

## CHARACTER IMAGERY AND POETIC EXPRESSION IN MUHAMED ALI'S TETRALOGY "ULUG' SALTANAT"

**Kuyliyeva Gulchehra Nazarkulovna**  
**Doctor of philosophy in philology (PhD),**  
**dotsent Gulistan State University Gmail:**  
[kuylieva.g@mail.ru](mailto:kuylieva.g@mail.ru)

**Annotation:** In this article, the third book of Uzbek national writer Muhammad Ali's "Ulug' Sultanat" tetralogy "Umarshaiikh Mirza" is researched from the point of view of the truth of history and the glory of human destiny.

**Key words:** epic, socio-historical reality, image, character, social conflict, character dynamics, classism, historical truth, artistic interpretation, typology, poetic skill, historicity, historical-typological, analytical, biographical.

**Introduction:** Muhammad Ali used many historical works and sources in his tetralogy "The Great Empire". However, the advantage of the lyrical-romantic method in the tetralogy of "Ulg'sultanat" is different from the previously written artistic and historical works, and it draws attention to the fact that the protagonist's image is shown in a different perspective. Especially, when Amir Temurday heard the news of a humanitarian and patriot person in a country where aggression and injustice had been committed against Muslims, he would certainly march to those countries, and when he arrived, he would offer peace by stating the conditions, and if he was not satisfied, he would even go so far as to besiege the city and spread its ashes on the blue. It is known from historical sources that he was a strict and noble ruler. The skill of the writer is that in his work he was able to create a typical character of our patriotic ancestors who adapted the "Quran Karim" to himself, were accustomed to the deeds of Islam - forgiveness, and to deal with any betrayal with severity and observation.

The breath of a new era is a blessing given by our independence, the right and impartial attitude to religion does not exclude fiction, new thinking, the synthesis of worldly and religious worldviews are such great genres and forms in epics, poetry, It is not surprising that y showed. Literary critic and critic Islam Yakubov in his monograph about the methods of approach to artistic works did not point out without reason that "...in the process of analysis and interpretation, the tradition of relying on Qur'anic verses and hadiths, and the approach based on certain mystical principles was revived..." [ 1.148- p.].

In order to get to the essence of the work, in the correct interpretation and understanding of the images and characters created in it, it is seen that religious knowledge is very necessary along with worldly knowledge. It is known that through the artistic images created in the work, human feelings, inner world and intuitions, along with the psyche, are in harmony with the heart war of this period. "When we talk about the character, in addition to showing its connection with the time, nature and environment, we also try to emphasize its connection with the writer's creative

method. It is impossible to understand the principles of artistic depiction of character and situation without taking into account the creative method" [p. 2.154].

While creating the characters of Sohirqiron Amir Temur, Mironshah Mirza and other characters related to him, it is certain that the writer understood that he could not achieve this without connections with the above-mentioned period, nature and environment, as well as getting acquainted with all the sources that provide information about this period. It is not wrong to say that the writer who created each character made good use of the influence of folk tales and legendary epic heroes of our past. In the character of Amir Temur, he is not only a product and representative of the complex of historical and social conditions, but he was able to portray it as a creator of another, more self-created, improved and intelligent environment. Viewing as the creator of a new fair social environment by destroying the old social system is also reflected in a form of realism.

During the tetralogy, Adib described the environment in which the character of Amir Temur considered destroying the world based on violence and building a society based on social justice in its place as the main goal of the state he led, and solved the problem of artistic reflection of the character of a great family man. "When those who did evil to me, raised a sword over my head, and brought a lot of damage to my work, came to me with a plea for repentance, I did not face their actions, I respectfully erased their bad deeds from my memory, I increased their ranks, and this is how I deal with them. I took a path so that the doubts and fears you have about me in your memories would be forgotten..." [3.326-p.] It is not for nothing that such fair words are included in "Temur's Laws".

"Mironshah Mirza" is the third book of the novel-tetralogy "Ulug' Saltanat" by the writer Muhammad Ali, and it contains seven years of events that took place in 1392-1399. In the fourth book of the novel-tetralogy called "Shahruh Mirza", the events that happened in 1399-1410 were written. In particular, the conquest of India by the Turanian kingdom; Campaigns in Egypt and Syria; The death of Amir Temur in O'tror and the beginning of the struggle for the throne between the Temurizadas; The ten-to-eleven-year period between the time when Shahrukh, the ruler of Khorasan, brought Mavarounnahr under his control, established peace, and announced the fifteen-year-old Ulug'bek as the ruler, is covered. Literature analysis S. Mirvaliyev, B. Nazarov, Karimov N, I. Yakubov, D. Torayev, Sh. Doniyarova, Sh. Isaeva, G'. Murodov, A. Nosirov, I. Samandarov and other literary scholars of novels and historical scientific research works were carried out on the topic of novel writing. Such research still serves as an impetus for the research of the tetralogy, a form of the novel genre.

