

**THE CONCEPT OF THE MAIN IMAGE IN THE WORKS OF ISAJAN SULTAN**

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**ABSTRACT:** In this article, the level of use of traditional and non-traditional methods in the works of Isajon Sultan brings about leadership. At first glance, the works appear to be based on the expression of Uzbek national folklore in a folk spirit, but there are also references to trends in world literature that are consistent with national values. As an example of this, it is possible to cite the works created on the basis of the stories and narrations of the world literature, which are based on them. Accordingly, we should pay attention to the level of analysis in Isajon Sultan's works, despite the fact that, for example, images such as dreams, moon or fish are included in several works.

**KEY WORDS:** Main image, image in a narrow sense, unusual image, national values, creative ideal.

The level of comparison of Isajon Sultan's works with the works of Ulugbek Hamdam, the expression of the concept of image in the literary and artistic works, which raises the question of relevance today, occurs on the basis of originality, regardless of novels, stories and other types of works. This is also related to the fact that reality is deep and based on reality. Ulugbek Hamdam's works are dominated by unusual image styles. In the works of Isajon Sultan, the updated version of the style based on non-traditional styles and folk, national values, portrait-based paintings is the first-class task. Myths and legends are the basis of various values. Accordingly, in the period of the emergence of space and time on the basis of different times, the representation of the flying realities in some cases is expressed in a typological environment, and in some cases in a structural spirit. It is not surprising that this also serves to increase the level of excitement of the work.

"Based on the analyzes of I. Kovalik, M. Kotsyubinskaya, D. Kuronov mentions such types of images as mega-image, macro-image, and micro-image. It is noteworthy that such image types are not found in other theories. In addition, according to the relationship between the expression and image plans of the images, the classification is classified into autological, metalogical, and superlogical images, which are not found in other literary theories. These classifications are also not given in theories. Literature explores life in two different ways: one is confirmation and the other is denial. According to this, most literary scholars divided the images into such types as positive and negative images. In contrast to this, D. Kuronov approaches positive and negative images according to their relationship with the aesthetic ideal of the creator. In literary studies, the artistic image is used in a broad and narrow sense.

We see images in the broadest sense as the observed, reworked reflection of all the elements of existence by the creator. In the analysis of works of art, even a small detail represents a certain ideological load and is meant as an image. In the use of the image in the narrow sense, the human image in artistic works is taken as a basis".[1] Also, the degree of comparison of the works of Isajon Sultan with the works of Ulugbek Hamdam, the expression of the concept of image in the literary and artistic works, which raises the question of relevance today, occurs on the basis of originality, regardless of novels, stories and other types of works. This is also related to the fact that reality is deep and based on reality. Ulugbek Hamdam's works are dominated by unusual image styles. In the works of Isajon Sultan, the updated version of the style based on non-traditional styles and folk, national values, portrait-based paintings is the first-class task. Myths

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"The hero is the main image that forms the ideological content of the work, standing above other characters in a certain work. The events of the subject are united around the hero, and other characters are included in the work in connection with him. The characters are in an integrative relationship (ruler-subordinate)<sup>2</sup> with the hero and serve as a support and helper in the work".<sup>[2]</sup> The relevance of the issue of analyzing literary and artistic works and teaching them to students is one of the ideas put forward by people of the pen today. Accordingly, the main character in Isajon Sultan's works and the issue of image in artistic works and the features of their expression create various difficulties. This interpretation is the reality created by the representation of various images in the mythological image in the stories and stories created by Isajon Sultan. In stories based on historical narratives and legends, the scope of the topic is analytically relevant for the age level. In this regard, we witness the nature of the author's language to combine different realities, taking into account the educational value. This is the method of transferring historical images, legends, narratives into images based on artistic interpretation. In such ways, it is more appropriate to use single and several characters rather than many characters in expressing the character and characteristics. In this regard, Isajon Sultan's stories are much higher in terms of their impact.

"So creating a portrait comes from the intention and style of the writer. As an example, the character of Sadiq is introduced to the reader in Abdulla Qadiri's "O'tkan Kunlar" as follows. This young man, who is about twenty-two years old, has yellow skin, red eyes that sparkle, play and burn like the eyes of an owl, a flat (puffy) nose as if riveted to his face, and his mangle has grown out. He was a creature whose face was so sunken in, in short, he was created out of time. In the play, Sadiq's rascal actions, arrogance, treachery, not only his participation in the events in the play, but also from the portrait drawings can be known. <sup>[3]</sup> In every work, whether it is a short story or a large novel, elements of folk art can be felt in it. The reason is that any artist can create an example of creativity that will be imprinted in history only by relying on folk art. In addition, since the work to be created will be read mainly by representatives of this nation (for example, the works created by the representative of Kazakh literature are read by more Kazakh people), of course, if expressions close to the national language are not used, the work will not have its full content. loses its essence. For example: In this story, typical of our fairy tales, "Yol yurarmis, yol yuras mol yurarmis...", i.e. rhyme in prose is characteristic of all horses in the form of the character "Father" by means of the art of saj. It will not be a mistake to say that it also represents the characteristic of Because Father is going on a long journey here to make a living. In this case, the road means it. After all, it is not for nothing that the phrase "ways of life" is used in our nation. Based on this, we can say that in every part of Isojon Sultan's creativity, the freshness of folk oral creativity is felt.

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