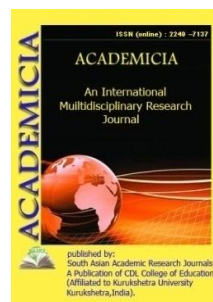


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ISAJAN SULTAN'S CHARACTER CREATION SKILLS

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ABSTRACT

Talented writer Isajon Sultan has complementary characters in every story, short story and novel. These heroes in a sense demand a national character. The article focuses on character creation skills in this process. The nature and spiritual world of the characters in the writer's stories were looked at.

KEYWORDS: *Character, Portrait, Plot, Composition, Image, Style, Skill, Poetics.*

INTRODUCTION

A comprehensive and in-depth study of aspects of the national mentality in the creation of a work of art by a writer requires a laborious and complex process. Each artist illuminates the elements of the national language at a unique level. The great Greek genius Aristotle: "As for the characters, they have four goals. First, and most importantly: the hero must be noble. As we have said before, a person acquires character if he pursues a purpose in his words and deeds. If a person has good goals, his character will also be good. It can be present in anyone: a woman or even a slave may be good, the former (worse than a man) may be worse, and the slave may be worse than him. Second, the characters must be unique: the character is masculine, but masculinity and strength do not befit a woman: this is not to say that they are absolutely different, as described above, and that they should be described as good or handsome. Fourth, the characters must be consistent: even if the person portrayed is inconsistent, all the actions of that character may be inconsistent" [1, p. 44].

THE MAIN FINDINGS AND RESULTS

Apparently, the works of Isajon Sultan contain dozens of complementary characters that grow from story to story, from story to novel. This is the image of a woman. When describing the

character of the women of our working people, the writer always takes into account two aspects. The first is to describe the shifts in the social life of an ordinary peasant woman, while the second is to depict the fate of wise housewives who have not seen the light in hard working conditions. These are the Mother of the Stranger in “Munojot”, Rano in “Onaizorim”, Dilorom in “Ozod”, Bibi Salima in “Bibi Salima”, Zulayho in “Yusuf and Zulayho”, and the mother in “Qismat”. All four elements of character creation that Aristotle emphasizes require the strengths and weaknesses of the female race, her aspirations, her civic duty, her role in the family, in social life.

In the author's stories and narratives, we examine in part the artistic evolution of the characters. In particular, we see the tragic images in the story “Onaizorim” as a writer depicting the brutal realistic scenes of life, moving away from the lyro-romantic style typical of the early works of Isajon Sultan. It should be noted that the realistic style was chosen exactly in accordance with the concept of the story. The author's portrayal of tragedies not only through the depiction of two-sided plates, but also through the artistic depiction of the fate of the protagonists and the tragic complications that remain a painful point in his heart, ensured that the work was convincing and educated. The literary language in the story requires extremely simple and logical thinking. The writer used every word effectively, in which the laws of language took on a high meaning. The use of idioms typical of rural life served to increase the appeal of the story.

“Ota xastalanibytibqoldi.

Kuzkelganedi. The leaves of the quince are golden, reddish-gold, the leaves of the grass are pale greenish-yellow, and the leaves are pale green. The weather began. In the morning, the meadows were covered with dew, and the gray soil of the fields was darker than mine.

– Nimabo'ldisizga? – dediona.

– Bilmadim, – dediotaihrab. – Shu, biqinimsanchiydi. Anchadanberisanchib-sanchibqo'yardi, o'tibketar deb yuraveribman, endikuchayibketdi.

- Voyo'lmasam, nimaqilamiz?

– Maqsuddo'xtirnichaqiraqol, – dediota.

Ona qo'shninikigachiqibketdi. U erdan “Maqsuddo'xtirnikigaboribkeling, bolam, akangiznimazasiqochibqoldi”, deganieshitildi.

Ra'nootasiningyonida ne qilarinibilmayo'tirardi. Birnima deb ko'nngliniko'targisikelardi, o'ylabturib-turib, axiyri:

– Choy damlabkelaymi, ota? – debso'radi.

Otaningatrofitirishlargato'lako'zidailiqifodapaydobo'ldi.

"Jonimqizim", dediovoziallanechuko'zgarib. Yana birnimalardemoqchibo'libjimqoldi, o'ylariko'zlaridanbilinaredi. Harholda, suyib-alqabanchagaplaraytgisikelganbo'lishimumkin. Keyinqiynalibroqbiriyutindi-da:

– Mayli, qizim, – dedi.

Ra'nootaningaytaolmagangaplarinitushungandayedi.

O'shamahaldanimalardegisikelganekanulkangavdalibarvastabukishining?

