

PECULIAR FEATURES OF A CYCLE OF LITERARY WORKS

Zeynep Kerjan

doctor of philosophy in philology, professor

Turayeva Dilnoza Nematullayevna

doctor of philosophy in philology, associate professor

Gulistan State University, Gulistan city, district 4. Uzbekistan

turaeva.dilnoza83@mail.ru

<https://orcid.org/0009-0006-4512-2409>

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Abstract: This article examines in detail the genesis of the novel series in Uzbek prose, as well as the emergence of the phenomenon of series in various forms in the history of our literature in various genres. It is studied that series in folk epics is manifested in gradualism and consistency, in the originality of plot construction, in compositional unity and content integrity. Theoretical views on the genesis of series are summarized.

INTRODUCTION

A literary series is a set of works of art that have a common ideological intention, a common theme, a hero, and a certain compositional integrity. The concept of a series in Uzbek literature is mainly used in world literary studies with the term cycle. “A cycle (in Greek Κύκλος - circle) in relation to literature means a series of works connected by a common plot and character composition” [2, 44]. The phenomenon of series is the inclusion of individual works in a series, not only their sum, but also a unique combination in terms of content, a new artistic integrity. “The art of series works is distinguished by their ideological commonality, the commonality of the theme, and the presence of the concept of “travel” in the system of images. (The concept of “travel” refers to a conditional concept applied to characters who move between novels or participate in at least two books) . This scientific view concerns serial novels, which means that it is possible to determine the essence of seriality and the specific systematization method, their general artistic essence, and at the same time understand the nature of the genre. Thus, there is reason to say that serial novels are a unity of integral works, the specific features of which are formed by the presence of common heroes in them, the continuity of plot



directions, the unity of the author's intention, and the unity of the whole concept arising from them.

Seriality is a literary phenomenon that has long been formed in the history of Uzbek literature. Such features as seriality and existing consistency in epics have played a special role in the formation of the novel genre. The events of serial epics are interconnected by the fact that they are connected by a single theme and are organized around a single image phenomena, to determine its aesthetic tasks, and through this to reveal the essence of the achievements of literary studies . Because, on the basis of the artistic-aesthetic views of the new era, determining its place in the history of literature on the basis of the creative laboratory, creative “I”, the structure of its views, the comprehensive understanding and explanation of historical-individual issues such as the aesthetics of appropriation are modern literary studies. allows to make methodological, theoretical-methodological and conceptual scientific generalizations and conclusions. Therefore, the research of the problem of artistic idea, creative imagination and aesthetic interpretation becomes relevant. The ideological-emotional attitude of the author to the events described in the works of art, the choice of the system of images and the poetic perception of the problem through them, and the artistic judgment made by them, is an important core element of the artistic content, and is expressed in the artistic idea, which is a figurative and generalized idea arising from the work. Artistic reality is created through the writer's creative intention, worldview, poetic perception, ideological-emotional attitude, and poetic judgment. Therefore, each work acquires individuality with its content, scope and way of expression. It is valued according to its harmony with national and universal values, the scope of the material of life - the figuratively beautiful and impressive expression of the artistic concept.

In the process of creative imagination, the artist's aesthetic ideal, worldview, cultural-educational level, life experience, skills, talent and power of potential are important. Because it is impossible to carry out a creative work with a clear goal and to be performed without a clear idea of the world of images, era and conditions, without gathering enough experience and skills.

LITERATURE REVIEW

World and Uzbek literary studies have accumulated a lot of experience regarding the genesis of poetic series, its typological features, development process and artistic



features. Specifically, Mustard H. M., Roe E. A., Roberts Maureen B., Sloane D., Hirsch E. D., Fowler A., Harris, W., Honnighausen, L., Hunter, G. K., Jack A. A., Vroon R., Veselovsky A. N. ., Vinogradov V. W., Darwin M. N., Tyupa V.I., Lyapina L. E., Sapogov V. A., Fomenko I. V., Miroshnikova O. V., Nikandrova O. V., Gareeva L. N., Muzalevskiy M. E., Starygina N. N., Pigina N. V., Veselovskaya E. V., Kasimova A. R., Vetoshkina Z. A., Maralina A. A., Senenko O. V., Sergeev V. A., Yakovleva V. D., Karslieva D. K., Konoplyuk N. V., Afonina E. Yu., Chekhunova O. A., Gorbatoeva E. A. ., Mirzaev T., Rakhimzhonov N. K., Mirzaeva S. R., Abdullayeva D. Z., Rakhmonova S. R., Mirzaev H. Kh., in their research, scientists studied the traditions of the genre and the specific features of innovation and lyrical genre, expressed their views.

Although general rules about genre are given in theoretical sources, this phenomenon has not been studied separately in Uzbek literary studies. There is also no fundamental research on genre poems, which are considered a separate phenomenon in Uzbek literature. In the process of studying other genres, some attitudes towards the genre phenomenon have been expressed in one way or another. . In particular, the fact that Uzbek folk epics have specific features such as gradualism and consistency is mentioned in S. Mirzaeva's monographic study. The epic "Gorugli" is a collection of serial epics, in which the main character Gorugli is interpreted as a legendary hero with unlimited power, and the serial epics The idea that the information about the movement of the main characters and their content in some way plays a fundamental role in the development of the genre is present in the research of T. Mirzaev. He emphasizes that the generality, consistency, and genre around the main character are formed on the basis of epic laws..

