

## AMIR TEMUR IMAGE BORIBOY AHMEDOV INTERPRETED: ARTIFICED HISTORY

**Rasulmuxamedova Durdona Tolkundjanovna\***

\*Associate Professor,  
Candidate of Philological Sciences,  
Tashkent State Law University,  
Tashkent, UZBEKISTAN  
Email id: d.rasulmuxamedova@tsul.uz

**DOI: 10.5958/2278-4853.2022.00105.7**

---

### ABSTRACT

*There are various assessments, interpretations and, in many cases, contradictory views and concepts about the image of Amir Temur, a versatile figure who played a significant role in the history of the peoples of the world. Such information is found not only in historical works, but also in the art of rhetoric. We have decided to study only one part of the treasury of the universal temurnoma, which covers a period of six centuries, that is, the level of artistic coverage of the Uzbek temurnoma in the Uzbek literature of the period of independence. This article reveals the issues of historical truth and artistic interpretation of Sahibkiran Amir Temur and the period of the Timurids. It describes the extent to which the image of Amir Temur, the founder of the Timurid period, is reflected in the literature of the independence period. Artists such as Kadyri, Fitrat, Ayni, Oybek, and Shaykhzoda, who were well acquainted with the middle Ages of our history, tried to portray the image of Amir Temur as positively as possible. The role of the great man in the fate of the peoples of Turanzamin, the Middle East and Europe is shown in the article on the example of Boriboy Ahmedov's novel "Amir Temur". an objective assessment is made as opposed to an assessment and interpretation.*

**KEYWORDS:** *History, Image, Art, Historicity, Historical Truth, Artistic Texture, Interpretation, Work Analysis, Genre.*

---

### INTRODUCTION

It is a well-known fact that the Uzbek people, who have left a worthy mark on the history of world civilization, have always emerged as a people who knew themselves. That is why we, the representatives of the modern Uzbek nation, need to know deeply the history of our distant and close ancestors, the rich cultural heritage they left. Amir Temur was the most criticized figure in 20th century Uzbek literature. Because Amir Temur's place, services and personality in history during the Soviet era were unfairly misjudged. However, Amir Temur was the most honored and great person who left an indelible mark not only in the history of Movarounnahr and Khorasan, but also in the history of the East and the West. His important historical services were praised by the first head of our state: "Amir Temur built a powerful and prosperous state in world history, became one of the original cultural and spiritual centers of the medieval world, the human mind

and talent. He was not only a famous general and statesman who made Samarkand famous for its unique creations and unique architectural monuments that have survived to this day. Amir Temur was also known for his care for scientists, philosophers, architects, poets, and memorizers. The Timurid period was indeed the period of the Eastern Renaissance, which ensured the development of science, culture and education. ” [1]

## **MATERIALS AND METHODS**

The so-called Timurid period in history was a period of great economic, political and spiritual significance in the life of the peoples of Movarounnahr and Khorasan. remains. If we look at the works of art written about this great man before the 90s of the XX century, we can see that in most cases the image of Amir Temur is depicted only in a negative light. Only such artists as Abdulla Qodiri, A.Fitrat, S.Aini, Oybek, M.Shaykhzoda, M.Osim, O.Yakubov, P.Kadirov, who knew the points of our history in the Middle Ages, dominated the image of Amir Temur as much as possible. As the Soviet ideology rose, they tried to reflect positively. Because without the image of Sahibkiran Amir Temur, who left an indelible mark on the lives of the peoples of Central Asia, it was impossible to create a perfect work on the history of this land. In this regard, the works depicting the image of the great Amir Temur can be classified into the following literary types and genres:

1. Major epic genres, in which the artistic and philosophical idea of the work has the principle of trying to emphasize the universal significance of the personality of Sahibkiran. These include A. Kadyri's "Last Days" and Oybek's "Navoi".
2. Author's statement, epic works in which there are cases of remembering the name and services of Amir Temur through comparison. Such places can be seen in Oybek's novel "Navoi".
3. Major epic works in which the protagonists of the work evaluate Sahibkiran. Such places are in the speeches of Yusufbek Haji in "Last Days" and Momin Mirzo in the novel "Navoi".
4. Works with the image of the memory of the hero or the appearance of the image of Amir Temur in a dream. Such a picture can be found in O. Yakubov's novel "The Treasure of Ulugbek".
5. Direct depiction of the image of Sahibkiran in lyro-epic and lyrical works. Oybek's epic "Temur" and some poems by A. Aripov and E. Vakhidov are examples of this.

