

The Image of Historical Figures in the Novel “Ulug'bek Treasure”

Nigora Ashurova

Head of the Department of Youth Work, Spirituality and Education at the TPhMI, Doctor of
Philosophy (PhD) in Ph.S., Tashkent

Abstract: This article discusses the knowledge of the Timurid period, particularly the life of Ulugh Beg, to understand the complexity of the environment in which this great figure of the medieval East lived, and addresses the creation of historical figures. It also analyzes the writer's skill in translating the era in which Mirzo Ulugh Beg lived into fiction and portraying the realities of that time in accordance with the truth of life.

Keywords: fiction, novel, history, time, era, historical figure, historical truth.

Literary works play a special role in the assimilation of knowledge about historical phenomena. This is because literary works, such as novels, short stories, novellas, dramas, epics, and poems, vividly and touchingly depict the events of distant times and the characters who lived in those eras. Scientific studies on history or authoritative writings, which are compiled by historians and stored in documents (archives), provide information about events, names, actions, and the roles of their participants. A novel, a short story, and an epic describe the time and space in which the event took place, and they artistically depict the lifestyle, clothing, worldview, customs, and relationships of people during that time. Novels such as "The Past Days," "The Scorpion of Mekhrob," "Navoi," "The Treasure of Ulugbek," "Starry Nights," and "Jawzo" provide a clearer understanding of our ancestors' lives than any scholar or chronicler. This is because the character of time and space is shown as vividly in these works as in a painting created by Musavvir's brush over the features. By imagining the life of the Timurid era, having certain knowledge and understanding of the rulers and sovereigns of that time, the merchants and gunsmiths, the nomadic dervishes and sheikhs, the scientific study of the novel "The Treasure of Ulugbek" cannot be replaced by any scientific study by a historian. The novel "The Treasure of Ulugbek" is considered a perfect work that allows not only Uzbek readers, but also millions of foreign readers, to gain knowledge about the life of the Timurids, particularly the life of Ulugbek, to fantasize, and to experience the complexity of the environment in which this great figure of the medieval East lived. In connection with the invaluable importance of literary works in expanding people's knowledge about history and life, V. G. Belinsky said, "When we talk about the knowledge of our society, we are talking about the success of our literature, because our knowledge is a direct influence that our literature has on the concepts of society and traditions" [3, 326].

It follows from this that the knowledge of society members about their history, their understanding of their historical family tree, is formed and developed not through scientific research on history, but through literary works such as novels, short stories, and novellas.

Adil Yakubov's novel "The Treasure of Ulugbek" is a work that provides the most vivid representation of historical figures such as Ulugbek and Abdullatif. The portrayal of Ulugbek and Abdullatif in this novel accurately reflects historical facts.

It is known that Alisher Navoi lived and worked during the Timurid period, which was close to the time when Ulugbek and Abdullatif lived. Therefore, it can be assumed that the great poet's reflections on these two individuals are based on historical facts. In his work "Majolisun Nafis" ("Beautiful Collections"), written in 896 (1490-1491), Alisher Navoi describes Ulugbek as follows: "Ulug'bek Mirzo – donishmand podshoh erdi. Yetti qiroat birla Qur'oni majid yodida erdi. Hay'at va riyoziyni xo'b bilur erdi. Andohki, zij bitidi va rasad bog'ladi va halo aning ziji oroda shaol'dur. Bovujudi bu kamolot gohi nazmga maylqilur. Bu matla' aningdur:

Harchand mulki husn ba zeri nitini tust,

Sho'xi makun ki chashma badon dar kamini tust" [1, 171]

(Do not reign while beauty is under your rule, so that the eyes of the wicked may observe you)".

About Ulugbek's son, Abdullatif, he says: "Abdullatif Mirzo – savdoiy mijoz va vasvasiy ta'b va devonazor kishi erdi. Mundin o'zga dag'i g'arib badfe'lliqlari bor erdikim, zikriddin behijobliq lozim kelur.

