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Interpretation of the National Spirit and Personality in Isajon Sultan's

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Abstract: This article analyzes the unique features of national spirit and individual interpretation in Isajon Sulton's works. Using the example of the story "Avliyo ota" ("The Saintly Father"), the depiction of national values, religious traditions, and the psychology of individuals is examined, highlighting the writer's approaches to expressing national identity. The emphasis on the nation's spiritual heritage and the inner world of individuals in the story is analyzed as a significant principle for Uzbek literature.

Keywords: Isajon Sulton, national spirit, individual interpretation, "The Saintly Father," dream, motif, spirituality, national values, self-awareness.

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National spiritual heritage and values are the spiritual wealth of each people, created by their ancestors and valued by their ancestors, which have passed the tests of history and have been polished over many years. It reflects the goals and aspirations of the people's spiritual world, their dreams and aspirations, their philosophy of life, and the norms of social morality. National spiritual heritage and values are at the same time a factor of self-awareness, reflecting the identity of the people, their unique characteristics. In this process, literature serves as an important tool in creating the spiritual image of society, through which it is possible to artistically reflect the national spirit of the people and the place of the individual in society, their psychology, and their unique characteristics. One of the leading representatives of Uzbek literature, Isajon Sultan, deeply reflects the national spirit, traditions and values of the people, the inner world of the individual in his work. His works embody the ideas of preserving the cultural, historical, and spiritual memory of the Uzbek people, as well as the spiritual perfection of the individual. Because the depiction of the interpretation of the national spirit and personality in Uzbek literature is of great importance in preserving the spiritual heritage and values of the people.

The national spirit is an important factor reflecting the customs, values, and inner world of the people in Uzbek literature. In this regard, Isajon Sultan is undoubtedly one of the creators who have been productive in Uzbek literature in the artistic expression of national identity, ancient traditions and spirituality through his works. The writer's story "The Holy Father" is a vivid

example of this. Through the characters of the hero in his story "The Holy Father," national memory and historical values are depicted. [Karimov B. - P.56]. This article, using the example of this story, focuses on the artistic interpretation of the national spirit and personality in the work of Isajon Sultan.

In Isajon Sultan's story “The Saintly Father” the national spirit is reflected through religious values, national traditions, and the people's harmony with nature. Through the image of the holy father, the writer illuminates the ancient beliefs and spiritual values of the Uzbek people. This image embodies feelings of loyalty, humility, and respect for nature, which are the foundation of national identity. Abdulkadir's conversations with his grandfather demonstrate the value of family traditions. Reflecting on his past life, his childhood memories, and his encounter with the Holy Father, Abdulkadir reflects on his thoughts about life and death, prayer and the world, and his inner decisions. The image of the holy father shows that the true goal of man is to achieve divine knowledge, which is in harmony with both inner peace and the external world. The uncertainties between death and life, as well as their influence, are presented through the described memories of the hero of the story, the ups and downs of his life, as well as through his analysis of the change of man. Behind this meaning, every action performed throughout life, the memories remembered and the lessons learned from them ultimately lead a person to his true path. The spiritual search in the story and the politeness, elegance, and search for peace in the image of the Holy Father have a great impact on Abdulkadir's inner world. The work primarily depicts the traditional beliefs of the Uzbek people and their respect for nature. The holy father and his devotion to prayer, the memories in the eyes of young Abdulkadir and his life path, encourage understanding and respect for national heritage and values. In the course of the story, the humility of the Holy Father, the actions and behavior of the people who lived in the village also represent the national worldview. The stories he saw and experienced throughout his life, his relationship with his grandfather and The Saintly Father, are in harmony with the ancient religious and spiritual traditions of the Uzbek people. This shows that the story reflects not only personal experiences, but also the values, spiritual and spiritual traditions, and national beliefs of the Uzbek people.

