
INTERPRETATION OF THE IMAGE OF SAID BARAKA IN MUHAMMAD ALI'S TETRALOGY "ULUG 'SALTANAT"

Qo'liyeva G.N*

*Docent,

Gulistan State University,

UZBEKISTAN

Email id: gkuyliyeva@gmail.com

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ABSTRACT

In this article, the image of Piru Murshid Said Baraka in Muhammad Ali's epic "The Great Kingdom" was widely studied. Therefore, the study of innovations in the artistic thinking of Uzbek prose in the twentieth century Uzbek literature, especially in the pre-independence and post-independence years, the ways of artistic expression of reality in different periods and poetic functions from different perspectives. Opinions were expressed as to the possibility.

KEYWORDS: *Dilogy, Trilogy, Tetralogy, Pentalogy, Epic, Novel, Memoir Novel, Journalistic Novel, Biographical Novel, Educational Novel.*

INTRODUCTION

The image of pirumurshid Said Baraka in Muhammad Ali's epic "The Great Empire" opened the way for the study of our national literature in the years of independence, on the basis of high artistic criteria. Created a great opportunity to achieve. Therefore, the novels of the twentieth century Uzbek literature, especially before and after independence, provided an opportunity to study the innovations in the artistic thinking of Uzbek prose, the ways of artistic expression and poetic functions of reality in different periods. "Uzbek novels in terms of genres: dilogy, trilogy, tetralogy, pentalogy, epic; by subject matter: philosophical novel, historical novel, political novel, memoir novel, journalistic novel, biographical novel, enlightenment novel, novel-debate, novel-satire, novel-narration, novel-myth, mini-novel It is enriched by new forms that did not exist in the previous stages, such as 273] It means that in Uzbek prose, as well as in world literature, the novel and its various forms are constantly evolving.

People's writer Muhammad Ali, who has been presenting many works to our people, created the tetralogy "The Great Empire" and enriched Uzbek literature with a new form not used in the novel. In the tetralogy, along with the marches, wars, and life of Amir Temur, we have a lot of interesting information about his four children - Jahangir Mirzo, Umarshaikh Mirza, Mironshah Mirza and Shahrukh Mirza. We see that the author relies on a number of historical works and sources. Sharafiddin Ali Yazdi's "Zafarnoma" and NizamiddinShami's "Zafarnoma" (1404) Giyasiddin Ali's "Diary of the Indian Conquest" (1401), Louis Gonzalez de Clavijo's "Journey to Samarkand to the Palace of Amir Temur in 1403-1406" (1412), Ibn Arabshah's historical works, such as "History of Amur Temur" (1436), are among the works that describe the march of Amir Temur. In Muhammad Ali's epic "The Great Empire", based on such works, which spread the fame of Sahibkiran, created by "Tuzuklar", the life of the image of a great person, the need for the writer's thinking to understand the essence of his work. "In modern Uzbek novels, the philosophy of history, the re-perception of the past, reality and the supernatural are intertwined. The image of our contemporaries can be seen from different angles. Prof. I.Yakubov says that the birth of novels and epics of the "Great Sultanate" (Muhammad Ali) type, based on a deep understanding of

history, is the result of the need for national thinking. [1. 28-b.]

Writer Muhammad Ali's answers to reporters' questions about the history of the writing process can be seen in the fact that the epic "The Great Empire" took twenty years to work on. After reading a lot, I realized that there are six authoritative historical sources about Amir Temur and his time. The real history of Amir Temur is embodied in these sources. I worked on the basis of these sources. No matter what other sources, no matter where they are written, no matter what language they are written in, no matter what country they are published in, these books have been borrowed in one way or another,"said Muhammad Ali. [2. 5-b.]

From this information it is clear that the children and their families, the events of political life, the great historical figure that unites them in one central axis - the image of Amur Temur and the life of his children, to create a large epic of four books. It appears that z did not appear spontaneously. One of the great figures in the Great Empire, the historical figure Said Baraka, is mentioned in Nizamiddin Shami's Zafarnoma for the ninth time.

