

## THE REBELLION OF THE LIVING DEAD: ABOUT THE FATE OF THE HERO OF NAZAR ESHONKUL'S NOVEL "GOROGLU"

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**Annotation:** This article provides an analytical approach to the novel "Goroglu" by Nazar Eshonkul, one of the major figures of modern Uzbek literature. The work extensively analyzes the complex conflicts between man and society, the loss of personality, spiritual suffering, and the philosophy of existence. The novel is rich in internal psychological layers, symbolic images, and symbolic interpretations, and is considered within the framework of modern existential literature.

**Keywords:** Nazar Eshonkul, Goroglu, existentialism, personality, society, identity, philosophical novel, psychological analysis.

One of our writers who has made a major step towards revealing the deep psychological and philosophical layers of modern Uzbek prose is Nazar Eshonkul. He was born on June 15, 1962 in Kamashi district, Kashkadarya region. He studied at the Faculty of Journalism of Tashkent State University. During his creative career, the writer, who created fruitful works in the genres of short stories, short stories, novels, and translations, is known as the author of such books as "People of War", "The Smell of Mint", "The Man Led by Mamun", and "The Peach Blossom". Hero of Uzbekistan Ibrohim Gafurov says the following about the writer: "In my opinion, Nazar Eshonkul deeply studied the most advanced trends and methods of world literature in our Uzbek literature and promoted them in his works." Bahodir Kholikov, professor at the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, expressed the following thoughts: "Through the works of Nazar Eshonkul, we will have the opportunity to correctly understand the works of European and Latin American writers, to comprehend and feel their works." In his works, Nazar Eshonkul illuminates the complexities of the human psyche, the spiritual crisis, the essence of existence, and the conflicts between the individual and society with deep philosophical observations. In particular, his novel "Goroglu" is distinguished by its coverage of the mental crises of modern man, the conditions of artificiality, impersonality, and meaninglessness in society.

The novel "Gorugli" presents a modernist and existentialist image of a person, not a traditional epic image. The main character of the novel - N. - is a person living within society, but feeling alien. He fights to preserve his name: "I am not K.. I am N.!" - this cry reflects the struggle of a person for his personality, name, and identity. At this point, let us explain the concept of existentialism above. Existentialism is one of the main trends in 20th-century philosophy, at the heart of which are issues such as human freedom, loneliness, choice, and the meaning of existence. Representatives of this trend consider human life not to be something predetermined, but a process based on everyone's own choices and decisions. That is why in existentialist works, heroes often search for the essence of their lives, struggle with alienation from society, mental anguish, solitary life, and meaninglessness. Albert Camus, Franz Kafka, Fyodor Dostoevsky are writers who influenced this trend. That is, among their works there are works that can serve as examples of this direction and in this spirit. Nazar Eshonkul's novel

"Gorugli" is also in this spirit: the main character N. searches for the meaning of existence, society succumbs to him, and in the end he gives up life in order to preserve his name and identity.

In the work, the office called "S. Organization" is interpreted as a model of modern society. Employees in this office are forced to hide their oppressed state of mind under superficial smiles, false sincerity, and formality. The office is a system that kills humanity. The hero is buried alive in this system. The image of Air seems to appear in the form of a savior, a savior. But this image also does not recognize N. in the end. He tells her, "You are dead," "I am afraid of ghosts." In this way, the author reveals that society cannot accept a person as he is, and that even close people turn away from a person who has lost his identity.

The struggle between existence and meaninglessness is the strongest dramatic line in the work. Through N.'s psychological analysis, his experiences, and constant suffering, the author reveals the inner truth of man. Images such as a carousel, an empty room, and a well are powerful metaphors that summarize this suffering. In the novel, the carousel motif appears not in a sequence of real events, but as an internal loop in the hero's mind. As the hero feels internal pressure, meaninglessness, and alienation, the rotation of the world, his constant return to one point, acquires a symbolic meaning. This means that a person remains in a constant cycle within a system from which he cannot escape.

Empty room (meaninglessness of life). In several places in the work, an empty, silent room is depicted - especially the atmosphere inside the office and the waiting room. These places are an artificial environment that oppresses a person and does not give him any meaning. N. feels like a living dead in these rooms. An empty room is the place of a person who has fallen into a spiritual void, who has lost his identity even in life. The well (spiritual collapse) - carries a strong semantic load. The well is used in the novel not as an image, but as a symbol denoting a state of inner depression, sinking. The hero's mental state is described as a person who is falling deeper and deeper into a well - there is neither hope nor salvation. This symbol indicates the deepest sinking state in the human psyche. Through these, the inner tragedy of man is summarized. The novel can be compared to the works of Camus's "The Stranger" and Kafka's "The Process" in Western literature. However, Nazar Eshonkul, with his own national interpretation, Eastern spirit and inner sincerity, expresses these existential situations in Uzbek. N. is our contemporary, a generalized image of a person who is searching for the meaning of life, but is oppressed by the system. In a comparative analysis, although the image of N. is in harmony with the tragic images of Western writers, the author describes him in an Uzbek spirit. There are strong religious, moral, historical layers here. N.'s dreams, even the fact that he feels like he is "going to the sun", remind him of the image of Gilgamesh, the hero of the most ancient epic in human history. The name "Gorugli" is associated with the hero of folk oral literature, but here it is reinterpreted symbolically - it also denotes the state between life and death through the words "grave" and "son". Nazar Eshonkul's novel "Gorugli" is not just a human drama. It is a painful cry about the internal corruption of the entire society, the spirit of an entire era. The work depicts a person's loss of identity, non-recognition by society, suffocation in an atmosphere of impersonality, and ultimately, his descent into destruction. N. is a fighter in this work - he is not a winner, but he is not completely defeated either: he is a person who has preserved his name, who has not succumbed to impersonality.

The novel encourages the reader to deep thought and philosophical observation. Through the work, the writer reveals not just an individual tragedy, but the spiritual crisis of society. Every page is a spiritual pain, every image is a symbol, every dialogue is an internal question. Through this work, Nazar

Eshonkul is recognized as a writer who was able to deeply illuminate not only the spirit of the era, but also eternal human problems. Nazar Eshonkul's novel "Gorugly" is a work that began a new stage in modern Uzbek prose. It reveals the contradictions between man and society, personality and system, identity and impersonality through vivid philosophical analysis and psychological observation. The work depicts the relationship between real life and inner psyche, pain and hope with strong artistic elevation. "Gorugly" is a modern novel about a person who has lost himself, but is actually striving to find himself. Through this work, the reader sees not only the fate of N., but also his own life, his society, and even his own soul. The general conclusion of the novel is this: when a person loses his identity, his name, his faith, he no longer belongs to society, but to nothingness. One of the most important lessons of the work is the need not to forget the value of a person in society, not to be indifferent to his inner world and spiritual needs.