MATERIALS AND METHODS

Life events start from the creative laboratory and are formed in connection with the creator's heart, outlook and spiritual world. The emergence of the idea of a work of art, its completion, all the doors that passed through the writer's mind during the writing process show that the creative laboratory is a unique, individual event. Therefore, the new reality born in the process of artistic creation, in particular, examples of narrative, short story and novel genres of epic prose, can be objectively researched on the basis of the secrets of the laboratory of concrete literary creativity. The following methods were used to reveal the results of the writer's creative



laboratory:

- sociological
- psychoanalytical
- structural
- hermeneutic
- comparative
- historical-typological

ANALYSIS AND RESULTS

It can be seen that the phenomenon of series is manifested in various forms in the history of our literature. While its first manifestations were in epics, it continued with the emergence of large epic forms. This phenomenon made it possible to reflect the reality created by historical conditions and the fate of heroes in a series of works. In particular, we can see this aspect in the example of one of our national epics, the epic “Goroglu”. The plot of the epics in the “Goroglu” series is distinguished by the fact that they are organized around the image of Goroglu and the interconnectedness of the themes. The “Goroglu” epic is a collection of epics in which the main character - Goroglu - is interpreted as a legendary hero with great power. The epics in this series are interconnected by the fact that they are organized around the image of Goroglu or are somehow related to this theme. The forty epics in its composition create a phenomenon of series. Such features are reflected in all the epics of the series and serve as the only connecting means. The first epic in the series begins with “The Birth of Goroglu” and ends with “The Death of Goroglu”. “At first glance, such a sequential arrangement of epics and giving them a certain order may seem excessive. Because the reader or listener perceives each of them as independent epics. However, when taken as a whole, they were once united around one hero - Goroglu by famous Bakhshis and representatives of epic schools, based on the artistic traditions and epic laws of our people” [2, 44]. It can be seen that the poetic elements inherent in the existing series in the epics were later somewhat improved, but the initial roots of these literary phenomena are reflected in the content and essence of folk epics. It seems that some poetic elements of the existing series in the epics can be said to have been the basis for the emergence of serial novels. “Such features as series and existing consistency in epics played a special role in the formation of gradualism, which is also a characteristic feature of later forms of the



novel genre, such as dilogy, trilogy, tetralogy.” The emergence of novel forms is the result of the unique interpretations of folk epics over the centuries. Issues such as their gradation and gradualism, the service of images for a single concept, and the interpretation of character traits are among them. Speaking about the novel genre that was formed at the beginning of the last century, literary critic I.Yakubov writes: “Therefore, these novels are somewhat “primitive” due to factors such as, on the one hand, the fact that experiments in this field were just beginning, on the other hand, the lack of specialists with the talent to write in the field of novel writing, and, thirdly, the fact that, taking into account the needs of the reader, in most places they were deliberately arranged in an old-fashioned style and simpler language” [6, 144]. These thoughts of the literary critic make it possible to clarify the doubts about the novel genre that was just beginning to take shape. In recent years, this genre has developed significantly, and novel forms (novel-dilogy, novel-trilogy, novel-tetralogy, novel-pentology, etc.) have emerged. As in world literature, the emergence of the novel series in Uzbek literature was a major literary event. In Uzbek literary studies, works of a large epic genre consisting of several parts are called series of novels, while in some studies this term is also referred to as a serial novel form. “A series is a collection of works collected and arranged in a certain order by the author. It can be said that the specific aspects of the texts have properties that allow them to unite into an artistic whole” [1, 18]. Although this view of the phenomenon of series is also a general idea of literary series, this phenomenon is manifested in all types of works. In particular, works of a certain compositional integrity within more than one general theme of the large epic genre are considered series of novels. In Uzbek literary studies, works considered as forms of the novel genre are called dilogy (consisting of two novels), trilogy (consisting of three novels), tetralogy (consisting of four novels), pentalogy (consisting of five novels), and more than that are called series of novels. In fact, it is better to name all forms based on their number. At the same time, it would be appropriate to generalize all of them under one name and call them series of novels. Because both a dilogy consisting of two novels and a series of seven or eight novels have features that allow them to combine the artistic integrity inherent in series. Series novels, regardless of their number, are formed by the combination of relatively independent works in terms of plot and compositional structure into a whole due to the continuity of plot lines, the unity of the author's intention, and the presence of a holistic concept. Thus, series novels are a large-scale integrity consisting of separate parts. Most of them



also meet the requirements of epics.

“In the development of Uzbek novels, despite the creation of epic works such as “Slaves” and “Navoiy”, there were no practical experiences in creating dilogies, trilogy or tetralogies. True, H. Shams tried to create a trilogy, and Cholpon tried to create a dilogie. But since this aspiration did not have a concrete form in his time, and moreover, they have not yet been found, it is impossible to talk about its role in novels.” With these thoughts, the literary scholar emphasizes the importance of these studies in the emergence and development of series novels in the future. “Oybek's works “Childhood”, “Blood of the Dead”, “The Great Path” are also, in a certain sense, a series of novels, which played a positive role in the birth of this genre in Uzbek literature,” - these views of the scientist are also appropriate. In Uzbek literature, Mirzakalon Ismaili's “Until the Dawn of Ferghana”, Oybek's “Blood of the Dead” and “The Great Path”, Primqul Kadirov's “Starry Nights” and “Healing of Generations”, and S. Siyoyev's “Ahmad Yassaviy” are vivid examples of novel-dilogy. “Dilogy is derived from the Greek word “dilogos”, which means “two words”, and is two independent works connected by the same content, a complete subject, and participants. Although both works included in the dilogy are independent in terms of composition, they are considered one work in terms of the unity of ideological content, the historical period reflected, and the commonality of the main characters. This form of the novel is also found in world literature. “A trilogy (from the Greek “trilogia” - in the meaning of the word three) is three independent works that form a whole with their common theme, leading idea, main characters, and plot connection” [3, 274]. In the “Dictionary of Literary Studies”, a trilogy is defined as follows: “A trilogy (from the Greek tri - three in the composition of compound words and logos - word, story, narration) is a work consisting of three works that are relatively independent in terms of plot and compositional structure, due to the presence of characters, the continuity of plot lines, the unity of the author's intention, and the resulting holistic concept”. As noted, a trilogy is three independent works that form a whole, integrity, with a common content, idea, main characters, and interconnectedness of the plot. Works of this form have been created in Uzbek literature and this process continues. Said Ahmad's “Horizon” (“Forty Days”, “Hijron Days”, “On the Threshold of the Horizon”) is a vivid example of a novel-trilogy. In addition, the novel-trilogies “Abu Rayhon Beruniy” by Kurban Muhammadrizo and “Abu Ali ibn Sino” by Abdusalol Rakhimov also have their rightful place in Uzbek literature. The first example of an epic turn in the form of a