Research methodology: The object of the study "Mironshah Mirzo" is the third book of the "Ulug Sultanat" novel-tetralogy by the national writer of Uzbekistan, Muhammad Ali, and is considered a historical work. Based on the nature of the article, it uses: historical, historical-typological, analytical and biographical methods.

Analysis and results: Summarizing the above opinions, it can be said that Muhammad Ali, in writing the third book of the novel, wrote the "Holy Qur'an", hadith sharif, Amir Temur's treatise "Tuzukoti Temur", historians Ghiyosiddin Ali, Nizamiddin Shami, representatives of Sufism Najmuddin Kubro, Ahmad Yassavi, He referred to the works of Jalaluddin Rumi and Firdausi. Genres of our folklore and classical literature, such as stories, narrations, letters, proverbs, and wisdom, have successfully used the means of artistic images such as exaggeration, exaggeration (grotesque), dreaming, and supplication. We witness that the young prince Mirzon Shah, who grew up listening to the mysterious and magical fairy tales and wonderful stories of the past, led him to sweet dreams. In fact, Mironshah Mirzo Adam Ato's treatise, prophetic relics: the staff of Moses, Yusuf's golden cup, Ibrahim Khalilullah's dress, Idris's turban, Noah's diamond seal, and especially the mysterious chest - "Gulshani Khazain". listens with Jahangir is acquainted with the memory of the kings: Jamshid, Kaikovus, Kayhisrav, Afrosiyab, Iskandar Zulqarnayn, Jalaliddin and others.

Books of this type, which are full of mysteries related to the fate of humanity, emphasize that it is an honorable act to enrich the transient world with the attention of the essence, call the prince to goodness. But it was in those teenage years that a little pride appeared in his nature. This situation does not overshadow the owner's trust in the young prince. It is worth admitting that Mironshah Mirza is a very smart and brave young man. However, his nature is not free from the vices of curiosity, cruelty and cunning. In addition, the prince is a bit more inexperienced in the management of the throne. Due to the pressure of human ambition and aspirations for the throne, he gradually turns into a person who is not afraid of adultery.

The writer uses the story of Iranian Shah Bahram Gor and Dilorom to describe the relationship between Mironshah Mirza and Khanzoda Begum. This is especially evident in hunting and deer hunting. During the hunt, Mironshah Mirza, his innocent eyes full of wonder, tender, beautiful and handsome, fell from his horse. If the writer refers to this situation as a hint that he has not found a way to the heart of Khanzodabegim, he takes inspiration from the romantic conflicts of Bahrom Gor and Dilorom in drawing the prince's carefree indulgences. [pg. 4.372-373]

Amirzada becomes rougher and somewhat mercurial and obsessive after that hard fall. If you take a look at the novel, this situation can be understood as a doctor making a mistake in the treatment. However, the meaning intended by the author is hidden in the inner layers of the work, and it becomes clear that one of Mironshah Mirza's biggest mistakes is his twists in the claim to the throne, and the second one is that he could not properly trace his relationship with his wife Khanzoda Begum. It is the complexity of those mistakes that becomes visible in such perfunctory tricks as keeping a cake and being suspicious. The prince, whose behavior is broken, neglects the affairs of the kingdom and begins to become an unstable person.

Undoubtedly, the ruler's departure from family life could not affect the fate of the country under his rule. And so it will be. Ruining the country's treasury, meeting

the hatred of the raiyat with his destructive policy, leaving his home for adultery and avarice were signs that the prince's policies were approaching their culmination point. So, the loss of consciousness of Mironshah Mirza is not related only to falling from a horse. This situation essentially goes back to the pride of the prince's claim to the crown. In fact, without knowing how to show respect to his father, the ungrateful and blasphemous prince Miron Shah Mirza's appeal letter, which ended with ungratefulness, was full of unpleasant expressions and careless reproaches, so that through the details of the letter, the writer revealed the basic goals that lay in his heart. emits Because of the honor of the owner, the rank of the kingdom, the honor of the great house, the faithfulness and intelligence, he was always Amir Temur's favorite, his beloved daughter-in-law, and even the "son" status of the Khorezm queen Khanzodabegim "sitting "The fact that Mironshah Mirzo is completely alienated from his mind and is facing decline is also evident in his faceless insults and humiliation of the "puff sassik" that was handed to him by deception. In this work, we are in detail in the second book of the novel-tetrology illuminated - we will have the opportunity to get acquainted with the new aspects of the image of Umarshaikh Mirzo. In the eyes of the reader, he appears as a brave, a little faster and more blind person, as well as a sarcastic person.

