

PLOT AND COMPOSITION IN THE NOVEL "NAZAR ESHONKUL GOROGLY OR THE WATER OF LIFE"

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Abstract

This article analyzes the plot and compositional features of Nazar Eshonqul's novel Gorogly or the Water of Life. The study examines the formation of the plot, the development of events, the role of conflict in the progression of the plot, and the artistic functions of such compositional elements as exposition, complication, climax, and resolution. Particular attention is paid to the title, epigraphs, inserted episodes, landscape descriptions, character portraits, and artistic details that contribute to revealing the ideological and thematic content of the novel. The analysis demonstrates that the adventures of the protagonist N., who seeks to prove his existence and establish his identity, reveal the conflicts between the individual and society, the character's spiritual and psychological struggles, and the problem of inner freedom. The plot of the novel is interpreted as an adventure-type plot, while its compositional structure serves as an important means of expressing the writer's ideological and artistic conception.

Keywords: Nazar Eshonqul, Gorogly or the Water of Life, plot, composition, conflict, complication, climax, resolution, adventure plot, artistic detail, landscape, portrait, epigraph, identity, individual and society.

Introduction

Annotatsiya. Mazkur maqolada Nazar Eshonqulning "Go'ro'g'li yoxud hayot suvi" romanining syujet va kompozitsion xususiyatlari tahlil qilingan. Asarda syujetning shakllanishi, voqealar rivoji, konfliktning syujet harakatidagi o'рни hamda tugun, kulminatsiya va yechim kabi kompozitsion unsurlarning badiiy vazifasi yoritilgan. Shuningdek, romanning sarlavhasi, epigraflari, qistirma epizodlari, peyzaj, portret va badiiy detallarining asar g'oyaviy mazmunini ochishdagi ahamiyati tahlil etilgan. Tadqiqot davomida bosh qahramon N.ning o'zligini anglash va mavjudligini tasdiqlash yo'lidagi sarguzashtlari orqali shaxs va jamiyat o'rtasidagi ziddiyatlar, ruhiy-ma'naviy iztiroblar hamda insonning ichki erkinligi masalalari ochib berilgan. Roman syujeti sarguzasht tipidagi syujet sifatida baholanib, uning kompozitsion qurilishi yozuvchining g'oyaviy-badiiy konsepsiyasini ifodalashga xizmat qilishi asoslangan.

Kalit so'zlar: Nazar Eshonkul, "Go'ro'g'li yoxud hayot suvi", syujet, kompozitsiya, konflikt, tugun, kulminatsiya, yechim, sarguzasht syujeti, badiiy detal, peyzaj, portret, epigraf, o'zlik, shaxs va jamiyat.

Аннотация

В статье анализируются сюжетные и композиционные особенности романа Назара Эшонкула «Гороглы, или Вода жизни». Рассматриваются особенности формирования сюжета, развитие событий, роль конфликта в движении сюжета, а также художественные функции таких композиционных элементов, как завязка, кульминация и развязка. Особое внимание уделяется заглавию произведения, эпиграфам, вставным эпизодам, пейзажу, портрету и художественным деталям, раскрывающим идейно-содержательную основу романа. В процессе анализа показано, что приключения главного героя Н., стремящегося доказать собственное существование и обрести свою идентичность, позволяют раскрыть противоречия между личностью и обществом, духовно-нравственные переживания человека и проблему внутренней свободы. Сюжет романа определяется как приключенческий, а его композиционная структура рассматривается как важное средство выражения идейно-художественной концепции писателя.

Ключевые слова: Назар Эшонкул, «Гороглы, или Вода жизни», сюжет, композиция, конфликт, завязка, кульминация, развязка, приключенческий сюжет, художественная деталь, пейзаж, портрет, эпиграф, идентичность, личность и общество.

