

MAKING CHARACTER SKILL OF ISAJON SULTAN		Literature Keywords: image, form, poetry, composition, character, genre, content, plot, postmodernism, modernism.
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Abstract

In this paper, the writer Isajon Sultan discusses the storytelling skills and acknowledges his active involvement in the literary process. In particular, the writer's skill-building skills are widely studied. It is worth noting that the author's unique style and skill in creating character are also given valuable feedback. In particular, new scientific and theoretical considerations were made about the literary artistic research of the plot. The article also analyzes the stories "Ring", "The Missing", "Homeland", "Tashkelinchak".

It is well known that contemporary Uzbek storytelling is fundamentally different from the literary works of the past by its form, content, and style of expression. In particular, Isajon Sultan is one of the writers of the modern era, who is practicing the diversity of storytelling. It is a vivid proof of our opinion that it enriches the story genre with modernist, postmodernistic, neorealism possibilities. In the story, the character is often ready to go on stage. In some cases, even the smallest aspect of the character, given the scale of artistic intentions, is illustrated. When a character promotes an individual essence, then all of its qualities operate within that epic field. Academician M.Kushjonov notes: "When a writer wants to write a story, it involves many events and events. It describes the culmination of those events and events, with a clearer picture of the fate of one or two people. The story follows. In other words, the story unfolds as a result of many other events not recorded by the writer" [6, p. 158-159]. By compiling these criticisms of the critic, the writer delves into the artistic ideas and content. It sorts, analyzes and redefines reality by systematically submitting aspects of the work to a single concept.

In the XX century, such writers as Chulpan, A.Kahhor, G.Gulom, Aybek, U.Umarbekov, P.Kadirov, Sh.Kholmiraev, U.Hashimov, T.Malik also participated in the socio-political, cultural and educational spheres of the society and have made stories. Since independence, writers like N.Eshankul, S.Vafo, A.Yuldashev, Z.Pardaeva, N.Kabul, U.Khamdam, and L.Burkhan have experimented with stories that can be applied to the masterpieces of world literature. These provoked heated debate in the press between 1990 and 2000 years. Among them, Isajon Sultan, whose first book was published under the name "Oydinbuloq", has aroused the public opinion in the literary community in a way that is not like any literary work.

Well-known literary critic D.Turaev wrote: "The secrets of art cannot be acquired at once. Every writer can understand the essence of classical creativity in his own creative process and nourish it through creative mastering" [5, p. 90-94]. This example also applies to the work of Isajan Sultan.

In many stories, the author considers the problems of family and everyday life as the primary task of illuminating the fate of the modern man in a liro-romantic spirit. Because it is impossible to imagine the life of a society without a family and their relationship. Another important feature of this is the fact that the author has worked on ancient mythological interpretations in portraying the image of a modern man and deeply revealing his character. Examples of such stories as "In the footsteps of Hazrat Khizr", "Stone bride", "Bibi Salima", "Hut in the woods", "The echoes of war in the distance", "The ring" and "The Windy Night" are vivid examples. According to the researcher A.Kayumov: "The role of literary speech and psychological tools in the development of national character in modern Uzbek prose is growing. Writers have used effectively and efficiently the use of internal and external monologue, dialogue, polylogue, author's description, landscape, psychological imagery, heroes' facial expressions and gestures, portraits, interiors, chronotopes, motivations in revealing the character of the characters" [7, p. 21]. Isajon Sultan pays special attention to these aspects in describing the reality.

It is worth noting that the stages of character formation in the story are temperament-related. The first is the characteristic of the choleric temperament. This feature speaks to the fate of those who are susceptible to emotional and emotional distress. An example of this is the story of "The Hut in the Forest". The story has a symbolic metaphorical character built on the basis of human logic. The reality is fully consistent with the father-child relationship that is at the heart of philosophical and aesthetic considerations. The writer sought to prove that the world is a psychological tension that is focused on seeing, observing, and experiencing the philosophy of the universe. The second basis is known as the sangvinic temperament. As an example, the cruelty of an older child in the story of "Fate" is determined by the fact that it is the habit of living emotionally. The purpose of this is to put these two principles into the forefront of the works of Isajon Sultan.

