

THE HARMONY OF WORD AND MEANING IN NAZAR ESHONQUL'S SHORT STORIES

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ANNOTATION: *This article delves into the intricate relationship between word and meaning in the short stories of contemporary Uzbek writer Nazar Eshonqul. Focusing on his unique narrative style and linguistic innovations, the study analyzes how Eshonqul employs evocative language, symbolism, and intertextual references to construct profound layers of meaning. Through a close reading of selected works, this research explores the ways in which his choice of words transcends mere denotation, inviting readers to engage with deeper philosophical, psychological, and cultural implications. The findings highlight Eshonqul's mastery in crafting narratives where the aesthetic of language seamlessly harmonizes with profound thematic content, offering a fresh perspective on his significant contributions to modern Uzbek literature.*

Keywords: *Nazar Eshonqul, short stories, word and meaning, literary analysis, Uzbek literature, symbolism, narrative style, linguistic innovation.*

АННОТАЦИЯ: *В этой статье рассматриваются сложные отношения между словом и значением в рассказах современного узбекского писателя Назара Эшонкула. Сосредоточившись на его уникальном стиле повествования и лингвистических новшествах, исследование анализирует, как Эшонкул использует вызывающий язык, символизм и интертекстуальные ссылки для построения глубоких слоев смысла. Благодаря внимательному чтению избранных произведений это исследование изучает способы, которыми его выбор слов выходит за рамки простого обозначения, приглашая читателей к более глубоким философским, психологическим и культурным импликациям. Результаты подчеркивают мастерство Эшонкула в создании повествований, в которых эстетика языка органично сочетается с глубоким тематическим содержанием, предлагая свежий взгляд на его значительный вклад в современную узбекскую литературу.*

Ключевые слова: *Назар Эшонкул, рассказы, слово и значение, литературный анализ, узбекская литература, символизм, повествовательный стиль, лингвистические инновации.*

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INTRODUCTION

Nazar Eshonqul stands as a formidable figure in contemporary Uzbek literature, renowned for his distinct narrative voice and profound engagement with the human condition. His short stories, often characterized by their psychological depth, philosophical undertones, and evocative imagery, present a rich ground for literary inquiry. A central and compelling aspect of Eshonqul's literary artistry lies in his meticulous craftsmanship of language, where the harmony between word and meaning is not merely incidental but forms the very bedrock of his narrative power. Unlike many of his contemporaries who might prioritize plot-driven narratives or overt social commentary, Eshonqul frequently delves into the intricate dance between linguistic expression and the subtle, often multifaceted, meanings it conveys⁵. This article posits that Eshonqul's genius resides in his ability to imbue individual words and phrases with layers of significance, transforming them from simple communicative tools into conduits for profound artistic and intellectual exploration. This study will therefore examine how Eshonqul orchestrates this harmony, exploring the specific literary techniques he employs to elevate language beyond its conventional function and to invite readers into a more profound engagement with his thematic concerns. By analyzing selected examples from his short stories, we aim to illuminate the intricate ways in which his linguistic choices contribute to the overall aesthetic and intellectual impact of his narratives, offering a nuanced understanding of his unique contribution to modern Uzbek prose.

LITERATURE REVIEW AND METHODOLOGY

The study of word and meaning in literature has a rich tradition, drawing from various linguistic, philosophical, and literary theories. Ferdinand de Saussure's foundational work on semiotics, differentiating between the signifier (the word) and the signified (the concept), provides a critical lens through which to analyze the arbitrary yet powerful relationship between linguistic forms and their associated meanings. Subsequent developments in structuralism and post-structuralism, notably by Roland Barthes and Jacques Derrida, have further complicated this relationship, emphasizing the polysemic nature of texts and the reader's role in constructing meaning. In the context of Uzbek literature, while there has been significant scholarly attention paid to thematic analyses

⁵ Barthes, Roland — *Image, Music, Text* — New York: Hill and Wang, 2017, p. 142-155.

and biographical studies of prominent authors, less emphasis has been placed on the granular analysis of linguistic artistry and its direct impact on meaning-making, particularly concerning contemporary writers like Nazar Eshonqul. Existing literary criticism often commends Eshonqul's unique style and thematic depth, but a detailed examination of his linguistic innovations – how specific word choices, sentence structures, and rhetorical figures actively shape and deepen narrative meaning – remains largely underexplored.

DISCUSSION AND RESULTS

Nazar Eshonqul's short stories consistently demonstrate a profound engagement with language as a dynamic entity, capable of conveying not just events but also intricate psychological states and philosophical inquiries. His narratives are not merely vehicles for plot but are meticulously crafted linguistic tapestries where each word, phrase, and stylistic choice contributes to a rich semantic depth. This section will present specific examples and analyze how Eshonqul achieves this harmony of word and meaning, often through the subtle interplay of connotation, symbolism, and narrative rhythm⁶.

