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METHODOLOGICAL CHARACTERISTICS IN MODERN STORYTELLING (AS AN EXAMPLE OF “THE WIND CANNOT BE CAUGHT” BY NAZAR ESHONKUL)

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Abstract:

This article examines stylistic updates and artistic skills in modern Uzbek prose using the example of Nazar Eshonkul’s story “The Wind Cannot Be Caught”. The author’s methods of using symbols and metaphors, his unique approach to describing the psyche of the characters, and the philosophical layers of the work are analyzed.

Keywords: modern storytelling, loneliness and suffering, perseverance, pride.

Introduction

The narrative genre in Uzbek literature has its own history and development. One of the popular types of storytelling today is modern storytelling. Modern storytelling is a literary trend that abandons traditional realistic image styles and



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aims to discover the inner world of a person, subconscious processes and abstract aspects of existence. In the literature of this period, we can observe stories of various characters by a number of creators such as Khurshid Dostmuhammad, Ulugbek Khamdam, Isajon Sultan, N. Norkabilov, S. Onar, A. Yoldoshev.

Analysis and Results

Nazar Eshankul is one of the writers who has made a significant contribution to the development of this genre in recent years. In his stories, problems such as suffering in the human heart, conflicts in social life have found their artistic interpretation. Nazar Eshankul is one of the authors who entered Uzbek prose with a new voice. His works are worth reading not only in Uzbek literature, but also in world literature. Today, there are many people who are interested in the works of Nazar Eshankul in our modern literature. The writer's works are in the center of attention of literary critics today. In particular, many scientists such as N.Chollieva, Makhfuza Toychieva, Sanobar Tolaganova, Ibrahim Gafurov, Umarali Normatov, Bakhadir Khalikov, Kurdosh Kahramanov, Mahmadiyor Asadov analyzed the important features of the writer's work and revealed his role in the development of Uzbek literature through analysis and research.

One of the great representatives of modern Uzbek prose, Nazar Eshonkul's originality of works attracts the reader. Nazar Eshankul is one of the best writers of our prose. For example, in the article entitled "Signs of Independent Prose" by the literary scholar Kazakboy Yoldashev, he puts forward the following thoughts about the writer: "Nazar Eshankul, who has a special place in the development of modern Uzbek prose with his way of thinking and imagery, is on the way to describe not the life that is visible to us, but the completely unique and unique people's completely unique and irrevocable thoughts and world in a unique way." [1: 196].



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In particular, Nazar Eshankul's story "The wind cannot be caught" stands out as a tragic and dramatic work that reveals the deep layers of the human psyche. In the work, themes such as past and present, justice and oppression, loneliness and separation from society are depicted in the psyche of the characters. In the center of the work lies the life of Momo Bayna and her mental breakdown. "N.Eshonkul brought a new tone to Uzbek prose during the period of national independence. His story "The wind cannot be caught" amazes with the expressiveness of the expression, the completely unexpected and new nature of the person in the center of the image, as well as the uniqueness of the tone. Until that time, there was no example of this kind of multi-layered, complex prose, which could create an artistic mood with the story itself, in our national literature. Nazar has enriched our prose with such a tone that this tone is unparalleled in terms of its ability to reflect the aspects unique to the Uzbek nation." [2: 81].

Nazar Eshankul's story "The wind cannot be caught" introduced a completely new spirit and unique tone to the prose of the Uzbek independence period. In this work, Adib skillfully reveals not only the series of events, but also the deepest layers of the human psyche, which even he did not understand. As recognized in literary studies, Nazar Eshankul enriched our national storytelling with a multi-layered and colorful image style. The artistic tone of his works has a unique power to express the inner world of the Uzbek nation. From the first lines, the story pulls the reader into its vortex and confronts the bitter and sometimes cruel truths of life. The fate of the heroine of our story, Bayna Momo, is the tragedy of not only one woman, but the entire human race. His life, which seemed "still incomprehensible and abstract" for years, consisted of inner anguish and quiet burnings. However, in this place of grief, Momo managed to preserve her identity and pride. His attitude towards horse breeder Zaman is not just a personal enmity, but a rebellion against the entire oppressive system and unjust age. Also, the death of my mother was the



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last point of a life filled with these abuses. As he died quietly in that familiar bed, which had been filled with the smell of sorrows for fifty years, he seemed to close a huge book of pain with him. This death is not a defeat, but the quiet end of a brave heart that endured all humiliations, but did not bend. Finally, he said, “On the evening waiting for Laylat-ul-Kadr, the smell of wood and many years of sorrows permeated, his sad and painful kingdom, which has not been abandoned even on a single day of fifty years like a loyal army, dies quietly in the bridal bed...” [3: 6]. This is the end point of a life full of regrets. This is a sad book of a woman who cried a lot, lived patiently, but did not lose her dignity.

In the work, the image of a person with pride is expressed through the image of Momo Bayna. After the death of her husband Rayim Palvan and her son, she lives her life shrouded in suffering. Even the death of horse breeder Zaman, who caused their death, cannot remove the pain in his heart: “All the women thought that they would run away one by one from joy. However, Momo Bayna accepted the news calmly like a princess... Only her fingers were trembling, and the room smelled like blood. The women sat for a long time, waiting for his answer. After a long time, momo Bayna did not even turn to look at them, as if she was disgusted by the sight of them and said in a low voice, “Go, cry for your dead.” His furious sound penetrated into the rooms that had not been touched by human footsteps for a long time: from there, the twenty-seven-year-old dust shook from places, as if shaken by the painful sound, and then the sadness that had befallen this house sank into the rooms forever.”.

In these images, not only Momo Bayna’s life spent in solitude, but also her hatred for horse breeder Zaman and the indifferent people around her were present in her heart. At the end of the play, after Momo Bayna’s death, while her fellow villagers are taking things that are called death, among them they find ten human fingers wrapped in a piece of cloth. From this image, it becomes clear that although Momo



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Bayna herself lived in poverty and hatred, she took revenge on horse breeder Zaman for the sake of her husband and son. The work is dominated by a realistic image, and we observe that this image has aspects that have not yet been used effectively in our literature.

In addition, the writer tried to revive the events of the story for the readers with the help of simple words. In the story, Bayna used phrases such as “wood and the smell of years of sorrows” to describe Momo’s lifestyle and the things around her.

In conclusion, we can say that the works of Nazar Eshankul cannot be simply read. Reading his stories and short stories, the reader is forced to think deeply on his own, to understand the philosophical layers hidden behind the events. Each work, each line is a reflection of life, invisible to the eye, but felt by the heart. Let is not turn to any of the writer’s works, the truths of life, subtle aspects of human nature, which we have not yet reached, are hidden in it. Nazar Eshankul’s work encourages us to think not only with the events, but with the deep meaning hidden behind the events. The reality reflected in the writer’s works is not a simple image. In addition to the external appearance of life, it shows internal conflicts, struggles and sufferings in the human heart, and the psyche. Philosophical depth, complex and sometimes painful truths of life are hidden even in a simple story.

Nazar Eshankul does not just write, he does not just reflect the events. In every line, he encourages the reader to think about his life, his past and his future. He overcomes the boundaries of time and space with his artistic spirit, bringing the night into today and today into night. It is true that many of the writer’s works are dominated by darkness, heaviness, and heart-wrenching emotions. These works may evoke a dark mood, but that is what real literature is like. He disturbs us, makes us think, does not let us rest. This weight in Nazar Eshankul’s works shows another side of life, the most delicate and testing moments of the human spirit.



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