



Amir Timur and the History of Temuri in the Interpretations of Khurshid Davron

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Abstract: The article talks about the artistic interpretation of the personality of Amir Temur in the works of Khurshid Davron. Particular attention is paid to historical reality and its reflection in fiction, poetic expression of historical figures and historical processes

Key words: historical reality, art, historical figure, people, nation, historical process.

In world history, an eternal place will be occupied only by those people who tried to free their homeland from the oppression of invaders, died for the peace of the country, and made universal discoveries to improve the lives of the people and the development of science. In the history of Great Turan one can meet many such selfless individuals from the beginning of the 12th century to the middle of the 16th century. Representatives of this period are such rare personalities as Jalaluddin Manguberdi, Najmuddin Kubro, Amir Temur, Mirzo Ulugbek, Alisher Navoi, Mirzo Babur. Among them, Jalaluddin Manguberdi and Amir Temur stand out. Both rulers are united in their efforts to liberate our people from the oppression of the cruel Mongol Empire. Jalaluddin Manguberdi fought against the tyranny of Genghis Khan for eleven years, and Sahibkiran Amir Temur, almost a century and a half later, completed this work and freed our people from colonial oppression.

During the period of the former colonial regime, the personality of Amir Temur was studied only as a bandit, robber, cannibal and illiterate, ruthless ruler. Of course, for such reasoning, Russian and a number of other European scientists had to rely on historical sources. They are mainly mentioned in the work of Ibn Arabshah "Ajaib al-Makdur fi Tarihi Taimur": "Timur and his father were from the noisy shepherds, they were from the category of ordinary people who had neither intellect nor religion. They also say that he was one of the poor, lowly lazy people. - based on an idea. Not only foreign historians, but also our own historians agreed with this opinion. In the introduction to this work, Ibn Arabshah says: "I remembered what I saw in this story, and wanted to describe what I found in the stories of others." Considering that the scholar was a teenager when Temur died, he saw first-hand the destruction of his homeland of Damascus, and later served as the personal secretary of the Ottoman-Turkish ruler Muhammad I, the scholar Amir is sincere about Temur. that he was unable to create the work. But this work is not the only historical source about the great conqueror. Shami, Yazdi, Abdurazzak Samarkandi, Giyaziddin Ali, Ruy Gonzalez de Clavijo also completed rare works named after Sahibkiran. Although these works were scientifically and practically studied during the Russian colonial period, the general public was forced to have a one-sided attitude towards our ancestors. During these periods, "The Great Temur" by Y. Berezikov, "The Military Art of Amir Temur" by M. Ivanin, "The Sultanate of Amir Temur" by L. Keren, "I am Mr. Temur of the World" by M. Brion, and a number of scientific ones were written. and presented historical and literary works to the general public. These works fairly examine the personality of Amir Temur.

During the years of independence, the impartial study of the personality of Amir Temur on the basis of historical sources especially accelerated. Historical, literary, scientific and educational works that fully reflect the personality of Amir Temur and the Timurids were carried out by such lovers of our history as K. Davron, Sh. Isakhanova, P. Kadyrov, B. Akhmedov, Kh. Dadaboev. Here we considered it permissible to note the memories of the writer Khurshid Davron about Yu. Berezikov in his article "This event happened back in 1956." Because this article reflects how the conditions created for the Russian scientist, originally from Samarkand, worried the historian and writer, who had been interested in the history of this country from a young age:

"I still remember what I saw in this house. Pebbles with footprints ("Footprints of saints," Berezikov commented), seals of mystics ("I have a lot of them," Berezikov boasted), old but not lost their shine, tombstones, rows upon rows. Old books, beautiful covers. The Holy Koran and other books ("Made with golden water," said brother Eugene)... It was clear that they were all brought from Shahrsabzu-Kitab, Samarkand."

Most of these artifacts have not yet been returned to our country. It is also true that this is one of the most unique exhibits of the most prestigious museums in the world. Although the main character of the mentioned works, Amir Temur, and the prototypes of the Timurids are different personalities, the artistic approach to them is different. On June 16-22, 1941, by decision of the government of the Soviet Union, the graves of Amir Temur, his sons: Mironshah, Shahrukh and grandson Mirzo Ulugbek were opened in the Gori mausoleum of Amir by anthropologist Gerasimov. This event increased interest in Timur's personality among Russian and European writers. Under the influence of the same events, M. Brion wrote the work "Tamerlane" in 1942. Despite the fact that this work is better known among the works created by French anthropologists, it is distinguished by its richness of artistic textures, rather than historical facts. Only in the section dedicated to the death of Prince Umarsheikh Mirza, it is said that he was killed in battle during the robbery of the wild and robber Buyur tribe. The same story is recorded in the "Grandson of Sahibkiran" by H. Davron, that Umarsheikh Mirza was killed by a Kurdish soldier, shot from the Kharmatu fortress, when he was going to the aid of his father on the "Five Years' Journey" with an army from Persia. Historian Sharafiddin Ali Yazdi describes this event of his century as follows: "The prince traveled along the road to Shulistan, Kurdistan, and on the way he reached a fortress, it was called Khurmatur, and few people visited it. The prince came close to the castle to take care of himself, and the ignorant scoundrel shot an arrow into the castle, and the bullet hit the prince in the thigh, and he suffered martyrdom. Prince Pir Muhammad and his servants were surprised and found nothing to do. And this event took place in the middle of Sish, in the month of Rabi al-Awwal, seven hundred and ninety-six, in the year of the Rooster (January 1394). And the prince lived for forty years. Cherik was busy crying, weighing flour and crying, and the castle was razed to the ground and no one was left alive at that time.

