



THE MOTIVE OF ORPHANITY IN THE WORK OF NAZAR ESHANKUL

Norbaboeva Matluba Tokhirovna

**Doctor of Philosophy (PhD) in Philology,
Associate Professor, etc., Shahrizabz State**

**Pedagogical Institute,
Shahrizabz, Uzbekistan**

E-mail: mnorbaboyeva@gmail.com

ORCID: 0009-0004-8260-7240

Tel: 91-951-30-87

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ABSTRACT

This article analyzes the depiction of orphanhood as a motif in Nazar Eshonkul's work, the internal psychologism of the image of an orphan, and the portrait. The image of an orphan and the father's attitude in the writer's story "People of War", and the analysis of the psyche of a child growing up in an orphanage in the story "The Bell That Took a Premature Ringing" are revealed.

Nazar Eshonkul's story "People of War" depicts the world of a child approaching adolescence who is orphaned due to his mother's betrayal. M. Kuchkarova defines N. Eshonkul's story "People of War" as a traditional realistic story. War has brought many misfortunes to people, including the fact that those who go to war return disabled and dead, which is one of the social factors that cause children to become orphans. In the work, the child's fear of the word orphan and hearing words like "son of a pervert" from his peers cut him off from the outside world and encourage him not to leave home.

The repetition of such situations has a strong impact on the child's psyche. The writer's skill is observed by describing the character and psychological state of the orphan. In the work, a landscape is observed in which a boy who has reached adolescence is ashamed of his mother, does not go out in shame, hides at home, does not join the children, and remains in mental anguish. In the work, the feelings of shame, shame, and honor in the world of an orphan child due to his mother's betrayal, and the fact that the child's psyche is as strong as that of a warrior, perform a certain artistic function in achieving the goal.

In the story, Anzirat's child is born prematurely, she lies down unable to bear this pain, and she is insulted in front of her children, which causes her to stand up. Ne'mat's secret wife: "– Are you still mad, you orphan? – said Kholmat with a frown." This behavior of the child is a sign that he is approaching adulthood and his character has been formed. The cases of scolding the child, mentally crushing the child for the mother's mistakes, and affecting his psyche are observed precisely in this work.

Although the blame for the child's orphanhood is exaggerated, in the epigraph of the work, the child's use of the phrase "I am my father" in the language of the child shows instances of acting against the father and rejecting the father, which shows the introduction of

images that contradict our values into modern literature. In this, aspects typical of Western literature are evident. The thoughts expressed in the epigraph of this story by N. Eshonkul are also expressed in the language of T. Malik's character Qamariddin, which shows instances of orphan heroes opposing the values that have been glorified in traditional literature, going against the father, and rejecting the father.

If Kamaryddin wants to shoot his father because he was abandoned, grew up in humiliation, and felt injustice towards him, in the epigraph of the story "Men of War" the child wants to shoot his father because he blames his father for his mother's betrayal. One of the sad consequences of war is orphanhood, and the strong honor and dignity of the men of war are depicted through the psyche of the child. The method of dialogue is effectively used to describe the poetics of the image. They did not think about the child, they did not put human fate first, they fought for honor and dignity. The fact that honor and dignity are more important than the child becoming an orphan in the story expresses the strength of the dignity and greatness of the "men of war".

Literary critic U. Normatov notes: "Absurd works and absurd heroes have also proliferated, showing the meaninglessness of the life and work of a person deceived by the empty, empty ideas of this mortal world in a blistering manner, often through symbolic and metaphorical images, with all their tension and tragedy." From these sentences, it is not difficult to trace the influence of developments in Western literature on Uzbek literature.

U. Hamdam stated: "...the essence of modernism is to discover the inner world of a person in new ways." If we apply the scientist's thoughts to the image of an orphan by N. Eshonkul, it becomes clear that it is indeed difficult to understand the inner nature of the image created by the author, that the result the reader expects from the image changes radically, that the hero unexpectedly evokes a different reaction, and that the rebelliousness within the silent hero suddenly emerges, which indicates that the author wrote based on the modernist style of depiction.

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