

## Table Of Content

|   |   |
|---|---|
| <b>Journal Cover</b> .....                  | 2 |
| <b>Author[s] Statement</b> .....            | 3 |
| <b>Editorial Team</b> .....                 | 4 |
| <b>Article information</b> .....            | 5 |
| Check this article update (crossmark) ..... | 5 |
| Check this article impact.....              | 5 |
| Cite this article .....                     | 5 |
| <b>Title page</b> .....                     | 6 |
| Article Title .....                         | 6 |
| Author information .....                    | 6 |
| Abstract .....                              | 6 |
| <b>Article content</b> .....                | 7 |

**ISSN (ONLINE) 2598-9936**



**INDONESIAN JOURNAL OF INNOVATION STUDIES**  
PUBLISHED BY  
UNIVERSITAS MUHAMMADIYAH SIDOARJO

## Originality Statement

The author[s] declare that this article is their own work and to the best of their knowledge it contains no materials previously published or written by another person, or substantial proportions of material which have been accepted for the published of any other published materials, except where due acknowledgement is made in the article. Any contribution made to the research by others, with whom author[s] have work, is explicitly acknowledged in the article.

## Conflict of Interest Statement

The author[s] declare that this article was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

## Copyright Statement

Copyright © Author(s). This article is published under the Creative Commons Attribution (CC BY 4.0) licence. Anyone may reproduce, distribute, translate and create derivative works of this article (for both commercial and non-commercial purposes), subject to full attribution to the original publication and authors. The full terms of this licence may be seen at <http://creativecommons.org/licenses/by/4.0/legalcode>

## EDITORIAL TEAM

### Editor in Chief

Dr. Hindarto, Universitas Muhammadiyah Sidoarjo, Indonesia

### Managing Editor

Mochammad Tanzil Multazam, Universitas Muhammadiyah Sidoarjo, Indonesia

### Editors

Fika Megawati, Universitas Muhammadiyah Sidoarjo, Indonesia

Mahardika Darmawan Kusuma Wardana, Universitas Muhammadiyah Sidoarjo, Indonesia

Wiwit Wahyu Wijayanti, Universitas Muhammadiyah Sidoarjo, Indonesia

Farkhod Abdurakhmonov, Silk Road International Tourism University, Uzbekistan

Bobur Sobirov, Samarkand Institute of Economics and Service, Uzbekistan

Evi Rinata, Universitas Muhammadiyah Sidoarjo, Indonesia

M Faisal Amir, Universitas Muhammadiyah Sidoarjo, Indonesia

Dr. Hana Catur Wahyuni, Universitas Muhammadiyah Sidoarjo, Indonesia

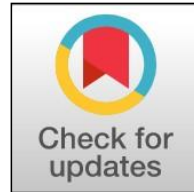
Complete list of editorial team ([link](#))

Complete list of indexing services for this journal ([link](#))

How to submit to this journal ([link](#))

## Article information

**Check this article update (crossmark)**



**Check this article impact (\*)**



**Save this article to Mendeley**



(\*) Time for indexing process is various, depends on indexing database platform

**THE ISSUE OF ARTISTIC IMAGE OF NATURE AND METHOD IN THE  
WORKS OF ISAJAN SULTAN  
(ON THE EXAMPLE OF "THE MISSING MOTHERLAND")**

Davronova Shohsanam G'aybulloevna,  
Doctor of Philology, Bukhara State University  
Associate Professor of Uzbek Language and Literature

***Abstract.** The article describes the views of the writer Isajon Sultan on the art of creating an artistic image, his methodological research on the example of the story "Ona yurt sog'inchi".*

***Key words:** story, artistic image, character, artistic skill, creativity, nationalism, Isajon Sultan's work, the story "Missing Motherland".*

One of the characteristic features of the nature of the artistic image is its generalizability. In particular, in poetry, a variety of images combine a particular character, habit, attribute, action, or character that is unique to the human world. For example, let's pay attention to the opinion of the literary critic N. Rakhimjanov: The poet's homeland is a world of mysterious images that absorb his magical, wise meanings. Images such as the Word, the Eye, the Bird, the Spring, the Tree, the Lamp, the Imagination, and the Light in R. Prafi's lyrics have become symbolic in terms of their expressive meaning. They depict the pages of the historical life of the peoples of Turanzamin, Turkestan. It reflects the essence of the tragic events in the destiny of the Turkic peoples "[9.101].

