

The Importance of Creative Characters in the Historical Drama

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Abstract--- There are different opinions, contradictory views, and concepts about Sahibkiran Amir Timur, who played an important role in the history of the peoples of the world. Such information is found not only in historical works but also in fiction. In this article, we aim to study the level of artistic coverage of Uzbek Timurnoma in the Uzbek literature of the independence period. The article reveals the issues of historical truth and artistic interpretation of Sahibkiran Amir Timur and the period of the Timurids. It shows the role of the great man in the fate of the peoples of Turanzamin, the Middle East, and Europe in the drama “Fotihi Muzaffar yoxud bir parivash asiri” (“Fatihi Muzaffar or a captive of beauty”) by Odil Yakubov. This article analyzes the personal life of a historical figure, his aspects as an ordinary person, his inner world, his unique views, and his attitude to life on the example of the drama. Furthermore, the activities of Sahibkiran in the last years of his life are interpreted through the popular legend about Bibikhanim, the reasons for Amir Timur’s march to Rumo, and the meeting of Sahibkiran with Boyazid.

Keywords--- History, Image, Literary, Historicity, Historical Truth, Artistic Creation, Interpretation, Work Analysis, Genre, Legend, Folklore, Conflict.

I. Introduction

Thanks to independence, the treasury of our literature have been enriched with new works, and the creation of scientific and artistic works dedicated to the history of Amir Timur and the Timurids was very pleasant. In this regard, a special place in the development of Uzbek literary Timurnoma belongs to works written in dramatic genres. Usually, in the works on historical themes, the activities of historical figures are given a wide place. The personal life of the historical figure, who is the protagonist, and his aspects as an ordinary human being are left out. This is not the case in Odil Yakubov’s “Fotihi Muzaffar yoxud bir parivash asiri” (“Fatihi Muzaffar or a captive of beauty”). Because in this work, the author describes the complexity of the period of Amir Timur, as well as the personality of the owner, and his human qualities in a unique way.

It is known that Odil Yakubov is a writer who created an impressive image of our great ancestors in the novels “Ulugbek xazinasi” (“Treasure of Ulugbek”) and “Ko’hna dunyo” (“Old World”). These novels, which express the artistic interpretation of historical events, are among the most significant works of Uzbek literature of the twentieth century. They depicted such historical figures as Ulugbek, Ibn Sino, Beruni, and the author’s love for Timur was clearly felt in the novel “Ulugbek xazinasi” “Treasure of Ulugbek”. In “Fotihi Muzaffar yoxud bir parivash asiri” (“Fatihi Muzaffar or a captive of beauty”), the life of the protagonist, his inner world, his unique views, and his attitude to life are expressed through artistic creations, while giving an artistic tone to the historical evidence. All the events in the work are the product of the author’s imagination. This led to a convincing turn of events.

Now the question arises: if Odil Yakubov is a unique prose writer, why did he turn to the genre of drama without writing an epic, lyrical story, narrative, or novel about Amir Timur? The question is very pertinent and natural. In our opinion, a careful study of historical, scientific, and artistic information about the global significance of the life and activities of Amir Timur, a certain artistic and conceptual conclusion, and the creation of a work that summarizes the major historical and artistic truth in a purely lyrical-epic or epic plan required a long creative process.

Drama, with its series of features, is a genre that can fully reflect the place and role of Amir Timur in the destiny of the peoples of the world by reviving several moments of his life on stage. And therefore, the author chose drama for creating work about Sohirqiron Timur.

II. Materials and Methods

Odil Yakubov’s play “Fotihi Muzaffar yoxud bir parivash asiri” (“Fatihi Muzaffar or a captive of beauty”) consists of two scenes and four acts. According to the playwright, the incidents that Amir Timur took part in 1399-1404 in Samarkand, Usmanli Empire, and Utror were reflected in a literary way in the drama. Based on the legends and stories about Amir Timur, the author incorporates historical reality into these folklore materials. The drama is based on a popular legend about Bibi Khanum, and includes Sahibkiran’s Rumo march, the story of Sultan Boyazid, and a trip to China to give a clear historical account.

Therefore, many periods of Amir Timur's life are not reflected in the drama "Fotih Muzaffar yoxud bir parivash asiri" ("Fotih Muzaffar or a captive of beauty"). In terms of the problems of modernity of history, this is not a defect. Because the playwright did not contradict the leading core of the historical reality related to Sahibkiran, but reflected a certain part following the logic of the plot of the story. This means that the world-famous and well-known historical ruler like Amir Timur is accurately reflected in a certain period of his life in his direction, while the creator's free movement in the description of certain situations, places, and events fully meets the requirements of the historical drama genre, and most importantly, the laws of history.

One of the peculiarities of the the drama genre in particular, is that the drama characters express themselves through their actions and speeches, and the spirit of the period depicted in this process gives the viewer a broad idea of the scale of events. From this point of view, Odil Yakubov's drama depicts the activities of Sahibkiran not only in the last years of his life but almost all periods of the life of this great warrior are covered by the speeches of Amir Timur and his entourage. Therefore, a reader or spectator familiar with the drama can have a holistic view of the life of Amir Timur and his reign.

