

THE DEPICTION OF PSYCHE IN MUHAMMAD ALI'S NOVEL "ULUG' SALTANAT"

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Annotation: This article analyzes the artistic interpretation of Amir Temur's inner spiritual world in Muhammad Ali's novel "The Great Sultanate". During the independence period, Uzbek historical literature places special emphasis on the integration of historical truth and artistic expression. The author of the article conducts a comparative study of historical sources ("Temur's Code", works by Nizomiddin Shomiy, Sharafiddin Ali Yazdiy) and the text of the novel. Using the conflict between Amir Temur and Amir Husayn as an example, the writer skillfully portrays Temur's inner experiences — compassion, regret, and humaneness. The article concludes that Muhammad Ali's works serve as an important means of conveying historical facts in a vivid, psychologically grounded, and emotionally impactful manner.

Keywords: Muhammad Ali, "The Great Sultanate", Amir Temur, depiction of spirituality, historical novel, artistic interpretation, psychologism, Uzbek literature.

Аннотация: В данной статье анализируется художественная интерпретация внутреннего мира Амира Темура в романе Мухаммада Али «Великое султанство». В период независимости в узбекской исторической литературе особое внимание уделяется сочетанию исторической правды и художественности. Автор статьи проводит сравнительное изучение исторических источников («Уложения Темура», произведения Низамиддина Шами, Шарафиддина Али Язди) и текста романа. На примере конфликта между Амиром Темуром и Амиром Хусейном писатель мастерски изображает внутренние переживания Сахибкирана — сострадание, сожаление, человечность. В статье обосновывается, что произведения Мухаммада Али являются важным средством передачи исторических фактов в живой, психологически обоснованной и эмоционально впечатляющей форме.

Ключевые слова: Мухаммад Али, «Великое султанство», Амир Темур, изображение душевного мира, исторический роман, художественная интерпретация, психологизм, узбекская литература.

It is well known that historical works continue to occupy an important place in our lives and culture today. Thanks to independence, we have gained the opportunity to reinterpret the past, approach historical events with profound insight, derive meaning and significance from them for the present, and immortalize the sacred memory of our ancestors. Consequently, this is of great importance for today's generations.

Observing the contemporary literary process, we witness a repeated turn toward historical themes. This process holds a special place in the creative work of Muhammad Ali as well. In works created before independence, the activities and fates of certain individuals were portrayed one-sidedly. After independence, to rectify such errors and bring truth to light, many works in various

genres on historical themes are being created by writers and poets. Indeed, it is an undeniable truth that the power of influence on people is much higher in literary works. The depiction of historical figures as main characters in literary works plays a significant role in the creativity of writers such as M. Ismoiliy, O. Yoqubov, P. Qodirov, E. Samandar, T. Hayit, and A. Dilmurod. Muhammad Ali can also be included among such writers.

Muhammad Ali chose the image of Sahibkiran Amir Temur as the main object of his poems, epics, and novels. It is no coincidence that the personality of Amir Temur is depicted with great skill in the writer's epic "The Light in the Dome" and the novel "The Sarbadars." The writer's novel "The Great Saltanat" is also the realization of this lofty goal. The novel is based on the most important periods of Amir Temur's life. In doing so, the writer aims not merely to retell past events but to reveal the spiritual world of our ancestors. In the words of Gulbahor Yusupova, the writer's skill lies in the fact that, based on the logic of character, he meticulously conveys to the reader the qualities inherent in Amir Temur.

It is known that in historical works, historical truth is imbued with artistry; however, the writer relies on historical facts. Historical documents record that in April 1370, a decisive battle took place between Amir Temur and Amir Husayn. In the battle, Amir Husayn was defeated by Temurbek and was executed by Amir Kaykhusrav.

This event is described in "Temur's Legal Code" (Tuzukat-i Timuri) as follows: "Amir Husayn rose against me and fought with me. Eventually, he fled and took refuge in a fortress... due to his own actions, he received what he deserved."

In Nizamiddin Shami's "Zafarnama," the event concerning Amir Husayn is reflected as follows: "They took Husayn to the place of retribution and executed him according to the law (yasaq)... With the conclusion of the Amir Husayn affair and the conquest of the Balkh province... the fame of Temur's Sahibqirani spread throughout the world."

The historical documents mentioned above serve only to illuminate the details of Husayn's defeat and death. Without deviating from these sources, Muhammad Ali provides a depiction of Amir Temur's psyche precisely at this point.

The writer's skill lies in his ability to correctly perceive and interpret Amir Temur's activities and psychological state. As depicted in the work, after the decisive battle between Amir Temur and Amir Husayn, Temurbek captures Husayn and feels pity for his friend's wretched condition; his heart suffers in the grip of mental anguish and torment. This state of Amir Temur is described in the novel as follows: "... he remembered the joyful days spent together in the past... How close and intimate friends Amir Temur and Amir Husayn had been... The worrying and sweet moments of their shared years... So many cherished years had been left behind! Ah!... Whether it was because the past years had proven unfaithful, or because the person he had trusted as a friend ultimately ended up in such a humiliated, pitiable, and miserable state before people, a certain sorrow and regret enveloped Temurbek's being. Although it was not his habit to regret past deeds, now he could not overcome it. As they say, when my heart burns, my eyes cry; suddenly, Temurbek's eyes filled with tears that began to fall to the ground..."¹ Reading this description, the reader visualizes the inner world of Temur, who made the whole world tremble and displayed heroism in merciless battles, and feels as if "a living Amir Temur is walking throughout the entire work." The reader almost experiences such situations that set the great Temur's heart trembling.

In creating the image of Sahibqiran Amir Temur, the writer places the depiction of the hero's psychological state in a leading position. Through this depiction, the writer was able to feel the various facets of Amir Temur's spiritual world, his heart's experiences and emotional outbursts,

and, by blending these with the Sahibqiran's human qualities, was able to manifest them before the reader.

In conclusion, in Muhammad Ali's novels, historical truths are not presented merely as facts but are conveyed to the reader in an impressive manner alongside artistry. The writer does not depict the historical figure apart from his psychological state; on the contrary, he leads the reader into the enchanting realm of his inner world – the world of his heart. This further increases the reader's interest in historical works.

In conclusion, in Muhammad Ali's novels, historical truths are not presented merely as facts, but are conveyed to the reader in an impressive manner through artistic expression. The writer does not depict the historical figure in isolation from their spiritual state; rather, he draws the reader into the figure's enigmatic inner world—the world of the heart. This, in turn, further intensifies the reader's interest in historical works. Muhammad Ali's novel *Ulug' Saltanat* (The Great Empire) is a vivid example of the synthesis of historical writing and literary fiction. Without deviating from historical truth, the author has interpreted it in a lively, compelling, and psychologically grounded manner. In the novel, Amir Temur is embodied not only as a great commander and statesman but also as a human being with complex inner experiences. The author's most significant achievement is that he has artistically expressed the spiritual world of the historical figure—emotions such as compassion, regret, loyalty, and humanity—in a convincing and moving way. This evokes in the reader a sense of empathy toward historical figures and reinforces interest in historical literature. The analyses presented in the article scientifically substantiate Muhammad Ali's standing in historical novel writing and his stylistic mastery.

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