

SYMBOLS AND EMBLEMS IN MODERN UZBEK NOVELS. ON THE EXAMPLE OF THE WORKS OF ISAJON SULTAN

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ABSTRACT

The knowledge of the East has always nourished Uzbek literature, which has always flourished. Although Alisher Navoi took the first steps in this direction, Abdullar Qodiri and Abdulla Qahhor are the writers who have shaped modern Uzbek prose. Novel writing is through a period of tremendous transformation in modern times. This article examines the element of modernity in Isajon Sultan's works, which are based on modern novel symbols and emblems.

Keywords: literature, writer, novel, prose element, modern literature, artistic thinking, etc.

INTRODUCTION

Selection of the best works of modern Uzbek literature and literary process, analysis of the literary text of works created by writers, aesthetic assessment of works of art, study of literary events on the basis of science and logic, the harmony of artistic thinking and aesthetic imagination to provide independent and modern thinking, to raise the artistic and aesthetic culture in daily activities, to develop high-level artistic as well as scientific thinking abilities It is vital to determine why, when, and where the book genre developed, as well as to identify its leading characters, in order to understand the present and anticipate the future of the novel. The earliest novels arose in Roman-speaking peoples in the 12th and 13th century AD. Latin, Spanish, Italian, Moldovan, Portuguese, Romanian, Flemish, French, and other languages are classified as "Roman languages," which means "belonging to Rome." Latin was the official and literary language of practically all European countries during the time of the first books. Because the bulk of the population did not know Latin, they were unable to access literature. In these circumstances, the business community, which came in third and largest after the clergy and the nobility, needed works written in a language that artisans could understand. As a result of this desire, the novel was born. When it first appeared, a work written in a Romance language was deemed a novel and was referred to as a "conte novel," which means "conte novel." The book is one of the more recent and growing modern literature genres. It appeared considerably later in world literature than genres like drama and epic. Uzbek novels have a nearly century-long history of development. Abdullah Qadiri's Uzbek novels have evolved, expanded, and explored into one of our literature's most important genres. Poetry and theatre were impacted by the spirit of the Uzbek novel, and poetic novels and novel-like dramas were developed. Uzbek literature includes historical, biographical, mystical, fiction, detective, satirical, and daily books. The difficulties of the past are not only tied to the country's economy or politics, but also to the society's aesthetics, spirituality, culture, and education. The novel is concerned in the artistic interpretation of the evolution of reality, human thoughts, experiences, and finds since it is a genre that represents society's artistic and aesthetic thinking. Man is being put to the test once more in today's chaotic business environment. In the human mind, the more complex pecuniary interests get, the more intractable difficulties appear. This is a

feature not only of modern books, which have artistically found man, but also of the psyches of traditional realism protagonists.

The evolution of the Uzbek novel has now progressed to a polyphonic stage. It is now evident that the importance of the subject, regardless of how exciting the events are or how juicy the language is, may not guarantee the novel's survival if it is readable. A modern Uzbek novelist must have a radically different knowledge and portrayal of each character than a traditional Uzbek novelist. The novel "The Unmarried Bridegroom" is notable for depicting the incompatibility and differences between the antiquity of Uzbek spirituality and the modern views that are influencing people's daily lives as a result of globalization. Without resorting to violence or artificiality, the writer was able to see and extract humor from everything that was filmed. Even when consumption reaches the level of morality, possession of something has become the norm of mankind, and things other than material consumption are regarded secondary, the novel skillfully depicts the reality that deep-rooted spiritual ideals do not become obsolete.

Isajon Sultan is one of our writers whose numerous stories and books have piqued the interest of literary experts. The novella "Father's Poem" ("Book World") by the author was published in 2013. The piece is, in fact, devoted to the father's hymn. The story's language is straightforward and fluid. The difficulty in the story is nicely chosen, and the writer utilizes a more narrative approach to the topic in the picture, which is justified in some ways. However, the work contains more elements of fiction than fiction in terms of the genre's standards. The novel "Ozod" by Isajon Sultan is a combination of Eastern classical philosophy with contemporary postmodern worldview. You will come across a current intellectual expression of the Eastern Muslim worldview as you read the work. It is about humanity's route to happiness, which has lost its identity in today's globalized society. In a literal sense, the author reinterprets the Eastern conception of the universe and man.

The novel "Eternal Wanderer" by Isajon Sultan was a landmark in Uzbek literature. It's a philosophical-symbolic novel about the human intellect's, humanity's, and evil's potential. The novel tells the story of individuals who have been eating away at their spirituality since the beginning of time, suffering during their lives and eventually dying in the fires of hell. This work is an artistic plea to move mankind away from evil and overestimation of their own power, and it is no exaggeration to claim that it is a warning to every human being and to all mankind. The articles by Professor Dilmurod Quronov and poet Rahimjon Rahmat on the work "Eternal Wanderer" appear to be the result of a creative process. The people who were to be portrayed in the novel, in our judgment, felt their fates and situations so strongly that the work took on its own form. It's worth noting that Isajon, following in the footsteps of Sultan Ator and Navoi, describes the work's events in a specific style. For the artist, the artistic and philosophical significance of the WAY is more important than the protagonist's goal. The generalization of these works can be seen as a picture of a route that leads a person to perfection through a series of tests. The novel "Ozod," published in 2011, is one of the most well-rounded works in terms of theme and idea, storyline, and composition. This is evident in the novel's preface: "Everyone is a mirror, and everyone is different," he remarked. - The people of science and the world, for example, are sunken mirrors. They're referring to connections to roadways that range in size from tiny to enormous, and rarely go beyond that. A living mirror's owner can reflect events in

