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THE IMAGE OF TIMUR IN CLASSICAL LITERATURE

Djumayev Elmurod Bekpulatovich
Associate professor at the University of information technology and management, doctor of philosophy in philology (PhD)
ORCID: 0009-0003-1741-4007
elmurodjumayev272@gmail.com
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Annotation: This article examines the poetic interpretations of the personality of Sahibkiran Amir Temur and his artistic and historical image in Eastern and Uzbek classical literature. In the process of analyzing the sources, the features of how Timur's figure is reflected in the written monuments of the Timurid era, in the traditions of court literature, in historical fables, epics, and tazkiras are revealed. The article explores the concept of Amir Temur's personality as a just ruler and how the military leader's genius, as well as his educational and creative qualities, are summarized through the lens of classical artistic thinking. The synthesis of historical documentary elements and artistic texture, the principles of idealizing the individual, and the ideological and aesthetic role of the image of Timur in the development of the classical literary tradition are also scientifically substantiated.

Key words: Amir Temur, Sahibkiran, classical literature, historical image, literature of the Timurid era, artistic interpretation, concept of a just king, qasida, historical fact and artistic fabric, poetic ideal.

ОБРАЗ ТИМУРА В КЛАССИЧЕСКОЙ ЛИТЕРАТУРЕ

Аннотация: В данной статье исследуются поэтические интерпретации личности Сахибкирана Амира Темура и его художественно-исторического образа в Восточной и узбекской классической литературе. В процессе анализа источников раскрываются особенности отражения фигуры Тимура в письменных памятниках эпохи Тимуридов, традициях Дворцовой литературы, исторических баснях, эпосах и тазкирах. В статье рассматривается концепция личности Амира Тимура как справедливого правителя, как обобщаются через призму классического художественного мышления гениальность военачальника, просветительские и творческие качества военачальника. Научно обоснованы также синтез исторической документальности и художественной фактуры, принципы идеализации личности и идейно-эстетическая роль образа Тимура в развитии классической литературной традиции.

Ключевые слова: Амир Темур, Сахибкиран, классическая литература, исторический образ, литература эпохи Тимуридов, художественная интерпретация, концепция справедливого короля, касида, исторический факт и художественная ткань, поэтический идеал.

MUMTOZ ADABIYOTDA TEMUR OBRAZI

Annotatsiya: Mazkur maqolada Sharq va o‘zbek mumtoz adabiyotida Sohibqiron Amir Temur shaxsi hamda uning badiiy-tarixiy obrazining poetik talqinlari tadqiq etiladi. Manbalar tahlili

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jarayonida Temuriylar davri yozma obidalari, saroy adabiyoti an'analari, tarixiy qasidalar, dostonlar hamda tazkiralarda Temur siymosining aks ettirilish xususiyatlari ochib beriladi. Maqolada Amir Temur shaxsiyatining adolatli hukmdor konsepsiyasi, harbiy sarkardalik dahosi, ma'rifatparvarlik va bunyodkorlik fazilatlari mumtoz badiiy tafakkur prizmasida qay tarzda umumlashtirilgani ko'rib chiqiladi. Shuningdek, tarixiy hujjatlilik va badiiy to'qima sintezi, shaxsni ideallashtirish tamoyillari hamda Temur obrazining mumtoz adabiy an'analar rivojidagi g'oyaviy-estetik o'rni ilmiy jihatdan asoslab beriladi.

Kalit so'zlar: Amir Temur, Sohibqiron, mumtoz adabiyot, tarixiy obraz, Temuriylar davri adabiyoti, badiiy talqin, adolatli shoh konsepsiyasi, qasida, tarixiy haqiqat va badiiy to'qima, poetik ideal.

It is entirely natural that the lives and deeds of celebrated historical figures transition into the realm of imaginative literature. This stems from the multifaceted richness of their personalities, lives replete with sharp contradictions and intense dramatic tension, the intricate intertwining of fortune and misfortune, the loftiness of their aspirations, and the extraordinary, awe-inspiring scale of their endeavors. Amir Temur, the legendary Sahibqiran who transformed the political map of the world, stands as one of such monumental figures.

Regarding imaginative literature, it is imperative to acknowledge that literary creation began to flourish vigorously in the Turkic tongue largely due to Amir Temur's state policies. Throughout his relatively brief lifetime, Temur accomplished monumental feats that several lifetimes could hardly encompass. In this grand undertaking, it was inevitable that the dry burned alongside the green, and instances of injustice occasionally transpired. Nevertheless, the ultimate fruition of Temur's historic achievements was magnificent. He forged the grand empire of Turan, unified fragmented and dispersed nations and peoples, and established a peerless treasury of cultural civilization characterized in Western terms as the "Renaissance"[1].

Amir Temur played a decisive role in the life of Kamal Khojandi, who had been taken to the Golden Horde by order of Tokhtamysh Khan; following the defeat of Tokhtamysh in 1395, Temur enabled the poet to return to his homeland, Tabriz. Reflecting upon this pivotal turn of events, Kamal Khojandi, an eminent figure of Persian classical literature, wrote:

Kamol on damki, xohi did bo yoron karim xudo,
Bigo': – In davlat az yumni shahi Sohibqiron didam[2].
(Kamal, when you behold the generosity of God in the company of companions,
Proclaim: "I witnessed this prosperity through the auspicious grace of the King Sahibqiran.")

