

THE ARTISTIC REPRESENTATION OF INNER EXPERIENCES IN ISAJON SULTON'S SHORT STORY "ONAIZORIM"

Shodieva Nigina Ulugbek kizi

2nd Year Master's Student, Uzbek Literature, Department of Literary Studies,

Bukhara State University

Email: shodiyevanigina729@gmail.com

Annotation: This article discusses the works of Isajon Sulton, with a particular focus on his novel "Onaizorim." It explores how various psychological devices are used to artistically express the emotional experiences of the characters' inner worlds. Special attention is given to the author's use of nature imagery to reflect the spiritual state of the protagonists.

Keywords: short story, national spirit, landscape, external monologue, father figure, and others.

Isajon Sulton's short stories hold a special place in Uzbek prose due to their depiction of various aspects of the human psyche. In his works, the author interprets the complex dimensions of human psychology. The protagonists in his stories are distinguished by their unique worldviews and ways of thinking. In his story Onaizorim, the author presents a typical image of the Uzbek mother, through which he seeks to express the essence of the national spirit. This national spirit is revealed through the woman's fate, the trials she faces in the course of her life, and the dignified manner in which she responds to those challenges.

The story begins with a distinctive and concise introduction, opening with a depiction of spring. The author skillfully aligns **the landscape** with the emotional and psychological states of the characters. As is widely recognized, spring is cherished as a season of renewal and rejuvenation. During this time, all of nature awakens and brings a unique beauty to the environment: "Spring adorns the vast expanses stretching from the mountain peaks to the distant, unseeable pastures with countless wildflowers of various colors, shapes, and forms. The winds carry their scents, pollen, and seeds, scattering them across faraway lands. Birds of many kinds peck at these gifts and sing joyfully. Among the thick bushes, insects and birds produce a variety of sounds, grasshoppers leap about, and ants scatter in every direction in search of food. There are two elements here that refresh the air and invigorate nature: wind and water"^[1]. This description serves as an introduction to the story's plot, subtly referencing the protagonist's innocent childhood moments. As literary scholar T. Shermurodov notes: "This landscape presented in the introduction prepares the reader for the onset of childhood memories—the beginning of events. It alludes to the purity with which a person, at the dawn of life, perceives the world, creation, and living beings, suggesting the advantages of an unspoiled human nature.

¹Internet sayti: <https://kh-davron.uz/kutubxona/uzbek/isajon-sulton-onaizorim-qissa.html>

It invites the reader to sense the sacred and vital wisdom embodied in the blessings of wind and water”^[2].

Indeed, a child’s world is pure and untainted; they view existence through a unique lens. Every element of nature appears wondrous and magical to them. These scenes symbolize the irreversible moments of childhood—memories that remain etched in the human mind forever. As one grows older and becomes immersed in the burdens of life, they begin to pay less attention to their surroundings. Yet, when recalling or recounting their childhood, they vividly remember those lush gardens, trees, nature’s miracles, insects and creatures, and the memories associated with them.

In reality, the same natural scenery may still surround them, but the adult can no longer perceive it with the innocent, wonder-filled gaze of their childhood. In the introduction, the author emphasizes the sacredness of wind and water, and their movement and imagery recur like a refrain throughout the story, symbolizing continuity and emotional resonance. In the work, the depiction of spring and autumn, and at times summer, is given considerable attention.

The author describes the seasons in harmony with the emotional states of the characters, as if the characteristics of the seasons reflect their inner worlds: “Father fell ill and took to bed. Autumn had arrived. The quince leaves had turned golden, the poplar trees were crimson and golden, the long blades of grass had yellowed from the base, and the water in the irrigation ditch had taken on a green hue. Dragonflies began to fly in the air. In the mornings, the meadows would be soaked with dew, and the gray soil of the fields would darken from the moisture”^[3]. The father's illness and confinement to bed signals that the autumn of his life had begun. Just as the leaves fall from the trees in autumn, so too the leaves of his life were gradually withering away. This fading also stirred many memories in his soul, though he could not express them in words: “Ra’no seemed to understand the words her father couldn’t say. What had this large, broad-shouldered man wanted to say in that moment? Her heart sensed the storm within, she wanted to throw herself into her father’s embrace, to press her face to his, over and over again, and there were so many unknown desires—all stemming from the girl’s deep love for her father”^[4]. Ra’no grasped with her heart what was going on in her father’s inner world, what feelings were storming within him.

