



IN ISAJON SULTAN'S NOVEL "BILGA KHAGAN," HISTORICAL REALITY AND ARTISTIC INTERPRETATION COEXIST

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Annotation

This page discusses the work "Bilga Khagan" by Uzbekistan's national writer Isajon Sultan, as well as the production, artistry, visuals, and symbolism of the novel "Bilga Khagan."

Keywords: Historical fiction, the first novel "Bilga Khagan," historicity and realism, Turkish people, Tabgach.

Global Turkic experts, including Uzbek scholars, have voiced a variety of views about the history of the discovery of the written monuments of OrhunEnasoy, the debates over these monuments in the 18th and 19th centuries, and the history of the monuments' interpretation. The literary monuments of OrhunEnasoy had a significant impact in Turkish history. OrhunEnasoy's literary monuments played a significant part in the history of Eastern civilisation as well as the spiritual and educational growth of society. During the Second Turkic Khanate, Bilga Khan, Kultegin, and Tonyuquq played irreplaceable roles in the establishment and development of Turkish, particularly Uzbek written literature. The tributes to Kul Tigin and Bilga Khagan are not conventional inscriptions in honour of Khagans and renowned generals. It is the great leader's message to the whole Turkish country, his teachings and lessons to future sons and daughters.

The Turkish khanate's primary ambition is to end the tyranny of the Tabgach state, to attain peace and tranquillity, and to construct a stable and durable state. First and foremost, in order to construct a state, to attain peace and tranquillity, to develop a stable and lasting state. To construct a state, it was essential to first free the people's minds, to make them the owners of common sense. For this, you must pay attention to the Turkish people's minds, which have been poisoned by their deception and are spiritually debased. In order to entirely shift his worldview, the appropriate path for him to know his identity should have been demonstrated. Bilga Khan completed this mission. He belonged to the Turkish khanate and tracked his social, political, economic, and spiritual life, "the rest was being slain everywhere." Bilga Khagan was "gifted by God for his skill and contentment."





He ascended to the throne of the Turkic peoples. Bilga Bilga khagan will uplift the impoverished, make the poor wealthy, and increase the poor.

For generations, the monument to Bilga Khan has been crumbling. Because of the numerous damage, events are inconsistent. The opponent in Bititosh is primarily Bilga Khan's ascent to the throne.

He is claimed to have taken an army to the tribes and forced them to submit. Turkic peoples include, for example, the Idikut. Formerly under the dominion of the Turkish Khanate, Bilga Khan invaded and forced these tribes submit again since he did not "sent a caravan" to the Turkic Khanate. The notable quality of Bilga Khagan's epitaph is the accurate portrayal of events. Bilga Khagan is both a participant in the events and the narrator. As a result, unlike the epitaph of Kul Tigin, this epitaph belongs to the autobiographical genre rather than the epic of historical heroism. Based on the facts obtained from these stone inscriptions, Isajon Sultan wrote the novel "Bilga Khakhan." This painting is an audacious move towards constructing a picture of our ancient forefathers.

The novel "Bilga Khagan" is a reflection of the Turkic people's historic grief. The writer skillfully incorporated the material obtained from the stone inscriptions into the novel's narrative, attempting to maintain the environment of the ancient Turkic time, the Turkish nature of the heroes, and their unwavering heroism. Arabic and Persian terminology were used according to the features of the period. According to the period, Arabic and Persian vocabulary were not employed in the work, and the story was written entirely in Turkish. The tale educates readers about Turkish spiritual traditions such as unity, valour, morality, and self-sacrifice. The novel's opening section is titled "Kichik Yish," and it begins, "Winter flung a kid at the foot of Kogman Mountain, and the snow was covered with snow." The pictures of Ishbara Yamtar and Bulut at the start of the story are notable for evoking features of Turkish culture. Because the story is built on the notion of historicity, the author avoids excessive pomp and romantic emotions. Tonyuquq, Bilga Khagan, and Kultigin do not idealise their personalities, yet they paint their true picture. The text describes the Blue Turkic Khanate period, the lives of national heroes Bilga Khagan, Kul Tigin, and Bilga Tonyuquq, the formation of the first Blue Turkic state and the introduction of Turkish law, and the history of the Orhun-Enasoy inscriptions. The novel spans the time between the unity of Turkic countries under the leadership of Bilga Khagan, his triumph over the Tabgakhs, the foundation of his own state and the adoption of the constitution, the creation of the Bitiktos, and the assassination of Bilga Khagan for treachery. The portraits of Eltarish Khagan and Kul Tigin properly represent the idea of Bilga Khagan as a righteous and patriotic Khagan in history.