Plot and composition are important poetic elements in revealing the essence of a work of art. Especially in works based on historical reality and adventure, the formation of the plot, the consistent development of events, and the compositional structure acquire a unique feature. In this regard, Nazar Eshonkul's novel "Gorugli or the Water of Life" is one of the important sources for studying the issue of plot and composition. In the novel, various events, the fate of the characters, and means of artistic depiction are combined with each other, creating a holistic plot system of the work. This article analyzes the plot system of the novel, its principles of development, the role of conflict in the plot movement, and the features of compositional structure. In the artistic reflection of the material of life, the writer uses a variety of means of depiction. The plot is one of such means. Plot (French sujet - subject, content) - a set of life events that express the content of the action described in a literary work, in a broader sense, the history of characters manifested in a specific sequence of events, the flow of poetic feelings. The role of the plot in reflecting life and expressing a poetic idea is extremely large ¹.

¹Boboyev T. Adabiyotshunoslik asoslari. Toshkent- "O'zbekiston"-2002.-B. 108.

This novel by Nazar Eshonkul is based on an adventure-based chronicle plot chain, that is, while the hero N. is looking for a solution to his problem, he shows the people of the Soviet era and the aspects of the ruling power's policy. During the reading of the work, we encounter imagery typical of adventure tales. For example, the image of the Q. building and N., who is looking for the exit, resembles the heroes in fairy tales who are looking for their happiness. "...he climbed the spiral staircase to enter the building. ...finally, the staircase led to the iron door. As soon as N. entered the door, a narrow corridor began. The corridor had three doors, all of which were open, but no one was visible in the hallway, the door, the open door, or the open corridors. N. took a risk and entered through the middle door."², The description of the ghost who showed him the way, the way he falls asleep from exhaustion, reminds us of some fairy tale heroes and in a sense gives the work a mysterious spirit.

In this novel's plot, according to the laws of literary criticism, conflict is also developed on the basis of conflict, and conflict is the engine of the plot system of the work. We can see all types of conflict in the novel, and one creates the basis for the emergence of the other. For example, in our hero's conversations with his colleagues, in the cases of trying to escape from the pursuit of the dwarves, in the fact that the result of his efforts to confirm his existence is only abstraction, this hero's love for life is fading away, while the news of the court verdict seems to him like a small light, and he, having overcome his hopeless thoughts about life, falls into the trap of the last resort. Ultimately, he opposes the meaningless judgment of this unstable society with his own death. All the attempts of the hero, which at first glance seem ineffective, and the series of sharp changes in his psyche, make the reader feel as if this novel was written in a depressed mood, in which N. could not confirm his "I". However, we can say that no matter what happens, the hero's only forward-looking search for the investigator, his attempt to have his own name, brought him to the brink of death as a last resort and accepted the death penalty, while at the same time preserving his values of soul and personal freedom. N.'s firmness in the issue of personality, his refusal to tolerate generality like Rafas, reveals his fighting character, and we feel the light painted in black paint. In short, the result of this intense conflict, which exhausts a person, in some sense ends with the victory of both sides.

The plot system does not begin with an exposition, as in other works, but with a climax, that is, with an unexpected appointment to a new position and a call to a reception by the leader. "... he received a call about the need to enter the leader's reception. N., having heard the message, was momentarily stunned"³. Next, the environment of the enterprise where N. works, the reception area, the description of the behavior of the people around the hero form the exposition, and the conflict and a small misunderstanding between N.'s assistant manager and secretary further enlarge the knot, creating excitement about how N.'s fate

²Eshonkul N. "Go'ro'g'li yoxud hayot suvi", G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi. T.-2018.B.80.

³Eshonkul N. "Go'ro'g'li yoxud hayot suvi", G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi. T.-2018.B.3.

will turn upside down. The writer does not torment the reader with this question for long. The solution to this knot becomes clear in the following pages, namely, "...N. committed suicide and threw himself under a train at night."⁴ . More precisely, the reason for the call to the reception from the accident is a simple mistake, and the consequence of this mistake is that he is added to the ranks of the dead, which makes the question of how to prove that N. is still alive, where is the only way, the main content of the work. A small node becomes the main node of the work as a result of cause and effect.

