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**SECTION 29. Literature. Folklore. Translation
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THE USE OF METAPHOR IN THE STORIES OF NAZAR ESHANKUL

Abstract: *The poetic renewal, symbolic-figurative content and methodological peculiarities in the stories of talented Uzbek writer NazarEshankul have analyzed in the comparative aspect as well as made scientific-theoretical conclusions.*

Key words: *literary-aesthetic views, artwork, detail, symbol, tragedy.*

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INTRODUCTION

One of the characteristics of Nazar Eshankul's literary-aesthetic views comprise writing technique of literary artwork, renewals in the style of implication, observations and reflections on new depiction, poetic images and symbols.

In the attitude of the writer to his literary work, we find the way of implication as the main issue of the subject matter. His observations on the poetic updates in the literature evidenced that the creation, updating the new type of literature, the expressions of poetic content and ideas closely relate with the renewal of the depicting implication.

LITERATURE REVIEW

Looking at the descriptions of the writers works, we can see that the following styles related to the reflection of the image in a new type of literature take a leading place:

1. Although the author used a realistic depiction in his early original works, he is observed that he has more focused on new depiction styles latterly.

2. The writer refreshes the style of expression, using his inner thoughts, inner monologue - "I" in his artworks as "Tun panjaralari" ("Night Bars"), "Qora kitob" ("A Black Book"), "Zulmat saltanatiga sayohat" ("Traveling to the Kingdom of Darkness"), "Ogriq lazzati" ("The delight of pain") and "Qaytish" ("Coming back"),

3. Having combined vital events with fantastical phenomena in his works, he enriches them with philosophical-figurative content. In the works as

"Maymun yetaklagan odam" ("The man led a Monkey"), "Sharpa" ("A Shadow"), "Evolutsiya" ("Evolution") and "Bahauddinning iti" ("The Dog of Bahauddin") the poetic content is renewed by the interconnection and unity of real and unreal world.

The most important characteristics of all these works are that they appear in the poetic elements symbolized by coloring, detailing, landscapes, sounds, smells, devastations, images and others and enriching them with figurative content.

It is typical view that the writer's works characterized by the clarity of the artistic expressions, notable view of the color and the smell of the landscapes implied by words, the excessive luxury, the avoidance of poly-words, and sometimes the expression of the whole sentences by full poetry style.

These features apply to all three implication styles.

As well as in some of his works like "Hayol tuzog'i" ("Snare of Thoughts"), "Qora kitob" ("A Black Book") stories and narratives are not embellished by long-term sentences based on the stream of consciousness technique.

MATERIALS

The writer's story entitled "Maymun yetaklagan odam" ("The man led a Monkey") was written at the eve of the beginning of the Soviet degradation period, that is, at the end of the eighties. The story has accepted by the literary community as a novelty in the literary field, and has led to various debates.



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As a symbolic point of view, the work has evaluated as the work revealed the tragedies of the Soviet period [4].

Of course, these ideas are trustful. Because the story implies symbolic content, but reflects the reality of a certain place and time related to a particular period. The writer refers to this through the meaning of the artist's gallery created in different periods of time through a gallery given in the scope of decades.

The two pictures, framed of the gallery pictures, given at the beginning of the gallery, the image of a young man leading a monkey with his hand from the forest, and at the end the depiction of the old man driven by a monkey through the forest. These depictions can be regarded as the root of the story.

The content reflected in the pictures can be interpreted in two ways. The first is that social content – is a figurative expression of both the developed and wretched views of the life of the Soviet period, and the second is the universal meaning embodied in spirituality, which can be regarded as a philosophical conclusion about the beginning and the end of human life.

We can see that the writer combined the meaning of this concept as a symbol of true reality through the combination of the real meaning of the poetic symbol of the human and monkey relationship depicted in the gallery. We can perceive this as a figurative locus to the great truths that the writer confesses.

In the story entitled “Sharpa” (“A Shadow”), the writer wrote about the human soul, its endless, unique proficiencies. A shadow is a pursuit occurred because of loneliness psychology. Stubbornness, isolation from the present reality leads to the persecution of human beings in his imaginative world. In this work, the author again following and keeping his tradition connects his inner thoughts with the night.

Indeed, according to Chulpan’s interpretation, the night is the place of the devil and a devil's game. The author describes the feeling of the hero in the story, left in the darkness by the image of a ghost symbolized as loneliness. The attitude of the shadow towards you is so intense, that it coupled with you into a coherent event. This is confirmed by the following thoughts of his friend:

"- Do you know," she said, with firmly pressing your hand on her doorstep in front of the door. - "There is no other ghost in this house than you. You, yourself are the ghost!"[9].

It is interesting that the narrator considers his relationship with ghosts, to his efforts to get rid of him, to think of finding the various ways to get rid of the ghost persecution. For instance, trying to divert his thoughts to other things, clinging various pictures on the walls of the house, and talking by himself, all of which are depicted under the spiritual emotions.