Qalbsezib-

*tug'yonko'tarar, o'ziniotabag'rigaotgisi, to'yib-to'yibyuzlariniishqagisi,
yanaallaqanchanoma'lumistaklarborvahammasiqzningotagaulkanmehridanbinobo'lmoqdaedi.*

Lekin, ota ham birnimademadi, qiz ham. Ra'noayvongabordi-da, choy damlashgatutindi” [2, p. 69].

“My father fell ill.

Autumn had come. The leaves of the quince were golden, the poplars were golden red, the long leaves of the grass were pale yellow and green, and the stream was green. Criteria began to fly in the air. In the morning the meadows were soaked with dew, and the gray soil of the fields was darkened by moisture.

“What happened to you?” He said to her.

“I don't know,” said Father Ihrab. “That's my shoulder.” It had been stinging for a long time, I was walking past it, and now it was getting stronger.

“What are we going to do if I don't die?”

“Call the doctor, Maqsud,” said the father.

The mother went out to her neighbor. From there, he was told, “Go to Maqsud's doctor. My son, your brother has lost his appetite.”

Ranowas sitting next to her father, not knowing what to do. He wanted to cheer her up, but then he thought:

“Shall I have some tea, Dad?” He asked.

A warm expression appeared in his father's eyes, full of tears.

“My dear daughter,” his voice changed. He was silent, trying to say something else; his thoughts were clear in his eyes. In any case, the lover may have wanted to say more. Then he swallowed harder:

“All right, girl,” he said.

Ranoseemed to understand what her father could not say. What did he mean at that moment by the huge body of this man? His heart was pounding, he was throwing himself into his father's arms, his face was full of greed, there were some more unknown desires, and it was all built on the girl's great love for her father.

But neither the father nor the daughter said anything. Ranowent to the porch and started making tea.”

There is Uzbek sorrow, pain and grief in the relationship between a father and a daughter who have reached the end of their lives. The landscape in the picture is in harmony with the rush of autumn, reflected in the writer's sharp eyes, like the shedding of leaves. Behi - symbol! The author's goal is to point out the image of the Father in the story of the dying quince tree, the calm and greenery of the waters, the gray, darkening of the soil from moisture. On the one hand, the fate of the father, who is growing from illness and pain, creates a deep chasm in the heart of the spotless and sincere Rano .**“Jonimqizim”, dediovoziallanechuko'zgarib. Yana birnimalardemoqchibo'libjimqoldi, o'ylariko'zlaridanbilinaredi”** – “My dear daughter,” he

said, his voice changing a little. He was silent, trying to say something else; his thoughts were visible in his eyes.” The father's last wish, but also his farewell, evokes a feeling of sadness in the student's heart. It is not difficult to understand the concept embedded in the architecture of the story in a short dialogical dialogue by Isajon Sultan. Because, *“Muallifchekinishi – buijodkorningfalsafy, lirik, avtobiografikvaboshqayo'nalishdagimulohazalariifodasibo'lib, ularbirorpersonajyokitimsollaro'rtasidagimunosatniizohlashgaqaratilmaydi.*

Muallifchekinishiasarkompozisiyasidabo'lishishartemas, lekinasardabundaychekinisho'rinqo'llanilganbo'lsa, u kattaahamiyatkasbetadivaalbatta, alohidatahlilgatortilganimaq'ul” [3, p. 235] - The author's retreat is an expression of the artist's philosophical, lyrical, autobiographical, and other thoughts, which are not intended to explain the relationship between any character or emblem. The author's retreat does not have to be in the composition of the work, but if such a retreat is used appropriately in the work, it is of great importance and, of course, it is desirable to draw a separate analysis”.

The author pays special attention to the author's retreat in many of his works. This is called his style of expressing reality. Style is a special concept! It has a special place in the nature of every literary genre. However, it is commendable that the simple style of the writer's style depicts the realities of rural life from today's level. The dynamic growth and change of the characters unfolds from work to work. Rano's diligence, his habit of doing any work diligently, his ability to swallow his sufferings and tears, have become an integral part of the writer's creative concept. It should be noted that the adaptation to destiny, the desire for desires and inclinations remain nourished by national mental characteristics:

“Saharlabqushuyqusidaxiyolko'ziilinganRa'nonixolasidahlizdanovozberibuyg'otdi.

“Tur, qizbo'lmayqol, hovlilarnisupur, ishlaringniqil”, dedipichirlab.

Ra'noo'rnidanturdi. Ohorlikelinlikliboslarinikiydi, u liboslaro'zigayarashdimi-yo'qmi, oynagatuzukroqqarayolmadixam, ammo rang-barangligi, islarivayangiligiyoqaredi.

