



THE CREATION OF THE IMAGE OF AMIR TEMUR IN UZBEK DRAMATURGY

Sayyora Rozikova Xabibullaevna

Denov Institute of Entrepreneurship and Pedagogy, Faculty of Pedagogy
Lecturer of the "Primary Education Methodology" department

ANNOTATION

Drama is an artistic expression of historical reality. One of the conclusions drawn from the work is that Amir Temur's main policy is to achieve friendship between countries and peoples, to strengthen it, and to improve relations with citizens. Amir Temur first appears before our eyes as a great general and statesman. This article talks about the embodiment of the figure of the master Amir Temur in the Uzbek dramaturgy during the years of independence. The work can be used by students, doctoral students, independent researchers and a wide audience.

Keywords: Amir Temur, Amir Husayn, Sahibgiron, Begum Oljoy Turkon, the land of Turkestan, descendants of Chingiz, Turkish people, drama, stage, "mud battle", winner.

Introduction. As we all know, it has been more than a century since dramaturgy entered Uzbek literature. Behbudi's "Padarkush", recognized as the first dramatic work, was written in 1911. This Uzbek dramaturgy, which has more than a hundred years of history and experience, has always developed more slowly than other literary genres, except for the beginning of the last century and the period of the Second World War [2].

This decline is especially noticeable in the 70s-80s, the so-called "recession period" of the last century, and the first years of independence.

There are certain objective and subjective reasons for such laziness. First of all, it should be emphasized that there are very few special creators in our literature who are engaged only in dramaturgy. Some of them do not become famous and become permanent partners of theaters by creating stage works of the discovery level.

Secondly, even if such a talented drama is created and staged, there is a problem of attracting the audience to it. Because of the market economy, the playwright is not getting rich with his work. Nevertheless, after 20 years of work, the drama was not created, the stage was not empty, and more or less the audience entered the theater [10].





Studying the exemplary aspects of the character of historical figures, researching the image of famous historical figures in fiction, which have passed the test of historical events and periods in the life of great people, is considered one of the urgent tasks of the science of literature. Therefore, studying the image of Amir Temur from the point of view of historical reality and analyzing the achievements of artists in his artistic interpretation also gives important conclusions related to the development of the literary process.

Analysis and Results

Due to the opportunities given by independence, special attention is paid to the creation of the image of Amir Temur in Uzbek literature. In particular, in this regard, works written in the genres of stories, dramas, and screenplays are a clear proof of this.

It should be noted that the name of Amir Temur left an unforgettable mark not only in the history of our country, but also in the history of the world. According to world scientists, today there are more than six thousand scientific and artistic works dedicated to Sahibqiron and his reign. Also, over six hundred years, more than 500 major historical works were written in European languages, and about 900 in Eastern languages, dedicated to the great general. After all, the study of Sahibkiran's unforgettable services to humanity is never finished [5].

After independence, great changes took place in Uzbek dramaturgy. In the created works on historical and modern themes, the ideas of glorification of man, love for the Motherland, loyalty, and respect for our values were reflected in artistic ideas. Among these stage works, A. Oripov's dramatic poem "Sahibqiron" is noteworthy. In the work consisting of five scenes, an attempt was made to more widely illuminate the features, qualities, and character of our great grandfather [11].

Through a series of triumphant marches towards the goal of building a single and powerful state, the prosperity of the country, a person with high aspirations, a complex nature, a great sage, and finally, a perfect person, both physically and mentally, appeared. Iadi Amir Temur, a great statesman, the founder of a kingdom with no equal in power, who shook the world with his unique intelligence, willpower, patience, courage, justice, and strength of faith, the author truly illuminates his simple human feeling. tried to show them, character traits that are not free from flaws [6].

The author includes the most important events in the life of Amir Temur in the work. The dramatic poem describes events such as Sahibgiron's teenage years, his struggle for the throne, his attitude towards family members, the "mud battle" with Ilyashoja





in 1365, the movement of generals, and the battle against Sultan Bayazid. The play was staged at the Uzbek National Academic Drama Theater by director O. Salimov. It should be acknowledged that he staged this play in a philosophical-romantic style in accordance with the traditions of Uzbek theater directing. At the same time, we can say that A. Oripov enriched the events in his saga with dramatic conflicts and actions, subordinating them to the laws of the scene. The characters are made brighter with subtle psychological traits. With this, the director paid special attention to the work world of the characters [12].

At the same time, the director introduced a prologue and an epilogue to the play, the chorus and predictors appeared on the stage. These ensured that the play was integrated in terms of its compositional structure. The unique feature of O. Salimov's direction is that he gives ample space to symbolic means of expression and symbols in the interpretation of each work. This performance was not without such uniqueness [13]. The scene of the attempt on the owner's life attracts attention. This event, which was simply presented orally on a literary basis, was brought to life by the director on stage. The mysterious and suspicious rustling of the door and footsteps, shadows, the heart-rending music of the composer A. Ergashev and the spear thrust into the throne - all this increased the dramatic nature of the play.