trilogy is characteristic of the story and novel, and they are recognized as works of an autobiographical nature. For example, it is worth noting the works of L.N. Tolstoy, consisting of three stories, such as “Childhood”, “Adolescence” and “Youth”, M. Gorky, “Childhood”, “In the Service of People” and “My Universities”, and W. Faulkner’s novels “Village”, “City” and “Field Yard”. Artistically mature examples of the novel-trilogy can be seen from the fact that many rare examples of it have been created in Russian, English, French and German literature. It should also be noted that there are examples of this form that have taken the form of a full-fledged work, subordinated to a single idea, combining various plots.

A tetralogy, like the above series of novels, consists of four works interconnected by a single idea, content and images. In Uzbek literature, the work “The Great Empire” by the writer Muhammad Ali is an example of a tetralogy. Jumanioz Sharipov's novel “Khorezm” can also be taken as an example of a tetralogy. Murod Mansur’s “Judolik diyori” can also be taken as an example. In Uzbek literature, a collection of more than five works is called a series of novels, while in world literature they are called by a series of names. In Uzbek literature, the seven-book novel "Tanazzul" by Sa'dikhon Mavlavikhan oglu and the epic "Temurids" by Nurali Qobil are also excellent examples of series of novels.

The specific features of series novels demonstrate a number of possibilities of this genre. "The novel cycle is a specific form of this genre in the first half of the 20th century, characterized by the conceptual unity of the internal autonomous parts of the novel. Each of the bright text forms, consisting of many episodes, has its own structure, but forms a single whole." It seems that no matter how many novels in a series, they have a coherent plot and a common idea. “A series in literature is a group of works that represent an artistic whole, composed and united by the author himself. Only such events can occur cyclically, they are meaningful only due to the previous or subsequent ones” [7, 244]. In this scientific study of series, attention is paid to the fact that not only generalizations related to form, but also content unity prevail. Thus, the content of the first work in a series of novels is directly supplemented by subsequent ones. Such a unity of the content field serves to ensure the integrity of the series novel both in form and content. “The epic cycle is the stability of a text consisting of several editions. The primary feature of the cycle is created on the basis of the integrity of the components. In it, not the subordination of the part to the whole, but the connection of the parts comes to the fore. Consistency is of great importance in it.” This theoretical view also highlights the uniqueness of the



compositional construction of serial novels, the continuity of relatively independent works in terms of plot directions in the artistic interpretation. In general, it can be said that the phenomenon of seriality in prose works has the following specific features:

- the presence of several works connected to each other by internal semantic connections;
- montage composition with associative connections between texts - the integrity of the structure;
- the dominance of the content unity;
- the harmony of space and time depending on the order of the series;
- the manifestation of the author's creative intention through artistic breadth.

Thus, the series of novels is a relatively independent unity of works in terms of compositional structure and plot direction, and its specific features are that the works are formed by the presence of common heroes, the continuity of plot directions, the unity of the author's intention and the unity of the resulting holistic concept. Also, the generalization of the series of novels in the ideological aspect, the commonality in the concepts of theme, space and time, the concept of "travel" in the system of images, etc. are its specific features.

“One of the features characteristic of the series is that the author perceives the novel cycle not as a fragment, but as a single text. Series in prose is perceived as a separate artistic possibility in literary criticism: each work is a generalization existing as an independent artistic unit included in the cycle” [13, 76]. In literary criticism, the novel cycle can truly be called a literary phenomenon of the 20th century. This is a qualitatively new stage in the development of the novel genre, fully reflecting the social, historical, cultural, literary process in its own forms and categories.

The study of the issue of seriality has been studied in different periods on the example of works of various genres. It should be noted separately that until now, great attention has been paid to the study of the issue of the lyrical cycle in literary studies. As a result, a number of classifications of cyclical units have been created, and the specific features of seriality have been highlighted. “As for the epic cycle, much in this area is still unclear, controversial and requires careful consideration” [7, 244]. The study of epic seriality in various aspects in Russian and world literature appeared at the beginning of the 20th century. At the same time, the phenomenon of seriality was perceived by scientists as a separate artistic opportunity and was studied theoretically from this literary phenomenon. “Each work included in the epic cycle



