



ARTISTIC INTERPRETATION OF THE IMAGE OF RULERS IN CYCLE NOVELS

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Article history:	Abstract:
Received: 7 th August 2025 Accepted: 6 th September 2025	An artistic image is also clearly distinguished from any other creative work by its emotional content, which has a certain emotional-aesthetic ideological impact ¹ . Since an artistic idea is expressed through images, only if the writer succeeds in choosing a hero who is in line with the spirit of the work and artistically embodies him, that hero will achieve artistic perfection. Since an artistic image carries the author's aesthetic ideal in the work, its selection in accordance with the purpose depends on the writer's skill. Especially when writing a work on a historical topic, choosing a hero is a responsible task for him, which requires the writer to thoroughly study the specific period related to the topic he has chosen, as well as sources about historical figures. In such a situation, the writer is required to strictly adhere to the criteria of historicity and artistry

Keywords: Artistic image

"An artistic image is also clearly distinguished from any other creative work by its emotional content, which has a certain emotional-aesthetic ideological impact"². Since an artistic idea is expressed through images, only if the writer succeeds in choosing a hero who is in line with the spirit of the work and artistically embodies him, that hero will achieve artistic perfection. Since an artistic image carries the author's aesthetic ideal in the work, its selection in accordance with the purpose depends on the writer's skill. Especially when writing a work on a historical topic, choosing a hero is a responsible task for him, which requires the writer to thoroughly study the specific period related to the topic he has chosen, as well as sources about historical figures. In such a situation, the writer is required to strictly adhere to the criteria of historicity and artistry. "Historical works give a concrete, historically accurate idea of the life of a certain period, of major events that became turning points in national life, and of the people who participated in them. After all, this feature is one of the main requirements for a historical work"³. Historical works do not provide information about history, but through it they take the reader into the world of art. The images created in them are of particular importance,

first of all, in expressing the writer's artistic idea and giving it a characteristic color of that era.

The tradition of creating images of rulers in historical works has existed since ancient times, and this aspect is also distinctive in today's literature. Unlike other historical figures, the image of rulers is distinguished in a work of art by a number of its features:

- the fact that the character of the image contains all the complexity of socio-political life;
 - the fact that it organizes other images around it with its leadership;
 - its role as a central image in the artistic interpretation of historical reality;
 - the elevation of a historical figure to the level of an artistic image through the aesthetic ideal of the writer.
- In the novel of the series "Tanazzul", the images of a number of rulers such as Sheralikhan, Khudoyorkhan, Mallakhon, Muradkhan, Nasrulloqhan, Muzaffarkhan, Shokhmuratkhan, Sultan Sayidkhan, Nazirkhan appear. In the novel of the series "Qiyamatga qolmagan qasos..." by Soyim Is'hoq, there are also images of rulers: Nasrulloqhan, Muzaffarkhan and Khudoyorkhan. In both works, each of the images acts as a hero with a unique character. The artistic interpretation of these historical figures is expressed differently according to

¹ Жамоа. Адабиёт назарияси // Бадий образда бадий ғоя ва бадий-ҳиссий мазмун мутаносиблиги. II жилдлик. II жилд. – Тошкент: Фан, 1979. – Б. 107.

² Жамоа. Адабиёт назарияси // Бадий образда бадий ғоя ва бадий-ҳиссий мазмун мутаносиблиги. II жилдлик. II жилд. – Тошкент: Фан, 1979. – Б. 107.

³ Каттабеков А. Тарихий ҳақиқат ва бадий маҳорат. – Тошкент: Фан, 1982. – Б. 6.