Tashqarichiqarkan, u ham pichirlab, xoladan:

– Supurgiqaydaekan? – deyasoradi.

– Hammasinitopibqo'yganman, – dedixola. – Men ham chiqaman, bo'laqol.

Hovlikengginaedi. To'yo'tgach, qolganqavmuqarindoshhammayoqnisaranjomlabketishganekan. Birchetdadasta-dastapiyolayulaganlarturar, rayhonlarostidaRa'noyangisupurginiko'rdis. Xolasidanminnatdorbo'lib, hovlisupurishgatutindi. Ko'chaeshikoldiniikkitarafdagiqo'shnilarningdarvozaxonasigachasupuribbordi, suvlarsepdi, keyinqaytibkirib, nonushtatayyorladi, buoradaqaynota-qaynona ham turishdi. Birchetgaqumg'ondasuv ham isitibqo'yganedi, qaynotakelinigaqaramasdan, boribtahoratiniolibkeldi. U kelgunigaqadarRa'noshoshilibularyotganuygakirib, joynamoziniqiblagato'g'rilabsoldi” [2, p. 77].

“In the morning, Rano's aunt, who was dreaming in a bird's sleep, woke her up by shouting from the hallway.

“Get up, don't be a girl, sweep the yard, do your work,” he whispered.

Rano stood up. He wore a heavy bridal gown, and he couldn't look in the mirror to see if it suited him, but he liked the variety, the smell, and the novelty.

When he came out, he whispered to his aunt:

"Where's the broom?" He asked.

"I've found them all," said the aunt. "I'll go out, too."

The yard was spacious. After the wedding, the rest of the people and relatives took care of the cabbage. On one side stood piles of bowls and bowls, and under the basil Rano saw a new broom. Thanks to her aunt, she started sweeping the yard. The street swept the front door to the neighbors' gates on both sides, sprinkled water, then went back in and made breakfast, while the in-laws also stood. Aside from the sand, the water was also heated, and the father-in-law went and brought his ablution, in spite of his daughter-in-law. Before he arrived, Rano hurried into the house where they were sleeping and turned his prayer towards the qibla".

Our national way of life is interpreted on the basis of simple communication. There are no dreams in the heart of the newlyweds, which is torn between life and imagination. Family Relationships and Upbringing Rano is a symbol of goodness in nature. It is the chain between reality and the writer's creative intent that ensures that Rano's character emerges in all its complexity. At a glance, the writer gives the impression that he is describing the fate of an ordinary person. But at its core lies the destiny of the nation, the attitudes of society, the dreams of the family, and the goals of parents. "... when studying the text of a work of art, taking into account the interdependence of all the elements in it allows us to come to the right scientific conclusions. In this context, the study of the relationship between plot and psychologism in the novel also makes it possible to clarify the individual style and skill of a particular writer. While the plot depicts the chain of events, changes in space and time of the characters, their lives in alternating situations and situations with the help of artistic psychologism, the psychological world, emotions and experiences of the literary hero are reflected in the plot reality. While the events described by the writer constitute the subject world of the work, the depiction of the psyche of the characters is the beginning of the novel, which constitutes the artistic psychology" [4, p. 123]. Character is the psyche of the writer's primary ideological and artistic credo.

Norwegian thinker Johan Borgen writes about the complex processes of creative psychology: "Man's memories of the past are never preserved as a whole, but are blinking in the form of a subtle gesture, an abstract feeling, or an object, and are absorbed into a stream of uncontrolled imagination" [5, p. 156]. According to him, artistic creation is the ability to absorb the rays of abstract emotions, to express them in words. Creativity is a multi-stage phenomenon. Undoubtedly, this process, which Borgen envisioned, also belongs not to the sample of world literature encountered, but to the highest stage of artistic creation. In Isajon Sultan's story "Onaizorim" the literary language is more pronounced when it uses the dialect and the simple way of speaking instead. That is, as the protagonist individualizes his speech, the essence is embodied in a unique way. Not the unusual features of the language, but the light and simple words of the epic infuse universal problems:

“Sovchilaryanakelishdi. Endiulargaberiladiganjavobaniqedi.

– Sahar kelibko'changiznisupuribketaydesam, zamonboshqa, ammo shuqizingizuchunyilbo'yiharkunisupurishgayamroziman, – deyaavradikuyovningammasi, semizxotin.

O'zamma-xolalari ham shundaedilar.

– Sizdayxushmuomala, harnarsanio'ylabishtutadiganoilagabermasak, kimgayamberardik, – dediona. – Qoshimniostida, kiprigimniustidaavaylabo'stirganqizimgao'zimdan ham afzalono'lasiz-ku, sizniyam, avlod-ajdodingizni ham yaxshibilaman.

