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The Analytical Principle And The “Dialectics Of The Soul” In Nazar Eshonkul’s Novel “The Forbidden Fruit”

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Abstract: This article analyzes the artistic embodiment of the analytical principle and the concept of “the dialectics of the soul” in Nazar Eshonkul’s novel “The Forbidden Fruit”. It explores the inner conflicts of the human psyche, expressed through philosophical and psychological categories such as conscience, passion, sin, and purification. The study reveals how Eshonkul integrates national mentality with modern psychoanalytic approaches to portray the complex structure of the human mind.

Keywords: Analytical principle, dialectics of the soul, psychological analysis, artistic psychologism, narrative technique, character psychology, Nazar Eshonkul, comparative literature.

Introduction: In modern Uzbek literature, approaches based on psychological analysis are becoming increasingly widespread. In this process, the analytical principle – a method that reveals reality, character, and the human psyche through deep analysis – deserves particular attention. This method, drawing on the theories of psychoanalysts such as Sigmund Freud, Carl Jung, and Alfred Adler, serves to uncover the inner world of a person in a literary text step by step.

In literary criticism, the term “analytical principle” refers not to a superficial depiction of events, characters, plot, or ideas, but to their revelation through deep psychological, philosophical, and spiritual layers. In literary studies, particularly within the framework of artistic psychologism, this principle signifies a distinctive analytical approach.

METHOD

The word “analytical” derives from the Greek analysis (to dissolve, to separate), meaning to divide a complex entity into parts in order to grasp its inner essence. In literature, this method focuses on analyzing the inner causes behind the plot, the characters’ actions, their consciousness, psychology, and moral decisions.

The analytical principle is closely connected with psychological analysis. In this approach, reality is viewed not merely as an external phenomenon, but as the product of human consciousness. The characters’ actions are explained through psychological motives. Such an approach emphasizes inner monologues, streams of consciousness, inner conflicts, and memories as the basis of artistic expression.

This principle was utilized by prominent linguists such as Leonard Bloomfield, Noam Chomsky, Ferdinand de Saussure, Roman Jakobson, M.A.K. Halliday, Zellig Harris, and Viktor Vinogradov. In Uzbek linguistics, scholars such as N.Mahmudov, A.Madrahimov, and O.Usmonov also applied this approach to analyze the grammatical and semantic layers of the Uzbek language. The same analytical principle serves as a key methodological basis for uncovering the psychological layers of literary texts, particularly in analyzing complex expressive devices like stream of consciousness, inner monologue, and associative thinking in the works of Nazar Eshonkul and Edgar Allan Poe. In artistic texts, the characters’ actions are explained through psychological motives, and inner monologues, thought streams, inner contradictions, and memories become central elements of artistic expression.

Moreover, in literature, the term “dialectics of the soul” refers to the inner contradictions of the human psyche – the dynamic conflicts between consciousness and unconsciousness, conscience and desire, passion and faith, love and guilt, sin and purification. This concept is close to Hegel’s dialectical triad of “thesis–antithesis–synthesis”, reflecting the gradual development of spiritual processes. The “dialectics of the soul” represents the individual’s internal struggle with their own “self” and the dramatic emotional state experienced along the path of self-realization.

The “dialectics of the soul” is one of the key methods of artistic psychologism. In it, psychological truth is expressed not through external events, but through the character’s inner monologues, streams of consciousness, memories, imaginations, dreams, and subjective experiences. This method brings Nazar Eshonkul’s creative style closer to that of writers such as Franz Kafka (“who depicted the fragmentation of the soul amid the conflicts between man and society”), James Joyce (“who conveyed the complexity of mental

processes through stream of consciousness”), and Marcel Proust (“who analyzed the human psyche through memory and the subconscious”). However, Eshonkul adapts their psychological approaches to Uzbek spirituality and moral conflicts, harmonizing the dialectics of the soul with national thought, thereby creating a unique artistic form.

RESULTS AND DISCUSSION

Nazar Eshonkul is a contemporary writer who has elevated psychological analysis in Uzbek literature to a new level. Through inner monologue, subconscious states, symbolic layers, and fragments of dreams and memories, he has shaped the analytical principle as a dominant artistic method in his creative work. In his novel “The Forbidden Fruit” (“Taqiq mevasi”), this principle manifests through a deep analysis of the characters’ psychology, an intensive revelation of inner contradictions, and the illumination of subtle layers of human consciousness. In this novel, the sequence of events becomes secondary – the main focus shifts to the drama of the character’s inner state, expressed through the stream of consciousness.