Historical sources also document that the poet maintained correspondences with Miranshah. Furthermore, the episode regarding the recitation of the famous ghazal "Agar on turki Sherozi..." during Amir Temur's meeting with Hafiz Shirazi upon the conquest of Shiraz is widely renowned, with its narrative details having entered extensive cultural circulation.

Hazrat Alisher Navoiy emphasized Amir Temur's profound passion for the literary word, prose, and verse, noting his extensive repertoire of poetry committed to memory: "Amir Temur perceived and recognized immense socio-philosophical, ethical depth and refined aesthetic grace within poetic verse, drawing upon it throughout his lifetime and thriving in its spiritual delight. During the most arduous moments of his existence, poetry served him as a catalyst to effortlessly resolve complex predicaments"[3]. The episode referenced here pertains to Miranshah's descent into carousal and intemperance alongside three of his boon companions (nadims). When Khwaja Abdulqadir, who had been condemned to death, was apprehended, he recited the Holy Quran so exquisitely that he escaped

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the sovereign's wrath and was ultimately elevated to the recipient of Amir Temur's imperial benevolence. Narrating this occurrence in all its inherent complexity and dramatism, Navoiy convincingly portrays how Temur's severe wrath and profound mercy existed side by side. The great poet's appraisal of the line uttered by Amir Temur is particularly noteworthy: "Men of intellect and discernment well know that across years, nay, across entire centuries, such an exquisite word rarely comes into being"[4].

Hazrat Navoiy identifies the very virtues innate to Amir Temur within Sultan Husayn Bayqara: "Let all the world know that the sublime verses and eloquent words that continuously flow in timely fashion from Sultan Sahibqiran during royal assemblies are an inherited legacy traced back to his great and revered ancestor, Amir Temur may the abode of the former be the gardens of Paradise, and may the reign of the latter endure eternally in the realm of this world!"[5].

Navoiy's life and intellectual legacy are intimately intertwined with the Timurids, an association thoroughly documented in Mirkhwand's Rawzat al-Safa and Khwandamir's Habib al-Siyar. Regarding his close kinship and milk-brotherhood (kokaldoshlik) with Umar Shaikh Mirza, the poet writes in the Preface (Debocha) of Badayi al-Bidaya:

Otam bu ostonaning xokbezi,
Onam ham bu saro bo'ston kanizi[6].
(My father was a dust-sweeper at this threshold,
And my mother, a handmaiden in the garden of this palace.)

The Saqinoma (literally signifying cupbearer, purveyor of spiritual nourishment, epistolary poem) is a large-scale lyrical genre distinguished by an individualized compositional architecture, comprising multiple stanzas. It is composed in the rhyming couplet structure of masnavi within a rigorous poetic meter specifically the mutaqarib meter and each stanza systematically initiates with an address to the saqi (cupbearer). Navoiy's Saqinoma, incorporated into the divan Fawayid al-Kibar and commencing with the line "Saqiyo, tut qadahi shohona..." (O cupbearer, offer the royal goblet...), consists of thirty-two stanzas.

Summoning Sultan Husayn Bayqara to moral vigilance and spiritual consciousness, the poet invokes an extensive catalogue of historical exemplars prior to presenting his foundational thesis. Emphasizing that the earthly world is transient, life and riches are ephemeral, and all created human beings are inevitably destined for oblivion, he observes that world-conquering sovereigns who once caused the cosmos to tremble such as Kayumars, Hushang, Jamshid, Faridun, Alexander the Great, the Ashkanian rulers, Rustam, Sam, Yazdegerd, Bahram, Genghis Khan, and Ogedei have all descended into the dark bosom of the earth. Navoiy judiciously navigates the narrative toward his core ideological aim, invoking the Sultan's venerable forefather, Amir Temur:

Qani Temur – shahi islompanoh
Ki, jahon oldi, chekib xayli sipoh.
Jaddu abo sanga avlodi qani,
Oqa -ini sanga ahfodi qani[6].
(Where is Temur the sovereign protector of Islam,
Who conquered the world at the head of countless legions?
Where are his ancestors, and where are his royal scions?
Where are the elder and younger brothers, and where his posterity?)

Through this poignant reminder, Navoiy urges Husayn Bayqara never to forget the Creator and to uphold strict justice and equity. The great thinker earnestly aspires for the monarch, who was his intimate companion, to be as devoted and benevolent toward his people as his grandfather had been.

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The deliberate invocation of Sahibqiran Amir Temur is profoundly intentional, as the poet was intimately aware of the deep reverence, piety, and love harbored by Husayn Bayqara toward his imperial ancestor.

The seventh and eighth assemblies of Hazrat Navoiy's biographical compendium (tazkira) Majalis al-Nafais are directly dedicated to Amir Temur and the Timurid dynasts, which underscores their conceptual significance. The great polymath's entire life was organically bonded with the representatives of this dynasty, and his veneration for Amir Temur and the imperial house was boundless.

