



THE ISSUE OF CONFLICT IN THE MUHAMMAD ALI TETRALOGY

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Abstract: The current article researches from the point of view of the truth of history and the glory of human destiny described in the third book of Uzbek national writer Muhammad Ali's "Ulug' Sultanat" which is a tetralogy of "Umarshaikh Mirza"

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

The first and second books of the "Ulug Sultanat" tetralogy of the People's Writer of Uzbekistan Muhammad Ali are called "Jahongir Mirza" and "Umarshaikh Mirza".¹ The third book of the tetralogy entitled "Mironshah Mirza" 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 period of ten to eleven years is covered until Shahrukh, the ruler of Khurasan, took control of Mavarounnahr, established peace and proclaimed the fifteen-year-old Ulughbek as the ruler.

Methods

Based on the nature of the article, the following methods have been applied: historical, historical-typological, analytical and biographical methods.

Results

Summarizing the above opinions, it can be said that Muhammad Ali as the author of the third book of the novel wrote such books as the Holy Qur'an, Hadith Sharif, Amir Temur's treatise "Tuzukoti Temur", Historians Ghiyosiddin Ali, Nizamiddin Shami, He also referred to Firdausi's works while describing

¹ Muhammad Ali. Great reign. Historical novel. The first book. Jahangir Mirza. "SHARQ" NMAK Chief Editorial Office, T.: 2003; Muhammad Ali. Great reign. Historical novel. The second book. Umarshaikh Mirza. "SHARQ" NMAK Chief Editorial Office, T.: 2006; Yakubov I.A. The concept of historical process and lyric-romantic interpretation in Muhammad Ali's work. Monograph. -T.: "Fan", 2007, etc.



representatives of Sufism Najmiddin Kubro, Ahmad Yassavi, Jalaluddin Rumi.. Genres of our folklore and classic literature, such as stories narrations, letters, proverbs and wisdom have blessedly used the means of artistic images such as exaggeration, exaggeration (grotesque), dreaming, and supplication. In addition to folk tales, short stories and epics, the influence of works of Alisher Navoi and Zahiriddin Muhammad Babur can be observed in the overall style of expression of the novel.

Undoubtedly, the third book was also 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 as if 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 the earlier works of tetralogy have been preserved in the novel "Mironshah Mirzo".

Discussion

It is known that Sahibgiron Amir Temur gave birth to eight sons and nine daughters. Two of his sons died in infancy, Jahanshah Mirza at the age of five, and Ibrahim Mirza at the age of seven. In total, only four sons and two daughters grew up. Mironshah Mirza, to whom the third book is dedicated, was the third son of the owner. Although the novel "Mironshah Mirzo" was written and completed within four years between 2005 and 2008, the author was in no hurry to publish it. The highly demanding writer reworked some parts of the book based on suggestions made by creative intellectuals during the discussion. Finally, the novel reached readers in 2010².

Undoubtedly, the leitmotif of the novel is the host The figure of Amir Temur opens in direct connection with 'Perhaps' that is why the first pages of the work begin with the incident of Usman Abbas's arrival as a chapar from Amir Temur. Sahibqiran, who embarked on a three-year Persian campaign, accidentally fell ill when he reached the vicinity of Bukhara. As a determined person, he does not pay much attention to pain at first. He patiently endures the pain of his life in order to raise the spirit of the army. However, as the disease progresses, despair begins to overshadow him. He invites all his relatives to his presence, except for Mironshah Mirza, who was recently sent to the border region of Khurasan . Children,

²Muhammad Ali. Great kingdom. Tetralogy. The third book. Mironshah Mirza. "SHARQ" NMAK Chief Editorial Office.-Tashkent.: 2010.



grandchildren and princesses arrive in Bukhara in danger and confusion. So, from the first pages of the novel, Sahibqiran appears before our eyes as a believer who realizes the unfaithfulness of life and the world, and as a political figure who thinks about the security of the country.

