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CLASSIC TRADITIONS AND FOLKLORE MOTIVATIONS IN THE STORIES OF ISAJAN SULTAN

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ABSTRACT

The exposition portrait consists of a set of typical characteristics that reflect the unchanging, stable qualities and attributes of the person, regardless of the character's state of mind. In the stories of Manzil and Baghi Eram, these two concepts complement each other and discover art. Therefore, it can be said that these stories differ from each other in their ideology and art. The "stream" used here in ancient mythology served as a mythical means of uniting "own" and "other" worlds. Therefore, as soon as the protagonist crosses the ditch, he passes to the "other world" and in front of his eyes appears a "garden with golden lids and crystal handles", i.e. the garden of Eram.

KEYWORDS: *crystal handles, attributes,*

INTRODUCTION

One of the true talents of today's literary process is reading the works of Isajon Sultan, observing and analyzing the idea and purpose in them, and witnessing how the simple truths of human life are reflected in beautiful artistic colors.

It should not be forgotten that the image that will be created in any work of art, first and foremost, a means of reflecting the writer's attitude toward people and life is calculated. At the same time, it is the aesthetic that the author gives to the events of life price is also. Each character has one or another aesthetic ideal of the writer incarnate. That image is specific to this task it is necessary to move in a social environment, in a spiritual environment. This is natural should happen. Where the author is alive in the work of art only an artificial, formal imitation of things, events and the fate of people this is not a work of art, but a work of art consists only of a

set of objects. From such artificiality In order to be free, the artist's aesthetic thinking must be clear and stable.

If we look at all the works of the writer in large and small genres, we can see in them the commonality of the relationship of modern prose and folklore, along with the elements of art in our classical literature. "Wooden bucket", "Windy night". In the stories of Manzil and Baghi Eram, these two concepts complement each other and discover art. Therefore, it can be said that these stories differ from each other in their ideology and art. Regardless of the subject, the writer Isajon Sultan considers the understanding of what is the purpose of life and coming to this world as the main criterion for describing his most honorable work for man. The exposition portrait consists of a set of typical characteristics that reflect the unchanging, stable qualities and attributes of the person, regardless of the character's state of mind. It is artistically generalized and at the same time represents the characteristics of the forces that influence the fate of the main characters. The story of Manzil, which we want to analyze, is also based on ideas that discuss human life and its essence. In most of his works, the spirit of self-discovery and understanding of the meaning of life leads. An example of this is the Muslim portrait in the play. It is fair to say that the components of a work of art that manifest psychic analysis are conventionally called forms of psychology. Munakkid H. Umarov said, "Just as the forms of psychology are diverse, so are its poetic means, such as portraits, dialogues, monologues, dreams, psychological symbols, emotional movements, landscapes, hallucinations. Each of them helps the writer to reveal the secrets of the hero's inner world. "

The protagonists of the story "Manzil" Muslim, Muhammad and Abdullah also set out in search of the treasure of their lives. On their way to the destination, they encounter mountains, oases, and deserts on these roads. These scenes involuntarily remind us of the birds and the valleys they crossed in search of Semurg in A. Navoi's epic "Lisonut-tayr" or Santiago, the protagonist of "The Alchemist". All of these heroes set out in search of the treasure and meaning they needed. However, not all the heroes of the work were able to reach this address. The other companions of the protagonists of our story, Muslim, Muhammad and Abdullah, also did not have the opportunity to reach this address. This is also a matter of fate. Here we see that the names of the heroes of the work are not in vain: Muslim, Muhammad.

Their friends became victims of the promised wealth and pleasure along the way. In a word, they forgot the purpose for which they set out by indulging in the lusts of the world. In the language of mysticism, they could not rise from the Shari'ah to the sect, from the sect to the enlightenment. The main protagonists of the story, due to the strong faith, patience and faith in their hearts, reached their goals and destinations. In this way, they overcame lust, which was their greatest enemy.

Look, they did what they were looking for, but they came across an unexpected, unthinkable situation. They went and saw that there were a number of talisman gates. But there is not a single gate in them that mentions the names of their partners left on the road. There is no name for them among the gates of Mount Tilsim in the Tilsim Valley, which have been sought for almost a lifetime. There is wisdom here, too, that it is not written in their destiny to come here.

It is no coincidence that the name of this lifelong mountain and valley is Tilsim. The spell will have a solution to a puzzle that is unknown to everyone. They were eager to know the meaning and solution of their lives, and this magic was found. It read: "This treasure is enchanted in the

name of one of the servants of God. I swear by the attributes of the Creator that I, the possessor of this magic, will deliver my demon-possessed Palbos horseman to his husband in the blink of an eye. I will pour out the riches of the world under my feet. I will make you king over whomever you want. I teach worm-birds and animal language. I am weak only before God and before the judgment he has decreed. ” As they read these words, whatever they see with their eyes on the outside of the ring, they see their reflections. They realize that what they have been searching for all their lives is only in themselves. In our author's *Eternal Wanderer*, the *Eternal Wanderer* asks the saint on the mountain to perform a miracle.

Indeed, man often does not appreciate all the miracles that surround his treasure. They look for him elsewhere. Jalal al-Din Rumi, in one of his sayings, likened this state of a man to a madman who seeks water from another place without seeing a stream flowing past him.

The Semurg birds also went to the places they were looking for with some difficulty, and they realized that the Semurg they were looking for was actually themselves.

The protagonists of our story also realized this fact and wanted to return to their homeland, and the time was approaching for Muslim and Muhammad to hand over the deposit. Although they were at the end of their lives, they achieved the truth they were looking for.

The protagonist of the story "Garden of Eram" also remembers his immaculate childhood, when he met his grandfather Kholmuhammad, who was heartbroken by the pollution of nature and the pollution of the canals that once flowed with clear water: "The old man came to us and played pizza. After a while, we saw that his eyes were watering. "Why are you crying, Grandpa?" I asked. The old man, his beard trembling, said, "Once upon a time, I used to pour the bread my mother baked like that, and I remember that, my son. Well, I've flown like bread in this ditch myself. 'Did I think the breadwinner was coming, anyway, I remember taking my soaked bread and handing it to him. The old man took the bread and wept without shame. "The narrator-hero follows Kholmuhammad, who continues on his way in tears. As he crossed the ditch in front of him, he saw a strange landscape of a legendary corner: "I saw myself in front of a garden with golden gates and crystal handles." In Uzbek folklore, the writer creatively uses the mythological notion of the hero's journey to another world. Used the detail effectively. The "stream" used here in ancient mythology served as a mythical means of uniting "own" and "other" worlds. Therefore, as soon as the protagonist crosses the ditch, he passes to the "other world" and in front of his eyes appears a "garden with golden lids and crystal handles", ie the garden of Eram. Through the depiction of this strange garden in the hero's imagination, the author uses the ancient mythological imagination as a conditional-symbolic background and uniquely expresses the spiritual experiences of modern man, whose heart is fed up with the fact that the environment is becoming more and more deprived of its original beauty.

The author has skillfully incorporated the mythological views of our people about the Garden of Eram into his work in order to describe the fact that the human psyche is always full of instantaneous beauty.

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