



# Innovation in Isajon Sultan's Prosecution

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**Abstract:** This article reflects on the importance of folklorisms in the work of the writer Isajon Sultan. His story "Robia Balkhi", samples of folklorism in the stories in the footsteps of Khazrati Khizr " are analyzed.

**Keywords:** Proverb, sayings, mythology, folk art, image of Khizr.

**Introduction:** The role, interpretation and depiction of mythology in modern Uzbek prose is expanding day by day. Legends and legends have come down to us from many past eras and from ancient times. Legends and legends embody the people's views on nature and life phenomena, on good and evil, religious, philosophical, moral and aesthetic concepts.

Isajon Sultan's work also refers to legends many times. There are even works based on legends.

The reasons for the creator's appeal to ancient myths, legends and legends are explained by the demands of the world of creative fantasy and artistic thought. Of course, each legend and legend is embedded in the composition of the work with the demands of certain events and incidents.

"Although they differ sharply from the author's text and do not fall within the scope of the main plot of the work, they increase its ideological and artistic height and have a strong impact on the reader's emotions."

The legends associated with Hazrat Khizr are also extensive in the writer's work. The image of Khizr, whose name is mentioned in his works "Following Hazrat Khizr", "On New Year's Eve" and many others, seems to have become a patron symbol for the writer.

The genetic roots of the image of Khizr are associated with ancient cults and beliefs. The word "Khizr" comes from the Arabic word "Khazara" ("evergreen"). Khizr was created based on the mythological ideas of the Turkic peoples about water, fire, heat, spring, fertility, greenery and the water of life. Azerbaijani scientist M.

Seyidov notes that the etymology of the word "Khizr" is associated with the words "fire", "grass" (plant). The writer's story "Treasure" or "Following Hazrat Khizr" also alludes to the supernatural powers of the image of Khizr. In the author's story "On New Year's Eve", the image of Khizr is embodied in the image of a fortune teller who can foresee the future. The mythological beliefs that happiness and luck will befall those who see Khizr are also proven by the fate of the hero of the story. The guard at the hotel gate later realizes who he talked to and saw. He says, "The person I saw must be Khizr." On New Year's Eve, when they come to celebrate the holiday together and cannot get inside, the events that will happen there and the fate of people begin to come true one by one. Then, when Khizr is seen, a large number of nobles, worried about their fate, or rather, about their sins, begin to come to the guard. They say that they will give a lot of money and ask whether Khizr predicted something about them. Khidr had also predicted this.

In the story "Following the footsteps of Khazrati Khizr", Khizr appears in the guise of a blessed saint. According to M.Juraev's book "Uzbek Mythology", "According to the imagination of the Uzbeks, Khizr appears to each person three or seven times. He is said to appear in different guises, in the form of people of different ages and situations, in the form of "a white-bearded luminous old man", "a madman", "a blue-haired luminous old man", "a homeless person", "a beggar", "a beggar", "an animal", "a thing-object".

Although the West and the East have their own mythology, they do not differ sharply from each other. It has even been found that there are similarities between Greek mythology and the pre-Islamic myths of the peoples of Central Asia.

The method of referring to mythology is also widely popular in modern Uzbek literature. Writers such as Ulugbek Hamdam, Nazar Eshonkul, Isajon Sultan, especially often refer to ancient Turkic mythology.

The main part of the archaic myths preserved in Uzbek folklore came as a result of the epic diffusion of ancient Turkic mythology. In the oral creativity of ancient Turkic tribes, cosmogonic, totemistic, animistic, etiological and ethnogenetic myths, created on the basis of a mythological understanding of the world, occupied the main place. The skilled writer Isajon Sultan used animistic and totemistic myths more in his work.

The writer has about fifty stories. None of them can be imagined without folklore. The writer's new style of depiction and narration, folk proverbs and expressions in the speech of the heroes, and legends are of great importance in the artistic quality of the work.

In the work of Isajon Sultan, we can also see references to Khorezm folk folklore. In his story "Tashkelinchak", there are also places similar to the plot of the epic "Oshik Gharib va Shohsanam". Its characters remind us of Layla and Majnun. The construction of the prose plot on the basis of a love story, the striving of the heroes of the work for pure love, and the trials on the way to their love are typical of folk epics.

In "The Story of Rabiya Balkhi", there are also many references to parts and motifs similar to the plot of folk epics. In the epic "Kuntug'mish", Holbeka puts her photo in a chest and sends it to Kuntug'mish. Rabiya also sends her photo to her lover Bektash with a letter. In this, she is helped by a concubine named Suman. The image of an old woman carrying a letter, a concubine, is also an image found in many folk epics. This is also a factor indicating that there is another aspect of the story related to folklore, its connection with folk art.

The subject of the chest is also recognized as an object that is often found in folk epics, having magical powers. This folklore tool is also used appropriately in the story.

Haris ibn Kaab, who is aware of the love between Bektash and Rabiya, orders Bektash to be thrown into a well and says: "I will still drive a pin into his eyes, cut off his hands and feet, and kill him in tortures beyond human understanding." The well and the events related to it are also found in many folk epics and folk tales. For example, in the epic "Alpomish" and "The Story of Yusuf", the well detail is used. In the epic "Ravshan" it is described as a dungeon. Thus, these epic tools always move from epic to epic.

"The Story of Rabia Balkhi" also refers to a popular legend: "They say that when a princess is born, God Almighty creates her prince. Rabia, with her incomparable intelligence, recognized the executioner of her fate." The view that everyone is created by Allah with their own pair also prevailed here.

Folklore motifs are also widely used in the writer's stories "Anaizorim" and "Munojot". The writer's story "Munojot" talks about the tradition of naming. Professor T. Mirzaev, referring to the interpretations of the motif of naming in the epic in the variants of the epic poem "Alpomish", wrote the following: in the epic biography of the hero, naming him and praying for him in this regard and predicting his future heroic path play an important role. In the epic poem "Alpomish" this situation is preserved within the framework of Islamic religious teachings. Rare examples of proverbs and sayings can be found in the writer's works. Isajon Sultan skillfully places examples of folk wisdom in his works, as a result of which the philosophical spirit of the work of art is elevated, and the idealism is strengthened. And sayings, while increasing the meaning, realize the

imagery in prose works. The writer also used phraseological expressions and figurative expressions in his stories and tales. Proverbs and sayings are sometimes used literally, sometimes as a summary of the character of the work and heroes. As a result, the value of the work of art has increased even more.

Isajon Sultan is an experienced and talented writer. For this reason, he is able to select, first of all, progressive ideas in folk art and, giving them a polish, draw conclusions that can win the reader's heart.

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