As Crown Prince Mohammed Sultan was pressed into his bosom, the sick man's weak body regained strength and a weak smile appeared on his face. When Mrs. Saraymulk caresses his head, he feels the touch of a familiar and kind hand, and his face lights up with human sincerity. The efforts of the doctors, the warm love and sympathy of the relatives around him, sparks of hope shine in the heart of the host. While taking refuge in Allah and the dear saints, opening his hands to charity, he believes that such a joyful and pleasant work as giving alms is a means to open the path of healing. With this, the writer emphasizes the sources that strengthened his deep belief in his heart. A passage from the Holy Qur'an expresses his thoughts: "Who answers the supplications of the poor and needy? confirms it with the verse. (p. 53) In general, the writer bases his views on historical logic, philosophy of time and space. In approaching the fate of historical figures, it comes from the concept that the truth of history awarded to man is glorious.

Owner Amir Temur actually lives with great intentions as a young man with a deep mind, enthusiasm and bravery. That is why he stands out among his peers with his self-restraint and clear thinking. Pure and pure dreams and beautiful feelings begin to wake up in his heart already in his childhood years. Growing up as a man of his word, he does not forget his childhood friends. He looks at them with loyalty and forgiveness. Although he is sick, he is immersed in deep thoughts about the problems of Chin, Tokhtamysh Khan and Joji clan, children, grandchildren and the fate of the clan.

When the time comes, it should be noted that despite the many times Amir Temur called for compromise and patted his head, he again followed the path of invisibility. The image of Tokhtamishkhan on the one hand is compared to the image of the host, and on the other hand, is revealed against the backdrop of a feminine struggle. (p. 292) He instinctively recognizes the power and talent in Amir Temur. But he does not admit it publicly. Instead of learning from bitter truths, he will ride the horse of anger as he follows his own pride and inappropriate claims. That's why he works hard and takes a cunning way. It is in this attitude that Tokhtamish Khan's enthusiasm for open struggle and the attitude of compromise of the great empire-builder can be seen.



Maintaining the Great Silk Road and developing trade was one of the great goals of the Turanian kingdom created by Amir Temur. If the Muzaffari rulers' quarrels between each other were stopped, it would be possible to set up the trade affairs in the right way. For this purpose, Shah Shujo tries to establish godly ties with his family. Regrettably, conflicts between the tolerant and incompetent Muzaffari princes Shah Shuja and his brother Shah Mahmud and the twists and turns in the pursuit of lust led to the death of his mother, Zainab Khatun, who was the corrupter of his father, Amir Mubarizuddin Muhammad.

Sahibqiran Amir Temur gets emotional when he remembers his deceased parents. He misses his loved ones. In such places we see him as a simple and simple man, and at the same time a wise man. Already he honors the memory of his father Buzrukvari and his mother, receives people's prayers, builds mausoleums for his dear elders, distributes gifts to widows because Amir Temur wants the saints to be considered as dear elders and creative works to be an example to the crown prince. That is why he built a new mausoleum under the pretext of visiting the grave of Ahmed Yassavi. Therefore, he wants the good deeds he started in the kingdom to be continued by the future generations.

In the moments when he saw the prince, who would make the Turanian kingdom more alive, perfect the nation, who would be a worthy successor of the good works he started, in the form of Muhammad Sultan, he decided to marry him, the master Amir Temur is drawn in a state of high spirits. "After us, this is a vallamat who is showing off the kingdom of Turan to the world, who is bringing the nation to perfection, and who is holding the honor of the land where the blood of the navel was spilled!... I do not belittle my other children at all, but, God willing, Muhammad Sultan gave me my happiness! Let the country of Turan be stable in the world, let the kingdoms recognize it! Prince Muhammad Sultan will bring the things we did not do to the end! Halloqi bezavolga sallamno!..." (p. 211)

It seems that the owner considers the land to be the property of Allah. He deeply understands that the future of the kingdom he created will be known to the whole world, and it depends on the vallamats that protect the honor of this holy land. Without discriminating against his other children, he realizes that the crown prince Muhammad Sultan, who stands out among them in terms of natural and human qualities, always manages the kingdom with intelligence, foresight and honesty, with grandfatherly pride, the hope and confidence of a ruler who has vast experience in the management of Turonzamin.