It is well known that another important characteristic of the drama genre is the collective perception of the work. Therefore, whether the works of the drama genre are suitable to the events, the taste, benevolence, or objection of the audience, ultimately decides the fate of the work. In this regard, Odil Yakubov's work "Fotih Muzaffar yoxud bir parivash asiri" ("Fotih Muzaffar or a captive of beauty") fully meets the requirements of the drama genre. Because all the points of Amir Timur's life, taken as the object of the image, are directly confirmed by historical sources and folk legends about him.

In addition to giving an artistic tone to historical facts in the play, the life of the protagonist, his inner world, his unique views, and his attitude to life are expressed through artistic creations. All the events in the work are the product of the author's imagination. This led to a convincing turn of events. While reading the drama, we meet historical figures such as Amir Timur, Sultan Boyazid, Mirzo Shohruh, and Genghis Khan. The author has tried to fully reveal these images to convey the true essence of the work to the reader. But the main task is assigned to such creative characters as Suluvkoz, Saragul, Akchagul, and Bibi Sardor.

Because without artistic creations, it is very difficult to write a work that excites the reader and makes him read without raising his head. Another valuable aspect of the drama is that in addition to the accuracy of the description of the events, the dates of the events are also given clearly. In this regard, the work serves as a unique source, a valuable encyclopedia for those interested in the life of Amir Timur.

III. Results

The reasons for Amir Timur's visit to Rumo are described in Odil Yakubov's drama "Fotih Muzaffar ..." in a completely different way. The author had collected a lot of material about Timur and the Timurids when he wrote the novel "Ulugbek xazinasi" ("Ulugbek's Treasure") and got acquainted with many historical sources. Nevertheless, he chose a completely different path in his drama, a method of using folklore as the basis of historical drama. Therefore, he tries to substantiate the reason for Rumo's march through the details of his dream told to Suluvkoz by Amir Timur. This, in turn, corresponds to the spirit of the drama, the direction of the narration underlying the work:

Sahibkiran: - Listen to me without torturing me, my beauty! I had a dream six months ago ...

Suluvkoz: - Dream?

Sahibkiran: - In my dream, I heard the sound of the unseen, When I listened ... it was my great master Sayyid Baraka. He said, "O Sahibqiran! On the western side of the mighty state, which you have built by the will of the primary Allah and the secondary by your zeal, a blind lion has appeared. The lion wants to attack the frontier and makes a plan to destroy your mighty state", he said.

Even the events of the plot, especially the content of this passage are mostly the details of the dream, the images of Amir Timur and his master Sayyid Baraka promote pure history.

In addition, the image of Yildirim Boyazid, a symbolic blind lion with a rough face and a threat to the security of the Timurid state, also served as an artistic basis for the historical reasons for the Rumo march. Since Odil Yakubov's drama is based on folklore material, Sahibkiran's fight with Yildirim Boyazid near Ankuria is also depicted in the folklore spirit. In the drama, Amir Timur organizes a big hunt on the days of battle. This hunt is also symbolic, with Sahibkiran alone "shooting about two hundred pheasants" and ordering them to be brought to the table of Sultan Boyazid.

Of course, it is a historical fact that Amir Timur's visit to Rumo ended in victory, and Boyazid's defeat. This historical fact is known to the author and it prevents him from depicting Sahibkiran as busy during any battle. According to historical sources, Amir Timur made great preparations for this march and prayed to Allah alone for the night before the battle began. Therefore, the fact that he was hunted on the same days of the war is contrary to historical events. That in itself seems to have eased some of the tension in the drama.

IV. Discussions

Feeling this situation, the playwright tries to fill this scene with other conflicts. These include:

The first is Saragul's arrival at the Sahibkiran residence to spread rumors in Samarkand about Suluvkoz.

The second is the death of Boskanbek, who was severely wounded by a shot at Sahibkiran by an enemy. An enemy was hiding in a ravine.

The third is the sending of Shahrukh Mirza, Amir Barlos, and Sheikh Nuriddin by special command to restore order in the various borders of the country, as well as to quell the protests caused by Mironshah's drunkenness around Mashhad.

The fourth is the meeting between Amir Timur and Boyazid and the intense dialogue between them.

First of all, it should be noted that no commander can hunt at a time when the fate of himself and his country is being decided. It is true that at the beginning of the Rumo march, that is, Sahibkiran returned from the province of Jam, crossed the Euphrates, and organized a hunt, and in this hunt, a very large catch was made. This means that there is almost more than a year between the time of the hunt and the time of the defeat of Sultan Boyazid and his time of captivity. It turns out that Odil Yakubov did not take into account this historical information in the drama, and depicts Amir Timur hunting at the time of the war.

As a result, the struggle between Sahibkiran and Boyazid, the leading conflict that lies on the stage and is inextricably linked with reality, slows down a bit. This is natural for the drama "Fatih Muzaffar ...". Even though the main contradiction that has stirred up the events in the work is the Rumo march, in essence, it serves to give them a historical spirit.

