

The Literary Image Of The Historical Personalia In The Story Of “The Shadow Of The Death” By Temur Qurbon

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Abstract – In the following article the diverse viewpoints of the Temir Qurbonov appearing in his story “The shadow of the death”. The contemporary writers’ ideas on the literature regarding the historical personalia is reconsidered. The historical review of the prominent scholars and statesmen is conducted

Keywords – “The shadow of Death”, “Baburnama”, Andijan, Umarshaykh Mirzo, Z.M. Babur, Transoxania.

I. INTRODUCTION

Although the genre of the story is compact and small in shape compared to other genres, the genre has a wide range of possibilities in creating an artistic interpretation of historical reality in literature. As X.Do’stmuhammad has mentioned: “any genre in the artistic literature has its own role, its own interests, significance. But thanks to the opportunities inherent in the genre of the story, it is always created relatively a lot, a lot is announced, consequently, each national literature has its own unique daily breath, its making steps, the position is more manifested in the story”. [6.58]

One of the main tasks of literature is the revitalization of events that occurred in its history, the creation of works dedicated to historical figures who lived in the near or distant past. [7.180-193] By the years of independence, our literature began to reflect in different forms and tones. Subsequent years of truly creative work in literature, to say the truth, the truth developed in the world wide coverage. [8]

In the Uzbek storytelling of the period of independence, several stories reflecting the image of historical figures and their authors came to the square. In the sentence of such stories, we can include the work of Timur Kurban “The shadow of death”. In the story “The shadow of Death”, which belongs to the pen of Temur Kurban, the events related to the fourth son of the Temurid Prince, Abu Said Mirzo, the governor of Andijan region, the king and poet Zahiriddin Muhammad Babur and his father Umarshaykh Mirzo are taken into the pen.

Muhammad Babur gives the following information about his father’s death in the work of Baburnoma”: “on this occasion it appeared a strange event, I was present, the Akhsi Kurgan was high, the voke was on the cliff, the buildings situated on the banks of the cliff. On this date, on Monday at four o'clock in the month of Ramadan, the umarshayh Mirzo jardin pigeons and pigeons were deliberately flying and so on. He was thirty-nine years old. [2.15] The story begins with a dream motif. In the story “The Shadow of death”, the writer uses the dream motif to reveal the spiritual state of the hero of the work, to illuminate his mood, internal senses, to psychological analysis, to correlate the events of the work, to estimate the integrity of his form and content, thereby introducing the reader with various problems that surround the hero, mental torture and suffering The event described in the story enlivens the political situation of that period even before the eyes of the reader. The historical fact and artistic texture of

the work served to harmonize and enhance the charm of the work. Asarda tarixiy fakt va badiiy to'qima uyg'unlashib asar jozibasini oshirishga xizmat qilgan. The historical fact and artistic texture of the work served to harmonize and enhance the charm of the work. All images in the story are historical figures. As the writer creates a work, he takes historical events and historical ones as a material for his work. In the story “The Shadow of death”, the author clearly and vividly describes the character of historical figures. This is evidenced by the fact that the author has accurate information about the story and the period in which it was told. The historical fact and artistic texture of the work served to harmonize and enhance the charm of the work. All images in the story are historical figures. As the writer creates a work, he takes historical events and historical ones as a material for his work. In addition to Umarshayh Mirza, the story also provided information about such historical figures such as Karakuzbegim, Hofiz Muhammadbek doldoy, Khoja Husaynbek, Sheikh Mazidbek, Ali Mazidbek, Hasan Yaqubbek, Qasimbek qavchin, Babakuli Baba Alibek, Ali Dostbek (taghoyi), Mir Ghiyas, Ali Darvesh, Qanbar Ali moghul in the work of Babur “Boburnama”.

According to the Boburnama, Umarshaykh Mirzo was a low-growth, shaggy beard, round-faced, full-fledged, laconic person. He was a man of Hanafi sect, pure prudence, he was able to perform five prayers at the time. Khoja ahror considered the Custodian to himself and took part in many of his conversations. Umarshayh Mirzo is a kind, generous and courageous person. As for Karakuzbegim, she was Umarshaykh Mirzo's young and beloved wife, Babur said about him: “another Karakuzbegim was a later wife, then he was brought, she was a son. Mirzo's flattering lineage w's ripe by the Manuchihr mirzo, the inquiry by Sultan Abusaid Mirzo.” The author enriches in the story such historical data with artistic textures.

