

## **The Harmony Of Myth And Reality In The Stories Of Isajan Sultan**

**By**

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### **Annotation**

In this article, folklore is the beginning of the people and it reflects the character, feelings, and life of that people. Also, in the article, on the example of the stories of the writer Isajan Sultan, the issues of myth and reality are revealed in analysis and interpretations.

**Keywords:** myth, literature, folklore, poetic, stylization, analytical, synthesis, analysis, psychologism, myth, story, idea.

### **Introduction**

In Uzbek literary studies, myth and creation are common aspects, the question of the relationship of myth with all types of creation is related from the point of view of the genesis of these two concepts. There are a number of problems, such as the place of myth in fiction, the conditions and methods of living in literature, the importance of social, historical, cultural factors, the interpretations of the same processes on the psychology of consciousness and subconsciousness, each of which will be the subject of special research.

### **Methods**

The article uses methods of scientific knowledge such as analysis and synthesis, comparative analysis, complex and systematic approach, generalization and concretization.

### **Discussion**

The need for mythological images in literature has never decreased. The topic of myth and literature has become the most heated debate since the beginning of written creation. As the myth takes part in the creation of an artistic creation, it undoubtedly expands the stylistic possibilities of the writer and opens the way to poetic observation. Myths were originally a form of understanding, even acceptance, of the world around people, its phenomena that were impossible for the human mind to comprehend. From the natural phenomena that are not understood by the mind, which are difficult to understand, to the various physiological and psychological processes that occur in the human body, fairy tales with divine roots are explained by means of narratives-myths given a scientific tone. The more the human mind moved away from the myth, the mythological world, the first imaginary world of the ancestors, and the more it climbed the ladder of development, the more intense this theme became.

The relationship between written literature and folklore is a major and defining issue of philology. In fact, the written literature that arose in the bosom of folklore, enjoying its

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experiences, has been developing by turning to folklore throughout its development and relying on its advanced experiences. In Uzbek literary studies, the issue of the relationship between literature and folklore has been studied very seriously [1.194 p.].

In these studies, the folklore traditions in the work of some poets or writers were studied, and by the 80s, the study of the relationship between literature and folklore began, divided into certain types. The researches of B. Sarimsakov and I. Yormatov are noteworthy in this regard. In them, any folklore material used in written literature is referred to as folklorisms [2. 54 p.].

***According to them, there are three types of folklorisms***

These are the following:

- a) stylized folklorisms;
- b) analytical folklorisms;
- c) synthesized folklorisms.

Stylized folklorisms lead to imitation of folklore in the means of image and expression of a literary work, while analytical folklorisms consist of bringing works belonging to oral creativity in an artistic work. Synthesized folklorisms consist of the organic combination of folklore material and literary material.

Uzbek realistic storytelling has been fed from folklore material to a certain extent since its beginning. In general, the use of folklorisms in the story is related to the ideological and artistic goal of the creator, the level of knowledge and skill of folklore material.

Among Isajon Sultan's stories "Me, My Mother and the Mediterranean Sea", "Mega-intellect", "Bibi Salima", "Death of Butterflies", "The Secret of the Swallow Star", "Yusuf and Zulayho", included in the collection "In the Footsteps of Khazrati Khizr" written in 2014, "Winter Tales" contains several events that are difficult to understand with the logic of the mind.

In these stories related to gins, the meeting of man and the demon, adjinna, and giants living side by side in a mysterious and magical world, and their relationship to each other are shown.

The story begins with an image of winter, the snow that began to fall in the afternoon, the daily life of the villagers, a gathering of neighbors in a house with a larger house.

Razzaqvoy begins to tell the children about the strange stories he has seen and heard. The narrator is a simple, cheerful, kind-hearted village boy. His first story takes place in the time of the harvest. Razzaqvoy, walking alone on the road, reaches the halfway mark when he sees a fire in the distance. As he got closer, the flame got smaller. Finally, when he saw two people, his heart sank. He (who went out to steal melons with his accomplices) will ask Kenja Buva, who has a precaution instrument in his hand. Grandmother notices that he is looking at the precautionary instrument and says:

“- If the guard notices, I will distract him with this. I play the precaution instrument, Nuriddin, Badriddin and Sadriddin are slowly picking melons.

