

Ideological-Artistic Content and Compositional Characteristics of the Work "Great Kingdom"

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ABSTRACT

In order to justify the fact that Amir Temur always followed what he said, the writer begins his work with an image of consultation. In 771 (1370) Hijri, on the eve of Nawrozi, Amir Temur stopped with his army in a region called Bonè near Balkh. The host had a serious reason for going on a trip to Balkh. Fifteen days ago, influential emirs of the country gathered at the Temurbek square in Kesh (Shahrisabz). These were Amir Musa, Amir Sayfiddin Neko'z, Amir Davud Duglat, Amir Joku Barlos, Amir Muayd Arlot. Temur hardly speaks at the meeting. He listens to other emirs' opinions about Amir Husain. At the same time, he compares these considerations with each other. It separates and sorts the truth from the false, the sincere opinion from the insincere. It finally comes to a definite stop, a conclusion. In this episode, the main character's words and internal monologue are given a lot of space: "Temurbek opened his mouth a lot, and said: "In order to prove the priority of our commitment to loyalty, Husaynbek will undoubtedly say something about that name and will not hide what is in his heart, because the opening of the secret of the heart is for the purity of the heart. is a pledge". Because he observes the given opinion first, and then tries to give a suitable opinion. Therefore, the internal monologue also serves as an artistic detail that reveals the character of Amir Temur.

After listening to the opinions of Amir Temur at the meeting, he finally gives his opinion and conclusion:

"- As our Prophet, peace and blessings be upon him, said, I rely on the council in every matter..." Temurbek began. Dunè is a golden chest full of snakes and snakes. however, in this chest is a collection of human-shaped snakes and snakes. You are right. O people of Umáro. From your words, it became clear that our friend Husaynbek has entered the path of hostility. According to Sharia law, it is considered obligatory to repel the plotter, but it is considered a reward. Therefore, it is the first necessity to get rid of Amir Husayn! But it is necessary to look for the basis of the next step on a solid ground, otherwise we will end up in the agony of helplessness and helplessness, regret and regret. God forbid those days befall us. (p. 10) It seems that Amir Temur does not deny the opinions expressed in the council, especially the words in honor of Amir Husayn. Amir Temur wrote in his work "Tuzuklari Temur": "I carried out nine-tenths of our work through mashvarat (consultation, meeting)." The writer creatively uses this idea and points to the fact that the truth of history is always in his eyes. Amir Temur, seeing that Amir Husayn's disorderly actions have worried the people of the palace, understands that he needs to be shown the right way. Therefore, he advises the people of the council not to make any mistake in losing Amir Husayn.

The writer wants to show the image of the head of the country and the father in the image of the entrepreneur, and describes these two important aspects in harmony with each other. Making good use of the possibilities of mental state and analysis, he clearly describes the character,

detail, and ornamentation of the characters through artistic elements such as internal monologue, dialogue, dreaming, memory, and molding.

Literary scholar Sh.Murodov writes about the inclusion of elements of folklore in the composition of literary works: "H. Sharipov,

E. Vahidov, A. Oripov, O. Matjon and others creatively used traditional myths, narratives, legends, fairy tales, parables in their works, and in this way created artistically convincing and meaningful works. opened up new opportunities." In fact, this method first appeared in works of the epic type. M.Ali also brings into the work the method that began to become traditional in epic genres, and then in other literary genres. This is also called molding in literary studies. Akhiy Jabbar tells a legend to Jahangir Mirza. The legend tells about an event that took place around the Maghreb Sea. An enemy invades a tribe living on the right bank of the Maghreb Sea. There was a fierce battle in the middle, and not a single person was left alive in the tribe. Only a twelve-year-old teenager named Turo'glan survived without dying under the corpses. Then a wolf appeared from somewhere. He entered the language and said to the frightened Turoglon: "I have come to save you, O Man! I am Onabori. Don't be afraid. I will not harm you, I will protect you from enemies.. Do not be afraid! Turoglan was surprised by the words of the wolf who spoke like Aël. The mother wolf took the boy to the forest. Then he said to Turo'glon, "Rozy was made like this in the past: now you have to marry me."