As we watch the development of events, according to the law of the plot, the events expand and intensify. During this expansion, we see how complicated and abstract the existing social environment is, how easy the task is at first glance. While the hero seeks a cure for his illness, the writer gradually reveals the facets of the environment in which he lives through the organizations and events that N. seeks to solve. As he moves from one event to another, the object that the writer wants to reveal what it really is expands with the help of symbolic images. If the drawing of the head's reception room, the atmosphere of communication between colleagues is shown through the presentation of his attitude, then the funeral ceremony shows the true face of all the officials, consisting of falsehood and deceit. "This day will remain in our hearts forever. N. was a very polite, polite, energetic young man with a bright future. ... In order for the grave of our employee not to be dishonored, the ministry decided to erect a marble stone on his grave. Rest in peace, my friend. We will continue the work that you did not finish and we will never forget your name! ... The head also made a speech, imitating the Minister. "N., - he said, wiping his tears with a white handkerchief (those gathered at the grave also wiped their tears), - I loved him very much and believed in his bright future. I have presented him with these very hands several times; now it is very difficult for me to deliver a speech at his grave." N. Although the leader had never presented himself with a commendation, he did not doubt that he had felt that way inside.⁵". In the subsequent chain of events, the image of an irrational bureaucratic system, the image of a spiritual people facing decline in the image of a poet, the image of "insane" patients being treated being deprived of thinking, the image of an entire society of scoundrels in the image of dream events, and the image of leaders who do not know what their mission actually is are exposed. N.'s wanderings, starting from the editorial office and continuing to the court in the theater, learning that the human investigator, whom he considered the only solution to his problems, is actually dead, and ultimately, in the throes of immense mental and spiritual suffering, the hero's transformation into a dog is considered the culmination of the novel, in which we see the tragedy of a person who has not found a place in society and who has realized that the ideas he believed in are actually in vain: "... helpless in the face of this desire, he bites his own body, seeing the blood flowing from his shoulders, he becomes even more furious, and a

⁴Eshonqul N. "Go'ro'g'li yoxud hayot suvi", G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi. T.-2018.B.22.

⁵Eshonqul N. "Go'ro'g'li yoxud hayot suvi", G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi. T.-2018.B.33-34.

wild howl like humiliation bursts from his throat. ... he howls to express his misfortune in animal language ... N. himself howls, and as he howls, he is enveloped in the consciousness of distant and cruel ancestors, the howl embodies both supplication, longing, and rage and anger."⁶.

The solution chosen by the writer contradicts Eastern and Islamic views, in which, according to the writer, it is impossible to prove one's "self" in this ruling system, and for people like N. who cannot tolerate impersonality, the only way out is death. The hero of the novel "Gorughli" could not rise to the level of awareness of the divine self, and the hero did not have the support of any Power that would keep him alive, and saw death as the only way out, and in this respect, following Western literature is observed. Literary critic I. Yakubov also says in his monograph: "...The Islamic content of humanity is not revealed in N.'s work. Unable to prove his existence, he is "forced to choose" death. Through "active attitude", he turns from something existing into nothing, while retaining his inner freedom."⁷.

Composition, as an important tool that unites the logical sequence of each work's structure and its elements into a single center, we considered it appropriate to analyze the novel from a compositional perspective. If we pay attention to the term composition in literary criticism, composition (from Latin composition - to compose, to arrange) is the placement of artistic elements in the work's structure in accordance with a clear ideological and artistic intention, the order in which parts, chapters and episodes of the work are located, the organization of images into a system, the way in which their mutual relations are expressed, the use of means of imagery serving a specific purpose, and the consistency and standardization of imagery⁸. In short, composition is the structure of the artistic texture of a work based on the writer's intention.

It is known that Nazar Eshonkul's novel "Gorugli or the Water of Life", which is difficult to understand and comprehend, has a complete integrity in terms of its compositional structure and serves to express the writer's ideological concept. The novel consists of 12 parts. The names of the parts have the property of expressing the content of the events of the novel's plot, and they are as follows:

1. Message;
2. Burial;
3. The next day;
4. Supervisor. Dwarfs;
5. Q. building;
6. Poet;
7. Editor's nephew. Medical examination;
8. Still life. N.'s dreams;

⁶Eshonkul N. "Go'ro'g'li yoxud hayot suvi", G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi. T.-2018.B.290

⁷Yoqubov I. Mustaqillik davri o'zbek romanlari poetikasi.T.: "Nurafshon business",2021.-B. 259.

⁸Boboyev T. Adabiyotshunoslik asoslari.Toshkent- "O'zbekiston"-2002.-B. 136.

