

## INTERPRETATION OF MOTIFS AND IMAGES CHARACTERISTIC OF FOLKLORE IN THE STORY

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### **Absrakt**

Isajon Sultan's stories such as "Guardian", "Manzil", "Treasure", "Windy Night", "Saint", "Something happened to my father", "Marriage", "Kismat" are travel, trial, memory, pilgrimage It is proved that motifs such as dream, stepmother, other world are not only a tool for the development of the plot system, but also perform a unique poetic task that serves to reveal the idea of the work. In the stories of the y It is based on the fact that the stylization of motifs and plots typical of folklore, the transformation of mythological images, the mythologisms based on religious and religious views are clearly manifested, and they are seen as a means of expressing the literary worldview and embodying the aesthetic ideal.

### **key words**

*Story, folklore, motif, image, symbol, skill, detail, form, content, myth, mythopoetic interpretation, mythologeme, poetic function.*

### **INTRODUCTION**

The world in literature folklore traditions known one writer in his work reflection reach to the issue of researchers interest and attention too increased is going This is because values formed over thousands of years, spiritual wealth always contributes to the development of society, served for the spiritual purification of man. The identity realized each how people national spiritual their shocks the eye like a pupil protects him next to generation heritage by doing leaves Uzbekistan people writer Isajan Sultan in his work national spiritual our heritage reflection performance, folklore from the elements usage, folklore motives by means of interesting plots choose of the writer methodical to himself characteristics defines. That's it the point from the point of view Isajan Sultan folklorisms in their stories, their mythopoetics function research to do and describe skills learning research of the subject relevance shows.

## MATERIALS AND METHODS

In Uzbek literary studies, some work has been done to determine the relationship between the works of Isajon Sultan and folklore. In particular, the artistic discoveries created by the writer using the elements of folk art are not only images that make readers think and encourage reflection, but also the processing of magical image methods in the product of individual creativity of folk art, which is considered the cradle of written literature. began to attract attention. A clear proof of this 52can be seen in the dissertation defended by the researcher N. Sh. Tosheva on the topic "Poetic function of elements related to folklore in contemporary Uzbek prose (in the example of Isajon Sultan's prose)". The researcher used the writer Isajon Sultan's "Ozod" as the research object in his dissertation work . He chose "Genetic" novels. In this study, the author dwells on the researches conducted on the role of folklorisms in Uzbek written literature and classifies them into the following two groups :

1. Study of issues related to classical literature and folklore;
2. Study of the relationship between modern literature and folklore.

The research works carried out within the framework of the study of modern literature and folklore relations were further divided into internal groups in terms of literary genres :

- "a) studies devoted to the place of folklorisms in prose works;
- b) studies devoted to the artistic functions of folklorisms in poetic works;
- c) research on the creative development and stylization of folklorisms in dramatic works.

This dissertation also contains the author's observations about Isajon Sultan's stories. In the first part of the second chapter, he discusses the issue of "The role of folklore in narrative poetics". The researcher tried to reveal the nature of mythological images. He cites their classification, but seems to have avoided defining the intention of the writer in bringing these mythological images into the narrative art. In the stories of Isajon Sultan, it is appropriate to carefully examine the artistic functions of folklore characters and their scope. Consequently, researching the role and importance of folklorisms, especially mythology, in the stories of Isajon Sultan requires special investigations. We did this research for this purpose.

Folklorist J.Eshonkulov's monograph "Myth and artistic thought" 54presented new comments on myth and its functions in contemporary world prose poetics. The scientist said, "We cannot enter the door of literature or art without

understanding that mythology is a kind of philosophy, without revealing the meaning and essence of its symbols. We fully agree with his opinion that in order to understand our classical literature and world literature, we must first of all study this layer.

Literary critic D. Kuronov in his article on the mythopoetic interpretation of the novel "Days of the Past" is one of the first to pay attention to the issue of mythopoetic analysis and mythopoetic approach to a work of art and: "Mythopoetic analysis or mythopoetic approach is to find traces of ancient myths in a literary work, aims to show how the motifs and archetypes of myths are reflected in a transformed form. Historically, the roots of this approach go back to the mythological school, which was formed in the Western literary studies of the 19th century. Representatives of this school associate the origin of literature with myths and understand myth as the main factor of human creative activity.

That's why they paid special attention to studying the connection of literature with myths and folklore in general. In B. Jovliyev's dissertation entitled "Mythopoetic interpretation and artistic image in a work of art", the mythological approach or motifs that have become a tradition in world literature in the work of Nazar Eshankul are manifested in the form of a plot or archetype, a mythological environment, and are not myths in the form of text, but mythical formulas, the mythological environment that has become the structure of the work, the fact that it is expressed on the basis of mythological artistic thinking, the emergence of a work in the style of "myth-story" in Uzbek literature (the story of "Sibizg'a volasi") proves that the process of renewal is taking place in the syncretism of mythology and artistic thinking. Nazar Eshankul in his works, he established that folklore traditions, the system of mythologies specific to the mythological layer, and the poetic synthesis of religious-mythological views lead in the artistic analysis of the hero's psyche. He also points out the difference between mythical creation and mythological poetics, saying that "mythological creation of our ancestors was a spontaneous, unconscious process of emotional-emotional creation. "Mythologism in written literature is a method consciously used by the creator, which distinguishes the mythopoetics of written literature from the process of mythological creation created as a collective." The comments made in these studies about the location of the myth in the modern prose plot, that is, the mythopoetic interpretation, serve as the ideological basis for the creation of our research.

