

The Issue of the Literary Synthesis of Religious Views in the Story "Sophia" by Isajan Sultan

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ABSTRACT

The issue of the literary synthesis of religious tones is one of the relevant topics of discussion in world literature and Uzbek literature as well. Current research introduces the artistic synthesis of religious motifs on the example of the story 'Sophia' written by Uzbek witer Isajon Sulon. The main protoganist Sophia is the wind with different descriptions in the story. As we know the word "Sophia" means high divine wisdom, faith, hope and love in Greek. The main plot of the story has been revealed through the methods of comparison, contrast, description, literary analysis, abstraction, and literary synthesis. In the end, conclusions are made that the present story, like a number of stories of the writer, is an ideologically mature and literary perfect work that deserves to be among the best stories of not only Uzbek, but also world literature.

Keywords: Literary synthesis, plot, symbol, divine love, narrator, spiritual storms, allegory, foreshadowing, epithet, tajhuli oriphon, talmeh, transient world

INTRODUCTION

A number of works have been carried out on the issue of the influence of Islam on fictionin world literary studies [13;11;1;2;26;16;17;6;19;12;14]. Currently, Uzbek literary scholars pay special attention to the study of the specific characteristics of works on religious and moral topics [10; 21;24;9;8;25;4;7;3]. The narratives written by the famous Uzbek writer Isajan Sultan is a bestseller in this regard.

MATERIALS AND METHODS

A number of studies are being made on Isajan Sultan's prose, including his stories [18; 5; 27; 22;]. Also, the writer's works are recognized by foreign literary critics, including Christopher Fort *Isajon Sultan and Postmodernism* (USA), Victoria Caceres *Travel to Uzbekistan with Isajon Sultan* (Argentina), Husayn Boydemir, The Foreword to the Turkish edition of *Garden Eram* (Turkey). In 2011, the writer's story 'Kismat' (Destiny) was included in the international contest announced by the literary journal *Lexicon* published in Chicago, USA, and the story 'Bogi Eram' (Garden Eram) was included in the international literary contest of *Gunsel Sanat* magazine published in Alanya, Turkey. The story 'Windy Night' was presented at the Russian-Belarusian International Literary Competition named after V. V. Bianki. He was a winner of the awards in the category "Small Prose Work" of the prestigious contest "Open Eurasia-2017" for the story 'Following His Majesty Hyzr' that was held in Stockholm, the capital of Sweden. He was the winner of the contest "Unity in language, thought, work - Turkish world literature (novel) awards" that was held by the Turkish Language Institute, the Council of Turkish States, the Ministry of Culture and Tourism of Turkey, the Atatürk High Institute of Culture, History and Language in Bursa, Turkey. The prize winners list was announced at the end of the contest and Isajon Sultan's novel *Bilga Khagan* won the prize among them. Also, one of the author's books was published in the USA and two volumes of it in Turkey. The novel *The Eternal Wanderer* translated by Christopher James Fort, was recognized as the best novel of Uzbekistan in 2010, and the novel *Free* was recognized as the "Best Prose Work of the Year" by the Writers' Union of Uzbekistan in 2012.

Isajan Sultan's latest stories were recognized as the best works of Uzbek literature in recent years. Isajon Sultan's stories have been translated into the English, Turkish, Russian and German languages. The list includes the stories of 'The Fish,' 'A bowl in the water,' 'Wonders,' the story 'Heavenly Garden,' 'Korkuluk' [33], the story of 'Irem Bahcesi' [32] and the story of

'Sophia' by the writer that we want to explore in current study. The study compares the religious motifs in the story 'Sophia' with the traditions of world and Uzbek literary studies, and Isajan Sultan's poetic skill in skillfully using the original image and artistic synthesis is revealed and analyzed on the basis of examples.

