

**POETIC INTERPRETATION OF THE MELODY SYMBOL IN THE
STORY "BAHOVUDDIN'S DOG" BY NAZAR ESHANKUL**

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ABSTRACT

This article deals with the poetic interpretation of the melody symbol in the story "Bahovuddin's dog" by the writer Nazar Eshankul in an unconventional way. The concept of lust in the story is perceived in the image of the fate of the radio director. In particular, the demonstration of the hero's intellect, which overcomes satanic lust and is determined to live with compassion, is explored.

KEYWORDS: *Symbol, Image, Dog, Lust, Mysticism, Devil, Plot, Environment, Society, Character, Composition, Style.*

INTRODUCTION

Writer Nazar Eshankul, who has a deep understanding of the pain of society and is able to describe it through his own heart, tests the reader in the face of problematic questions, no matter who and what he writes about. The discerning reader will also find it difficult to capture the meaning of the work in one reading or reading. This method is determined by the writer's ability to describe the symphony of symbols in depth. The logic of a thousand years of living between eternity and eternity is reflected in the works of the writer as a separate concept of human tragedy, loss, gain and loss. The philosophy of mysticism, which is a tradition in the peoples of the East, begins to emerge in a different form in the writer's research. The fact that any measure in the face of the Creator's talent takes place with justice, that this criterion is the eternal dream of the sectarians to live close to the Great Ideal. In the writer's symphony of sounds, he reflected the logic of human existence and in the story of "Bahovuddin's Dog", the protagonist who lives in the midst of constant suffering in the dimensions of nature, society, and system, experiences such a strong psychological tension. The fate of a radio broadcast director, who is a master of his profession, is a mess. Scholars favor a different approach to the role of the melody symbol in the essence of the work in the plot of the story. We believe that each study can be evaluated as a work that the reader must understand on his or her own. This is because the symbolic interpretation is "likely to have been influenced by similar thoughts and confessions in the imaginary depiction of the lust in the form of a dog. But the main thing is not a dog, a fox or a lion, it's still the lust. The being that invisibly plunders the world is the lust. The more he gains dominion, the more the moral condition of the world deteriorates; the dark clouds at the head of truth and conscience, religion, and truth are so thick. Also, outward measures and debates cannot prevent the path of calamities, calamities and catastrophes that will arise from selfishness. As long as the lust is free and free, lies, hypocrisy, oppression, violence, hypocrisy, in short, all evil

and inferior qualities will flourish. These are the "dog" in the human heart - the game of lust. If he wants, he can tear the man to pieces, scatter him, and allow him to pick himself up if he wants to. But no matter how hard you try, you can't get rid of it. You are in him, he lives in you. He to you, you to him. It is inevitable that the more he is humiliated, the better he will understand himself and others" [1] , - wrote Prof. I.Khakkulov. Consequently, the story of "Bahauddin's Dog" tells the story of today's people. In it, the author also mentions the appointment of a person who does not know his job properly, who has no knowledge of art and literature, as a radio broadcaster. Hence, it can be clearly seen in this story that the author's original work of art encounters resistance in expressing itself fully under the pressure of some system. The writer describes the melody symbol in the story so closely related to reality that the reader begins to think a little while understanding the meaning he finds in the dog's mournful howl. While mystical interpretations are a means of revealing a problem in a story, the relationship between editor and director can be helpful in defining real-life attitudes.

"In order to be surrounded by a social environment, one has to live in a community, and in order to live in a community, one must always follow certain moral, spiritual, legal requirements. At the same time, the need for a social stratum to remain in its own image, not to disappear among other social beings, requires that it have the spiritual and moral qualities that ensure its uniqueness. That is why there are so many approaches, understandings and interpretations of the universe as one. Consequently, any aesthetic phenomenon that occurs on a particular ground remains a sign of aspects relevant to that condition. These characters can sometimes be strong enough to define the essence of the work, and sometimes unnoticeable. Therefore, in the interpretation and study of a work created in a national place, it is expedient to take into account the specifics of that ground and the system of views of the community in which it lives" [2].

In fact, N. Eshonqul writes about the fate of the heroes who are always in the throes of social problems, living in the line of finding their way in the face of mutism. It is important to note that the real goal of twentieth-century literature is the question of identity in the conflict between society and the individual:

"The next day, when the sun was just rising, I went with my assistant and the sound director and set up the microphones in the alley. With no cars or railroads nearby, the place was as quiet as we wanted it to be. The trees swayed softly, the garden was covered with birds' nests, as if the people of the birds were scattering before the people gathered here, they were singing with all their might, flying from tree to tree, forming a peculiar chorus of happy wanderers. Sometimes the humming sounds of bees or dragonflies landing on the flowers seem to drown out the noise for a moment, but the sound of these insects also has the harmony and uplift of our song, so it was all natural and beautiful. I was amazed at the naturalness of the voices here, as I always worked as a director, and I used the voices in the "Noise Fund", which was deliberately technically polished" [3].