## **RESEARCH RESULTS AND ANALYSIS**

In all of the above works, the need to address history directly by referring to the person of Amir Temur prevails. Because the socio-political activity of Amir Temur is the most important period in the history of the peoples of Turkestan. Therefore, most of the artists who refer to the past have reacted to the period of Sahibkiran's reign and his universal works for some reason and need. For example, in Qadiri's novel "Last Days", the name of Amir Temur is mentioned only once.

Speaking about the bureaucrats, Yusufbek Haji Otabek called Amir Temur a "genius": The sacred body of our ancestors is madfun and we, who are preparing to turn our Turkestan into a pigsty, will surely face the wrath of the creator of dogs! The geniuses like Timur Koragon, the conquerors like Mirza Babur, the scholars like Farabi, Ulugbek and Ibn Sina, who grew up and

sang, are surely worthy of the wrath of God, who drags a country into the abyss of destruction. lim”[2].

In fact, the word "genius" in the language of Yusufbek Haji was an assessment of A. Kadyri's respect for Amir Temur. Because the writer was well aware of the value of national independence and knew that in order to achieve it, it is necessary to have great, wise people like Amir Temur. But he could not express this sense of pride openly, and he had to express it only through the speeches of his heroes.

In the 1920s, the famous Uzbek artist Aburauf Fitrat made a great contribution to the development of the genre of historical drama. During these years, his plays such as "Timur's Sagan", "Abulfayzkhan", "Lion", and "Satan's Rebellion against God" were published. What is important for us is that the protagonist of the drama "Temur Saganasi" appeals to the soul of Sahibkiran and seeks comfort and consolation from him.

Through the image of this great man, who left a deep mark on the history of mankind, the spirit of Amir Temur was disturbed by the fate of the Turkic peoples, whose future was in doubt in those years. Thus, Fitrat's drama "Sagan of Timur" through the image of Sahibkiran allowed to solve the current problems of the time, to imagine the future of the Motherland and the people.

Political repression began in the 1930s, when the most advanced intellectuals, who knew their history and the great figures of the past, and who valued them, were repressed. Therefore, during these years, almost no works depicting the image of Amir Temur were created. Only World War II, which began in the late 1930s, allowed artists to touch on historical themes.

The image of Amir Temur has a special place in the works of the great Uzbek writer Oybek. In some parts of the novel "Navoi" the author gives subtle hints about the glory and fame of Timur's reign. In one part of the novel, he cannot hide his respect for Amir Temur. To be more precise, when the captured Momin Mirza was brought to Muzaffar Mirza, the dialogue between the two expressed this attitude:

"There was another way," said Muzaffar Mirza, with a kind of childish joke.

"I am the grandson of the great Timur!" said the boy angrily.

"It would be a great insult to the soul of my great-grandfather to hang a sword around his neck and kneel before the enemy." [4]

We know that Momin Mirza's pride in Amir Temur belongs not only to the hero of the work, but also to the creator.

Oybek repeatedly refers to the image of Amir Temur in his work. In the summer of 1941, he began writing the epic Lashkarboshi. In this epic, the great leader of the Uzbek people, Amir Temur, is portrayed as trying to help Uzbek warriors who are shedding blood in battles, but to no avail.

In the early 60's, Oybek began to re-examine the historical and memoir literature written about Amir Temur and the Temurid period. It was in this process that the idea of writing epics about Amir Temur, Alisher Navoi and Babur came to his mind. He also does a lot of work to make this intention a reality. On March 20, 1968, Oybek finished writing the epic "Guli and Navoi".