RESULTS AND DISCUSSION

The blowing wind is a unique symbol of play, anger, gentleness in the stories of the national writer of Uzbekistan Isajan Sultan, 'Windy Night,' 'Longing,' 'Sain,' 'Mainstream.' In the writer's novel *Baqiy Darbadar* (The Eternal Wanderer), the storm as a divine intervention and a terrible force [20] appears and at the end of the story it causes the death of all but not the Eternal Wanderer (as an obedient creature of the Creator). As for the novel *Ozod* (Free), the wind is always together with the hero from the beginning to the end of the work and shows a beautiful example of its own symbolism. Throughout the novel, the wind is embodied as a teacher, a companion, a narrator, and a unique force of nature. The wind accompanies the hero on his journey from Uchyongok to Mount Alexander and talks to him along the way.

The plot of the story is very simple, there is almost no description of events. There is only the image of the flood and the narrator's emotional experiences corresponding to the flood, the image of a man being struck by lightning and his lost., The name of Sophia is given to a storm capable of destroying everything in the story. The story is based on symbolism from beginning to end. We can classify the symbols in it as follows:

Symbol of divine love

The storm in the story is not a simple natural phenomenon, but a symbol of divine love. By understanding this symbol the reader can understand the story correctly. If this symbol is not understood, the reader will not understand why the person struck by lightning, who disappeared without a name at the end of the story, does not have a sign anywhere. The reader cannot draw the

author's desired conclusion from the story. Taken as a simple natural phenomenon, the story has no conclusion, just a simple storm image and the narrator's reaction to it. We should also understand love not as figurative love, but as divine love. Only then the content of the story begins to acquire a wider meaning for the reader. At the beginning of the story, the author refers to the symbolic understanding of the story and mentions the word "love" [38]. The word "Sophia" means high divine wisdom, faith, hope and love in old Greek. After a little observation, I suddenly realized that it is not the ordinary storm that we know, but a completely different phenomenon is mentioned, that the storm is not a flood at all, but the waves of love [38].

The image of a person who is the owner of divine love

The narrator himself is the image of the person who has divine love in the story. The story describes Sophia's rages in a short period of time, her longing for the sky like an angel, pounding on the door like a flood, and smashing the logs with her incredible strength. However, describing the storm as a destructive force, the narrator emphasizes that the storm is attuned to the beat of his heart. He caresses the storm and calls it "My Sophia." Sophia changes the environment. The pouring rain washes not only the surroundings, but also the bubbles in the heart: "These charms have already moved to my soul, I am in awe of this marvelous beauty, I was in love with Sophia like embers." says the narrator in the story. In fact, the narrator is fascinated by the power of God in the image of Sophia.

The image of a person who does not have divine love

It can be understood from the words of the narrator that the person struck by lightning in a symbolic sense is actually the image of a person without love. In the story, the author describes the person who was struck by lightning as "a person who lives in the same way without love" defines as: "It is possible for love to enter a person's life like a storm, isn't it? Looking at it from this point, it became clear that the field yard is only a place where a person stays temporarily, The appearance of a man struck by

lightning suddenly changed, and the sufferings of a person living life without hope, without trust, without love surfaced" [38].

At the end of the story, there is no a single sign left of the person who was struck by lightning. With this, the author wants to tell us that "a person without love leaves this world without a name": The man was nowhere to be seen. His belongings were also inside the hut... Small branches and twigs were stuck on over the horse that he had ridden. The flood, which had begun to calm down, now turned into a gentle breeze, blowing gently over the lands it had just passed. The huge willow that grew tall in the open square where the row of warehouses were ended, created various burning flames in its branches, and the moist existence after the rain was burning inside. However, that man was not there. It was nowhere, that's all..." [38]

A image of the transitory world

The warehouse is used as a symbol of a temporary place of residence in the story. (We quoted a sentence about this in the work above)

There are also *spiritual storms* in human life that can radically change a person's life. If we analyze it from this point of view, the ambiguity of the work increases even more.