Different views on the motif have been put forward in literary criticism. For example, B. Putilov defines "motivation is the core of the plot," and the renowned Russian scientist A.N. Veselovsky says, "Motives unite and create a circle of plots." In the "Dictionary of Literary Studies" compiled by D. Kuronov and others, it is said that the motif occurs in the form of a plot scheme or something, an image, that the motifs present in works of art are not the same, but are interpreted in different variants based on the writer's artistic fantasy and creative intention, while preserving the core" [Kuronov D., Mamajonov Z., Sheralieva M. - P.180].

According to M. Dyakonov, "mythologeme is a series of details that determine the main essence of the myth plot and participates in the artistic construction of folklore works as an epic image and motif that organizes the plot" [Dyakonov I.M. Archaic Myths of the East and West. - Tashkent, 2020. - P. 198.

And the dream motif in the story comes as a means of connecting certain rings of the plot. It primarily serves as a unique artistic expression of ideas about mysterious messages about the fate and future of man. The dream motif in the writer's story "The Saint" is used to express the view that the fulfillment of fate depends on one's own actions and aspirations. The writer assigned the dream an artistic and aesthetic task. The hero of the story, Abdulkadir, as a child, dreamed of paradise in paradise, and later he dreamed the same dream three or four times: "Every time in an incomprehensible space with four sides of darkness, it seemed to shine in the embrace of green light" [Isajon Sultan. - P 86).

Abd al-Qadir's vision of heaven and hell at the end of his life is the result of his life spent in this world, the fruit of his deeds. In the human psyche, unconscious feelings are infinite in scale. The dream that Abdulkadir repeatedly saw in the story "The Saintly" was also a feeling that had not

floated into the mind, and these dreams were actually a hint of a life that did not go as planned. In the story, the life given to a person once, it ends when it comes time, nothing can be turned back, everything is calculated using symbols, metaphors, images of nature, and memories. In the plot of the story, the location of the dream motif ring corresponds to the beginning and end of the event. It can be said that these dreams, which indicate the beginning and end of a person's life, are at the same time a true assessment of his life [Kurbanova Feruza Azamovna. -P 18].

Therefore, it is necessary to take into account that the dream motif plays an important role in the artistic interpretation of the personality of Abdulkadir in Isajon Sultan's story "The Saintly" Since childhood, Abdulkadir has repeatedly dreamed the same dream, reflecting his life, inner searches, and destiny. Images in a dream - heaven and hell - show his worldview, moral choices, and his spiritual state. If at the beginning he saw paradise, then at the end of his life he sees hell, which represents his mistakes in life, conflicts in social and religious directions. Abdulkadir's dreams are a combination of his conscious and unconscious feelings. The images of darkness and green light in the dream represent the contradictions of his inner world, his spiritual searches. The green light is a symbol of hope and spiritual growth, while the dark is a symbol of spiritual decline and moral weakness. These contradictions in dreams directly help the reader to understand the personality of the hero of the story. In the plot of the story, the location of the dream motif at the beginning and end of the event signifies the beginning and end of Abdulkadir's life and his aspirations. The dream shows the inner decisions that shaped Abdulkadir's personality, his attitude towards himself, and finally, his true assessment at the end of his life. The artistic interpretation of Abdulkadir's personality, his spiritual searches, decisions, and mistakes through the motif of dreams shows how the writer revealed the spiritual aspects of human destiny.

The interpretation of the national spirit and personality in the work of Isajon Sultan is an important source for preserving the spiritual values and self-awareness of the people. Through this story, the writer harmoniously describes the beliefs of the people and personal life principles. In the story, the formation of the individual's psyche is manifested as an integral part of the national spirit. The artistic reflection of national values has not only historical significance, but also encourages the modern reader to think deeply.

In the writer's work, the concept of the interpretation of the national spirit and personality is inextricably linked. On the example of the writer's story "The Holy Father," national values and the inner experiences of the individual are depicted in harmony. Through this story, Isajon Sultan urges not only to understand the national spirit, but also to understand the place of personality in society. Therefore, the writer's work is valued as an important component of Uzbek literature and cultural heritage.

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