



MOTIVATION IN THE NOVEL “THE FORBIDDEN FRUIT”

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Abstract: This article analyzes the mechanisms of motivation in the actions of characters, plot development, and conflict progression in Nazar Eshonqul's novel The Forbidden Fruit, which consists of two novellas. The study also explores how mythological, religious-enlightenment, and scientific-logical forms of thought are synthesized in the interpretation of the novel. Through this synthesis, the characters' inner experiences and spiritual struggles are depicted based on profound motivation.

Keywords: motivation, plot dynamics, conflict, character psychology, poetic interpretation.

Introduction

In literary studies, *motivation* is considered an important artistic category that expresses the internal logical substantiation of characters' actions and the development of events. In every literary work, the behavior of characters, plot twists, and the development of conflicts are formed based on specific motives. Motivation not only ensures the artistic credibility and internal logic of a work, but also plays a crucial role in revealing its ideological and aesthetic content. During the process of artistic thinking, the creator effectively utilizes the creative possibilities of three major worldviews that emerged during the formation and development of human thought – mythology, religious-enlightenment views, and scientific logic – when poetically exploring events. Each worldview possesses its own distinct imagery, symbolic expression, and abstract-educational layers, providing the artist with the opportunity to interpret events on various semantic levels. Thus, motivation and forms of worldview are organically interconnected, ensuring a deep and multi-layered interpretation of the psychological states of characters, the development of the plot, and the dynamics of conflict in literary works. Along with the logical substantiation of events and character actions, artistic thought in the work is enriched through the harmonious depiction of mythological, religious-enlightenment, and scientific-logical perspectives formed throughout human history. However, in this process, imagination does not act as absolute freedom, but rather as a tool shaped by existing reality. This is because, in essence, human fantasy is limited; any form of imagination remains connected to the sense of reality and is rooted in the structures of experience and perception present in consciousness. Therefore, even the most fantastical images, symbols, and plot twists in a literary work are ultimately created in connection with a person's real-life experiences, historical memory, and spiritual consciousness. As a result, motivation and forms of worldview produce an interpretation of imaginary expression that is grounded in reality, logically substantiated, and aesthetically complete.

Analysis of literature and methods

In terms of the level of generalization, a second aspect is distinguished: the forms of artistic imagery known as motif, topos, and archetype, which, having acquired a relatively stable form, are repeated in the literary-artistic process over time. While the individual, characteristic, and typical images discussed earlier are confined to a single work, these three forms are distinguished by their stability according to literary and cultural tradition, migrating from one work to another, and from one era to another. A motif (motif-image) is considered [3,111] an image that has acquired a certain degree of stability in both form and content and is recurrent in the works of one or several authors, thereby reflecting their creative aspirations.

The concept of the motif (from French — "melody," "tune") in general activity describes the main factor directed towards achieving a particular goal, representing a high form of satisfying a need. In literature, the motif forms a network of intertextual connections, and the artistic organization of the text determines its uniqueness. Based on tradition, specific characteristics or subjects of depiction migrate to several works, ensuring the extension of reflection and stability. Limited, repetitive, and schematic expressions undergo transformation in literary interpretation, shifting from form to meaning within the structure of the ideological-artistic system. In the novel "Ta'qiq mevasi" (*The Forbidden Fruit*) (consisting of two novellas) by the writer Nazar Eshonqul, motifs such as the dark shadow, the portrait, the dream, the apple tree, and the forbidden fruit are repeatedly employed. The author logically connects mythopoetic narratives with everyday and mundane details. The character Havo crosses boundaries in life, and her devotion to art becomes the essence of vitality. A strong passion and yearning lead the protagonist toward the theater, where the Ma'bud girl embodies the ideal of perfection.