One of the historical figures mentioned in the story is Hofiz Muhammadbek do'ldoy, who was the son of Sultan Malik Qashgari, the brother of Ahmed Hojibek. It is quoted in the book of Boburnoma that after the death of Khudoyberdibek, Hofiz Muhammadbek sends do'ldoy as a concierge. After the events of Sultan Abusaid Mirzo, he could not go out with Andijan Princes, but went to Samarkand to the service of Sultan Ahmad mirzo. When Umarshaykh mirzo arrives on the Uratepa with the aim of Samarkand, Umarshaykh Mirzo is transferred to the disposal of Umarshayh mirzo and entered his service. Umarshaykh Mirzo gave him Andijan. Babur Hafiz Muhammadbek doldoy” in the “Baburnoma” had to go to the audience of Sultan Mahmudkhan. They found Mirzo Khan and gave him the string. I became a conscious thinker of the Indian way, after invading Kabul went to the pilgrimage of Mecca earlier by means of Indian routes! On the way he surrendered to the disposal of Allah. Fadir and humble and vigorous as the man has melted” he gives information.

The author is based on this very historical plot, which is presented in the Book of Boburnama in the story “The shadow of death”. “Khoja Husaynbek was humble and poor man. [2.15] This info is expressed as following”. This plot is an artistic reflection of the following in the story: “mirzo from the pale face of Khoja Hussainbek, apparently does not even look like bek, who always dresses as a poor person, could not read any sign”. [4.97]

Also mentioned in the story about Sheikh Mazidbek and Ali Mazidbek in the “Baburnama” are such information: “another Sheikh was Mazidbek, the manga was first made of atka of Bek. Conqueror and tuzuki Was much more brilliant. Babur had served to Mirzo. Under the auspices of Umarshaykh Mirzo he was a magnificent beg. [2.15] The wicked man was melted, the chuhra was sax”. [2.15] “Another Ali was Mazidbek qavchin, two were executed: on one career Axis, another career in Tashkent. The hypocrite and the wicked and the unclean and the naughty man melted”. “Both these images are described in the story” The Ghost of death “as an illusory, treacherous and treacherous image. In the story, also about Hasan Yaqubbek “another was Hasan Yaqubbek. A little solitude, good cheerfulness, chust and chaspon man melted. This is a bayt of his:

*Boz oy, ey humoyki, beto'tii xatat
Nazdik shud ki zog' barad ustukhoni man.*

He was a brave man. He shot arrow well. The rider played well. The ad hoc pallani melted good scatters. After the Umarshayh Mirzo incident, the owner at my door was voluntary ul. The Hollow was narrow and less wattle and plot, shorter man”. [2.15]

In the story “The Shadow of death”, the author describes the above facts about Ali Mazidbek and Hasan Yaqubbek literary as follows. “How can one of these princes, who sees his every word as obligatory in his command, destroy Mirzo? Is Ali Mazidbek, who has gone bad not one but two times?! Or how brave is Hasan Yaqubbek, who is revenge for such a conspiracy?!” In revealing the character-feature of these images, the author relies on historical data. The combination of historical facts and artistic texture in the story does not inspire the reader.

The combination of historical facts and artistic texture in the story does not inspire the reader. The author reliably delivers the historical facts. The writer's skill is exactly that, too. If the reader does not believe in the events of the work with an inner feeling, the cost of this work will decrease. Another of the historical images mentioned in the story is the image of Qosimbek qavchin. About Qosimbek qavchin in the “Boburnoma” writes with one respect to some of the princes. He asserts that he is one of the Lords of the ancient Andijan Army. “After Hasan Yahbek, that Sahib voluntary was at my door. Until the end of his life, voluntary and prudent increased and did not grow. He was a brave man” This historical plot about Qosimbek qavchin was reflected in the story. “The suspicion of loyalty Zahir Qosimbek qavchin was not arrogant, it would be a foolishness of the mind.”

In the story “The Shadow of death”, the author makes appropriate use of the information presented in the Book of “Boburnoma”. However, in this way, one should not draw the conclusion that the story is a repetition of the information, which is written in historical and literary sources that have reached us about Babur. The story reveals the author's style and originality. The author studied the existing informations and managed to create a new and original work. It belongs to the pen of Timur Qurbon.

