

## ARTISTIC PLOT AND IMAGERY IN ASAD DILMUROD'S NOVEL "PAHLAVON MUHAMMAD"

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**Annotatsiya.** *Ushbu maqolada Asad Dilmurodning "Pahlavon Muhammad" romanida badiiy syujet qurilishi va obrazlar tizimi ilmiy-nazariy nuqtai nazardan tahlil etiladi. Bundan tashqari Romanga so'ngso'z yozgan munaqqid Q.Yo'ldoshev fikrlari ham keltirib o'tilgan. Tadqiqotda romanning kompozitsion tuzilishi, voqealar dinamikasi, konfliktlar rivoji hamda syujetning falsafiy mazmuni ochib beriladi. Pahlavon Muhammad obrazi markaziy badiiy timsol sifatida ko'rib chiqilib, Pahlavonni tantiligi, halolligi, bilimi, cheksiz iste'dodi, odamiyligi, qo'li ochiqligi barchaga birdayligi kabi fazilatlariga ega bo'lgani bois ko'pchilik yaxshi ko'rishi hayotiy lavhalarda ishonarli aks ettirilgan. Tadqiqot natijalarida "Pahlavon Muhammad" romanining o'zbek nasri uchun o'ziga xos ma'naviy-estetik qiymati, undagi syujet va obrazlar tizimining milliy adabiyot taraqqiyotidagi o'rni asoslab beriladi.*

**Kalit so'zlari:** *Adabiyotshunoslik, tarixiy roman, syujet, obraz, tip, pafos, xarakter.*

**Abstract.** *This article provides a scholarly-theoretical analysis of the artistic plot structure and system of characters in Asad Dilmurod's novel Pahlavon Muhammad. It also references the views of literary critic Q. Yo'ldoshev, who wrote the afterword to the novel. The study examines the compositional structure, the dynamics of events, the development of conflicts, and the philosophical content embedded in the plot. The figure of Pahlavon Muhammad is explored as the central artistic symbol; his courage, honesty, knowledge, exceptional talent, humanity, and generosity – qualities that make him beloved by many – are convincingly reflected through realistic episodes. The findings of the research substantiate the unique spiritual and aesthetic value of Pahlavon Muhammad for Uzbek prose and highlight the significance of its plot and character system in the development of national literature.*

**Key words:** *literary studies, historical novel, plot, image, type, pathos, character.*

**Аннотация.** *В данной статье с научно-теоретической точки зрения анализируются художественная сюжетная структура и система образов в романе Асада Дилмурода «Пахлавон Мухаммад». Также приводятся мнения*

литературоведа К. Юлдошева, написавшего послесловие к роману. В исследовании раскрываются композиционная структура произведения, динамика событий, развитие конфликтов и философское содержание сюжета. Образ Пахлавона Мухаммада рассматривается как центральный художественный символ; его смелость, честность, образованность, безграничный талант, человечность и щедрость, благодаря которым он любим многими, убедительно отражены в жизненных эпизодах. Результаты исследования обосновывают своеобразную духовно-эстетическую ценность романа «Пахлавон Мухаммад» для узбекской прозы и значимость его сюжета и системы образов в развитии национальной литературы.

**Ключевые слова:** литературоведение, исторический роман, сюжет, образ, тип, пафос, характер.

In the literary world of writer Asad Dilmurod, who has created works on various themes with remarkable productivity, the topic of history occupies a special place. In particular, during the years of independence, dozens of literary works closely connected with the name of Alisher Navoi and his contemporaries were created. In this regard, the appearance of the novel Pahlavon Muhammad can rightfully be said to fill a significant gap that existed in this direction.

The novel gained popularity among readers immediately after its publication. Literary critic Q. Yoldashev, who wrote the afterword to the novel, offers the following acknowledgment: "The great Navoi, in his work "Holati Pahlavon Muhammad", notes: "Without affectation or exaggeration, from king to beggar and from saints to Jews and Christians, there was no one who did not love Pahlavon" [1, p. 113]. This historical truth is fully reflected in the novel. Pahlavon's bravery, honesty, knowledge, limitless talent, humanity and generosity – qualities that made him beloved by many – are convincingly embodied in lifelike scenes. The novel depicts Pahlavon Muhammad's admirable traits through artistic episodes: sacrificing his strength and rest to restore the health of Alisher, a student at the Mashhad madrasa; covering his study expenses; distributing without hesitation the lavish reward given to him by the king to those in need and suffering punishment for it; supporting hundreds of widows and orphans at his own expense. However, the narrative also reveals, through the characters Ahmad Piri, Khoja Majdiddin, Khoja Afzaliddin, Khoja Nizomulmulik, Khadicha Begim and others, that the selflessness of a generous man does not always return to him as goodness [6, p. 420]. Indeed, the text shows that while one of the two true friends demonstrates steadfast loyalty, strength, and devotion, the other – at least in word and character – embodies the qualities of a world conqueror, presented in an artistically compelling manner, even if through fictionalized episodes.