M. Brion has a one-sided opinion on the embodiment of the personality of Amir Temur. This allows for some confusion in the artistic expression of the historical events associated with it. For example, there are errors in several places in the presentation of simple information, such as the death of Amir Hussein, the lameness of his left leg, and his failure to recognize Tokhtamysh Khan, the Mongol Khan. There are many scenes in the work that suggest that Amir Temur committed all the massacres contrary to religion. In general, this work cannot serve as a source for a complete understanding of the personality of Amir Temur.

The achievements of the state of Amir Temur, his children and grandchildren are incomparable with the merits of the Grand Duchess Saraimul Khanym. This female politician also rose to the level of the main character of many historical and literary works. The result of research carried out in this direction are, for example, "Bibikhanym" by Sh. Isakhanova and "The History of Bibikhanym, or the Unfinished Epic" by H. Davron. Sh. Isakhanova emphasizes the efforts of Queen Sakhibgiron to further strengthen the kingdom. It depicts Amir Temur as a defender of the harem, bravely responding to the tricks of Shod Mulk, who took the throne after the death of Amir Temur, and his beloved wife (who came from a simple craft family). When choosing a bride, Amir Temur attached special importance to their pedigree. But love never chooses origin or status. This can also be seen in

Khalil Sultan's love for Shod Mulk. The prince begs Saraimulkhanyim to hide from his grandfather's wrath. These events are told on the basis of historical facts in "Grandma's Story, or The Unfinished Epic" by H. Davron. The reason for this incident is Khalil Sultan's grandfather. During the debate between Khalil Sultan, Shod Mulk and Bibihanim, the artistic image of each character is introduced to the reader through dramatic scenes. After Khalil Sultan's accession to the throne, the psychological conflict reaches its climax in the princess's conversation with Bibihan, who leads the courtiers on his behalf. The features of the spiritual world of Shod Mulk, who came from the family of a simple artisan, and Bibi Khanum, the main adviser of Amir Temur, who belonged to the family of the ardent Mongol ruler Genghis Khan, and the Grand Duchess of the palace, are revealed through dialogue. By comparing the personalities of the two women, the writer approaches the characters in his own way. The psychological state of the author Shoda Mulk is described as "furrowed eyebrows", "talking in a commanding tone", "flirting", "anger", "face distorted with anger", "tense neck", "impatient conversation" "Shilmak". described through such units. This also reveals the writer's ability to use words to create a character, to deeply express the relationship between a person's inner world and the external environment. At the moment, the most painful situation in Bibihanim's psychology is revealed during the following imaginary conversation with Amir Temur:

"Yes, I was wrong, my great Amir! Why did you listen to me! Why didn't you kill that snake yourself? I believed the lies and vows of the black-faced Bandai weakling who said, "I'm pregnant." I thought that your offspring in their body should not suffer due to my fault. Amir, my desire to be childless is a promise... I will remind him of my children, whom I rocked only in my dreams!"

In this situation, a portrait of the Grand Duchess as an ordinary woman is embodied before our eyes. A hardworking woman, who was responsible for raising the Timurid princes throughout her life, to some extent forgetting the pain of childlessness, feels pity and hatred for her grandson, who became a victim of the throne box and female intrigues. The main reason for this hatred was the marriage of Amir Temur's wives. D. Samarkandi in "Tazkirat ush-shuaro" showed that Khalil Sultan forced the elder wives of his grandfather Saraimulkhanyim and Tuman to marry him. It is known that Tuman-Aga was given to Sheikh Nuriddin, but there is no information about who Saraimul Khanum was married to.

The younger wife of Amir Temur's grandmother, Mrs. Tokal, does not have daily communication; on the contrary, she cares and protects her with maternal compassion. At the end of the work, the image of the little princess Tokal's dream is presented:

"One day His Highness came to our hill," Mrs. To'kal would often say, as the events that had just frightened her heart became clearer, and the scenes began to come to life again in her mind. - The reins of two horses are in his hands. Your vulture is my revenge. "I have come to pick you up," they said. Your "Princess" suddenly climbed under the bridle into the hands of my lord. My master got angry, and they mutilated his face and eyes with whips, and then I don't remember whether we left together or stayed."