Introducing the seventh assembly, which begins with the characterization of Temur as "The orchard of royal genealogies and the ocean of imperial gems, the world-conquering Khagan, Sahibqiran, namely Temur Kuragan", Navoiy notes: "Although he did not deign to compose verse himself, he recited poetry and prose in such exquisite context and pertinent occasion that his reciting a single bayt was worth more than a thousand magnificent verses composed by others"[7].

As is well established, Hazrat Navoiy was an exceptionally righteous creator, intolerant of falsehood and possessing a discerning, delicate temperament. His scholarly and aesthetic reflections concerning Amir Temur faithfully reflect historical reality, accentuating the conqueror's valor, magnanimity, and resolute measures against actions contrary to Islamic jurisprudence (Sharia) and moral decorum, subjecting transgressors to appropriate retribution. In this regard, he spared no one, not even his own kin. When Miranshah governed Tabriz, exercising unchecked autonomous authority, he succumbed to excessive wine-drinking and committed egregious transgressions against social propriety. Upon learning of his son's debauchery, Amir Temur promptly commanded that the three companions who had led Miranshah astray be brought before his presence. The offenders were condemned to execution; however, one of them, Khwaja Abdulqadir, managed to flee, feigning madness and wandering as a vagrant. Later, apprehended during the campaign in Iraq, Khwaja Abdulqadir was spared from imminent execution solely due to his sublime recitation of the Holy Quran. Navoiy elucidates this transformation, stating: "His Majesty's wrath was transmuted into grace". This identical episode is recorded in Ibn Arabshah's chronicle Ajaib al-Maqdur fi Tarikh-i Timur as well as in Hazrat Navoiy's Majalis al-Nafais. In the epic novel Ulug Saltanat (The Great Empire), the novelist appropriately integrates this episode to delineate the psychological complexities of Miranshah's persona [8].

Standing as the crowning achievement of our classical poetry, the Khamsa represents the zenith and pride of national literature. It serves as a spiritual-enlightening sourcebook that elevates the human spirit, enriches human cognition, guides the comprehension of the universe and mankind, and impels the reader to cast a profound analytical gaze upon history, the present, and the future. The allegories, legends, historical occurrences across disparate eras, and documented chronicles of celebrated figures integrated into the Khamsa constitute a spiritual treasury indispensable for self-cognition and understanding the moral virtues necessary to leave an honorable legacy.

In the eighth discourse of the opening epic, Hayrat al-Abrar, the concept of fidelity (vafa) is systematically examined. In the tale "Two faithful lovers", an episode associated with the Sahibqiran who conquered India is presented: two lovers condemned to death contend with each other before the executioner, each imploring to be slain first so that the other might live even a fleeting moment longer. Learning of this extraordinary self-sacrifice, Amir Temur is deeply moved by their steadfast fidelity, compassion, and loyalty, thereby granting imperial clemency to both the lovers and the entire populace [9].

In the epic Saddi Iskandari, a divergent artistic interpretation of this narrative motif is presented. In the twenty-fourth chapter of the work, discord and political factionalism are subjected to

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severe rebuke, illustrating how strife among sovereign rulers precipitates widespread ruin and plunges the citizenry into calamity:

Bu go‘yo jahon ichra to‘fon erur,
Ki andin jahon ahli vayron erur.
Ne to‘fon, balo bahri chayqalg‘oni,
Jahon ahli suv ostida qolg‘oni...
Ne to‘fon, bedodu seloi g‘am,
Erur onchakim dahr elig‘a alam[9].
(This is as though a great tempest upon the world,
Whereby all the inhabitants of the earth are laid waste.
Nay, not merely a tempest, but a surging sea of calamity,
Leaving the people of the world submerged beneath the flood...
Nay, not merely a flood, but a relentless deluge of injustice and grief,
Inflicting boundless torment upon the denizens of the cosmos.)

Following this, Hazrat Navoiy addresses the armed collision between Genghis Khan and the Khwarazmshah, wherein the victorious Genghis Khan decrees a general massacre of the populace. Two destitute companions, captured by the enemy, plead: “Drive the blade into my head first, and only when I am slain strike his neck!”. Amidst this unfolding atrocity, the two faithful companions appear in Genghis Khan’s dream, admonishing him: “If your enmity lies with the Khwarazmshah, what fault have the inhabitants of the world committed in this affair?” Awakening from his sleep, the monarch contemplates how innocent blood is being spilled on account of the feud between himself and the Khwarazmshah, and subsequently grants clemency to the people. Navoiy extols Amir Temur; yet, while acknowledging Genghis Khan’s historical magnitude, he refrains from attributing virtuous qualities to him, choosing instead conscious reticence. This distinction likely emanates from the sheer brutality and ruthless violence perpetrated by the Mongol armies under Genghis Khan’s command. This fundamental ethical dichotomy underpins the strategic artistic selection of Amir Temur to exemplify sublime fidelity, while Genghis Khan is deployed to illustrate destructive political conflict.

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