

## Historical Truth and Artistic Interpretation

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**Abstract:** There are various assessments, interpretations, and in many cases contradictory views and ideas about the image of Amir Temur, a multifaceted figure who played a significant role in the history of the peoples of the world. Such information is contained not only in historical works, but also in the art of artistic expression. We decided to study only a part of the treasury of the universal temurnoma, covering a period of six centuries, that is, the level of artistic coverage of the Uzbek temurnoma in Uzbek literature of the independence period. The article reveals the issues of historical truth and artistic interpretation of Amir Temur's Sakhbikiran of the Timurid period. He describes the degree of reflection of the image of Amir Temur, the founder of the Timurid period, in the literature of the period of independence. Accurately reflecting the life and history of Amir Temur, the role of this great man in the destinies of the peoples of Turanzamin, the Middle East and Europe is illustrated by the example of Buribai Akhmedov's novel Amir Temur, in which an objective assessment is given.

**Keywords:** history, image, art, historicity, historical truth, artistic texture, interpretation, analysis of the work, genre.



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### Introduction

It is a well-known fact that the Uzbek people, who have left a worthy mark in the history of world civilization, have emerged as a people who know their own identity from time immemorial. Therefore, we, the representatives of the current Uzbek nation, need to deeply know the history of our distant and close ancestors, the rich cultural heritage they left behind. The figure who suffered the most injustice in Uzbek literature of the 20th century was Amir Temur. Because during the years of the Soviets' power, Amir Temur's place in history, his merits and personality were unfairly underestimated. However, Amir Temur was the most honored and great person who left an indelible mark not only in the history of Transoxiana and Khorasan, but also in the history of the East and the West. His significant historical services were very appropriately and fairly assessed by our first head of state: "Amir Temur entered world history not only as an outstanding commander and statesman who built a powerful and prosperous state, became one of the true cultural and spiritual centers of the medieval world, made Samarkand its capital, a unique creation of human intelligence and talent, and is famous for its unique architectural monuments that have

survived to this day. Amir Temur also became famous for caring for scientists, philosophers, architects, poets, and scribes. The Timurid era was truly an era of Eastern Renaissance, which ensured the unprecedented development of science, culture, and education.” [1]

### Materials and methods

The period of great economic, political and spiritual importance in the life of the peoples of Transoxiana and Khorasan, known in history as the Timurid era, and the creation of comprehensive works about its founder remain an inexhaustible topic not only for historians and philosophers, but also for representatives of literature and art. If we look at the works of art written about this great person until the 90s of the 20th century, we can see that in most cases the image of Amir Temur was depicted only in a negative light. Only such creators as Abdulla Qodiriy, Abdurauf Fitrat, Sadriddin Ayniy, Oybek, Maqsud Shayxzoda, Mirkarim Osim, Odil Yakubov, Pirimqul Qodirov, who knew the medieval points of our history well, tried to portray the image of Amir Temur in a positive light as much as possible, that is, as supported by the ideology of the ruling Councils. Because without the image of the great Amir Temur, who left an indelible mark on the lives of the peoples of Central Asia, it would not have been possible to create a single perfect work about the history of this land. From this point of view, the works in which the figure of the great Amir Temur is reflected can be classified into the following literary types and genres:

1. Major epic genres, in which the artistic and philosophical idea of the work contains the principle of striving to emphasize the universal significance of the great Amir Temur. These include Abdulla Qodiriy's novels "O'tgan kunlar" and Oybek's "Navoiy".
2. Epic works, in which the author's description and comparison contain instances of remembering the name and merits of Amir Temur. Such places are noticeable in Oybek's novel "Navoiy".
3. Major epic works, in which the heroes of the work evaluate the great Amir Temur in their speeches. Such places are found in the speeches of Yusufbek Haji in "O'tgan kunlar" and Momin Mirzo in the novel "Navoiy".
4. Works that contain a hero's memory or the image of Amir Temur appearing in a dream. Such an image is found in Odil Yakubov's novel "The Treasure of Ulugbek".
5. Direct depiction of the image of Sahibkiran in lyric-epic and lyrical works. Oybek's epic poem "Temur", some poems by Abdulla Oripov and Erkin Vohidov can be examples of this.

