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THE WRITER'S SKILL IN IMAGE CREATION

Submission Date: May 31, 2024, Accepted Date: June 05, 2024,

Published Date: June 10, 2024

Crossref doi: <https://doi.org/10.37547/ajps/Volume04Issue06-03>

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ABSTRACT

In the article, the role of folklorism in the stories of Isajon Sultan in the art of the work, their poetic functions, the writer's skill in using folklore images and the possibilities of mythopoetic interpretation are highlighted.

KEYWORDS

Myth, mythology, mythologeme, mythopoetic interpretation, legend, mystery, narrative, image, motive.

INTRODUCTION

Folklore, which is a component of folk artistic activity, is passed from mouth to mouth, from generation to generation, from era to era, as an art of oral speech, and ensures the longevity of the nation's spiritual heritage. With the emergence and popularization of writing, the emergence of written literature begins a new era in the life of the epic traditions created by our ancestors. It is important to study the relationship between written literature and folk oral creativity in preserving the common cultural heritage of each

nation. It is considered a powerful tool in bringing peoples, nations, past, present and future together. The importance of ancient traditions such as patriotism and the superiority of spiritual values over materialism is indisputable, 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 defining moral and artistic values. Today, it is difficult to imagine the restoration and development of our national values and traditions without resorting to folklore.

People's writer of Uzbekistan Isajon Sultan is creating fruitful works in this direction. "People's myths and legends, Islamic narratives, various fantastic motifs, mythological images, mind-boggling things that can be studied through modern information are reflected in Isajon Sultan's stories. Along with beautiful lyrical stories such as "Aydinbuloq", "My Flower", "Bogi Eram Stories", Isajon "Todd", "Aivon" ("Kismat"), reflecting the general social mood of the period of limitation, the spiritual life of a person. wrote the stories "Avliya", "Manzil", "Arif" discussing its essence" [1.261].

In order to create a comprehensive picture of the writer's artistic world, to clarify the position of the author, it is necessary to analyze the folklore and mythological symbolism of the works of art.

In folklore, there are a number of characters such as giant, fairy, jinn, dragon, Ahriman, Semurg, Jo'mard, Khizr, Zahhok, Hubbi, Haydar, Sust xotin, and most of them have been transferred to written literature. passed In the stories of Isajon Sultan, we witness the revival of mythological characters in a new form.

The image of mythological creatures is often found in world wonders. The Sphinx in Sophocles' tragedy

"Oedipus the King" and the one-eyed Cyclops in Homer's epic "Iliad" are among them. Isajon Sultan referred to the character of Catoblepas in the mythology of the peoples of the world in the story "Little Pink Creature". The event will take place in the zoo. Adib, first of all, talking about the catoblepas, said that the Greek philosopher Pliny reported about this strange creature two thousand years ago, and later found it in Flaubert's work. but there is a creature that meets his eyes because of the extreme sharpness of his gaze, and he notes that he will die without hesitation. It seems that this animal is also a mythological image used as a symbol of evil in Western mythology. But the catoblepas at the zoo was completely different: "It was a cute creature with a small body but a long neck. His eyes are very clear, somehow reminiscent of the eyes of a young child. His fingers are also small and light pink in color. She blinks her long eyelashes and looks at people, so innocent that the person who sees her involuntarily likes her" [4.186].

When the hero of the story asks for an explanation for this situation, the controller says that his appearance changed over time and became this way. Talking about Catoblepas (Little Pink Creature), the warden also mentions his interesting habit: he cannot be indifferent to evil and violence. On the ground where the creature's nest is located, they bring a rabbit with legs that are wobbly and whose eyes have not yet opened. At that moment, a snake starts coming towards the

rabbit. Seeing this situation, Catoblepas makes strange noises, turns around and tries to free the rabbit from danger. He starts to eat his fingers while screaming. (As a suffering person eats his entrails). An incident of oppression is happening here. Cruelty is not the snake preying on the baby rabbit. The phenomenon of Sayyid and Sayyid is a phenomenon that has been going on since the beginning of nature. Oppression is manifested here in the fact that the rabbit is shackled with a chain and deliberately brought to face the snake. Those who bring the cute pink creature here to watch and the spectators are also oppressors, that's the point. The rabbit escapes from danger. Amazingly, claws that have just been chewed off grow back. The sad part is that the catoblepas went so far as to eat himself, and the rabbit he saved came back and lay down next to the snake. The psychology of oppression is reflected through the depiction of this situation. The story is based on symbols. Here, the snake is the tyrant, the rabbit is the oppressed, and the cathoplepas is a symbolic image of a person who suffers from the inside, even though he cannot openly fight against oppression. These images, as well as the image of society through the audience, are meant. The fact that the language of the story is based on symbolic imagery has increased the mythological character of the work. In this story, Isajon Sultan, based on a creative approach to the ancient mythological image, reworked it in the syncretic context of contemporary poetic

thinking. The writer described an important human condition through unreal reality.