Comparative-historical, linguopoetic, biographical, comparative-typological of the methods was used.

## RESULTS

Isajan Sultan in stories applied folklore elements and their poetic task some works with in comparison scientific and theoretical generalization conclusions released; Isajan Sultan in stories folklore and mythology work in the composition important place catch, their differently poetic task performance, work in art place shown; in the author 's stories, the myth essentially expands its sacred function and begins to fulfill its mythopoetic function, although it is a small element - motive in the plot of the story, sometimes it is depicted in an image form, but it is not part of the primary content of the plot of the work, but it is considered to be a secondary content the disease is identified.

## DISCUSSION

Different views on the concept of motive have been put forward in literature. For example, B. Putilov defines that "Motive is the core of the plot" [1. 142], wellknown Russian scientist AN Veselovsky: "By motive, I mean an answer to the questions that nature has put in front of man everywhere in the early stages of human society, or a part taken from reality. I understand a formula that seals impressions that seem vivid, important, or repetitive. Motives come together and create a plot," he says [2.301].

In the "Dictionary of Literary Studies" compiled by D. Kuronov and others, "the motif plot scheme in action works (for example, the hero is set, some girl helps him; enough; the hero does not recognize his father, encounters him in an emergency, etc.) or something (for example, a mirror, an amulet), a situation (for example, a dream, a conversation with a ghost, walking incognito), an image (a wise minister, a loyal friend, a rival) occurs in a number of forms. One of the important aspects of a motive is the possession of a certain stability. That is, the motifs are taken half-ready: the existing motifs are interpreted in different ways based on the writer's artistic imagination and creative intention, not exactly, but keeping the core [3. 180]

Folklorist J. Eshonkulov writes: "Any epic creation, first of all, fairy tales and epics, has its own device. The motive is the main place in this device. Therefore, the analysis of folklore works should be carried out through the analysis of motives [4.73]. These views of the scientist can also be applied to folklore motifs used in written literature.

Motifs such as trial, journey, marriage, danger, death, dream, remembrance, stepmother and stepchildren in folklore works are also reflected in written literature.

"It should be emphasized that in no period has written literature addressed mythology as consistently and continuously as in the 20th century. By this century,

mythology began to renew its ancient features. Now it has become a part of literary style, literary irony, literary irony, and artistic thinking [5.29]

Considering the presence of folklore motifs in the works of Isajon Sultan, it can be observed that the author interprets the motifs artistically in a new way, unexpectedly gives a new modern touch to the stories created in different years of his work.

The plot of Isajon Sultan's stories is based on archaic epic traditions. In a number of stories, it is noticeable that the motif of travel is the basis for the formation of the plot.

"It is no exaggeration to say that the travel motif is the most widespread in folklore. Because most of the heroes of magical fairy tales and epics go on a journey with different goals (or reasons): Alpomish to bring Barchin, Kuntugmish in search of Holbeka and intending to catch the youngest prince Bulbuligoya, Husanboy asking Oypari for the interpretation of his dream, Almas batir of the minister due to boxes and h. In life-household tales, the hero goes on a journey with the purpose of trade or seeing the world, and during this journey he experiences other adventures (for example, marriage) [6].

In ancient legends and fairy tales, the motive of the hero's journey leads to the construction of the plot of the entire work. Isajon Sultan also appropriately used folklore traditions in shaping the plot of the stories. In epic works, the motif of the journey not only provides the development of the plot system, but also performs a unique poetic function in the opening of the idea of the work.

Most of Isajon Sultan's works are guided by the spirit of finding one's identity and understanding the meaning of life. The characters in the writer's story "Manzil"[ 7.210] : Katta Agha, the narrator, Muslim, Muhammad and Abdullah set off in search of a distant destination, their goal is to find the treasure that belongs to them. On their way to the mysterious treasure and destination, the heroes of the story pass through mountains, oases, and deserts, just like in folk tales and epics. Many traveling companions also arrive at Mount Kohikhaf. Here they are greeted by fairies and fairies. Some guys get stuck in fairyland. They give up treasure in a distant place. As a result, not all the heroes of the play will be able to reach the destination. Only 5 siblings, the main characters of the story, reach the destination. This is also the work of destiny. And their friends became victims of the promised wealth and pleasure on the way. In a word, they forget the purpose for which they set out by indulging in worldly desires. The main characters of the story reach their goals and destinations due to strong faith, patience, and faith. In this way, they overcome their biggest enemy, the ego. They have reached their desired



destination, but they face an unexpected and unexpected situation. They went and saw that there were a number of magical caps. It should be noted here that the story

shows the transformation of mythological views related to the mountain cult. In this story, as in folklore genres, the mountain is interpreted as an "epic place that cannot be reached by human feet and can only be reached with the help of selected individuals or mythological characters." We would like to emphasize that the names of the heroes of the work are not in vain: Muslim, Muhammad, Abdullah. These are the chosen ones. "Muslim" means a Muslim, a follower of Islam, a Godfearing, righteous believer, and a servant who obeys God without doubt. The meaning of the name "Muhammad" is non-stop, unceasing, always praised. That is, he has a lot of praiseworthy qualities, praiseworthy qualities, praiseworthy deeds and praiseworthy deeds, and he is a possessor of great qualities. "Abdullah" means

God's servant, beloved servant. Therefore, the name of the heroes of the work defines their tasks and means that they are on the path of truth.

