



THE PROBLEMS OF THE ARTWORK IN THE CREATION OF ISAJAN SULTAN

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<https://doi.org/10.5281/zenodo.10959768>

ANNOTATION: This article contains thoughts and comments about Isajon Sultan's story "Fate" and the artistic problems of this work. Also, in the story "Fate" there are such phenomena as the emergence of the style of psychological representation between conflicts, symbolism, sequence, and gradual division into parts in expressing the forms of reaction of the characters to the development of events. When revealing ideological emotionality, it is observed that each character creates speech forms in mutual monologues, and character speeches occur with mutual intellectual opposition and research analysis. Due to the fact that the author is exposed to the image of the people and society of a social character in the work, one can witness the violation of the conceptual sequence and the change of the ratio, attitude and attitude towards the fiction literature in the period and society. The author's attitude to the image of the father in the work of art is created by each character and encourages the reader to think in relation to the acquisition of ideological content.

KEY WORDS: Language of character, skill of psychological image, conflict, symbol, division into gradual parts, conceptual sequence, problem of artistic work.

In the works of Isajon Sultan, the problem of artistic work is revealed on the basis of the story of "Fate", and works of this type have been increasing the levels of formation in Uzbek literature for several years. In this regard, Isajon Sultan's stories are unique and distinguished by the high formation of psychological imagery skills. In the years of independence, Uzbek literature began to undergo radical changes. The reason for this is related to the approach to the development of events in the life of society. When the creator uses the speech of his characters, the relationship of the characters to the society, the era, or the everyday conditions of the population, and the conflict between the characters begins to be manifested in this way. In the story of "Fate", the heroes who form the essence of the tools and tools that cause the experiences happening in Uzbek families, as in every era. Therefore, the structure of the story of "Fate" seems to be gradually connected to sequences and consists of several parts. There are many stories of this type. For example, the novel "Maple" written by Asqad Mukhtar or the works of Ulugbek Hamdam and Shukur Kholmirezayev are similar to the works of Isajon Sultan.

Another element that caused a fundamental change in our works during the years of independence is the change in the shape of the human form, the attention to the person, and the population's view of the society. "The situation of Yusuf, who lost his wife Isajon Sultan, went to the direction where his head flowed and was not seen in the village, is close to the situation of the hero of folklore Majnun, who went far away when he fell in love, and brings it closer to the plot of the folk work. As an evolving aesthetic phenomenon, art of words penetrates into various complex layers of nature, society, life, and human spiritual world".[1]

By this time, the artists moved away from literary terms, literary society, topics of public interest and began to create modern works. As a result, in such a period, the creation of works in the spirit of the story of "Fate" expresses love and affection for the Uzbek people. But this work consists of several conflicting situations. In this case, symbolism, the division of the narrative text into components, the fact that the main character is related to several events, or the violation of the constitutive sequence.

"Look, it is necessary to make the intention unbiased. What would have happened if I had asked for repentance for myself, and God had given it only to us? How we used to look into the eyes of our neighbors, Bibi Salima exclaims. The content of the entire work introduces the reader to the heart of the hero at the very beginning of the work, who spends his life living honestly and cleanly, working with the skin of his forehead and instilling the honesty of his bite into himself and his children, overflowing with a sense of gratitude to the Creator, a simple heart, we come face to face with the unique heart of an Uzbek woman who grew up with true Muslim traditions. When the tandoori finished his work, he looked at Bibi Salima and said: "Pray" and said: "Should I pray when a man is standing?" we can clearly see the chastity, obedience, and honor typical of the women of our nation. Bibi Salima is the mother of 4 boys, and she repents to God when the worry of feeding and drinking them causes the hero to entertain unwanted thoughts. Faith is strong in our hero, who has such beautiful qualities as honesty, honesty, frugality and hard work. While creating the inner world of Bibi Salima, Isajon Sultan shows the reader how pure and sincere her heart is, and how she possesses humanitarian qualities at a high level. It does not use dialogue. He can reveal the inner world of the hero in monologues. The writer avoids portraying the hero as a person who is busy with his own worries, indifferent to the fate of others, and lives with his own pain and suffering.[2] The breakdown of the conceptual sequence in the work begins with the discovery of the little boy. The fact that the little boy finds a goldfish and that goldfish affects the lives of everyone in the play creates the tactics of working with symbols in the play. In the formation of a work of art, the problem of the work is done with the goldfish. Golden fish is a tool that inspires people's dreams, which is reflected in the work of many Uzbek or international writers, and Isajon Sultan's works created in those years of independence, it is important to capture the gold fish in detail. Indeed, the use of a fish as a necessary and event-causing detail in a character's speech can be particularly inventive. Events are progressing i is formed by a little boy and a goldfish. The technology of catching goldfish or eating it fried reveals the unique creativity of Isajon Sultan. As a result of the younger son's ignorance of any events, his love for the goldfish, and the fact that he told his brother about it at a young age, various conflicting situations arise. The reason for the creation of this story of the creator is also related to fate. Every person is doomed to be remembered either with a good name or a bad name after the family he lived and created. It is possible to reveal the breaking of the sequence in the structure of the work, the manifestation of the attitude of its characters to the parental personality and the real original attitude towards it, in the ideological emotionality. In Uzbek art, the personality of the father is complex, and he is treated as a person who loves children and respects him. This style is represented in the story of "Fate" in a slightly changed order: a small boy, an older boy, an average boy, an old woman, all of them love their father and love their spouse. "Because of this, despite the fact that it has been several years since the death of her husband, the image of her still living with little conflicts is skillfully expressed".[3]

In conclusion, it can be said that the image style of the story of "Part" in Isajon Sultan's work is not similar to other stories and works of creators. In the formation of the story of "Fate", it is possible to see the emergence of the problem of artistic image skill and artistic honey between one medium and several characters. The relationship to the personality of the father, the glorification of the personality of the father and the occurrence of mutual conflict with him in the speech of each character help to reveal the level of analysis of the artistic work. In this regard, the lifestyle of the local population is revealed in the image of people in the life of the society, in the division of the work into gradual parts in relation to their mutual society. In the emergence of ideological emotionality, it indicates the attitude of the heroes to an event and leads to the formation of ideological contradictions in the middle until the development of the events reaches a solution. The concept of symbolism in the work of art arose through the belief of the little boy in the goldfish, and the goldfish making dreams come true. The relative review of the father's personality, the confusion of thoughts and feelings, and mutual personal contradictions are assigned the task of increasing the level of reading in the work. In the style of the image, it is understood that the younger son believes in the fish, respects his father, brothers, and lives at the same time in a form typical of the emotional principles of the Uzbek society. Also, it is not an exaggeration to say that the image style was revealed through generational means, which increased the readability of the work once again.

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