Turoglan agreed to marry her. He fell asleep in the cool breeze of the lake. When he woke up from his sleep, he saw that "on his head there was a mohipaykar wrapped in a royal dress like a princess... the girl had killed him. And the wolf is invisible." Turoglan was surprised and asked the wolf. The girl said that she had not seen a wolf, that her name was Onabori, that she was the king's daughter, and asked her to marry him. When Turoglan said he was going to marry Hurilik, he made a promise to Onabori. Therefore, he apologized to her and told her about Onabori. Hearing Turoglan's words, the girl said, "Would you marry a wolf as a beautiful girl like me?" "Poor," Turoglan said. Then the girl laughed and laughed. From his voice, she knew that it was her Onabori.

A young man was killed in one of the battles. After Turoglan's death, the girl turned into a wolf again. He had seven sons. "The sons of Turoglan grew up to be brave and brave... They began to call themselves Turks. The name of the country was Turon. Many years later. Turoglan came to the place of death and died there. They began to call the land Boritepa.

The legend told by Akhiy Jabbar is really impressive. First of all, it has magic. That is, the transformation of Onabori into a girl, and the girl into Onabori is an example of this. In the legend, the influence of the beginnings of the fairy tale is observed. This can be seen in the image of the wedding of Turoglon and Onabori: "...At the wedding of Turoglon and Onabori, the wolf was frolicking by the mysterious lake, the fox was scared, the crow was scared, the sparrow was scared... At the wedding, the lion was with his partner, with the tiger's blanket, the bear's eye, the hyena's confidant, the tiger brother, the queen's wife, the duck friend, the lamb of the sheep, the kid of the goat shared now!" (p. 74) The image above is the people in the fairy tales: "There is, there is no, there is hunger and there is full." There is a beginning in the style of "Wolf is brave, fox is fierce, sparrow is sharp, crow is screeching...". Therefore, the names of animals and birds were included in the legend because it was Onabori's wedding.

This myth performs a compositional function in the work. That is, he participated as a formative story. The content of the historical-toponymic legend. In particular, Turo'glan's death has a strong impact on Jahangir Mirza. He even sees himself putting himself in Turoglan's place. After telling this legend, Jahangir Mirza's respect for Akhi Jabbar increases, he admires his wisdom.

By bringing this legend into the novel's artistic structure, the writer enriched its ideological and

artistic content. Jahangir Mirzo, one of the main characters in the work, in his mentality and worldview has become a means of expressing changes and distressing situations. At the same time, by quoting an interesting legend, they managed to clarify the relationship between the historical figure Akhiy Jabbar and Jahangir Mirza. Also, a folk legend with a deep meaning and content indicates that the narrator is familiar with examples of folklore, especially legends.

The writer brings into the work the plot of one of the tales told by Tekina Khatun. This also created the molding method: "Jahangir Mirza was very fond of a wonderful fairy tale. He remembers telling it to his aunt over and over again... A brave young man from Khorezm freed his beloved wife from the hands of the giant Palahman and went home. The giant chased them. When Palahman went to Dev, Hazrat Khizr appeared and gave the brave young man three horses and said: "Don't lose them! When you are in a difficult situation, if you take one, a horse will come flying" (98-

b.) Bibi's fairy tale began in this way. Little Jahangir would not leave his grandmother until he heard the continuation of the tale. Jahangir Mirza was amazed by the struggles of the hero of the story to reach his lover.

The narration about Muhammad peace be upon him is given in the second book called "Umarshaikh Mirza". It is said that "Our Prophet Bibi Aisha, may God bless him and grant him peace, loved him more than his other wives. But they always followed the order and tried to keep justice strictly. In "Tafsiri Tabari" the words of Rasoolullah were also mentioned: "O Allah, I will do justice between my wives as much as I can. But, being in your hand, don't make me a slave to something beyond my control, that is, I can't love everyone equally, forgive me, because my heart and soul are not in my hands..."(254).

Sohibkiron comes to Bogi Bihisht to see his beloved wife Tuman Aka. In this place, he felt that he loved her more than other queens, and then the above narration about our prophet came to mind. It is said that he himself will experience the situation of Muhammad peace be upon him. This is the meaning of the narration being remembered.

In the third book, it is observed that a number of epic genres of folklore: legend, narrative, narration are used in order to fully embody the image of a historical person, to accurately reflect the scenes of the historical period.