Tilsim Valley's companions, who have been searching for almost a lifetime, have no names left on the road inside the gates of Tilsim Mountain. There is also wisdom here, that is, it was not written in their destiny to reach this place. It is not for nothing that the name of this mountain and valley is called Tilsim, of course. Tilsim will have a solution to an unknown puzzle. They also wanted to know the meaning and solution of their lives. This spell was also found. The following inscriptions were written on it: "This treasure was entrusted to the name of one of God's servants. I swear by the qualities of the creator that I, the owner of this spell, Polbos horse demon, will deliver my master to the place he ordered in the blink of an eye. I will pour the wealth of the world at his feet. I will make him the king of any country he wants. I teach the language of insects, birds and animals. I am powerless only in front of God and to the extent that he determines. As soon as they read these words, they will see their own reflection on the surface of the ring. They realize that what they have been looking for all their lives is only available to them. This solution involuntarily reminds of the solution in the epic "Lison uttyre". After all, at the end of the saga, thirty birds are walking, flying, crossing many valleys, and on the way, some birds lose their minds, give up their goals and get stuck. Some of them die because they cannot withstand the hardships of the road. It can be understood that the artistic idea of this epic, which is symbolically loaded with Sufism ideas, was realized in the modern interpretation in the story "Manzil". So, Isajon Sultan, one of the representatives of postmodernist literature, expertly uses the text of fiction created before him in his story. In the text of the

story, both folklore motifs and traveling plot motifs characteristic of classical literature are discussed. At the end of the saga, the three brothers find themselves in the solution of the story, like the birds of prey who found themselves. Now they go back. As the brothers go back, they can't see that they will reach their destination in their minds. Most of them believe in Abdullah. In folk tales, the little hero overcomes the difficulties on his way and achieves his goal. The brothers' faith in Abdullah is an artistic expression of one of the advancements in human consciousness. In our opinion, the shortness of a person's life, the practical expression of unfulfilled tasks and ideas are given symbolic hints in the story. In fact, a person often does not appreciate the treasure in himself, the total miracles around him. He looks for it elsewhere.

In the writer's story "Manzil", the tasks of the demon named Polbos, serving the person who has acquired the possession of the talisman, the essence of events based on mythology is written about its power, the characters see their own reflection on the surface of the ring when they read this inscription. The demon's faithful service to its owner, its magical ability to make it a king if it wants, and to pour the wealth of the world under its feet if it wants, and the motives of epic heroes encountering it are transformations of mythological motives based on ancient mythological ideas, or rather, demonological views. . The writer skillfully used mythological motifs to reveal the artistic idea of the work by transforming the mythological motif, and to form the plot of the work. In this story, mythologeme takes primary place. The demon and the associated mythological motif literally serve as the basis for the formation of the plot, emphasizing the importance of logic in finding the destination sought by the epic heroes of the title of the story.

"Manzil" is built from head to toe. In this case, the journey is like a person's life. The flower fields and deserts encountered on the way are like his joy and sorrow. The address is a building made of dreams - a mirage. After we finish reading the story, we can interpret the content that remains with us as follows: "O heart, look from each passing moment to yourself, and from your self to each moment. You're looking for, let's say, the magic mountain, no wonder it's found in this distance!" [8.149].

Visiting the graves of saints, asking for help from the souls of dear people are the traditional values of our ancestors, and this value appeared in connection with ancient animistic ideas. According to the Russian philosopher FNPetrov, who studied the traditional culture of Eurasian desert peoples, the traditional culture of ancient desert people's understanding of the world is based on living and sacred

counting of natural forces. Their views on the environment are based on the belief that even after the death of a person, his spirits can have a certain effect on the living. [9.7]. Folklorist O. Qayumov explains the tradition of visiting the graves of saints and asking for help from the souls of saints in connection with shamanism. According to his interpretation, due to the ancient shamanic faith of our ancestors, the tradition of asking for children by circumambulating the graves of deceased saints and asking their souls for ease of difficulties was formed, and even after the introduction of Islam, this tradition was preserved as a value among our people [10.561]. According to the researcher D. Nazarova, in Uzbek classic poetry, prophetic and prophetic characters like Jesus Christ, Khizr act as patrons who provide spiritual support to the lyrical hero. [11.162] In our opinion, the researcher has taken into account the role of patronage of mythological characters, that is, their behavior as mythological patrons.

In the stories of Isajon Sultan, the leading motif of visiting the graves of saints, the fact that this mythological motif is the basis for the formation of the entire plot, and the image of the epic hero's belief that he will find Hazrat Khizr in this way is a direct expression of the ancient Turkish traditional culture in our modern thinking.

"Khazinabon", [7.263] the writer describes his adventures on the pilgrimage to the holy places and gives an image of a man sitting in front of the rocks on the mountain and thinks about the unknown pictures and shapes carved by our ancient ancestors on the rocks around this shrine with a spring coming out of it. and a story that he heard in his youth comes to his mind and tells the reader a folk tale.

The hero's recollection of the story and his retelling of it is the motif of commemoration. The motif of memory plays a special role in the plot system. Our observations show that the motive of commemoration of certain events by the epic hero serves not only to enliven the formation of the plot and the development of events, but also to reveal the artistic idea of the work. In the analyzed story of Isajon Sultan, the coming to the mind of the epic hero of the narration - the motive of commemoration should be considered as a set of semantics of religious views about who Khizr really is, revealing the essence of popular views related to Khizr, and humanity's knowledge of the secrets of the Unseen World.

