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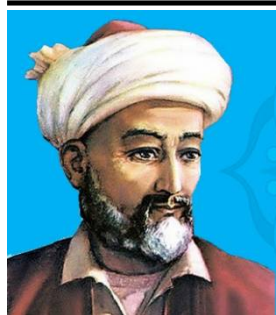
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Hasanov Suhrob Shavkat ugli

Teacher of the Department of English Language Theory and Practice.

Samarkand State Institute of Foreign Languages

Email: hasanov.suhrob7219919@gmail.com

SYMBOLS AND ALLEGORIES IN THE PROSE OF ISAJON SULTAN



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ABSTRACT

Isajon Sultan's prose displays a number of features, such as intertextuality, which we emphasize in our article, the multi-level structure of the text, the rhizome (the type of plot as a symbolic labyrinth with a certain center around an axis that does not stick together), including the death of the traditional author's point of view (narrative chaos). However, the author's work differs from postmodernist works by a number of features, such as the fact that it grew on the soil of strong national traditions, that it creates metanarratives, and does not turn to the methods of "play" and "theater", characteristic of postmodernism.

Keywords: modernism, rhizome, social realism, folk memory, mythological beginnings.

Hasanov Suhrob Shavkat o'g'li

Samarkand davlat chet tillar instituti

Ingliz tili nazariyasi va amaliyoti kafedrası o'qituvchisi.

Email: hasanov.suhrob7219919@gmail.com

ISAJON SULTON NASRIDA RAMZ VA TIMSOLLAR

ANNOTATSIYA

Isajon Sulton nasrida bir qator o'ziga xos xususiyatlar ko'zga tashlanadi, masalan, biz maqolamizda urg'u berayotgan intermatnlilik, matnning ko'p darajali qilib tuzilishi, rizoma (ramziy labirint bo'lib syujet ko'rinishi ma'lum bir markazni o'q atrofida jipslashmaydi) an'anaviy mualliflik nuqta-i nazari tushunchasining o'lishi (hikoya qilishdagi tartibsizlik) kabilar shular jumlasidan. Biroq, adib ijodi mustahkam milliy an'analar zaminidan o'sib chiqqanligi metarivoyatlar yaratayotganligi, postmodernizmga xos "o'yin" va "teatr"ga xoslik "usullariga murojaat qilmasligi kabi qator belgilar bilan postmodern asarlardan ajralib turadi.

Kalit so'zlar: modernism, rizoma, darbadarlik, sotsialistik realism, xalq xotirasi, mifologik prinsiplar

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СИМВОЛЫ И АЛЛЕГОРИИ В ПРОЗЕ ИСАДЖОНА СУЛТАНА

АННОТАЦИЯ

Идейно-художественные особенности прозы И.Султана заметен ряд черт, например, интертекстуальность, которую мы подчеркиваем в нашей статье, многоуровневая структура текста, ризома (вид сюжета как символического лабиринта с некий центр вокруг оси не склеивается), включая смерть традиционной авторской точки зрения (нарративный хаос). Однако творчество автора отличается от постмодернистских произведений рядом признаков, таких как то, что оно выросло на почве сильных национальных традиций, то, что оно создает метанарративы, а не обращается к методам «игры». и «театр», характерный для постмодернизма.

Ключевые слова: модернизм, ризома, соцреализм, народная память, мифологические начала

Introduction. No new phenomenon in the world of literature becomes established by itself. All sorts of discussions, confirmations and denials, support and handshakes are natural. If this new phenomenon expresses the spirit of the times, if it can respond to the problems of the time in a certain way, if it does not contradict the realities of history and life, then it will gradually, albeit slowly, establish its concept. The creative methods of romanticism and realism that have been living for centuries, the eternal trends that have been living for a century, and the history of literary movements that have spent their potential for 15-20 years testify to this. In the end, it is natural that all this will unite and form a single literary process. At the same time, the phenomenon of postmodernism is such a new creative phenomenon for Eastern, and in particular, Uzbek literature. Since this phenomenon has manifested itself in different forms in different regions of the world, it is necessary to dwell separately on the example of Eastern and Uzbek literature. Because we can see that this phenomenon, which has proven its identity in Western cultures, has not been accepted in the same form and state in Uzbek literature and literary studies in the works of such creators as Amon Mukhtar, Nabijon Boqi, Isajon Sultan, and Bakhodir Qobul.