### Results

In all of the above works, the need to directly relate to history by addressing the person of Amir Temur dominates. Because Amir Temur's social and political activities constitute the most important period in the history of the peoples of Turkestan. Therefore, most of the creators who addressed the past, for some reason and need, responded to the period of Sahibkiran's reign and his world-class works. For example, in Qodiri's novel "O'tgan kunlar", Amir Temur is mentioned only once. Yusufbek, speaking to Haji Otabek about the mansabparasts, calls Amir Temur a "genius": "God's curse will surely fall on us blind and foolish fathers, my son! We, the dogs who are preparing to destroy the sacred bodies of our ancestors and turn our Turkestan into a den of scum, will surely incur the wrath of the Creator! The growth and development of geniuses like Temur Kuragan, conquerors like Mirza Babur, scholars like Farabi, Ulugbek, and Ibn Sina, who drag a country towards the abyss of destruction, will surely deserve the wrath of God, my son." [2]

In fact, the word "dohiy" in the language of Yusufbek Haji was an assessment of Abdulla Qodiriy's respect for Amir Temur. Because the writer had a keen understanding of the value of national independence and knew well that brave and wise people like Amir Temur were needed to

achieve it. However, he could not express this proud feeling openly and was forced to express it only through the speech of his heroes.

In the 1920s, the prominent Uzbek artist Aburauf Fitrat made great contributions to the development of the historical drama genre. During these years, his dramas such as "Temur Saga", "Abulfayzhan", "Arslon", "Shaytan's Rebellion against God" were published. [3] What is important for us is that the hero of the drama "Temur Saga" turns to the spirit of Sahibkiran and seeks solace and comfort from him.

The work expresses the restlessness of Amir Temur's soul about the fate of the Turkic peoples, whose future was uncertain in those years, through the image of this great person who left a deep mark on the history of mankind. Thus, Fitrat's drama "The Tale of Temur" made it possible to solve the urgent problems of the era through the image of Sahibkiran, to imagine the future of the Motherland and the people.

By the 1930s, political repressions began, the most prominent intellectuals who knew their history well, the great figures of the past, and appreciated them were repressed. Therefore, in these years, almost no works were created that reflected the image of Amir Temur. Only the Second World War, which began in the late 1930s, allowed creators to touch on historical themes.

The image of Amir Temur occupies a special place in the work of the great Uzbek writer Oybek. In some places of the novel "Navoiy", the writer gives subtle hints about the greatness and glory of the Temur empire. At one point in the novel, he cannot hide his respect for Amir Temur. More precisely, this attitude is expressed in the dialogue between the two when the captured Momin Mirza was brought to Muzaffar Mirza:

- There was another way, - said Muzaffar Mirza in a way that seemed to joke with children, - if you had hung your sword and loyalty around your neck and come to me yourself, then you would have received my blessing.
- I am the grandson of the great Timur! - said the boy angrily.

"To bow down to the enemy with a sword around my neck would be a great insult to the spirit of my great-grandfather." [4]

We know that Mo`min Mirzo's pride and honor for Amir Temur applies not only to the hero of the work, but also to the creator himself.

Oybek repeatedly refers to the image of Amir Temur in his work. In the summer of 1941, he begins to write his epic poem "Lashkarboshi". In this epic poem, he creates the image of the great commander of the Uzbek people, Amir Temur, and through him tries to support the Uzbek warriors who are shedding blood on the battlefields, but he cannot achieve this creative intention.