The writer emphasizes that the forbidden fruit has migrated into human psychology, foretelling that the scent of apples emanating from Malak seduces humanity. The sensation that "everything turned into nothingness in an instant" signifies the essence of the concept of love. Interestingly, the radiant feeling narrates about the "saffron season" and "fallen leaves." The passage — "The scent of apples spreading from Malak, like the fruit from the tree that Satan once tempted with, completely obliterated my consciousness; everything surrounding me — the people, the streets, the autumnal leaves showing themselves on the saffron leaves, the cars filling the streets, the city itself — all dissolved into nothingness, and only Malak remained before me. At last, it was as if the barren plains and caverns of my heart, which had wandered across centuries searching, had finally found what they sought, and my soul, as if sprouting wings, transformed into Buraq and soared towards the highest heavens" [4,302] — encapsulates this complex emotional experience.

The writer's style is reflected from the very choice of theme, encompassing all features of the artistic depiction and interpretation of reality. Without this, it is impossible to fully comprehend the development of artistic thought and the original achievements in literary creativity [2,124]. The selection of life material, the credibility of the subjective attitude toward objective reality, and the connection between subtle observation and vivid reflection are formed through the mediation of proportion, comparison, and typology, combining the elements of form and content in style. Motivation, as an auxiliary element, intensifies the emotional-expressive tone and enriches literary interpretation with factual information and evidence. In motifs, depiction and imagination exert a bilateral influence, striving toward the creative independence of analytical skills in constructing a cohesive artistic fabric.

The nature of the creator even materializes emotions, directing them towards expressing the problems of man, nature, and society. Through this characteristic, an individualized essence gains aesthetic value. Perfect and vivid impressions, concise and precise reflections, and the ability to create order from chaos are grafted onto the talent of the writer. In this process, ethics, spirituality, philosophy, and logic undergo serious transformation. The author's conception and the character's position reach their peak in the writer's creative approach, establishing a balance point between depiction and interpretation. The unity of symbol, word, concept, tone, music, and idea serves to generalize the philosophical depth of life's contradictions:

"This was the fate of the afflicted. I could only see her from afar, unable to approach her or say a word to her, yet I could not bear not seeing her. Without seeing her, the world would spin like a carousel before my eyes; my soul would fill with the whirlwind of sorrow. Every morning and evening, just to catch a glimpse of her, I would linger around the students' dormitory where she stayed, and only after seeing her could I return to my rented room and lie still like a dead man. Neither studies, nor my young and lively classmates, nor even Hilola — who was always by my side, ready to share my sorrows — would seem visible to me." [4, 306] "Heaven began to inscribe in my destiny the fate of a lover sacrificed on the path of love," the character's bitter confession forces him to flee from a world that "cannot accept his emotions" and to hide within his own essence. No power exists that can rescue him from "this humiliation, this oppression, this captivity" ignited in his heart by the fire of love. The scent of apple blossoms ensures the parallel development of two dimensions of reality (the details of life and the story of Adam and Eve). Such a sublime feeling is seen by some as madness, by others as insanity, and by others yet as a sign of weakness. However, this emotion holds the power to create "a new morality, a new world, a new universe," where all matter is doomed to insignificance before love! The figure of Malak is so majestic that the young man lacks the courage, the talent, and the knowledge to approach her.

In the analysis of literary works, especially major prose, we have often become accustomed to examining the characters sequentially. However, in any literary work, every character has a specific role, function, and duty. This principle applies not only to the main protagonist. As noted by Professor A. Rasulov, "There are characters who do not perform the primary function in the work. At the same time, it would be incorrect to regard them as merely secondary or tertiary figures" [5,169]. The character of Malak is precisely such a figure, to whom the main characters of the work are either directly or indirectly connected. The image of this girl — who influences the character system, poetic idea, and artistic narrative — ascends continuously through the unfolding of emotions. The figure of Havo (Eve) transitions from life to the stage and from the stage to interpretation. The character of Ma'bud, an actress who has already chosen her domain, experiences the transformation of the theater stage into "almost a devil's bed" for the actor. Through vivid and expressive depiction, the author constructs an archetypal triad (Ma'bud-Havo-Young Man), within which selfishness, malice, and sincerity are intertwined. The following scene vividly illustrates this idea: "After the Devil deceived them into eating the forbidden fruit, the Creator, so that humanity would forever be reminded of their sin, planted the very apple tree from Paradise near the cottage of Adam and Eve. Its blossoms were so fragrant that when their scent touched their senses, both would faint, and then, unable to endure the endless longing and separation, would weep bitterly. Breaking the habit was impossible. Meanwhile, the Devil

