

## FOLKLORISMS IN ISAJAN SULTAN'S STORIES

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### Annotation:

In this article, the relationship between folk art and written literature, the use of folklore elements in modern storytelling, especially the motif of dreams, the poetic appeal of myths, was scientifically analyzed based on the stories of the skilled writer Isajon Sultan. Also, the importance and role of examples of folk art in the formation of the artist's style was explained from a theoretical point of view.

**Key words:** folklorism, folklore, motif, dream motif, myth, travel motif, mountain symbol, hero, image, poetics, artistry, style, plot.

It is known that the place where he was born and grew up, the traditions of that people, the way of life in the family, and teachers have a special role in the formation of the artist's style. "Style is the writer's perception of reality and man, the discovery of the truth in their hearts and the ability to express it figuratively through words - this is the art of creating tasks individually." [H. Umurov; 2002.236] Isajon Sultan's narrative in the artistic device and style of folk tales, legends, narratives, simplicity, moreover, the life concerns of the injured, simple, ordinary people similar to the heroes of the tales, their thoughts attract the attention of the reader. is enough.

For example, in a number of stories such as "Aydinbulok", "Avazboylik Tantilar", "Bibi Salima", "Windy Night", "Bogi Eram", "Manzil", "Winter Tales", "Missing the Motherland" it can be said that the features shine. In the writer's work, understanding humanity and man, defining his goals and tasks are revealed in an oriental artistic and philosophical concept. The prolific writer Ulugbek Hamdam said this about Isajon Sultan: "...His creative path is quite unique. The writer, who stood out in the early 90s with his short book "Oydinbulok", attracted the attention of literary circles, plunged into the bottomless and boundless depths called life, and in 2010, with a series of stories and novels, he is a creator who raised his head from the ocean." Folklore works have a special place in our literature with their vitality, social nature, ideological essence and artistic features. People's labor, traditions,

living conditions, dreams, struggles and victories are reflected in their theme and content. In the work of the writer and literary critic Isajon Sultan, we can see many unique examples of oral creativity inherited from our ancestors, passed through the mill of many times, and emerging from the memory of many. In the work of Isajon Sultan, the integration of examples of folk oral creativity, the use of folklore elements, and the selection of interesting plots using folklore motifs determine the uniqueness of the writer.

The uniqueness of Isajon Sultan lies in his ability to combine folklore and modernity. The writer was very interested in the examples of folk oral art, which are rare masterpieces of Uzbek literature, and reflected folklore in his work. For example, let's take the dream motif, which is part of the folklore genre. It is precisely the dream motif that is most common in Isajon Sultan's stories. It is enough to cite the stories "Qismat", "Something Happened to My Father", and "Avliyo" as examples. Now, before analyzing the dream motif in these stories, let's briefly touch on folklore and the motif. It is necessary to pay attention to the concepts of "folklore" and "folklorism" in literature. Literary critic Bahodir Sarimsakov explains the difference between these two terms as follows: "All folklore-specific materials included in a work of an author for some purpose should not be called folklore, but rather the term folklorism, since it has been specifically processed by the author"[Sarimsakov B; 2204]. There are different views on the motif in literary criticism. For example, B. Putilov defines "motif as the essence of the plot" [Путилов.Б; 1975. С 142], and the famous Russian scholar A. N. Vaselovsky says "Motives combine to create a plot ring." In the "Dictionary of Literary Criticism" compiled by D. Kuronov and others, it is said that the motif is not the plot scheme or the manifestation of something in the form of an image, but is interpreted in various ways based on the writer's artistic imagination and creative intentions, while preserving the core"[Kuronov D;2010.180].

The dream motif is widespread in folk tales and epic genres, forming the core of the work, the dream warns the heroes of dangers, calls them on a journey, determines their fate and unhappy days. The scientist who studied the dream motif in Uzbek folklore separately is Jabbor Eshonqul. He divides dreams into two groups depending on their place in the structure of the work: 1) patterns that form the core of the plot; 2) patterns that connect certain links of the plot [Eshonqulov J; 74]. In



the stories of Isajon Sultan, the dream motif mainly comes as a means of connecting the links of information and serves to artistically express the visions of mysterious messages about the fate of man, his future. The dream motif in the writer's story "Avliyo" indicates that the fulfillment of fate and the future depends on a person's own aspirations and actions. The hero of the story, Abdukadir, sees the paradise of Firdavs in a dream during his childhood, and later sees the same dream three or four more times. "Every time, in an incomprehensible space with darkness on all four sides, a green light would appear to be shining in the corner"[Sultan I; 2017.186].

A thin and bright thread of light stretched out towards the garden like a path. The fact that Abdukadir first saw paradise and then hell was the result of his deeds in the world. This dream refers to the life of Abdukadir, which does not pass as in the treatise. In this story, the life that is given to a person once, that it will end one day, that nothing can be taken back, that a person will be held accountable for all his deeds, is revealed through the image of nature, symbols and metaphors. The folklore and dream motifs explained above are found in many works of Isajon Sultan. It is in his story "Qismat" that we also encounter the dream motif. In the story "Qismat" we can see the dream motif related to folk oral literature, the ancient mythological motif of the image of a fish, and folklorisms such as curses. The story "Qismat" also attracts attention with its epigraph. The story contains a wise saying: "If you throw a stick at your father, one day your child may throw a stone at you." It is also known from the epigraph that the work highlights the relationship between father and son, and it is precisely through the dream motif that these events are revealed. In this story, the ancient mythological motif of the transformation of a human soul into a fish plays a key role in revealing the hero's inner world.

After the death of his father, the hero perceives the transformation of his soul into a fish, and the fish's sizzling and frying in a cauldron, as the torment of hell. Through this, she imagines her oppressive father being roasted in the fire of hell. The fact that the soul is roasted in a cauldron as a fish strengthens the content of the story. In the story, the bitter fate of the mother, even though she never sees good from her life partner, and hears reproaches and curses from him, remembers her husband "may he have mercy on him." Through this, we can see a beautiful expression of the devotion of an oriental woman to her husband. In the story, the writer focused on the image



of human behavior. Indeed, at the end of the story, we can learn that if you throw a stick at your father, your child may throw a stone at you later.

In addition, the motif covered in the story of the writer "Manzil" is the motif of travel. The characters in the story "Manzil" - the narrator, the elder brother, Muslim, Abdullah and Muhammad - set off on a journey with a long-distance destination in mind. Their goal was to find their treasure. The similarity of this story with folkloric creativity is that the heroes in the story cross mountains, oases, and deserts, just like in folk tales and epics. The description of the journey of the heroes to Mount Kohi Qaf and the fact that most of them get stuck there is also related to folklore. The story "Manzil" is built on a symbolic basis from beginning to end. In this, the journey is like a human life. The flower fields and deserts encountered on the way are like his joy and sorrow. In addition, the story also contains mythological views. In this story, the mountain is interpreted as "an epic place that human feet cannot reach, and can only be reached with the help of selected individuals or mythological characters" [Eshanova Z; 2018. 18]. After reading the story, we can interpret it as follows: "Oh heart, look at yourself from every passing moment, and from yourself at every moment. What you are searching for, let's say, the mountain of magic, is it not surprising that it is found in this space!" [Hmadamov U; 2017.149]. In short, the use of folklore elements in the stories of the writer is perceived as a means of expressing the author's aesthetic ideal and worldview. Isajon Sultan, along with expressing national identity through his works, teaches that it is a very important task for a person to understand the meaning of being alive, life, and the purpose of coming to this world. It can be said that folklore helped Isajon Sultan find his own path, style, identity, and roots.

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