

INTERPRETATION OF ORIENTAL NARRATIVES IN ISAJAN SULTAN'S STORIES

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Abstract: Relations between literature and folklore have been very close since time immemorial, each national literature was greatly influenced by folklore traditions during the formation period. For this reason, the problem of the relationship between literature and folklore seems urgent. This problem is studied separately, first of all, as the presence of folklore in literature. In this article, we will focus on the issues of influence on fiction, cause and effect, how they are manifested in the context of a work of fiction.

Key words: Story, narrative, folklore, written literature, tradition, influence, interpretation.

In preserving the common cultural heritage of each nation, the study of the relationship between written literature and folklore is of great importance. It is considered a powerful tool in bringing peoples, nations, past, present and future together. The importance of ancient traditions such as patriotism, superiority of spiritual values over materialism is unquestionable, but today this priority has weakened a little, so our writers are trying to restore them through their works. Traditions and customs act as a bridge not only between one people, but also between different nationalities and generations. Young people brought up without national traditions and customs are cut off from the roots of national culture, become spiritually impoverished, and lose their way in determining moral and artistic values. Today, it is difficult to imagine the restoration and development of our national values and traditions without resorting to folklore.

The relationship between literature and folklore has been very close since time immemorial, folklore in every period of formation of national literature was greatly influenced by their traditions. For this reason, the problem of the relationship between literature and folklore seems urgent. This problem is studied separately, first of all, as the presence of folklore in literature. In this article, we will explore the issues of influence, cause and effect on fiction, and how they manifest in the context of a work of art. Modern national literature directly or indirectly adopts folklore samples. This helps our writers to reveal national characteristics in more detail.

Determining folklore motifs in fiction also helps to determine the individuality of a certain author's

work, the nature of the development of folklore-literary relations.

In the study of today's Uzbek prose, we observed that the interrelationship of folklore and written literature has significantly increased. It became clear that writers use folklore material not only directly but also indirectly when mastering folklore motifs in prose, including storytelling, and revealing the content and idea of an artistic work. Observing the works of Nazar Eshonkul, Khurshid Dostmuhammad, Shoyim Botaev, Ulugbek Hamdam, Isajon Sultan, we can see that folklore motifs served to reveal the specific features of the national character in the works of writers.

Isajon Sultan's work is widely promoted and researched in literary studies. However, the folklore elements that the writer brought into the artistic fabric of the work, the issues of mythological interpretation have not been widely researched. We studied the manifestation of the experience of using folklore in the writer's stories.

Folklore as the basis of national images, motives and ideas, and the problem of the interaction of literature is the fundamental basis of the people's view of the world, the processes taking place in it, and national identity is the fundamental basis of the view of the ongoing processes and the source of understanding of national identity. Folklore complements literature to some extent, where it often serves as the basis for a system of stories, symbols, images, and metaphors. Written literature is an individual approach to the artistic perception of reality and the perception of the inner world of a person.

"Even in the first stories, it is evident that the writer strives for an original composition and artistic motivation of unique plots. Folklore legends and myths, Islamic narratives, various fantastic motifs, mythological images, mind-boggling things that can be studied through modern information are a clear proof of our opinion that Isajon Sultan's stories are reflected. In the period from "Munojot" ("The prayer") to "Boki darbadar" ("Eternal workman"), - says researcher R. Rahmat, - Isajon, along with beautiful lyrical stories such as "Oydinbulok", "Mening gulim" ("My flower"), "Bogi Eram hikoyalari" ("Bogi Eram Stories"), which reflects the general mood of the limited period. He wrote the stories "Todd", "Ayvon" ("Kismat") ("The porch" ("Destiny"), "Avliyo" ("The saint"), "Manzil" ("The address"), "Arif" ("The connoisseur") discussing the essence of the spiritual life of a person.

No matter what genre the work of art is in, it reflects the author's aesthetic, philosophical, socio-political views. Reading the works of the writer, it can be observed that mythological, religious and historical views in them represent modernity as a whole. These situations can be clearly observed in works such as "Tashkelinchak" ("Stone bride"), "Manzil" ("The address"), "Mitti Pushtirang Makhlukcha" ("Little pink creature"), "Yusuf and Zulayho", "Yogoch kavush" ("Wooden shoe"), "Bibi Salima", "Korakush yulduzining siri" ("The Secret of the Blackbird Star"). Through the formation of

style, it is possible to understand the level of the writer's artistic world. Genres of folklore and its immortal heroes, the experience of artistic creativity serve as the main spiritual and artistic source for the creation and development of written literature. Indeed, the people there is probably no word artist who did not enjoy his oral creativity, who was not nourished by his spiritual wealth. By analyzing folklore and mythological symbolism of works of art, it is possible to create a comprehensive picture of the writer's artistic world and to clarify the position of the author. In almost all works of the writer, you can find references to folklore, the Holy Quran, examples of our classical literature. While studying how the author used folklore motives in his stories, we tried to analyze this problem on the example of the stories "Tashkelinchak" and "Yusuf and Zulayho".