would continually lead the woman, who had once succumbed to his deception, astray. Though granted a place in Paradise by the Creator to redeem her mistake, she would be led again and again to the apple tree, and until the Day of Judgment, the angels, who had once been commanded to bow before this creation, would continue their struggle to resist her influence." [4,302–303] The story of Adam and Eve serves as a moral lesson, urging humans to refrain from sin and reminding them of the discord that can arise between the Creator and His creation. The apple tree stands as a constant symbol of human guilt, embodying the torment of "longing and separation stretched to the edge of eternity." This artistic insertion, bearing religious and educational characteristics, has a historical formation within the development of creative thought. Moreover, its literary interpretation offers solutions to contemporary social and moral problems. For instance, the arrogance and selfishness embodied in Ma'bud are traits associated with the Devil, while the innocence and simplicity portrayed in the figures of Havo and Malak are qualities attributed to Eve. By comparing these narrative threads, the author draws logical conclusions about the complexity of human nature and the entanglement of fate, equating analysis with interpretation.

The literary interpretation originates from the writer's creative reaction; the psychological process becomes connected to the degree of practical elaboration of life material. In a literary work, states, actions, and landscapes blend together not mechanically but organically, as the creator imbues real events with emotion, talent, mastery, knowledge, and capability. Throughout stylistic and formal explorations, each writer enriches their life experience and undergoes a profound process of creative ascent. The philosophical foundations of an ideological and artistic concept are determined by the choice of problem and the depth of its exploration; the author's worldview and aesthetic perspectives become centralized through the position of the protagonist. As illustrated in the work: "Ma'bud's decision to stage The Expulsion from Paradise sparked unexpected debates among theater enthusiasts, especially among art critics, resulting in a division within the theater community itself. Although on the surface they attempted to appear impartial, in their hearts those who habitually met Ma'bud's every endeavor with scorn now raised an outcry. They argued that 'our performance skills are not yet mature enough to stage this tragedy! Our stage is not yet ready!' There was some truth to their concerns. If the production failed, it would not only discredit this particular theater but also bring shame upon the entire 'national theater front' in the eyes of the public." [4,298] Ma'bud, who once played secondary roles such as a seductress, mistress, envious rival, tyrant, and executioner, announces that she herself will take the stage as the Devil. This "grand spectacle" arouses great interest among readers. After years of rehearsal, the actor who has matured through long practice aspires to present the masterpiece to the audience. Now, the theater demands a final sacrifice from Havo, following her earlier downfall. On stage, the Devil's leading of the deceived woman toward the forbidden fruit is depicted as an intended act. Havo is chosen for the role of the woman seduced by trickery. In reality, the author suggests that the Devil still lives among us, actively pursuing his aims. Ma'bud (whose name was given by Havo) fulfills her preparation through the roles she plays in this "grand spectacle," while humanity continues to stray, increasingly alienating itself from God and its own true essence.

Results and discussion

In serious creative experience, a true writer "frees himself from the rigid framework of the plot, paving the way for a genre so liberated that it is capable of dissolving the boundaries

between poetry and prose, fact and fiction, philosophy and autobiography, immediacy and eternity. Such a 'hybrid' literature stands out for the purity of its 'bloodline,' like a noble Arabian steed, marked by the absence of any alien elements. It cannot be retold in one's own words, nor can it be translated into another artistic language. Enveloped in its own shell, this art of words preserves something so unique that it cannot be falsified. It is akin to a signature — the inimitable voice of the writer." [6,121] The spiritual inviolability of the creator gives rise to personality, while uniqueness manifests fully in the structure of the text and the intellectual tone of poetic speech. The hero's narrative technique merges with the author's voice, where impartiality and positivity are harmoniously combined. The unity of purpose and task differentiates the mode of expression, and philosophy and logic are transformed in every literary interpretation.