Literature review and methodology. As Professor Mukhammadjon Kholbekov noted, "... the artist's excessive attention to the immediate content of the image, its true essence, became known as naturalism; the extraordinary exaggerated depiction of the image became the basis for the law of abstractionism, and its expression, saturated with vibrant and exciting emotions, became expressionism; the discovery of excessive content and multiplicity of meanings became directly related to surrealism." Important signs of these creative directions are sometimes visible separately, sometimes in a mixed manner, in today's Uzbek prose.

It is clear from the reading of his works that Isajon Sultan is well aware of the history of literature, world literature, the methods and trends that have passed through it, the sciences of philosophy, genetics, and psychology. Therefore, the colorful features of these traditions and experiences that have been mastered and felt are sometimes combined in the core of his stories, short stories, and novels, and sometimes manifested with their own unique qualities. This is also emphasized by literary scholars who have commented on the writer's work.

"When it comes to Isajon Sultan, it is impossible not to emphasize the charm and beauty of the language of the work, its clarity and conciseness, and its nationality," writes academician Bakhtiyor Nazarov. The hero of Uzbekistan, literary critic Ibrohim Gafurov, notes that "Isajon Sultan is a red existentialist today, " and analyzes the idea of looking into the origins of the world and nature in his mind and heart, inspired by the paths and philosophy of existentialism, using a number of his stories as an example.

"Isajon appeared on the stage as a child of the era when modernism and postmodernism had already conquered the world and boldly entered our national literature," writes U. Normatov, "but he did not blindly follow new principles, but followed his own ideological and creative path."

We can continue to cite examples from the works of A. Rasulov, D. Turayev, Y. Solijonov, but it is true that the creative processes of Uzbek and world literature left their mark in the writer's work in a colorful way.

The symbols and imagery in the writer's prose show that he was well acquainted with classical oriental poetry, in particular, the philosophy of Sufism. Sufism poetry is poetry coded with symbols. For example, in it there are symbols of the dome-world, the sky-fayzu-baraka, the well-life, the nightingale-soul, the cage-body. Similarly, we find colorful symbols and imagery in I. Sultan's prose. The shoemaker condemned to exile, the city of Khaybar, the Garden of Eram, the saint in the cave, the strange tortoise, the caravan in the desert, the tulip that Ozod sought, and others are such symbols and imagery. If symbols in a poetic work have a motive character, then symbols and images in a prose work, in particular in the prose of Isajon Sultan, have the character of stories that fill the compositional center, the poetic idea with certain aspects.

Literary critic Ilhom Hasanov in his article "Two Pearls of One Sea" analyzed in concrete comparisons the traditions of Hazrat Navoi's epics in A. Qodiriy's novels. Similarly, it would not be wrong to say that I. Sultan expressed the classical essence, mystical-philosophical worldview in postmodernist forms.

A number of postmodernist features are evident in Isajon Sultan's prose, such as the intertextuality that we emphasize in our dissertation, the multi-level structure of the text, rhizoma (a symbolic labyrinth in which the plot does not converge around a certain central axis), the death of the traditional authorial concept of the point of view (chaos in storytelling), etc. However, the writer's work is distinguished from postmodern works by a number of features, such as the fact that it grows out of the foundation of strong national traditions, the fact that he creates meta-narratives, and the fact that he does not resort to the methods of "game" and "theater" characteristic of postmodernism. In this regard, we consider the views of Professor Dilmorod Kuranov, who paid attention to the creative direction of these works, to be significant and justified. "... the concerns of those who say that the "isms" that are customary in the West are harmful to our spirituality are, of course, not unfounded. The unfortunate thing is that Isajon, having taken an acceptable form from extreme "isms", remains firmly on the national ground. Let's take one aspect: the postmodern mood implies the mixing of nations and national cultures, and it grows from such a ground. The writer, however, completely denies this spirit and mood."

Discussion and results. One of the important features of I. Sultan's prose is the tendency to search for meaning in life. Hazrat Attar compared life to a dark and scummy well. A person must emerge from this darkness and scum into the light world, otherwise he will live a worm-like and frog-like life.

Hazrat Navoi compares passing through the world without a god to leaving the bathhouse unclean. However, the philosophy of the absurd, one of the themes widely used in modernist literature, that is, the artistic representation of life as a meaningless thing, has also formed a unique point of view in I. Sultan's prose, while continuing both ideas.