exists as an independent artistic unit and, if separated from it, loses part of its aesthetic significance. The artistic content of the cycle is limited to the sum of the texts of the individual works that make it up. The above theoretical views on epic seriality can be considered justified in the study of Lazukina Sofya Nikolayevna "Poetics of the Epic Cycle" (based on the works of V.G. Rasputin). Also, the phenomenon of seriality can be seen more clearly in epic works, mainly in an integral state. One of them is the degree of participation of the authorship principle. There are such series of works in which the author of the entire series is one. In some, the author of individual works and the author of the entire series do not coincide. For example, the authors of the first manifestations of seriality, such as the "Iliad", "Odyssey", and the "Song of Roland" in the West, are not the same. Based on the concept of "author", cyclical associations can be represented as series with a clear author and series with an unknown author. Therefore, it is reasonable to say that the first manifestations of serialism belong to antiquity and the Middle Ages. In particular, the study of the origin of the "Iliad", "Odyssey", and the "Song of Roland" in the West, the commonality of their ideological intention, the commonality of their theme, the hero and the fact that they have a certain compositional integrity, show that they are the first examples of serialism. Another literary critic L.E. Lyapina, in her study "Literary Cyclicity (in terms of the history of study)", dwelled in detail on the history of the study of this phenomenon up to that time. In his views, Sergei Dovlatov evaluates cyclicity as a holistic expression or one of the specific manifestations of the inner experiences of the creator. He notes that the fact that he preferred to consider serialism as a convenient method for creating holistic units in prose is an important problem that testifies to the relevance of examining this aspect in poetry as well. Another basic principle of epic works is related to chronology. There is a naturally developing sequence between the images presented in each work. This sequence of events and mental states related to the lives of the heroes is considered the only leading means of depicting the natural growth of images. Russian literary critic Orlova Tatyana Yakovlevna shows that epic works, which require not only spatial, but also temporal possibilities, have a number of features:

- the author shows the dynamics of the development of the microenvironment and its relationship with the environment in an order characteristic of each part of the epic series;
- the sequence of artistic reality simultaneously covers interconnected works;
- the author describes the already formed personal world of the characters, while in



others it is at the stage of formation;

- the arising necessity predetermines the chronological boundaries of new situations of each individual work in the cycle, as well as the chronological boundaries of the entire series.

The series of novels is based on the unity of space and time, its artistic integrity, an internal tendency to completeness. The evolution experienced by the heroes of the work always requires a certain time. The story always passes through culminating points, but at the same time is limited by its duration and strives for the end. The indicator of this is the moral, philosophical, spiritual result - the solution. The national-historical, moral-educational aspects of the problem implemented in the intermediate works of the series constitute the logical, qualitative and semantic part of the new type of problem that dominates the first and last works of the series. If in the second work there is an artistic-semantic connection with the previous substantive links of the cycle, then, as noted, in the second part new aspects of the problem also play their role. Naturally, the phenomena of continuity in the content allow us to call them series.

“Series of works of the epic type perform the function of a single text. This determines the need to study and describe the system of stable properties and characteristics of the cycle as a special text structure. Its peculiarity is that it consists of independent complete texts. This distinguishes the cyclic type of text construction from other types of texts” [3, 59]. From the first experiments of theoretical generalizations about the cycle, it can be seen that initially the possibilities of describing the prose cycle model were not very large. One of the reasons for this, perhaps, is the influence of the theory of the lyric cycle on the regularity of series in prose. Although the description of the phenomena of cyclicity in prose is based on its basic rules, this phenomenon has retained many of the features of the lyric cycle. M. Darwin called the phenomenon of seriality in prose “An open set in which there is a common idea”. In other words, it is a form whose meaning is formed from the meanings that appear at the intersection of individual works, imbued with the idea of a whole and recreating the dynamic image of this artistic whole. This is a logical combination of works of the same genre and the same plot line.

Elvira Viktorovna Zaitseva’s study “Literary cyclization in epic prose” is devoted to the problem of the relationship between serial novels. She justifies the development of the novel genre in the diachronic aspect by the fact that there is always an intermediate “zone” between novels and indicates three main features inherent in



seriality in prose.

- a cycle is a group of collective works, compositionally arranged in a certain way, based on common features in several works: themes, motifs, intersecting images, heroes;
- the unity of the works is the connection between the author's creative intention and the reader's perception;
- the emergence of intertextual activity at the boundary of the transition from each work of the cycle to the next.

The renewal of content due to the change of form means that literature is in close contact with modern reality. This process of transition to a new reality shows that there is a possibility of transition from one form to another in the continuity of time. Here there is an “intermediate distance” connecting the old form with the new. According to D.S. Likhachev, “The influence of reality on literature and literature on reality occurs not only in the border zone, but the events that occur here are very important. It is here that new content is born, destroying the old form.” Each of the novels of the series serves as the basis for the emergence of the next. “Cyclic unity arises from the combination of independent complete text units. Many narrative centers or polycentricity in the cycle is the main feature of the cycle as an artistic system” [1, 159]. The term series is used in a broad sense - as a whole, its parts can be united by various connections. The combination of texts creates the phenomenon of series.

“The novel series is characterized by the autonomy of each part, internal compositional unity. It differs from the canonical novel by its spatial-temporal nature, the novel-cycle. In this, the author has the task of fully reflecting a wide artistic space” [11, 159]. The novel cycle can truly be called an important event of the 20th century: a new stage in the qualitative process of the novel genre, fully reflecting the real, historical, cultural, literary process in its own, characteristic forms and stages. Intertextual connections based on repetition - motifs, images, themes, conflicts, plot lines - are of particular importance throughout the cycle.

In the last century, many researchers, linguists, literary critics tried to solve problems related to the formation of the cycle. Among them are such prominent scientists as V.V. Vinogradov, G.O. Vinokur, Yu.M. Lotman, B.F. Egorov and others. German literary critics made a great contribution to the study of the nature of the cycle and the interrelationships of its elements. In particular, I. Muller, L. Lang, and the American researcher H. Mustard paid great attention to the study of the phenomenon



of seriality. By the 70s of the 20th century, the study of the phenomenon of seriality began not only in its individual aspects, but also in the whole problem. In this regard, the studies of M.N. Darwin, I.V. Fomenko, V.A. Sapogov, L.E. Lyapina are of particular importance. However, the most recent studies on the phenomenon of seriality are devoted to the study of individual cyclic forms and the specific problems associated with them.