These scenes depicted in the story reflect the descriptions of the recording director. In particular, the fact that the symphony of different sounds eventually turned into a single melody - the howl of a dog - allows it to play a key role in understanding the identity of humanity. Lust and its tragedy are also manifested in the harmony of these voices. Such images are also reflected in the works of classical poets Yassavi, Navoi, Babur, Mashrab, Ogahi. NazarEshanqul brings to the fore the reflection of lust in sound in the story. This aspect puts a person to a serious test. It must

be admitted that the image of the dog has been interpreted in mystical literature in a positive and exemplary sense. By the way, a person balances his life with every desire and goal. Especially in the case of a recording director, the change is taking place between the garden and the office. This dog's mournful barking takes over his entire being. In this place, the writer tried to show the harmony of nature and human destiny together.

The dog's painful howls to cleanse the lust, to overcome it, and to keep it from all evil, test the director in a very difficult situation. An editor who does not understand the essence of art does not feel satisfied with what the team is doing. So, it seems that an important wisdom is hidden in the fact that spring is embodied as a symbolic image. Only those who are able to rise above the desires of the world will understand this. The story manages to summarize his past, career and work, which are reflected in his memories:

“The next day and the days that followed, I sat on the edge of the garden and closed my eyes and spent the day in this state, trembling with grief and sorrow. I wanted to see a howling dog, to share his grief, to stroke his miserable head. Now I could not get rid of this moan or the dog for a lifetime. When I opened my eyes, the howls disappeared, and when I closed them, they appeared under my ears, taking me into their own tone. The howls were full of humiliation and insults. Conviction and muteness were a mixture of weakness and oppression. Man could not live with steam. I opened my eyes and said, "Where are you, why are you bothering me so much, come and see you, what is your purpose ?!" I whispered. My whisper sounded like a scream under my ear. At that moment, I realized that as soon as I closed my eyes, something jumped out of me, and it seemed to me that what had jumped out was like a dog, but I denied the suspicion that the dog was biting inside me. Gradually, as I came to the garden, I began to believe that the ghost that jumped out of me looked like a dog.” [1]

As we have seen, the formation of aggregation in the dog and human body reveals the gradual recovery of the lust. The writer does not ignore the fact that lust is a satanic work. The inner desires of the man, who is facing the heroic muteness, humiliation, violence and suffering in the form of a dog, begin to develop in a new way. The inner desires that run between the garden and the house require the dog to understand the state of his body in the voice of grief and pain.

The dog always takes a different place in his life as an alert and talkative animal. We never know in advance in what form lust will manifest. We do not even notice how satanic desires surround the human body. It is the saddest situation to give in to lust when one tries to be worldly. Prof. K. Yuldashev writes: “NazarEshankul's story “Bahovuddin's dog” was published in one of last year's issues of “Yoshlik” magazine. In this story, work is done that has not been done in our literature. His body also turns into a dog. The story symbolizes that the dog did not turn him away from humanization, but that he turned away from his peers, who were worse than a dog, and became cleaner than them. This aspect in itself suggests the need for a deeper study of the story” [4]. The contradictions that begin with the writer writing a simple voice characterize the character of a man who is trying to change the destiny of one man to another, to avoid the work of lust, to live in the realm of true humanity. The real face of the community is the fact that a single dog barks at the separation of people who live far from humanity and with delusions, which adds color to the reality. The contradictions in the unity of society and the individual are exaggerated when the writer is able to perceive the psyche of a true artist, who is fed up with people living in the whirlpool of a false system. In the essence of the episodes, which at first

glance seem simple and straightforward, the same ancient melody - is also faint. The sadness of the song reminds us of the immortal wisdom of Jalaliddin Rumi, such as "Nay ne hikoyataylagay."

It should be noted that in the story, the melody is hidden in the dog's complaint of separation. "The life depicted in the story is life today. The protagonists are also familiar - we are the people you see and know. The only thing is that the VOICE, which has almost risen to the status of a symbol, is ancient. A melancholy and sad tone is very old. I took it as a heartbreaking memory call. In my opinion, there is no need to talk about the "dog" in the story. Anyone who is able to cleanse his soul, to bear the pain of defeat, will see it in his biography and hear their groans. After all, a great man like Navoi said in one place - "I was like a dog" because of my passion." The story of "Bahauddin's Dog" is inspired by mysticism. But one should not look for a meaning or color in Sufism from him. The fact that the story encourages us to recall the ideas put forward in ancient times about lust, morality, heart, and soul is another matter. And some of them are especially important in terms of knowing that a healthy spiritual life, a pure spiritual connection is a great dream that has not been achieved by mankind for centuries" [1]. These sharp thoughts about Nazar Eshanqul are being confirmed today. The writer has so restrained the meaning of an ancient melancholy tune that it seems to be able to perceive it in a new, i.e. modern, interpretation in the image of the hero-environment-dog. Although Franz Kafka's story "Evolution" is like a man turning into a giant insect beetle, it is here that the Eastern mentality is expressed. The loyalty of the dog becomes the whole existence of the director. She sees living with him for a lifetime as her highest goal. Indeed, only those who refrain from the forces of lust in society and rise above satanic desires are able to do so. The counsel of faith and belief, the great and small things in the life of a society put a person to a serious test. It is felt that the writer aims to describe this criterion in the story. After all, the fact that the dog becomes a hero, leading him to the heights of worldly desires, thickens the expression. The psychology of the protagonist, who is on the path of compassionate desires, fully proves that the writer is the core of the creative concept.

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