This feature of the nature of the artistic image in the Uzbek literature of the independence period is also reflected in the prose works. Animate and inanimate nature, objects are symbolically expressed in the artistic expression of the characteristic features of the human spiritual world. In particular, the work of Isajon Sultan is an important source in this regard. There are many examples of this in the author's novels "Eternal Wanderer", "Free", the story "Prayer" and many other stories.

a specific poetic function and emerge in the form of a collection of ideological views that the writer wants to express. For example, the Mountain of Pain ("Mountain of Pain"), the Guardian ("Guardian"), the Spider ("Spider"), Aydinbulak ("Oydinbulak"), the address ("Address"), the flood ("Sofia") embodies the philosophy of the charm of being, the greatness of the human world, the strength of will, the height of dignity, the incarnation of the prophecies of the divine miracle makes.

In the author's story "Missing the Motherland", the focus on the national spirit and spiritual values is concentrated in the generalization of the village. Considering that "artistic image is a form of thinking of literature and art, a means of artistic perception of the world and man, a general category of art" [15.43], if we approach the rural image in this story, the writer's people, nation, we acknowledge that the nature of the place in which he grew up, the period, and the human personality, the psyche, were artistically perceived and expressed in the image of the village. "This story is not about people, events, the protagonist of this story is the village" [11.348], the writer begins his story. In the image of the creator, the village is enlivened, it is embodied as a living being that embodies a person with a unique nature, wonderful habits, a world with a unique look. "*U nozlanadi, chappar uradi, bag'rida borini muhayyo qiladi, goho to 'rsayib-xo 'mrayadi, xullas, bir tirik jonzot nimaiki qila olsa, barini u ham qiladi.*"

The plot of the story is based on the experiences of the protagonist in the fantasy world. Indeed, "in the works of the author, the analysis of the human psyche is more important than the story. In general, in a work of art, psychological analysis serves to describe events, while in Isajon Sultan's story, the depiction of events helps to reveal the state of mind, the clear, effective embodiment of the state in the reader's imagination" [5.154]. For example, in "Missing the Motherland" the language of the protagonist is expressed in the language of a man who loves his country and misses it. He has a wide range of ideas about the concept of a village, which is part of the homeland, which is a wonderful view of nature.

In the story, the concepts of country and countrymen are understood and described in a connected, harmonious way, they are inseparable. In the general

landscape of the village, the physical and spiritual image of the villagers is perceived as a whole. Children carrying their puppies on a stretcher, playing in the sand or screaming at the sky on the branches of trees, young women in wide flowered dresses, beautiful girls, their mustaches are now beginning to beat the grass, their hands on their chests "It's like a bunch of teenagers who have learned to greet each other, to serve at weddings.... [11.350]. In general, all the details that embody the rural image serve to form a certain aspect of the overall landscape. According to the author, the village is considered to be the sum of the spiritual world of father, mother, friend, aunt, uncle: [11.351]. As a result of the writer's artistic skill and unique style of expression, the story of the village landscape in the eyes of the protagonist of the story is sometimes "tired for a while, and his sons, who are growing taller and stronger, are happy for a while." [11.351] the father, sometimes the mother following the dirt road [11.353], and sometimes the uncle [11.353] looking at the road with a cane in his hand, a knuckle on his shoulder, and a palm in his eye. and constantly calls him to himself. The protagonist even sees himself in his holistic world: "In the meantime, it looks like a thin, tall teenager is staring at me.

I get to know him better: he turns out to be me "[11.353].

This means that in the generalized image of the village, all its charms, big and small details, the hero himself, as well as the people, are reflected. All of this blends into the overall landscape of the village, creating an artistic world of the whole village. As a poetic skill, the writer's ability to understand the concept of the motherland through the image of the countryside has expanded.

According to the protagonist, not only does he miss his village, but his village also misses him like a child growing up in his arms, always calling him to him, waiting for him.

In the eyes of the protagonist of the story, the village is so beautiful, so beautiful, so beautiful, its valleys, streams, fields are covered with beauty with all their being. "Between the valleys and the valleys there are mountains on one side and



flowers on the other side of the steppe." [11.352] In addition, the village is not only beautiful and unique, but also simple and natural. "People who burn a cow that overturns a bucket full of milk and burn it like a man, who speak to the rains, the winds, the scorching heat" [11.2349] are just as valuable to the protagonist.

