



## IN ISAJAN SULTAN'S STORY "TREASURER" HIZR IMAGE INTERPRETATION

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**Abstract:** In this article, the author Isajon Sultan's effective use of folklore motifs in his stories is shown in the analysis of the story "Treasurer". The author the skill of creating a mythological image is mentioned.

**Keywords:** myth, mythology, mythopoetics, motive, legend, narration, plot, skill.

It is known that the beginnings of fiction date back to the oral art of our ancient ancestors. Folklore has served as the cradle of written literature. Our ancient ancestors first expressed their artistic observations orally. Folklorist O. Kayumov writes that the tradition of tabooing in archaic mythology forbade a person to tell a story about a person. This is why mythological images emerged as the first artistic image. The artistic image reflected in the first image object of artistic thinking has a mythological essence and its appearance is described as a completely unnatural creature. Mythological images gradually become hybrid (half animal, half unnatural), then zoomorphic (animals, snakes, dragons, pigeons, etc.) in the later stages of thinking (half human, half horse, half human, half ox), half man, half fish) and finally in the last stage of artistic thinking the image of a full-blooded man entered the object of artistic imagery. Based on the findings of this researcher, we have concluded that there is also a commonality in the development of the interpretation of epic reality in the gradual development of artistic thinking. In our view, the predominance of imaginary fiction in epic reality gave rise to the emergence of mythological motifs and mythological ones. With the emergence and popularity of writing, the emergence of written literature ushered in a new era in the life of the epic traditions created by our ancestors. The tasks inherent in myths - prophecy - led to the emergence of mythological images in human form. One of such images, which is interpreted as a person belonging to the world of the Unseen, capable of performing various strange events in human form, is the image of Hizr.

In today's Uzbek storytelling, the interpretation of events related to mythological images, which have been the cause of strange events among our people for centuries, is very common. In particular, in the stories of the famous Uzbek writer Isajon Sultan, the influence of folklore is obvious. The author's story "Treasurer" is important for the artistic expression of the fact that the remnants of archaic thinking are revived in the minds of modern man, the new generation of our ancestors' views on the mysterious world in the minds of the new generation.

Speaking about the saints in our country, the writer involuntarily obeys the laws of evolution. He first feels the influence of the totemistic views of our ancestors on the reader: Although the weather is warm, in the distance you can see the blue mountains, which for some reason are surrounded by a sparse fog. Maybe it looks like that because the distance is so long? There are a lot of green villages on the slopes of the mountains, Arslonbob mountains, Arslon ota hut there. It is said that wolves, foxes and even bears live among the mountains. The rocks, which are much smaller than Tiyonshan, are surrounded by such a sparse fog almost every season of the year. The slopes of the rocks are almost flat, not to mention the small mountain bushes and pistachios. I don't know, but some people in my country were riding wolves and bears. Some even subdued the lions. The lion father could be one of

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At first glance, the story seems to describe the power of our ancestors over animals, but the naming of a lion, the naming of a saint as a lion, and the naming of a mountain as Arslanbob encourage the reader to think about how these terrifying creatures relate to our ancestors. The author's reflection on the subjugation of wolves and lions by our ancestors leads the reader to the mysteries of antiquity.

In the story, the epic hero sets out in search of Hizr. He will visit the Seven Pirs in Bukhara and the dahs of the saints in Nurata. Influenced by the peculiarities of the desert and desert nature, he fantasizes that he can achieve his goal. Experiences of the epic hero, the depiction of events form the plot of the story. Visiting the tombs of saints, asking for help from the spirits of saints is a traditional culture of our ancestors, which originated in connection with ancient animistic ideas. Folklorist O. Kayumov explains the tradition of visiting the graves of saints, asking for help from the spirits of saints in connection with the Shamanic faith. According to him, due to the ancient Shamanic beliefs of our ancestors, the tradition of demanding children by circumambulating the graves of deceased saints, asking their souls to ease the difficulties was formed, and this tradition has remained a value among our people since the advent of Islam. This worldview, which is part of the traditional culture of artistic thinking and social life of our ancestors, gradually began to find expression in artistic thinking. The fact that the motif of visiting the tombs of saints in Isajan Sultan's stories is the main reason for the formation of the whole plot, the image of the epic hero believing that he found Hizr in this way is a direct expression of ancient Turkic traditional culture in our modern thinking.

In the story, the author describes the adventures of a pilgrimage to the holy places, a dahma perched on a rock in the mountains, and a spring with a fountain next to it. gives The motive of remembrance is that the protagonist remembers the narration and narrates it. The motive of recollection plays a specific role in the plot system. However, our observations show that the memory motive of certain events by the epic protagonist serves not only to form the plot and animate the course of events, but also to reveal the artistic idea of the work. In the analyzed story of Isajon Sultan, the narration of the epic to the imagination of the epic hero - the motive of remembrance - should be considered as a set of semantics of religious views on the true identity of Hizr, the essence of public opinion about Hizr, humanity's knowledge of the mysteries of the Unseen.

Throughout the story, the epic protagonist continues on his way to visit the dahmas. It is said that as he approached each dahma, dust and leaves hit his feet from the shaman. In the following scene, it is revealed in a special philosophical verse that the leaves that were blown away by the wind and blown at the feet of our hero are carried away: There was a young boy next to him.

"Give alms to God, my son," said the poor man, pleading.

✓ This is an orphan, I can't work and earn money. By God, we are hungry, give a little charity.

Is this one of those whose questions were not answered? At the top of the tombs of the saints, this unfortunate one also begged a lot for treasure or wealth? Unaware of the sufferings of the person in the hut, he asked for money, gold, luck, and when his wishes were not answered, he may have taken the easier path of life.

In the story, the motive of the beggar and the beggar child begging, the hero passing them by and the poor old beggar disappearing when he looks back is mythological. "Have you not heard that every Musa is called a Hizr, my son?" - gives a logical meaning to the mythological essence of the image. In our nation, Hizr asks people for something in various guises, often as poor. However, there are mythological notions that it has the property of appearing suddenly and disappearing suddenly. In the writer's mind, the primitive beliefs of our ancestors, the appearance of Hizr in the form of a poor man, carried by the wind to the feet of the epic hero, not to the feet of the epic hero, are a living interpretation of nature, an epic interpretation of mythological notions expanded More precisely, the

mythological image - the image of the adventures of Hizr and the hero who set out on a journey in his footsteps, served a mythopoetic function in the modern epic interpretation.

So, the plot of Isajon Sultan's story is based on archaic epic traditions. These are as follows:

1. The formation of the plot is reflected in the construction on the basis of the motive of the trip. In ancient legends and fairy tales, the construction of the plot of the whole work is based on the motive of the hero's journey. The writer made appropriate use of folklore traditions in shaping the plot of the work;
2. In the story, the beliefs associated with visiting the graves of the dead - saints - are reflected in the use of notions of the other world as a mythology, a product of the mythological thinking of our ancestors, by describing the condition of the saint in the dahma;
3. In revealing the essence of the mythological image, the writer creates a hidden logical set of artistic ideas of the work by depicting the harmony of elements of nature and the mysteries of the universe (wind, dried leaves, and the motive of his hero's footsteps), which testifies to his high artistic skill;
4. Elements of ancient mythical thinking were revived in the mind of the modern writer, and along with his archaic mythological function, he served to perform mythopoetic tasks.