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IDEOLOGY OF INDEPENDENCE AND INTERPRETATIONS OF IMAGE OF AMIR TEMUR

Abstract: This article is devoted to the interpretation of the image of Amir Temur. It includes the story of the English scholar Hilda Hukhem "Yeti iqlim sultoni", Evgeny Berezikov's novel "Buyuk Temur", Fitrat's "Yurt qayg`usi", Muhammad Ali's "Sarbadorlar", B. Ahmedov's "Amir Temur", Askad Mukhtor's "insonga qulluq qiladurmen". By the time of independence, some lyro-epic samples in Oybek's epic "Temur", poems by A. Aripov, E. Vahidov also cover cases directly related to the image of Sahibkiran. At the end of the article, it is possible to conclude that the life and activity of this great personality of complex nature in the works of art depicting the image of Amir Temur in Uzbek literature is based on more objective, primary sources.

Key words: historical reality, subject landscape, Sahibkiran's personality, historical criteria, elements of art, art of psychological analysis.

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Introduction

It is a fact that the world-famous activity of the great warrior as a figure and a statesman has attracted the attention of many writers. From this point of view, the interest in studying the personality of Sahibkiran, which has a complex character, has not stopped. As mentioned above, it is possible to cite hundreds of literary and artistic works created on this topic. However, while the issues they cover differ from one another, they also have some controversial aspects in the artistic embodiment of historical truth. While the story of the English scholar Hilda Hukhem "Yeti iqlim sultoni" is based on historical sources, Evgeny Berezikov's novel "Buyuk Temur" depicts the realities of life more accurately. The writer paid special attention to the image of Amir Temur and tried to generalize his image artistically.

The image of Amir Temur has not always been in the spotlight of Uzbek writers. At the beginning of the century, Fitrat's "Yurt qayg`usi" was published in the newspaper "Hurriyat". The poet asks for the help of Timur's spirit to get out of the difficult situation in Turkestan at a time of colonial oppression. Turan

appeals to the spirit of Timur, blaming himself for the tragedy that befell him and encouraging his people to enlightenment. While recalling that the state of Turan was once a great and powerful state, he lamented, "O Great Turan, the land of lions! .. Where are the glorious cradles of Genghis, Timur, Oguz, Ottila?" They ask for help of spirit of Amir Temur in the liberation of the homeland: "My great lord! Turkish honor was plundered. I know that your heart, like the waves of the sea, will hate this sight of a heartless son like me [1].

Analysis of Subject Matters

Fitrat scholars consider this poem to be the basis of Fitrat's 1919 historical drama Temur sag`anasi [2]. Literary critic N. Karimov, relying on the author's journalistic works, re-imagined the events of the drama and published an article "Fitrat's rebellion against the devil." Rich in specific observations, this article relies more on the power of imagination and the power of observation [3]. According to N. Karimov, the film "Temur oldida" included in the series "Yurt qayg`usi" has not become a direct "Temur sag`anasi".

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Therefore, before Fitrat "giving the floor" to Temur, he directly addresses the subject landscape in order to effectively express these mental states on the stage.

The direct depiction of the image of Sahibkiran in lyro-epic or lyrical samples is evident in Oybek's epic "Temur", in some poems of A. Aripov and E. Vakhidov" [4, 9]. By the time of independence, the works created in Uzbek prose play an important role in the study of Sahibkiran's personality, in being acquainted with his complex life, in showing how well he met the criteria of history.

In the novels of this period, a number of aspects, such as images of historical figures, events, places, place names, customs, national identity are shown in their own way, sometimes with the use of elements of artistic texture. Our study included a study of the well-known historian Boriboy Akhmedov's novel "Amir Temur", which is now considered by many scholars as a "historical novel", but in fact gives the meaning of a "chronicle".

Our research also included a comparative study of various works, such as Donish Nasafiy's (E. Berezikov) novel "Buyuk Temur", Hilda Hukhem's documentary-educational story "Yetti iqlim sultoni", Muhammad Ali's novel "Sarbadorlar".