The writer talks about the people praying to the souls of the deceased saints: "I saw an old man, who was only a day or two away from the end of his life, and he was begging to be saved from the disease that was clinging to his body and suffering him now. I also saw the merchants, these people, who could see the



incalculable wealth of the world, were begging to be added to their goods again. However, when they left this place, no one knew who would be able to return safely to the world of wealth. The desire to live in this crowd was so strong that it was unbelievable. A decrepit old man in his ninety-sixth year came asking to get rid of the white spots that appeared on his body. They brought a crippled man in a wheelchair, he was suffering from an inexplicable and incurable disease, and he was begging for a cure for that disease. "Only the wind is blowing freely, scattering the sand and dry grass on my face , " [7.256] he describes.

This image, reflecting the philosophical content, reveals the essence of human and natural elements. He compares the greediness, ungratefulness, insatiability of the world, the hope of the helpless with the freedom, carelessness of the wind, playing with the scattering of leaves. Such a comparison of reality is one of the leading features of Isajon Sultan's prose and is the writer's unique individual style.

In a number of the writer's stories, such as "Avliya", "Something happened to my father", "Turmush", "Kismat", the dream motive is leading. The scientist Jabbor Eshankul, who has separately studied the motif of dreams in Uzbek folklore, divides them into two groups depending on the place of dreams in the structure of the work:

1. Samples that form the core of the plot.
2. Samples connecting certain links of the plot" [4.74]

In the stories of Isajon Sultan, the dream motive comes as a means of connecting certain parts of the plot and, mainly, serves to artistically express the visions of mysterious messages about human fate and future.

The dream motif in the writer's story "The Saint" is used to express the view that the fulfillment of destiny depends on one's actions and aspirations. This story cannot be imagined without the motive of a dream. The writer assigned an artistic and aesthetic task to the dream.

The fable of the story is as follows: A man named Abdul Qadir was going to the saint in the cave of Avliyoota to find out the interpretation of the dream he had seen recently. Abdulkadir saw the following scene in his dream: "A dark place. This darkness has no bottom, no top, no left, no right suck He could see his face in the darkness suck His face was bitten by something, blood was flowing from the tooth marks. There was a rabid camel standing behind him, and he was sucking Hadeb Abdulkadir's face with his teeth until foam came out of his mouth..."[7.84].

Abdulkadir, who spread this condition to the end of his life, remembers the scene when he and his grandfather came to this saint when he was a child, when

the saint prayed for the boy's rights at his father's request, he put his palm on Abdulkadir's head and asked him to close and open his eyes: "Abdulkadir's eyes opened and closed, he saw himself in front of an ancient and patterned door.

- Open the door and come in, my son, - came the encouraging voice of Auliyaota from somewhere. Abdulkadir pushed the door, it opened easily. The boy stepped inside and found himself in a garden. What a garden, there is no description of its beauty and well-being! Abdulkadir had never seen such beautiful trees and birds anywhere. People were visible everywhere in the garden, they were surrounded by light. In the distance, fairies were flying in the air. Abdul Qadir had seen Paradise of Firdaus. Years later, he lost his grandparents and equals. He is also getting old. Old man Abdugadir saw that garden three or four times in his dreams. But "Every time, he seemed to be hiding in an incomprehensible space surrounded by darkness on all four sides, in a green light "[7. 82]

What led Abdulkadir to the saint was to be aware of how his life would end, and to ask for an interpretation of the dream he had repeatedly had since childhood.

The saint again put his hand on Abdulkadir's head. "From far away: - Open the door, my son! - came a familiar voice. Grandfather Abdulkadir gently pushed the door frame with trembling hands. The door was opened... But, oh, inside... it was bitter winter!

The wind was playing with blowing snow particles, the leafless trees stretched their dark, bare branches to the night sky. There was ice everywhere, the infernal cold froze like ice, a grave could be seen on the snow, and the soil of the grave was frozen - solid stone. Just do it! Winter... Cold... A lonely grave in Izgir!... There was nothing else." [7.84]

The landscape in the story also expressed the mental state of the hero: "After the rain, a gust of wind blew away the hazans and mixed them with mud. The wind had stopped overnight, and now a cold breeze was blowing from the peaks of Mount Avliyoota" [7.78].

The late autumn wind, the khazans mixing with the mud, the cold breeze blowing is a symbolic expression of life coming to an end, irrevocable time. These symbols embody the reward given to a person's life and deeds.

The fact that Abdul Qadir saw heaven first and hell at the end of his life is the result of his life spent in the world, the result of his actions. In fact, the human psyche is a very wide world, and the emotions and feelings in it manifest themselves in two different forms: the first is conscious, subordinate to a

certain logic, and has its own firm conclusion and direction in relation to the outside world. have feelings. This feeling represents a person's attitude and views towards people, human society, and nature. Consciousness is directly involved in this. The second is the feelings that are always present in the human psyche and are in constant contact with the outside world. They are subconscious feelings that do not come to mind. In the human psyche, unconscious emotions are more infinite in scope than conscious emotions. The dream that Abdul Qadir saw repeatedly in the story "Avliya" was also a feeling that did not come to mind. In fact, these dreams were a reference to a life that does not pass as in the pamphlet. The last dream (darkness (consequence of not following the right path), rabid camel biting his face (sins)) could have been different if Abdul Qadir had understood the symbols hidden in dreams in time. As his name was Abdulkadir, he lived unworthy of this name.