As Prof. Abdugafur Rasulov pointed out, one of the key elements of Isajon Sultan's works is giving meanings to natural events and diverse creatures, and all things serving as distinct symbols in their position. The author successfully depicts the idea of nature in his work "Bilga Khakhan." The novel's opening words similarly begin with a natural image. Isajon Sultan's photos are one-of-a-kind, original, and unrepeatable: "As the hard winter seized its bow and shot ice arrows about, the day rose higher, and the stream created a circle around it." As the severe winter drew its bow and shot ice arrows all around, creating a snow barrier and spreading its slush... The blue was a delicate blue, similar to the skin of a slain lamb..."

By narrating the following anecdote, Isajon Sultan wishes to emphasise that, inspired by the images of Ishbara and Bulut, Turkish khanate patriots felt compelled to go even to death for the sake of dignity in order to rescue the Motherland: "- Is that boyhood?" stated Ishbara. - Hello there! Did you not hear the words of Eltarish Khagan's son, Bilga Khagan?

"It'll be here shortly!"

- Why can't you abandon your wife and children and travel to Bilga Khagan? Let us go, and we will do anything he asks.

Khagan, Bilga had one goal: to consolidate the Second Turkic Khaganate established by his father, Eltarish Khagan, and to unify Turkic tribes who were at odds. Where there is interest in the union of the state and tribes in the narrative, the image of Bilga Khagan is the leader. In the tale, the Tabgach people made a reputation for themselves not because of their might, but because of their cunning and the way they split the Turkic tribes into foes. The Turkish budun's position is described in the following passage: "People were in poverty! Someone did not look at anybody else; the hunter's mind, the pain of making a livelihood brought him here; he arrived to the location of Fighting for the inevitable bird flesh or fruit, he did not hesitate to spill blood; his poverty and obstinacy had come to an end. Young men and women would go to distant countries in quest of foragers, hire a horseman, and conduct horse-unfitting activities. They used to look after horses or livestock, protect them, and transfer their earnings to nannies every month, and they lived in those territories.

With the story of Bilga Khagan's march against the ten arrow tribes, the author demonstrates how naive and unsophisticated Turkish tribes fell in love with Tabgach's fine silk and charming words and became enemies with one other. Bilga Khagan is a smart and courageous Khagan who lives up to his name. "Nine" by Bilga Khagan Tonyuquq Oguz are our brothers, and we share a bloodline. He agrees with his advise that if we flee Tuykus, the spouse would be out of work. The author defines valour and justice as being in Turks' blood since time immemorial.





The author depicts Bilga Khagan's character as follows:

"Bilga Khagan has a big shoulder, a plump chest, and a long white face like this. His cheeks are flat, his eyes are dark, and he has medium thick brows. He is a big, powerful man with a broad forehead and a long line of his forehead that reaches to his jaw";

"Alp Khagan, Bilga Khagan Uzgir, used to say things that sliced into people's hearts and set them on fire."

"...the khagan told Bilga, who was self-sufficient and wise, not to perish, but to preserve his land..."

"Everyone who claims to know is on the throne, but they don't..."

