



 Research Article

IMAGE OF AMIR TEMUR IN MODERN LITERATURE

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ABSTRACT

The article expresses the unique interpretations of the image of Amir Temur in the work of non-scholars of jadid literature.

KEYWORDS

Jadid, obraz, Ismail Gasprinsky, Fitrat, Haji Muin, saganasi of Temur, sorrow of the land.

INTRODUCTION

adidism movement is one of the most important scientific sources in the study of the history of the formation of national ideology, national idea, and national outlook. From this point of view, it is of great importance to study the scientific and literary heritage of the Jadids, who were the devotees of our independence. Jadids aimed to bring society to a new stage of development by reforming the state, system, and management of the economic life in the environment of that time

and developing the nation. They created a scientific concept that embodied the concrete practical measures of such revolutionary changes. They put forward ideas that aimed to enrich it with the results of European development while preserving the Eastern way of life that has lasted for many centuries in a huge historical space like Turkestan, which played a major role in the world civilization. Also, from the beginning of the 20th century, they were looking for ways to create a

new way of living, and they said that they should start a struggle for self-determination in the conditions of tyranny.

Because of the changed attitude to history, appreciation of the artistic, scientific and spiritual heritage of our great ancestors, study of historical sources, our nation experienced the process of self-realization. The role of the great master Amir Temur in the history, prosperity and development of our country is incomparable. According to the sources, the owner Amir Temur is described as having bright features, a sharp memory, energetic and determined, straightforward, honest person.

Amir Temur was a leading leader who organized all patriotic forces to liberate Central Asia from the Mongols and directed them to struggle for independence, a general who greatly contributed to the realization of the aspirations of the land people in this area. Amir Temur established an independent and unified state based on the power of his country and people in Movarounnahr and Khorasan, which were colonized and subjected to foreign rulers for many years. Amir Temur also marched to other countries for various reasons typical of his time and contributed to the acceleration of the development of European countries. He saved Russia from the tyranny of the Golden Horde and Europe from Turkish aggression. With his policies, Amir Temur paved the way for cultural growth and the development of the Turkish language, leaving an indelible mark not only on the cultural and spiritual world of Central Asia but also on the history of the entire Muslim world and having a great influence on its recent

development. Amir Temur established diplomatic relations with many Eastern countries, and especially with European countries, and opened a wider way for various trade and cultural relations with them.

Interest in the personality of Amir Temur began during his life as a general, many historians began to write down his unique activities in historical records. Thus, the image of Amir Temur moved from memoirs and diaries to works of art. We can witness the reference to the image of the entrepreneur Amir Temur in the examples of new modern literature formed at the beginning of the 20th century. There are three main reasons for this. First of all, nationalists oppressed by the tyranny of the country, like Amir Temur, felt the need for the protection of an indomitable force and raised his image to an ideal level in their works. Secondly, because the politics of that time did not allow the direct integration of real life into the content of the artistic work, the intellectual artists masterfully used historical reality. Thirdly, this image was necessary to awaken the spirit of courage, bravery and patriotism typical of Uzbeks in the heart of the nation that was left in ignorance. "The main goal of fiction is always the aesthetic ideal, and no matter what era, what material the writer uses, and what methods he uses, all his aspirations and actions are aimed at realizing this ideal" [1,18].

Relying on the opinions of literary critic A. Davlatova, who has studied the image of Sahibkiran in Uzbek literature, we can note that the image of Amir Temur as an aesthetic ideal is often written in the works of Ismail Gasprinsky, Fitrat, Haji Muin. One of the representatives of the



Jadidism movement, Ismail Gasprinsky, has a special affection for the Turkestan region, which is visible in his articles and pamphlets. The fact that he chose the pseudonym Mulla Abbas Fransavi Tashkandi is also proof of our opinion. Among the examples of the author's works is the work "Mukolamai Salatin" - a fictional story, published in the December 22, 1906 and January 22, 1907 issues of the "Tarjimon" newspaper. Amir Temur's famous slogan "Rosti - rusti" ("Strength is justice") was chosen as an epigraph to the story. In this work, Amir Temur examines the actions of the khans and emirs after him, their betrayal of the great legacy he left behind, and the reasons for the decline of the country. It seems that Gasprinsky was also aware of the content of the famous work "Dahmai shohon" in Bukhara. After all, he included in his work the citizens of "another world", Salatin (sultans), such as Mirza Sadiq and Sami. The author Ismail Gasprinsky deeply respected the personality of Amir Temur and considered him a mature ruler in the literal sense. In the story, he brings Sahibkiran to the center stage as the king of the Turkish sultans. The famous sultans of Rum, such as Sultan Abdulaziz Khan, Nasriddinshah, Ismail Pasha, Ataliq Ghazi Yaqub Khan, and the emirs of Bukhara gathered in front of the great ruler and questioned them. Sahibqiran cannot believe that the huge kingdom that stretched from "Sadri Chin to the Sea of Marmara, from the icy Dashti Kipchak to the hot Indian Sea" was destroyed after him. The sultans gathered in the meeting are powerless in front of a sharp question and a sharp look. Amir Temur's speech in the story allows us to visualize his image more clearly [2,86.]. This