Umarshaikh Mirza, who was coming in a happy mood and enjoying the beauty of the world, was accidentally shot and died. The writer achieves an extremely impressive expression of the weakness of the common creature in the face of the suddenly closed calamity, the fact that human life is momentary. To do this, he draws deep philosophical generalizations from the picture of a hunter hunting a living creature. In fact, if we look at it in a symbolic and metaphorical context, Umarshaikh Mirza was a hawk that the owner had not yet hunted. As fowls and hawks are helpless and defenseless in front of an armed army, so is a human child in front of God's great power. The juxtaposition of Muhammad Ali's hunting picture and the accidental death of Umarshaikh Mirza achieves parallelism in the image. He succeeds in absorbing the religious-theological and religious content related to the Qur'anic truths, which says that any form of transgression is inevitable, into the fate of the heroes and the essence of the novel.

It should be noted that neither Umarshaikh Mirza nor Mironshah Mirza had the slightest reason to be jealous of Amir Temur. In the matter of appointing their sons or grandsons to the throne, the owner makes a judgment based on their ability to manage the country, how mature they are in terms of intelligence and foresight. "I will not give land, Bibi. Who am I? God will give the land to our children, everything is the owner's property. It is enough to work hard and make them lose the country, if you don't lack intelligence, insight... You don't lack honesty...", he says when he is alone with Bibikhanim. [5.116-p.] In the novel "Mironshah Mirza", vivid images of princesses of the Timurid era such as Saraymulkhanim, Sultan Bakht Begim, and Khanzoda Begim were created. According to the royal tradition, the children, who are far from the love of their parents, in some cases show a lack of affection in the nature

of the princes, who are given to nannies immediately after birth, grow up under the care of the central government, and go to distant countries for several years due to conflicts. tends to look for factors such as staying. In addition, all princesses are forced to live hard for their children due to food requirements.

Especially during long marches like three years, five years, they live in a heartbeat. In the period of separation, the countries eagerly strive for closer relations, short-term meetings, and again, not being satisfied with each other's love, they turn back in a hurry as if they had come to visit, and the pains of the road. All of this is spent with mediation in the dream of a peaceful and peaceful life. As a result, there are suspicions that the root of the misunderstanding between the two people is actually lack of love. So, the novel encourages us to think and think. To give color to the period described in the literary novel, many words and phrases, military equipment, methods of war and geographical names, which were actively used in the Middle Ages and are now relatively rarely used, are Arabic, Persian, Mongolian, Greek, and old. uses the equivalents in the Uzbek language.

Realizing that this situation creates certain difficulties for the modern reader, the writer gives an explanation of the terms in the modern Uzbek literary language on each page where they are used. As a result, it manages to make the reading of the novel somewhat easier. A similar situation can be observed in places where melodic explanations of Hijri year calculations are given, and scientific accuracy is ensured by giving references to some historical works. In our opinion, by acting in this way, the author protects the reader from excessive stress, concretizes the artistic time and space, and thus strengthens the belief in this or that historical reality that is happening in the novel.

Conclusions: The third book was created as a result of great intellectual potential, scientific and literary observations, poetic research, which is extremely necessary for a historical novel. However, in our opinion, in some places of the novel, it seems that these strict calculations prevent the characters from moving freely, and the confusion of emotions casts a shadow on the poetic expression. In general, the leading style and poetic principles of character creation in the previous works of tetralogy have been preserved in the novel "Mironshah Mirzo".

### References

1. Yakubov I.A. Poetics of Uzbek novels of the independent period. - Tashkent, Nurafshon business. 2021. p. 148.
2. Literary theory, Volume I. "Fan" publishing house, - T.1978.154-p.
3. Ali, Muhammad. "The Great Kingdom" - (Mironshah Mirza) 3rd book. "Navroz" Tashkent: 2019. p. 326.
4. Yakubov I.A. The concept of historical process and lyric-romantic interpretation in Muhammad Ali's work. Mon ography. - T.: "Science", 2007.
5. Ali, Muhammad. "The Great Kingdom" - (Shahrukh Mirza) 4th book. "Navroz" Tashkent: 2019. 509 p.

6. Ali, Muhammad. "The Great Kingdom" - (Jahongir Mirza) Book 1. "Navroz" Tashkent: 2019. 414 p.

7. Ali, Muhammad. "Ulu' Sultanat" - (Mironshah Mirza) book 2. "Navroz" Tashkent: 2019. 396 p. [p. 1.372-373], [p. 2.116], [3. p. 39], [p. 4.114-115], [p. 5.209], [p. 6.291], [p. 7.359], [p. 8.366], [p. 9.365].

8. Ali, Muhammad. "The Great Kingdom" - (Umarshaikh Mirza) 3rd book. "Navroz" Tashkent: 2019. 462 p.