



"NON-TRADITIONAL INTERPRETATION OF MODERN STORIES IN THE WORK OF NAZAR ESHONQUL".

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Abstract : *This article presents some of Nazar Eshonkul's stories, written in the spirit of modernism, interpreted in an unconventional way.*

Key words: *modern stories, unconventional interpretations, dead and alive, spirits and interpretations of various images .*

It is natural for each era to bring new perspectives and principles. The emergence and significant revival of works in the modern spirit are the result of this. Indeed, modernism is not a new direction in literature overall. It has existed in Western literature for a long time. However, it is a new principle in Uzbek literature. There are objective and subjective reasons for its late arrival in our literature. The objective reason is that works in the modern spirit often involve intense unnatural psychological states, strong criticism and exposure of societal ills through symbolic events and images, as well as the portrayal of individuals who ruthlessly expose the faces of those responsible for its rise. Clearly, a totalitarian society would not allow such expressions. The subjective reason is the lack of writers who have fully embraced the characteristics, direction, and





essence of modernism. This issue relates to the political system and ideology at the time. In our literature, modernism began to take shape on the eve of independence. After independence, it developed further and led to much debate. The writer who pioneered the path of modernism in prose and wrote the most works in this genre was Nazar Eshonqul. One of his earliest stories is “The Man Led by a Monkey,” which was written in 1989, just before independence. When the story was published, it caused a stir because it broke away from traditional methods that had been used for many years.

The protagonist of the story, an old man (whose name the author deliberately does not give), does not evoke sympathy. He seems unfortunate, with his face looking nervous and bitter as if life never even allowed him to smile. The writer describes him: "His face was disfigured with wrinkles, his beard unshaven, once fat, now withered, his face resembled the statues of wicked gods depicted in history books. Anyone who looked at him would feel their heart recoil. His eyes were expressionless and emotionless..." The description becomes darker and more intense, which further piques the reader's interest in the character's true nature. After learning from the landlady that the old man was once a decent artist and still painted, the focus shifts from his character and nature to his fate.

When the landlady tells the narrator that the old man once was a painter, the protagonist becomes intrigued. The old man's living conditions, his surroundings, are described in great detail. “The old man's house was spacious but deserted, resembling an abandoned field. The beams and windows were rotting, and the whole yard smelled of decay. The stench came from the trees, the neglected garden under the snow, the wooden parts of the house, and the various piles of old paintings scattered around the veranda...” At first glance, this description appears to reflect the old man's environment, defining his way of life





and nature. However, as the story progresses, it becomes clear that this description holds social significance. It becomes evident that the old man symbolizes the image of a regime the society once believed in.

The old man's paintings are also significant. Initially, he had been known for his good works in the 1920s. Upon asking to see his paintings, the old man points to the veranda. The paintings are arranged in chronological order, with years inscribed on them like "1957," "1947," "1928," "1926." One painting from 1921 depicts a young man leading a monkey out of a dark forest. "The young man's eyes were bright and full of confidence, while the chain around the monkey's neck was tight..." As the viewer examines the paintings, the increasingly dark use of color hints at a deeper meaning behind the imagery. The dates evoke memories of the struggles, purges, and injustices of those times, leading the reader to reflect on the significance of the paintings.

By the end of the story, the symbolism becomes clearer. The monkey represents nature, while the young man symbolizes society. For years, nature had been dominated and subdued. This authoritarian control over nature led to suffering not only for nature but also for humanity. The old man's fate, and the tragedy of his life, becomes clear. The meaning behind his bitterness and disillusionment is revealed—he realized that the society he once believed in had been a lie. This realization is best expressed in his philosophical remarks about belief and society, which serve as a critique of the totalitarian regime that led to the downfall of the people.

The story becomes an invitation to reflect on the paths individuals take and the fate of the society they live in. The modernist style invites the reader to think critically about the symbolic nature of the narrative and how it reflects social and





political realities. It encourages the reader to engage deeply with the text, questioning the underlying messages, and reflecting on the historical context that shaped the story's creation. The tale ultimately shows how a totalitarian regime, though initially promising, leads to destruction and decay, both for nature and humanity.

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