



ARTISTIC REALIZATION OF THE SPIRITUAL AND SPIRITUAL WORLD OF THE HERO IN THE NOVEL "PAHLAVON MUHAMMAD"

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Abstract: *The article explores the way of artistic realization of the spiritual and spiritual world of the hero in the historical-biographical novel "Pahlavon Muhammad" by the writer Asad Dilmurod. In the novel, it is also analyzed in what ways it is intended to show the human image of the character of Pahlavon Muhammad, his position in social and cultural life.*

Key words: *Artistic, realization, life, historical, biographical, novel, open, closed, character, spiritual, spiritual, determinism*

The historical-biographical novel "Pahlavon Muhammad" [1.432] by the writer Asad Dilmurod has four sections named "Prologue", "Falak Gardishi", "Exam", "Ship of Fate", "In the end - there is no end" in terms of its structural structure. It consists of twenty-eight chapters and Khatima. The first two chapters consist of five chapters each, the second chapter consists of eight chapters, and the last chapter consists of ten chapters. So, the chapters in the work are not evenly distributed among the sections. Professor Kazaqboy Yoldoshev, who wrote the Foreword to the novel, describes modern novels as follows: a) open (extensive); b) closed (intensive); c) classifies as novels that show mixed characteristics of both open and closed novels. The scientist believes that the novel "Pahlavon Muhammad" belongs to the third type of the above classification. That is, Asad Dilmurod:

First, it depicts human destiny and activity in an integral relationship with social life - in accordance with the rules of artistic determinism.

Secondly, Pahlavon deeply expresses Muhammad's life, thoughts and sufferings. In the words of Q.Yoldoshev: "...shows the social value of a person by drawing an artistic landscape of his psyche, inner world and thoughts" [2.417].

The prologue of this novel begins with the spring season of 1493 and the description of the "Unsia" farm. It is known that this auspicious place is the house where Alisher Navoi lived, and in its time it was not only a place of charming conversations for true friends, creative people, teachers and students, but also a place of kindness, charity and knowledge. However, now Navoi's spiritual father is Sayyid Hasan Ardasher (1488/1489); Abdurahman Jami (1493), who was his friend in difficult times, traveled to the world of eternity. The loss of Pahlawan Muhammad Abusaid, a humble and gentle person who acquired forty years of



friendship, goodness and generosity before their scars and sufferings spread (1494) for the ruler of Khurasan, Sultan Husayn Boykara and Hazrat Alisher Navoi, as well as for Herat it was also very difficult for the people. For example, the situation of Sultan Husayn Boygaro in the novel when Navoi entered the salamkhana wishing not to leave his friend alone in a difficult time:

It is described in the style of "...the contender is not on the throne, he is sitting on his seat in the race, his head, which has seen many troubles, his stature is gradually shaking, his thick hair is wet" [1.6]. Seeing his close brother and trusted emir, Navoi, the Hakhan, who squirmed like a wounded hawk, said:

"- Alisher, the stain of the two-polar world is still in our hearts, and this great calamity is upon us again! Wow, do we have the patience to bear it?" [1.7] - he begged. In his eyes, there was an incomparable burden of dreams from the unfaithful sky. Deeply feeling this, Asad Dilmurod Navoi's current state:

"Amir Alisher could not run, when he appeared on the threshold, a sudden thorn that was stirred somewhere spread all over his body, and from his heart, be patient and bear it, even the mountain will be crushed under this pain and this dream. "Alright, my friend, you thought about it" [1.7], - emotional perception in the tribe.

It seems that the heavy loss of a dear person threw both the owner of the land, the ruler of Khorasan, and his close friend Amir Alisher into a whirlwind of deep thoughts about the fact that his life is unfaithful and the throne is indestructible. The sultan, who was left alone, shed tears and knew full well that fate has no control, and Navoi, who felt his sufferings and dreams from his heart and mind, is in front of the reader, Nainki, the owner and emir of the kingdom, rather, they appear as thoughtful and wise friends who have been through life's trials. The two friends, whose hearts are restlessly beating and lamenting, rush into the room where the corpse is lying, and Pahlavi's words to the world make the reader's thoughts and feelings unbalanced. Especially the meaning that Hazrat Navoi felt by looking at the dead body of the hero who left this world: "The warrior Muhammad Abusaid is resting in peace. Only one meaning appeared on his blood-stained face: "Brothers, I'm tired, I don't want to rest!" Drawing in [1.6] style will not leave the reader indifferent. Because this situation seems to the great poet Navoi: Pahlavon Muhammad, who has achieved great happiness that cannot be given to everyone, ends his life full of mysteries with a strange moment, waving his skirt to the world and reminding everyone of his eternal place where he can rest in peace. That is why the sincerity of the experience takes the reader to distant modern frontiers, and makes him a comrade, friend, and grieving friend of Navoi, a literary hero, but also a living person near the corpse.



Indeed, in the novel, the moods of Sultan Husayn and Navoi, who lost their dearest person and faced the trials of fate, are very elegantly expressed in the mixture of sadness, longing and longing. As Q. Yoldoshev rightly stated:

The novel "Pahlavon Muhammad" attracts attention because it is the product of a new approach to history and historical figures, in which man is shown not as an appendage to history, but as a creature who can fulfill his destiny according to his honor. ... in his work, the author tried to look into the spiritual world of today's people by narrating the experiences of a person who lived a long time ago" [2.418].

Asad Dilmurod describes in detail the mournful faces of nobles and nobles, the pensive faces of nobles, brave wrestlers, desperate lovers, maddened lovers, and artisans and farmers with sad eyes. Because, as Navoi wrote, in that time and place: "There was no one who did not love and wish for Pahlavon, without exaggeration and without exaggeration, until the king's gado, and the Jew and tarso of the people of Allah" [3.113].

It is understood that while Pahlavon Muhammad valued a person, he did not pay much attention to his rank, sect and faith, that is, he took a universal position. With his broad and deep knowledge, talent, kindness, honesty, humanity, generosity, and his consideration of the children of Adam as equals, he was considered a person equally close and loved by everyone.

The style of the narration like the one above deepens the thoughts about the great loss of the death of the generous Pahlavon Muhammad, who was not satisfied with the fight in various fields, who had a strong place in the hearts of the people. A writer who knows this well, although he is somewhat journalistic, addresses himself and at the same time, the reader:

"Indeed, without Pahlavi, the land of Khurasan is in ruins, now Herat is in ruins, now the palace councils and banquets are useless, now the property of words is alienated, the pillars of science and tradition are in disarray, and every field is poor! Now who will unite the heads of the shungars, who will bend their horns when great men like Ali Rustoi come to Khurasan on horseback?!" [1.9]

In the novel, the mood-experiences of loss, longing and longing that prompted the creation of Navoi's work "Holoti Pahlavon Muhammad": factors related to internal - spiritual-psychological and external - socio-cultural life are very convincingly described. At the same time, it is also revealed in what ways the human image of the character of Pahlavon Muhammad, his position in social and cultural life is intended to be shown in the upcoming novel. In other words, the outline of the novel is drawn in the preface of the work, closely related to the writer's creative intention and aesthetic ideal. In this sense, this introduction is unique.



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