

**MENTAL ENLIGHTENMENT SCIENTIFIC –  
METHODOLOGICAL JOURNAL****MENTAL ENLIGHTENMENT SCIENTIFIC –  
METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**EVOLUTION OF THE CHARACTERS OF NORMAT AND ANZIRAT  
IN NAZAR ESHONKUL'S NOVEL "PEOPLE OF WAR"***Yuliya Pavlovna Isaeva**Lecturer**A. Kadyri Jizzakh State Pedagogical University**Jizzakh, Uzbekistan**E-mail: [yuliya\\_4265@mail.ru](mailto:yuliya_4265@mail.ru)***ABOUT ARTICLE**

**Key words:** Nazar Eshonkul, contemporary, author image, «People of War», evolution, character, payback, Normat, Anzirat, Mirzakul

**Received:** 04.01.24

**Accepted:** 06.01.24

**Published:** 08.01.24

**Abstract:** This article is devoted to the study of the evolution of the characters of the main characters in Nazar Eshonkul's debut novel "People of War" - Normat and Anzirat. In "People of War" the writer tries to comprehend the horrifying consequences of war and its impact on the human psyche: the characters face tragic events and make decisions that change their lives forever. The story depicts full-fledged real images of living people, their strengths and weaknesses. On the example of the fate of Normat and Anzirat, the writer managed to show how war breaks people's lives, makes them go against centuries-old traditions, changes their orientations and values, makes them deceive and kill.

**INTRODUCTION**

Nazar Eshonkul's work occupies a special place in modern Uzbek prose. The writer differs from his contemporaries by his style, approach to reality, originality of images and interpretations. It is noteworthy that in the works of the author the image of a man struggling with himself, his thoughts and mental experiences are shown in completely new perspectives.

Nazar Eshonkul's works have been studied by a number of scholars, but the most complete study of the writer's works was made by Chulieva N., whose works are devoted to the analysis of poetic language and style, as well as literary and aesthetic views of the author. However, the question of the concept of the hero in the works of the author remains unexplored. "The concept of a literary hero is the concept of a real person facing numerous social and everyday problems. "... the problems of some lead to confusion, to loss of faith in ideals, others, on the contrary, to determination and

activity" [12].

The central characters of Nazar Eshonkul's story "People of War" (the story was published in 1986 in the Journal "Yoshlik", in 2010 the story was translated into Russian and published in the journal "Star of the East") are Normat, a young man, whom the war has changed beyond recognition, from a healthy and strong man he turns into an invalid, forced to adapt to the new conditions of life and struggle with his own "I" and Anzirat, Normat's wife, a woman who sacrificed her honor for the sake of her children's lives. It is the evolution of the characters of the main protagonists Normat and Anzirat that has become the main subject and research problem of this paper.

In "People of War" the writer tries to comprehend the horrifying consequences of war and its impact on the human psyche. The events of the story unfold in the small village of Tersota, the writer shows how the war has changed the villagers, what social and moral problems they face. The author raises important questions about the impact of war on human nature, the characters face tragic events and make decisions that change their lives forever. The story portrays full-fledged real images of living people, their strengths and weaknesses.

Nazar Eshonkul's style is characterized by deep emotionality and realism. The writer accurately conveys the wartime atmosphere and allows the reader to feel the emotions and experiences of the characters.

The central characters of the story "People of War" are Normat, a young man who has been changed beyond recognition by the war, from a healthy and strong man into an invalid, forced to adapt to the new conditions of life and struggle with his own self, and Anzirat, Normat's wife, a woman who sacrificed her honor for the sake of her children's lives. It is the evolution of the characters of the main protagonists Normat and Anzirat that has become the main subject and research problem of this paper.

## **MATERIALS AND METHODS**

One of the famous Uzbek literary scholars Tukhta Boboev, author of the textbook "Fundamentals of Literary Studies", discussing the character of characters, comes to the following conclusion: "Character is, first of all, a clear image of a person, manifested in his individual actions and mental experiences in specific life conditions. We can say that character is understood as a set of basic traits that define important features, traits of the hero" [2, p. 49].

