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THE ISSUE OF ARTISTIC IMAGE OF NATURE AND METHOD IN THE WORKS OF ISAJAN SULTAN

(ON THE EXAMPLE OF “THE MISSING MOTHERLAND”)

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Abstract. The article describes the views of the writer Isajon Sultan on the art of creating an artistic image, his methodological research on the example of the story "Ona yurt sog’inch"

Key words: story, artistic image, character, artistic skill, creativity, nationalism, Isajon Sultan's work, the story "Missing Motherland".

One of the characteristic features of the nature of the artistic image is its generalizability. In particular, in poetry, a variety of images combine a particular character, habit, attribute, action, or character that is unique to the human world. For example, let's pay attention to the opinion of the literary critic N. Rakhimjanov: The poet's homeland is a world of mysterious images that absorb his magical, wise meanings. Images such as the Word, the Eye, the Bird, the Spring, the Tree, the Lamp, the Imagination, and the Light in R. Prafi's lyrics have become symbolic in terms of their expressive meaning. They depict the pages of the historical life of the peoples of Turanzamin, Turkestan. It reflects the essence of the tragic events in the destiny of the Turkic peoples ”[9.101].

This feature of the nature of the artistic image in the Uzbek literature of the independence period is also reflected in the prose works. Animate and inanimate nature, objects are symbolically expressed in the artistic expression of the characteristic features of the human spiritual world. In particular, the work of Isajon Sultan is an important source in this regard. There are many examples of this in the author's novels "Eternal Wanderer", "Free", the story "Prayer" and many other stories.
In the works of the writer, the various blessings and phenomena of nature serve a specific poetic function and emerge in the form of a collection of ideological views that the writer wants to express. For example, the Mountain of Pain ("Mountain of Pain"), the Guardian ("Guardian"), the Spider ("Spider"), Aydinbulak ("Oydinbulak"), the address ("Address"), the flood ("Sofia") embodies the philosophy of the charm of being, the greatness of the human world, the strength of will, the height of dignity, the incarnation of the prophecies of the divine miracle makes.

In the author's story "Missing the Motherland", the focus on the national spirit and spiritual values is concentrated in the generalization of the village. Considering that "artistic image is a form of thinking of literature and art, a means of artistic perception of the world and man, a general category of art" [15.43], if we approach the rural image in this story, the writer's people, nation, we acknowledge that the nature of the place in which he grew up, the period, and the human personality, the psyche, were artistically perceived and expressed in the image of the village. "This story is not about people, events, the protagonist of this story is the village" [11.348], the writer begins his story. In the image of the creator, the village is enlivened, it is embodied as a living being that embodies a person with a unique nature, wonderful habits, a world with a unique look. "U nozlanadi, chappar uradi, bag’rida borini muhayyo qiladi, goho to ‘rsayib-xo‘mrayadi, xullas, bir tirik jonzot nimaiki qila olsa, barini u ham qiladi."

The plot of the story is based on the experiences of the protagonist in the fantasy world. Indeed, "in the works of the author, the analysis of the human psyche is more important than the story. In general, in a work of art, psychological analysis serves to describe events, while in Isajon Sultan's story, the depiction of events helps to reveal the state of mind, the clear, effective embodiment of the state in the reader's imagination" [5.154]. For example, in "Missing the Motherland" the language of the protagonist is expressed in the language of a man who loves his country and misses it. He has a wide range of ideas about the concept of a village, which is part of the homeland, which is a wonderful view of nature.

In the story, the concepts of country and countrymen are understood and described in a connected, harmonious way, they are inseparable. In the general
landscape of the village, the physical and spiritual image of the villagers is perceived as a whole. Children carrying their puppies on a stretcher, playing in the sand or screaming at the sky on the branches of trees, young women in wide flowered dresses, beautiful girls, their mustaches are now beginning to beat the grass, their hands on their chests "It's like a bunch of teenagers who have learned to greet each other, to serve at weddings.... [11.350]. In general, all the details that embody the rural image serve to form a certain aspect of the overall landscape. According to the author, the village is considered to be the sum of the spiritual world of father, mother, friend, aunt, uncle: [11.351]. As a result of the writer's artistic skill and unique style of expression, the story of the village landscape in the eyes of the protagonist of the story is sometimes "tired for a while, and his sons, who are growing taller and stronger, are happy for a while." [11.351] the father, sometimes the mother following the dirt road [11.353], and sometimes the uncle [11.353] looking at the road with a cane in his hand, a knuckle on his shoulder, and a palm in his eye. and constantly calls him to himself. The protagonist even sees himself in his holistic world: “In the meantime, it looks like a thin, tall teenager is staring at me.

I get to know him better: he turns out to be me ”[11.353].

This means that in the generalized image of the village, all its charms, big and small details, the hero himself, as well as the people, are reflected. All of this blends into the overall landscape of the village, creating an artistic world of the whole village. As a poetic skill, the writer's ability to understand the concept of the motherland through the image of the countryside has expanded.

According to the protagonist, not only does he miss his village, but his village also misses him like a child growing up in his arms, always calling him to him, waiting for him.

In the eyes of the protagonist of the story, the village is so beautiful, so beautiful, so beautiful, its valleys, streams, fields are covered with beauty with all their being. "Between the valleys and the valleys there are mountains on one side and
flowers on the other side of the steppe." [11.352] In addition, the village is not only beautiful and unique, but also simple and natural. "People who burn a cow that overturns a bucket full of milk and burn it like a man, who speak to the rains, the winds, the scorching heat" [11.2349] are just as valuable to the protagonist.

The writer is able to find and skillfully express the nature of the village, the unique world of the villagers, the image, the characteristic details of the landscape. The author manages to convey to the reader his ideological views on nostalgia, which he intends to express through the work, through the skillful depiction of a rural landscape. The writer draws a picture of the village with an artist's pen. "Those snakes are roads, reeds with wind playing in them, gardens, children clinging to tree branches ..." [11.350].

The issue of spiritual values, which is widely interpreted in the works of the author, is related to the spiritual world of man, his connection with nature, his involvement in ancient traditions. In particular, the story "Missing Motherland" expresses the writer's constant desire for the motherland throughout his life, the value of the place where he was born and grew up, his childhood impressions, which he can not forget, the love of loved ones can not be found anywhere else.

In general, the stories of the writer Isajon Sultan are characterized by a variety of content and variety of forms. The diversity and novelty of the author's methodological research can be seen in the stories.

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