Immersed in the hardships of life and the burdens of daily responsibilities, Ra’no’s innocent childhood moments are gradually replaced by life’s problems and worries. Indeed, during childhood, a person lives carefree and without concern, looking at everything around with wonder, perceiving every element of nature as something alive. It is as if a whole new world is created for their imagination. Interestingly, when children see people around them—especially their well-dressed, busy parents or relatives—they long to grow up quickly and be like them, doing important things. But once they grow up, life begins to boil in the cauldron of reality, and they start to long for those distant childhood days: “Yes, those days of running like

² Шермуродов Т. Мангу онаизорлик талқини/ Исажон Султон насри бадиияти: илмий мақолалар, тақриз, адабий суҳбатлар, мактублар. / Тўплаб нашрга тайёрловчилар: Г.Сатторова, М.Кўчқорова. – Тошкент: Turon zamin ziyo, 2017. – Б. 384

³ Internet sayti: <https://kh-davron.uz/kutubxona/uzbek/isajon-sulton-onaizorim-qissa.html>

⁴ Internet sayti: <https://kh-davron.uz/kutubxona/uzbek/isajon-sulton-onaizorim-qissa.html>

the wind along the irrigation canals, playing, laughing—all had turned into a bright yet sorrowful longing. Unfulfilled dreams become yearnings. But even the joyful moments of life, once lived, become longings too. Sometimes, when she returned to her father's home, she would wander around those familiar paths, the garden, the canal banks, the apple tree she once planted, the quince whose juice she once savored while sitting in its branches... all of it seemed precious and dear in her eyes"^[5]. Ra'no seems to find an answer to the emotions in her heart through her father's home. Yet that home was only meaningful because of her parents. After their passing, she no longer feels the urge to visit it.

The author portrays Ra'no's joy of becoming a mother through the miracle of nature: "It was a flower, and by God's power, its whites separated into pure white, its reds into bright red. It was a blossom, and it bloomed vibrantly. It was a cloud, and it poured down rain without restraint. It was the sun, shining with warmth. It was the moon, becoming full. It was a night, its chest filled with stars. It was a bird, singing with passion. It was a clear stream, flowing with a lively murmur..."^[6] Yes, now she had become a mother. She felt this emotion deeply in her heart, and for the sake of her child, Ra'no demonstrated extraordinary courage—something not typical of her nature—throughout the story.

As a bride in another family's home, every word from the household members pierced her like an arrow. Even when scolded by her own parents, she would not be hurt, but if her mother-in-law said something with a hint of sarcasm, she could not tolerate it and felt even more like an outsider. When, as a young mother sent to work in the garden with her baby, she was confronted by a hostile accountant, she fearlessly defended herself: "Who do you think you are?" Ra'no said, suddenly spreading her wings like an eagle. "Didn't I tell you my child is hungry? Get out of my way, or I'll strike you with this hoe right now!"^[7] At this moment, the author depicts her unique courage to protect her dignity and defend her child. A mother can silently endure anything said about herself, bearing all hardships. But when it comes to her child, she will fight with all her might. After all, the child is a piece of her heart, the light of her eyes. Seeing her baby in distress shakes her to the core, and surrounded by emotions like worry and fear, she instinctively reaches for her child: "Ra'no held her child to her chest, and all the worries, fears, and undefined feelings swirling like a storm inside her melted away. Finding peace in that moment, she burst into quiet tears"^[8]. Her tears reflect her inner state, showing that her heart has finally found comfort.