In certain socio-historical conditions (for example, in the period of war), an image capable of accumulating the most important or significant character traits of "his" time is put forward on the level of the hero of the work. In this light, not only the actions of the hero, but also changes in his psyche play an important role in revealing the image.

The theory of literature gives the following definition of character: "character (from the Greek *χαρακτήρ* "mark, distinctive feature, sign") of a character is a set of features, properties, qualities that

distinguish a particular character from the rest of the actors and make up the core of his personality" [9]. [9]. Character is formed from individual mental traits that determine the hero's behavior: will, bravery, cowardice, honesty, dishonesty, initiative, diligence, apathy, laziness and others. We cognize the inner world of the hero through individual mental traits.

## RESULT AND DISCUSSION

Nazar Eshonkul, through the mouth of his heroine Anzirat, states: "She felt that there were two lives on two banks of one river. One of them worked tirelessly to create, the other constantly plundered. It seemed to her that the other shore was the shore that brought misfortune" [4]. In the story, the river personifies human life and becomes a symbol of Genesis. It reflects the eternal struggle that takes place in the human soul - the confrontation of good and evil. Both are spawns of Genesis. The heroes rush from one shore to the other, experiencing many trials and making difficult decisions. Sooner or later, however, each hero is faced with an important choice - between what is right and what is easy.

This choice symbolizes the moral dilemma the characters face. The "right" solution may require sacrifice and hardship, but it is consistent with the highest moral standards and principles. On the other hand, the "easy" path may promise comfort and pleasure, but it often carries negative consequences and contradicts core values. This moment of choice is the key moment in the fate of each hero. This decision determines which path he will choose and how he will live his life.

Nazar Eshonkul takes readers on a journey into the world of ancestors. In the words of Boihun bobo, he puts forward a philosophy of astonishing depth: "If you do not find a land without wars, your world will collapse: brother will betray brother, friend - friend, wife - husband, people will lie to each other. Where blood is shed, betrayal is born. Happiness will turn away from these places, people will learn not the science of life, but the science of killing. War will wipe out everything, and there will be none of this race left. All of you will become lost men of war. Support your brethren who have gone in search of a peaceful land. If you find such a land, bring others there as well..." [4]. In our opinion, this passage expresses the main idea of the story.

The protagonist of the story acts as a lens, observing what is happening. Through Normat's eyes, the writer conveys a vast palette of human experiences and emotions that arise in the extreme conditions of war.

The artistic intent of the work is revealed in stages, allowing the reader to gradually delve into the essence and details of the events. This special method of plotting used by the writer creates tension and prepares us for the denouement of the story. The writer emphasizes small details that play a key role in leading the protagonist to think about the secret events that happened in his absence.

The changes in Anzirat's psychology, her behavior during dinner, her desire to justify her transgression by Normat's disability - all of this becomes the object of psychologically accurate

portrayal. There are no unnecessary unmotivated, unconvincing details in the text. Eventually, Normat learns of his wife's infidelity. Heavy, agonizing thoughts, contradictory feelings of the hero, their impetuous rush turn the reader into an accomplice of events. The just question "Why did it happen?" torments both the hero and the reader at the same time. Normat suffers [10]. On the one hand, the horrors of the four-year war, the desire to stay alive, to return to his family, on the other hand - the treason of his wife, the thought that his children will be orphaned with a living father, and the conclusion he reaches: "I was first deceived by telling me to go to war, then I was deceived in the war, yes, and sent to war to seduce my wife, deceived to do their own things in the war, he was deceived by everyone, deceived by every person he met, deceived from the first days of his return, deceived on the roads, deceived in the hospital, he was brought home to show him this deadly event, then laughed at him, he was always deceived." [4]. This conclusion is tragic not only for Normat. If a person realizes that he lives being deceived, then for him life loses its meaning and value.

