



AKROM MALIK - IDEOLOGICAL AND ARTISTIC ANALYSIS OF THE WORK "WARRIOR"

Nurullayeva Iroda Mamadi kizi

TerDPI, Uzbek language and literature department

1st year master's student

Raimova Sayyora Zoyitovna

Termez State University, philological sciences

Doctor of Philology (PhD), Associate Professor

<https://doi.org/10.5281/zenodo.18085638>

ARTICLE INFO

Received: 27th December 2025

Accepted: 28th December 2025

Online: 29th December 2025

KEYWORDS

Work, historical-fictional story, image, composition, episode, dramatic dialogue.

ABSTRACT

This article describes Akrom Malik's "The Tale of the Warrior" (historical-fictional genre) as one of the works that opened a new direction in modern Uzbek literature by artisticizing religious-historical motifs. There is information about the author of the work, the publication of the work, and its popularity among readers.

The Warrior is a work written in the form of a historical-fictional story, which interprets the events that took place in the territories of ancient Palestine, Syria and Israel, the themes of prophets, folk heroes and the struggle against oppression. The work depicts the faith, spiritual strength and struggle for freedom of man through such symbols as Raqib, his mother Ashia, the tyrant ruler Goliath and Talut.

The work can be defined as a historical-fictional story (or a story with elements of a story-novel): the setting and the period of the event are given in a historical setting, but the author actively uses the means of artistic depiction - the story develops through episodic chapters, dramatic dialogues and symbolic images. Compositionally, "The Warrior" is divided into chapters, and in each chapter the main conflict - the fight against oppression and the spiritual test - is depicted through the central images.

The work "The Warrior" can be explained by chapters as follows:

Chapter 1. The Scene of Oppression and the Spirit of the Age

This chapter describes the historical and spatial environment in which the events of the work take place. The life of the people under oppression, the scene of a society dominated by injustice, creates the basis for the main conflict.

Chapter 2. The Psychology of the People and Fear

The internal state of the people, a sense of fear and helplessness are revealed. The author shows how people are broken spiritually when justice is lost in society.

Chapter 3. The Need for Leadership

This chapter raises the issue of the need for a leader who can save the people from oppression. The idea is put forward that leadership is not only power, but also faith and responsibility.

Chapter 4. The Formation of the Image of a Warrior

The inner world of the main character is revealed. He is not yet a complete hero, but is portrayed as a person who is perfecting himself through trials.

Chapter 5. Spiritual test

The hero faces internal doubts and fears rather than an external enemy. This chapter is the point of intensification of internal conflict in the work.

Chapter 6. Faith and determination

The warrior achieves spiritual stability through faith. In this chapter, the author emphasizes that the true source of strength is not in the body, but in the spirit.

Chapter 7. Intensification of the conflict

The clash with the oppressive forces approaches. The dramatic situation intensifies, and events take on a dynamic tone.

Chapter 8. Battle and symbolic victory

The battle scene is depicted not only as a physical clash, but also as a spiritual victory. The superiority of good over evil is given in a symbolic sense.

Chapter 9. Awakening of the people

After the victory, a change occurs in the consciousness of the people. They are no longer cowards, but a society that feels responsible.

Chapter 10. Ideological conclusion

At the end of the work, the author reinforces the main idea: when justice, faith and courage come together, oppression will be destroyed. The image of the warrior is elevated to the image of an ideal person.

One of the central ideas of the work is that the true strength of a person is not in physical weapons, but in faith and spirituality. The author describes battle scenes not only as an external struggle, but also as an internal (spiritual) test. This idea is repeated throughout the work and is reinforced by specific events. The author shows prophets and historical figures as saviors of the people - this is used as an element of intertextuality (connection with other texts, religious sources). In this way, the work combines modern and religious-historical features.

Through the image of a tyrant ruler like Goliath, the author illuminates the stages of the ruling system, the mechanisms of oppression, and the methods of combating them (active resistance, faith, loyalty). Tolut, a character whose original profession was a shepherd but who became a leader for the people, demonstrates the paradox of leadership and simplicity.

Akrom Malik's language is simple, but enriched with artistic images, aphorisms and religious metaphors. The dialogues approach the style of traditional epic texts and maintain the rhythm of the story. The author deepens the ancient landscape and the mental state of the characters through internal monologues. This harmoniously evokes the features of both the folk epic and modern artistic prose in the work.

The Warrior is notable for bringing religious and historical characters to the artistic center in Uzbek literature with its motif. The publication of the work and its distribution in electronic audio versions aroused interest among readers; the work was brought to a wide audience through audiobooks and video chapters, and the author's other creative activities also became the focus of attention. Explanation of intertextual connections:

In conclusion, Akrom Malik's story "The Warrior" is a consistent attempt to turn religious and historical motifs into an important artistic theme in modern Uzbek artistic prose. The work looks at the relationship between society and the individual from a new angle through the triumph of faith and spirituality, the human struggle against oppression, and the symbols of prophets.

The book draws the reader not only into the chain of events, but also into spiritual and moral issues; therefore, it is important to study it in the context of literary studies, religious studies, and historical artistic analysis.

List of references:

1. Malik, Akrom. Jangchi. — Toshkent: [nashriyot nomi], [nashr yili]. (Asarning asosiy manbasi)
2. Yo'ldoshev, Q. Badiiy asar tahlili va talqin. — Toshkent: O'qituvchi, 2004.
3. Rahmonov, N. Hozirgi o'zbek adabiyoti. — Toshkent: Fan, 2010.
4. Normatov, U. Adabiy jarayon va ijodiy shaxs. — Toshkent: Sharq, 2003.
5. Qur'onov, D. Adabiyotshunoslikka kirish. — Toshkent: A.Qodiriy nomidagi xalq merosi nashriyoti, 2004.
6. Karimov, B. Badiiy obraz va mahorat. — Toshkent: Fan, 1998.
7. "Mukhtarova, M. S., Namozova, S. B., & Mardonova, L. U. (2023). A Lyrical View of History. Journal of Law and Sustainable Development, 11(12), e2676.
- 8.5. www.ziyo.net