plot itself is evidence that the author recognized Amir Temur as the great emir of the East. "The Truth knows my actions. Conquering the world was not because of bloodlust, burning the country, or ambition. Centuries ago, my nation, my Turks and Uzbeks were being crushed by an incompetent administration, with death and massacres, and the orderly army was disintegrated from region to region and region to region." [3.]. In the quoted passage, the image of Amir Temur is embodied as a patriotic person. This character in the story is described as a hero who defines the ideal of the author. Adib wants the rulers responsible for the country's future to learn from the exemplary life and activities of Amir Temur.

Asking for help from the soul of Amir Temur, asking for measures for the development of the country, and visiting his grave are also characteristic of the artistic heroes of Fitrat. According to literary critic H. Boltaboev, "the name of the great master Amir Temur is mentioned in more than 30 scientific and journalistic works of Fitrat" [4.81].

...Улуғ хоқоним! Турклик шарафи таланди.
Турк учун қўйдиғинг давлат битди, турк
остиға қурдиғинг ҳоқонлик ёғийгами кетди.
Туркнинг номуси, эътибори, иймони,
виждони золимларнинг аёғларн остинда
қолди.
Туркнинг юрти, улоғи, ўчоғи, Турони ёт
қўлларға тушди.
Туркнинг билгиси, онги, ўйлови, зийраклиги
жаҳолат ўлжасиға кетди.
Сенинг қиличинг билан дунё эгаси бўлған
турк тинчгина бир ётоқ тополмай қолди.



Сенинг кучинг билан дунё хўжаси бўлган турк қарлуқ темурларига* кирди.

Хоқоним!

Туркликка хиёнат қилганлар турк бўлсалар ҳам қонларини оқизмоқ сенинг муқаддас одатингдир, ётма, тур!..

In the poem "Sadness of the Country (Temur is ahead)" of the poet, the image of Sahibgiron is interpreted as "the owner of a high and great priesthood" and the owner of a "heart like the waves of the sea". If in Gasprinsky's work Amir Temur demands an explanation of the reason for ignorance from the successor rulers, the lyrical hero of Fitrat appears in front of Sahibqiran with a "crushed head", "squeezed conscience", "burnt blood", "burnt soul" through self-exposure. Gasprinsky looks for the reason for the tyranny that befell the Turks through Amir Temur's speech, while Fitrat calls on his compatriots to "return the old honor and glory of Turan".

In the dramas "Oguzkhan" and "Temur's epic" written by Fitrat in 1918, he appealed to the spirits of one of the ancient Turkish khans, Oguzkhan and Amir Temur.

According to art critic Sirojiddin Ahmad and literary critic Boybota Dostkoraev, the newspaper "Ishtirokyun" published on September 4, 1919, the message "Navoi night". According to this report, written by "Ishchi" (Ghozi Yunus), on August 16 of the same year, a party dedicated to Alisher Navoi was held in the theater building known as "Rohat Bogcha" in Tashkent. Ghulam Zafari's one-act dramas "Bahar", Fitrat's "Oguz Khan" and "Temur Sagana" were shown on the night. According to the press reports of those years, these works have

been exhibited before. There is soul in the thoughts that they were written in 1918, after the events of February. Analytical information about Fitrat's drama "The Tale of Temur" was given for the first time in Hamid Olimjon's article "Creative Way of Fitrat" (1936). This article was written at the request of that time to expose the "counter-revolutionary" nature of the works of "old" writers like Fitrat. Therefore, the author approached Fitrat's libertarian works from the point of view of vulgar sociology. Nevertheless, the value of this article is that it provides a small snapshot of this work that has not survived to us. Until recently, whoever thought about this work, it came from that single passage given in the multi-volume works of Hamid Olimjon. However, this article, published in the 4-5 issues of the "Soviet Literature" magazine in 1936, was abridged in the subsequent editions of Hamid Olimjon's works, even in the "Collection of Perfect Works". According to the information given in the original version of this article, the young man who came to visit Sahibgiron Sagana turns to the spirit of Amir Temur and says the following words:

“Хоқоним, эзилиб таланган, таланиб йиқилган, йиқилиб яраланган турк элининг бир боласи сендан кўмак истарга келди. Боғлари бузилган, гуллари сўлган, булбуллари учирилган Туроннинг бир қоровули сенга арз этарга келди.

Хоқоним, Туроннинг Қофқози ёнди, озарлиси битирилди, туркмани алданди, татари таланди, ўзбеги емирилди, қирғизи очликдан ўлди, кўтар бошингни, Хоқоним!..”

Literary scientist, academician N. Karimov's book "Landscapes of 20th Century Literature," in the



article "Abdulrauf Fitrat" published in one of the 1952 issues of "Milliy Turkestan" magazine, M.H. Erturk writes that the pseudonymous author gave the following information: , shows a blue forest in the scene and it is cut. At that time Temur came and asked: "Who is cutting these forests?" Who is chasing the birds from the nursery? What happened to the inheritance of our ancestors?" - he called out. In this way, Fitrat wants to convey to the people the need to protect the heritage left by the ancestors." The author of the article refers to the homeland as "heritage". Fitrat considered it a sacred duty of every nation to protect and preserve the heritage of the fatherland. With the above words, Erturk draws attention to the fact that this idea is advanced in this work. But in this article of his, the picture of "Temur Sagana" known to us through Hamid Olimjon is somewhat distorted [4.391]. Sattar Jabbor, a student who went to Goethe's country to study in 1922, was well aware of modern Uzbek literature and the works of some of its representatives. In 1931, at the suggestion of a Turkish student named Hodi Tokai, he finished writing the book "On the Road to Salvation". This book, dedicated to the work of representatives of "New Uzbek literature" from Miri to Botu, was published in Istanbul in 2000 under the name "On the Road to Salvation". In this book, an unknown monologue of Amir Temur from the drama "The Tale of Temur" is published, and below, this monologue, along with an introduction by Sattar Jabbar, is brought to the attention of Uzbek readers for the first time:

"Fitrat's passion for Turkishness and independent (independent) Turkestan in his heart is collected in his two beautiful theater

works, "Temur Saganasi" and "Oguzkhan". Although both works are out of print, they are excellent operettas that have been staged all over Turkestan. Here is an excerpt from The Saga of Timur:

Ювош эс, тонг ели, тўхта, бу ерларни кўрарсенми?

Бу тошнинг остида кимдир ётиб қолган, билурсенми?

Бутун очунни титратган буюк хоннинг туғу тошин

Зиёрат этмайин, юз суртмайин илдам ўтарсенми?

Бу сип-сийдам қора тош остида бор ўйла бир хонким,

Ёритганди қоронғуларда қолган турк дунёсин.

Оғир тупроқлар ичра ён босиб тинган бу арслондирким,

Турарди ериндан-да эшитган чоғда "урҳо" син. Бу хоқоннинг қиличлар синдириб тузган улуг мулки —

Эсизлар, оҳлар, мунглар, ёзишларким бузилмишдир.

Бугун қонлар тўкиб, жонлар сочиб кўрган чечак боғи

Фиғонлар, қайғулар ва ҳасратларким, бузилмишдир.

The available information about the text of the drama "The Saga of Temur" is as follows. We see that all this information is limited to the first part of the work, i.e. the "patriotic" young man and the "high-natured" old man came to Sahibgiron saghana, lamented and asked for salvation, and Amir Temur broke through the saghana and called on the people to rise up and fight for

independence. Maybe the work consisted only of this event? Perhaps, the performance of Amir Temur: "I command you, get up!" Fix our country! Let my posterity(s) live in peace! If you don't do this, the country will become a great graveyard!" ended with the words, and the idea of the play is vividly embodied in these words?