In essence, the writer depicts Bilga Khagan's picture and character, clearly recounts his actions, and attempts to communicate the vibrant tone in his words provides Bilga an opportunity to visualise the picture of Khagan.

The language of a work of art is the most important factor in determining its overall success. Because the picture is an aesthetic expression, it first transports the reader to the reality of the work, and then to the author's literary (spiritual) world. The work's language appears exceedingly basic to the reader from the first phrases, and its simplicity is in keeping with the period and surroundings. To the end of the text, this approach is maintained: "Bilga Khan said: - My Mountains, my heroes, my spouses, my boyfriends! You keep pressing the yoke.

- You drive your horse straight ahead, then turn around and strike him again!

- You're as light as a kite. You keep going in circles. You'll be wearing your ringed and flat iron skin, your molteri skin over it, and your helmet on your head, and you won't be fired at..."

or the question-and-answer picture with Ishbara Yamtar of Bulut, who was wounded and dying as the Turkish army was about to beat the Tabgachs:

"- Ishbara!" Bulut said in hushed tones. - Did we succeed?

- Bulut, we won! We demonstrated to Tabgach's nanny!

- Is Ulus available right now?

- You're now a whole guy, Bulut! "

Tonyuquq, another character in the tale, will also be introduced to you. He is at the helm of many beneficial activities for the country's peace and power, and he provides his fair amount to the country's development. The restoration of the Khaganate, as well as the extension of the country's frontiers. Tonyuquq is a courageous figure and a wonderful leader in the literature. This is evident in the descriptions of the engagements on the banks of the Inigach lake and the battles on the Yaris steppe.



A person who does not believe in himself is unable to exhibit allegiance to his people or ruler, and is willing to betray him. The picture of Meili Chur depicts the same type of person. Meili Chur and Ishbara, Bulut are diametrically opposed personalities.

The work demonstrates that the Turkic peoples are dispersed and unable to unify due to anxiety: "Our clans filled half of the land." He spoke about the ground. That's accurate, our clan consists of Nine Oghuz, Kyrgyz, and Kitan. "Why do we trek in such poverty, as for our blood relations, to the mountain on the other side where Tinsi's son sleeps, and to Temir Kopka on this side?" he wondered. That's what he assumed.

"A talented writer may express a lot to the reader about a character's attitude, viewpoint, and mindset in a certain life scenario by individualising the character's speech." It should be noted that the conversation characters' speech enables a full, vivid portrayal of the human image. Consider the following exchange from the novel:

"- Why does a person get injured? - he inquired. If you gaze at him, he will stroll about; if you hit him, he will run away. He will weep if you tell him a falsehood. Then he matures, marries, and has a child. As his parents age, he hunts to feed them and goes to battle. Then I shall perish..."

- What more can he do? enquired Achun Kulug Tirig. - Does he have nothing else to do?

"That's right," Ishbara responded. "Is there anything else I should do?"

"- Please let me know, budun!" It is stated that a man's son died. There is only one God. This is the day, otherwise you will die young! I say, "Do not be terrified!" Don't starve yourself to death! After stroking, do not lie down! If you're going to die, die with your head held high! If you decide to stay, live your life!

- Live! Budun exclaimed, "Live!"

"Bilga Khakhan" is a novel. is a daring step towards recreating the image of our ancient forefathers. The Turkish Language Institute, the Council of Turkic States, the Ministry of Culture and Tourism of Turkey, and the Atatürk Institute of Culture, History, and Language hosted Isajon Sultan's "Unity in language, thinking, effort - Turkic global literature (novel) honours" in Bursa, Turkey. "Bilga Khakhan" was declared the winner. The genre of the historical-biographical book "Bilga Khakhan" by Uzbekistan's national writer Isajon Sultan is regarded the first novel produced on this theme in Uzbekistan. Factor Books released it as a book in 2022. To summarise, this book and the characters in it enhance, cleanse, and guide the character, perspective, and conduct of the reader.





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