

Category and Emblem in the Stories of Isajon Sultan

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Article Information

Received: December 18, 2022

Accepted: January 19, 2023

Published: February 20, 2023

Keywords: *Organicproza, Anorganicproza, Garden of eram stories, Historical stories, Stories in the diet series*

ABSTRACT

This article will talk about the peculiarities of the writer's creativity categorization, embodiment, symbolic images, useful observations and truths.

The stories of one of the prominent writers of Uzbek literature, Isajon Sultan, are of particular importance for their compositionally specific meticulous organization. The writer approaches this issue novatively. This is noticeable even in the composition of the writer's collection of stories. The writer classifies his stories into series:

1. Organicproza.
2. Anorganicproza.
3. Garden of eram stories.
4. Historical stories.
5. Stories in the diet series.

The division into categories in the above Way is its own style. Because we have never met such a situation in the work of any writer. Isajon Sultan divided his stories into such categories, looking at his themes and Idea.

The writer masterfully imposes on the shoulders of each compositional element certain tasks that serve to illuminate the main idea, and their beautiful result can be deeply felt throughout the reading of the work. An important place in the work of the writer is occupied by the theme of Man and nature. And when describing it, he also skillfully uses landscape. The image of nature in the narrative served as the main part of the work in the development of events. In our everyday life, especially at every step of rural life, images of a volatile nature, events are somewhat expressed in the composition of the work. The story "the guard" in an interesting way revealed the way of life of a fictional guard, whose most desired and fate interests no one in the fields in rural life, the words of the tongue that no one in his soul hears. The image of the village is described, the environment is perceived by the eyes of a lifeless guard. "Jesus imposes a

symbolic meaning on natural phenomena, landscapes. The image of nature is not just an additional tool that reflects the hero's psyche in his works, but a goal. He tries to reflect in the language of natural phenomena the wisdom of this universe up to the reach of human fantasies. Or rather, the writer is able to describe natural phenomena in such a meaningful and effective way that we can read these scenes and feel the will of Allah, who controls the whole being," admits the literary critic Rahimjon thanks in his research [19,262].

Humanity is a characteristic feature of the holistic creation of the Sultan, including his prose. And philosophy is an important sign of the creative style of Isajon Sultan. Chasing after the topic, bringing everyday events into literature, works in the spirit of modernity do not leave significant marks either in the author's work or in the history of literature. In favor of this position, the writer will be able to find Talai philosophical images, imbued with both greatness and wisdom in the bosom of simple topics.

The quality of the author nature masterpiece vividly reflects each Nature plaque. Therefore, the landscape also serves a great philosophical expression of thought. It is known that Oybek, as a masterpiece of nature, allocated a special place to the images of nature, and it was illuminated on the basis of pathos characteristic of the lyrical heroic psyche. And in the work of Abdullah Kahhor, the landscape is permeated with symbolism and philosophies. In the work of Isajon Sultan, the same two features were combined. In his works, landscapes of nature are not only depicted, but also sung with high pathos. Among the possibilities of the epic image, the stories of Isajon Sultan, who was able to absorb the vibrant pathos characteristic of lyrics and the coloring of the language, the emotional evolutions characteristic of the spirit of the lyrical hero, are read with a special mood. The landscape images created by the writer have a symbolic-philosophical character. The writer was also able to assign a special poetic function to natural phenomena. In particular, in his novels and stories such as "The Immortal Wanderer", "free", the image of the wind is interpreted in some ways. Through images such as Nasim, Yale, shabboda, wind, storm, Hurricane, philosophical views on man and life find expression in different interpretations. In the stories of the writer "the wind blows, the game of the wind, the laughter, the tenderness is a kind of embodiment... In the novel The Eternal Wanderer, the storm as a terrible force and divine intervention ... In "free", sarsari wind is shown as both a companion, narrator, and a unique force of nature" [21,421]. And in the story "aydinbulaq" the wind is a fair judge who reminds of the transience of life and summarizes past opportunities.

"In the work of the writer, The Story "Aydinbulak" is of particular importance, which is permeated with bright feelings. The story is dedicated to the memory of the poet Comrade Solomon, who was born in the village of Aydinbulak in Kokand. The events of the work, created in the form of a memoir - on the basis of a retrospective plot, are permeated with lyricism, explained from the lyric-specific language "I". During the reading of the work, you will feel a single bright light. Just as human life is illuminated and warmed by feelings of love, the work is illuminated by memories of early love. The story can be called "a song about love" [16.5]. In it, the image of nature is sung in an optimistic spirit based on the traditions of romanticism:

"He Mahala Alam Bedah wide, Aydin bulak Bedah big, the shadow of this Uzhur eve was like the world of enlagud.