The writer is able to find and skillfully express the nature of the village, the unique world of the villagers, the image, the characteristic details of the landscape. The author manages to convey to the reader his ideological views on nostalgia, which he intends to express through the work, through the skillful depiction of a rural landscape. The writer draws a picture of the village with an artist's pen. "Those snakes are roads, reeds with wind playing in them, gardens, children clinging to tree branches ..." [11.350].

The issue of spiritual values, which is widely interpreted in the works of the author, is related to the spiritual world of man, his connection with nature, his involvement in ancient traditions. In particular, the story "Missing Motherland" expresses the writer's constant desire for the motherland throughout his life, the value of the place where he was born and grew up, his childhood impressions, which he can not forget, the love of loved ones can not be found anywhere else.

In general, the stories of the writer Isajon Sultan are characterized by a variety of content and variety of forms. The diversity and novelty of the author's methodological research can be seen in the stories.

## References:

1. Ахмедова Ш. Н. ПРОГРЕСС ПОРТРЕТОПИСАНИЯ В ПЕРИОД ГЛОБАЛИЗАЦИИ В ЛИТЕРАТУРОВЕДЕНИИ //Россия-Узбекистан. Международные образовательные и социально-культурные технологии: векторы развития. – 2019. – С. 12-14.
2. Amonova Z. K. et al. MANSUR HALLAJ AND HIS IDEAS IN AHMAD YASSAVI'S WORKS //Theoretical & Applied Science. – 2020. – №. 4. – С. 964-967.
3. Davronova S. MODERN ÖZBEK ROMANLARINDA KÂMİL İNSAN TERBİYESİ MESELESİNİN ELE ALINIŞI //Electronic Turkish Studies. – 2017. – T. 12. – №. 15.

4. Davronova S. EASTERN AND WESTERN LITERARY TRADITION IN THE MODERN UZBEK NOVELS //World science. – 2016. – Т. 4. – №. 5 (9). – С. 33-34. ent)
5. Исажон Султон насри бадиияти. – Тошкент: “Turon zamin ziyo”, 2017. – 384 б.
6. NEMATOVNA A. S., SAIDBURKHONOVNA K. N., BEKMURODOVNA K. O. METHODOLOGY AND SKILLS PROBLEMS //Journal of Contemporary Issues in Business & Government. – 2021. – Т. 27. – №. 5.
7. Norova N. TRADITION AND INNOVATION IN USMON KUCHKOR'S POEMS //Scientific reports of Bukhara State University. – 2021. – Т. 5. – №. 3. – С. 100-111.
8. Rajabova M. B. Expression of images related to national traditions in a. Navoi's work //Scientific reports of Bukhara State University. – 2020. – Т. 4. – №. 5. – С. 141-146.
9. Раҳимжонов Н. Мустақиллик даври ўзбек шеърляти. – Тошкент: Фан, 2007. – 262 б.
10. Safarova N. ГУЛЛАРИНГНИ АЙЛАДИ ЧЎП ҚАРҒА, БОЙҚУШ, ЗОҒ, ТИЛИМ...”: (Шоир Самандар Воҳидов ижоди мисолида) //ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. uz). – 2021. – Т. 8. – №. 8.
11. Султон И. Асарлар. – Тошкент: Фафур Гулом номидаги нашриёт-матбаа ижодий уйи, 2017. – 392 б.
12. Sharipova L. F. Literary riddles //Theoretical & Applied Science. – 2018. – №. 10. – С. 342-346.
13. Eshonqulov H. The Alisher Navoiy oshiqona g‘azallarining badiiy qurilishiga oid o‘ziga xosliklar //ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. uz). – 2021. – Т. 3. – №. 3.
14. Qodirova N. S. SOME CHARACTERISTIC FEATURES, SKILLS AND STYLE OF THE LITERARY CRITIC //Web of Scholar. – 2018. – Т. 5. – №. 2. – С. 32-35.
15. Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2013. – 408 б.
16. Қодирова Н. Научно-литературное мышление и проблема стиля //ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. uz). – 2021. – Т. 8. – №. 8.
17. Қодирова Н. Ibrohim Naqqulov ijodida muallif nutqining o'ziga xosligi //ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. uz). – 2021. – Т. 7. – №. 7.