O'tar dunyo maslahati uchun donishmand va podshoh otasini o'ltirdi. Har oynakim, saltanat Sheruyag'a vafo qilg'oncha anga qildi. Ammo tab'i nazm erdi va she'rini obodon aytur erdi. Bu matla' aning derkum:

Bar dilu chon sad balo az yak nazar ovard chashm,

Chun biguyam shukri in, yo rab, nabinad dard chashm [1, 172]

(Eyes with a single glance brought a hundred troubles to the heart and soul, how can I (repay) be grateful for this? - Lord, these eyes will not see pain!)"

The image of Ulugbek and Abdullatif, created by Adil Yakubov in his novel "The Treasure of Ulugbek," accurately reflects the thoughts of these two individuals as described by Alisher Navoi. Adil Yakubov expanded upon the great poet's understanding of Ulugbek and Abdullatif through the artistic expression typical of the novel genre. The novel "The Treasure of Ulugbek" begins with the portrayal of Ulugbek as a scholar: "He sat for a long time with a device in his hands, observing the sky, and then slowly walked up the steep marble stairs to the library on the third floor. With a pale face and a pale imagination, the parishioner looked through the books on the ornate shelves, one by one, rare manuscripts that had been lulled to sleep by the kingdom for almost forty years. Then, remembering Master Kazizoda Rumi, he turned to the "mathematics" and, touching the manuscripts one by one, left the room without saying a word. He didn't even say goodbye to Ali Kushchi. Ali Kushchi, who accompanied His Majesty to the courtyard, thought the master had come to say goodbye to the observatory, and his heart began to race" [4, 4-5].

In this image, Alisher Navoi says, "Donishmand podshoh erdi. Kamoloti bag'oyat ko'p erdi. Yetti Qiroat bila Qur'oni majid yodida erdi. Hay'at va riyoziyni xo'p bilur erdi. Andoqki, zij bitidi va rasad bog'ladi va halo aning ziji oroda shol'dur", - describing the striking figure of the ruler and scholar. This image of Adil Yakubov is exactly in line with Alisher Navoi's assessment of Ulugbek. As the writer writes about Ulugbek's final days in the novel, his scientific focus is on showcasing his unparalleled interest in stellar science. At the beginning of the novel, Ulugbek feels that destruction is approaching for himself, and the story begins with him saying goodbye to his favorite activity. Naturally, this situation is considered the most dramatic in Ulugbek's life. The plot of "The Treasures of Ulugbek" by Adil Yakubov begins with an image of this tense and dramatic event. This is the beginning of the novel, and it corresponds to the historical fact in every way. The writer creates a historical event based on the embodiment of Ulugbek's dominant character trait. The reality of the distant past in the novel comes to life as if it were happening

right now. The portrayal of a pale-faced, bizarre parishioner who stares at the sky for a long time while the reader holds instruments for observing celestial bodies in front of their eyes is sure to leave a lasting impression. As the reader reads the same passages in the novel, they imagine the scene where Ulugbek is looking through the books and manuscripts on his shelves, flipping through some of them.

In the novel "The Treasure of Ulugbek," the central theme is the portrayal of Ulugbek as a man who, surrounded by fanatical believers and ambitious individuals, suffers from the inability to pursue scientific advancement as he sees fit. Consequently, the novel begins with a vivid depiction of Ulugbek's distressed state in the observatory. From the second part of the work, the circumstances of Abdullatif begin to be shown directly. The image, appearance, and actions of Abdullatif described in the novel are in full accordance with the assessment given to him by Alisher Navoi: "Prince Abdullatif did not stumble until midnight, when Emir Sultan Jandar, who was following Mirza Ulugbek, brought the news he had been waiting for. And after the news came, he was relieved, as if a mountain had fallen from his shoulders, and he threw himself on Amir Timur's Golden Chair and fell asleep. He did not know how long he slept. Suddenly, he woke up in terror, as if someone was standing over him.

The Prince stood up slowly, his heart beating. In the dark corners of the vast, Horde-like King's Chamber, under the golden stools arranged around him, behind the heavy screen hanging in the corner, someone seemed to be hiding and watching his every move!

"Oh, Lord! Keep me in your shelter!..."