Unfortunately, no matter how much glory, power and power he has, he still has to admit that his servant has a short hand. He turned to Muhammad Chorugha and said: "I am also a slave, did you know?" No matter how many countries I visit, I am a salty man who has a long hand and unlimited power, but is unable to make his child happy! I am salty! Did you know? He is a disabled servant of God." (p. 232) These thoughts should not be understood as ingratitude of the zinhor sahibqir to the Creator as there is a deep feeling of gratitude in his heart. Sohobqiran deeply realizes that he is a person who is in need of someone's help. Indeed, the power of Allah is so immeasurable that the crown of justice is in his hand, and the throne is under the feet of that disabled person. God has kept not only the world but also his servants under him. Not only different countries but also rulers and wrestlers are waiting for his decree. After all, isn't this a clear sign that the Creator has honored his servant and considered him worthy of great positions?

In fact, the image of the owner depicted in the novel is a man of great faith who believed in the greatness and breadth of the grace of the mighty God who created the worlds. The ruler honored by Allah is a man of self-examination. Hence, he feels himself smaller than a particle and prays to the Creator. Especially, during the conversation with his confidant, Muhammad Churoga, we witness that Amir Temur became gentler as he got older, and became more intelligent and wise. At the same time, we understand that the will of the country's sultan is not in his hands, he has to act according to the requirements of the time and the situation. Already, this "chained lion" who is imprisoned in the cage of the world, misses Samarkand and Kesh gardens, and is forced to walk not towards Turan, but towards Baghdad.

After Jahangir Mirza Amir Temur had high hopes for Umarshaikh Mirza who attained the rank of the beloved prince. But the fate of the "sniper who hunted the sniper" makes the host sad. The owner's patience, trying not to reveal the secret to the army ends with the tears of the poor grandchildren. Internal pains are released as grassy sighs. When Lashkar sneaks into his tent, the sadness that filled his whole body turns into a shaking cry. The writer expresses such experiences in the following way: "The host slowly turned back, filled with eyes, the young people who were standing here saying that I will pour here, I will pour here, no longer obeyed him. He entered the royal tent without paying attention to anyone... After a moment, a loud sound was heard. It seems that the anger that filled his being burst out. (p. 277)

The important thing is that Amir Temur is grateful knowing that worries and troubles are not only the burden of a poor world, but the next test sent by God to his



beloved servant. He finds solace in the word of God - the Holy Qur'an. In fact, the spinning of the wheel is eternal, so less than two months later, on the eve of Navruz, the son of Gavharshodbegim, Ulugbek, will be born. Sorrows disappear and happy days begin.

It is mentioned in the novel Akhiy Jabbor, Master Matpano Episodic images are also given great weight. Akhiy Jabbar charity and he lives by following the important pillars of the Javonmard religion, such as generosity, purity, and loyalty. He strives to master the characteristics of the people of Fuuvvat, to manifest their qualities in his life, and to fulfill their conditions. That's why he doesn't get angry with anyone. Keeping his heart free from arrogance and conceit, he strives to show courage and become a selfless person in the way of public service. However, he is also powerless in the face of the real situation. Therefore, no matter how much he feels sorry for the unfortunate sinners who are accused of adultery and sentenced to punishment, he cannot help them. Indeed, no matter how pious and brave he was, he was powerless to stop the raging crowd.