9. First interrogation. Writer;
10. Court;
11. Burunduq, guard and scientist;
12. Gorkov.

The novel uses all the means of composition, and all of them serve to convey a certain meaning. When analyzing the novel compositionally, it is appropriate to start this analysis with the title of the work. The original name of this novel, "Gorgoglu or the Water of Life," was "Lahad," and the writer certainly had certain goals in changing this name to the above name. In our opinion, the change in the name of the novel is appropriate, and "Gorgoglu or the Water of Life" has a much broader meaning and content than "Lahad." "Lahad," as the writer himself noted, is considered a symbol of "a system whose walls are covered with decay, on the verge of collapse, and which lives at the expense of sucking the inner strength of a person," and the goal of the work is to illuminate only the aspects of the tyrannical system. Through the current title of the work, the author has additionally imposed the issue of identity on the above meaning. What surprises the reader is that even if he reads the work from beginning to end, he does not encounter the character "Gorogly". This naturally raises the question "Who is Gorogly?"

It is known that in the folk epic "Gorugly" the name of the main character Goroglybek goes back to his birth in a cave, and he spiritually feels the socio-spiritual decline in the land and tries to unite the people against Tsar Rayhon. Unfortunately, this does not happen in the "benomus" land, and the image of Goroglybek is opposed to him in the epic. "Therefore, in the epic, the wise people oppose the new generation, the leader of the country, freeing it from internal and external enemies, in the words of L.N. Gumilev, a "pensioner" - Gorogly, against a generation that does not know its own worth." Considering that the image of a conscientious, faithful, honest and pious person who sincerely fulfills his human duties and at the same time has the full right to demand his rights is placed at the center of the novel, "Gorugli" is a conditional name given to N., who could not prove his own life and existence, and a symbolic reference to the tyrannical regime that did not recognize the life and existence of the person in whom N. lived, and lived at the expense of humiliating and insulting his human dignity and pride. "... water of life" here is a symbolic meaning of the human "I", that is, a separate person, and the concept of identity. In the words and phrases "Gorugli" and "water of life" in the title, the writer also contrasts the concepts of darkness and light. Here, Goroglu conveys the concepts of despair and darkness, while the water of life, on the contrary, gives the concepts of hope.

The epigraphs of the work "Shall I say, my dear, my dear, My heart is full of sorrow, my heart is full of rust!... (Goroglu's monologue from the epic "The Birth of Goroglu)", "... Gilgamesh searched for the water of life" "From the Epic of Gilgamesh" reveal the title of the novel in a broader sense and serve as a means of revealing the essence of the novel. The content of these lines reflects the ideological and emotional attitude of the writer. The impossibility of being involved in eternity in a chaotic country where human values are

violated and belief in deception and lies has become a habit, and where spiritual decline has become a reality, is emphasized. Therefore, the chosen epigraph, in terms of its artistic and aesthetic function, serves as an opening to the novel. Because it provides specific information about the author's purpose, expresses the ideas and views that motivated the writing of the work, and concisely expresses N. Eshonkul's feelings and experiences during his creative moments, it evokes an initial impression of the reality of the novel.

The episodic episodes that further expand and deepen the content of the novel and serve to convey the necessary idea are also important. By presenting the torture scenes that the author tells N., he reveals the evils of the system's attempt to take possession of the human heart, and this is discussed in more detail in Chapter II. If we turn our attention to the story that N.'s uncle tells the correspondent's nephew, it seems to be a reference to the investigators in the last chapters of the work who are in a coffin and do not know what to do. "... "In ancient times, a saint made a funeral. Knowing that he would make a funeral, he called his people and said, "I will die soon, until now I have brought back the death that was coming to you, now no one can do this, there is only one way." "What way, oh saint?" His people said. "There is only one way. When I die, put me in a coffin and carry me and do not put me back in the ground. Wherever you go, wherever you live, do not let the coffin fall to the ground. If the coffin does not fall to the ground, the spirit of death will not come near you, thinking that I am not dead, but if you put me in the ground because you are tired or lost, the end times will begin on that day, and you will be destroyed," he said, and he died. His people immediately put him in a coffin and carried him. Since then, they have not put the coffin on the ground, but have been carrying it on their shoulders and walking around the earth. The spirits of death come and see the corpse that has not fallen to the ground, and they go back, thinking that the saint has not died yet..."⁹.

