear evidence of the life path of the Uzbek nation.

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