At the beginning of the work, Normat appears to us as a noble, brave young man, ready to sacrifice his life for the good of peace in his land. Possessing good physical data: "Normat was a "hero", of sturdy build and tall stature, "... one of the first dzhigits of the village, emitting strength with his whole being" [4], never used them as weapons.

However, Normat returned from the war a completely different man: "The villagers saw a thin man with sagging skin instead of muscles, already graying hair on his temples, a look that could be given all fifty, with traces of scars on his face here and there, still not rid of the acrid odors of medicines and ointments, a living witness of the terrible war they had heard so many times. [4]. Changed Normat not only outwardly, but also internally, faced with the coldness of his wife, the hero loses the meaning of life, begins to think about death, beats half to death, found guilty of adultery wife, decides to kill.

But, the worst tragedy of the war is conveyed through the fate of a young woman - Anzirat. She was a beloved daughter and knew no hardship. She became Normat's wife by fate. She lived with him in harmony and harmony, brought up her children. But the war turned her life upside down. Anzirat turned for help to Mirzakul, the chairman of the collective farm, to save her little daughter and became a victim of his perfidy. Without wanting to, she finds herself on the other side of the river, where the devil has made his nest, determined to lead people astray forever. The author convincingly shows Anzirat's experiences, depicts her suffering and the tragedy of wartime people, avoiding a one-sided portrayal of a woman's tragedy, showing the complexity of the human soul. Anzirat at times calms herself down, justifying her sins by saying that she did everything to save her children. However, she herself does not believe in these excuses. The writer tries to reveal the second "I" living in Anzirat's subconscious: "Anzirat missed Mirzakul's caresses, the way he tickled her neck, touching her with his unshaven chin, his rough manly manners, the way he stroked her hair, the purely masculine smell

that came from him, a smell pleasant and arousing passion, a smell she had missed for three years" [4].

Describing the heroine's state of mind, the author shows how complex human psychology is, how people always seek to justify their misdeeds. Nazar Eshonkul managed to present life material in a reliable and convincing way: we pity Anzirat, who found herself on the shore of treason, we sympathize with her in some way, we even believe Mirzakul, we believe that he really misses Anzirat, her eyes, her hair with the smell of katyk, we believe in his suffering and pity him in a human way. We cannot unequivocally condemn them, nor can we accept Normat's decision to return home after learning of Mallavoy's fateful fate. The writer stays true to life's truth. All three of them die. It couldn't have been otherwise. Normat's survival was tantamount to losing the honor of a strongman wrestler. Normat could not resist the age-old traditions of his ancestors.

In Uzbek literature there are many works devoted to the theme of female infidelity during the war (U. Khoshimov's novel "Between Two Doors", I. Shomurodov's novel "The Ogre"). This confirms that such situations occur quite often in the real reality of wartime, but the reasons for infidelity are different. Some people sin voluntarily, others are forced by circumstances. N. Eshonkul's skill is that he psychologically substantiates and convincingly portrays the fact that Anzirat was forced to decide to cheat and was sucked into the mire. Through the family tragedy N. Eshonkul showed the whole panorama of the war, which cruelly destroys human destinies.

The image of Baidi momo in the story becomes a symbol of a woman's loyalty and devotion. She appears as the protector of her family, the guardian of its foundations, an example of female selflessness and honor. The image of Baidi Momo is introduced as an admonition to the readers who sympathize with Anzirat - a man should always remain a man, protect his honor and keep it under any circumstances, and the shore on which he will find himself depends only on himself. Baidi Momo also remained a widow and raised her two children alone. She gave no one a reason to judge her. "No one understood why, for whom, or for what she labored so selflessly, tirelessly. Hard labor bent her before her time. To all those who asked for her hand in marriage, she answered in the same way: "My husband has not divorced me, I am still married to him" [4]. Baidi momo only by selfless labor overcomes the difficulties of life, the agony of loneliness of a young widow. The author's conclusion that the realized and accomplished sin is the forerunner of a new sin is important. Anzirat cannot resist the difficulties of life, and as a result her life ends in tragedy.