In the story, life is given to a person once, it ends when the time comes, nothing can be taken back, and the calculation for everything is revealed with the help of symbols, metaphors, images of nature, and memories.

In the plot of the story "Saint", the location of the dream motif ring corresponds to the beginning and the end of the story. It can be said that these dreams, which indicate the beginning and end of a person's life, are at the same time a true assessment of his life.

It should be noted here that the archetype of the "wise old man" can be seen in the image of the saint in the story. An image representing this archetype usually appears as an intelligent person who has lived a long life and has gained a lot of knowledge and experience about life.

His task is to help those who are lost, those who have lost their way, those who are in a whirlwind of questions, those who are in difficult situations, to show the right path, to give people sincere help. The saint in the story also has all the qualities mentioned.

Isajon Sultan's story "Something happened to my father" also uses the motif of a dream. At this point, let's pay attention to the views of the writer about the father: " It should be said that our Uzbek father is a rather abstract, secret, unknown personality. We don't always know the conflicts between their feelings and dreams. Only in some cases they share them honestly with their partner, otherwise there is no shame. No one knows whether he has gnawed the mountains or drained the waters until he has established a livelihood. Is it good or bad to pass through the world as an unknown personality? Listen to your father's heart. What is going through the mind of a father who is staring at the path of his late child on starry

nights? If we look at that hidden gem, we can see a completely different person in the place of a big, busy, eventful father." [12].

The writer's story "Something happened to my father" was created as an artistic expression of these words. If the story is correct, it can be said that the image of today's father was created. How many fathers live away from their families and children because of worries about livelihood and livelihood?! The father of the boy in the story is one of them. Since the purpose of the story is the story, there are not many characters. In the play, the place of the father in the Uzbek family, his support like a mountain, and the fact that the house is deserted when he goes somewhere, are shown through the expression of romantic feelings.

In the story, a boy dreams: "I dream. One of our cows is hungry, one is full. Our hungry cow eats our fat cow.

Our land is barren, only one ear has sprouted.

Horses are coming out of our house, they are all tall, with swaying gaits, but empty saddles..."[7. 339].

This dream image is given at the beginning of the story, when the boy's father has not yet gone on a long journey, but is in doubt. The events continue with a conversation between the father and the boy before the trip:

"My mother put bread, talkan, tutmyz in a big bag. My father was sitting on the porch. "Father," I said. - Let's tie the scarf to the curb, when the water in front of you becomes nauseated, the dog bites the ground and squeals, then we will know what happened to you. Then I will go and save you myself " [7.340].

When it comes to it, it should be noted that there is a belief of our people that the wilting of a flower or the nausea of water is a sign of some kind of disaster.

Days passed. Every day, the boy would read about the water of Boynok, and he would be relieved by the clarity of the water. One night, the puppy came out whining incessantly. When the boy got up early and looked at the water, he felt nauseous. Even the water poured into the bowl at home has become cloudy. In a conversation with his brother, the boy tells about the dream he had, and his interpretations begin to unravel:

"Brother," I said. "Something happened to my father."  
"No," said my brother. "Are you awake?"

"No bro. Something really happened to my father, because the water in front of Boynok became nauseated.

"What if you don't say anything."

"Brother, pay attention. All the order in the house was due to my father. Have you looked at fruit trees? The quince did not swell in the place where it put

the fruit. He spilled the peaches. The grapes rotted. Brother, something is missing from our house. Because something happened to my father ! ...Didn't you notice that the pear my grandfather planted in the skirt has dried up? It has been bearing fruit in the same way for a hundred years, and in a couple of days, it has shed its leaves, and only one branch is left on the branch below, close to the ground...The building has also sunk, do you notice?" This is a boy who has not reached the age of five... his eyes are pure." [ 7.344].

As the boy talks to his father in his mind, his dream becomes clearer: without water, the crops did not grow. The trees stopped bearing fruit. (Our husband is bald, only one ear has sprouted); My brother went to fetch water, but someone didn't give him water. Adults have eaten the child's rights. Our cows have lost weight (One of our cows is hungry, one is fat. Our hungry cow is eating our fat cow); The blessing is gone without you. If you come, our land will give abundant harvest...Our cows will give the world milk and cream.

The house also raises its height and pours out its chest. He says that the Lord has come. ( "Horses are coming out of our house, they are all tall, with swaying gaits, but empty saddles..." [7.339].

The skill of the writer is to describe the future events felt through the pure mental world of the child through the medium of the dream motif. The bare ground

reinforces the image of the child's mental state. The house is deserted because of the father's departure. The writer illuminates this in an artistic and symbolic way through the image of horses: In folklore, the image of a horse often comes as a symbol of honor. Therefore, the appearance of horses in a child's dream is related to the issue of ariat, the student's attention is drawn to the fact that the family remains unprotected and without support, he is warned about this. The influence of folklore is clearly felt in the story. Details, like in fairy tales, serve to clarify the scene.