From the beginning of the 60s, Oybek begins to re-study historical and memoir literature written about Amir Temur and the Temurid era. In this process, the idea of writing epics about Amir Temur, Alisher Navoiy and Babur arises in his heart. He does a lot of work to realize this intention. On March 20, 1968, Oybek completed the epic poem "Guli and Navoiy". [5]

In the 10th issue of the magazine "Sharq yulduzi" in 1990, Oybek's sketches for the epic poem "Temur" were published. According to N. Karimov, who prepared these sketches for publication, the writer began writing this work in 1965, but did not have time to finish it, and only fourteen pages of the work were written. [6] This indicates that even at a time when the name of the great Amir Temur could not be mentioned in a positive light, the desire to create works reflecting his life and vivid image occupied the minds and imaginations of many of our creators. If we refer to Oybek's archive alone, it is clear that his creative plans included a desire to write a novel about the socio-political activities of Amir Temur, the era in which he lived, and the genealogy of the Timurids, and he collected a lot of materials on this subject. [7] Archival materials indicate that

the surviving epic lines focus on three lyrical-epic plots. The first is the direct activities of Amir Temur, the second is the relationship between Ulugbek and Khalil Sultan, and the third is Ulugbek's last journey. In addition, Oybek, in his desire to illuminate the creative activities of Amir Temur, pays little special attention to the depiction of gardens and grandiose buildings in Samarkand.

In his epic, Oybek describes Amir Temur as a great commander, a great man, a ruler who was able to influence the fate of the whole world. However, the writer did not imagine that after the death of Sahibkiran, the large centralized and powerful empire he had built would also disintegrate, because he was fully convinced that the soul of the great Jahangir would remain eternal.

From the point of view of the impartial coverage of his personality and activities, Amir Temur was the most unfortunate hero in Uzbek literature of the Shoras period. It was impossible to say a correct word about Sahibkiran, who was a positive hero in dozens of works in the popular literature, in his native land. This situation is noticeable even in the tragedy "Mirzo Ulugbek" by Maqsud Shayxzoda, under the pressure of the ruling ideology. If we look more seriously, it was courage to write not about Amir Temur in those years, but about the Temurids in general. By the 70s, there was a revival in the artistic development of the history of the Temurids in Uzbek literature. It was precisely during this period that such novels as "The Treasure of Ulugbek" by Odil Yakubov and "Starry Nights" by Pirimqul Kadirov were created. Despite the difficult political conditions prevailing in the country, these writers came very close to the historical truth about Amir Temur. This deserves to be considered one of the weighty stones laid in the foundation of the Uzbek literary epic.

If we look at the lyrical genres on the theme of Amir Temur, on the creation of his image, we can observe that artistic and historical views on Sahibkiran gradually developed. This situation was a legitimate situation for Uzbek literature of the Soviet era. Until the 70s of the 20th century, it was not possible to write works that would artistically reflect Sahibkiran in a positive way. On the contrary, the principle of exaggerating his negative aspects and writing works that would reflect the positive role he played in the history of many peoples in black paint intensified. As a vivid example of this, we can cite the trilogy "Stars in the Sky of Samarkand" by the Russian-speaking writer Sergey Borodin.

True, the work is the first epic written on the history of the peoples of the Middle Ages, based on the creative method of pseudo-socialist realism. The main goal of the writer was to create an ideological image of Amir Temur through the artistic reflection of the historical reality of those times. For this purpose, the writer got acquainted with many scientific sources on Amir Temur and the Temurid era, research and memoirs of European and Russian scientists. However, in many places of the novel, he went against historical truth in describing the life and activities of this great figure. Therefore, the personality of Amir Temur and his artistic interpretation created by Sergey Borodin cannot satisfy the modern Uzbek reader. Because the writer approached many aspects of Amir Temur's personality and activities only negatively.

The image of Sahibkiran as an invader, bloodthirsty and cruel ruler dominates the work. Sergey Borodin portrays Amir Temur from the level of a great commander, virtuous, strict ruler to the level of an ignorant and oppressor. Such an image is nothing but injustice to Amir Temur, a great historical figure, a great ruler, a unique commander, a patron of science and art. [8]

## Discussions

After Uzbekistan gained its independence, the attitude towards the era of Temur and the Temurids changed completely. Because independence gave us the opportunity to freely think about Amir Temur and our history in general, to honestly present the historical truth. As a result, new works

began to appear about Amir Temur and him. The creation of many scientific, poetic and prose works about Sahibkiran Amir Temur directly testifies to the national awakening of our people.