In the novel the image of Akhi Jabbar is revealed as a brave, noble, generous Turkish boy who sacrificed his ego for the honor of Akhi. A brave warrior who holds the honor of being a Turk, while being in need in the desert of Karbala, puts the needs of others above all else. Patiently enduring the pain of thirst, his partner Ayboj hands the boy his water with sincerity. When his wife Oqqiz is suffering from childlessness, he laments that his life is dark. Therefore, the writer tries to describe most of the heroes based on the harmony of faith and faith, the philosophy of eternal trust in fate, the feeling of gratitude, and to reveal them against the background of heart desires and conflicts of real life.

We first meet the character of Master Matpano in a sad mood, looking at the palace of the Khorezmshahs in Gurganj, whose decorative facades have fallen for the reason that the destruction of the buildings created by their own hands before their eyes is as sad for every talented architect as the loss of a beloved child. War and invasion are the only enemies of creative people. The main goal of the human child in living in the light world is not to destroy, but to create. The fact that the master is a creative person, like a dervish, with a broken nature, and a humble person can be seen in cases such as Amir Temur's testing of the commonality of the intention in his heart, the words on his tongue and his actions, spending awake nights and immersing himself in the worries of construction for years. Master Matpano Khorezmi's modesty has its deep religious foundations. He is a person who strives to



ensure the impartiality of his actions and is completely free of arrogance. According to the fixed belief of the master, the creator in the universe is only God himself. An architect is a servant who fulfills the wishes of the Creator. Therefore, his work should be carried out impartially, without any claims and seriously. That is why Matpano Khorezmi teaches his children and students to hide their "signatures" in hidden places of the constructed buildings to refrain from showing the name of the architect. It is not for nothing that master Matpano was brought to the construction of Aksaroy and appointed as the chief architect after the disasters. Through this the writer emphasizes that Amir Temur is a creative and rejuvenating person. It can be said that the images of master Amir Temur and master Matpano described in the novel complement each other in terms of their contempt for war and invasions, their creative, humble humanity, their weakness in front of the demands of the real situation, and their standing at the top of creative tasks.

In fact, Sohirqiron Amir Temur is not only involved in the construction of Oksaroy. Perhaps, Saifiddin Boharzi, a disciple of Najmuddin Kubro, built a mausoleum and a house next to his shack, and planted a flower garden around it. They also improve the tomb of Bahavuddin Naqshband and distribute charity to the poor. Later, he started building madrasas in Andijan and Margilon, building a bridge over Sirdarya near Chinoz, and creating nine parks around Samarkand. There is no doubt that most of these noble works were built by the hands and heart of reliable and devoted architects like master Matpano who deeply understood the dreams and aspirations of the owners.

The need to ensure the peace of the country sometimes requires taking the sword into the field. Even in times when it is impossible to live only by being engaged in creativity, Amir Temur will come to peaceful and peaceful times without a sword and shield. He dreams of the days of mediciners who caress the heads of orphans and captives. Indeed, his heart only wishes to follow the skirts of noble deeds.

As we get acquainted with the novel "Mironshah Mirzo", a teenage prince we will witness that the mysterious and magical fairy tales of the past, wonderful stories lead to sweet dreams. In fact, Mironshah Mirza listens to the stories about Adam Ato's treatise, prophetic relics: the staff of Moses, Yusuf's golden cup, Ibrahim Khalilullah's dress, Idris's scarf, Noah's diamond seal, and especially the mysterious chest - "Gulshani Khazain". Jahangir is acquainted with the written memories 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 mankind, emphasize that it is an honorable act to enrich the transient world with the attention of the essence, call the prince to virtue.

But it was in those teenage years that a little pride appeared in his nature. This situation does not overshadow the host's trust in the young prince. It is worth admitting that Mironshah Mirza is quite a brave and brave young man. However, his nature is not free from the vices of curiosity, cruelty and cunning. On top of that, the prince is a bit more naive about ruling the throne. As a result of the pressure of the ambition of human nature and the desire to claim the throne, he gradually turns into a person who is not afraid of adultery.