However, these attempts are ineffective and he cannot overcome by persecution.

In the writer's story under the title “Evolutsiya” (“Evolution”) the hero of the work (without a name) is described in such a situation as he condemned to live escaping from persecution. Thus, who are the followers and the persecutors who persecute and made him to deny his soul, body, desire, even biological existence and turned him into fiend? Why the work is called "evolution"? It should be noted that this story was first published in 1992 in the magazine "Yoshlik" ("Youth") under the title "Conquest". By comparing both options, the version of the story, known as "Evolution [9], "3 has seriously analyzed and we have observed that the content of the work has increased.

According to the semantic definition, the term "evolution" stands for the meaning "evoking", "strengthening". Continuous evolutionary development, change; systematically continuous quantitative changing process that leads to the qualitative changes in natural world and society” [6].

According to the mind of present day naturalists, "any creature is the result of evolution." The view of the today's world shows that the evolution is a common phenomenon [7].

Hence, the main concept of the story is to describe the hero’s transition process from quantitative changes to qualitative one. Here is, how this qualitative transition process reflected in the story, is the transition to quality change a positive phenomenon or decline?

METHOD

The time and place described by the writer in the narrative is not bounded, he has selected the model of a certain period of time, and by this model he has placed conclusion, which are specific a large period of chronology. In our opinion, the model chosen by the writer is our recent past – that is a soviet period. The creature that has occupied the center of the city and poisoning the whole city with its bad smell is the symbol of it. The writer mentions this through hidden details. The details as closure of the dark blue body of the malicious creature with a shiny red cloth, comparing the flag hanged by the enemies as the uncomely thumb appeared between two fingers, and the covering of the whole city with persistent, aggressive slogans intend us to give conclusion. In the artwork, the transition process of the hero from quantitative change to qualitative is depicted under the apperceive persecution and leakage. It is noteworthy that these persecutions begin after the execution of the hero’s bride by the enemies and due to this the desire for revenge deduce in his heart. The writer illustrates this desire of the hero of the story in two episodes and reveals that the humanity has win over the revenge in both of them. But he had become a lamblike lady. After catching



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the lamb, from the words of the followers, depicted as the character of enemies in the story, that was clear that he is worth to sacrifice because of his unique skin. The work summarized as following: "The lamb closed its eyes with weakness, as it understood the conversation; at times he suddenly opened his eyes, but when he realized that there was no danger, he continued to suck on a giants finger with hunger" [9].

ANALYSIS

The writer symbolized the forces of evil in the image of the beast. He covers the whole city with his bad smell. In fact, the persecutors of the hero appear not only through the image of their obedient, but also through those slogans and smell. In our opinion, the slogans and bad smell is their ideology. That is the idea of the evil kingdom directed to violence, obedience, and condemnation. He persecuted the hero at every step of the line, even in the shelter, where he lived by himself, it made him run away from this shelter, with his own bad smell.

There is one specific episode in the story. This is tragic episode depicted by sinking his bride into that river and led him to the tragedy of the eventual loss of life, which would deprive him of his previous happiness and glorious life. While the enemies was leading her as a guilty through the city, the whole city seemed to be covered with fire. At this point, a factual question comes to mind. Who is the bride rarely appeared in the story, whose image or symbol, and why the enemies are so much intimidated and strongly floated her grave after her body buried? Why did the hero of the story lose his human personality and begin to turn into beast after losing his bride? What does the hero's hunger mean? Why does he have to eat the dirty wastes among the waste and drink the contaminated water? Of course, while reading a story like this, the reader has to find the answer to such type of questions. In fact, the character of bride is a symbol of beauty, a kind of love that lights the heart of a hero. The lost heart all of this destroyed and stayed in the darkness. So, the life, which looks good to the hero, loses its meaning and essentially isolates by himself. We can reveal the story as a complex meaningful work. At one point, it seems as a work that opens the grasp of Soviet period. "If something reflected or belonged to the city's past, it would burn, collapse, destroy and replace or rebuilt them appropriately to taste and desire" [9].

As a talented writer, Nazar Eshankul tries to convey his own leading personalities, literary-aesthetic views and aesthetic positions to the essence of the content in each of his works. As to the writer's view, in each created artwork, first of all, reflects the writer's "I", his own view about the world. Hence, in the creative position of the writer, the motto "Search for Me in my artworks" is one of the prior principles.

At the same time, Nazar Eshankul has a tendency to make conclusion that the essence of western and eastern philosophy is unique, although there are different forms in the views of the writer on understanding the world and human being. For this reason, there is existed strong focuses on Western and Oriental synthesis in his artworks.

The ideological-artistic motive in the story of the author under the title "The Dog of Bahauddin" based on this phenomenon.

The title of the story is also related to the legends about Sheikh Bahauddin. It has been noted that Bahouddin Naqshband treated not only the sick people, but also the poultry and the mammals (even the scabby dogs), he treated them as one of the creatures created by Allah. It can be seen that the Holy Prophet is the embodiment of the blessings of his honest soul not only for human beings, but also for the scabby dogs [3].