Then he played a cautionary instrument and recited a distracting chant:  
Nuriddin, Sadriddin, Badriddin,  
Go there, go away!”

After saying goodbye to his grandfather, Razzaq returned to the village, Kenja happened to see his grandfather, and he got an old-fashioned answer to his question: “Weren’t you in the field, didn’t you go to steal your brother’s melons?”

*Hey kid, are you okay? - said Grandmother Kenja, boldly.*

*Aren’t you ashamed to say that to an older man?” [3.273 p.].*

Razzaqvoy went to that place the next day with three or four people, saw traces of dogs playing, but did not find incense or burnt wood. From this story, it becomes clear that what Razzaqvoy saw was an adjinna.

The next story is about a giant, the hero says that he was seen by three people, and there are three types of giants. A man is called a djinn and a woman is called a fairy. There is another type, which is neither male nor female, and is called an efreet because it is very strong.

Brother Mamayusuf is from the category of efreet witch that his father saw. One day, Mamayusuf’s father had a fight with his mother-in-law, and when his mother cursed him, he cursed her. Then he goes to the ditch above the water hole. When he opens the water, something rushes to him, when he looks, he sees a stone, and if he walks a little more, something falls with a thud. This is a stone like a circle.

He is frightened to see a giant on the side of the road with a black cloud hovering over his head.

The giant growled incessantly and was very angry about something. He picked up a stone and threw it at Mamayusuf’s father, and he ran away without looking back. “When he reached a certain place, he looked and saw that something had become huge and covered half of the sky. Two wild ducks are flying below the clouds, they catch him and put him in his mouth.

They say, “Die without becoming a son.” “I am a giant, I have been serving my mother for a thousand years. Are you going to feed the wretch like this duck?” roaring.

Brother Mamayusuf’s father fainted. The next day, people found him by the side of the road. A lot of pieces are piled up next to him. A duck without a head is also lying a little further away...”

The giant is seen by a man named Dolim from the neighboring village in the form of a two-legged giant ox, and the thief Abar is seen in the form of a donkey.

The hero says that giants cannot come to many places, they catch people walking alone at night. He is the first to clean those who print facing the Qibla.

Until now, toilets in villages are not built facing the Qibla. The reason for this is that the Kaaba is on the sunny side. The realistic image in the story not only makes the reader watchful, but also teaches him not to be indifferent to national customs in his heart. There is also a belief among the people that after dark, giants and ajinas roam around and punish those who hurt them.

Both situations are related to human decency and are a lesson to be told on the way to raise children properly. In folklore, there are many such stories aimed at education. The author combines the popular event with real life and shows that such customs, which are based on

modern medicine, have advantages. The village children who believed the words of the hero, of course, refrained from doing such things.

One can see the method of upbringing typical of oriental pedagogy in the fact that the giant is angry with the son who offended his mother and punishes him. The value and respect of the mother is so high that in the East even looking directly at the mother is considered a sin. In addition, the famous saying that heaven is under the feet of mothers (Alisher Navoi) shows how highly valued this venerable breed is in the Eastern manner.

In the next story, one night in the rich neighborhood, Sami's grandfather's friend has a wedding. Sami apologizes to the grandparents and goes to the wedding. While walking through the thicket:

“- Grandma Sami, is that you? - came a voice.  
He looked and saw a young bride standing on the road.  
Grandfather Sami was a tall man. By God's mercy, he would not find anything.  
-“Yes, my daughter?” - he said. “What are you doing at night?”  
-“There is a wedding in a rich neighborhood, I'm going there,” said the bride.  
-“This evening?” Whose bride are you?  
- Sulaiman's grandmother in the next neighborhood, - said the bride” [3.247 p.].

Although old man Suleiman does not remember that he got a bride, he follows the bride and goes to the wedding. However, he gets lost on the way not once but several times. No matter how far he goes, he will come back to the river. When he turned around, angry that he had lost his way, the bride was smiling. When Grandfather Sami came to the bank of the river this time, he looked back and saw that the bride was not there, but instead a big goat was smiling and waving its beard. When he pulls out the knife he made, the goat disappears. Because when Grandfather Mirjan made a knife, he rested every time he hit the hammer. Grandfather Sami looked at himself and saw that he was standing at an old grave far away from the village, and the dawn was coming here. After this incident, Grandfather Sami lays sick for a long time, the elders of the village come to rest, and after a couple of months he recovers.