Since the third book is dedicated to Mironshah Mirza, the molding stories included in the artistic structure of the novel are narrated to him. For example, Amir Temur himself tells his son Mironshah Mirza about the incident that happened during the time of Alexander the Great. There is a mysterious chest in it, probably from Alexander the Great, or even earlier. Amir Temur himself heard about it from Sheikh Shamsiddin Kulol: "- Kings in Dunè try to find that mysterious chest, but no one has found it yet. God willing, they will find it themselves... The name of that chest is "Gulshani Khazain". We have not yet heard of any king finding this chest. I hope that the fate of finding it and opening it has been assigned to them from time immemorial.

Temur asks his elder how the chest is. Then they answer:

"- He is a treasure of all the world's news. If they open the first door, Abulbashar will see Adam's robe, Musa Alayhissalam's foundation, Yusuf Alayhissalam's golden cup, Ibrahim Khalilullah's dress, Prophet Idris's silver scarf, Nuh Alayhissalam's diamond seal... there are countless things. If they open the second cover, Jamshid, Kaikovus, Kaihisrav, Afrosièb, Alexander the Great and other kings will find the cherished memories. heir eyes fall on a book like Lavhul Mahfuz. He gives the book and the one who reads it reaches the bottom of the world. A book that invites you to follow the path of good deeds, encourages you not to forget that the world is transitory, because living only on the path of goodness in mortal life is equivalent to reaching the bottom of the world.

It is known that a proverb is said in connection with an event. It carries moral content. Amir Temur also tells his son Mironshah Mirza the famous story he heard from his great-grandfather when he was just sitting on the throne. In fact, this quote at the beginning of the work served to define the main concept of the third book. Therefore, the mysterious chest taken in this narration is similar to the chest of the hawk in Alisher Navoi's epic "Farhad and Shirin". At the same time, Amir Temur warns his son Mironshah Mirza about the future through this story. Since then, the mysterious chest occupies the prince's heart. At the end of the work, Mironshah Mirzo is so greedy for wealth and throne that he mentions "Gulshani Khazain" in his letter to his father's corrupt father. So, the given quotation served to increase the vitality of the work.

The story about Zassi comes from the third book. The longing mistress falls in love at the sight of Muhammad Sultan. However, she cannot reveal this to others, her girlish pride does not allow it. In such a situation, he thinks: "Even though you were not born as a boy, Missing. Now you behave like a boy! - said an inner voice at this moment. - You have to look for your happiness yourself, find it yourself. Happiness is in the chest, the key is in the sky... They say, mother, the stronger love is, the weaker it is, it needs protection... What about the stories your father heard in India when they went on pilgrimage!" (125). As these words pass through the heart of longing, he remembers the story told by his father: "There was a girl from Punjab named Zassi, who was in a whirlwind of love. They talked about how he set out in search of his beloved without fear of hardships and sufferings, and they said that he is not a prodigy, but a noble young man.

It is not for nothing that the writer brings the story about Zassi here. Because Soghinch had experienced the same situation as Zassi. He dares to bring this narrative to the aid. So, the narrative helped to reveal the emotional suffering of the hero in an effective way. In the episode of the meeting of the Sufi mother with Amir Temur in the novel, folk narration is also used. He wants justice and comes to the ruler. He says that he is a widow, that his only son died fighting for justice, and Rabia takes Adaviya to her aid. Hearing about Rabia Adaviya, Temur understood that "there is a secret in the mother" and asked her to tell about it. In this place, Momo tells a story about Rabia Adaviya: "The pious Sufi Rabia is from Basra. They were sold into slavery as children. He lived alone in the desert for several years... one day he was running through the streets of Basra with a bucket of water in his right hand and a torch in his left hand. Surprised people from him:

- O Rabia! what happened to you Where do you go when you fall in love? - they asked.

He showed the bucket in his hand and said that he wanted to put out the fire in hell, and he showed the torch and said that he would set fire to heaven. People are shocked. Then Rabia:

"I will not go to the infidel people of Zinhar!" I can only say that the servants do not love Allah because they are afraid of the fire of hell and hope for the bliss of heaven! All is well! Let them show unconditional love to Allah for His omnipotence, first and last power, and eternal shining beauty. Let them pray Amir Temur heard this narration from Sheikh Shamsiddin Kulol in his twenties. That's why this story is so moving. The purpose of including this narration in the religious and mystical content is, first of all, to express the extremely high faith of Amir Temur in Allah and his power, and secondly, it served to reveal the character of the Sufi mother.

So, through the effective use of legends, narratives and stories of the people, the authors have enriched the artistic structure and content of the novel and convincingly depicted the character traits of historical figur.

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