Many works analyzed on the basis of comparisons with historical sources and with special attention are described on the basis of historical facts in the work of Boriboy Ahmedov "Amir Temur". From this point of view, this novel is one of the most notable works about Sahibkiran. This work plays an important role in the study of the personality of Amir Temur, in introducing his spiritual image to the reader. Almost all the pages of "Amir Temur" reflect the details of historical events, personalities, countries, cities, regions, nations. In this regard, it is necessary to pay attention to the extent to which the plot of the work, the various aspects of the character of the protagonists, the nature of the conflict, the means of artistic expression and other features are expressed. At the same time, the play deals with the origins of the Uzbek people, ethnic features, national identity, belief in Islam and lineage. Sufficient information is also given about the seeds of the Turkic people such as kerait, arqanaut, nayman, uryot, qangli, barlas. In this regard, we consider it necessary to cite the opinion of literary scholar S. Mirvaliev: "But it should be noted that for a historical biographical genre, a historical figure must be a necessary hero. This completely ideological and artistic highway in the work joins and centralizes the biography of the historical figure. That is why a historical figure is a necessary hero, shining like the sun [5,93-104]. To what extent the elements of art are reflected in the novel, whether the historical truth is distorted or not, in general, the question of the writer's skill in creating the character of Sahibkiran should be considered. It is clear from the above considerations that the reflection of historical truth, in a sense, requires the use of artistic texture. Artistic

texture is important in that it provides an interesting output of the work, expressing the spirit of the historical period, aimed at creating a complete image of the heroes.

Donish Nasafiy (Evgeniy Berezikov) in his novel "Buyuk Temur" was able to reveal the original image of Sahibkiran as much as possible. A reader familiar with the novel will witness that the events are accurately described based on historical sources. His work is rich in various life conflicts, complex plot lines, and artistic

Conflict. The novel accurately depicts not only historical events, but also the ancient customs, rituals, holidays, military marches, battle scenes of the people.

The writer was able to show the reader the episodes depicting Temur's youth and childhood without embellishment. The novel also tells the story of the descendants of Odam Ato in connection with the birth of the Turkic people. The reader who gets acquainted with the work will also learn about Temur's sisters. In the "Asirlikda" part of the novel, the writer was able to describe surprisingly clearly, how a simple, humble man became an extremely courageous, steadfast, and tough Temur. The novel depicts historical events, customs, rituals, ceremonies, holidays, scenes of everyday life, folk games, military marches and battles with real and astonishing skill.

The writer describes the situation with the birth of Timur as follows: "... I had a strange dream last night." Taragay Bahodur. "I've never dreamt anything like it before, and now God has given me that joy." In my dream, an Arab in a white robe handed me a bright sword that shone on the world. It was as if a hot pipe was spreading from both hands of the Arab.

In the air, the puddles turned into drops and began to fall on the ground like a rainstorm [6,13].

Evgeny Berezikov describes Temur without distorting the historical fact that he was called "Sahibkiran" and tries to prove his point based on concrete evidence:

In such an optimistic state of the stars, Alexander Great was born, 800 years later the Prophet Muhammad, and 800 years later Amir Temur). The constellation Taka, which at one time became the residence of Zuhul, now appeared in the form of Temur's lucky constellation. Mushtari and Mirrix, Zuhra and Zuhul gave blessing to the newborn baby [6,18].

The author describes with interest the record of Temur's birth and naming: "A pregnant woman was full of labor pains and was screaming in agony. In the presence of the woman with the twinkling of an eye, there was a dragon ready to swallow the seven-year-old baby. The tricks of the dragon in front of the will of the Lord are like a sword in the ocean.

The woman fled into the wilderness, and she finally gave birth to a strange boy who, with a steel sword, subjugated the whole people to him.

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This glorious commander was foretold to the people from time immemorial. The power of the steel sword is a symbol of power. In fact, with the help of this divine power, he will become the leader of all the nations of the earth. This boy is Temur! - After reading the holy book, the Sheikh closed it, threw his head back and turned to the ceiling: "Allahu akbar!" [6,29].

