



THE MAGIC OF THE TITLE (NAZAR ESHANKUL ON THE EXAMPLE OF STORIES AND NARRATIVES)

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Annotation

The article reveals the power of the titles in the stories of the creator Nazar Eshankul and the uniqueness of his works, as well as the connection of the mystery hidden in the title to the content of the work. The fact that the title is a semi-work and serves as the logo of the work is proved by examples.

Keywords: title, epigraph, meaning, "Inscription", "Can't hold the wind", "Coffin", symbol.

Introduction

The creative process is a magical process. In the process, the author tries to express his opinion in a unique way. Elements that increase the value of a work of art can help to make such a difficult and enjoyable process possible. Examples include title, composition, plot, epigraph, epilogue, prologue and more. One such effective detail is to think about the title of the work. The title should be clear, concise and convey the idea of a multi-page work to make it readable. It is safe to say that the title of the work is an advertisement. All the culmination of the work is reflected in the introduction, which consists of a few words. Clarity and brevity are the first advantages of prose.

The title of the work should be expressed in one or more words, clearly summarize the content of hundreds of pages and immediately attract the reader. It's painful, but it's also fun. "Kutlug' kon" (Oybek), "Ulugbek khazinasi" (O.Yakubov), "Yulduzli tunlar", "Ona lochin vidosi" (P.Kadyrov), "Ogri", "Bemor" (A. Kahhor), "Chinor" (A. Mukhtor), "Iman" (I.Sultan), "Kudratli tolkin" (Sh.Rashidov), "Shaytanat" (T.Malik), "Lolazor" (Murod Muhammad Dost), "Egilgan bosh" (O.Mukhtor), "Ok kushlar, oppoq kushlar" (O.Yakubov), "Otamdan kolgan dalalar" (Togay Murod), "Ikki eshik orasida" (O.Hoshimov) The study of the history of the names of such works gives many lessons and lessons." The list of works listed above can be continued for several more pages. But in this short article, we want to focus on the analysis of such fascinating stories by the talented writer Nazar Eshankul.





The names of all the works of Nazar Eshankul and the psyche of the heroes do not leave readers indifferent. Because the artist simply avoids writing, he makes effective use of symbols, signs, gestures, parables, analogies, examples. That's probably why readers who know this artist and read his books regularly will discover something new when they read his future works.

At first glance, the author's short story "Bitik" seems to cover one of the simplest everyday situations - the process of a car accident. An epigraph from the poem "I Carved It All on the Eternal Stone" was added to the story from Kul Tegin's letter. The story describes a car crash. One of the passengers died.

He kept the book in his hand because he was reading it before he died. The policeman barely pulls out the book in his hand and is surprised by the note on that page: The policeman barely managed to pull the book out of the dead passenger's paws and glanced at the open sheet with the traces of his bloody fingers and read in large letters, "He's going to die reading a book." caught my eye...As soon as we read the last sentence of the work, we realize how cleverly the title of the work was chosen. The inscription is indeed an eternal inscription on the fate of a passenger who died. We think that the epigraph of the work would have been more accurate if the epigraph had been chosen from the verses of the Kur'an or our hadiths and not from the Kul Tegin inscription.

Because man's destiny can only be written by his Creator. The instructions and laws that are given to people are conveyed to us through the Kur'an and the Hadith. It is an undeniable fact that how a person lives and how he dies is determined by God. One of the most famous stories of the author is "The wind can't be caught". The protagonist of the work is Bayna momo. The artist skillfully described his sorrows and sufferings. The title of the book makes the reader think. However, the word wind is not found anywhere else in the title.

Matkarimov Jorabek, who prepared a graduate qualification work based on the works of Nazar Eshankul for a bachelor's degree, concludes about the work: Well, the question is, what kind of symbol is the wind, what is its sign, where is it pointing? The wind in the story is a symbol of "time". Just as you can't stop the wind, you can't rewind or change the timing. That's the decent thing to do and it should end there. Time is a lifetime. When the time comes, human life ends. Which, of course, made the video an overnight sensation. At the end of the story, we come across the following situation: Ten people's fingers were also found wrapped around him. Fingers, when it comes to human fingers are without a doubt, a symbol of revenge.

Fingers are the fingers of Zamon Otbokar, the man who shot, tortured, killed and tortured people. Bayna momo took revenge. She avenged her husband's son, as well





as all the Tersotas. The wind is also a symbol of a bullet fired from a rifle. Nazar Eshankul's birthplace and upbringing have had a lasting impact on his psyche, thinking and character and the author's reference to Tersota is the name of his homeland. The bottom line is that neither the bullets nor the wind can be stopped." Without rejecting the researcher's opinion, it can be added that the wind does not obey and it is impossible to predict when it will be gentle and stormy. As usual before the storm, Bayna momo was quiet for years and suddenly took revenge. In this play, the wind symbolizes a rebellious, courageous, resilient, rebellious, angry man.

Although Bayna Momo committed the murder, the reader does not hate her, but applauds her from the inside. Another sign that he is not a bad person is when he died: "At last the book of this old tyrant has been read, and it is the sadness of the evening that awaits Laylat al-Kadr, the smell of wood and perennials and the sadness of a faithful army that has never been abandoned for fifty years and the painful kingdom - the bride died silently in bed...". Despite the fact that the story is ideologically and artistically unparalleled, it also has small flaws. This shortcoming can be seen in the chronology of time. At the beginning of the work it is said that the mustache of the old woman's dead son has now begun to grow vegetables. He died. If we count from the year of the tragedy, the interval is forty-three years.

There is a sentence in the play: "... Among those gathered were Rayim, a wrestler and his son, who could not defend himself and was hated by Bayna for a lifetime. Fifty years later, they were the first to step into this forgotten and ugly corner and they bowed sinfully behind the coffin." So, there is a time difference of seven years. If we take into account that the coffin that Bayna Momo signaled before her death was made sixty-seven years ago, Bayna Momo was twenty-four years old at the time of the murder. The mustache of the young man who was the victim of the murder was about a teenager between the ages of fourteen or fifteen.

The fact that he took out his father's rifle and wounded a soldier's leg is also a proof of our opinion. This begs the legitimate question: Can a twenty-four-year-old woman have a fifteen-year-old child? Despite the shortcomings we acknowledge above, the book is already on the list of favorite works of Uzbek readers, and it convincingly depicts human psychology and mental anguish. The artist's skill in choosing a title can also be seen in his story "Tobut". Only in the process of reading the end of the work can we understand why the work is so named. According to the play, the plague has spread throughout the city and no one is able to determine the cause. Leading experts in all fields are involved.





But the cause of death is unknown. The origin of the plague is given at the end of the work: "He came into my room in the evening: he was very tired; his eyes were full of horror. Within a few days, he was in a fistfight.

I thought he was sick and invited him home. He threw himself on the chair in the net of my room and hid his face between his hands for a long time, then whispered in a mad tone like a storm that was crushing everything: "The whole city is a coffin." was built in the form of. I saw it in the project. We've been walking around the coffin for so many days. "The main character in *The Monkey*", we can also think that the protagonist of the story "Tobut" is a logical continuation of the image of the architect. Led is an artist and the protagonist is an architect. In almost all of Nazar's works, "if used" is a unique tool for exaggerating the mood of the protagonist. In both of his works, the scent is used to describe the scene in detail.

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