People's Artist of Uzbekistan T. Mominov calmly accepts the incident on this stage. In front of Amir Husain, who organized the assassination, we can see that his cold gaze fixed on the ground, his upright posture, his proud step - in the end, his face was filled with anger and hatred. The audience also imagines the story through this scene [7]. The scene of Timur's battle with Bayazid is also notable for its spectacle. The director created such a scene that, as a result, the viewer will witness both a chess game and war stories at the same time. Under the shade in front of the stage, Temur plays chess with Alovuddin, and behind the shade, there is a commotion due to the battle. Timur controls this battle with a game of chess [18].

This scene shows that our great ancestor was unmatched in intelligence and development of battle tactics. In the finale of the performance, while showing the death of director Amir Temur, after the main character's verbal testimony, a large white cloth appears on the stage, waving in the wind. After a while, the cloth spreads out, takes a light flight, and then falls to the ground. This finding is a sign that a destiny that united half of the world, built a single state and established justice in this state has left this world [14].

We can give many such examples. For example, Asror Samad and Ma'ruf Jalil's dramaturgy about the owner Amir Temur is one of them.





Asrar Samad and Ma'ruf Jalil wrote a drama about Amir Temur and managed to sell it at the same time. Ma'ruf Jalil's work takes up Amir Temur's work together with Amir Husain, and ends with the event of Amir Temur's victory in the Balkh Congress, while Asrar Samad's work begins with Amir Temur's success in the Balkh Congress and describes his life. takes over the boundary of the last period. Because of this, we find it necessary to start the discussion about these two works with the drama "The story of Temur" by Ma'ruf Jalil, which reflects the early career of Amir Temur. The true essence of the drama is clearly expressed in the following lines: "I proved my loyalty to this nobleman in many ways thanks to Oljoy Turkon Bey [7]. I respected him doubly for his steadfastness in the battle against the Mongols. Our path was the same, and our hearts were in harmony on those paths of struggle. That's why I can forgive this person. But at what time did our hearts drift away, and at what destination did our paths diverge."

The artistic level of the author is clearly visible in this monologue of the host. The author begins the story with the friendship, domination, and love of two people. What are these qualities reflected in? As soon as the host saw him, he showed a compliment to Amir Husain and raised him on his head. A typical example: "The ruler Amir Husayn holding the reins of his horse also showed his unquestionable respect. "Aren't you tired?" a sign of kindness is also shown when they ask [15].

Sahibkiran's great service is that he saved Amir Husayn from death and took him out of the siege. The author managed to increase the fact that Husayn is a terrible person by taking a characteristic story into his work. He falls in love with Yusuf Sufi's daughter. Giving gifts and celebrating the wedding is a source of pain for collecting funds, and it sucks the population like a leech [17].

Amir Temur pays all the money himself in order to save the people from suffering. Here, two worlds, the original image of two people, are increased in a contrasting way. One brings blessings, and the other brings terror.

"Who is Amir Husayn and who is Amir Temur?" The answer to the question is found in these events. In Ma'ruf Jalil's "Sahibqiron (The Story of Amir Temur)", the arguments between the two great personalities about how a ruler should be are valuable. Apart from that, it is a positive quality of the work to distinguish between friend and enemy, and not to make mistakes in this way[8].

Timur's monologue is expressed at the beginning of the work and increases the whole essence of the drama. Its meaning and content runs through the entire plot of the work like a red thread. The description of the characteristic aspects of the past of the monologue is watered down by the motives of liberating the country from invaders,



looking into the future. In the work, we see Sahibkiran as a person who leads to freedom, shows the way to happiness, brings happiness, and is kind to citizens[16].

Conclusion/Recommendations

Amir Temur is a person who tried to charm his powerful and brave opponents and live with them dearly. If a person, regardless of his nationality, has positive qualities, Amir Temur raised him high. For these reasons, he treated all nations with benevolence.

It is known that writing historical essays is a very responsible and difficult task. It is necessary for the artist to deeply and comprehensively travel to the past, carefully search for aspects that can be learned from it for the present, and give them an artistic dress. Due to these difficulties, few perfect works were born in the world dramaturgy and national stage art[9]. Amir Temur first appears before our eyes as a great general and statesman. Historical sources testify that there have been many world wars in the world. But none of them was able to raise the divided nation to the heights of Amir Temur, and could not manage it with justice. Until Amir Temur, the land of Turkestan was ruined under the oppression of the descendants of Chingiz.

In the dramatic epic, it is clearly described that Amir Temur freed his country from invaders, united all Turkic peoples, starting from Samarkand, and created a great state. One of the conclusions drawn from the work is that Amir Temur's main policy is to achieve friendship between countries and peoples, to strengthen it, and to improve relations with citizens.

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