The writer uses the story of the Iranian king 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 admiration and wonder could not hold back the delicate, beautiful and handsome voice. If the writer refers to this situation as a hint that he could not find 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. (p. 372-373)

After that hard fall, Amirzada becomes ruder and somewhat mercurial and obsessive. If you look at the novel superficially, this situation can be understood as a doctor making a mistake in treatment. However, the meaning intended by the author is hidden in the inner layers of the work, and it becomes clear that one of the great mistakes of Mironshah Mirza is his twists in the claim to the throne, and the second one is that he was unable to properly trace his relationship with his wife Khanzoda Begum. It is the complexity of those mistakes that becomes apparent in such perfidious actions as keeping a cake and being suspicious. The deranged prince begins to turn into an unstable person, neglecting the affairs of the kingdom.

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 all signs that the prince's policies were approaching their culmination.

So, the loss of consciousness of Mironshah Mirza is not related only to falling from a horse. This situation essentially goes back to the prince's claim to the crown, given to pride. Indeed, the ungrateful and blasphemous amirza Miron Shah Mirza, who "stole his respect" without knowing how to respect his father, was full of



unpleasant expressions and careless reproaches. (Pages 395-398) because of his master's honor, his royal rank, the prestige of the great house, his faithfulness and intelligence. He was always Amir Temur's admirer, his beloved daughter-in-law, and he even cheated Khorazm princess Khanzadabegim, who had the status of "son", for "sitting" Miron Shah Mirzo's complete alienation from his mind and his decline is evident in the fact that he insults and humiliates the "poof sassiq" handed to him by suldab.

It should be noted that neither Umarshaikh Mirza nor Mironshah Mirza had the slightest reason to be jealous of Amir Temur. In the case of appointing their sons or grandsons to the crown the owner makes a judgment based on their ability to manage the country no matter how mature they are in terms of intelligence and foresight. "I don't give land, Bibi, who am I?" God will give the land to our children, everything is the owner's property. It is enough to make them lose the country by working hard, if you don't lack intelligence, insight... You don't lack honesty...", he says when he is alone with Bibikhanim. (page 116)

In the novel, Muhammad Mirza, the son of Umarshaikh Mirza, is described as a smart, accomplished, brave, but soft-hearted, trusting and kind-hearted young man. Here, Sultan Jalaluddin Manguberdi is described as a role model for Prince Muhammad Mirza. The father's admonitions to his son can attract the reader's attention with their oriental content.

Muhammad Ali is the grandson whose image Muhammad Sultan describes broadly and comprehensively in the novel. He is a courageous, knowledgeable, sensitive, talented young man who loves happiness. Muhammad Sultan loves to read rare books in Koksaroy library. He copies the works of "Mujmali Fasikhiy" and "Chahor Akarman" by Nizami Aruziy Samarkandi. He even regrets not having an opportunity to encourage him to copy the "Holy Qur'an". In order to show the Prince's enthusiasm diligence and love for learning the secrets of science, the novel provides excellent information about old writing types such as naskh, tawqah, ruk'a, suls, kufi, rayhani and their various possibilities and subtle differences. (p. 26) Muhammad Sultan being eager for knowledge always lives with bright intentions. He records his experiences in his diary. The alliance living in his heart develops into the first love for Lalchechak (Soghinch Bika).

In depicting Lalchechak's imagination about "her prince" who has a virgin love budding in her heart, the writer successfully uses dark lyrical-romantic colors: "Girls say that Prince Muhammad Sultan Yusuf is a young man with an attractive



appearance." If he steps into a flower garden, the flowers will look in that direction. When he passes by the stream, the flowing water stops and turns back, "Who is it?" Let's have a look!" he said, admiring him. The Wind loves him and kisses his footprints as he passes by. The Sun goes up the sky every day in the hope of seeing the beloved prince. The Moon wanders among the clouds in the dream of taking a look at him ..." (p. 39)

In fact, even when choosing a name for his beloved grandson, the owner's heart was full of Jalaliddin's desire. That's why the owner Amir Temur dreams that his grandson Muhammad Sultan Muhammad Alauddin Khorezmshah's passionate son, Sultan Jalaliddin, who did not bow down to the enemy, will be a fearless young man. This situation gives us a fair reason to say that the writer used the characteristics of Jalaluddin's heroism in creating the image of Muhammad Sultan. (pages 114-115) The writer compares the qualities of intelligence, beauty, gentleness, gentle nature, purity, courage, tact, and courage in the image of Prince's poetry to his grandfathers', Amir Temur and Sultan Uzbekkhan.