Oybek's sketches for the epic "Temur" will be published in the 10th issue of "Sharq Yulduzi" magazine in 1990. N. Karimov, who prepared these drawings for publication, noted that the author began to write this work in 1965, but did not manage to finish it, it was written only fourteen pages [6]. This shows that even before the name of Sahibkiran Amir Temur could not be positively mentioned, the desire to create works that reflect his life and bright image occupied the minds of many of our artists. The only reference to Oybek's archives is his creative plans to write a novel about the socio-political activities of Amir Temur, the period in which he lived and the genealogy of the Temurids, on which he collected a lot of material [7]. Archival materials show that three lyrical-epic plots are emphasized in the incomplete epic lines. The first is the direct activity of Amir Temur, the second is the relationship between Ulugbek and Khalil Sultan, and the third is Ulugbek's last visit. In addition, Oybek pays little attention to the image of parks and huge buildings in Samarkand in his dream to illuminate the creative work of Amir Temur.

In his epic, Oybek describes Amir Temur as a great military leader, a great man, a ruler who was able to influence the fate of the whole world. However, the writer did not imagine that after Sahibkiran's death, the great centralized power he had built would collapse, because he was convinced that the spirit of the great warrior would last forever.

Amir Temur was the most unfortunate hero of the Soviet era in Uzbek literature in terms of his personal and objective coverage. Sahibkiran, a positive hero in dozens of works in Fapb literature, could not be told correctly in his homeland. This is the case even under the pressure of the ruling ideology in Maqsud Shaykhzoda's "Mirzo Ulugbek" tragedy. More seriously, it was a courage to write not only about Amir Temur, but also about the Temurids in general. By the 1970s, Uzbek literature had revived the artistic development of Timurid history. During this period, Odil Yakubov's novels "Ulugbek's Treasure" and Pirimkul Kadyrov's "Starry Nights" were created. Despite the difficult political situation in the country, these writers came very close to the historical truth about Amir Temur. This is one of the cornerstones of Uzbek art.

If we look at the theme of Amir Temur, the lyrical genres that created his image, we can see that the artistic and historical views about Sahibkiran gradually developed. This was the case in Soviet-era Uzbek literature. It was not until the 1970s that it was possible to write works that positively portrayed Sahibkiran. On the contrary, the principle of exaggerating its negative aspects and writing works in black that reflect its positive role in the history of many nations is growing. A vivid example of this is the trilogy of Russian-speaking writer Sergei Borodin "Stars in the sky of Samarkand."

True, the work is the first epic written on the history of the medieval peoples of Movarounnahr and Khorasan, 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 depiction of the historical events of those times. To this end, the author got acquainted with many scientific sources about Amir Temur and the Timurid period, as well as research and memoirs of European and Russian scholars. But in many parts of the novel, he goes against the historical truth in describing the life and work of this great figure. Therefore, the personality of Amir Temur and his artistic interpretation, created by Sergei Borodin, cannot satisfy the modern Uzbek reader. Because the writer Amir Temur had a negative attitude to many aspects of his personality and activity.

The play is dominated by Sahibkiran's image as an invader, a butcher and a ruthless ruler. Sergei Borodin portrays Amir Temur as a great commander, a noble, a strict ruler, ignorant and aggressive. Such an image is nothing but injustice to the great historical figure, great ruler, unique commander, patron of science and art Amir Temur [8].

Attitudes toward Timur and the Timurids changed dramatically when Uzbekistan gained its independence. Because independence has allowed us to think freely about Amir Temur and our history in general, to show the historical truth. As a result, new works about Amir Temur and him began to appear. The creation of many scientific, poetic and prose works directly about Sahibkiran Amir Temur testifies to the national awakening of our people.

Writers and poets such as A. Aripov, M. Jalil, B. Ahmedov, O. Buriyev, Muhammad Ali, Tura Mirzo, Ye. Berizikov, O. Yakubov created works. Although these works are of different artistic levels, they fill the gaps that have been a white spot in our literature for many years and teach the younger generation to appreciate the Motherland, to love and respect their people.