Writers and poets such as A.Oripov, M.Jalil, B.Ahmedov, O.Buriyev, Muhammad Ali, To'ra Mirzo, Ye.Berizikov, O.Yaqubov created works reflecting the life of Sahibkiran, his tireless struggle to build a powerful state. Although these works are of different artistic levels, they fill the gaps that have been a blank spot in our literature for many years, while teaching the younger generation to appreciate the Motherland, love and honor their people. One of such works is the novel-chronicle "Amir Temur" by historian Boriboy Ahmedov. [9] The work stands out from the point of view of its genre in terms of its historical sources, richness of information, simplicity and folkloric language, and deep harmony of scientific and artistic analysis. Each event described in the work is based on a specific historical source. The author did not set himself the goal of creating an artistic character by isolating one aspect of Temur's very diverse life and work; he focused on such a broad-scale artistic research, encompassing the entire life and work of Sahibkiran.

The novel consists of three parts: "Instability in the Nation", "The Safety of the Nation" and "The Fate of the World". The author gradually shapes the image of Amir Temur. First, he takes him through the rough and tumble of life, through his youth, then his youth, and finally, until he reaches adulthood. It is during this period that the future warlord's ability to see far is formed. He walks among the enemy, gaining supporters, strengthening their faith in the freedom of Turonzamin

If there is no artistic texture in the novel, it is very difficult to write a work that excites the reader and makes him read without looking up. But Boriboy Ahmedov elevates historical information to the level of such interesting artistic events that the reader does not even suspect the historical relevance of these facts in the work. Another valuable aspect of the novel is that, in addition to the accuracy of the description of events, the dates of their occurrence are also given. In this respect, the work also serves as a unique source and a valuable encyclopedia for those interested in the life of Amir Temur. In creating this novel, B.Ahmedov studied hundreds of historical, scientific and artistic works in Arabic, Persian-Tajik and Turkic languages about the personality of Sahibkiran and his era. In the novel, Amir Temur is depicted as a patriot who sincerely loved his native Turkestan and his people, who sacrificed his life for the good of the people and the country, and a person who was steadfast in religion and faith. While creating the image of Amir Temur, B.Ahmedov describes his life path, goals and aspirations fairly and, most importantly, objectively. Therefore, the image of Amir Temur in the work is embodied as a great owner, a great statesman, a famous commander, as well as a loving and demanding person to his family, caring for his children and grandchildren.

## Conclusions

In conclusion, Boriboy Ahmedov's novel "Amir Temur" covers a historical period of almost half a century. Therefore, academician Izzat Sultan evaluates the novel as "fictionalized history". [10] The essence of this is that all the events, characters, space and time in the novel have a clear historical basis, and there is no artistic texture introduced by the creator. Despite this, the novel is able to attract the reader. This is because every moment of Amir Temur's life, the great deeds he accomplished, the battles and battles he fought are so interesting that they surpass any artistic imagination. Therefore, we would not be mistaken if we say that what attracts the reader to the novel is the interestingness of the material itself - the "raw material" on which the work is based.

Despite being the sole ruler of the vast state he founded, Amir Temur is considered a staunch Muslim with religious and Sharia leaders; follows the advice of the pirs Sayyid Baraka, Shamsiddin Kulol, Zayniddin Abubakr Tayabodiy. In this way, a true image of Amir Temur is created in the novel.

Boriboy Ahmedov's novel "Amir Temur" is a work of fiction that embodies real life, making a huge contribution to the Uzbek Temurnoma of the independence period. The novel is valuable for its artistic reflection of the turbulent years of Amir Temur's life and the socio-political events that took place in Turonzamin. At the same time, this work is a step forward in the history of Uzbek Temurnoma. [11] In conclusion, Boriboy Ahmedov's novel "Amir Temur" is a unique independent artistic statement in the Uzbek Temurnoma of the independence period in terms of reflecting the multifaceted life and activities of Amir Temur.

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