Research Methodology

Donish Nasafiy (Evgeny Berezikov) describes the process of events so skillfully that the reader who reads the work involuntarily enters into it. It is noteworthy that in the course of events, Amir Hussein and Amir Temur were brought up, and the writer gave his thoughts on the genealogy of Amir Qazaghan and Taragay and the upbringing of children. In this episode, the writer tried to incorporate the content into the basis of Genghis Khan's teachings and described his ideological intentions in the following episode: Then He blessed them, saying, "May the hill you conquer always be high. The great khan, with his teachings, leads the heroes on a horse of courage and shows them the way where they will not meet any difficulties. His intelligence and wisdom are half the miracle that my little heroes have to achieve. Swear that we will always support one another [6,54].

«The section of the work "Chig'atoy ulusidagi g'alayon" and the scenes related to the entry of Amir Temur into the service of Tughlik Temur are described in detail: "Finally, the khan looked at Temur. However, as is customary, he was the first to speak. He looked at the Emir as sharp as a thorn, and spoke slowly:

"One of them was as frightened as a jackal and ran after Jaihun, and the other was taken prisoner by me, and you bowed down and came yourself." It is said that a sword does not cut a bent head. I accept you as an equal. As a symbol of my transition to full control, you will put my seal on the main gate of Samarkand. There is a picture of a falcon. Now I will not declare war on Movarounnahr" [6,98]. Some historians, who misjudged this action of Amir Temur, tried to put forward different opinions.

However, the events that ended in destiny proved the purpose of Temur's work and once again confirmed the falsity of the ideas of the former regime. In the course of the events, the author effectively used the art of psychological analysis in order to more vividly reflect the spirit of Amir Temur.

The following scene clearly shows Sahibkiran's determination, courage, and unwavering will: "Temur quickly found out about the high reward for his head. He was even embarrassed that the amount of this reward was greater than the reward that the Sufi tribe, Abu Sufyan, had set for capturing him when our Prophet Muhammad was forced to flee from Mecca to Medina. Abu Sufyan had promised a hundred camels to arrest Muhammad. This insane, foolish Elijah Hodja, who valued his own head more than the head

of the prophet, angered Timur. After reciting the Qur'an and blessing the soul of the Prophet Muhammad, Temur swore not to stop the vindictive hand from moving here until he had destroyed the last Mongols in the Turkmen steppe itself. Elijah decided to kill the Lord himself by slaughtering three hundred camels and drowning them in their blood. The desire to take revenge on the ugly and hated Mongols permeated Temur's existence and settled in his brain like lead.

The wandering across the boundless desert was not in vain, of course. Temur became more determined, tenacious, and stubborn. He was beginning to develop qualities that did not exist before. He had become an indomitable will. Instead, he became more and more aware of the hardships of life and the insecurities of the world" [6,123]. In the course of events, the story of Temur's life in captivity for 62 days came naturally. The author expresses the maturity of the idea of creating a centralized state in the character of Sahibkiran and the actions that led to that idea, and realizes the main purpose of the work: formed. Temur begins to rise to the heights of his kingdom. In battles, he shows himself not only as a brave, courageous hero, but also as a master of unparalleled military programming. Millions of people will take part in the battles he has fought, big and small, and they will all win for him" [6,134]. Undoubtedly, Temur achieved all his successes with his intelligence, entrepreneurship, far-sighted wisdom, and a sensitive heart for the motherland. This, in turn, requires that future generations be perfect human beings, to learn from the glorious deeds of our great-grandfather Sahibkiran and to implement them in order to appreciate our sacred independence.

The composition of the story "Insonga qulluq qiladurmen" (Askad Mukhtor), which is mentioned in Uzbek literature as one of the works that created the image of Sahibkiran, is based on the debate between the great poet Amir Temur and the simple poet Ayri Kobuz. Of course, in this small play, it is difficult to reveal all aspects of Sahibkiran's character in a bright and clear way. Nevertheless, the writer creates the character of Temur with great skill.