It can be seen that the author paid attention to the problems of the time by describing such a nonsensical event, which has existed in the people since ancient times in various versions and is repeated by the village elders even today. Youth education has always been considered the most urgent problem, because the future and fate of the nation and the state depend on the morals, enlightenment and thinking of the youth. Night clubs, Internet games, and information attacks are becoming more intense in the era of globalization. These problems that threaten security have become one of the most difficult tasks for all mankind. Young people who are left unattended are caught in the net of different currents. In the heart of the story, the anxiety of the morning, the sad consequences of a careless walk are described.

Razzaqvoy's stories about the mermaid and the toothpick are also transmitted from mouth to mouth in the folk language. The purpose of processing such stories is to take a serious look at the existing problems of the social environment, everyday life, to find the right way to find their solution, to achieve the perfection of a person who is considered to be a high quality, both physically and spiritually.

For this reason, in our century, myths have been renewed in a certain sense in literature and have penetrated into the human psyche, its layers of consciousness have been discovered. As literature became a real human science, so the need for myth, which civilization looked upon as a new branch, grew stronger.

In the story “Avliya” (Saint) by Isajon Sultan, the development of events is almost invisible. The writer focuses on the character’s thoughts, inner experiences, imagination and thinking world. The main place in the story is the attempt of a person to know himself, to understand the essence of the universe and man, the meaning of life, characteristic of the literature of the period of independence in Uzbekistan. The story begins with a description of nature, as in most stories of the writer. In almost all of Isajon Sultan’s stories, there is an image of wind, dust, and rain, and this can be said to be only one of its unique aspects.

“A gust of wind blowing after the rain had blown the leaves and mixed them with mud. The wind had died down last night, and now a cold breeze was blowing from the peaks of Mount Avliyaota. Although it would make a person’s body tremble, it would usually bring the snowdrop that broke through the frozen stones and hold it in the mouth, and it would bring pure feelings to the person’s heart”.

At the same time, a man named Abdul Qadir, who was sixty-three years old, was walking to the saint in the cave of Avliyaota. Although Snowdrop smells and has a clean smell, it is still not noticeable. Nevertheless, his melodious performance inspires joy and hope for the future. The writer refers to the character with every word, detail, image.

A perfect and beloved servant of God, Avliyaota, who has been living in this cave for about a hundred years, made flour, made dough, baked bread from the wheat harvested in the fall, and made a living in this way, and no predator could attack his sheep.

In the cave, people engaged in prayer, without the slightest worldly dust in their hearts - pure and clear as a mirror, enlightened people came when they were worried or fell ill. With the blessing of the father, the disease would recede, and people whose tongues were filled with the worries of the world would be relieved of pain. Many people envied Avliyaota at such times and wanted to live like this person, but when they returned to the people, they returned to their old way of life and lived as if nothing had happened.

Recently, he had a bad dream, “It was a dark place.” This darkness has neither bottom nor top, neither left nor right. He could see his own face in this darkness. His face was bitten by something, bleeding from the teeth. There was a rabid camel behind him, and he was sucking Hadeb Abdulkadir’s face with his teeth until he foamed at the mouth...” [3. 53 p.]. The old man, who interpreted this dream as saying goodbye to the bright world, once, during his childhood, came to this blessed person with his grandfather, and a miracle happened when his grandfather asked Avliyaota to pray for his grandson.

“Avliyaota looked at Abdulkadir with a smile, and it seemed as if he was filled with a gentle light. Abdulkadir involuntarily got up and went to Avliyaota. Avliyaota placed his palm on Abdulkadir’s head and said:

***Son, close your eyes and open them,” he said.***

***Abdulkadir closed his eyes and saw himself in front of an ancient and patterned door.***

– Open the door and come in, my son, - the encouraging voice of Avliyaota came from somewhere.

Abdulkadir pushed the door and it opened easily. The little boy stepped inside and found himself in a garden.

There is no description of the beauty and prosperity of the garden! Abdulkadir had never seen such beautiful trees and birds anywhere.