There is a marked difference between the character and the image. The character refers to the persons involved in the work. The image means the subjects involved in creating a holistic picture of things and events. In other words, the image is represented by a simple flower color. Because the story is a complex process of creating characters, it is based on talent and skill:

"My father was a very meek man who sacrificed his life for his children. We were nine children, my mother was at home, only my father. The scarcity hung on our heads like a sword, and at dawn we had to do some work in the fields, where the cold autumn breeze shone through. He was wearing bare feet, and our feet were cold. The ground is covered with frost, the stalks of maize freeze. We waited until the great red sun rose through the midst of the sparse poplar trees, then we hurriedly drank tea and left for school. In the winter we used to take care of the frozen terrain. After the funnel had been filled up and filled with grass, the ditch was poured out of the ditch, and my father, who had fallen into a knee-deep water, had to mix it with water. . The wet cotton waned through itself over the course of the day and turned into humus, which was then sown in place of humus. The house slowly burns when the stove is lit, and when the warmth passes

through the body, I remember that we fell asleep without eating. Nine children, nine boys and girls... When we got up in the morning my father would wake up, the fire was burning in the stove, he would put the bread on the stove and warm it up” [8, p. 134].

The story of "Ring" tells of the fate of a family, the poverty, famine, and the pain of parenthood during the difficult years of life. There will be a ceremony to put a ring on the newly arrived bride. But the fate of the nine children in the family, the pondering of the future, the father's self-indulgence, the upbringing of the children, and the tireless work of the cold winter days. The story is so skillfully drawn that it reminds me of the mother character of Utkir Hoshimov's "The World of things". For such a description, a person has to go through intense psychological processes. Therefore, it is a sad fact that a family's poverty can make children miserable. But even then, the father is firmly committed to his will. So he ponders the future of his children.

The Logic of Reality and Character

In most of Isajon Sultan's stories, the logic of the characters is evident. The logic of the characters puts so much burden on the character in the storytelling scene. The hero must be able to carry out the work that he has accomplished. This is because the character is also a participant in the reality of the carrier. In other words, in the story "Ring" above, the truth is told by the first person, the storyteller. Here the storyteller is an individual who watches, analyzes, and is a direct participant. He knows what is going on in his father's heart. She learns from her mother everything about the "Ring". One ring is so intertwined with the poverty that every single moment of life shows the value of a father who is grateful. In literary practice it is necessary to distinguish between real and non-realistic. Where real events occur in relation to human daily concerns, noreal reality occurs in the form of symbolic and metaphorical expression. It is precisely that Isaac Sultan has often resorted to describing the reality expressed in the form of memory. These confirm the diversity of principles that the heroine of the story has experienced in the past, to regain her memories, and to describe them in relation to today's process.

Character and Conflict

Not only does the character manifest itself in the story, it inherently characterizes the general and private landscape. The general picture is reflected in the story of "Prisoner No.1984" of psychological processes related to community life. The special scene is in the details of the reality, which is inextricably linked with the "Tashkelinchak" legend. Isajon Sultan analyzes the inside of the reality expressed in the character creation. In this way, the image and purpose of the characters are broadly revealed: *“Meanwhile, as the years pass between heaven and the earth, it has again shown its worth. He began to look at my father, my mother, and my beloved lover, then the friends and the relatives. As the years went by I was attracted by such excitement.”*

Wow, my father was a very hardworking, lowly person. In the spring, they would take us to the ground, work and produce fruit... and then I remember the bees clinging to the grape juice until my face was bitten. Even those bites seemed to me to be trivial now, and to my delight. My father would sometimes come to us and give us some advice about the hardships and difficulties of life. How about the morning when a tired father, like a weary father, takes a moment to look at his sons, who are tall and full of strength?

If I go, there is a garden near the pool where I play, with thick branches and thick branches, a bridge with wooden reeds on the wood, and a bridge over the ground, and there are no wild quince. It's cute, neat and tidy, but there are no scenes I have ever seen! After all, have they witnessed all this? I don't know when that bridge was built. But why do I create scenes in my mind? It is strange that I see people in white yachts throwing a cane on a ditch, hitting the hoe and tapping the bridge" [8, p. 189].

The story "Mother Land" tells the story of this narrator-rawi image described the various realities to revive the memory. This method allows the writer to present the facts in a convincing, simple, effective, sophisticated way. In the village, in other words, in the valley plains, the destiny seeks to paraphrase the image of ordinary and modest people. Character and conflict go into the storyteller's heart and soul. It is a personal-psychological conflict that creates a real picture in the imagination of a sluggish boy who is interested in the past, the troubles of life, the secrets of the world. As the story progresses towards resolution, the village, the people, and the trio of landscapes promote a holistic concept. So, in the heart of the narrator of the story, "Mother land" homesickness deep separation methods require the beauty of the soul. The images of wind and rain give the hero of the story so much love and compassion. He sought to connect with the real life of the intense dramaticism that woke up in his memory. However, the loss and the feeling of separation are not enough.

