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### ANALYSIS OF ISAJON SULTAN'S STORY «YUSUF AND ZULAYHA»

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In world literature, the phenomenon of creating a work by imitating the plot, image series or poetic style of a work created by folklore or another artist is called "literary stylization". In particular, according to the well-known literary scholar MM Bakhtin, "changing or directing another creative style in accordance with a particular artistic intention is called stylization. This method, which is consciously used by artists in a poetic context, serves to express the ethnopoetic essence of the described reality and to ensure that the speech of the characters corresponds to the vernacular. " to create a new work based on the style, language and style of expression ".

The phenomenon of literary stylization, widely used in the twentieth century Uzbek literature, as well as by representatives of the modern literary process, has been studied by such scholars as B. Sarimsakov, I. Yormatov, L. Sharipova, N. Tursunova. There are three types of stylized creation: "1) inclusion of works of folklore, including samples of ceremonial folklore, in the image object while maintaining the authentic state; 2) creation of a new artistic interpretation of reality in the context of a creative approach to the materials of folklore of folk customs and rituals in order to create an ethnocultural context; 3) creation of works based on the processing of folklore works, including epic plots". In our opinion, this classification includes the fourth paragraph, "Creation of works by incorporating symbolic interpretation of the essence and content of traditional epic plots into artistic context". the poetic nature of the stylization phenomenon would have been more vividly manifested.

An example of the unique literary stylization of the traditional epic plot about Yusuf in Uzbek literature we see in the story "Yusuf and Zulayho" by the writer Isajon Sultan.

According to N.Sh. Tosheva, who studied the artistic functions and sources of folklore elements used in the works of the writer Isajon Sultan, the writer's stories can be divided into the following groups according to the availability of materials and methods of interpretation: "1) stories with mythological symbols; 2). stories based on a fairy-tale plot; 3. Stories used as an excerpt from legends, stories and legends; 4. stories in which simple folklorisms served as a poetic medium; 5. stories based on the plot of folk epics; 6. Stories that are dominated by images of customs and traditions. "(6) As an example of the author's " fairy-tale-based stories ", the researcher noted that the plot of the epic " Oshiq Gharib va Shohsanam "served as a kind of" romantic code".

At first glance, there seems to be no direct link between this story of Isajon Sultan and the traditional epic plot about the Prophet Yusuf, as if the characters - an ordinary shepherd and the beauty he cared about - were named after the ancient heroes of the road. But as you read the story, you realize that in every line, in every scene, in the essence of the image, that is, in the "subtext", there is a romantic spirit typical of the story

of Joseph.

At the beginning of the story, we read: "Yusuf was a thin, tall man with a very bad body and head, and he loved a young woman named Zulayha, who worked as a nurse in a hospital not far from the village.

"Repent," said the scholars of village life, as if they were in an unseen teahouse under a tree. "I'm an orphan with nothing but a torn shirt on. Is he in love with such a beauty?"

"I'm single, aren't I?" Will a man with an oriya fall in love with a woman who has come out of the earth?

"What did you know?" Love is that you don't sit around looking at anything you say. Know that it is slavery and condemnation!"

The fact that the protagonist of the story, Joseph, was "a thin, tall man with a very bad body and head" is reminiscent of the plight of the protagonist of Joseph's story after he was sold into slavery in Egypt. Just as Yusuf cared for his mistress, the wife of the Egyptian Azizi, and after his death rumors about his love affair with Zulayha caused various rumors, the protagonist falls in love with a woman who works as a nurse in a hospital "not far from the village." "Causes a mysterious whisper. Here the writer assigns a symbolic meaning to every word, image, artistic detail. In particular, Zulaykha's work as a "nurse" symbolizes her innocence, musical innocence, purity and sincerity, while "Terak" is a symbol of the mythological "tree of life", which has become a symbol of eternal life and eternity of the universe. It is known that in ancient mythology, the upper part of the "tree of life" is interpreted in relation to the upper world, ie the sky, while its base is the middle world inhabited by people, ie the earth, the underground abode of darkness and darkness - the property of the dead. If we express the symbols in the story of Isajon Sultan in the language of mythopoetic codes, it becomes clear that the spatial area "poplar" described in the story is the earth, ie the ground, the "teahouse" - the cities and villages inhabited by people, and "day-to-day".

In the story of Joseph, a love affair between Zulayha, the wife of the Egyptian Saint, and his slave leads to the imprisonment of the protagonist. Joseph's imprisonment meant that he was separated from the community to which he belonged. The writer Isajon Sultan skillfully incorporates this symbolic meaning in the basis of this traditional story into the destiny of his hero. It seems that this age-old content is reflected in the essence of the phrase "Joseph disappeared from the streets" in the story.

The story also includes scenes that point to the plot of Joseph's story and the content of his images. Describing the fate of his protagonist after he lost his temper, he writes: "It is said that Joseph went far away. Did he find solace in the distance? Those who knew him said he had gone to the desert. The reason is that the lands are vast and the people are poor. Joseph would have a brother, and he inquired and went in search of his brother. However, he did not speak to her fluently. I will not go to the village any more," he said. At this point, the story of Jacob's beloved son Joseph being hated by his brothers because of jealousy, and then after Joseph's suffering in Egypt, his three brothers look for him, but Joseph does not return to the place where he was born and raised, is echoed.

The skill of the writer is that as you read this story, the imagination of the ancient stories about the fate of Yusuf and Zulayha, full of pain and sorrow, will never leave you. Although the story is not direct, it seems to indirectly retell the story of ancient Joseph through the language of symbolic-romantic codes. The fact that the traditional epic plot, widely used in Eastern literature and folklore, is told as a story of love between a young nurse and a shepherd shows that the romantic style of folk epic in modern Uzbek prose

is the basis for the original poetic interpretations of literary stylization.

The traditional epic plot served as a unique mythopoetic background for the creation of Isajon Sultan's story "Yusuf and Zulayha". The writer does not follow the path of creative reworking of the plot of this ancient story, but the romantic adventures of the protagonist, who did not return from the struggle to live happily with the woman he loved, despite the various provocations and rumors of the "day-to-day" who housed his "teahouse under the tree". and prefers to use the symbolic content embedded in the essence of the story of Joseph as an artistic-romantic code in the expression of his experiences. As a result, the writer argues that the so-called flawless feeling of love is not only subject to the boundaries of space and time, but also the negative-negative features of human nature, such as provocation, envy, suspicion, which lead to its demise. The story creates a unique artistic context by depicting Joseph's romantic experiences like the characters in folk epics, his struggle to find his love, and his weakness in the face of Azozil's box, which has the power to conquer anyone's heart.

An analysis of Isajon Sultan's story "Yusuf and Zulayho" shows that in Uzbek literature, the artistic expression and processing of the plot of Yusuf's story developed as a creative process of artistic interpretation, preserving the traditional plot, until the end of the twentieth century. The most advanced literary traditions of world literature, especially the methods of stylizing epic plots under the influence of modern literature, have also been updated. Now there is a method of stylizing this or that traditional epic plot without directly stylizing it, translating its meaning into the language of poetic symbols, using half-romantic codes. Therefore, Isajon Sultan's work "Yusuf and Zulayha" can be considered as a new artistic interpretation, narrated in the language of mythopoetic codes, a very old epic plot, which, according to its historical basis, goes back to ancient Egyptian mythology.

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