

Responsibility and Ecology: Leaders of Progress

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Abstract: Nazar Eshanqul holds a prominent position in modern Uzbek literature, skilfully reflecting life events and human imagery in his stories and novels. His works are distinguished by their poetic language, vivid imagery, and profound analysis of life's realities. Eshanqul's narratives uncover significant aspects often overlooked by others. Works such as "The Black Book," "The Man Led by the Monkey," and "Untimely Played Bong" resonate with deep poetic thought and passionate expression. They exemplify how the effectiveness of verbal art lies in conveying profound, heartfelt experiences. In pieces like "You Can't Catch the Wind," "Night Fences," and "Momo's Song," Eshanqul's wide-ranging observations and poetic expressions evoke the depth of feeling akin to literary figures such as Fyodor Dostoevsky and Albert Camus. Characters in his works take responsibility for Earth's fate, advocating for ecological preservation and rational energy resource usage, cementing their status as timeless heroes.

1 INTRODUCTION

Nazar Eshanqul's stories, short stories, novels, essays and articles are not similar to the works of other authors. His works are unique in every way. This can be clearly seen in the reflection of life events, the embodiment of characters, the form and style of the works, the style of expression, and the construction of sentences. The writer's stories such as "The Black Book", "Night Fences", "The Wind Can't Be Stopped", "The Man Led by the Monkey", "Untimely Ringing" by Abdulla Kahhor, It is completely different from the works of Said Ahmad or Shukur Kholmiraev, O'tkir Hashimov. "Thief", "Patient", "Pomegranate", "Horror" (A. Qahhor), "Orik Domla" (S. Ahmad), "Life Forever", "Blue Lake", "Freedom" (Sh. Kholmiraev), In the stories "The Last Victim of the War" (O'. Hoshimov) a certain event is impressively described. They are based on a certain plot, there is a conflict between the characters, and the events are clearly expressed. For example, the story "The Patient": "Sotiboldi's wife fell ill. Sotiboldi trained the patient - it didn't happen. He showed it to the doctor. The doctor took blood. The patient's eyes were closed, and his head became dizzy. Bakhshi read. Some kind of woman came and beat him with a willow stick, butchered a chicken and bled it. All this, of course, is done with money. At such times, the thick one is stretched, the thin one is cut off" (Kahhor

A. Works: Five volumes. Vol. 1. Sarob: Roman. Stories. - T.: Adabiyot va sanat publishing house, 1987. - p. 336 - p. 289). Narration of events in this way is also observed in the works of other artists. In literature, it has been a tradition to convey life events in the same form since time immemorial. In the works of traditional style, the narration of events prevails. In Nazar Eshanqul's stories and stories, analysis of the essence of events takes a central place. In them, the hero's experiences and the environment in which he lives are approached artistically and philosophically. The writer writes about the complex mental state and conflicting experiences of the characters in their inner world.

2 ANALYSIS

The characters in the writer's works who live with the pain of the land and time, who call people to fight for the purity of air, water, and soil ecology, and who reflect the image of people who are worried about preserving natural resources, can be shown in the table as follows:

Table 1: Writer's Notable Work

Title of the work	genre	Total number of characters	of these	
			man	woman
The Black Book	the povest	7	4	3
Night Fences	the povest	5	2	3
Momo's Song	the povest	5	3	2
The Man Led by the Monkey	the novelle	3	2	1
Untimely played bong	the novelle	4	2	2
You Can't Catch the Wind	the novelle	5	2	3

These characters stand out as someone who is searching for answers to life's riddles. They are given to their memories, think about their past and suffer. The characters in "The Man Led by the Monkey," "The Black Book," and "The Early Bong" initially create an impression of a person whose mind is occupied by bad thoughts. But they do not clash with others; they do not fight against anyone, like the heroes in the works of Abdulla Qadiri, Aybek, Abdulla Qahhor. The heroes of Nazar Eshanqul's works debate with themselves and search for answers to life's riddles. Many mysteries of the human soul are revealed in their passionate internal discussion. The characters of "You Can't Catch the Wind" and "The Black Book" approach themselves and others with high demands. From the discussion of these priceless heroes who are looking for answers to the riddles of life with themselves and with others, it is understood that a person's life becomes meaningful only when he directs his strength, abilities, and all his activities towards noble and good goals. It is clear that the main feature of the work of the author of "The Black Book" is to show the inner world of a person full of contradictions, the conflicting struggle in it. If you compare the stories "The Wind Can't Be Caught," "The Man Led by the Monkey," or "Coffin" with the stories "Horror," "Pomegranate," or "Thief," the works of Abdulla Qahhor are in the direction of story writing which is common in literature, and the works of Nazar Eshanqul are in the direction of "stream of consciousness" - it is clear that it was learned based on the analysis and observation of events. In these stories of the author of "Mirage," the life and experiences of the heroes are skilfully described. The