The writer's story "Winter Tales" reflects the life of Uzbek villages in the recent past. During the long winter nights, the villagers gathered in one house, chatted until dawn, prepared food, sat down to eat together, and children also gathered in this house and listened to stories from adults who knew more about fairy tales. According to the writer, people like Rozikvoy, who tell legends and stories, are not just storytellers, but creators of children's imagination. One of the mythological figures in the story is a mermaid. The image of the mermaid first appeared in Western literature, and its earliest examples date back to Ancient Greek mythology. In ancient Greece, sirens were depicted as beautiful mermaids. According to legend, the sirens were originally assistants to Persephone, the daughter of Zeus. One day he is kidnapped by Hades. Sirens can't find him for long. After not finding the kidnapped girl, they ask people for help, but people refuse to help. After that, sirens develop hatred towards humans and decide to take revenge on them. Attracting sailors with their beauty and sweet voice, they lead them to destruction [5. 23].

It can be seen from this that in Western mythology, mermaids are embodied as malevolent characters. The image of a mermaid is also present in the oral works of the peoples of the East, and in some interpretations it

is said that it appeared in the mythology of the Middle Eastern countries before the Greek literature.

The mermaid in Isajon Sultan's story "Winter Tales" is different from the fairies in Western mythology. He does not harm people, on the contrary, he is miraculous. He is depicted as falling into Razzaqboy's net and trying to save him. It can be seen from the children's words, "Tell me about the scary ones" after the story ends.

In almost all works of the writer, only good things are written. The author looks for beauty in every thing and event. This situation can also be seen in the interpretation of the image of the giant depicted in the story.

The image of a giant in folklore and written fiction is a product of our ancestors' imaginations related to giants. In folklore studies, images are divided into mythological and demonological images according to their function in the work. While mythological characters are portrayed as good characters who patronize heroes, demonological characters are characters who serve evil [6.83]. Giants are also among the demonological figures. They are depicted as evil creatures, harmful to people, in folklore examples. In folk tales, we encounter giants such as the Leaf Giant, the Yellow Giant, the White Giant, and the Brown Giant. In myths, giants were embodied as evil characters. Even after this image was transferred to written

literature, a negative connotation was attached to it. For example, Ahraman the giant in Alisher Navoi's epic "Farhad and Shirin" and the Yellow Giant in Khudoyberdi Tokhtabayev's "Riding the Yellow Giant" are among them. But the author has a different approach to the image of a giant in "Winter's Tales".

One day Mamayusuf's brother's father had a fight with his mother-in-law. When his mother-in-law gets upset, he scolds her. Mamayusuf's father, who had gone to draw water, was returning from the water, and he was afraid to see a giant spinning like a black vortex on the side of the road. The giant got very angry, took whatever he could get his hands on and kept shooting at Mamayusuf's father. "Mamayusuf's father ran away without looking back. When he reached a certain place, he looked and saw that something had become huge and covered half of the sky. Two wild ducks are flying below the clouds, and they catch him and put him in his mouth. They say, "Don't be a boy, die." "I am a giant. For a thousand years, I still serve my mother. Do you make the wretch look like this duck? roaring" [7.58]. In this story, one can see the oriental method of education in the fact that the giant is angry with the son who hurt his mother and punishes him.

CONCLUSION

In conclusion, it can be said that in his stories, Isajon Sultan makes extensive use of the mythological imagination and the method of folk images, which are

present in the thinking of our ancestors, in order to reveal the inner experiences and character of the hero. In the writer's stories, the myth essentially expands its sacred function and begins to fulfill its mythopoetic function. In the plot of the story, it moves to the scope of secondary content. That is, it serves as a tool for deepening the essence of an event, revealing the character of a certain character, and realizing a certain artistic intention. Isajon Sultan created unique examples of artistic mythologies based on world and Uzbek folklore. In the writer's stories, the stylization of motifs and subjects typical of folklore, the transformation of mythological images, and mythologisms based on religious and religious views are clearly manifested. The use of folklore elements in the story is seen as a means of embodying the author's worldview and aesthetic ideal. At the same time, it also determines the creative individuality of the writer.

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