For example, in the novel "The Eternal Wanderer", it is said to the shoemaker: "Now you are condemned to be my father until the Day of Judgment," he was told. "And what you do is nothing, nothing, only nothing," he was told. Such statements are, of course, nothing but absurd. This reminds us of A. Camus's "The Myth of Sisyphus." The horrors of World War II had strengthened Albert Camus's concept of the absurd. However, I. Sultan, unlike the French writer, concludes that straying from the right path leads to an absurd, meaningless way of life. The writer skillfully incorporates the fact that retreating from truth and reality, moving away from the Creator, ultimately leads to the meaninglessness of human life into the plot of the highest being - the clone. This image, a product of the writer's fantasy, leaves the impression of a symbol of our time, when there is a lot of fuss about artificial intelligence.

"The compositional structure of 'Baqi Darbadar' also confirms that it has mastered the formal elements of postmodern novels. The plot is not concentrated at a single point, events and narratives from different places and times are expressed separately from each other, the presence of the author's personality is not felt, it can be said that the disjointedness in the narration is intended for the reader's

literary and historical memory, that is, the plot, which seems disjointed and disjointed, is generalized in the reader, in his perception and mind, which, naturally, is not very pleasing to the reader of traditional novels. In itself, postmodern literature samples have the characteristics of popularity and cover a very large audience of readers, but in I. Sultan's prose we do not see such aspects of popularity.

He, in particular, is aimed at a reader with high intelligence, typical of the problems raised in his novels. Because there are not many readers of philosophical issues that determine the creation and existence of a person, problems related to heredity, genes. What we call popular literature relies on light-hearted topics and their simpler interpretation. For example, Ulugbek Hamdam's novel "Father" can be included in the list of such works. Because in it, life issues are easily resolved, secondly, the description takes the place of description, and thirdly, the writer uses existing motifs and plots with slight changes. For example, in the novel "Father" there is such an episode, when an Uzbek young man looks with pity at a German soldier captured in the war. In his young appearance and innocent eyes, he does not see any features related to war. The same episode is also present in Leo Tolstoy's novel "War and Peace", where the opponents are Russian and French soldiers.

Truly postmodern literature is close to adventure works, but they are not the same literature. In our opinion, the aspects that bring them closer are easy reading and signs of popularity. Therefore, some literary critics sometimes attribute postmodern novels to adventure works. For example, Professor Damin Turayev calls his article about the novel "The Eternal Wanderer" a "philosophical adventure novel". However, an adventure work may sometimes address philosophical issues, but it is necessary to pay attention to the priority of which feature in it. In fact, philosophy and adventure are not close concepts, because a philosophical work does not have many readers, while an adventure work, on the contrary, has many readers.

In the prose of I. Sultan, we can also observe a mixture of genres and styles typical of postmodernism. In "The Eternal Wanderer" alone, historical information about Guido Bonatti, scientific views on artificial insemination, gene improvement and cloning, the qualities of a number of expressive methods such as appeal, fiction, narration, journalism are embedded, therefore there is no clear-cut hero. In a traditional novel, there would be heroes and characters who would combine all the plot lines, but in this novel we do not see this. As a result of the mixture of genres and various expressive methods in "The Eternal Wanderer", the status of journalistic addresses, excessive exhortations and bookishness is increased. For example, the comments about Professor Ziya, who, through logical modeling, discovered the connection between the regularities discovered in Grigor Menda and the verb variations in the rhythmic rhythms of oriental poetry and found one of the most optimal combinations of gene packages, seem childish. Or in Ziya's letter to his son, the words about the sacrifice of the Motherland to him create a journalistic nakedness. It would be appropriate if the character in a work of fiction showed his patriotism not in words, but in practical actions. The fact that the essence of postmodern culture is the idea of new goodness is emphasized in the studies of many literary critics. In this new sphere of goodness, humans, animals, plants, the universe, in short, the whole world, find harmony. We can see this idea embodied in today's Uzbek prose, including the work of I. Sultan, the object of our research, and the prose of B. Qabul.

Speaking about the work of I. Sultan, literary critic Yuldosh Solijonov noted, among other things, the following in this regard: "In the writer's work, especially the elements of nature such as wind, water, clouds, rain, which "change the weather and enliven nature", play an important role and serve the author to more convincingly express the state of his heroes, their inner world, environment and situation. These wonderful phenomena of mother nature, which always walk side by side with man, appear in the writer's works sometimes as details, sometimes as images, and when necessary, they talk to their owner, assist him, and help him achieve his goals.