In the literary work, the most important of the objects described outside man is nature, it is considered a play in scientific literature. In truly artistic works, the image of nature (landscape) is often encountered. First of all, it expresses in the composition of the work, of course, a clear ideological goal:

- a) shows the natural environment in which the hero moves;
- b) serves to open those or those facets of the character of the hero; c) gives a historical-concrete natural hue to the event-event described in the game, and the khokazo. In the story “The Shadow of death”, the author manages to reveal the spiritual state of Umarshaykh Mirzo through the image of nature.

In addition, special care is given to the image of the animal world in the artistic work. The image of the animal, as well as the landscape, serves to open those or those sides of the human character. In this place, the Boychibor in the epic “Alpomish”, It is enough to remember the descriptions of the Ch.Aytmatov's flower in the narrative “Farewell, Gulsari”, Qahhor's two horses in the story “*Squirrel*”. The author points out in the story the tragic fate of the hero through the horse and elk. And the puzzle at the beginning of the story is logically solved at the end of the work.

The story “The Shadow of death” fully meets the requirements of the historical work. In the story, the question of space and time is solved on the basis of historical logic. He skillfully uses historical artifacts and artistic textures to reveal the speech, character of the heroes. Psychological images have led historicity to artistry. In addition, the author avoids a dry statement when describing the events of the work. In the story, the mental state of Umarshaykh Mirzo is skillfully revealed.

It is known that in Uzbek literature such writers like P.Kadyrov, B.Baykabilov, X. Sultanov created works on the life and work of Bobur Mirzo. Each creator interprets the image of Babur, proceeding from his worldview and opportunity. However, by creating this embodiment, first of all refers to “Boburnoma”. Because “Boburnoma” is also considered a historical and artistic work and is an important source of study not only of the Babur but also of the entire history of Transoxania.

According to the literary scholar T. Boboyev, the artistic image should arouse in the reader, an album, some kind of aesthetic sensuality (emotionality). Indeed, if the artistic image that reflects the ugliness in life evokes hatred in the reader, the image that expresses beauty gives aesthetic pleasure. The writer describes his aesthetic ideal through the artistic image: the ideal is expressed directly in a positive image, indirectly in a negative image. The writer must passionately approach each image, find in it an active attitude. Accordingly, when we read this or that work, we can not even look at the activities of the artistic image indifferent: we either enjoy them or hate them.[1.145]

Even if the name of the space in which the events depicted in the game can occur is a tissue, then the signs of a concrete space are impregnated anyway. The reason why the story “*The Shadow of death*” has become a mystery of historical stories is that the place where the events took place is historically accurate. Place names like Akhsi, Andijan, Tashkent are mentioned as historical places where the events of the work took place. And this is the basis for the emergence of elements of historicism in these stories.

It also depends on how long the “Time” covers itself, from the author's creative intention. Literary work can be found that the events of the plot take place in one or several years and even in one day. Sometimes, if a large novel contains an event that happened in one day, then the events that sometimes lasted several years are described in one game. Here the genre options will also have an

important place. In the story “The shadow of death” we witness that the author refers to historical sources, since the images of the appearance of the heroes.

In the story “The Shadow of death”, Temir Kurban, the author skillfully used the language capabilities in giving the period coloration. As we study this work, we will witness the history of nation of literature nation and Homeland, the life and fate of our great ancestors in a full, artistic way based on documentary sources.

II. RESULTS

At such a time, it is natural that writers who have worked on the historical subject will face some difficulties. It is natural that the author has a lot of hands on words and phrases that are characteristic of the period chosen for the purpose of maintaining the color of the period in the work, but now considered archaic, the reader has difficulty understanding this work. In particular, as the well-known scientist Akram Kattabekov mentioned “...in the people's language, the law of synharmonism is dominant. Let's say that it is customary to say “not one”, “borgon“, “put”, “not putting”. The several words, which are now extinct, are also in use. Nevertheless, ilik (hand), cherik (soldier), like and so on. The use of certain words and phrases, which are understandable in every text and which deliberately do not have to be seen in the dictionary, brings closer to the spirit of the Times and increases the persuasion power of the work”.

III. CONCLUSION

In the story “The Shadow of death”, the author Temir Kurban, skillfully used the language capabilities in giving the period coloration. As we study this work, we will witness the history of nation of the citizen Homeland, the life and fate of our great ancestors in a full, artistic way based on documentary sources.[5.] That's why the efforts should be directed at the study of these literature legacy.

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