"Hindushah and Khalil, the forerunners of Amir Hussein's army, saw their blackness in the distance and began to flee without stopping. Amir Sahibkiran followed them. In this case, Allahuta'âlâ came to him with the honor of Sayyid Baraka, the great Amir and Sayyid from the community of the honorable Sayyids of Makkah. He presented Amir Temur with a large drum and a lion. Amir Sahibkiran considered it a blessed fortune and went straight to Chaghan. [P. 3.79]

This little piece of information in the play is polished by the author's artistic thinking and creates a unique image in the eyes of the reader. Also, the unique national and spiritual world of the protagonists, their activities in the system of events and the artistic solution of their destiny are consistently compared in terms of historical data, and most importantly, can convince the reader that events are reflected in history in the same way: " Temurbek slowly got off the bed and, as usual, trying not to show his lameness, walked slowly, one by one, towards the prospect of a stranger holding a drum and a blue flag. It's a prophecy of the unseen, a sign of the unseen. " [4. P. 57] The artistic interpretation of history depends on each writer's own worldview. The writer skillfully used the above passage in N.Shomiy's work "Zafarnoma" as a powerful tool to influence the psyche of Sahibkiran, who was about to march. It is safe to say that this meeting gave a special strength to the spirit of the warrior, was a divine help and accompanied him throughout his military career:"Master!" Mir Sayyid Baraka addressed again.

"With God's help, I made a decision." I want to be not only Mr. Piu Murshid, but also a true friend and brother! Accept your fireplace as a lifelong friend! Alhamdulillahirabbilolamin! [4. 61-b.]

Describing Mir Said Baraka and Amur Temur in the play, he described the sincere relationship between them, the "delicate veil of mutual respect" between them, and the fact that "no one went beyond it." It is necessary to keep the same balance and give some advice and counsel to the "only murid, lover, friend and brother" SahibkiranTemur, who is coming to the throne of Turan. He felt that he was directly responsible for it: ... Thoughts and remembrances are aimed at eradicating evil, mischief, corruption, and oppression. ... May Allah bestow His gift of power and justice, and may He never forget His power and justice! " speaks in the style of. [4. P. 183] Amir Temur and the whole state will be able to listen to this advice. In any case, the emir's departure will help him to be an honest and caring person in running a new state. Indeed, from the very first days of his rule, Sahibkiran raised the banner of justice: "In one of the battles, Temurbek decided to take the city of Karshi. ... Coincidentally, these days the Karshi caravanserai was inhabited by traders who traveled from Kashgar to Baghdad. Temurbek's men, not taking a good look at them, thought they were the enemy and began to fight. When Temurbek found out that the loot belonged to the merchants, he insulted the emirs and ordered them to return all the items to their owners immediately. However, the traders were afraid and had already left Karshi. Temurbek's people

searched for them and returned their deposits to their owners. "[4. P. 179]. The popularity of such an honest and fair deed has caused a stir among the people, as it is considered a situation in which no owner state can follow such a path of righteousness.

The play depicts the image of Sayyid Baraka, a pir-murshid, in which the cleric, Sheikh Hakim at-Termizi of Termez, was told by Allah that he had set up a khanaqah. Then Sayyid Baraka suddenly saw him and said in his dream, "Sayyid! I agree with you. You have done the sincere service of a disciple, you have not allowed my grave to disappear - may the garden of property and mammoths be locked, may the pure springs of religion and faith never cease to boil! But Turonga is ruled by his own son. You go to him and don't let the dust fall on his mirror! Now go... Give your choice to go right now! ... "[4. P. 177] The author here manages to reconcile the relationship between historical fact and artistic fabric through the effective use of dream motifs. was white. In addition, the role of the chronicle of the tetralogy in the play, the "artistic time" of the work in the plot, the ease of use of epic works and the breadth of possibilities. In works of tetralogy, the sequence of generations and the system of images, the transition from one work to another, and the continuity of the work provide the uniqueness of tetralogy. It is safe to say that the period of independence was a novelty in Uzbek literature, with the typological features of the tetralogical form of Muhammad Ali's work "UlugSultanat", the creative individuality of the writer, its special literary phenomenon in Uzbek prose. "Human and human life, the depiction and study of the worldview, the content of the novel affects the fate of the people, the nation, society, history, humanity, humanity. In part, this led to the emergence of epic novels of the "Great Empire" type. Thus, the world of the novel is determined by the geography, genealogy of each work, the spiritual and psychopathological experiences of the protagonists. After all, the hearts of a creator and a hero, his thoughts are focused on man, the universe and the universe." [1. 63-b.]

In short, the emergence of our national literature in the world is valued by the development of epic thinking, the unique enlightenment and spiritual impact of works written in tetralogy on the maturity of the younger generation, directly related to the artistic perfection and maturity of many works in this form. , the image of great people in the work is valuable because it can be the main criterion in the development of the modern reader as a spiritually, morally and aesthetically mature person, in their formation as patriotic, courageous and strong-willed individuals like the protagonists of the work.

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