In a work of art, a fragment of life is depicted as a reality understood in accordance with the writer's worldview. Each word appears in the writer's worldview in a way that is interconnected with all the features of the creative process. "The writer's psychobiography is, in a sense, expressed in the description of events and events in his works of art, in the system of images he creates. Such individuality reveals the originality and unique nature of the work of art. It is natural that interpreting his work of art against the background of changes in the writer's life, excitement, anxiety, mental and emotional experiences, excitement and painful pain, a suspended or fixed worldview will give positive results" [1, 159]. The fact that the creator is always in tune with life creates a great opportunity for him to correctly choose vital material. This situation is inextricably linked with the writer's worldview. When a creative person puts down their views on life on paper, the writer's worldview and spiritual energy are absorbed into the work they create. The creator takes all the material for his work from life. Even its invisible aspects can be considered extremely important for the writer. Since each work of art reflects a generalized picture of life to some extent, creative intention arises directly as a product of the writer's attitude to the reality of life and his worldview. In this, the creator aims to thoroughly explain the essence and significance of life and thereby pass his "judgment" on the object of the image. The creative intention for the work to be written by the creator arises through careful observation of life and people, and familiarization with sources. In order to choose material that serves to reveal the truth of life and analyze diverse realities, the creator is required to have a broad worldview and high thinking, along with strong knowledge and talent. "As much as talent plays a decisive role in the process of artistic creation, worldview is equally important. If we assume that talent is a powerful ship sailing on the sea of creation, then worldview is a lighthouse - a compass that guides this ship to a specific destination. Just as a ship sailing on the vast sea cannot be imagined without a lighthouse, in the process of artistic creation talent cannot be imagined without worldview, and worldview cannot be imagined without talent" [6, 189]. It seems



that the creative intention of word artists before starting to write a work, their artistic idea, their way of sorting life material, and the features of artistic and aesthetic interpretation are interconnected.

The psychological aspects of the creative process do not find an objective explanation abroad, apart from the writer's emotionality, spiritual and intellectual world. Therefore, during the interpretation, special attention is required to pay not only to the creative process, but also to the role of the writer's worldview in this process, and even to the spiritual world of the reader (recipient). Since the individual "I" of a person actively participates in a work of art, the issue of the aesthetics of mastering a work of art cannot bypass the world of knowledge and imagination of a person, his worldview. In the work of Sa'dikhon Mavlavikhan oglu, patience, perseverance, steadfastness and hard work in the person of the writer, his cultural and artistic level, wide-ranging talent, along with regular work, are explained by the fact that he has a wide range of knowledge, a tendency to study life, history, people with great enthusiasm, and noble human qualities are inherent in his nature.

The writer's interest in the history of the nation encourages him to approach historical reality creatively, to write works that reflect the image of historical figures. His love for the past leads to his work on this topic. The writer's knowledge of literary and historical sources and love for music help him express historical reality in artistic terms. The creative plan of the writer's works can also be associated with his interest and worldview. Sa'dikhon Mavlavikhan oglu, due to his good knowledge of history, deep understanding of the essence of artistic works, and high love for studying the past, decides to embody the image of historical figures of the khanate era. The writer creates a series of characters such as Mususlmonqul, Khudoyorkhan, Nasrulloqhan, Hokimoyim, with their own unique character. This work of the writer is a historical novel series consisting of seven books created in Uzbek literature. Since the author is well acquainted with the era of the khanates, he skillfully interprets the atmosphere in the work, giving it the color of that era. In describing the atmosphere typical of the era of the khanates, the writer effectively uses such details as palace life, battles and battles, fierce struggles for the throne, and the tricks of the princes and officials. In it, not only the dynamics of external action, but also images related to the experiences of the characters serve to enhance the artistry of the work. It is noticeable that the process related to the behavior of the characters takes precedence over the lines of the psyche in the work.

In this work, Sa'dikhon Mavlavikhan oglu approaches the existing literary and



historical sources as material. He uses them effectively in his creative laboratory according to his own style. For this, the writer, first of all, selects new materials. He systematically arranges logically interconnected events. In the artistic interpretation, it fills the “open spaces”. In the attitude of Sa'dikhon Mavlavikhan oglu to history, objectivity is first of all noticeable. The author's work is based on accurate historical materials, ensuring the naturalness of images by describing them in a simple, unique style. As a writer with his own style, the writer prefers to use simple images rather than artistic colorfulness. Since historical materials are the basis for the birth of an artistic idea in the writer, how to interpret this determined his unique path in the creative process. It can be said that this work of Sa'dikhon Mavlavikhan oglu is the result of the significant influence of his predecessors on this topic and the power of their content and essence. The knowledge, worldview, and unique qualities of the creator are reflected to a certain extent in the artistic works he created. It is difficult to imagine the spiritual and moral world of each character separately from the artistic and aesthetic world of the writer. Such appropriate considerations and interpretations in literary criticism allow us to reveal the spiritual world of the creator and study the works he created in comparison with historical reality.

As can be seen, the perfection of a person is directly reflected in the work of art - in the images. Just as the character of people is not the same, the reflection of the personality and psyche of the creator in the work is manifested differently in all writers. This situation manifests itself in his attitude to the work of art in the creative process. The reality of life moves into the soul of the creator and appears mixed with his feelings. The creator's views on life are combined with his attitude to it and acquire an artistic and aesthetic essence. The writer lives in the world he describes and interprets it based on his creative potential. In the process of transforming the reality of life into artistic reality, the ideological and artistic intention in the writer's heart can take various forms and change in various ways during the writing of the work. Because, according to the nature of the process of artistic creation, the initial creative plan takes place in itself, according to the desire of the writer or the requirements of artistic interpretation, the characters live their own lives. The ability to find individual characteristics suitable for the image being created is manifested in each writer in his own way during the creative process. “Before starting to write a certain work, the creator collects material for it, thinks and searches for a long time until he finds the necessary plot, composition, conflict, etc. Only this process does not stop with the writing of the work, but continues in new forms, and even