The image of Temur in the author's interpretation is very close to the historical truth. He finds such symbolic signs to represent every moment of Sahibkiran's life in the eyes of the reader, which reflects the image of his heroes in their image, that is, through symbolic signs from the melodies of Ayri Kobuz. Through the characters, he figuratively describes the logic of the image that emerges in the world of the protagonist.

The purpose of the debate between Sahibkiran and Ayri Kobuz is to highlight the attitude of Amir Temur to the legends about his prehistoric services, the establishment of a centralized state, and his childhood. For the analysis, we paid attention to the following wise words of the interlocutor Ayri Kobuz:

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“Anyway, people say that Amir Temur is in the leaf of Allah. After all, if you were born in the constellation of Zuhal and Mushtariy, Allah created the blessed earth and sky at that hour. This state of nujumat comes once every eight hundred years, and the light of the divine revelation on their faces dies. First Alexander Great, then Muhammad, peace be upon him, and you [7,97-111]. Through a conversation with a simple **nag`masoz**, Sahibkiran wanted to show the writer's philosophy of life. Ayri Kobuz says that everything in the world is mixed.

The night melodies, which made a difference in Temur's views, are also said to be a mixture of the magic of the universe.

Analysis and results

In response to those who once called Temur a ruthless, executioner and butcher, the writer skillfully used the following convincing detail: "Here, before the battle, you open a page of the Qur'an and recite a verse," continued Ayri Kobuz. "My life will make you happy." You have fallen into this state of the word of the elders. Therefore, you are not tolerant. I need this.

The intention was to soften the heart of this man, who for a lifetime had not enjoyed peace, whose fighting was intense and bloody, and whose heart was hardened. I did not bow down to the warriors, I serve the man, - said the poet. Ayri Kobuz expresses in his own language the description that the writer wants to give to the character of Sahibkiran. Ayri Kobuz even says that his death saved Temur from a sin. In this way, Amir Temur wants to show the greatness of his personality to the next generation. The difference between narrator's inner world and Sahibkiran's character in the story is not so great. From the last words of Ayri Kobuz, "I have seen many warriors, but I do not obey them. Wherever I go, I try to make a good name for myself as much as possible. I do not serve Jahangir, I serve man During the course of events, the character of Ayri Kobuz shows the qualities of fear, amazement and cruelty. Remembering Ayri Kobuz's last words, Sahibkiran asks him what he has hidden in his imagination. The discerning reader feels that Ayri Kobuz could not predict that death awaited him in the future. In this

way, the writer wants to call the place of the great and geniuses to be a handful of soil, and therefore to leave a mark on himself without wasting his life. The study of the life and activity of Amir Temur, the creation of works about him began in the time of the great Sahibkiran.

Primary sources about Sahibkiran As a result of comparative study of the historical works of Sharafiddin Ali Yazdi, Nizamiddin Shami, Ibn Arabshah and others with the works of art created today, the following scientific conclusions can be drawn for literary criticism. Interest in the personality of Amir Temur and his worldly activities can be seen in the scientific sources created in Western countries since the XV century in French, German and English languages.

Although the study of the life and work of Amir Temur by Uzbek scholars began during the Soviet era (I. Muminov), an objective assessment of his personality and activities coincided with the period of independence. During the period of independence, research, pamphlets and articles covering many aspects of the great Jahangir's activity were created.

They focus on highlighting the human qualities of the great Sahibkiran, as well as showing his activities as a political leader and a great commander.

Although the depiction of Amir Temur in fiction began in the West in the 16th century, many works of art in novels, dramas, short stories, epics, short stories and other genres appeared in Sahibkiran's homeland. In these works, the image of Amir Temur was created based on artistic requirements, in contrast to scientific pamphlets and articles. First of all, attention was paid to the description of Sahibkiran's personality, his character and attitude to others in the context of life events.

In the works of art depicting the image of Amir Temur in Uzbek literature, we see that the life and work of this great figure of complex character was created on the basis of more objective, primary sources. In this regard, the personality of Amir Temur is reflected in the novels of B. Ahmedov, Muhammad Ali, Donish Nasafy, Tolqin Hayit in relation to the events of the period.

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