

ARTISTIC INTERPRETATION OF THE FATE OF A WOMAN IN STORIES

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<https://doi.org/10.5281/zenodo.17277900>

Annotation: This article provides an interpretation and analysis of Nazar Eshonqul's stories "Qultoy" and "Boundless Sky" which were created in recent years drawing inspiration from oral folk traditions. The story "Qultoy" reflects the fate of a victimized woman who is misunderstood and unacknowledged by her relatives and child. In "Boundless Sky" the author explores the pain and longing of a childless woman, along with an interpretation of the sorrows within a heart as vast as the sky.

Keywords: story, symbol, metaphorical thinking, character, patron, woman.

Introduction. Nazar Eshonqul's stories written after 2000, along with folklore and classical literature, are mature examples of the harmony between symbolism and metaphorical thinking characteristic of modern prose. The writer's reflections are substantiated by the stories "Qultoy", "Bahovuddin's dog", "The Hand", "The Angel" and "Chained". The writer says that starting with the stories "Qultoy" and "Bahovuddin's dog", he is trying to write differently. "My main goal is to show the literary landscapes of the Uzbek nation, spirit, and soul" [4; 393].

The writer's view of women is unique; sometimes he sees them as vulnerable, needing to be cherished and supported, sometimes as creatures who broke the first prohibition and initiated sin, and sometimes as a force with inner resilience, equal to men in their ability to withstand storms. In conversations, he states, "Femininity is both the beginning and the end of the world. Life begins with a woman and ends with a woman. Beauty also begins with a woman and ends with a woman. In general, all views and concepts in the world revolve around the creature called woman" [5; 168]. He asserts that the world is complete with a woman and lives through a woman.

Literature analysis and methods. In the story "Qultoy," Alpomish recites the address from the epigraph to Qultoy, bids him farewell, and departs for the Kalmyks. He addresses Qultoy as "father, my qiblagoh", saying "pray for me, farewell..." as he departs. In the epic "Alpomish", Qultoy is not an ordinary old man. Alpomish is the restorer of the ruined land, with Qultoy as his protector. Folklorist Sh. Turdimov, in his research "Ethnos and Epos", wrote: "...those who knew would

say Qultoy was Alpomish's servant, while those who didn't know would say Alpomish was Qultoy's son". Qultoy was the conscience of Bosun-Qong'irod. In reality, Alpomish has two spiritual wings: one is Qultoy, the other is his milk-sister, Qaldirg'och. Qultoy possessed the power connecting Boysun-Qong'irod with the heavenly deity. The spirituality and beliefs of the Boysun-Qong'irod people are concentrated in Qultoy's strength. Qultoy is a mentor, teacher, poet-bakhshi, artist, and athlete. He embodies a teacher-educator dedicated to the perfection of spirit and body [6; 68]. While Alpomish was in prison, Qultoy was separated from his people, his eyes blinded by grief. Qultoy's blind state is a powerful symbol. It represents spiritual blindness, expressing the condition of people condemned to willful ignorance [6; 69]. Through the disabled woman Arzixol, N.Eshonqul aimed to convey that people in society have crippled souls. Arzixol represents the painful lament of a humiliated, downtrodden woman with physical and life-altering defects.

At the same time, Qultoy is a patron hero in the epic who sees off and welcomes characters. In Nazar Eshonqul's story "Qultoy", the patron, escorting, and welcoming hero is Arzikhol. She was a crippled woman with one lame leg. Salom the horseman had trampled her honor. Arzikhol couldn't tell anyone about this. Her sister Rohat and Rohat's husband Rajab the shepherd had no son. Arzikhol's father, unable to bear the shame, left his daughter with her belongings at Rohat's house in Tersota and never took her back home. Arzikhol's son was given to Rohat as her own. In the story, it is not openly revealed to Rajab the shepherd that the son belongs to Arzikhol. But from the course of events, we know that Rajab the shepherd is not a petty person; knowing whose child the boy was, he didn't tell his wife. When the boy turned one and started walking, Rajab the shepherd, looking at his plump legs, said to his wife: "This is now our son, let's call him Uljon". Arzikhol became a lifelong servant in this household. First Rohat, then her own son Uljon and his wife, the daughter-in-law, lived humiliating her. The only secret that Arzikhol hadn't told anyone, except her daughter-in-law, was that she had fallen in love with the horseman, that the young man had come from the village beyond the hill and they had met in the thicket, that she had knitted an embroidered band for the young man's whip, and then somehow the horseman disappeared. Even after months had passed, there was no news from him. She still wanted to go to that thicket, as if he were still walking there among the tamarisk and barberry, to see him, to bury her head in his chest, to reproach him for so many years of separation, and to weep to her heart's content [3; 403]. As a result of this secret, she was forever humiliated by her family and the entire village. After