A stepmother motif is also observed in the writer's stories. Literary critic M. Kochkarova also analyzes Isajon Sultan's story "Windy Night" and draws the following conclusion: " The pleasant lyricism typical of Isajon Sultan's works, the quiet narration typical of Eastern literature, the narrative style of folk tales, and sometimes following the works of famous world writers more features attract my attention. For example, let's take the writer's story "Windy Night". In my opinion, the stylization characteristic of folk tales (the motif of stepmother and stepchildren) is noticeable in this work. As you read the story, you will feel the feelings of the brother and sister who escape from the quarrels of the stepmother and go to the



grandmother on a windy night. Step by step with them you will reach from the orchard, through the scary night to the grandmother's house. You feel sorry for the sister who is left behind at the halfway point. Join with the grandmother and curse the brother. Man always lives with good intentions. Although the story ends with an uncertain conclusion whether the brother has found his sister or not, we want her to be found"[13. 67]

Isajon Sultan's stories often refer to folklore images. "The artist perceives the world through an artistic image, expresses the essence he perceives and his emotional response to what he perceives. That's it in the sense of image, the form of thinking, the method of literature and art counts " [ 14. 88]. The creative people who created the examples of folklore also created various images that fight against the evil forces of nature, internal and external enemies.

There are also artistic interpretations of the image of the mountain in the stories of Isajon Sultan. Since the beginning of mankind, mountains have been a symbol of strength, pride, support and support for human children. People have looked at the mountains as sacred shrines since time immemorial. In particular, in ancient Greece, Mount Olympus was interpreted as a place where the gods lived.

In the ancient Roman state, the celebration after the victory - the triumph was held in the seven-hilled Capitol. In the oral works of Turkic peoples, mountain images can be found mostly in folk epics and ritual songs. Among them are Askartog and Murodtepa in the epic "Alpomish", Hukumu mountain in "Rustamkhan", Bahra mountain, Kohi Qaf and Afsar mountain in the epic "Goroghli".

The image of the mountain has several subtleties of meaning in literature. Depending on the place of use and the composition of artistic speech, it can express different meanings. Zilola Eshanova, in her dissertation on "Mountain image in Uzbek folk epics: genesis and artistic interpretations", groups the artistic interpretations of mountain images with a certain epic name in folk epics according to their function as follows:

- The mountain is the place of patron spirits.
- The hero's test address.
- the character goes through the process of internalization.
- A symbol of the region or homeland where the hero lives.
- The mountain is the border between our own and other countries.
- Mountain is an epic measure of road distance.
- A cave in the mountain is a passage to another world, a place where giants are born [ 15. 15].

In addition, the image of the mountain has other semantic aspects in folklore, which are clearly visible in the mourning songs:

can't say without saying ,  
Your stain won't burn,  
My garden of faith, oh my father,  
Oh my father, my resting mountain.

It is known that in literary studies allusions and metaphors are created according to the sign of similarity. In the passage mentioned above, the lexemes of father and mountain are compared to each other by entering into an associative relationship with the symbols of support and strength. As a result, before the eyes of the reader, the figure of the father is embodied in the image of a mountain blocking cold winds . Writer Isajon Sultan focuses on this aspect of the image of the mountain in his folklore, and describes the images of the father and the mountain as a whole in a series of stories. His stories such as " Mountain of Pain ", "Father's Ode", "Something happened to my father" are among them. About the father, the writer wrote: "In fact, I was a mountain," he says. I would have agreed, even if it wasn't enough." In our country, the father is a socially active person, and the mother is always kind and kind, in the house. The image of the father changed depending on the era. For example, during the renaissance years, the father and the compare the father of the 50s of the last century. What about the father of today? He is the first person to face the shock of life, he is worried that whatever happens to me, my child will not have enough trouble . This is what strikes... I think that this image will be addressed more clearly as the generations change, each era will create its own image [ 12].

Life difficulties force a person to change his goals in life, to do things that he did not want to do. The scourge called poverty is gradually crushing people's dreams. Isajon Sultan's story "Wooden Kovush" also tells about the fate of people who have fallen into such a situation.

Looking at the development of the aesthetic thinking of the peoples of the world, we can see that different peoples measure beauty with different standards . For example, in ancient Greece, the degree of redness of women's lips determined their beauty. According to ancient legends, Athena, Aphrodite and Diana argue about beauty. The three women, who left the judgment to the attention of the public , will be seen in front of the public. The crowd praises Aphrodite's beauty as unparalleled. Because he had reddened his lips with pomegranate. After that, Aphrodite remains the name of the goddess of beauty in Greek mythology 145.

Padaung tribes live in the mountainous regions of Burma. Padaung women are distinguished by the unusual jewelry they wear around their necks. The first jewelry is worn when girls are 7-8 years old, and as they get older, the number of rings increases. As their number increases, the girls' necks become longer and longer. Because, in padaungs, the length of the neck determines the level of women's beauty" [16. 31-48].

In ancient China, the smaller the girls' feet, the more beautiful they were. In the Chinese folk tale called "The Greatest Tyranny", there is also a story about a princess who suffered severe trials because of her tiny feet. The fable of the tale is as follows: one day the emperor orders them to bring the most beautiful girl among the people for marriage. The news is spread to the four corners of the country that the one who deserves the tiny wooden kovush given by the emperor will become the ruler's wife. It's a pity that no one deserves a win. Fearing the wrath of the emperor, the servants said that no one deserved to wear the kavus, only the emperor's daughter did not try to wear the kavus.