The Prince, listening to the ominous silence that had engulfed the room, shuddered to the roots of his hair, stood up for a moment, and then, as if afraid of startling the shadows in the corners, he walked on tiptoe and lit the candles on the shelves... The dark room was illuminated... The Prince's body was relaxed, and he threw himself back onto the Golden Throne, covering his head with his hands...

What has happened to him? Why is his heart beating like a trapped bird? Why is his heart filled with this terrible fear? What is he afraid of? Have all the dangers been limited? Is the governor no longer absolute for all of Maverannahr? Have the people not showered him with generosity and brought him to the brink of victory? Or has he been frightened by the bad news brought by Amir Sultan Jandar?" [4, 156-157].

There are many such facts that prove that Adil Yakubov has demonstrated great artistic skill in depicting historical truth and embodying the tragedy of Ulugbek. Through his artistic portrayal, the writer presents information about Ulugbek and Abdullatif, which was provided by his contemporaries, such as Alisher Navoi, during the Timurid era, as well as by historical figures who were well-informed about the events. The writer consistently followed historical fact in depicting Abdullatif's relationship with Ulugbek, which is one of the most significant factors that led to the portrayal of these two individuals beyond artistic influence.

In the novel "The Treasure of Ulugbek," the image of that time is vividly portrayed, as it is based on historical sources. This aspect of the work is recognized by the Bashkir writer Mustay Karim in a letter to the author of "The Treasure of Ulugbek": "The ideological power of the novel and its emotional impact are excellent. It is especially important that it be synchronized with the times and rise to the level of a truly modern work... A historical work should encourage people to live with dignity and well-being. Your novel is one such work" [5, 419].

In his letter, Mustay Karim emphasizes an important aspect of historical art: "People need to be encouraged to live a dignified life, to live well." The importance and value of historical works, such as the novel "The Treasure of Ulugbek," lies in their ability to instill a sense of goodness in modern readers, encouraging them to live as good people and inspiring them to do so.

The novel "The Treasure of Ulugbek" presents the complex inner world of the king, scholar, and father, Ulugbek. The novel describes how events unfold in a fierce and intense conflict. It also

focuses on the emotional struggles of characters such as Ulugbek, Abdullatif, Ali Kushchi, and Mr. Muhiddin. In "The Treasure of Ulugbek", the events unfold in a different chronological order than in the novel "Starry Nights" (by Pirmkul Kadyrov). Adil Yakubov immerses us in the last period of Ulugbek's life, exploring the conclusions he draws from his experiences. This approach makes the historical facts and events in "The Treasure of Ulugbek" less dry and academic. They create in the novel the impression of one of the complex phenomena of life. V. G. Belinsky says about the features of a novel on a historical theme: "The novel rejects the recording of historical facts and embodies them in an inseparable connection with a particular case: through it, it reveals the underbelly of historical facts; it takes us into the room, into the bed of a historical figure, shows us his life in the house, his family secrets, shows us him not only in the uniform of a historical review, but also under his dressing gown and skullcap. The landscape of the country, the age, the customs, and the behavior of people are described in every passage of a historical novel, although they do not constitute its idea. Therefore, a historical novel is a point of view in which history as a science is combined with art, and it is an addition to history, its other side. By reading Walter Scott's historical novel, we become contemporaries of the period in which the novel is set, citizens of a country about which, as a living witness, we gain a more accurate understanding than any history book can provide" [3, 178-179].

In Adil Yakubov's novel "The Treasure of Ulugbek," the "inside of historical facts" is revealed, and historical events are connected with the personality of Ulugbek. The image of Ulugbek, although he is a sultan and a ruler, is portrayed as an ordinary person who loves, hates, suffers, rejoices, dreams, and is as human as any other person. This is how the novel creates an image of a historical figure. Since characters like Ulugbek and Abdullatif appear to be real people, they seem to be living in the present moment.