"The wind is an inexhaustible poetic possibility of the writer, the fuel of the images to be created in the works of Isajon Sultan. The writer describes not only wind, flood, flood, but also insects and animals, birds and clouds, butterflies and dragonflies also. Each of them begins to reflect as a layer of meaning, a symbol [38].

The author makes good use of literary means to reveal his idea in the story.

The use of the literary device of simile

- a. The narrator likes his place of birth and compares it to the valleys of Heaven: "The places where I was born and grew up are green valleys with trees. Believe me when I say, they are valleys of heaven";
- b. The surface of the earth was filled with bubbling puddles, which seemed to be boiling with a roar. The lake also seemed to be boiling;

- c. "However, now stilled waters are pouring out from the layers of my heart like the tears of love";
- d. "Don't you realize that under your thunder I am also moaning like a willow whose body is cracked overthere?";
- e. "Here now... cutting into the bosom of the endless black clouds that hide abundant waters in their bosoms, dazzling lightnings flash, veins of fire sting fiercely, your life-taking fire fills my bosom and in the wet nature under the rain, I suddenly start to burn. After a second... my leaves curl up, my green branches burn up, and I turn into a huge flame, lighting up the surroundings";
- f. "If I say that it will drive the clouds, the clouds would push and ride on their own as if they wanted to see the changes happening below";
- g. "The rain weighed them down, and when it blew, the meadow lay down on the ground as if it had been mowed";
- h. "Huge clouds of dreams and regrets are gathering in my heart also, and lightning flashes between them with blinding intensity from time to time. The clouds of my heart are bigger and more impressive than your clouds";
- i. " Maybe you would not have blown so madly and wildly if you knew that as a result of your flirting, caressing, embracing, changing my mood, my imagination and my fantasy world, a flood of huge and magnificent emotions is coming inside me";

The literary device of personification (revival)

- a. "A bit further, there was a hut that I had built in the summer, and I had covered it with willow branches and bush-sticks, Sophia shook it over and over so fiercely!" He blew the small dry leaves without leaving a single sign. And then she destroyed the hut... Then suddenly she went up and circled over the lake again and again. She roared over the villages, groaned, maddenedly lashed from top to bottom, sometimes making sudden change in her direction and blew sporadically. And the vast lake, barely visible at the end, was frolicking and foaming under her playful pressure. I was fascinated by her wave. This storm was manifested with

wonderful manliness and wonderful charms. Say it's better than my hair. Pulling my clothes, she tries to push me somewhere - very far away, to the regions where she blows freely. That's how you are - my Sophia!"

- b. "The layers of clouds have opened over the peaks, from there the crimson sun is peeping at."
- c. "She blew, rustling the leaves of the trees and filling the world with various sounds. Then, when she became stronger, she bent the branches of the trees";
- d. "Sophia blew by filling the porch of my hut with sand." She threw my belongings into the dust";
- e. "Huge black clouds floated fast in the sky and began to gather over";
- f. "The leaves of the trees moaned in rustle";
- g. "She pulled out the tiniest, dry grasses by their roots. She played and played in the vast meadows... She suddenly hit here and there in the meadow, bending everything. passed, surprisingly, the rest of the areas were in peace. After a while, she repeated her act far away.
- h. "The trees near me were softly whispering"
- i. "...suddenly she appeared here, shook the peach- tree branches violently and spilled its unripe fruits, then suddenly a wave crashed in the distance - near a huge willow tree";
- j. "Below, you could see a flock of sheep in the distance.. A horseman wearing a helmet is trying to drive back the flock of sheep... There is a deep ravine in the direction they are going, and the wind is driving them straight into the ravine ";
- k. "Everything hanging on my porch began to make a sound. There was a pumpkin, it made such wonderful laments that I was so surprised";
- l. "There were the piles of hay that have been erected in the basement, Sophia scattered them too... The fruits of the trees were immediately spilled by the flood";
- m. "Huge clouds piled on top of each other and covered the sky";
- n. "The lightning penetrated into the trunk of the tree, and for a moment it burned in the pores of the body, forming a very bright, light reddish to dark red light. Then suddenly the

willow trunk split into three or four pieces. That burning fire in his bosom burst out and burned the green branches at once";

- o. "As far as the eye can see, the whole world groans, moans, screams, sobs, shouts, sighs under the pressure of Sophia, the whole being submits to her, both the earth and the blue water... the flood is raging, everywhere The tree was undulating like a gray sea, and in this noisy scene, the tree was burning beautifully, burning bright yellow and crimson flames!";
- p. "If I say that she would drive the clouds, they would come and ride on their own, as if they wanted to see the changes happening below."