## CONCLUSION

In general, the story artistically substantiates that in the most difficult circumstances a person must preserve the sanctity of the soul: his dignity, pride, honor, that the transition to the other, wrong shore generates incalculable troubles. This is the moral and aesthetic significance of the story.

In conclusion, it should be noted that on the example of the fate of Normat and Anzirat the writer managed to show how the war breaks people's lives, forces them to go against centuries-old traditions, changes the reference points and values.

## REFERENCES

[1] Abduraxmanova D. V. Xudojestvennoye masterstvo i kontsepsiya pisatelya v razvitiu romanicheskogo myshleniya (na primere proizvedeniy Frantsa Kafki i Nazara Eshonkula). Avtoreferat dis. dok. fil. (PhD) po filologicheskim naukam. UDK: 821.512.133.09 (043.3). Urgench-2023., s. 5-59.

[2] Boboyev T. Adabiyotshunoslik asoslari. Oliy Ukuv yurtlarining filologiya (Uzbek tili va adabiyoti) fakultetlari talabalari (bakalavriyat boskichi) uchun darslik. Mas'ul muxarrir: S. Mamajonov. 2-nashr, kayta ishlangan va tuldirilgan. — T.: “Uzbekiston” BBK 83.3(5U). 2001, 560 b.

[3] Isayeva Yu.P. Dialog kultur v kontekste interpretatsii vostochnoy xudojestvennoy traditsii v russkoy poezii nachala XX veka. Periodica Journal of Modern Philosophy, Social Sciences and Humanities-A Scientific International Peer Reviewed, Open Access Journal, Volume 14, January, 2023. SJIF 2022: 5.911, ISSN (E): 2720-4030, r. 42-44.

[4] Nazar Eshonkul «Lyudi voyni»: Electron resource: <https://www.ziyouz.uz/ru/proza-uz/41-uzbekskaya-sovremennaya-proza/618-2012-09-06-11-33-53>

[5] Jovliyev B. X. Badiiy asarda mifopoetik talqin va badiiy obraz (Yozuvchi Nazar Eshonqul asarlari misolida). Fil. fan. bo'yicha fals. dokt. (PhD) dis.avtoref. UDK № 821.512.133-343 (043.3). Toshkent – 2023, 5-60 b.

[6] Isaeva Yu.P. Relevance of studying national character. Mental enlightenment scientific – methodological journal. Vol. 4 No. 5 (2023): eISSN 2181-1547/pISSN 2181-6131, DOI: <https://doi.org/10.37547/mesmj-V4-I5-13>, pages: 95-100, (<http://mentaljournal-jspu.uz/index.php/mesmj/index>).

[7] Isaeva Yu.P. The place of Shamshad Abdullayev and the “Fergana school of poetry” in modern literature. Zamonaviy innovatsion tadqiqotlarning dolzarb muammolari va rivojlanish tendensiyalari: yechimlar va istiqbollar. Respublika ilmiy-texnik anjuman materiallari to'plami – Jizzax: O'zMU Jizzax filiali, 2023-yil 19-20-may. 521-523 bet.

[8] Chuliyeva N. Ijodkor mahorati va janr poetikasi (Nazar Eshonqul qissalari misolida): filol. fanl. bo'yicha fals. d-ri (PhD)diss. avtoref. – Qarshi, 2020, b. 5-65.

[9] <https://greylib.align.ru/801/nazar-eshankul-chelovek-vedushhij-obezyanu.html>

[10] <https://pishi.pro/teoriya-literatury/xarakter-personazha-s-primerami-19207/>

[11] <https://www.ziyouz.uz/ru/publitsistika/literaturovedenie/952-2012-09-21-10-19-26>

[12] <https://cyberleninka.ru/article/n/kontsepsiya-geroya-v-sotsialno-bytovyh-bashkirskih-rasskazah>