Then...

then... Next to this source I met Parisot!

I remember him... I feel like a seventeen-year-old gray guy...

after all, then... The universe was different, brothers!"

Poetic repetitions, a kind of emotional and emotional saturation of sentences, interpretation of lyrical experience gave the prose an edifying elation.

The experiences of a teenager who met a parizode next to aydinbulak are analyzed in the series of years. Military service, even at the age of twenty-five or thirty “” the same surur, the hero who yearned for that happiness, “was left next to the Enlightened One “” The Enlightened One became smaller and the bujur Willow grew older, bari became a sweet memory of adolescence”

Going to the wedding of his comrade, who was marrying his son, the hero saw a young man “carrying a baby in one hand, leading a little girl in one hand,” and his heart sneezed: “Let Me Close! My throat was dry and my heart sneezed. When it doesn't look like a while? Parizad? Is he a Parizad?” Now the bujur Willow is aging. The roots are bare and the bark has moved. The lover could not catch his parizod, which had fallen from the blue, and he had fallen from the blue to the earth as her, and unable to return to his land, his parizodi, who had become someone's prisoner and remained on Earth, had now become the daughter of the Earth. And the regret of the lover, who could not take his angel with him, and his armaments now testify to the good of life by the example of the khazans of Aydinbulaq. “The language is full of evil and is looking forward to evil.”

The wind on the willow leaves in aydinbulak once ended, “these days are honored.” And now he has finished them saying, “these days are good.” The fact that in the person of the one who” stands on his temples with curses, wrinkled faces “lives, but this is a beacon of love as a traveling star on the arduous, glorious path of goho, will be emphasized in the course of the work on the basis of the following sentences:” a leaf that is chirping in the eyes of a During the work, the image associated with the Leaf is repeated four times. And this is a reference to the ideological and artistic intention pursued by the writer:

“The spring is falling one by one in the eye, unable to get out of the vortex, it is chirping. ”

“The boiling water chirps in the light of the moon, the breeze plays the bulturgi khazons, and a leaf that falls into the spring's eyes turns into a chirping. ”

“Aydinbulak has become very small. But one leaf, falling into a vortex in its mirror, is still chirping.”

“You notice. A leaf chirps in a clearbulak...”

“This leaf is the first love, his sweet memory. Spring-a symbol of purity, innocence, life. The spring is boiling, life continues. Spring is living, purity is shared and boiling. And in his mirror, a leaf turns into a rot. The eye is a means of perception, understanding of the world. So the hero perceives the world through the eyes of Love, which once burst into his heart, but turned to zaval. And this love is as much as human vitality.

That is why the work is the last “Do you notice. A leaf in aydinbulak is chirping, ” completed with the sentences.

Even in the dynamically created portrait of the parizod, a special emphasis is placed on the image of the eye. The eye is the mirror of the human soul. Spiritual and emotional changes in the parizode are brightly described step by step through the eye tool. “The eyes are star, charming “of the parizod, standing in the”light radiating from the Moon and not from the sky“,”the dress that the girls of the Earth cannot see in their dreams.” From a random meeting, “anxiety, barking” appears in his eyes. Later, “ ohu exchanged his eyes with fear and a bath.

“The fairy who won the talisman scarf.. “Ana now see the change in this beautiful face! Her now young broken eyelashes flicker, her big, sack-black eyes fed with childish joy, her eyebrows, like a swallow's wing, pinched with amazement.” Such psycho-psychological images occupy an important place in revealing the Saharan world of the hero, in describing mental changes in him. In the same places, one can observe a characteristic feature of the art of cinema.

In literature, artistic synthesis gives the work a better quality of integrity and truthfulness. The story vividly reflected the features characteristic of cinema in the image of the landscape, portrait

drawings in the one who met the parizode. With this, the reader feels like a participant, part of the same reality.

The heroes of the work are nameless. One is the bayonchi, the other is the parimisol Parizod. The writer sang and sang in the person of these two figures a love characteristic of thousands or millions of hearts. He is a companion of Solomon, He Isajon Sultan, he is a lover of hearts. One can even realize this from the confession at the end of the work: “after all, at the age of Seventeen, there will be found on the blue face a person who does not believe in the existence of a self-titled Parizode in this dark world?”

In the story, the symbols of bujur Willow, Spring, leaf served to create a bright image based on a specific poetic task. Declarations of a loving heart, a kind of interpretation of the worldview of adolescence and middle age are beautifully expressed through them.

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