intensifies. Because after the work begins to be created, many things that were previously thought out no longer fit it. The initial plan is enriched with new details and changes every day. The depiction of episodes and characters that were initially thought out in general terms requires realistic details.” In the writer’s creative laboratory, changes in the initial plan do not negatively affect the artistry of the work, on the contrary, the writer further complements and enriches it. In this regard, the following thoughts of the Canadian writer, Nobel Prize laureate Alice Ann Munro about the creative process are noteworthy: “I start my works on the basis of a single idea and pattern, and then it becomes clear that they are all going in a different direction, that is, they are born while I am writing.” The initial plan that was born in the writer’s mind matures further during its execution, although the essence changes, but the artistic idea will certainly serve as its basis. How this uniqueness in the creative process is realized can also be seen on the basis of the characteristics of the creative laboratory of Sa’dikhan Mavlavikhan oglu. The presentation of information related to the change in the initial plan in the writer’s work serves to further expand the scope of our thought. The writer, who was constantly criticizing this and that as a writer, tries to write a historical novel. Although Sa’dikhon Mavlavikhan oglu did not start his career with works of a small genre, like other writers, the novel “Tanazzul” series was quite successful. He also interprets the works included in this series in his own style, in his creative laboratory. “When it comes to the birth of the initial creative plan, always remember that the work is formed as a whole and living organism” [4, 34]. As noted, a work of art is a living organism. From the moment the writer begins to feel the desire to write a work of art until it is completed, the execution of the plan may not remain unchanged. In Sa’dikhon Mavlavikhan oglu’s novel “Tanazzul,” thoughts about how the initial creative plan has changed and improved until the end, or vice versa, allow us to delve deeper into the essence of the work. Usually, writers determine the plot of each work in advance. Creating a creative plan in their imagination, forming an aesthetic concept, composition, knot and solution in their imagination, and their intended goal do not always remain unchanged until the end. Because, during the writing of the work, the writer changes his goal, diverts the plot to another direction, and unexpected results and endings are observed. As noted, in the work of Sa’dikhon Mavlavikhan oglu, cases related to changes in the initial creative plan can be seen in the example of the novel “Tanazzul”. According to the writer, he intends to complete “Tanazzul” in the form of five books - a pentalogy. However, in order to more fully illuminate the essence



of the work, subsequent works of the series of novels will also see the light of day. By further expanding the scope of the work, the writer achieves its substantive integrity. Although the basis of the work is an artistic interpretation of historical events, the writer, according to his own style, also saturates them with artistic texture. This situation, undoubtedly, serves to increase the artistic impact of the novel. According to the requirements of artistic logic in the process of creating a work, the writer does not deviate from the solution he has thought of, but rather enriches the content based on the initial creative plan. The fate of the leading characters ends in a way that does not correspond to the conceived plan. The event that catches the eye of the creator is initially observed in life itself. When the artist of the word sees and feels the reality of life, this process is directed towards artistry in the creative laboratory of the writer. Thus, in the process of artistic creation, it allows us to analyze the circumstances associated with the change in the initial creative plan, the writer's aesthetic views, the reasons for the emergence of mature works of art, and the peculiarities of creative evolution, thereby illuminating the skill of the creator.

“In the objective and subjective interpretation of the world, the influence of the social, spiritual and psychological processes that brought the creator to maturity leaves its mark. Objectivity is a good quality for a creator. No matter how objective, historical reality still passes through the “editing” of the creator’s character, thinking and soul and enters the form of a specific work. The character, thinking and soul of the creator “breathes the air” of the environment and conditions that surround him. Indeed, in the creative process, the writer, first of all, draws his impressions for a work of art from the environment that surrounds him, directly enriching it with qualities characteristic of his own personality. In the images he creates, the writer himself “lives” in a certain sense, and his heroes live in harmony with the creative intention he wants to convey. In particular, the cultural and artistic level of the writer Sa'dikhan Mavlavikhan oglu, his broad-ranging talent, and in general, the noble human qualities that were inherent in his nature, are explained by his inclination to study life and history. It is reasonable to say that hard work and honesty, modesty and humility are directly inherent in the writer's personality, and these human qualities are embedded in the writer's artistic works.

“The writer's attitude to life, his beliefs, faith, whom he supports, what he fights against, the nature of his talent, life experience, style - all this is transferred to the images, characters and types created in the process of creative work” [3, 59]. The



creator imposes his own unique aspects on the images he creates, embodies them in his character. These images serve to reveal the artistic idea. Because writers saturate the character of the images they create with their views. It is appropriate to clarify the issue of the manifestation of Sa'dikhan Mavlavikhan's creative qualities in his writings by analyzing the writer's works. If we pay attention, the characters created by the writer are people with a deep look at life, with a broad mindset, and a complex character. It is appropriate to say that the writer's personality left its "trace" in his works. As aspects related to the writer's personality, we can list his creative talent, observation, his deep thinking and broad outlook. We can witness that in the writer's works, first of all, the feeling of national pride and honor is in harmony with the writer's psyche. Indeed, only a person who respects his homeland and loves his nation is interested in knowing its history. He considers it his duty to understand his identity, and his soul is saturated with the noble concept of the national spirit. Undoubtedly, since Sa'dikhon Mavlavikhan oglu embodies all the above-mentioned qualities, these aspects also dominate in his works. "The creative worldview, character, feelings are important factors not only in understanding a socially active person, but also in understanding artistic creation, its characters, their lifestyle, character, feelings, and at the same time important aspects of the creative style." The creative person's spiritual experiences, worldview, and life experiences are reflected in the artistic interpretation of life events. Sa'dikhon Mavlavikhan oglu creates the image of historical figures, allowing generations to draw the necessary conclusions from each step they take. In the writer's novel "Tanazzul", it is also appropriate to analyze the feeling of patriotism in direct connection with the personality and worldview of the writer. Because, the traces left by the characters he created on the stage of history, the complex human traits in them, can be said to have been first edited in the writer's creative laboratory, and then acquired a touch of art. The writer lives in the history he artistically interprets, and even embeds his real connection with it in the work. In the third book of the novel, he creates an artistic image of Buzrukhon Tora, the grandfather of his father, Shokirhon Tora, the son of his father. "Buzrukhon Tora is my father's grandfather, my great-grandfather. He served as a councilor in the O'ratepa bey. Every year he carried an annual tribute from the O'ratepa bey to the Kokand Khanate. He was martyred in the battle with von Kaufman in October 1986. His body was buried in our courtyard in the Naiman guzar of the city of O'ratepa. The grave still exists today." From these notes, one can see that they are a part of the historical truth that the author himself has