One such work is the novel-chronicle "Amir Temur" by historian Boriboy Ahmedov. In terms of genre, the work is distinguished by its richness of historical sources, information, simplicity and popularity of the language, the deep harmony of scientific analysis with artistic analysis. Every event described in the play is based on a clear historical source. The author did not aim to create an artistic character by separating one direction from the very diverse life and activity of Timur, he covered the whole life and activity of Sahibkiran and decided to study art on such a large scale.

The novel consists of three parts: "Instability in the Nation", "The Security of the Nation" and "The Fate of Jahangir". The author gradually forms the image of Amir Temur. First his youth, then his youth, in short, until his puberty, he goes through the twists and turns of life. It is during this period that the future visionary develops the ability to see far. He will walk in the midst of the enemy, gain supporters, and strengthen their confidence in Turonzamin's freedom.

Without a literary plot, it is very difficult to write a work that will excite the reader and make him read without raising his head. However, Boriboy Akhmedov elevates historical information to the level of such interesting artistic events, as a result of which the historical knowledge of these facts in the work does not even occur to the reader. Another valuable aspect of the novel is that in addition to the accuracy of the description of the events, the dates of the events are clearly given. In this sense, the work serves as a unique source, a valuable encyclopedia for those interested in the life of Amir Temur. In creating this novel, B. Akhmedov studies hundreds of historical, scientific and artistic works in Arabic, Persian-Tajik and Turkic languages about the personality of Sahibkiran and his period. In the novel, Amir Temur is described as a patriot who sincerely loves his homeland Turkestan, his people, a man who sacrifices his life for the benefit of the people, a man who is steadfast in religion and faith. While creating the image of Amir Temur, B. Akhmedov describes his way of life, goals and aspirations fairly, and most importantly, objectively. Therefore, the image of Amir Temur is portrayed in the play as a great master, a great statesman, a famous commander, as well as a kind to his family, caring for his children and grandchildren.

Conclusions



In short, Boriboy Ahmedov's novel Amir Temur covers almost half a century of history. Therefore, academician Izzat Sultan considers the novel as "fictional history". The point is that all the events, characters, space and time in the novel have a clear historical basis, and there is no artistic fabric introduced by the creator. Still, the novel can appeal to the reader. This is because every moment of Amir Temur's life, his glorious deeds and battles are so interesting that they leave any artistic imagination behind. So, it is safe to say that what attracts the reader to the novel is the interest in the material on which it is based - the "raw material".

Despite being the sole ruler of the great state he founded, Amir Temur reckons his faith as a strong Muslim with the leaders of religion and Sharia; followers Sayyid Baraka, Shamsiddin Kulol, Zayniddin Abubakr Tayabodiy. Thus, the real image of Amir Temur is created in the novel.

Boriboy Akhmedov's novel "Amir Temur" is a work of art that embodies the realities of life, and the period of independence has made a significant contribution to the Uzbek temnura. The novel is valuable for its artistic depiction of the tumultuous years of Amir Temur's life and the socio-political events that took place in Turanzamin. At the same time, this work is a step forward in the history of Uzbek literature. [11] In short, Boriboy Ahmedov's novel Amir Temur is a uniquely independent literary expression of the Uzbek period in the period of independence in terms of reflecting the multifaceted life and work of Amir Temur.