Rohat's death, she lived in a mouse-infested warehouse. Throughout her life, she protected Uljon, burning with devotion for her. In return, she was only humiliated. When Uljon was beaten by her brothers-in-law, Arzikhol shielded her from the blows, preventing Uljon from becoming their murderer. She would escort Uljon to the Azlar hill when she went to herd, and if Uljon was late, Arzikhol would go to that hill without telling anyone and meet her when the herd's dust appeared. In the harsh winter, Arzikhol left the world that had humiliated and rejected her in her sister's warehouse. The story invites the reader to reflection. Arzikhol lived her whole life as a victim of honor. Her father, for the sake of honor, gave his son to Rohat. Because of this honor, she lived without being able to tell her son that she was his mother. She became a victim of societal norms, standards, and views. She lived in Tersota for forty years, but Tersota never accepted her as one of their own. She had left her home and village, Tersota hadn't received her for forty years, and if the Creator had made her this way, did people have any right to humiliate her so? And her death in the bitter cold. Such questions prompt the reader to reflect. When asked about the tragic fate of a woman who had nothing of her own, the writer replied: "I consider a woman condemned to sacrifice both innocent and guilty. Is it the woman's fault to eat the forbidden fruit, to be deceived by the devil, or is it the fault of the one who wrote this fate on her forehead in advance? Interesting logic. According to religious understanding, the Creator predetermines the fate of His creation before creation and decrees the outcome as destiny. Was eating the forbidden fruit prohibited or sinful? (From a conversation with the writer).

At the end of the story, grandfather tells Uljon: "Arzikhol is your birth mother, my child. After Salom the horseman disgraced you we gave you to Rohat. In fact, Arzikhol herself nursed and raised you, my child... She is your real mother..." For the writer, the feelings that arise in the reader's heart after the story, the anguish and the lesson, are both illuminating. Uljon "stood face to face with a stick that stood upright, as if bearing witness to the years of humiliation endured by a tiny woman who was considered less valuable than a dog" [3; 383]. The following confession of the writer substantiates the logic of the story: "Even in the wrinkles on the forehead of an ordinary old man, and in the crack of the shepherd's polished stick, there is pain and suffering enough to fill novels. I seem to have wandered far to find myself within myself" [1; 187]. These reflections of the writer can serve as a key to unlocking his works.

N.Eshonqul's story "The Boundless Sky", described by writer Erkin A'zam as an "quintessentially Uzbek story", speaks of the limitless love and affection of

people deprived of the blessing of children. The story aims to express the infinity and greatness of love like the sky, depicting a heart as vast as the heavens. The work narrates the suffering and love of Mother Oyto'ldi, who lived her entire life amidst reproaches and became a symbol of loyalty. In this story, too, the integrity of a person, the depth and breadth of their heart, and their connection to the family they were raised in run like a red thread throughout. Mother Oyto'ldi's family was a respected household that still adhered to Tersota's old traditions and old-fashioned relationships. "According to my father, the father-in-law greatly respected craftsmen, especially skilled dynasties. Despite his high status, he treated my grandfather, a simple saddler, as if he were his own brother" [2; 391]. "My uncle and aunt were very affectionate towards each other, understanding each other without words, and their behavior reminded me of a pair of sparrows pecking grain together. These two sparrows supported each other for many years, sharing the burdens of fate, enduring and overcoming sorrows together, and walking shoulder to shoulder along life's paths. My uncle couldn't do anything without my aunt. Even when saddling the horse, my aunt would hold the harness. If he did something, my aunt would do half of it. Not just his clothes, but even my uncle's socks and shoes were put on by her".

Bibi Oyna amma is the mirror of Uzbek matriarchs. A woman who spent her whole life humiliating Oyto'ldi. Oyto'ldi took upon herself all the reproaches that could have been directed at her husband. She lived her entire life under reproach. Bibi Oyna only calmed down after the death of her brother and sister-in-law. The narrator-protagonist explains this situation as follows: ... "it seemed to me that the woman who had scolded and reprimanded her all her life, who lived to reproach her from morning till night, whose reproach had become the meaning of her life, now had no purpose in life because she no longer existed in this world, and therefore suddenly aged" [2; 403]. Mother Oyto'ldi is a symbol of resilience who shielded herself against all reproaches and insults to prevent her husband's masculine pride from being trampled, enduring the lifelong humiliations and reproaches of her aunt and the entire village.

Conclusion. The story "Unopened Door" portrays the unrecognized suffering and tragedy of a woman. In "Boundless Sky" Oyto'ldi's life becomes a symbol of both torment and loyalty. "You Can't Catch the Wind" features Bayna momo, who embodies the nation. The novella "People of War" includes Biydi momo, while in "Chained" Odamboy only converses with Bayna momo. "Angel" presents Sancho's kindhearted wife, and "Qultoy" depicts Arzihol, who endured a lifetime of suffering and humiliation. The portrayal of women in the writer's

works invites contemplation. There are images of mothers who are patrons, long-suffering, and oppressed, while simultaneously becoming symbols of the nation..

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