The conflicts between Shod Mulk and Timur's harem are also reflected in T. Fayziev's work "Princesses of Timur". The work reports that in 1408, Princess Shod Mulk, fearing Bibi Hanim's policies and her influence on the courtiers, poisoned her and buried her in a stone coffin. Ibn Arabshah talks about it this way: "The oldest and most beautiful of his wives was Katta Malika (Mrs. Saray Mulk) and the most beautiful and elegant Little Malika (Mrs. To'kal). They were both daughters of Chinese kings. ... Fearing for his beloved (Khalil Sultan), Shodmulk poisoned the two mentioned queens."

"In 1941, when the grave of Amir Temur was opened, the grave of Mrs. Saray Mulk was also opened, and the body was brought to Tashkent for examination. Later he was taken back to Samarkand."

Some comments on this matter are also available in the article by literary critic N. Karimov "Discovery of the Timurid Garden." The scientist is glad that the initial goal of opening the graves of Sahibkiron and his descendants was not fulfilled. In the work of the Russian writer V.S. Vitkovich "Hayat Chambaragi" there are memories of Bibikhanym's body not being returned to the grave.

H. Davron's work "The Tale of Bibikhanym, or the Unfinished Saga" is especially notable for its artistic representation of the events of the return of Bibikhanym's body to Samarkand. The image of Bibikhanym is included in all works created about Temur in history and even today. But the difference between the work and others lies in the coverage of the personality of Mamat Solikhovich Yusupov, who accomplished such a feat at a time when the cult of Stalin's personality was on the rise during the period of the former Shura. When writing the work, along with historical facts of the Timurid period, the memoirs of V. S. Vitkovich were effectively used. The pathos of the work moves smoothly along a unique, plot-chronic storyline. Thanks to the courage and determination of Mamat Yusupov, efforts to return the body of Bibikhanym, once taken from Samarkand under the pretext of scientific examination, and subsequently forgotten by everyone, remained in the corner of the Tashkent Museum of Applied Arts for six years. Years and returned to his place, excites the reader Mamat.

According to L.M. Rempel, a scientist who knew Solikhovich closely, all the incidents with the porters, the plane flying from Tashkent to Samarkand, and the truck driver are true. At this point, the writer sowed the seed of goodness in the heart of one of the four porters. This serves to realize the writer's artistic intention that "The world will be saved by people with good intentions." The body, delivered to Samarkand with a thousand and one adversities, becomes a real concern for the state authorities. This event causes great resonance among the people. These events are an important factor in the conflict between Yusupov and the society in which he lives. The events that took place around him and people's attitude towards him ultimately affected the historian's psychological state. In fact, the lights of hope of the moon of our nation, which was hated by the leadership for taking on the tasks of official organizations and doing work with the permission of the same organizations, were extinguished. Mamat Solikhovich Yusupov, who was transferred to another museum after the incident with Bibikhanym, did not live long. He was poisoned by his colleagues because he did not allow the sale of museum exhibits. Describing this situation, the artist again refers to Bibikhanym. Before his death, he saw two black ghosts holding spears in their eyes:

✓ "Who are you?

✓ We came to pick you up.

He recognized the voices of the two museum workers who had invited him to dinner that day.

✓ What are you saying?

✓ We must take you to the place of execution. This order came from above. Come down to us."

Yusupov, who was being taken to the place of execution, saw the figures of Bibikhanym and a boy who had lost his entire family during the invasion of Genghis Khan, who took a single book from a burning fire, and talked with them. But two blind souls saw only darkness. The boy recognized two ghosts who led Yusupov to the place of execution: "They watched with interest the burning of the mosque and library, anger and cold emptiness reigned in their eyes, a burnt book and city ashes, the blood of raw meat darkened under their nails." They were from the group with hard, tightly compressed lips. Despite the fact that almost seven centuries have passed, this barbaric gang is thirsty for the blood of the people and the nation. The purpose of the author's comparison of the brutal Mongol invasion and the influence of the Shura regime on the spirituality of our people is that both regimes chose the path of controlling people through instilling fear in the hearts of people. At the end of the play, when the signs of Yusupov's life began to fade, the content of the entire play consists of the following words of Bibikhanym, who came for him: "No, in Samarkand, in a cruel world, there are people who have forgotten us alive. They will forget you from today. And we will go to Samarkand, where people live who remember everything." Three people: Bibikhanym, Mamat Solikhovich Yusupov and a boy went to Samarkand. The idea embedded in the content of the work is to express the fierce struggle between good and evil since the creation of the world. Through the images of Stalin and Genghis Khan, the significance of their policies in the decline of the spiritual world of the Turkic peoples is more openly shown. Bibikhanym is the glorious days of our past, Mamat Yusupov is the invincible hand of the will of our people, and the boy holding the book is a symbol of hope and confidence in the future.

In short, the Jadids were sentenced to death as enemies of the nation for not allowing the history of our people to be forgotten and trying to enlighten them, and the Yusupovs, who respected the spirit of our great ancestors and did not forget their memory, were also killed as traitors. . But the memory of them remained in the layers of history. One of the most pressing tasks facing our literature today is to perpetuate the courage of such national heroes as Yusupov and introduce them to a wide readership.

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