Before discussing the plot, it is important to clarify the concept of fabula. According to the Dictionary of Literary Studies: "Fabula (Latin fabula – story, fable) is a category of plot studies. In literary scholarship, there are different interpretations regarding the use of the term fabula: it is sometimes used as a synonym of plot and sometimes as a distinct concept. The point is that the series of events narrated in a literary work was called "myth" or "history" by Aristotle, while ancient Romans referred to it as fabula. By the 17th century, the French term "sujet" came into use" [4]. Consequently, as certain aspects of the issue remain intertwined, it is natural that when the truth of life transforms into artistic truth, it takes on a changing essence shaped by the spatial and temporal characteristics of the narrative. In Pahlavon Muhammad, Asad Dilmurod strives to portray the unfolding contradictions within the unrestrained flow of time without separating them from the intertwined destinies of the two friends:

"Yana Pahlavon xayoli uzoqqa ketdi.

Esida, Hind qoplonini yengib, faqat ulus emas, Bobur Mirzo nazariga ham tushgandan keyin eng mas'ud kunlari boshlandi. Himmati baland shoh da'vati bilan qadami yetmagan xorijiy yurt deyarli qolmadi. Goh Hind, goh Xitoy, goh Qoshg'ar, goh Eronu rumda kechgan muhorabada kifti yer iskamay Mashhadga qaytar, Bobur Mirzo bilan baravar Husayn Mirzo va Alisherbek tahsiniga sazovor bo'lar edi. Husayn Mirzo bilan Alisherbek davrasiga yaqinlashgani sayin omadi tag'in yurishdi. Bir qarasa shogird, bir qarasa ustoz bo'ldi. Mir Buzruk Termiziy shifoati bilan nazm va navo bobida erishgan ilmu amali barchani sehrlar, binobarin, Bobur Mirzo ulug' zotlar ishtirok etadigan majlislariga chorlashni unutmas edi.

Navbatdagi mujdani olgan Pahlavon dil chigilini yozadigan jonon suhbatlar, aqlu idrokni peshlaydigan qizg'in munozaralar, cheksiz zavqu shavq ulashadigan mushoiralarga orzumand bo'lib hamishagidek terisiga sig'may quvondi. Afsuski, oshig'inch kelib zil-zambil sukunat cho'kkan, sonsiz shamlar yoritgan muazzam saroyda aql bovar qilmas noxushlik ustidan chiqdi" [3.100].

Meaning: "Once again, Pahlavon's thoughts drifted far away.

He remembered how, after defeating the Indian tiger and gaining not only the admiration of the people but also the attention of Babur Mirzo, the happiest days of his life began. At the invitation of the magnanimous ruler, there was hardly a foreign land where he had not set foot. Whether in India, China, Kashgar, Iran or Rum, he would return from fierce battles without allowing even the dust of weariness to settle on him and would earn the praise of both Babur Mirzo and, equally, Husayn Mirzo and Alisherbek. The closer he grew to the circles of Husayn Mirzo and Alisherbek, the more fortune continued to favor him. At times he felt like a pupil, at other times like a master. The knowledge and skill he attained in poetry and music through the guidance of Mir Buzruk Termiziy enchanted everyone and consequently, Babur Mirzo never failed to invite him to gatherings attended by exalted figures.

Receiving the next joyful news, Pahlavon, as always, was filled with uncontainable delight, yearning for the sweet conversations that eased the heart, the lively debates that sharpened the mind and the poetic assemblies that bestowed boundless joy and inspiration. Yet, coming in haste, he unexpectedly encountered an unimaginable misfortune in the magnificent palace, where deep silence lay heavy and countless candles cast their light”.