The emperor orders that the queen be put on the wooden kovus as well. Let them see with their own eyes that the young princess was worthy of her feet. The tyrant ruler says that after forty days of preparation he will marry the princess - his own daughter. The queen, who was distressed by this, gave a large sum of money to a compassionate felter, made a felt, put it on her, and ran away from the palace on the thirty-ninth day. After the hardships on the road, he was hired as a servant in a palace in a city. People who think he is a harmless creature feel sorry for him and treat him well. The prince of the city likes the princess who takes off her mask and secretly goes to the celebration and marries her fed up with the tyranny of the tyrant emperor, revolted and deposed him, the emperor disguised himself as a madman and went to the city where the princess lived. Unable to forgive her father's grave crime, the princess orders his execution. be seen from the above-mentioned fairy tale, in ancient China, tiny feet were considered the highest sign of beauty, and in some fairy tales, they were a means of happiness, and in some fairy tales, they were a symbol of misfortune.

The story "Wooden Kovush" written by Isajon Sultan is also based on the plot of ancient Chinese fairy tales, and it is a "cruel story about a loving father" who dreams of bringing his child out of a difficult life into the light during the Tang Dynasty of China.

In the village of Ronjiang, lives a poor life with his family. His life is so hard that he does not even have a vessel to use in his household, he eats rice in the leaf of a bush called Hyong, and he himself is barefoot in the summer months and

in a piece in the winter days because he has no boots. he used to wrap the skin around his leg and tie a rope over it. Being his only daughter , the poor girl who was not yet aware of the difficulties of life was the only joy of this family.

Who grew up in hard labor does not want his daughter to live in such conditions. The only way to save the girl from this life is to marry her to a rich man. Based on the environment in which the hero lives, the writer emphasizes that if a girl marries a farmer, she will definitely remain poor . The fact that a person's ability is not important in the described period , that there is no other way to get out of poverty is 148more clearly explained by the sentence "This man married the son of a poor man like himself " [ 7. 368].

How to have a child marrying a rich rice farmer, the father, whose wife did not give him peace, inquires about the popularity of girls with short legs and makes a wooden shoe for the girl's feet. No matter how much this shoe hurts the little girl's feet, the father will not allow it to be removed.

This situation is reflected in the story as follows:

- "Dad, this thing is squeezing my leg, it hurts," the little girl insisted. Then, sitting on the ground, he began to try to pull out the kavus with his little fingers...

- "Hey little girl," said Xuan-Shi, pointing to the axe. - If you take off the kavush, I will chop off your leg with this ax!

The girl was afraid. A snarling expression appeared in his black eyes, where the pain was palpable.

"Okay, dad, I won't take it off," he said quickly and obediently.

Xuan Shi Although his heart ached, he was comforted by the thought that he was doing this thinking about the future of his child [ 7. 369].

The image of a father who wants to marry his daughter to a rich man is often found in our literature. The images of Razzaq the Sufi and Sadri the cripple in Abdulhamid Cholpon's work "Night and Day" are a clear example of this. A student who met a father who "begs first and then moves to the city" is disgusted by these hateful people. This story of Isajon Sultan about the father who oppressed his daughter so much should, in fact, make the reader hate the oppressive father. The writer describes the portrait of the rich rice farmer as "the rich rice farmer was fat, his eyes were full of oil, and because he could not lift his body, they carried him in a cart, sometimes they brought him to the throne." The father, who agreed to give the young girl to "scarlet care" in Remarque's words, is naturally not the same person as in the pamphlet in the eyes of the reader. It is natural for human feet to grow over time. This is a physiological process. How can

you justify the father who knowingly put the little girl in terrible pain? But at this point, due to the skill of the writer's description, during the reading of the story, the reader begins to look at the father not with hatred, but with pity. The hardships have reached such a level that the father hopes for a happy life for his child in exchange for giving up the girl's youth, childhood joys, and most importantly, paternal love. It is these aspects that make the father a kind and not a cruel person in the eyes of the reader embodies as a father .

As the writer finishes the story, he leads the reader to feel pity for the aforementioned character even more strongly. The girl was rejected by a rich man, she married a peasant farmer like her father, and spent her whole life working hard.

When the girl grows up, instead of telling her grandchildren about her father, the writer's artistic skill is revealed even more: the story does not end according to the artistic expectations arising from the content. Based on the logic of the action, the girl should have blamed her father for the poor childhood and the indescribable pains . But he considers the only relic left from his father, a wooden bowl, to be his most cherished item. In those places, the little-legged girls lived a comfortable life in the imperial palace , and even though her father spent his whole life in labor, he also knew the customs of the magnificent palaces, and the father's goal was that his daughter would grow up to be worthy of the nobility. The girl is not in love with the father. He is aware of his father's internal experiences when he "shackled" his child with a wooden spoon, and he understands the value of the highest values that the father gave up for the sake of the bright future of the girl. That's why he wants to put the woodcutter, which ruined his entire youth, with him in his grave.

Although the story is called "The Wooden Box", it mainly reflects the anguish of the father's heart. And the wooden kavush is an artistic detail. In the story, poverty served as the basis for artistic reality, and the wooden box served as a means of carrying ideological and artistic cargo. This story of Isajon Sultan is not just another version of a fairy tale in Chinese folklore, but a vivid example of stylized folklorism. The writer centers the artistic reality around the image of the father - a person who can give up his happiness and pride for the sake of his children's future.

"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 trees that we couldn't climb, hiding among the high



branches, and finally he would take the bird's nest or egg". [7. 374]. Reading the beginning of the story, you would 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 people of his age have in their hearts 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 tyranny and bullying." This is Nazar who stole someone's chicken. This is the same as hitting someone's dog. When children like us did something wrong, we would hear from everyone, but when Nazar looked at that wrongdoing, the adults would shake their heads saying "Yes, now" " [ 7.374]. It can be seen that the hero of the story acts by his will and desire.