Indeed, in the works of I. Sultan and B. Kabul, one can witness the effective use of four elements: water, air, fire, and earth to express various situations and circumstances. The four elements, which perform the functions of natural phenomena and images and details at different levels, become tools that ensure the boundlessness of the movement and imagination of the images of the work in space and time, and serve the creators to saturate universal ideas with nationalism. The

stories of Bahodir Kabul, "Ena Shamol" and "Otachiroq", are completely subordinated to this concept. Let us dwell on the following considerations related to the detail of the wind in I. Sultan's novel "Boqiy Darbadar" (The Eternal Wanderer):

"...The grandfather did not tell his grandson that the wind had talked with the saint in the mountains, that it had scattered the sands of the ruins of his city, Khaybar. Because the old man had a mind. He knew the types and functions of winds well. But this one was not the wind of mercy that brings rains in its bosom. It was not the wind of provision that sheds flowers and pollinates fruits, nor the wind of mercy, nor the wind of the season that changes the seasons. On the contrary, it was a different wind, and its blowing seemed to have the intensity of punishment."

While noting that this feature of the writer's novel is also characteristic of his works in other genres, it is worth noting that this method of depiction has risen to the level of one of the writer's individual stylistic manners.

The tendency to reflect a person as a whole with the whole world was characteristic not only of postmodernism and examples of art created in the romantic method, but since postmodern literary figures placed special emphasis on this issue, this was interpreted as a characteristic of the literature of the later period.

Majnun's communication with the animal world in the desert in "Layli and Majnun", and Farhad's apology to the desert and infinity, tools of craftsmanship, birds and mammals, and appeal to the morning dawn before his death in "Farhad and Shirin" are examples of the specificity of this method of expression to romanticism, which shows that both writers: B. Kabul and I. Sultan are well aware of the changes that have occurred and are occurring in world literature.

The power of imagination occupies a special place in postmodern literature. Particular attention is paid to depicting the scenes of a situation, experience, and a long-lost journey preserved at the very bottom of an event that has once happened in the imagination. The fact that the plot in "The Eternal Wanderer" takes place in places that have happened or could happen in different corners of the world shows that the human factor and universal pain have taken a leading place in the work, which is also the influence of the life-giving traditions of our written epic poetry, since the reality in the epics of the great thinker Alisher Navoi is also interpreted as if it happened in China, Rome, Greece, Arabia, Armenia, and other countries. In the prose of Bahodir Kabul, universal human values are achieved in the artistic transformation of historical truth through the association of experiences. The association of life + imagination + imagination + experiences is the main means of depiction that determines the direction of action in B. Kabul's prose, through which the artistic concept is based on historical lessons that occurred in different places and times, therefore we can conclude that the foundation of these works is solid.

Of course, today's novel is different from yesterday's novel, today's way of thinking is different from yesterday's. Because the problems of the previous and subsequent periods have changed with the era in which the work was written. The sense of absurdity is strong in the novels of Sh. Kholmirezayev, "Olabo'ji", and A. Mukhtor, "The Man in Front of the Mirror". The heroes of these works wander in the "forest" to embark on a great life path.

In "The Eternal Wanderer", there is also an absurd view in the condemnation of the shoemaker who pushed Hazrat to wandering, but if we proceed from the general text of the work, the preponderance of absurd views is not felt, and episodes that seem absurd from time to time are overshadowed by Islamic and human views that give hope for the future. Therefore, the emphasis is placed on "The Farewell Letter of the Thinker", that is, Gabriel Marquez's last work, or the story "The Saint Who Dwells in a Cave in the Arms of Tien Shan", the letters written by Professor Zia's son to his father, which were not included in the text of the novel for no reason, are expressions and symbols of optimistic views on the future, the stability of truth and reality, and the triumph of goodness. We also see this feature in the prose of Bahadur Qabul. For example, the very beginning of the work "Enashamol" with the words "I begin with the incomparable horse of God," indicates that the poetic basis of the work is saturated with Islamic and humanistic ideas.