Bu birishora, zamiridao'ksikroqhayiqishsezilar, ya'ni, berishgaberarmizu ammo shunchayilzahmatlarbilankattaqilganqizimgao'zbolangizdayqararmikansizdeganilg'ar-ilg'anmasbiro'tinch ham boredi. Non sindirildi, oqlikberildi. Kelganlarningerkaklarigabelbog', ayollarigaro'mol, dasturxonlariga non vaqand-qurssolindi. Sovchilarxushhol, yuz-ko'zlarisevinchumamnuniyatdanporlab, xayr-xo'shlashibjo'nashdi. “Xudoxohlasa, endiqarindoshbo'ldik”, deyishdiketaroldidan. “Oqlik ham berildi, endibuyog'ito'y, qizo'lgur”, dedioxolasi, Ra'nonibiqininichimdib, sevib-suyib.

“Hoy qiz, endiko'chagachiqqaningdaqarindosh-urug'laridanbirontasio'tibqolsaqochgin, – dediona. – Yo'lingo'shatomongatushsa, u ko'chadanyurmagin.

Gapirishsagapirmaysan, ko'rishamandesayuqochganiilojinqolmasa, ergaqarabturasan.

Elningko'zisendabo'ladi, bularningbariseninghayo-odobingniko'rsatadigannarsalar, hushyorbo'lasan”.

Qo'ni-qo'shnilar – keng-mo'lguldorko'ylakkiyganshaddod-shaddodxotinlarko'rpa-to'shakqaviganichiqishdi.

Qoqergakattakonpalossolindi. Qo'shnilar u yoq-buyoqdangaplashib, to'shakqaviredilar” [2, p. 78].

“The bridesmaids are here again,” he said. Now the answer to them was clear.

“If I want to sweep the streets in the morning, the time is different, but I agree to sweep for your daughter every day of the year,” said the groom's aunt, the fat woman.

So were their aunts.

“If we didn't give it to a family as polite and thoughtful as you, we would give it to someone,” said the mother. “You will be a better mother to my daughter, whom I have carefully raised under my eyebrows and above my eyelashes, and I know you and your descendants well.”

It was a sign that there was a deeper urge to give, but there was also an unmistakable urge to look at my daughter, whom we had raised with so many years of hard work, as your own child. The bread was broken, whitened. The men were given belts, the women with handkerchiefs, and bread and sugar. The bridesmaids said good-bye, their faces shining with joy and good-bye. “God willing, we are now relatives,” they said before leaving. “Whiteness has been given, now it's a fat wedding, girl,” said her aunt, pinching Rano's shoulder and kissing her.

“Daughter, when you go out, runs away if any of your relatives pass by,” said the mother. “If you go that way, don't walk down that street.”

If they talk, you don't talk, I'll see you, and if you can't escape, you look at the ground.

You will have the eyes of the people, all these things that show your modesty, you will be vigilant. ”

Neighbors - squeamish women in loose-fitting floral dresses - came out to make the beds.

A large carpet was placed on the bare ground. Neighbors were talking here and there, and the bed was crumbling”.

It is not a change in the fate of the hero, but the revelation of it through the characters is the most basic feature of Isajon Sultan's style. After all, the writer does not polish the existing rules in the discussion, but seeks to keep them natural. This leads to how skillfully he has to use his language. In this film, the writer describes the rituals of Rano's wedding. The protagonist was able to skillfully weld the psyche of the image based on the demonstration of intellect. In the background, the story unfolds in a more vivid way. Consequently, destiny was giving happiness to a girl named Rano. Living happily with this happiness makes the girl's dreams even more abundant. But he had no idea what life would be like after marriage. This is also a testament to the writer's aggressive style.

CONCLUSION

The conclusion is that he sought to reinterpret the discipline of art not only in the story but also in the novels. In particular, the novel “Ozod” reveals the inner secrets of the human will in the story “Onaizorim” - the national language and spiritual closeness. The images of Rano and Dilorom, Bibi Salima, and Ona (mother) are complementary characters.

There is a certain connection between the character in the story and the character in the story. There are different ways and means of creating a character. Each writer is defined as an individual, possessing a new image style. However, this laborious process does not always bring good luck to the writer. Characters similar to each other undermine the poetic integrity of the work. Therefore, it is important to carefully study the many theories of character creation from a global perspective. It is better not to deviate from tradition in the illumination of national identity, in the depiction of the psyche of sincere people. A national character is created on the border of tradition and non-tradition. After all, the writer was formed in the midst of this complex creative process. Eternal themes such as the color of the valley, kindness and forgiveness in human nature, cruelty and love are an integral part of renewed artistic thinking.

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