

THE ROLE OF QUOTATION IN THE PROSE OF THE UZBEK LANGUAGE

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***Abstract.** This article analyzes the artistic criteria of modification and its uniqueness in our literature through literary works. It proves that modification is a large-scale aesthetic phenomenon and that it originates from literary influence and aesthetic attitude to traditions, and changes in traditional forms depending on the needs of the era and the student of that era.*

***Key words:** image, mode, modification, existentialism, absurd, hero, attribute, personal tragedy.*

Isajon Sultan's "free" novel differs from the traditional novels existing in Uzbek literature in terms of all its internal theoretical elements - its unique plot, characters, narrative method, composition construction, and even its size. In fact, the writer seems to have chosen such a unique style as a result of studying world novels and Uzbek classical literature. Because the "free" novel is modified in the way of expression - in this place inter-genre harmony and commonality is observed. This means that Isajon Sultan shows the possibilities of the Uzbek novel through his work and expands the possibilities of his artistic thinking.

In the novel "Ozod" quotes from the works of other poets and writers are not only classic Uzbek literature, but also modern literature Hamid Olimjon, Zulfia, Mirtemir, Erkin Vahidov, Abdulla Oripov, Shavkat Rahman, Tilak Jo'ra Muhammad Yusuf, Khurshid Dostmuhammad, Nazar Eshanqul, A single word, sentence, or verse taken from the work of a number of figures such as Iqbal Mirza,

Ulugbek Hamdam means that Isajon Sultan is trying to unite all the people of his pen around one spiritual problem.

For example, on one page with allusions, the sentence "...the wind began to blow the branches of a bush growing on the lip of the rocks" reminds us of Oibek's impeccable poetic world. In particular, the poem "*Namatak*", which is an incomparable masterpiece of 20th century Uzbek poetry, comes to mind:

*"Nafis chayqaladi bir tup na'matak,
Yuksakda, shamolning belanchagida.
Quyoshga ko'tarib bir savat oq gul,
Viqor-la o'shshaygan qoya labida...
Nafis chayqaladi bir tup na'matak..*

*Mayin raqsiga hech qoniqmas ko'ngil,
Vahshiy toshlarga ham u berar fusun.
So'nmaydi yuzida yorqin tabassum,
Yanoqlarni tutib oltin bo'sa-chun,
Quyoshga tutadi bir savat oq gul!... ”¹*

Such verses pass through the prism of Azod's heart. Then, in the image of Oybek, the images of Oybek and other creators appear in the form of free and free.

In another episode of the novel, there is such an expression: "I like this field. A brook flows on the stony ground. One willow tree grows on the stones, its leaves are rustling. Sap has fallen on its thin leaves, and everything seems to be shedding tears. Ivy grew from its roots, and this grass grows between the stones.

Sometimes an old man sits under this willow tree. He comes from far away, crying for some reason, rests in his shadow. Then the willow sheds tears on his shoulders, on his head... He sits for a long time, then he walks tiredly and goes to the places where the sun sets.²

¹ Oybek. *Namatak*. Anthology of Uzbek poetry of the 20th century. State scientific publishing house of the National Encyclopedia of Uzbekistan. - Tashkent, 2007. - P.30-31.

² I. Sultan. Azod.T.:G'.Ghulam. 2017. Page 159.

This is the word "willow" at the beginning of the lyric-epic passage related to the image of nature, and then the sentence "sometimes an old man sits under this willow tree", and moreover, this old man is old. the situations of a person crying - all remind Mirtemir's poem and his lyrical hero. Then the enlightened reader involuntarily read the full content of the poem "In my misery" by the talented poet Mirtemir, in particular:

*Majnuntol tagiga o'tqazing meni,
Shu kungacha o'zni men cheklab bo'ldim.
Majnuntol tagiga o'tqazing meni,
Men uchun yig'lasin, men yig'lab bo'ldim. ,³
degan misralari xayolga keladi.*

Such quotations increase the artistic appeal of the text of the novel, together with various images in Uzbek literature, show that the spiritual world of the novelist is close to the world of his predecessors.

The story of the romantic line in the novel, the fate of two great poets and poetesses Hamid Olimjon and Zulfia, who have left their rightful place in the history of Uzbek literature, is shown before the eyes of the reader. Here, too, the following excerpts from those authors perform a poetic function:

"Every spring, an apricot bush on the mountain blossoms white. It comes to me as Dilorom, blossoming. I go to him and whisper to him, "am I happy?" .

*Kimdir javob beradi:
Yuzlarimni silab-siypalab,
Baxting bor, deb esadi ellar
Etgan kabi go'yo bir talab,
Baxting bor, deb qushlar chiyillar.*

Strangely, at the same time, I will start playing other songs as well. Even a single blade of grass sprouted from among the weeds turns out to miss spring like I do.

Qishning yoqasidan tutib, so'radi seni,

³ Mirtemir. I'm sick. // Anthology of Uzbek poetry of the 20th century. "National Encyclopedia of Uzbekistan" state scientific publishing house.. - T: 2007. - P. 54..