reader will draw a clear conclusion about the reality of these stories in just one reading. That is, he feels sorry for some of the characters in them and hates others. The stories "A Man Led by a Monkey," "The Smell of Mint," "Invasion," "Night Fences," and "The Black Book" are not among the works of this type that are easy to read and clearly understand what is being said. Although Abdulla Qahhor's stories are among the high examples of traditional prose, if they are compared to the stories "The Man Led by a Monkey," "Istilo," "Yalpiz Hidi," it becomes clear that Nazar Eshanqul's stories reveal the psychological process of the characters in a wider way. Not only clothes, lifestyle, but also social-political, spiritual-educational views, taste and level of people are suitable for their times. Considering this fact, writers such as Abdulla Qahhor and Oibek embodied human life based on the literary criteria of their time. Their works were considered a real innovation in Uzbek literature at that time. But it is self-evident that any innovation becomes obsolete with time. Although the stories "Pomegranate" and "Dahshat" are considered to be artistically perfect, now they have become works depicting the human image in a traditional direction. Now in Uzbek literature, there are works that reflect the human nature and spiritual world in a new way. In these works, revealing the conflicting experiences of the characters plays a key role. Nazar Eshanqul's stories and stories are among such works. The characters in them seek to understand and understand the complexities of life and self through critical analysis of what they have seen and experienced. It is important to feel and understand something. Because a person learns the mysteries of life through feeling and understanding.

In the core of "The Black Book" and "The Man Led by the Monkey" lies the portrayal of individuals who grapple with their sins and suffer as a consequence. Artists strive to unravel the enigmatic depths of human hearts, as expressed in Nazar Eshanqul's protagonists, often writers or artists themselves. Through their works, Eshanqul conveys unique perspectives on literature, diverging from conventional understandings. The characters in his stories, nameless yet introspective, confront their pasts and repent their mistakes, embodying goodness amidst inner turmoil. They agonize over their misdeeds, recognizing suffering as a purifying force spiritually.

The absence of names in Eshanqul's protagonists symbolizes universal dissatisfaction with life. In "The Black Book," the protagonist's bitter realizations reflect a sense of betrayal and disillusionment. Similarly, in "The Man Led by the Monkey," the

nameless artist grapples with the blurred lines between good and evil, disillusioned by humanity's flaws. Both characters represent a broader theme of self-discontent and a search for meaning in a world perceived as devoid of purpose. Through their narratives, Eshanqul critiques societal decay and the erosion of genuine spirituality amidst materialistic pursuits.

After exploring the narrative, it becomes evident that the title of the story carries dual meanings. Initially depicting a young man leading a monkey out of a dark forest, the artist's early work contrasts with his later portrayal of a weary old man being led into the woods. Through these illustrations, the protagonist reflects on life's complexities, joys, and sorrows, concluding that one's actions reveal their true nature. The narrative underscores the struggle to discern good from bad and the perennial quest for answers amidst life's adversities.

Nazar Eshanqul's stories delve into everyday occurrences with a creative and philosophical lens. In "The Man Led by the Monkey," a young man dwelling in a rented abode contemplates the solitary and impoverished life of an adjacent artist. Through nuanced observations, the story explores the artist's retreat into abstraction and solitude as he grapples with life's reflections. Unlike conventional heroes of Uzbek literature, Eshanqul's characters confront the enigmas of existence with dissatisfaction and introspection, questioning the injustices and complexities of societal norms. These narratives resonate deeply, stirring contemplation on human nature and the tangled web of human experience.

At the core of Nazar Eshanqul's works lies the portrayal of suffering individuals. Initially appearing engulfed in depression and despair, these melancholic characters captivate attention and evoke sympathy through profound contemplation on life and compassion for others. Such an impression is achieved through works expressing inner pain. "The Black Book," "The Wind Can't Be Stopped," and "The Early Bong" reflect deep sadness and longing tormenting the human heart. In these narratives, protagonists grapple with their mistakes and suffer, emphasizing that the harshest punishment comes from one's own conscience.

Nazar Eshanqul's narratives delve into heartache caused by evil but differ significantly from traditional works. In "The Black Book" and "The Man Led by the Monkey," individuals are responsible for their own lives, and happiness or unhappiness depends on their perception. These works convey the pain and suffering of individuals struggling to find their place in life, resembling a stream of consciousness. In

contrast, traditional works often feature external conflicts, whereas in Eshanqul's stories, protagonists wrestle with themselves, undergoing self-denial and suffering while expressing innermost thoughts and experiences.