The scene shows that Pahlavon Muhammad, by wrestling with the Indian champion Ibrohim Bekpolat, brought great joy to Babur Mirzo, who was living with deep longing for his Homeland. It also becomes evident that the statecraft traditions of Sahibkiran Amir Temur had not yet lost their essence and that Babur Mirzo occasionally missed his loyal friends who never caused him distress, unlike the envious and hostile Abusaid Mirzo. When Pahlavon Muhammad was in the presence of Alisherbek, he became filled with even greater strength, zeal and determination. He was a man ready to devote the affection and compassion he received from his close ones to the progress of his Homeland. For this reason, Pahlavon Muhammad’s fame continued to rise not only in Khurasan and India but also in other lands.

Regarding the plot lines in the novel, it is appropriate to highlight the following points. According to the Dictionary of Literary Studies: “The plot is formed from the “actions” of the characters. Both the characters’ actions taking place in time and space and the development of their thoughts, emotions and inner experiences constitute movement. Depending on which type of movement is dominant, two plot types are distinguished: (a) a plot based on the dynamics of “external movement”; (b) a plot based on the dynamics of “internal movement”. In the first type, the characters’ actions, struggles, confrontations, and turning points in life are depicted with respect to achieving a certain goal, and on this basis, certain changes occur in their fate and social status. In such plots, events are described fully and independently possess artistic and aesthetic value. In the second type, events are not significant in themselves but acquire importance as stimuli to the character’s inner processes. Throughout the narrative, changes occur not in the character’s social condition or fate but in their inner world” [5, pp. 289-290]. Indeed, the artistic representation of a plot in its historical aspect always brings a certain complexity. Transforming historical truth into artistic truth and elevating it toward universality requires great mastery; mere talent is not enough. While selecting and synthesizing historical reality, the writer must also be able to discard what is unnecessary. As for the portrayal of Pahlavon Muhammad in this historical novel, the following classificatory observations gain real significance:

1. The writer synthesizes all descriptive elements that lead to the portrayal of Pahlavon Muhammad as a hero whose back never touched the ground, a symbol of unmatched bravery.

2. In bringing him closer to the personality of Alisher Navoi and depicting the essence of true friendship and brotherhood, the author also aims to guide the character through deep philosophical and psychological tensions, especially in moments requiring eloquence and wisdom.

3. When describing his journey to India and his wrestling matches there, the novelist presents Babur Mirzo's praise and honor as a renewed "discovery," interpreting them as expressions of filial duty and unwavering loyalty.

4. The author fully reveals the complex reality that the life of a hero, who conquered Herat, Khurasan and many other lands and became a symbol of courage, does not flow smoothly. He depicts in all their intricacy the wounds inflicted by enemies, conspirators, slanderers, and hostile forces just like rival armies.

The Greek philosopher Aristotle writes the following on this matter: "Concerning characters, four aims must be kept in view. The first and most important is that the hero must be noble. As we have said before, a person reveals character when their words and actions follow a certain purpose. If that purpose is good, the character will also be good. This may be present in anyone: a woman or even a slave, may possess good character, though a woman's character may be considered inferior to that of a man, and a slave's character inferior to that of a free person. Secondly, characters must be appropriate: a character may be brave, but such bravery and strength are not fitting for a woman. Thirdly, characters must be realistic: this does not mean they should always be depicted as good or admirable but rather truthful to life. Fourthly, characters must be consistent: even if the person depicted is inconsistent, the inconsistency itself must be consistent throughout their actions" [2, pp. 43-44]. To depict life as it truly is, a writer must dedicate all their powers to conveying the value of the work in the most vivid manner. Aristotle was one of the leading thinkers of his era, and his logical views on literary theory, especially regarding ancient Greek drama and tragedy, have not lost their relevance even today. In this regard, two points reinforce our argument: when the philosopher speaks of consistency, he implies that if a writer attempts to disguise their lack of talent behind certain artificial 'isms', such works are unlikely to survive into the future. Writers often do not pay enough attention to this aspect. It should be noted that to craft a character, the writer must study life in all its details; only then can they elevate reality to the level they wish. The character in a literary work must possess pathos, that is, pathos governs the harmony between the writer's intent and the continuity of reality. In Asad Dilmurod's novels and stories, the mode of artistic expression is directed toward revealing the psychological tension through the unity of character and the harmony of pathos.

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