*U ham yosh to'kdiyu chekildi nari.
Seni izlar ekan bo'lib shabboda,
Sen yurgan bog'larni qidirib chiqdi.
Topmay sabri tugab, bo'ron bo'lidiyu
Jarliklarga olib ketdi boshini.
Farhod tog'larida daraging so'rab
Soylarga qulatdi tog'ning toshini...”⁴*

Most importantly, the scenery that Azod sees along the way gives him a romantic, poetic mood. In particular, any reader will remember Hamid Olimjon when it comes to "a bush of apricots turning white". At the same time, Zulfiya's longing poems written by Hamid Olimjon, who spent her whole life in hijran, especially the words "looking for you on Shabbat" have touched the heart of the reader. passes.

In fact, Muhammad Yusuf's poem "Lolaqizgaldok" fits the whole being of Azod, who set off in search of Lola. That is why Isajon Sultan has five verses from the 11-line long poem of the poet:

*"Buni hayot derlar, unutm aslo,
Bir kun ochilasan, bir kun so'lasan.
Qalbmida-ku, faqat sen eding tanho,
Qabrim ustida ham o'zing bo'lasan.
Sen bizning sevgidan xotira – bayroq,
Lola, lolajonim, lolaqizg'aldoq...”* ,

cites a paragraph that Muhammad Yusuf's verses such as "I don't have enough air" or "If I die kissing you and hugging Osh" are reminiscent of the fate of Shavkat Rahman. This painful and sad poem really seems to be talking about the life of Shaukat Rahman. In fact, in the novel, all "people" unite in the artistic world. Their world comes to sleep with the high spiritual world of Azod. At the same time, the author describes the unity between man and nature in his novel. That's why he talks to every plant, tree, bird and other natural phenomena he meets

⁴ I. Sultan. Azod.T.:G'.Ghulam. 2017. Pages 163-164

on his way to freedom. It can be felt that Isajon Sultan strives for a unique stylistic innovation in Uzbek novels.

In the composition of the novel there are stories and narratives such as "jug", "wolf and bird", "tortoise and scorpion", "crow", "the story of the horses joined to the cart", which also represent the spiritual world of Azod. deepens. The story of "the wolf and the bird" among them is as follows: "the wolf caught small animals and the bird gathered grain, and both of them were feeding in this way. A man came and said, "This wolf is wild and cruel And the bird decorates," he said. The second one said, "You give the wolf its savage ratio because it kills a living and moving creature, and do you say that the bird decorates because it eats motionless and bloodless grain?" He asked. "However, grain is also a living thing," he said. Then the first apologized: "I was ignorant because I did not understand the essence." "You don't." The fourth said: "It is only you who give meaning to things. Your words were listened to because of the meaning you gave. In fact, there is only God and his will. Before this Will there is neither you, nor I, nor the wolf, nor the bird..."

They also said that there was a fifth person there. We are not aware of his words. Because, he was silent..." This small narration, in fact, serves as a key to understanding Isajon Sultan's novel. Literary scholars interpret it differently.

The tiny characters in each narrative, whether they are living or inanimate, speak and interact. At the same time, he conducts philosophical reflections on the essence of man, the world, existence.

As addressed in previous seasons with the nature of literary flow, Isajon Sultan's novel concludes with the following quote from Alisher Navoi's Munajat:

"Ilohi, Akram ul-akramin - Sen, va gunohkor - men.

Ilohi, agarchi jurmu isyondin o'zga ishim yo'q, ammo sendin o'zga ham kishim yo'q.

Ilohi, o'zluk yomonligidin o'zlugum bila o'ta olmaydurmen va yaxshilarning etagin yomonlig'im uyotidin tuta olmaydurmen.

Ilohi, qalamimg'a hamding raqamig'a mashg'ullik ber va raqamimg'a xaloyiq ko'nngliga maqbullik ber..."⁵

It is not for nothing that the novel has such an ending. Because Alisher Navoi turns to the Creator from his prayers, prays, and expresses his wishes. The content of the prayer corresponds to the content of high human feelings and opinions put forward by the writer throughout the novel. "The spoken words have already materialized, created a form, changed the environment and determined the essence of the speaker's life," the wisdom given by the language of the wind is later presented in the form of Azod's thoughts, which is based on the words of Isajon Sultan, the novel as well. dignity is embodied.

In general, this comment of Professor A. Rasulov is very suitable for the description of the image of the "people of meaning" in Isajon Sultan's novel "Azod": "the world around us is stable and unchanging, the events in it are reflected in you, because you value them , says the writer. What you value is valuable, and what you don't value is poor. The novel "Ozod" is built on this basis. In fact, the narratives and quotations included in Isajon Sultan's novel "Azod" are literary evidences for the proof of the above premise.⁶

The reference to the ancient narratives and the works of famous artists in the novel "Ozod" serves to deepen the content of the novel and lead to the expansion of the scope of various noble concepts.

Allusive symbols in the novel open the reader's imagination to endless literary and artistic horizons. The main thing is that in today's globalization process, in a time when various techniques surpass all spiritual values, the glorification of spirituality in the context of the "free" novel pleases any enlightened person.

The "free" novel, which contains various literary fragments and narratives with a new interpretation, is among the works that help to sharpen the minds of

⁵ I. Sultan. Azod.T.:G'.Ghulam. 2017. Pages 176-177

⁶ Rasulov A. Philosophy of reflection. // Art of Isajon Sultan Nasri. Tashkent. "Turon zamin ziya" publishing house, 2017.-B. 32.

literary scholars and give an opinion about the processes of changing the nature of the novel.

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