In the earlier books of the tetralogy, Akhiy Jabbar told the love story of "Turoglan and Onabori" and his secret love for Jahan Bika to Jahangir Mirzo. He also tells about the only beautiful woman in the world, the beauty Soghinch Bika, to his son wandering in the streets of vain love. This charming conversation brings hope to the heart of the prince and medicine to his body as is seen in Bahadir's descriptions: "Seeing your longing love like a thorn, Majnuni Vomiklars will hold their collars!" (p. 316) For example, in order to enliven the experience of the prince, who was completely deprived of happiness, the writer uses descriptions like "...he would not sit still, as if poisonous needles were pricked in his whole body, but he would get up." (p. 209) In fact, Muhammad Ali draws the love story of Prince Muhammad Sultan in absentia in harmony with the love story of his parents Jahangir Mirza and Khanzoda Khanim.

Muhammad Sultan is extremely powerful as a heir prince. However, he still cannot reach his beloved. Even as he was not able to ride to help when he was in trouble, he could not even find the place where he lived. At the same time, the heart cannot reveal its secrets to others. His only consolation is paper-pencil, and his thoughts are the imagination of his lover. Therefore, he is only a powerful and weak servant. In this sense, it can easily be said that the two pictures of flowers, one with a head and the other with leaves, drawn in the memory book of the prince who showed courage in the forests of Mozandaran, were able to vividly express the state



of being in love with the trade in a symbolic and figurative way. (page 235)

As a matter of fact, the pages of this diary depict the joys and sorrows and regrets of the prince. That is why the book has the power to make the reader's body sometimes tremble, with feelings of longing disbalancing him. Already the prince's heart in love gracefully moves the delicate vibrations. For example, he picture of his foaming the Tigris river , making belts, twisting his own bosom, crashing it into its waves , as if it is full of pain, makes it simultaneous to the pain of a painful lover. (p. 236) In the heart of the reader, the river is Muhammad Sultan, the belt is the grooves in his heart, and the waves are like knots that cannot fit into his heart. The author encourages the reader to see the painful and happy moments of the love line in the novel. The horses that can not stop themselves from the pleasure described in the novel seem to be symbols of lovers in the eyes of the reader. The cloudy sky begins to depress him.

As Muhammad Sultan swallows his pain, he becomes more and more helpless. In the end, the state of despondency in the agony of love will bring him down. The existence of the prince who is maddened by the pangs of longing shrinks. He does not have a desire to eat some food, neither can he find medicine to stand up. The unrequited lover who has reached a state that seems dark to the eyes of the world sometimes whispers from his lips: "Missing! Soghinch!" words fly. (p. 292) The emirs and princesses who kept this situation a secret from the host knew that the prince was in love with Soginch but in order to forget the sufferings of the emigration they gave her in marriage with Khan Sultan Aka. It seems that the writer effectively used the image of Majnun, a physically healthy but demented patient. In general, it is also noticeable that Muhammad Ali strives for strictness in the image. For example, the writer refrained from giving a detailed account of the marriage of Muhammad Sultan against his will, and suffices to say: "If it were appeared into the description of begaraz, the deceit would have filled the pages, decorated, and dazzled the unbiased eyes" (p. 291).