the style of the writers. In a certain sense, these images ensure the balance of historical truth with art in the work. In particular, the image of Amir Nasrullo is interpreted in two different ways in both novels. Nasrullokhan, who acts as the main character in Soyim Is'hoq's series of novels titled "The Revenge That Never Ended or the Slave from the Grave", is portrayed in all its complexity. His complex character is clearly evident in the first, second, and fourth books of the tetralogy. In the work, Nasrullokhan appears not only as a historical figure, but also as an artistic image. The true essence of the work, embedded in historical events, is revealed directly through this hero. It is known from history that the Emir of Bukhara, Nasrullokhan, was a very strict, hot-tempered, and, when necessary, did not spare anyone, and was a very competent ruler in his position in the state administration. It is noticeable that the writer tried to emphasize these aspects of the ruler in the work. Therefore, there is no artificiality in his character. The writer does not try to distance him from real life through aesthetic ideals. On the contrary, he creates a characteristic character for him through life sketches. "...Amir Nasrullah does not know what mercy is. They have heard of his atrocities during his reign, and they know his subsequent ones. With the help of the Chinese-Kipchaks and their cronies, he overtook the dead bodies of his two brothers: Mirhusin and Umar Khan, and seized the throne of Bukhara. The elder was poisoned, the younger was dethroned and exiled from the country. Later, he was killed in Kokand with the help of a secret assassin. In order not to cause trouble, he put his three remaining brothers in a sack and drowned them in the Amu Darya. He himself took cruel revenge on the Bukhara nobles and Naiman nobles for having left him and put his younger brother Umar on the throne: he killed almost all of them, for a month he handed over fifty to a hundred of them to the executioners, threw them from towers, and dragged them to death on horses." Since the years of the reign of the Emir of Bukhara Nasrullah Khan are not taken as a complete object in the serial novel, the initial brutalities of his rule are briefly presented at the beginning of the work, and subsequent events are linked to it as a chain. Although the description of the actions taken by Amir Nasrullah Khan after his accession to the throne at the beginning of the work seems like a detail, this interpretation serves to reveal the specific aspects of the character of the character in the serial novel.

As events unfold, the negative aspects of the character are reflected in his actions. The work emphasizes his harsh and at the same time extremely cruel nature through the events related to the subjugation of the principalities of Shahrissabz and Kitab. "It makes no

difference to Nasrullah who and in what way he kills: as long as his goal is achieved, it is enough. Therefore, he agreed without hesitation and gave the verbal order. What if one more scholar of the time is defeated? When he put a hundred to the sword, the throat did not affect him in the slightest." As can be seen from the excerpt from the work, Amir Nasrullah is the cause of the death of an innocent, lowly person who has his own authority not only in the Bukhara emirate, but also in neighboring states. This shows that the ruler will not stop at anything in the pursuit of his goal. The fact that Rahmonberdi believed in the false promises of beks like Makhдум and Sultan Murad and brutally beheaded the doctor Mirzo Shafei in the village of Dahyak also shows his character. The fact that he believed that the doctor's prophecy was the reason for his defeat twice without being able to capture Shahrissabz also shows that the ruler had his own weaknesses. This interpretation of the character of the character gradually develops from the beginning to the end of the work.

In the fourth book of the novel, his wife Kenagas Beg and two children are handed over to the executioner without thinking, which clearly shows what kind of ruler he is. Similar expressions can be found in many places. "Executioner!" – the emir turned blue with anger. – Cut off the heads of these two dogs", "Amir Nasrullah demanded that his servants be thrown like a rabid dog at the victim he had shown. Let them be thrown so that they do not think about what they are doing, do not think through their minds. He does not need the compassionate and intelligent." . It is natural that the cruelty inherent in the character of the character is given in this way until the end of the series novel, according to the requirements of artistic logic, and creates the impression of a slight deviation from the norm.

It is true that Nasrullah Khan was a cruel ruler in history, but he is not only a complex character, if the work also paid special attention to his state governance, the creation of a strong military force, his relations with other countries, and the relations between khanates, the specific aspects of the character would become even clearer. Let us pay attention to the following sentences in the section "The Time of the Sultanate of Amir Nasrullah and His Style of Statehood" of the book "Risola or Brief History of the Sultanate of the Mangid Dynasty" by historian Ahmed Donish: "After Amir Nasrullah, the son of Amir Haidar, ascended to the throne, intrigues and rebellions decreased and ceased, and at the same time the position of the heavenly bodies also changed. In general, Amir Nasrullah's accession to the throne of Bukhara took place on Thursday, at the end of the month of Ramadan in 1242/1828. The world was once again pure and clear,