New literary thinking, enriched by unassimilated theoretical knowledge, ensures originality and establishes the integrity of sign, word, and idea. The transition from particularity to generalization precisely prepares the ground for deepening the possibilities of artistic expression. This is reflected in the following example: "I was born on a rainy day in late spring. According to my grandmother, it was raining on the day I was born. When my mother passed away, one of the branches of the apple tree in front of our house withered by itself. My father interpreted it as a special sign. The following year, a new sprout grew from its roots. When I became aware of myself, that apple tree had already grown into a large tree. My grandmother used to say: 'That poor tree withered by itself during that same month. But from its roots, a new one grew.' Her words impressed me so deeply that from that day on, I loved the apple tree, believing that trees, like people, could grieve and weep. When I was a child, whenever I felt hurt or sad, I would embrace the apple tree and cry. It seemed to me that the tree resembled my deceased mother, and I even imagined that I could smell her scent emanating from its trunk." [4,323]

The motif of the apple tree holds a significant place in the novel, serving as a reminder of the consequences of one's sins and symbolizing the cause of humanity's expulsion from Paradise. Throughout his life, the protagonist engages in relationships with three women: initially, he falls in love with Havo; his acquaintance with Xosila transforms them into comrades-in-arms; while Malak assumes a lasting and profound significance in his book of love. The tree situated in the garden becomes the young man's confidant, intimate companion, and dear friend; it is within this space that his unseen conversations with his father, mother, Havo, and Malak occur. Faith in the sacred object actually provides emotional support to the protagonist; the revelation of intimate feelings defines the orientation of his character and will. At the same time, the apple tree, associated with the forbidden fruit, rises to the level of a symbol of life. Speaking names (Havo, Malak, Ma'bud, Iblis) bridge the gap between myth and reality.

Artistic literature strives to develop a holistic artistic judgment — an artistic concept — about the world and humanity through the creative analysis of life and the current state of society. In this sense, literature approaches philosophy. However, unlike philosophy, which relies on categories of logic, artistic literature bases its conception of the world and humanity on artistic images characterized by multifaceted meaning [3,54]. Profound philosophical reflection on humanity and existence strengthens the creator's position and requires a complex, interconnected approach to artistic conception. Neither genre nor literary form influences the conceptual foundation of a work; rather, the writer's level of talent ensures the

uniqueness of literary interpretation. In the novels and stories of Nazar Eshonqul, the philosophical maturation of the artistic concept manifests through a synthesis of Western literary convention and Eastern national tradition. The realization of aesthetic evaluation criteria is rooted in a unified artistic judgment. The mechanism of attitude toward the human factor, which defines the balance between life and society, elucidates the relationship between meaning and spirit.

Conclusion

The stylistics of the novel Ta'qiq Mevasi (*The Forbidden Fruit*) reflects the concise and fluid descriptive style characteristic of folklore. The author skillfully utilizes simple, compact sentences, adhering to the principles of clarity and brevity. He blends poetic language with metaphorical narration and colloquial speech in a unique manner. Even in dialogues and monologues, the writer maintains verbal economy, and the laconic nature of details merges seamlessly into the general depiction. Expressed through a first-person narrative, the hero's philosophical worldview emerges distinctly. The cotton policy, the tragic fate of students, and harsh living conditions are presented through the eyes of the young protagonist. The writer metaphorically transposes the events occurring in the cotton fields onto the theater stage, describing the lowering and raising of the curtain within the "cotton spectacle" imbued with bitter sarcasm. Through the opposition of imagery and emotional state, and by intensifying the nuances of attitude, the author reconstructs the spirit of the era. In the context of motivation, the interconnectedness of humanity, nature, and society is subject to analysis. Relational speech, in fact, prepares the ground for the materialization of imagination, while the duality of analysis and interpretation enlarges the dimensions of depiction.

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