Academician B. Nazarov, in his foreword to B. Qabul's book "Otachiroq", specifically notes the following: "This work seems to contain the secrets of Uzbek classical prose, in particular the prose

of Alisher Navoi, rather than the influence of Western literature on a modern basis, absurd, and creative thinking. In fact, you will also encounter a beautiful example of the rich layering of features in the direction of artistic thinking that we are now accustomed to calling modern, the evolution and free exchange of the flow of consciousness, the harmony of historical, romantic, and mythological principles in Navoi's prose."

It is clear that it is not he who has adopted some of the components of Western postmodernism regarding compositional construction. From the issues discussed above, we can conclude that the features of modernism and postmodernism have been accepted as a model in our country, and this model has been formed with the content and essence of national literary traditions and values.

Every time I read the stories of I. Sultan, the lines of Hazrat Yassavi come to life:

Parents, relatives,

No one is a companion,

Be a man, a stranger,

Your life is like a wind - come to life. It seems as if the writer has woven these poor verses into the genre of a story, into prose. His stories "TODD", "Bog'i eram", "Avliyo" are in this spirit.

The writer mentions that he is very interested in philosophy in his stories and literary plots. Naturally, philosophy requires, first of all, contemplation and research into the essence of concepts related to man, his destiny, the purpose of life, life and death, life and death, the opposition between soul and body, mind and emotion, and the interpretation of these issues can be seen in the example of the above-mentioned stories of the writer.

"TODD" is about the absurd fate of Mamasidiq the pig, who spent his whole life running around and running around, unable to escape from the cave called livelihood, and who passed away without even having time to catch his breath. Mamasidiq was captured in the war and was the name of the German officer who ran him from the concentration camp to the mine every morning. The literal meaning of Todd is death. The creative story, which skillfully connects the events related to the hero's life, raises the question at the end of the story whether Todd, that is, death, is behind all the running around and running around, and the ending of the story forces the reader to think and take a deeper look at life.

In "Bogi Eram", the essence of the issue is covered much more broadly. If in "TODD" the fate of one person served as the basis, in this story the brevity and infidelity of human life, like the time between dawn and dusk, are reflected in figurative images.

In the consciousness of our people, concepts and images such as heaven and hell have deep roots. The same can be said about the five days of the world, the transience of life and the trustworthiness of a tree leaf. As Hazrat Navoi said, "O gardener, do not be afraid of the autumn soldier, // Do not prick the tree with a needle," that is, even if you prick the leaves with a needle, you cannot stop the army of autumn. In "Bogi Eram", these concepts and views are concretely depicted through the symbols of a child, a grandfather, a loaf of bread, and a garden.

In the literature of socialist realism, real events and concepts that could be seen with the eyes and touched with the hands were written down. The vivid depiction of these views, which have been living in the memory and spirituality of the people, aroused great interest among readers. The story "Avliyo" can be called a logical continuation of "Bogi Eram". The philosophical views raised in "Bogi Eram", concepts related to life, fate, heaven and hell, are revealed against the background of realistic life beliefs, such as the worship of saints, visiting shrines, hoping for help from them in difficult times, and the story "Avliyo" also leaves the impression of a solid link in a certain series. In the old cities and towns of our country, there are thousands of shrines that our people worship and miss. This sense of faith, which lives in the consciousness, subconsciousness, and even in the layers of the mass unconscious, serves as new vital material for the writer, serving to express his great sorrows and thoughts, and his suffering on the path to understanding man and the world in artistic terms.

I. Sultan's novels "The Eternal Wanderer", "Free" are very close to the structure and style of expression of Paulo Coelho's novels "The Alchemist", "The Fifth Mountain" and their approach to reality in figurative images. Naturally, I. Sultan may have read his novels and been influenced by them. However, if we follow his creative path from his first stories to his novels in chronological

order, the first buds in the formation of his style make it inevitable and natural that he would become the creator of these kind of novels. His poetic style was polished from work to work, establishing the poetic skill that we are witnessing now, realizing his worldview, writing manner and individual artistic style.

In conclusion, the analyzed works of Isajon Sultan and the compared prose samples of Bahodir Qabul confirm that today's Uzbek prose is being enriched by the achievements of world literature and, at the same time, is being nourished by the roots of our national prose.

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Тел: (+998-94) 404-0000

Editorial staff of the journals of www.tadqiqot.uz
Tadqiqot LLC The city of Tashkent,
Amir Temur Street pr.1, House 2.
Web: <http://www.tadqiqot.uz/>; E-mail: info@tadqiqot.uz
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