filled with colors. This Amir was a despotic, decisive, cruel, and enterprising king. During his reign, he punished anyone who participated in intrigues and rebellions among the people and the ulus, or who showed disrespect. He also showed many favors to the well-wishers of his state." The historian Kahramon Rajabov, who noted that there are many one-sided views about the Emir of Bukhara Nasrullah Khan in history, also expresses the following thoughts about the emir: "During his reign, Amir Nasrullah strictly adhered to the precepts of Islamic law. Since he was a brave and courageous man, he was given the titles "Bahodurkhan" and "Boturkhan". However, it is no secret that the majority of views about Nasrullah Khan in history are negative. For example, historian A. Zamonov writes in his book "History of the Emirate of Bukhara": "The chief scribe and historian at the palace of Amir Nasrullah, Mirzo Shams Bukhari, in his work "A Description of Some Events in Bukhara, Kokand and Kashgar", writes that Amir Nasrullah shed a lot of blood when taking the throne of the Emirate of Bukhara and even after ascending the throne, he executed up to 50-100 people every day. Mulla Alim Makhdum Haji also writes about this in his work "History of Turkestan": "Amir Nasrullah was so angry and angry that he could not tell any minister that his work was unacceptable. He would punish officials who opposed his harsh policy without mercy." It seems that the writer Soyim Ishaq, in his tetralogy "The Revenge That Never Lived or the Slave Who Came Out of the Grave", expressed the image of the Emir of Bukhara Nasrullah Khan in his artistic interpretation, mainly based on the one-sided conflicts that existed in history.

In the novel "Tanazzul", the interpretation of this image is somewhat different: although the work mentions the cruelty of Emir Nasrullah during his years on the throne, as events unfold, special emphasis is placed on his position and authority among the khanates, and on the fact that other rulers, when the time comes, act with consideration and consideration for him. "The Emir of Bukhara received Khudoyar Khan in Ark. ...Emir Nasrullah Khan came down from the throne and hugged him. Did you come without any hardships on the way, my son?" the Emir asked, "We all know about the hardships of the road," he called out to the side. "My prince!" "Labbay's father is a scoundrel. Come here, come closer, see, no, hug him, that's it. This is my crown prince. Sayid Muzaffar Khan. You two are old and equal. I believe you will become friends. Both of you should carefully listen to what I am about to say now. It is okay if it is sealed. We, the elders, have fought with the Fergana country for so many years and have not risen to the sky. You should never fight after us. The people have suffered. Bahamjihahat be. If there is peace in the

country, the people will be calm and everyone will be busy with their work. If the funds spent on raising troops are used for the welfare of the people, the city and villages will be prosperous. ... Help each other. Always be at peace."

In the novel "Tanazzul," these thoughts of Amir Nasrullah Khan give a rational policy aimed at strengthening his future relations with the Kokand Khanate. In this work, unlike "Revenge that did not survive the Day of Judgment or a slave who came out of the grave," it is noticeable that a character typical of the image of the ruler is created as a product of the writer's aesthetic ideal. He is not a "butcher" ruler, but a ruler who thinks about the future of countries and advocates peace. Also, in the cited passage, Sayid Muzaffar Khan is confidently interpreted as the heir to the throne, while in the work of Soyim Is'hoq, on the contrary, the unsuitability of the only son to the Bukhara throne is repeatedly emphasized throughout the course of events. In the tetralogy "The Revenge That Never Ends or the Slave Who Came Out of the Grave", the image of Muzaffar Khan is interpreted as an irresponsible ruler who does not act with much intelligence, while in the novel "Tanazzul" he is artistically interpreted as a hero who has his own authority and a worthy place among the khanates. Thus, in both writers, one can see two different approaches to the artistic interpretation of the image of rulers.

The following specific aspects are noticeable in the artistic interpretation of the image of rulers in the novels "Tanazzul" and "Qiyomatga qolmagan qasos..."

- In both works, the interpretation of rulers as a writer's aesthetic ideal allows them to be analyzed not only as historical figures, but also as artistic images created by the creator.

- While in the novel "Tanazzul" the emphasis in the artistic interpretation of the image of rulers is on revealing their mental state rather than their external image, in "Qiyomatga qolmagan qasos..." the external dynamic movement of the images is dominant.

- Although Soyim Ishaq tries to ensure that the events depicted through the actions of the rulers are proportional to historical reality, one-sided interpretations are also found in creating the color of the era.

- In "Tanazzul", the writer interprets most of the internal conflicts that occurred around the image of rulers as factors that caused the decline of the khanate.

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