People could be seen everywhere in the garden, they were surrounded by light. In the distance, fairies were flying in the air.

... When he opened his eyes, he again saw the bright face of Avliyaota. Auliyaota was opening his hands in prayer, and his grandfather was crying “my saint, saint”.

– “Your grandson has now seen the paradise of Firdaus,” said Avliyaota...” [3.54 p.].

Years pass, and in the meantime, his grandfather, parents, peers leave this world one after another. Even when his grandfather asked him if he saw me in heaven, he refused to do circumambulation of you and told him that you are heaven, and he left without knowing what his end would be like. Now he is looking for an answer to the question that tormented his grandfather and is coming to Avliyababa.

In the story, life is given to a person once, it ends when the time comes, nothing can be taken back, and the calculation for everything is revealed with the help of symbols, metaphors, images of nature, and memories.

And this, in turn, mythological imagination or mythological creation integrates a person into the concepts of space, time, and theology, it is not a product of an idea or ideology belonging to a certain place or time, transforms into a product of a unified whole in the concepts of space, time, theology.

Human nature is interesting, as he gets older, he remembers his childhood years and childhood memories a lot. Those distant childhood memories seem more precious to him than what he has experienced in life. Psychological science also confirms that accumulated sins and mistakes haunt a person in old age. But just as you can't turn back time, you can't escape heart-wrenching memories.

A person is disturbed by the anxiety of the other world. Abdulkadir saw that garden in his dreams three or four times during his life. But now, “Every time, in an inexplicable space surrounded by darkness on all four sides, a green light appeared to escape. A thin and bright ray of light stretched like a thread to the side of the garden [3.57 p.].

What forced Abdulkadirbaba to come to Auliyaota was to ask for an answer to the question of how his life would end in that dream - a strange garden and paradise.

Finally, when the saint said, “Come closer, my son”, the grandfather panted and approached him.

***“The saint placed his hands on his head.***

***– Close your eyes, my son!***

Abdulkadir baba closed and opened his eyes while begging in his language, “O God, do not spare your mercy”.

Alas, he found himself at that door again. Even from here he could hear his heart pounding.

*A voice from far away*

– *Open the door, my son! - came a familiar voice*

Abdulkadir babo was gently pushing the door frame with trembling hands. The door was opened

*However, it was a bitter winter inside*

The wind was playing with blowing snow particles, the leafless trees stretched their dark, bare branches to the night sky. There was ice everywhere, and the hellish cold froze the four sides like ice, a grave could be seen above the snow, and the soil of the grave was frozen.

Only that! Winter...Cold... A lonely grave in the cold! There was nothing else” [3.58 p.].

The old man in front of the saint had a gray beard, when he looked at Abdulkadir, who was crushed, his thoughts appeared in his eyes and the two old men remain silent in front of each other. The late autumn wind blowing on the door, the silence of the flower, is a symbol of life ending, irreversible time, past and future. In this symbol, a person's life is rewarded according to their deeds.

The event that takes place in this story is directly related to the dream. In the genres of fairy tales and epics of folk oral creativity, the dream motive is very common and constitutes the core of the work, a dream warns the heroes of danger, causes them to go on a journey, and gives a sign from the happy and unhappy days of fate. In folk epics such as “Rustamzod and Sherzod”, “Rustam Khan”, “Musofirbek”, “Gulombachcha”, “Mysterious Dream”, “Khan and the Poor”, “Bulbuligoyo”, “Davlatmirza”, “Malikai Husnabad”, “Alpomish”, “Ravshan”, “Rustamkhan” a dream is related to the plot, and it plays an important role in the development of the events of the work.

Literary critic J. Eshonqul notes that “19 out of 160 publicly published fairy tales, 16 out of 60 epics have a direct dream motive”. He emphasizes that the appearance of the dream motive in fairy tales and epics is not a special event, but a traditional one [4.134 p.]. The scientist, who determined the degree of connection of the dream with other motives, notes that the dreams in the fairy tale are mainly related to the motive of test, travel, marriage, partly patron, danger, death.

In the plot of the story “Avliya” (Saint) the location of the dream motif ring corresponds to the beginning and the end of the story. 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. The fact that Abdulkadir saw heaven first and hell at the end of his life is the result of his life spent in this world, the result of his actions.