Our nation's practice on creating a character related to the dog has a very ancient history. As the author points out, that in the book "Avesto" some type of dogs as a symbol of cleanness and purification as a character that fighting against evil snakes. Besides, there are described a range of traditions and views, narrations related to the dog (such as asking a child for a childless woman, making "a dog dress" as a baby's wearing), and most importantly the depiction of the dog as a loyal friend [5].

Ibrahim Haqqul in his article entitled "Evrilish tovushi" (A sound of Degradation" dedicated to the review of the story [8] stated the following idea of the famous Sheikh Abdusaid Abdullair: Human kind before coming into existence it was formed as a spirit, while one lives in the west and the other in east, they are pleased to recognize each other by their voice and smell.

In the works of the great representatives of the world literature, the recreation phenomenon occurs in vary forms. In particular, the revealing of the essence of the novels "Till Adama" of Jack London and "Seraphita" of Honoré de Balzac reincarnation has used as an important means of the depiction [2].

In the literature, the writer, who promotes the principles of east-west synthesis, we can see that by the character of the story, the writer efficiently uses the phenomenon of transferring the character's spirit to the body of the dog.

Being acquainted with the content of the story, at first we meet with the phenomenon given as a foreword episode: The main character of the story who works as a sound recording producer for radio broadcast made a trip to the suburb with his colleagues. Because, according to the order editor-in-chief, he is aimed at writing natural voices of the various types of singing birds for the next prepared radio performance. While he was starting to write the sounds of singing birds, he noticed a mournful

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melancholy that will make the human's soul ghastly and gentle with the merciful melody. From that point on the story the lead in part of the story is over and started a line that defines the concept of the writer, with a new, unusual images. It is observed that in the alley, the mourning voice, which does not hear any one except the main character of the story gradually completely occupied by his soul and leads him far from the people and turns him into reserved. We can notice that his walking alone around the streets of the city with that dog, telling about his inner troubles that do not please others, and feeling the love while caring the scabby dog, in other words, we can feel that he found a true friend who can understand his inner thoughts. What is the reason for that? Perhaps he become its true friend because of his personal character as that he does not understand his surroundings and that he is fascinated by the grieve of a dog and seeking calm for his painful soul. As noted great poet Alisher Navoi, "A person is the owner of the priceless honor in the world. However, the dog is a disgusting creature. Nevertheless, a person who does not know goodwill is worse than a dog who does not forget goodwill. The loyal scabby dog is better than disloyal, handsome man" [2].

RESULT

The character of the dog in the story of Nazar Eshankul is the holder of the painful and sorrowful heart. The hero feels the dog's grief with his inner soul. The use of the character of the dog has a common charisma, and our literary critics who have analyzed the story have draw their attention. Namely, I. Hakkul, B. Karimov and others reflections on the works as Avesto, the Holy Koran, the artworks of Navoi and other sources and their interpretations stated that this metaphor looks like the lover's fate, who agrees for being a dog that always lives and stays with his lover. The dog's mourning does not appeal only the sorrow in his soul but it intends him to feel suffer. "There was a deep painful mourning. It was troubled by suffer and regard, sorrow and grief. It was impossible to be patient with this pain and sorrow. As I heard it, I was so sorry that it would

suffer pain and misfortune, it would fill the heart with sadness, I would cry. But in front of the painful sound, spread by mourning, there is no sense of crying. In this way, I rid of myself from sorrow". You would want to spit out how the man would smell it. He was enchanted by his spells and spells, and he was foolish" [9].

CONCLUSION

One should never forget about one issue. As noted above, N. Eshonkul put forward the idea that the western and eastern views are essentially the same. He proofed it basing on his contrastive reviews of the artworks of Shakespeare and Navoi. Therefore, the story's hero is entirely free of responsibility to the community, and there is an uncertainty about running the dog together with the dog. Indeed, any dog is not a "freedom" from life itself, as a poetic event, from the burden of responsibility and sense of responsibility. He has always created him as a human being. Therefore, there is confusion of the main hero in the story who is completely "free" from his responsibility and run together with scabby dog. In this sense, any kind of dog in both life and poetic phenomenon is not completely free from his responsibility. It has his own duty in front of the people. That is why the scabby dog in the story always go to one family for guard and feed itself. In fact, he is true believer who is loyal to Bahaiddin Nakshbandi's belief deep in his heart. It is not a model of faithfulness and a symbol of loyalty, but it is a tool in this way. By this means, the hero realizes himself

Summing up, we can note that Nazar Eshankul's creative work has its own special place in the development of modern Uzbek prose. The stories, narratives and novels created by the author are distinguished by their refinement implication styles, enrichment with metaphoric, symbolic and etymological content. It is important to note that the symbolic and figurative content in the writer's stories is aimed at revealing the tragedy of a period and person.

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