artistically interpreted. In the work, Buzrikkhan Tora shows his stature by coming to Khudoyorkhan with a complaint about Abdulgafurbek's refusal to obey and turning to opposition. The information that Bahodir Shigoul gave to the khan about him creates an image in the reader's mind. In the work, it can be seen that Khudoyorkhan was not indifferent to internal conflicts, even after satisfying the demand of Buzrukkhan Tora, who came on behalf of the O'ratepa chieftains, and that he resolved them on his own. In the fourth book of the novel, we also encounter the image of Buzrikkhan Tora. According to the interpretation in the work, Khudoyorkhan Mallakhon meets Buzrukkhan Tora in Kysako'z when he is voluntarily abdicating the throne of the country. While the two are recalling their meeting four years ago, Buzrikkhan Tora tells Khudoyorkhan that the Emir of Bukhara, Amir Nasrullo Khan, has conquered O'ratepa and that the Emir's next target is Khujand and Kokand. The work serves to improve this unpleasant situation with the news that the Emir has returned to Bukhara, brought by the Khan's spies at that very moment. The appearance of the image of Buzrikkhan Tora throughout the events of the work allows the reader to see traces of historical truth in a certain sense. In the fifth book of the Turkum novel, the image of Buzrikkhan Tora gradually moves in the development of the events of the work. Buzrikkhan Tora appears in a scene related to his visit to the khan's palace during the reign of Sultan Sayid Khan, along with Idriskhan Tora, the son of the khan's elder Qulikhan Tora. The details of this visit are understood from the words spoken in Idriskhan Tora's language. At a time when East Turkestan has been fighting for freedom against the Chinese for a long time, it is said that a khan is needed who can unite the people and rule the country with justice, and a worthy candidate for him is Buzrikkhan Tora, a descendant of Jahongir Khan Tora. At this point, he asks the ruler to send experienced beys who are well versed in military affairs and can stand shoulder to shoulder with the khan. At a time when the Fergana region was also suffering from the Russian invasion, the fact that Yaqubbek Kushbegi and his servants were sent as an auxiliary force at the request of representatives from East Turkestan shows that the khanate had good relations with neighboring countries at that time. At the same time, it can be seen that the writer's grandfather Buzruk Khan Eshon was also in constant contact with the Kokand Khanate and that he served the khan loyally. It is also understood from the following statements made by Idris Khan Tora that Buzruk Khan Eshon was also from the khan's lineage. "Once upon a time, Jahongir Khan Tora, a descendant of the buzrukvars of Offak Khojam, the father of Mr. Buzruk Khan Tora,



ascended the throne as Khan. The people of East Turkestan recognized Jahongir Khan Tora. They led the Chinese for freedom, but later the Chinese arrested him and took him to Beijing and executed him. After the execution of Jahangir Khan, unity was lost in East Turkestan. As I said, it was divided into five or six khanates. At this time, the suggestion that Buzruk Khan Tora himself was the best candidate for the rule of the country would be very pleasing to the khan and those around him. At this point, the fact that Buzruk Khan Tora said that he could not accept this proposal and that he was far from political affairs shows his typical character.

- For a moment, your emir, - Buzruk Khan Tora said embarrassed,

- excuse me, the thing is that I cannot be a khan. After all, I am a person who is engaged in religious affairs. It seems that this character's rejection of the rule of East Turkestan, that is, the khanate, indicates that he is a humble, gentle person.

“A work of art, whether lyrical, prose, or drama, is the product of the writer's creativity. It is impossible for a child not to resemble its parents. When analyzing and interpreting a work of art, naturally, the writer's mental state and mood are taken into account” [11, 4]. In the simple but thought-provoking remarks of Sa'dikhan Mavlavikhan oglu, expressed in the language of his heroes, and in his artistic interpretations reflecting the history of the nation, his love for the homeland and his boundless love for it are evident. Although in political life, in the struggle for power, some beks are ready to sell the honor of the nation, the fact that every inch of the homeland is sacred for ordinary citizens of the country is embedded in the essence of the work. In the work, through the images of traitors like Niyaz Kushbegi and Abdurahmon, the writer emphasizes the identity of true patriots. In the work, the writer's experiences are embedded in the historical reality through these realistic and realistic scenes. The writer's state in the creative process is absorbed to a certain extent into the images he creates with his whole being. Now he involuntarily shows his stature with the heroes he creates. As literary critic Sh. Hasanov puts it, “The creative personality does not develop in a vacuum, but in society. It changes the existing beliefs in society and renews views. Although its work is created in a certain period, it does not remain within that period. As times and systems change, the artistic word continues to reveal its new facets” [7, 9]. Consequently, each work of art embodies the views of the creator. As time passes, the essence of these views continues to unfold. “Transforming the fact of life into an artistic image directs the soul of the creator to constant action. Creative labor, restless days, restless nights are intoxicated with the charm and pleasure of creativity. The joy and pride of the soul,



the suffering and hardships are absorbed into the layers of the work to be created. Truly, a work of art is the creator's understanding, observation, and expression of himself through life" [4, 188]. A work of art matures, takes shape and becomes complete during the writer's creative process. In order to create an artistic image, the writer enriches the image with aspects of human character and, in the process of generalization, integrates them into the plot of the work in harmony with his individual characteristics. Therefore, the writer's personality, his worldview, manifests itself to a certain extent in artistic interpretation.