The literary device of epithet

- a. "Surprisingly, I didn't feel sorry for them, Sophia was blowing so beautifully, so surprisingly and so wildly";
- b. "Reduce your intensity, go back to your simple being, a normal wind, my baby Sophia!";
- c. "Everytime when she blows, something will change in the country. Wasn't she the shepherd wind that drives the clouds in flocks from behind the mountains?";
- d. She was totally wild and disobedient!"; (Quality of Sophia)
- e. "Her intensity and maudlin can be clearly seen on the long growing grasses"; (Quality of Sophia)
- f. "...Sophiamade such a beautiful, such a wonderful and such a wild blow";
- g. " Maybe you would not have blown so madly and wildly, if you had known that as a result of your caressing, maudlining that changed my mood, my imagination and my fantasy world, a huge and magnificent flood of emotions is brewing inside me";
- h. "Go back, my beautiful Sophia, to the places where you were created once."

The literary device of Tajhouli orifon (the poet creates a figurative situation by not knowing the essence of a certain thing, event or concept [23]):

- a. "However, still water is pouring out from the layers of my heart like the tears of love. Do you know that there is no power in this world capable of stopping that water?"
- b. "When she blows everytime, something will change in the country, wasn't it the shepherd wind that drives the clouds in flocks from behind the mountains?"
- c. "It blow like that! "Shall I also say that this blowing filled my heart with wild, unconscious joys?"

The literary device of Talmeh (aimed at emphasizing and exaggerating one or another aspect of the image depicted in the poem by referring to famous historical events, heroes of legends and epics, well-known historical figures [23]).

“Or...do you realize, now, just now, this moment! - your power will be so strong that the tops of the mountains will be submerged under the water that spread up to the sky, and all the creatures on the earth will perish. Oh you merciless, after all, such a flood had happened only once in the world!

If that storm rises again, there will be nothing left in the world, neither plants nor animals. The rules of the earth nature will change. Water will pour out from the sky and under the earth. The thunderbolts of the blues now only sting violently over the water. The universe will return to its original state. And then there will be only you and me in the world. It is not surprising that the appearance of this place is the end of the world and the beginning of a new era." Noah's flood is being referred to here, and the art of talmeh is being created by referring to an event that happened in the past.

The description of everything in the world as a creature of Allah, characteristic of Isajon Sultan's work, is also embedded in the story. Like the wind, the clouds are described as the mercy and grace of the Creator in in this sentence."Return, my beautiful Sophia, to the places where you own th areas... to the wild areas where these dark-red clouds are carrying, in their bosoms, thanks and blessings.

CONCLUSION

The story, which seemed simple at first, began to acquire a different meaning as a result of literary synthesis. After some observations, we could realize that it is not the ordinary hurricane that we know, but a completely different phenomenon has been mentioned, that the storm is not a storm at all, but the waves of love. Is it possible for love to enter a person's life like a storm? Looking at it from this point, it became clear that the field yard is only a place where people stay temporarily, the appearance of a person struck by lightning suddenly changed, and the sufferings of a person living life without hope, without trust, and without love appeared on the surface. From our point of view the author is talking about high divine wisdom, faith, hope and love for the God by the protagonist Sophia. As the the qualities of divine wisdom, faith, hope and love can make such huge changes in a person's life. The whole complex of literary stylistic devices enabled the author to express his imagery fantasy, feelings and emotions into the description of the storm.

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