

**THE RELATIONSHIP OF THE PROTAGONIST WITH CONSCIOUSNESS, SPIRIT,
AND TIME IN THE PROSE OF NAZAR ESHONQUL**

Nuridinov Z.Sh.

Lecturer at the Department of Russian Language
Teaching Methodology, Fergana State University

Yulchiyev K.V.

Doctor of Philological Sciences (DSc),
Professor at Fergana State University

Abstract

This article examines the specific features of modeling the inner world of the protagonist in the prose of Nazar Eshonqul through the prism of the interrelation between consciousness, spiritual experience, and historical time. The analysis aims to identify the peculiarities of the character's psychological structure, the functioning of memory, and the forms of temporal representation in narrative discourse. Special attention is paid to the fragmentation of the protagonist's consciousness, his existential instability, and his pursuit of spiritual self-identification amid transformations in cultural and social values. It is argued that the category of time in the writer's prose is nonlinear and functions as an active factor shaping the character's inner world. The interaction of "mind — spirit — time" is interpreted as a dynamic system that determines both the poetics of the works and the nature of the artistic subject.

Keywords

Nazar Eshonqul, modern Uzbek prose, protagonist, consciousness, spirituality, time, poetics, interior monologue, existentiality, artistic subject.

Article Text.

In the prose of Nazar Eshonqul, particular attention is consistently focused on the inner world of the protagonist, who appears not merely as a participant in events but as a point of intersection of three key dimensions—consciousness, spiritual experience, and historical time. This triad forms a complex coordinate system within which the artistic reality of the writer unfolds. The interaction between the character and the world is not limited to external conflicts; rather, the main tension is transferred into the sphere of internal reflection, where consciousness becomes the arena of confrontation between the personal and the epochal.

The protagonist in Eshonqul's prose typically lacks a stable identity in the traditional sense. His "self" is mobile, fragmented, and often divided between different levels of perceiving reality. This is primarily due to the peculiarities of the author's poetics, which are oriented toward revealing the deeper layers of the psyche. Consciousness here functions not as a transparent instrument of cognition but as a complex and sometimes contradictory structure where memory, imagination, and traumatic experience intersect. As a result, the narrative often acquires features of an interior monologue or even a stream of consciousness, blurring the boundaries between the real and the imagined.

The category of time plays a particularly significant role in this context. In the writer's works, time is not linear; it fragments, returns, and overlaps, forming a kind of "inner chronicle" of the protagonist. The past frequently intrudes upon the present not merely as recollection but as an active force that shapes the character's behavior and worldview. Thus, the interaction between the protagonist and the epoch is mediated through individual consciousness, which transforms historical experience into personally meaningful constructs.

The spiritual dimension of the protagonist is equally complex and resistant to unambiguous interpretation. On the one hand, it is connected with traditional notions of morality, ancestral memory, and cultural identity. On the other hand, the character's spiritual quest is often accompanied by a sense of loss, inner emptiness, and existential anxiety. In this regard, Eshonqul's prose may be viewed within the framework of modernist and postmodernist traditions, where the subject exists in a state of continuous self-definition without the possibility of achieving a fixed identity.

It is important to note that the protagonist exists within a transitional epoch, which determines his heightened sensitivity to shifts in social and cultural reality. Time (zamon) is perceived not as a stable system of coordinates but as a field of uncertainty, where former values lose their relevance while new ones have yet to take a definitive shape. In this situation, the character's consciousness performs a compensatory function, striving to organize the chaos of the external world by constructing its own, sometimes paradoxical, models of reality.

A distinctive feature of Nazar Eshonqul's prose is also a particular type of narrative distance. The author does not impose definitive interpretations on the reader but instead creates conditions for independent comprehension of the character's inner world. This is achieved through the use of symbolism, metaphorical imagery, and intentional ambiguity, which enhance the polysemantic nature of the text. In this context, the protagonist appears not as a finished image but as a process—an ongoing becoming, a movement between different states of consciousness and spirit.

Thus, the relationship between the protagonist and consciousness, spirit, and time in the prose of Nazar Eshonqul is fundamentally dialogical. These three components do not exist in isolation; rather, they mutually condition one another, forming a complex system of meanings. The protagonist's consciousness both reflects and constructs his spiritual experience, while historical time sets the framework and impulses for this process. As a result, a multilayered artistic structure emerges in which the personal and the universal, the individual and the epochal, are inextricably intertwined.

References:

1. Nazar Eshonqul. *Selected Works*. — Tashkent: Sharq, 2015.
2. Bakhtin, M. M. *The Dialogic Imagination: Four Essays*. — Austin: University of Texas Press, 1981.
3. Lotman, Y. M. *The Structure of the Artistic Text*. — Moscow: Iskusstvo, 1970.
4. Sartre, J.-P. *Being and Nothingness*. — New York: Philosophical Library, 1956.
5. Heidegger, M. *Time and Being*. — New York: Harper & Row, 1972.
6. Ibragimov, A. *Modern Uzbek Prose: Problems and Trends*. — Tashkent: Fan, 2018.
7. Karimov, N. *Theory and Poetics of the Literary Text*. — Tashkent: University Press, 2012.