Lalchechak (Soghinch Bika) as the image in the description of the writer is originated from tales and legends about Tomaris, folk tales, stories about Bibi Aisha, the wife of Prophet Muhammad, the story about Zulayha, the Punjabi girl Zassi in the epic "Yusuf and Zulayha", Guldafarid, the heroic girl who fought with Sohrob in Firdawsi's "Shahnoma" as well as the owner Amir Temur's wife O'ljoy Turkon and his daughter Sultan Bakht Begim being inspired by the natural courage of the women of that epoch. A good example of daring women is O'ljoy Turkon, a woman



skilled in individual javelin and sword fights and wrestling, and participating in riding competitions dressed as a man. Another woman is Jahanshah ibn Joku who raises his daughter to admire not only her bravery described as a trait of the heroes of folk epic stories but also princesses who ride horses and take part in some battles. As a result, Soghinch will grow up to be a beautiful, fierce, smart, determined, courageous girl. At the same time, she is not alien to shyness and shyness. Because of such characteristics in nature, her father sometimes calls his daughter "Avboshbika - bevoshbika".

Describing the moments that opened in the psyche of Soghinch Bika when her mother Opgoyim was killed, the writer describes this situation as: "the ground overturned and the sky fell." As a result, the character can transfer her feelings to the heart of the reader. In fact, because of the pain of separation combined with the feelings of love and longing that the author so vividly describes in his woman character, the beautiful image of Soghinch Bika suffering from the pain of separation is very different from the brave girl we met in the previous pages of the novel. As Muhammad Ali does not intend to portray a jaydari woman who will fall in love with sweet words and praise through this image, he is likely to try to create a romantic image that does not leave the husband in the least by honoring his love and fights. That is why his strange fairy tale is a love story which can surprise the reader. In fact, in order to reveal that Muhammad Sultan loved her, he gave himself the name "Argunshah", joined the prince's army in a soldier's uniform, participated in wars, and returned to Samarkand without identifying himself. ... it's clear that you are shocked," he admits (p. 359)

Every note of the wedding bells is accompanied by the restless beating of the Soghinch Bika. The bride intoxicated by the wine of happiness did not perceive what she was thinking and what was happening, neither on the ground nor in the sky, but in a weightless flight, as if she was flying on the wings of some kind of ephemera. Bika Soghinch is speechless, her heart overflowing with incomparable happiness. Therefore, she expresses her consent to marriage with a silent cry. (pages 362-363) The uniqueness of this image is that it beautifully expresses the experiences of the bride, overwhelmed with unimaginable happiness and speechless with joy.

The thoughts and expressions of the girl asking her father Jahanshah Joku for bread and salt enhance the national color of the novel. Such an opinion can be said about the mixed feelings of a father who lost his wife and became devastated, kissing his daughter on the forehead before handing him over, saddened by the news of the



loss of something dear, and feeling himself in the sky because he was both a boy and a girl at the same time. Such national identity, which can captivate the reader while reading the novel does not leave him indifferent.

As the bride and groom enter the divinely decorated goshanga, the happy expressions of two hearts honoring each other with their gazes are expressed as follows: "Eyes were words, their joys, sorrows, dreams, pains, lungs, human happiness, tole's effort, the honor of fate, the taste of visola..." (p. 366) Actually, the moments where words escaped from the tongue and there was no need for it, two pure souls understand each other without words. It was love, apology, gratitude, sweet sighs, contentment mixed with displeasure, speechless feelings of joy mixed with sadness, and the grand celebration of the wedding that filled the eyes of the bride and groom.

While reading the above images, the reader's imagination involuntarily flies to the White House in Konigile. Jahangir Mirza and Khanzoda Khanim compare these moments with the freshness of those who entered the goshang. He feels as if he is walking in a sweet dream joining the happy bride and groom. At that moment he heard the news: "When the bride and groom meet, the angels fly above them with joy!" The words sound like resounding. (p. 365) In fact, places like mentioned above can convey happy feelings to the reader's heart and are extremely valuable as they give the novel a sincere oriental lyrical-romantic spirit.