#### **REFERENCES:**

1. Islam Karimov. There Is No Future Without The Past, No Development Without Cooperation. T. Uzbekistan 1996. Pp. 332-333.
2. Qadiriyy Abdullah. Novels. Last Days. T. Sharq, 1995.
3. Ganiyev I.M. Poetics of Fitrat Dramas. Dda. T.1998.14-16 Pages.
4. Oybek. A Complete Collection of Works. Volume Six. T. Fan 1976.102-Bet.
5. Oybek. A Perfect Collection of Works. The Fourth Roof. T. Fan 1976. Pages 67-97.
6. Drawings on The Epic "Temur" By Karimov N. Oybek // Sharq Yulduzi, 1990. - № 10.
7. Oybek. A Perfect Collection of Works. Volume 13 T. Fan 1979. Pages 367-374.
8. Abdusamatov H. History and Artistic Interpretation. T. Literature And Art Publishing, 1995.183 P.
9. Akhmedov B. Amir Temur (Historical Novel). T. Meros Publishing House, 1995.
10. Izzat Sultan. History and Modernity. Guliston, 1981. №1.
11. Rasulmuxamedova D.T. Interpretation of Historical Figures In Uzbek Literature. News Of The National University Of Uzbekistan, 2020, [1/6] P.
12. Rasulmuxamedova D.T. The Role of Historical Legends In The Creation Of The Image Of Amir Temur. Language and Literature Education, No. 1, 2020, Pp. 24-26.
13. Rasulmuxamedova D. Vyrajenie Idei Svobody V Tvorchestve Gafura Gulyama // Obshchestvo I Innovatsii. - 2021. - T. 2. - №. 3. - S. 56-61.
14. Rasulmuhamedova D. Amir Temur As An Outstanding Personality // Interconf. - 2021. - C.

666-673.

15. Sh.Ziyamuxamedova. Concordance Dictionary on The Lexicon Of Babur's Ghazals (On The Example Of 116 Ghazals) Society And Innovation - 2022. - T. 3. - №. 2. - S. 24-30.
16. Shakhnoza Ziyamuhamedova, Jeniskul Adylbekova. Influence Of Writing On Consciousness, Culture And Worldview. Academic Research In Educational Sciences 2022/1 №. 2. - S. 537-546.
17. G.Gulyamova. Term and Concept In Legal Terminology. Academic Research In Educational Sciences 2022/3 №.1. - S. 181-190.
18. Fiction Is A Source Of Spiritual Development Of A Person  
Ur Pulatova Academic Research In Educational Sciences 3 (1), 664-669.
19. Bazarova N. Et Al. The Basis Of The Word "Heart" To Become A Poetic Image // Journal Of Advanced Research In Dynamical And Control Systems. - 2019. - T. 11. - №. 7. - S. 982-991.
20. Niyazova N. J. O'tbor Stranovedcheskix Tekstov Dlya Obucheniya Opisaniyu V Natsionalnoy Auditori // Konferentsiya Sostoyalas 5 Mart 2022 Goda Na Baze Tashkentskogo Gosudarstvennogo Stomatologicheskogo Instituta Po Adresu: Respublika Uzbekistan, 100047, G. Tashkent, Ul. Makhtumkuli, 103. Tsel Konferentsii – Znakomstvo I Obmen Opytom V Obuchenii I V Rabote S Tsifrovymi Dannymi, Teknologiyami Ix Primeneniya V Gumanitarnykh. - S. 233.
21. Ramazonov N. Et Al. On The Relationship Of The Sufi Concept Of Faqr (Rqf) And The Characters In The Lyric Poetry Of Alisher Navoi // Húnán Dàxué Xuébào (Zìránkēxué Bǎn). - 2021. - T. 48. - №. 8.
22. Niyazova N. J. The Role of the Study of Texts in The Study Of Monologic Speech Uchashchixsya I Studentov (Na Primere Tvorchestva Gafura Gulyama) // Conferences. - 2021.
23. Rasulmuxamedova D. T. Use Of Multimediyx Sredstv Pri Obuchenii Module "Ustnoe Obshchenie" // Xiv Vinogradovskie Chteniya. - 2018. - S. 284-286.
24. Rasulmuxamedova D., Turabaeva L. Vyrajenie Idei Svobody V Tvorchestve Gafura Gulyama // Academic Research in Educational Sciences. - 2022. - T. 3. - №. 1. - S. 530-536.
25. Khashimova D. Et Al. The Role Of Electronic Literature In The Formation Of Speech Skills And Abilities Of Learners And Students In Teaching Russian Language With The Uzbek Language Of Learning (On The Example Of Electronic Multimedia Textbook In Russian Language) // Journal Of Language And Lfinguistic Studies. - 2021. - T. 17. - №. 1. <https://Orcid.Org/0000-0002-6276-5178>.