

THE POETICAL CHARACTERISTICS OF ISADJON SULTAN’S NOVEL  
“OZOD”

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MAQOLA  
MALUMOTI

ANNOTATSIYA:

**MAQOLA TARIXI:** *This article discusses the features inherent in the poetics of the fictional-biographical novels of the writer Isajon Sultan.*

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**KALIT SO’ZLAR:**

*poetics of the  
fictional-  
biographical novel,  
characteristics of the  
fictional-  
biographical genre,  
historical truth and  
artistic  
interpretation,  
psychological  
analysis.*

**Introduction**

The names of the characters are very rare in the novels of Isajon Sultan. In our opinion, this is the stylistic uniqueness of the author, because the characters of the writer’s works do not only refer to people with the same name, but to all of humanity. In him, language, religion, and territory know no boundaries, especially the wandering shoemaker continues to talk no matter where in the world he is, and neither time nor space does not concern the author’s hero. Because the hero is not just a person, but a HUMAN with capital letters. Since the view of life’s trials in the work is the view of the creator - intellectual, the name

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Ziyo was chosen for the hero - a professor who achieved his goal in “The Eternal Wanderer”. Because he is a hero whose religious and worldly views are equally formed like the creator, he is a kind of inner “I” of the writer. He is not a person or a person, but a product of the creative stream of consciousness, endowed with human qualities.

The phenomenon of “stream of consciousness” (potok soznaniya), mentioned in the works of M.M. Bakhtin, began to be widely used in literary criticism in the 1990s, and along with this, views on the time of memory also emerged in literary criticism. “Since the hero’s memory is described in connection with his life on this day, the time of memory is outside the plot time is not seen, but rather, since the description of the events presented in his memory is stored in the image as plot elements, such a component is considered as a component of the plot time.” [Bocharov became famous for his studies of Russian literature of the 19th century, primarily for the books “Roman L.N. Tolstoy “War and Peace” (1963).<https://meduza.io/news/2017/03/06/umer-literaturoved-sergeybocharov>]. It is the method of remembering that ensured the emergence of adjacent chronotopes. In the novels “The Eternal Wanderer” and “Freed”, the motif of “lost” and the method of repentance to get rid of the curse, together with the method of repentance, created the opportunity for the formation of other chronotopes in the novel.

In the writer’s novels, the spatial immediacy of the characters moves from the “I” of Isajon Sultan to Ozod. I.Yakubov writes: The novel “Freed” is written about the value of human life. Because the writer encourages a person who has been honored since ancient times not to get entangled in the web of worldly desires. The work examines the history and future of the human race, and calls on today’s man, that is, our contemporaries, to wake up from heedlessness and ignorance. The novel concludes that a person who has been blessed with the grace of God will find salvation not from various transformations in the pursuit of the soul, but from the health of faith. Faith in the writer’s imagination is not just an abstract concept. Faith is a unity that arises from the unity of earth, water, and fire, and its support is intention, word, and deed.” Indeed, the critic’s thoughts have a soul. There is a nameless pain in Ozod’s body. Although he knows what it is, he thinks in order to find a definite answer. Ozod is a thinker, an observer, and a character who understands the causes and consequences of situations and events. He analyzes the essence of creation based on every detail and gathers his thoughts. The writer considers human life to be a great heroism if it is faith, and to keep it as the apple of one’s eye. He also points out that living with a sense of gratitude for the experiences that fate has ordered is the highest happiness.

Although Ozod originally set out to bring a bunch of tulips for Dilorom, he gradually becomes convinced that life itself brings great trials and that time is the supreme judge. He gradually understands that there is pleasure and comfort at the heart of any wealth acquired through hardship and labor, and how great the role of educational stages in strengthening faith is. For him, even danger seems like a simple struggle.

The reality described in the second act of the novel's poetics severely tests Ozod. He survives even tragedies in the presence of the wind. In fact, the reader realizes that the wind is a reason, the great love that has grown in Ozod. The writer does not talk about the image of a wild giant who appears in sharp tragic scenes - behind the scenes. He emphasizes that surrendering to Satan opens the way to losing one's value in life. The writer pays close attention to this aspect. That is, he encourages us to draw conclusions from the countless mistakes in Azod's life. At first glance, the re-perception of didactic issues on the basis of symbols creates a strong romantic coloring in the work. The idea of overcoming the disease in the heart and knowing God calls for purification of any person. Only a person who is free from sins can achieve a beautiful goal due to the union of words and intentions. The writer examines the harmony of words and intentions in describing reality by connecting them with natural phenomena. In the "Mulki fano" part of the novel, after a three-reflective ideological progression, he addresses Mashrab and Navoi, whose views and thoughts are considered high in creativity. When Ozod asked who the person he met in Mulki Fano was, the wind replied, "Not only in these places, but also in the world, but also in the world." He said that Navoi was in an even higher position and gave the description of the Fano Valley in his words. "This place was such a place that the mind was powerless to comprehend its vastness. The whole sky was smaller than even a simple khas there. Here, rain fell from the cloud of needlessness. Here, the trees like sidra and tobi that grow in paradise up to seven blue fingers of soil were as worthless as khas." The author instills in Ozod's views that life characteristics such as overcoming the nasaf, passing life's trials without feeling worthless, and following the wisdom of life provide a person with a blessed status in order to achieve the Mulki fano. Also, the author follows the path taken by the teachers in his "self" and the creators before him, and his goal is to be worthy of the Mulki fano like the above, and the experience of the experienced serves as a guide for the author to Ozod through him.

The maturation of the creator's views is observed on the basis of reminiscence. So, intertextuality and reminiscence were able to fulfill an important artistic aesthetic function

in the creator's works. Therefore, we can interpret the productive and purposeful use of these two literary phenomena as the stylistic uniqueness of the creator.

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