In this performance, Oktam (Qayyum Ramazan) played the role of the young man, and Mannon Uyghur played the role of Amir Temur with great skill. According to "Ishtirokyun" newspaper, the Uyghur Amir masterfully performed the actions of Temur when he came out of the grave. According to Zaki Walidi's recollection, Sattar Jabbor, who was present at that unforgettable performance, told him: "Chigatoy Gurungi, established in Tashkent after the revolution, greatly helped the development of the Uzbek theater movement." One of the leaders of this group, the poet Fitrat... wrote great and powerful poems. "The tears of the audience who saw "Indian revolutionaries" and "The Saga of Timur" were constantly flowing."

Fitrat brought the image of Sahibqiron to modern Uzbek literature as a banner of salvation for the first time with his work "Temur Saganasi" written in the fiery days of 1918.

In the work "Temur's epic" the mental state of the lyrical hero in front of Temur's saga is expressed, just like in the play "Yurt qaygusi". Amir Temur's name is written in a poetic piece with extremely high, beautiful lines. Based on the demands of the social conditions, Sahibqiran mainly freed the country from the invaders, emphasis was placed on his patriotism. In the quoted passage, it is emphasized that the qualities of nationalism and

justice in Sahibqiran's nature were a light for the Turkish world, which was in darkness. The next verses of the poetic passage are extremely close to the thoughts of Ismail Gasprinsky. That is the decline of the great kingdom, the trampling of the gardens, etc. Through the image of Amir Temur, the independent dream of not only Fitrat, but also all moderns is clearly expressed as an aesthetic ideal:

Ёрил, эй турк бахтини эсга солган тош, ёрил
илдам,

Ёрилким, кўкрагинг ичра ётиб қолган хон
уйғонсин!

Таланган, ёндирилган юртини - Туронини
кўрсин!

Эзилган, яраланган бойқиш элга йўлни
кўрсатсин!

Fitrat expresses his aesthetic ideal with such beautiful verses and wishes for the return of the great glory of the Turk, who remained in the pages of history.

At the beginning of the 20th century, Haji Muin, who had a special position in the history of Uzbek literature and culture as a journalist, poet, dramatist, and translator, wrote in his articles published in "Sadoyi Turkistan", "Samarkand" newspapers, and "Oyna" magazine that the nation's progress is based on knowledge, and the perspective of a nation with knowledge Munavvar writes about his dignified and respectable appearance, the education of young people and girls, the cause and remedy of indecency, family education, the language issue, the country's grief, and the state of the press.

Haji Muin's song "Sorrow of the Country (Turkistan fig'on)" is accompanied by the cry of



Turkestan and the sufferings of Amir Temur. In the play, Haji Muin expressed his inner pain and dream-ideal through the speech MOTHER LAND. While narrating the events that happened to Turkestan, he weeps remembering the prosperous days in the distant past. Amir Temur recognizes the period of his rule as the most unforgettable years of his life: "I will never forget the life and happiness I saw during the time of the world-loving Temur, who was one of my sons"[6.]. Literary scholar A. Baghirov rightly stated, "During the difficult times, anxious and exciting days of the nation, fiction feels a deep need to remind the war pages of the history of that nation, the heroic lessons of the past." In this way, literature fulfills the task of raising the spirit of the people who have suffered a serious tragedy and giving them spiritual encouragement in connection with their human and patriotic duty" [1.18].

Similarly, the changes, ignorance and backwardness that took place in the social and political life of Turkestan in the late 19th and early 20th centuries did not leave the intellectuals indifferent. The image of the entrepreneur Amir Temur was boldly introduced into fiction because of the desire to cure these ills, the desire to be freed from the tyranny of tyranny - to wake up the nation from "sleepiness and heedlessness" in this way. The authors lamented the decline of the country. They dreamed of original children like Temur who could eliminate the trade that fell on the head of the nation. For this, the historical period, image, method and artistic means were correctly chosen and the most appropriate way.

In the conditions where the former Soviet ideology prevailed, Temur's activities were negatively treated, and he was always condemned in the literature of that time. However, despite the ideological barriers and prohibitions, some scientific works expressed some correct opinions about Temur. In this regard, the publication of academician I.M. Mominov's treatise "The Place and Role of Amir Temur in the History of Central Asia" in 1968 was an important event in Uzbekistan. The treatise was the first attempt at a scholarly work written against one-sided views on the personality of Timur. But this attempt was condemned by the higher authorities and press bodies in Moscow, and the author of the work suffered a lot. To get information about this, it is necessary to study other sources.

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