Each writer has a creative position, and his style is reflected in his works of art. It seems that since Sa'dikhon Mavlavi was a historian, it is natural for this feature to dominate in him. His work, relying on historical sources, and his simple and fluent artistic transformation of the material are of particular importance. In the series of novels, the writer pays great attention mainly to the images of rulers. The gradualness inherent in these images allows us to see their character more vividly. The writer expresses his creative intention from his work through the images he creates. Special emphasis is placed on the fact that the main characters of this historical work showed bravery in the fight against the Russian invaders and worked for the freedom of the country. Most of the characters created by the writer are loyal people who are imbued with a sense of loyalty to their homeland and nation. The concentration of such a feature in the leading characters is the writer's unique style of character creation. A work of art that reflects distant or near events is not the product of a vivid recording of historical facts; it is dominated not by reality, but by the natural movement of historical figures who are not detached from their time and environment. How reality occurs is artistically expressed. The human image of a person at the crossroads of fate, his joys and sorrows are convincingly shown, and the events of the era are revived. Therefore, the skill of a writer in historical works is determined by how sensitively he feels the spiritual world of a person and his poetic development. The writer's natural impressionability, his attitude to life, his own way of expressing himself in artistic creation, are embedded in the essence of the work. Thus, in the work, based on the laws of artistic creation, the writer's aesthetic concept is formed through the artistic interpretation of life reality. The work is notable for its presentation of the factors that led to the decline of the Kokand Khanate, its bright reflection of the motives of freedom, and its service to spiritual, educational and moral education. It is appropriate to evaluate the novel as an artistic expression of the creative intention born in the writer's heart, the result of an



aesthetic need. In most cases, Sa'dikhon Mavlavi covers the lives of historical figures in a historical-biographical way, sometimes he tends to search for the psychological symptoms of the factors that caused human activity, sometimes from cause to effect, and sometimes from effect to cause. Therefore, these works require an approach based on sociological, biographical, psychoanalytic, structural and hermeneutic scientific research methods. The issue of choosing a hero for the writer's works on a historical theme is related to the activities of real people, and the writer approaches them in accordance with the artistic idea, proceeding from the essence of aesthetic interpretation. The fact that the writer gives priority to the description of the historical process rather than their experiences in creating the character of the heroes is an important aspect of the creative process. In addition, the extent to which the writer's choice of heroes is appropriate is reflected in the fact that he attaches special importance to the scope of artistically woven images, along with heroes with a life basis. The writer's special emphasis on depicting the psyche of his chosen characters, the effective use of artistic means of expression in expressing their psychological experiences, and the expression of the characters' mental states in various situations reveal the essence of the writer's artistic and aesthetic concept.

In Uzbek literary studies, the phenomenon of seriality in prose, specifically the novel genre, has not been studied separately, although some theoretical sources have noted general aspects to some extent. Although each of the novel forms (dilogy, trilogy, tetralogy, etc.) has been studied separately, there has been no fundamental study of them as a general phenomenon of seriality. In some cases, this issue has been addressed only within the framework of the topic under study, and sometimes in the course of studying the aspects of a work related to seriality. Also, some aspects of the phenomenon of seriality have been expressed in the process of studying related genres. In particular, the information that the epic "Gorogly" is a collection of a series of epics, in which the main character Gorogly is interpreted as a legendary hero, moves through the series of epics and in some way serves as the basis for their main content, that is, the idea that seriality is inherent in folk oral creativity, is contained in the research of the folklorist, professor Tora Mirzayev. Another folklorist Salimakhon Mirzayeva, in her monographic study, discusses the fact that Uzbek folk epics have aspects such as gradualism and consistency, according to their specific characteristics. The study also emphasizes the ideas that the generality, consistency and cyclicity around the main hero are created on the basis of epic laws. Obidakhon Fayzullayeva, Doctor of Philology, has comprehensively studied



the artistic and aesthetic characteristics of poetic series in Uzbek literature in terms of its genre history, genesis, tendencies, progressive development, and aesthetic nature. She also studied the typological characteristics of series poems in conjunction with the creative individuality of writers and the uniqueness of genre forms. The artistic and aesthetic nature of trilogies, plot and compositional construction, the concept of the hero, in particular, the issues of artistic originality and development tendencies of trilogies in Uzbek literature were studied by the literary scholar Gulchehra Koyliyeva. Researcher O. Kurbanova, using the example of Ibrohim Gofurov's series articles, drew attention to the issue of series in literary studies. This issue was approached based on the view that the main sign of series is works organized into one genre as a single phenomenon that forms a group.

CONCLUSION

1. The artistic unity of a literary series is not the same as the integrity of an independent work, it is distinguished by the generality of the theme, the formation of a certain compositional integrity, and the creation of connections between parts.
2. The phenomenon of series is the fact that the inclusion of individual works in a series creates not only their sum, but also a unique combination in terms of content, a new artistic integrity.
3. A series is a large-scale integrity formed by the combination of works that are relatively independent in terms of plot and compositional structure, regardless of their number, into a whole due to the continuity of the plot lines, the unity of the author's intention, and the presence of a holistic concept.
4. If the first manifestations of series appeared in epics, then it continued in connection with the emergence of large epic forms. This literary phenomenon made it possible to reflect the reality created by historical conditions and the fate of heroes in the unity of a series of works.

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