

The Artistic Function Of Supporting Images In Muhammed Ali's Novel "Eternal Sun"

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Received: 24 December 2025; **Accepted:** 16 January 2026; **Published:** 20 February 2026

Abstract: This article analyzes the artistic function of secondary characters in the novel "Eternal sun" by the people's writer of Uzbekistan, Muhammad Ali. Furthermore, the focus is on the image and character of secondary characters, particularly the protagonist, Khazret Navoi and demonstrates the importance of artistic devices in the work.

Keywords: Khazret Navoi, Husesein Boykaro, secondary character, hero, historical figure, style.

Introduction: Muhammad Ali's historical novel "Eternal Sun" is a power and product of artistic thought. The fact that great figures such as Alisher Navoi, Abdurakhmon Jomi, Sultan Husayn Boykaro, Khondamir, and Behzod, who contributed to the development of Uzbek culture, are transformed into artistic images in this work, provides the work with greater liveliness and further enhances its importance as a priceless masterpiece of national history. In addition, the novel is written in the medieval dialect and tone of the Turkic language.

Along with historical characters, supporting characters are also included in the plot of the work. No supporting character in the work is outside the social environment. They play a decisive role in revealing the ideological content of the work, illuminating the character of the main character, and setting the plot in motion. They are like a mortar holding the bricks of a building together: they may not always be visible to the eye. If the main character is the sun, the supporting characters are planets that reflect the light of this sun and show its size. In particular, the writer introduced the characters of Khoja Dehdor and Boboali into the plot of the work, through which it is shown to what extent Navoi was a human being. "One day, Badiuzzaman Mirzo, accompanied by his men and servants, set out to tour the Astrobad region and came to the picturesque

village of Khairabad. Seeing the village, the prince was delighted, thinking that Bamisli was a paradise, I felt a desire to have such a village... The people's behavior was also excellent, polite and courteous.

Ittifoqo, at this time, among his companions was Khoja Dehdor. For some reason, he burst out at Khoja Dehdor:

-Khairabad is such an angelic place!... Whose village is this? I wish you had such gardens!

... Let me tell you, the village of Khayrabod is part of the property of the governor of Astrobad, Nizamiddin Mir Alisher... - A close friend of His Majesty the Sultan, the leader of charity, Amir ul-Zaman Nizamiddin Mir Alisher, is the owner of the fireplace, and I am the deputy of that benefactor... - Khoja Dehdor's words were weighty. - Since I am close to Azbaroi, I can dispose of the property belonging to that Hazrat as I wish. Yes! This "I have decided to donate the village to the prince of the world in the name of His Majesty!" When this news reached the ears of the noble Amir-ul-Zaman Navoi, he surprised everyone with his surprise and uttered awe: he praised Khoja Dehdor, who was ready to receive insults, and said: "I was thinking about what to give to the prince. Here, God has made our problem easier: the prince's beloved and generous village of Khairabad was awarded to him!... For his

"honest service" Khoja Dehdor was awarded a good coat and a thousand kepaki in money, equal to the price of a horse! Bediuzzaman expressed his gratitude to Mirzo Navoi for the gift and knelt down, kissed the front of the poet's robe three times and rubbed it into his eyes... This shows that Navoi had great trust in his subordinates and great love for them. Such tolerance and generosity are unique to Navoi. Navoi's charity tables were laid out every day in Herat, Mashhad, and Balkh, and he himself enjoyed these tables when he went to Mashhad. Navoi himself was satisfied with one turmak of cloth and two dinars a day.

The main tasks of the supporting characters in the novel are as follows:

- show the most painful problems of society;
- reflect the struggle between evil and good;
- illuminate the customs and traditions inherent in society;
- reflect the achievements of the social environment, progress and its causes.

It shows the most painful problems of society - the internecine strife and bloody wars in the Timurid empire, severe socio-economic crises, and the persecution of intellectuals. These conflicts made the life of the people difficult and hindered cultural and educational development. The following events are described in detail by the writer in the work. Alisher Navoi lived and worked in a very difficult period when the strife between the Timurid princes reached its peak. He was not just a poet, but as a major statesman, he became a central figure in stopping these conflicts and maintaining the stability of the empire. Navoi's role and activities in this regard can be divided into the following main areas:

1. Friendship with Sultan Husayn Boykaro and political stability.

Navoi, as the closest associate and prime minister ("amiriddavla") of Husayn Boykaro, served to strengthen the throne of Khorasan. He opposed the arbitrariness of the princes and local emirates and supported a strong central government. Navoi prevented armed conflicts in many cases. He always mediated in disputes between Husayn Boykaro and his sons.

2. Resolving conflicts between princes. The discord

between Husayn Bayqara and his sons (Badiuzzaman Mirza, Muzaffar Husayn Mirza, and others) was gnawing at the kingdom from within. When Badiuzzaman Mirza rebelled against his father, Navoi went on several dangerous journeys to reconcile father and son and prevent bloodshed. Navoi tried to educate the princes in ethics and educate them as people-oriented rulers. Alisher Navoi was the "last spiritual shield" who tried to save the Timurid empire from destruction. He tried to unite the dynasty, which was falling apart due to the struggle for the throne, around culture and justice. The work emphasizes that the central power was maintained not only by force of arms, but also by the spiritual influence of individuals like Navoi. Through this work, Muhammad Ali "Where there is prosperity, oppression and discord, even a great empire is doomed to destruction." The struggle for the throne shows that it is not just a battle of individuals, but a tragedy of an entire culture and economy.

Socio-economic crisis: the collapse of agriculture and crafts due to bloody wars and the weakening of central power. In the novel, the continuous civil wars drained the common people's resources. During the movement of troops from one region to another, the gardens and wheat fields built by the labor of the peasants are trampled under the hooves of horses. Due to the wars, the control of canals and ditches and their cleaning work ceases. The heroes of the novel sadly describe the fact that water is a source of life, but due to the conflict, the waterways are left unattended. In order to cover the costs of the war, the rulers and local governors impose extraordinary taxes on the people. In the novel, Navoi's struggle against these unjust taxes and his support for the oppressed artisans is an important plot line.

Loss of justice: Some officials, thinking about their own interests, rob the people, unjust governance.

Persecution of intellectuals: The decline in the role of scientists and artists in society, the rise of fanaticism.

Reflects the struggle between evil and good - sometimes a supporting character is created as a complete opposite to the main character. This exaggerates the positive or negative aspects of the main character. In the novel, the character of Alisher Navoi is contrasted with Nizamulmulk.

Muhammad Ali was also able to clearly and concisely describe the landscape, portraits and characterizations of the heroes in the novel. From this, it can be seen that the author pays special attention to the shortcomings of society as well as its achievements. Because even the smallest development of society can sometimes be an important factor in the evolution of history. As is known, in a historical work, the writer can use artistic texture. Only artistic texture should not overshadow events and facts, but, on the contrary, complement historical truth. Texture complements historical events through symbols, ensuring that they reach today's readers in an understandable way.

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