It seems from the story that here, in fact, N. thinks of himself as a saint, according to his uncle, but rather a symbolic reference to Lenin and his mausoleum, and with this he tries to give the reader an answer that the image of the investigator, who is hidden in the work with his mystery, is a symbol of Lenin. That is, since the investigator is not put on the ground, the policies and ideas of the regime he established remain alive.

The image of the landscape is extremely important in revealing the essence of the work, and mainly performs the main function in describing the environment and the psyche of the hero. For example, in the section "Still Life. N.'s Dreams", the writer, while describing N.'s house, also draws a certain chaos, confusion and despair in his psyche. "...around him were scattered newspaper clippings, and some magazines that N. had bought on the bus to keep him from getting bored while he was working. The room was completely ruined, there were piles of garbage in the corners, and the flowers that he had bought on the advice of the cleaning lady on the window were completely withered. There were also half-eaten apples, stale bread, and an empty coffee can on the window, and the slaves looked

⁹Eshonqul N. "Go'ro'g'li yoxud hayot suvi", G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi. T.-2018.B.124-125.

absolutely ugly, as if they had withered along with N.'s hopes." Or we see symbolic landscape images of the Soviet regime's seemingly benign, but in reality blood-soaked policies: "On the magnificent building with the flag hanging on the edge of the square, some kind of slogans about equality, humanity, and the progress of science were hung, as if the rain had turned the red flame white."¹⁰.

It should also be noted that the details in the landscape image also have a symbolic meaning. For example, the smell detail, as in other works by N. Eshonkul, has a unique feature in this work. Usually, the disgusting, foul smell introduced into this work is a metaphorical form of the vices and evils that cause human disgust in society. The smell of paint that has not yet dried (in part 3. The next day.) is a symbol of the hero N.'s unfading hopes, while the withered flower (in part 8. Still life. N.'s dreams)¹¹, The details of the broken wire (in the 12. Gorkov section) point to N., who has lost the meaning of life and knows that his hopes are a mirage.

There is also a common feature inherent in almost all images in the creation of portraits, and the common feature in the creation of these official images, i.e. the controller, the reporter, the dwarfs, the Q. building employee, the burunduq, is that through their physiological depictions such as short stature, hunchback, and obesity, they emphasize an important feature in their character - dependence and a character who does not have his own opinion, but only knows how to do things. The hairless, eyebrowless, and dead-looking people in N.'s dreams also serve to reveal the character of the crowd who does not have their own personality or opinion through such external appearance.

To summarize, the system of events that fulfills the task assigned to the novel, that is, the plot system, belongs to the adventure plot type. In this, the hero N., while searching for a solution to his problem, shows the people of the Soviet era and the aspects of the policy of the ruling authorities. In this novel, like in all works of literature, conflict is the driving force behind the development of events. We can see that the types of conflict in the novel give rise to one another. More precisely, the conflict between the main character N. and other characters in the novel opposed the entire social system, which, as a result, led to a collision in the hero's psyche and led to N.'s transformation into a dog.

The node that forms the main content of N.'s adventure, the issue of "finding an investigator", helped to reveal the essence of the content conveyed throughout the entire work. The writer emphasizes that the only person who can solve the hero's problem is the investigator, who is actually dead, and that the solution is given by N.'s renunciation of this life, which is the most acceptable and correct way. The only way for a person who cannot get used to generality is to preserve his identity through death.

In terms of the compositional structure of the novel, the work has the property of expressing a logical summary of the essence of the content, which we can also see in the

¹⁰Eshonqul N. "Go'ro'g'li yoxud hayot suvi", G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi. T.-2018. B-199.

¹¹Eshonqul N. "Go'ro'g'li yoxud hayot suvi", G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi. T.-2018.B.-183.

naming of the parts. Also, the title of the novel and the epigraphs given play a key role in revealing the essence of the work. Compositional means also play an important role, for example, they illuminate the state of the hero's psyche and changes through landscape images and details. Through general and specific images in the portraits of the characters, they help to draw their character and features.

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