Plot and Concept

Isajon Sultan often creates plots depicting the lives of ordinary people in relation to the creative process. The creators of the neorealism movement have already taken this situation to a higher level. Writers who rely on the method of neorealism have become accustomed to describing everything in epic terms. When the dynamic force behind the plot is a conflict, the concept of unifying it as a whole creates a concept. It can be seen that the stories included in the "Freedom" collection are divided into two types:

1. Organic Stories. 2. Inorganic Stories. Such a description is determined by the fact that even in the literary stories, the realistic picture is aimed at characterizing the fate of people who have lived their lives in a certain way. The elements in the plot make the principles of compact art form. If they serve to shape character, it will serve as a basis for the writer's purposes to be shaken.

Academician M.Kushjonov notes: “What does an artist do to convey meaning to events? For this, the writer is interested in the reason for the birth of those events. There is a law in medicine: Finding the cause of a patient's illness means finding a cure. The writer follows the same rule. Finding the law of event is similar to finding its meaning. He is the creator of all events in the history of society - ugly or beautiful. And a person is the cause or participant of an event. The writer analyzes that purpose, the important direction of the purpose of those who have caused the event, and the conclusions that follow from what has happened and summarizes them all and gives them a common sense” [6, p. 376]. Clearly, in this analytical text, the writer appears as the creator, participant, observer, evaluator of the reality. The author personalizes the character as he tells the story. An individual is subjected to psychological pressure. In a sense, it carries a philosophical and aesthetic burden, with a steady step towards improving a life full of defects. Isaac Sultan evaluates the logic of the character in two ways. The principle of rounding up night lines. The skill of characterizing parts of the present-day plot. Such a descriptive character becomes positive and forms the ideal idea and concept.

But in the story "The Missing" we see a completely different picture. Especially the nature of the writer who has lied to nature and lied for the beautiful flowers, mountains, winds and rain, this time tells the bird language:

“The sky is clear, the breeze has not changed, which means the weather will be open tomorrow. Somewhere between the stars, a plane flashes its red light at high altitude. The men on board are probably abroad. Is the plane hot? Maybe these happy people are sleeping in a bright, cozy cabin? It may be, but their destiny is different. This is ours - farming ... I wrapped myself in a cloth and wandered around for a while. The windshield wafts through the window, and behind the room, the television is blurred. Under my feet the whistling treasures were swaying. One or two leaves landed on an old tree. During the summer, I would sit in this couch and relax. He's getting wet now, and maybe even rotten inside. As I passed by the window came a buzzing sound of the kettle. The tea is boiling. I went back inside. I know I had to bend my old skullcaps and grab my kettle, something suddenly blurred, something like a fist and a black bang flew in front of my eyes, hit me in the water, and moved out” [8, p. 189].

The liro-romantic method expressing the originality in creator. Particularly poetic rhythm pieces give the reader pleasure. First, the author describes the character in depth while reflecting the landscape. It is precisely the writer who relates to the mildly mushy fate that he enjoys the taste of life as his ultimate goal. The great universal philosophy lies in the fact that harmless “musicha” (bird) on the balcony of the balcony, and so on. The writer goes through a lot of events in the image of a bird trying to improve the hero's life. The working hero of the story proposes the ideal idea that the hero must also learn from the birds to cope with life's difficulties. When a bird refuses a true character, the balance of ideas and content is used to determine the philosophical and aesthetic views of the writer.

In this case, psychological mood also plays a key role in solving social problems. The integrity of the plot and the literary concept in the literary stories serves to discover the character that is left in the midst of psychological situations. Thus, in the literary worldview, which seeks to create character, it is easy to see the principle of optimism in the future.

In summary, the problem of literary character takes a special place in the structure of any epic work. A person may sometimes find his or her own way surrounded by worldviews. In the literary interpretations of the writer, looking for a solution to helplessness, he created a division in the heart. While these are a common picture, on the other hand there is a prevailing feeling of internal dissatisfaction. He wants to see the world in which he lives and to live happily in the environment around him. After all, some stories contain editorials, repetitive arguments, and meaningful similarities. It is not difficult to correct such defects and defects if they are edited and processed over time, as A.Kahhor does, and more creative research is needed. Because in every text the integrity of artistic ideas is reflected, the writings of the writer, who are indifferent to the fate of society, are deeply troubled. After all, as stated by the intellectuals, there is no complete sentence in literature. The final verdict is given by a high judge, which is time. It is natural that any defect in creative research can be solved.

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