Focusing on the plot of the story, every layer of the story is infused with content influenced by the national spirit, traditions and customs. The use of folklorisms in the story is seen not only as a source of plots, themes, motives for the writer, but also as a means of embodying the aesthetic ideal and worldview of the creator. At the same time, it also determines the creative identity of the writer. In the writer's work, folklorisms serve as a means of revealing the ideology, way of life, and spirit of our people. do not reveal all the pain, anxiety, joy, and excitement of the priesthood . Many words and situations that the reader's heart can feel are embedded in the essence of the text. What is important is where and how much he can artistically determine what to say and what not to say. On the basis of such a poetic skill in writing, the reader's inclinations, deep understanding of the possibilities of reception, trust and respect for the reader's consciousness are embodied. Because of this characteristic of the nature of the style, the internal logic of behavior and actions, which many people do not think deeply about, is understood and touches the heart of the reader. Unexpected images create attraction. There are many examples in the stories that prove these points.

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. 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 a

giant falling in love with fairies or princesses. People used to say, " Look, what a bully he was " [7. 379].

In the play, Ummugulsum's marriage to another person, because of this, she becomes Nazar's man, and later she disappears from the streets, people notice. When the girl's relatives asked Nazar to give her up, Nazar said, "After all, I have become one with you, so 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. " [ 7. 381] , in his answer if we pay attention to how the power of love makes a person feel, on the other hand, it can be seen that the writer synthesized this image with the image of Majnun in ancient eastern literature. In the story, the writer made good use of folk tales.

During the events of the play, Nazar became insane due to Ummugulsum's marriage to another person, and the events of being cut off from the village and falling into exile are described 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. It was 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 " [7. 381].

"Tashkelinchak" is about a love story that once took place among the peoples of Central Asia. Adib gives the spread of this story with beautiful lines in the work. Nazar describes how he spends his days busy with his thoughts on the ancient stone, which is considered a pilgrimage site on the outskirts of the village : goes around the pass and goes 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.

Isajon Sultan also portrayed Majnun, who has been living in our literature for centuries, in the form of Nazar, the hero of this story. He described how the hero of the story was burned in the pilgrimage of Ummugulsum, just as he was in love with Layli. In the story, the places corresponding to the plot of the epic "Ashiq Gharib va Shamsanam" are also visible.

The construction of the epic plot at the heart of the love conflict, the development of events based on the hero's aspirations towards his love, is a poetic image typical of a pure folk epic. The popular style of epic imagery has gained significant importance in the formation of written literature and the development

of

written prose.

In the story, simple folklorisms, folk proverbs and sayings, idioms, typical expressions and idioms for oral speech are skillfully used. For example, when the writer describes how Nazar can be the best match for Ummugulsum, he skillfully incorporates folk sayings and phrases into the text: "Who would touch Nazar, who comes out of the mill when he goes down to the mill, and who does not touch Nazar who is overflowing with the intensity of the mine? What girl wouldn't 158say

no to such a young man who makes everything possible?" [7. 377]. Or in the words of Ummugulsum's aunts and uncles to Nazar ("Hey, my dear, leave it, go now, - said the older of the wives. - What are you doing torturing the poor thing? You brought black blood from his mouth, girl, saltiness!" [7. 381]) In the wishes given at Ummugulsum's wedding ("Fall like a stone wherever you go. Fall like a stone and stay like a stone" [7. 383]) specific expressions for oral speech are given.

Analytical folklorisms are also found in a number of places in the story. They are used to express the hero's mental state. Among them, on the day of Ummugulsum's wedding with another young man, the following famous song from

the Hafiz language is sung:

Happy weddings,  
Oh my dear,  
Let it be full - a,  
Confess my soul... " [7. 382]

In the review of the song, the author writes the following: "Repentance, one soul and one body is gone, does this mean that you can take it now?" Wandering in this world there is no point in my walk, does this mean that both of them can be full for your wedding.

## CONCLUSIONS

1. Isajon Sultan makes good use of simple and complex folklorisms in his stories. The weight of analytical and synthesized folklorisms is more evident.
2. In Isajon Sultan's stories such as "Manzil", "Hazinaban", "Saint", "Windy Night", "Something happened to my father", motives such as test, journey, danger, death, dream, remembrance, pilgrimage, stepmother there is. In the stories of Isajon Sultan, the dream motif comes as a means of connecting certain parts of the plot and, mainly, serves to artistically express visions of mysterious messages about the fate and future of man.

3. The writer's stories such as "Mountain of Pain", "Ode to the Father", "Something happened to my father" use different aspects of the image of the mountain.
4. The construction of the plot of the story "Tashkelinchak" on the heart of the love conflict, the development of the events based on the aspirations of the hero in the path of his love, is a style of poetic depiction typical of a pure folk epic. In this respect, the story corresponds to the plot of the epic "Ashiq Gharib and Shabsanam".
5. In the stories of Isajon Sultan, there is a harmonious manifestation of several genres of folk art. In the story "Yusuf and Zulayho", referring to the ancient love legend of the same name, Zulayho uses *alla* to show the anguish in his heart.
6. Isajon Sultan's skill in using folklorisms can be seen in the selection of topics, the expression of plots and motifs.

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