Nazar Eshanqul's characters stand apart in Uzbek literature, distinct from conventional archetypes. They are seekers grappling with life's mysteries, portrayed as demanding and stubborn individuals. Despite initial impressions of capriciousness and sarcasm, they ponder human will and its significance above all else. In works like "The Black Book" and "The Man Led by the Monkey," protagonists lament the prevalence of oppression, violence, and deceit, which render people mentally enslaved. Their relentless quest for answers to life's woes remains unfulfilled, mirroring broader societal struggles against selfishness and ambition.

Early 20th-century Uzbek literature critiqued societal ills such as ignorance and laziness, whereas mid-century saw strides in education and access to modern knowledge. By the latter part of the century, Uzbek literature transitioned to exploring universal human dilemmas, transcending domestic concerns. Eshanqul's characters, akin to those in Fyodor Dostoevsky's and Albert Camus's works, reflect existential solitude amidst crowded urban or rural landscapes. Through protagonists like those in "The Wind Can't Be Caught" and "The Man Led by the Monkey," Eshanqul portrays desolation amidst dilapidation, echoing broader themes of human isolation and societal decay.

In stream-of-consciousness literature, character portrayal holds paramount importance, with appearance serving as a window into the inner world. Characters weathered by life exhibit weariness, while cheerful individuals exude a captivating charm. Authors like Nazar Eshanqul masterfully craft their characters' images, akin to skilled artists. Each depiction is vivid, resembling a watercolor painting, contrasting starkly with traditional works' monochrome portraits. Eshanqul's characters, plagued by despair and dissatisfaction, wear their inner turmoil on their faces, rendering them ugly and worn.

In traditional literature, character conflicts drive narrative dynamics, revealing diverse outlooks and personalities. Authors like Abdulla Qadiri convey moral stances through character actions, fostering clear condemnation or approval. Conversely, stream-of-consciousness works focus inward, eschewing external clashes. Eshanqul's narratives delve deep into characters' inner conflicts, manifesting through introspective dialogues. His protagonists grapple with

existential questions, reflecting on past experiences and seeking meaning amidst disillusionment. Through these stories, Eshanqul prompts readers to confront life's enigmas, fostering self-realization and spiritual growth.

Bayna Momo, a teacher and artist plagued by the existential quest for answers, emerges as a figure initially weary of life, holding disdain for others' lack of laughter. Despite this weariness, they possess eloquence, engaging students with thought-provoking inquiries in tales like "The Wind Can't Be Caught." These characters, unlike those in renowned stories such as "Spring Does Not Return" or "Listen to Your Heart" by O'tkir Hashimov, offer invaluable insights. Although they share traits with Nazar Eshanqul's protagonists, they embody kindness, always willing to aid those in need, contrasting sharply with their seemingly weary appearance. In Nazar Eshanqul's works, characters harbouring resentment towards society do not inflict harm; instead, they sacrifice for others' happiness, reflecting pure intentions. Eshanqul's portrayal of invaluable individuals diverges from traditional literature, introducing a unique perspective to Uzbek literature. Through their struggles and introspections, his characters explore life's meaning, reflecting the tumultuous era's complexities. Eshanqul's literary finesse highlights the evolving landscape of Uzbek literature, resonating with readers grappling with similar existential dilemmas in today's globalized world.

3 CONCLUSION

In conclusion, Nazar Eshanqul emerges as a visionary figure in modern Uzbek literature, whose works transcend conventional storytelling to delve into the profound complexities of human existence. Through masterful narration and introspective character portrayal, Eshanqul skillfully navigates the inner landscapes of his protagonists, revealing their inner turmoil, existential quests, and moral dilemmas. His stories, such as "The Black Book" and "The Man Led by the Monkey," serve as poignant reflections on the human condition, prompting readers to contemplate life's mysteries and societal injustices. Eshanqul's unique blend of poetic language, philosophical depth, and ecological advocacy establishes him as a leading voice in contemporary literature, advocating for responsibility towards ecological preservation and rational energy resource usage.

Furthermore, Eshanqul's characters stand as timeless heroes, grappling with their sins, seeking

redemption, and embodying the eternal struggle between good and evil. Their introspective journeys serve as mirrors to society, prompting readers to confront their own inner conflicts and moral choices. In a literary landscape marked by societal decay and spiritual disillusionment, Eshanqul's narratives offer glimpses of hope and resilience, reminding us of the transformative power of self-reflection and compassion. As Uzbek literature evolves to embrace universal human dilemmas, Eshanqul's contributions continue to resonate, inspiring readers to embark on their own journeys of self-discovery and moral awakening.

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