any location because inanimate mirrors are meant to reflect events. Birds are diverse in the world, as are their lifestyles and natural environments. Other birds are among them, which the hand refers to as the tole bird, humo bird, or soul bird. These are complete, in the sense that they reflect all of the birds and have additional amazing implications. In the novel's explanation, the film is titled "Introduction to the Invisible Author." All of the facts are arranged in a "capsule" that may be understood by mind and sensation, which is the priority of this symbolic interpretation. The author relates the story to micro-elements, commenting on the image of a bird. The bird, according to Tole, has an essential worth. This suggests that it plays a yeast part in the novel's poetics. The author's cheerful viewpoint wanders about freely in the symbolic interpretation.

"A symbol is a symbol; one of the forms of transference; imagery type; a word or phrase that has a transitive meaning only conditionally and within the context of the text." The symbol is practically the same as the allegory, with the exception that it is utilized in context, both literally and metaphorically. The meaning of a symbol is recognized in the context of the situation and with awareness of the situation." It's vital to remember that the term refers to a broad notion that can have a variety of connotations depending on how it's used. The notions of "thought and sensation," "thinking and logic" are very important in the novel "Ozod." As a result, there are many different interpretations of the creative form. The novel's allusion to the conditionality of the concept exaggerates the current situation, undermining the scale of thinking in the fight between distinct characters. The mystery of the universe and man is depicted through the symbolic interpretation of classical poets' works. At first look, the novel's expressive aspects appear excessive, but considering the plot's and composition's integrity, as well as the author's philosophical-symbolic notion, we may conclude that "Ozod" is a novel in its totality. True, the author's free will may have resulted in the author's independence of interpretation, but the density of expression does not undermine the theoretical belief:

"At that moment, white clouds were floating in the sky.

They are blown in droves by the highland winds, and after a while, they take on the shape of a swarm of young weddings racing forward. These celestial horses' vast routes looked to wave in the breeze, as if they were enjoying the infinite open horizons. The black clouds that followed floated erratically, and it was possible that they were transporting precipitation down their slopes. He assumed the tulip had sprouted where the clouds had come from. The breeze was gently blowing, and the stench of filthy grass was oppressive. The path is clear: after crossing the Uchyongok, the Salt Desert and Oydinkol Lake await. Aydinkol is separated from the rest of the world by a steppe desert, which is surrounded by rocks. The mountain then begins to rock, and further inland, between the two mountains, smooth, high cliffs can be seen if you climb to the summit of those rocks."

In this film, "wind" is a character sign. The protagonist's fascination with the secrets of the cosmos and man is channeled into an examination of the idea's essence: it demonstrates the harmony of form and content while also preparing the reader for a fierce confrontation of ideas. "The road is clear: crossing the Uchyongak will lead you to the Salt Desert and the Oydinkol Lake. The line "Beyond the lake, there is a desert, and behind the desert, there are rocks" encapsulates the novel's story. At the same time, Ozod Uchyongak and Tuz Choli do not have a clear idea about Aydinkol. The wind that guides it (the symbol of destiny) prepares the ground

for the consistent movement of plot events. Therefore, only those who are accustomed to thinking can the mysteries of the universe teach their essence. Ozod is a symbol of contemplation in the composition of the novel. His various intellectual and romantic adventures take on a higher essence with the help of the wind. In this novel, the author aims to analyze and study the eternal struggle between eternity and eternity, the relentless battle, and the enlightenment that is the core of man. In it we see the image of a free man who learns to think freely on the basis of the signs and details used, and who turns the inner need for self-knowledge into an action of life. In particular, the drama of reality, down to the smallest detail, image, micro-points, is reflected in the emotions that awaken in the heart of the protagonist. As a result, the intricacy of the observation grows between the specifics in the context of the actuality being reported. "In fact, I am in favor of thinking that all of the characters in the novel are Ozod himself," argues literary historian Abdugafur Rasulov. Isn't that the same principle that applies to axes as well? Would he, like his father, spend his days in the fields if he didn't get to the depths of meaning? Would his fate be like that of a vineyard owner, travelling down pathways of remorse and regret if he aspired to wealth? Iranians make up the majority of young men. Ozod aspired to Dilorom, who was a peacemaker because of his Iranian nature. Yes, woman Dilorom, but Vatan is also Dilorom." In fact, the scientist admits two features: first, the fact that the story wind in the play integrates the composition of the novel in a prophetic, narrative, scholarly way, and secondly, each reflected symbol and destiny captivates the protagonist's consciousness. At the heart of this is the writer's coverage from ancient mythological imagery to current imaginings. In the interval, the inner senses perceive the external concepts. Ozod grows up on the basis of these destinies. In the image of "Ozod", the writer conditionally connects the main idea of Fariduddin Attor's "Mantiq ut-tayr", Alisher Navoi's "Lison ut-tayr", Jalaliddin Rumi's "Ichindagi ichindadir". The protagonist's intellect, which seeks logical answers to the question of where good and evil come from, calamities and calamities, and who or what is the cause of all calamities, swells. At a glance, Ozod combines emblems, signs, and symbols.

In truth, every heart contains the mind of a person who is always roaming in quest of a tole bird, which is at odds with the exterior biological world. This is exactly how the writer Isajon Sultan approaches his work: he has a clear purpose in mind: to depict the image of the heart and the image.

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