For the leading conflict in the play, the playwright chose the legend of Bibikhanum, which is widespread among the people. It is known that Saroymul Khanim (Bibikhanim) was the daughter of Kazankhan, one of the Mongol khans of the Chigatay ulus, and was born in 1341. In 1355, Amir Husayn married her. After the assassination of Amir Hussein in 1370, Amir Timur married Saraymul Khanim. Amir Timur took Bibikhanim with him on many marches, and she was always with Sahibkiran when receiving foreign ambassadors. According to Rui Gonzalez de Clavijo, on September 3, 1404, all the wives of Amir Timur, including Bibi Khanum, took part in the reception of ambassadors in Dilkusho Park on the outskirts of Samarkand.

Probably, this is why there are so many stories and legends about Bibikhanum. According to one of these legends, Saroymul Khanim receives permission from Amir Timur to build a madrasah at his own expense. When she is allowed, she sells a pair of diamond earrings, which she had received as a gift from her father – Kazankhan, and begins to build a madrasah with this money. While construction is going on, she often comes and gives instructions to the chief architect. When the madrasa is almost finished, the chief architect praises Bibikhanim's intelligence and beauty. This thing soon turns into rumors.

One day, Saroymul Khanum gives a bowl of seven boiled eggs in different colors to one of her maids and wraps them in a handkerchief. The maid tells the chief architect that he must eat these eggs and separate the taste of each, and informs him that the task has been set by Bibikhanim. The chief architect takes off his shawl and sees an egg of seven different colors and realizes what the princess is doing. These days, it is rumored that Amir Timur will arrive in Samarkand. Fearful of rumors about himself, the chief architect makes two wings, ties them to himself, flies down and crashes his head to the ground, and dies.

This narration is slightly changed, exaggerated and spread among the people in several variants. In one of them, the chief master bows to Bibikhanim's beauty and intelligence and expresses his love for her. Angered by this, Saroymul Khanim tries to sentence him to death. However, if the chief architect had been executed, the mosque would have stopped and the mosque being built for Sahibkiran, who was returning victorious from a long, dangerous march, could not have been completed. Filled with the desire to make a great gift to the owner, Bibikhanim agrees to give the chief architect a kiss on the veil on her face. The place where the architect kisses becomes spotty. The incident turns into a big rumor in the palace. As a result, the architect shoots himself from the roof of the finished mosque and dies.

The folklore material based on the drama is directly connected to this narration. The prototype of Sahibkiran's beloved, wise wife Suluvkoz is Saroymul Khanim (Bibikhanim), and while Amir Timur was hunting during his victory in the Battle of Ankuriya, Suluvkoz's maid Saragul came to Sahibkiran. By doing so, she fulfills two tasks: one is to inform Sahibkiran about Suluvkoz's innocence, and the other is to meet Amir Timur's soldier, her lover Kalkanbek.

Hearing Saragul's message, Sahibkiran sent Sheikh Nuriddin to Samarkand. At the same time, he warns that the final judgment will be made by himself. Suluvkoz, who confessed to her fault, died when Amir Timur returned to Samarkand. Such a tragic death of Suluvkoz is fully justified in the drama. Because, first of all, there were various rumors in the palace about the incident between Suluvkoz and the architect. At the head of them was Bibi Sardor. This meant that Suluvkoz could not justify himself under Amir Timur in any way. So she preferred death.

Secondly, even if Amir Timur had forgiven her, how could Suluvkoz justify the black spot on her face. This mark was a blood-washed sin between her and Amir Timur.

V. Conclusion

Thus, the leading conflict in Odil Yakubov's drama is related to the Suluvkoz incident, and Amir Timur's visit to Ankuria, and then to China, only served to leave a historical light. Therefore, the playwright does not approach many historical facts very precisely. For example, in all historical sources about Amir Timur and Yildirim Boyazid, the defeated Sultan was brought to Sahibkiran as a prisoner.

Then, not to insult the sultan, Amir Timur immediately freed his hands and legs and received him respectfully. In Odil Yakubov's drama, Sultan Boyazid himself visits Sahibkiran's residence to pay tribute to Sahibkiran. Upon hearing this news, Shahrukh Mirzo sent Boyazid to a black shelter until Amir Timur returned from hunting.

The image in the drama does not match the historical encounter between Sultan Boyazid and Amir Timur. But such a disparity justified itself in the drama.

Because the dialogue between Sahibkiran and Boyazid in this meeting reveals the struggles of Amir Timur throughout his life, the reasons for the bloodshed; the name of Sahibkiran, who is often branded as a butcher, a robber, is justified. It turns out that in a play with a clear folklore interpretation, it is possible to use historical material as freely as you want, and in this case, any interpretation, any image meets the requirements of historical drama.

Odil Yakubov had written several historical novels and sharpened his pencil very well. Therefore, he could masterfully combine historical information with events in the folklore spirit, which constitutes the leading conflict in the drama. In short, Odil Yakubov's drama "Fotixi Muzaffar yoxud bir parivash asiri" ("Fatihi Muzaffar or a captive of beauty") gives a good reason to say that the period of independence has been a special stage in the Uzbek drama in terms of the artistic development of the image of Amir Timur.

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