Adil Yakubov, in order to transform historical reality into artistic reality, uses characteristic details based on subtle observations of the characters' portraits, their behavior, mental experiences, and the places where they lived, as well as the settings in the palace, houses, objects, and streets of the city and village. In the novel, the portrait of Ulugbek is described as follows: "Instead of the usual palace attire, he was wearing a simple blue-green robe, a three-layered black velvet turban, which was common in observatories and madrasas, and wide, warm squirrel-fur boots. The master stopped at the doorway and looked intently at his student.

In his slightly plump body, his long, copper-black face, and the thoughtful look that peered out from beneath his thick eyebrows, there was both the intensity of the Timurids and a hidden affection" [4, 10].

This portrait image also shows that the novel focuses on the portrayal of Ulugbek as a scholar who was diligent in his studies. Even from a historical perspective, although Ulugbek ruled over Maverannahr for forty years, the most prominent aspect of his personality was his scholarship and the creation of scientific works related to his field of study.

There have been many rulers in history. But there have been very few scholars and educated rulers like Ulugbek. Therefore, Alisher Navoi says:

Temurbek naslidin sulton Ulug'bek-

Ki olam ko'rmadi sulton aningdek

The tragedy of Ulugbek's fate was noted in historical sources. They claimed that the highest officials in the Sultan's court and the fanatically devout nobles were against Ulugbek's policies. They attempted to bring Abdullatif to the throne instead of Ulugbek. Abdullatif's ambitions benefited the officials and religious figures who opposed Ulugbek. They consulted among themselves and deposed Ulugbek from power. One of the high-ranking officials in the palace does not sign the conspiracy to depose and execute the esteemed Ulugbek, and opposes such cruelty.

Adil Yakubov artistically embodies this historical fact in the novel as follows: “The city representative Miron-Shah appeared in the doorway, followed by emirs with swords and daggers, and palace nobles with a red-coated Devonbegi. Their eyelids were furrowed, and their faces were dull. The representative of Miron-Shah, dressed in golden attire and carrying a dagger with a golden ribbon on his belt, looked at Ali Kushchi from beneath the ground, turned his broad face away, and stomped down the marble steps. Emir Sultan Jandar, with a handsome build and a thick black beard that suited his figure, rushed after Miron Shah, enthusiastically striking his curved sword against the boots hanging from his wide silver belt. The other emirs, dressed in red, blue, and green uniforms with black beaver hats and turbans on their heads, also walked down the steps in their shod boots. None of them greeted Ali Kushchi, but the venerable Burhaniddin stopped for a moment and extended his thin white fingers holding the prayer beads to say hello” [4, 9-10].

The fact that the *Treasure of Ulugbek* placed great emphasis on portraying Ulugbek as a scholar is consistent with historical evidence. It is widely recognized that Ulugbek was a sophisticated mathematician and astronomer of his time, and as a prominent historian, he authored a significant book titled “Four Uluses” or “The History of the Eternal Ulus.” In particular, Zahiriddin Muhammad Babur's close relative (his aunt's son), the famous writer Khaydar Muhammad (1500-1551), in his famous work “Historical Rashidi,” says: “Mirza Ulugbek, a historian, was wise and wrote the (History) of the Four Uluses.” This work is a valuable source for studying the social and political life of the country that was conquered by Genghis Khan in the first half of the 13th and 14th centuries. “In The History of the Eternal Ulus, Ulugbek recounts the events of the reigns of Genghis Khan and his descendants, from Turkhan ibn Yofas, who is considered the legendary ancestor of the Turks, to the death of Amir Timur. The Four Uluses are written in Persian in a very simple style” [2, 127-128].

A writer takes the raw material for his work from life, turning it into a complete work using only artistic texture. The reader gives the author's skill a real assessment based on the impact it has. As the writer Utkir Khashimov said, “The two most impartial judges are the reader and the time-tested work, which is the true work” [7, 179].

The fact that the writer continued to work creatively on the novel, trying to correct and supplement it, made “The Treasure of Ulugbek” more vivid, to the point that he clearly represented the historical reality and the figures of historical figures such as Ulugbek and Abdullatif. Therefore, Adil Yakubov's novel “The Treasure of Ulugbek” holds a significant place in the history of 20th-century Uzbek literature.

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