In the novel "Mironshah Mirza" a number of Timurid princesses such as Saraymulkhanim, Sultan Bakht Begim, Khanzoda Begim live symbols are also created. According to the Sultanate tradition, children become deprived of their parents' and as a matter of fact princesses are given to nannies at birth, grow up under the care of the central government and go away to distant countries for several years due to existing at that time conflicts. These and many other factors are searched for in the book.

In addition, it is mentioned that dietary requirements the princesses forced them to live a better life for their children. Especially during long marches lasting from three to five years they live in a heartbeat. In the period of separation the countries eagerly striving for closer relations, short-term meetings, and again being dissatisfied with each other's love, the men return hurriedly filled the pains of the road and producing the impression of a visitor. All of these are intermingled in the dream of a peaceful life. Consequently, suspicions arise around the issue that the roots of the misunderstanding between the two are not in fact lack of love. So, the



novel encourages us to think, think, and think.

“It is shown that the emergence of the novel-tetralogy ” Ulug Saltanat " is the Talab of opportunity and life which gave national independence. A typical characteristic feature of the martial arts, characteristic of the form, is the development of the fact that it undergoes certain modernization under the influence of the trends taking place in the current literary process. In the novel-epic the glorious historical figure - Amir Temur is reflected as an ordinary person in the fate of qismat. ” Ulug Saltanat " appeared in the Uzbek literature of the XX century. As a result of a comparative study of Sharipov's work “Khorezm”, the common and different aspects inherent in the style of national Roman thought are clarified, the problems of the writers ' esthetic ideal and skills of expression, the position of the approach to the muse, the interpretation of the artist are developed.”³ Attention is paid to the analysis of historical figures in the socio-political, family-household, moral-educational plan without distinguishing them from the complex conditions of the period, sharp contradictions. The nature of the form is studied in a way that poetic thinking is gradual, inextricably linked with the general processes occurring in the spiritual life of our country. The peculiarities of the novel-tetralogy are analyzed and studied as the precursor of each historical period, the decision-making of national justice in the style of artistic reality. The opinions put forward are summarized in a certain way. The example of Muhammad Ali's work “Ulug Saltanat” consists of the less investigated factors of the formation and occurrence of novel -tetralogy studied in the context of a holistic literary process revealing the problems of different expression figures, creative methodical individuality and modification of genres, defining the historical -literary foundations of novel-tetralogy and the leading characters-characteristics characteristic of the nature of form.

Conclusion

A radical renewal of theoretical and methodological views in relation to history and historical personalities opens a wide way for the realistic perception of our historical heritage represented by Muhammed Ali's aesthetic ideal influencing strongly on literary and aesthetic conception. His position as a leader of dialectical determinism in novel-tetralogy suggests that the work has influenced the possibilities of poetic interpretation. Character image and poetic expressions show that novel is an important achievement particularly in portraying realistic

³ <https://scholarzest.com/index.php/esj/article/view/936>



images and the study of symbolic -figurative and liro-romantic interpretation of possibilities. The study of character images and poetic expressions also show the process of literary influence and methodological teaching through the study of creative-stylistic individuality and modification of genres and forms, originating from the novel-tetralogy. The conclusions drawn will help to clarify the problems related to the study of literature, in particular epos. In addition, the integration of forms in the novel –tetralogy as well as the problems of compositional integrity in the” Ulug Saltanat ” tetralogy were investigated, appropriate theoretical generalizations were drawn from them.

From the linguistic point of the” Ulug Saltanat ” tetralogy represents Arabic, Persian, Mongolian, Greek, and old Uzbek equivalents of many words and phrases, military equipment, methods of warfare, and geographical names that were actively used in the Middle Ages but bearing a colour to describe the period in the novel. Moreover, 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 novel somewhat easier to read. A similar situation can be observed in the places where the melodic explanations of hijri 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 not only protects the reader from excessive stress but also achieves concretization of the artistic time and space, that is, further strengthening of the belief in this or that historical reality happening in the novel.

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