The analytical principle finds its most mature expression in “The Forbidden Fruit”, a philosophical and psychological novel that profoundly reveals the human inner world, emotional experiences, conscience, moral choice, and the pursuit of spiritual salvation. As the author himself states, the novel is “a novel consisting of two novellas” – Havo (Eve) and Malak hol (The Angelic State) – which present a unique artistic interpretation of the most significant symbols in human history, such as Adam, Eve, and the Devil.

Nazar Eshonkul emphasizes this structural distinction in the preface to his novel:

“This is not a novel, but a novel consisting of two novellas. Each of them represents two worlds of man: one external, the other internal.” (N.Eshonkul, “Taqiq mevasi”)

This definition is significant not only in form but also in content, style, and composition, serving as a key to understanding the novel’s artistic structure.

The novel consists of two main parts. The first part, Havo, expresses worldly love, sin, desire, faithfulness, and conscience, developing through inner monologues, memories, and psychological analysis. The second part, Malak hol, unfolds in a symbolic-psychological space, portraying the stages of self-awareness and spiritual confession. In this section, real time and space disappear, allowing the author to stage the protagonist’s confrontation with truth and self.

For example:

“I fell silent, because any word sounded like the

testimony of a crime.” (N.Eshonkul, “Taqiq mevasi”)

These two parts complement each other but represent independent psychological stages. In Havo, the human

being commits sin; in Malak hol, they become self-aware and confront their inner “self.” Thus, the novel’s dual structure can be outlined as follows:

Main Feature	“Havo” novella	“Malak hol” novella
Reality	Realistic depiction of external life and earthly love	Subconscious, symbolic space, psychological analysis
Time and Space	Definite; events unfold in chronological order	Indefinite; imaginary, taking place in a spiritual dimension
Psychological Stage	The beginning of sin, denial, and remorse	Recognition, responsibility, and belated purification
Plot Movement	The struggle between desire and devotion	Self-judgment between conscience and destruction
Narrative Style	Inner monologue, recollections, and memories	Stream of consciousness, introspective analysis without dialogue

The image of Havo is not accidental; it embodies femininity, emotion, desire, and aspiration, symbolizing the conflict between moral values and personal longing in modern human life.

The two-novella structure found in “The Forbidden Fruit” is a relatively rare phenomenon in Uzbek prose. It defines not only the plot structure but also the aesthetic and psychological dimensions of the work. Each part – Havo and Malak hol – possesses its own artistic world, yet they complement each other spiritually and aesthetically.

The second part, Malak hol, takes place beyond real time and space. The protagonist examines themselves through memory, remorse, and internal dialogue. Each scene is represented through subconscious imagery, dreams, and symbols, making this section a kind of psychological stage, where the character’s soul becomes the main arena of action.

In addition to these two major parts, the novel also contains shorter sections such as “Avval” (“Before”), “Munozara” (“Debate”), and “Marsiya” (“Elegy”). These compositional divisions allow for a step-by-step analysis of the character’s mental transformation. Each section is interconnected and consistent in meaning, symbolic load, and psychological function. For example, Avval depicts the hero’s state of mind before

the main events; Munozara presents the process of inner conflict and self-questioning; while Marsiya reflects spiritual collapse and sorrow following deep remorse.

The titles Havo and Malak hol also emphasize the novel’s religious and philosophical foundation. They represent human nature, carnal desire, and spiritual purification, serving as symbolic stages in the journey of the soul.

In Eshonkul’s creative world, the human psyche, internal contradictions, and spiritual anguish occupy the central place in artistic analysis. The writer harmonizes national mentality, religious-philosophical thought, and historical memory, presenting the human struggle for self-awareness, sin and redemption, good and evil, through symbolic imagery. Therefore, in Eshonkul’s works, artistic psychologism serves not only to depict individual mental states but also to express the spiritual essence and moral consciousness of the nation.

CONCLUSION

Nazar Eshonkul’s “The Forbidden Fruit” embodies a new stage in the evolution of analytical and psychological prose in Uzbek literature. By merging inner monologue, subconscious expression, and symbolic imagery, the author constructs a dialectics of the soul rooted in both universal psychoanalytic theory and national

spirituality.

Through the dual composition of Havo and Malak hol, Eshonkul presents a dramatic journey from sin to self-awareness, from desire to purification. His analytical principle transforms the external narrative into a psychological and philosophical exploration of the human spirit. As a result, "The Forbidden Fruit" stands as a unique synthesis of Freudian psychoanalysis, existential reflection, and Eastern moral philosophy, making it one of the most significant examples of modern Uzbek psychological fiction.

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