In the story, the image of the father is presented as a figure of dignity—a true symbol of national pride and strength for his children: "A father's embrace was vast, calm, and peaceful. Within that embrace, one would be enveloped in an indescribable sense of tranquility and comfort, soon drifting off to sleep with a soft snore. Upon waking, the child would find herself in her bed, realizing that her father had gently carried her there after she'd fallen asleep. That's why she loved her father so much, even though he rarely spoke with her, as he would return home late from work. But when he came, her little heart would be filled with joy, though she

⁵ Internet sayti: <https://kh-davron.uz/kutubxona/uzbek/isajon-sulton-onaizorim-qissa.html>

⁶ Internet sayti: <https://kh-davron.uz/kutubxona/uzbek/isajon-sulton-onaizorim-qissa.html>

⁷ Internet sayti: <https://kh-davron.uz/kutubxona/uzbek/isajon-sulton-onaizorim-qissa.html>

⁸ Internet sayti: <https://kh-davron.uz/kutubxona/uzbek/isajon-sulton-onaizorim-qissa.html>

could never express it to either her mother or her father”^[9]. This shows how, in the girl’s heart, the father was imprinted as a pillar to lean on, the spiritual anchor of the household, a strong and dependable figure. While speaking to the irrigation canal, Ra’no tries to prove her father’s greatness, wishing to express her pride. Yet she struggles to put her emotions into words, as though the depth of affection and the silent sacrifices of this noble figure were too immense to describe: “She wanted to say something more, but even though her heart was full of emotion, she was amazed that no words would come to her tongue”^[10]. Here, the father figure becomes not just a personal hero but a quiet, powerful symbol of protection, wisdom, and deep, unspoken love—so great that it leaves one speechless.

At the end of the story, through the heartfelt words of Ra’no’s son, Davlat—a touching outer monologue directed at his mother—the essence of her entire life is conveyed: “All these years you endured hardship, never once asking for more, giving everything you had for your child. Despite all your effort and tireless work, the only thing you managed to build in your lifetime was this single house with a small hallway—yet you never even questioned why. You simply said, ‘This is life,’ and accepted it, endured it. The calluses on your hands still haven’t healed, mother. The world is vast and colorful — somewhere, people are living in comforts you couldn’t even dream of, but you never knew, never saw any of it. And now, when I want to show you the world, you stubbornly cling to this house you built with father, like a child. You say, ‘If only I could watch my grandchildren play peacefully at home, if only you’d come home from work on time, if only your sister wouldn’t catch colds and stay healthy at home—that’s enough for me.’ You still pick up crumbs of bread, still save every little thing. Even now, if you see a small empty patch of soil, you grab your hoe, and with effort and sighs, you plant a basil or a flower there”^[11]. This monologue powerfully illustrates Ra’no’s selfless nature—how her life has been one of quiet sacrifice, contentment with simplicity, and deep maternal love. Despite life’s harshness and limitations, she finds fulfillment in small joys, in her family’s well-being, and in nurturing the world around her with gentle resilience.

The heartfelt words spoken by her son spring from the depths of his soul and express a sense of pity for his mother’s life. Indeed, Ra’no never complains. On the contrary, she lives with gratitude and patience, accepting whatever life brings her without resentment:

“What more do you want, woman?”

“Nothing,” Ra’no replied with a smile. “The children are healthy, we are at peace—what more could a faithful believer need?”^[12]

These words vividly bring to life the image of a wise, gentle Uzbek woman whose heart is full of patience, contentment, and thankfulness. Her son, still viewing life through the lens of youthful emotion and idealism, pities her from his own limited understanding. He fails to fully grasp that, for his mother, true happiness lies in a complete family, the well-being of her

⁹ Internet sayti: <https://kh-davron.uz/kutubxona/uzbek/isajon-sulton-onazorim-qissa.html>

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children, and a peaceful life. Thus, his sentiments may not entirely align with his mother's inner feelings.

In truth, Ra'no's life is not one that deserves pity or regret, but rather admiration. It reflects the strength, humility, and quiet heroism found in many ordinary Uzbek women.

Overall, the short story "Onaizorim" stands out as a vivid portrayal of the national spirit. It captures the emotional world and character of Uzbek women and girls, showing how the author skillfully reveals the soulful depth of the Uzbek people.

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