"Tashkelinchak" is one of the stories of the writer written many years ago. "Nazar, who was a couple of years older than us, was a strong, flexible, energetic young man with dark eyebrows and fire in his black eyes. He was our leader and we all obeyed him. Because he was a step higher in mind and strength. He would sneak up on the trees that we couldn't climb, hiding among the high branches, and finally he would take the bird's nest or egg. Reading the beginning of the story, you think that it is one of the traditional stories. But as you delve into the story, you will witness the modern interpretation of ancient legends. The hero of the story, Nazar, is a simple village boy. He is a person who does not shy away from hard work and does not spare the help of those around him. He is bolder than his peers and can follow others. He tries to convey his word to everyone. The love that is in the hearts of people of his age is far from the feelings of winning someone's heart. On the contrary, he always makes fun of such people. Everyone is used to the wildness and subtlety of nature. In the words of the writer, "There is no one who can stand up to him even in the tyranny and bullying." This is Nazar who stole someone's chicken. This is the same as hitting someone's dog. When kids like us do something bad, we get scolded from everyone, but if Nazar looks at that bad thing, if we did something, we would hear from everyone, but when Nazar looked at that bad thing, the adults would shake their heads and say, "Yes, now." It can be seen that the hero of the story acts by his will and desire. The author also follows a unique path when choosing names for characters, such as Nazar, Murad, Ummigulsum.

One of the leading principles in the science of literature and folklore is a systematic approach to the study of literary phenomena. In this sense, if we pay attention to the plot of the story, every layer of the story is influenced by the national spirit, traditions and customs. The use of folklore elements in the story is seen not only as a source of topics, plots, motives, artistic and visual tools for the writer, but also as a means of embodying the author's worldview and aesthetic ideal. Meanwhile, the writer also defines creative individuality. The folklorisms used in Isajon Sultan's stories are reflected in the

ideological, semantic, and poetic aspects of the work. In the writer's work, folklore serves as a means of describing people's life, revealing the ideology and psychology of the Uzbek people.

In the story "Tashkelinchak" at first a simple and stocky village boy is described, but in the course of events, this stocky young man falls in love. And love completely changes his character.

Nazar's falling in love with Ummugulsum, opening his heart to her, receiving a rejection, and positive changes in his character are similar to folktale motifs of giants falling in love with fairies or princesses.

People used to say, "Look, what a bully he was, he was depressed."

In the play, the fact that Ummugulsum married someone else, because of this, she became Nazar's man, and later she disappeared from the streets, is noticed by people. When the girl's relatives asked Nazar to give her up, Nazar said, "After all, I have become one with you, how can I leave?" Even if I look at the color of the dawn, I can see you. Even if I look at the moon or the sun, I see you. "Wherever I look, you are there," he answered, if we pay attention to the mood of the power of love, on the other hand, it can be seen that the writer synthesized this image with the image of Majnun in the ancient literature of the East. In the story, the writer made good use of folk tales. During the events of the play, events such as Nazar becoming insane due to Ummugulsum's marriage to another person, being cut off from the village and falling into the wilderness are depicted in the play through the details of folk tales. "In the upper part of the village, there was an abandoned place called Tashkelinchak, surrounded by thickets of jingulu. They said that she was not actually a stone, but a bride who ran away from people and turned into a stone. Nazar spent the night there." "Tashkelinchak" is about a love story that once took place among the peoples of Central Asia. Adib gives the spread of this narrative in the work with beautiful lines. Describing how Nazar spends his day busy with his thoughts on the ancient stone, which is considered a shrine on the outskirts of the village, "A highway passes by the shrine, one side goes from Osh to Ergashtom, and the other side goes through the Kamchik pass from Tashkent to the endless deserts of Kazakhstan. "The traffic of long and short carts from different districts does not stop even for a moment," he says. It can be understood from these sentences that the story "Tashkelinchak" was introduced into written literature as an artistic interpretation of an old narrative.

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