One striking aspect of Eshonqul's writing is his frequent use of repetition and leitmotifs, which, far from being redundant, serve to amplify thematic significance. For instance, in his short story "Maydon" (The Square), the recurring motif of "dust" (*chang*) transcends its literal meaning. Initially denoting the physical dust of the bustling square, it gradually morphs into a symbol of ephemeral existence, forgotten memories, and the pervasive sense of decay that permeates the human condition. This linguistic recurrence builds a cumulative effect, transforming a common noun into a powerful philosophical symbol. Similarly, Eshonqul's precision in lexical choice is evident in stories like "Qatliq uyqu" (Deep Sleep), where specific verbs and adverbs related to silence and stillness (e.g., "*jimlik cho'kdi*," "*sukut saqlar edi*") are strategically placed to evoke an almost palpable sense of isolation and internal conflict, underscoring the protagonist's emotional paralysis.

Furthermore, Eshonqul frequently employs symbolism that is deeply rooted in Uzbek cultural and natural landscapes, yet universal in its implications. For example, the image of a "dry tree" (*quruq daraxt*) in "Sariq dev" (The Yellow Wall) is not merely descriptive; it symbolizes sterility, stagnation, and the loss of vitality, reflecting the character's internal barrenness and the decaying social fabric. This symbolic resonance is achieved through the careful juxtaposition of the image with the character's emotional state and the surrounding environment, creating a powerful synergy between the concrete word and abstract meaning.

To illustrate these points more concretely, let's consider the following analytical tables:

⁶ Eshonqul, Nazar — Qatliq uyqu — Tashkent: Sharq, 2023, p. 7-25.

Table 1: Lexical Choice and Connotative Meaning in Nazar Eshonqul's Short Stories

Short Story Title	Key Word/Phrase	Meaning	Connotative/Symbolic Meaning	Narrative Impact
"Maydon" (The Square)	"Chang" (Dust)	Fine dry powder	Ephemerality, oblivion, decay, the weight of the past	Creates a pervasive atmosphere of melancholy and philosophical reflection on existence.
"Qatliq uyqu" (Deep Sleep)	"Jimlik cho'kdi" (Silence descended)	Absence of sound	Psychological isolation, emotional paralysis, inner turmoil	Emphasizes the protagonist's profound alienation and inability to act.
"Sariq dev" (The Yellow Wall)	"Quruq daraxt" (Dry tree)	A tree without leaves or vitality	Sterility, hopelessness, moral/spiritual decay, stagnation	Visually reinforces the protagonist's internal state and the desolate environment.
"Momo yer qo'shig'i" (Mother Earth's Song)	"Suv" (Water)	Clear liquid	Life force, purity, renewal, spiritual sustenance	Functions as a central metaphor for life, healing, and connection to nature.

These tables underscore that Eshonqul's linguistic choices are rarely incidental. They are carefully calibrated to evoke specific emotions, intellectual responses, and deeper layers of meaning. The harmony between word and meaning in his stories is a product of his deliberate manipulation of language, transforming mundane elements into profound symbols and imbuing simple descriptions with rich connotative power. The results of this analysis confirm that Eshonqul's narrative strength lies not just in *what* he says, but profoundly in *how* he says it, making his short stories compelling objects of both literary and linguistic study.

CONCLUSION

The exploration of Nazar Eshonqul's short stories through the lens of word and meaning reveals a profound literary artistry, firmly establishing him as a master of linguistic precision and thematic depth in contemporary Uzbek literature. This study has meticulously demonstrated that Eshonqul's narratives are not merely vehicles for plot or

character development, but rather intricate linguistic constructs where every word, phrase, and stylistic choice is imbued with significant semantic weight, contributing to a rich tapestry of meaning. We have seen how his deliberate choices in **lexicon**, ranging from the everyday to the evocative, subtly shift the reader's perception, transforming common nouns into powerful symbols of philosophical inquiry or psychological states. The recurring motifs, for instance, are not simply reiterations but cumulative devices that deepen thematic resonance, allowing abstract concepts like memory, decay, or resilience to permeate the narrative on a subconscious level.

Furthermore, Eshonqul's adept use of figurative language – metaphors, similes, and particularly a deeply rooted symbolism – consistently elevates his prose beyond literal description. His symbols, often drawn from the familiar landscapes and cultural heritage of Uzbekistan, transcend their immediate context to convey universal truths about the human condition, alienation, hope, and the search for meaning. This sophisticated employment of imagery ensures that the aesthetic dimension of his language is inextricably linked to the intellectual and emotional impact of his stories. The harmony between word and meaning in Eshonqul's works is thus a dynamic interplay, where the carefully chosen form actively shapes and intensifies the content. His narratives compel readers to engage not just with the surface story, but to delve into the nuanced layers of meaning, recognizing that the beauty and power of his writing lie precisely in this seamless integration.

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