Man is small, weak and helpless in front of the world, but inside him there is a power greater and higher than the world. If a person indulges in the transitory blessings of the world, if he does not recognize the consequences, he will face suffering, if he focuses his heart on himself and his creation, he will rise to the divine rank. In the first case, he is small and weak in front of the world, in the second case, he is stronger than the world and the existence itself is his servant. It is created as a result of good and bad. At the heart of the story lies this truth.

A child of man has an inseparable companion, who, for better or for worse, is his friend and will be with him in all situations. Folk proverbs also contain masterpieces of profound meaning, expressed in simple and understandable language. There are hundreds of proverbs

such as “If you walk with good, you will be happy, if you walk with bad, you will be ashamed” that warn a person about happiness or unhappiness. Abdulkadir is a man who lived honestly in his own language. Why then, when Avliyababa stroked his head, he did not see the paradise he saw in his childhood, but a space full of darkness, if this place that is drowning in darkness is hell, then for what sins? These unbridled questions force the reader to turn and look back at his life, past life paths.

## Results

In the story, the details of mountain, rain, wind, small tree, garden, tree, stone, peak are the material form of human life and memories. Through symbols and metaphors, the writer affects the reader’s consciousness and awakens the feelings that lie dormant in the depths of his memory.

The story is about the “I” who looks at the content of the human being and his life. Abdul Qadir - the servant of God, was he able to fully fulfill the task assigned to him during his past life, did he not forget his promise in al-misaq, did he not sink into the mire of life? Here is the link to the reader to answer these questions.

The origin of written literature is the oral creation of the people, myths and legends created as a result of the first attempts of mankind to know the world. The essence of written literature is always nourished by imagination, and imagination is a product of myths, legends and fairy tales, the ancient melody that lives in our soul and is passed down from generation to generation. Our ideals always grow out of our imaginations.

Man, in fact, always strives for himself, tries to find himself, the hope of eternal life and immortality never fades. There is hope in the heart of both the person who is approaching death and the person who knows that death is inevitable and is saying goodbye to life, he realizes that he will not disappear completely, he wants to live happily in another world, he realizes that he will not disappear completely, he wants to live happily in another world. Abdulkadir baba also hopes for paradise, he dreams of finding happiness and being happy. This is a dream before death.

“Avliyaota had been engaged in prayer in this cave for about a hundred years, and there was no emptiness in his heart. His heart was pure and clear like a mirror. Although a hundred thousand people lived in the surrounding villages, none of them could be like Avliyaota. Among them, how many have entered the path of prayer and say that they will always be in the service of truth? However, everyone’s language was clouded by some concern of the world, so it is no wonder that those guards are preventing the light of faith from being reflected in everything” [3.53 p.].

Writings about Avliyababa remind the following thoughts of Shaykh Ibn al-Faraji, quoted by Abu Nasr Sarraj in his book “Al Luma”: “I saw one hundred and twenty people wearing khirka near Abu Turab Nakhabi. Except for two of them - Abu Ubayd Bursi and Ibn’ul Jala, all of them quickly withdrew from Dervishism”.

Indeed, the path of the Truth is very difficult, and the realization of the truth is even more difficult. Elderly people who have lost their faith and wasted their lives with various emotional affairs come to the saint Avliyaota. Their purpose is to pray to Avliyaota asking God to forgive these sins, fearing the punishment of the wrong word spoken to someone, the sin of someone’s right. But even after the pilgrimage, their hearts could not get rid of doubt, they



could not find happiness, because he felt that the day when everything would be revealed - the just reward was approaching, and he sent his owner, who was living his days in all directions, trembling and wanting help and comfort. The opportunity for those left in despair to right their wrongs is over.

## Conclusion

In conclusion, folk art is not a simple word art, it contains the spirit, values, past, dreams, imagination and thinking of every nation. What exists from the underground to the blue in the folklore samples, there is a missing spiritual life for the intellectual people of the 21<sup>st</sup> century who aim to know the secrets of it all. And folklore is the origin of the nation and it reflects the character, emotions, and life of that nation. That is the reason why writers in the new millennium are trying to combine literature and myth.

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