

## INTERPRETATION OF HISTORICAL FIGURES IN THE STORY

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### ANNOTATION

In this article, historical images from the story "Sohibqiron nabirasi" (The grandson of Sahibqiran), belonging to the pen of the Khurshid Davron, were analyzed. In the article, mainly, the main heroes of the work, that is, the representatives of the Temuriy's Dynasty, are touched upon. The interpretation of the historical realities in the artistic tissue, the criterion between the historical truth and the artistic truth of the images, was compared and theoretically investigated.

**Keywords:** *Khurshid Davron, the story, the work of «Sohibqiron nabirasi» (The grandson of Sahibqiran), the Temuriy's dynasty, historical image, historical truth and artistic interpretation.*

No state can imagine its day without history. Therefore, among many spheres of society, fiction plays an important role in teaching history to the new younger generation, showing the shortcomings and achievements in history as a lesson school. As for the historical work, then, of course, the fate of the historical person will lie in it. And the creators should combine under universal values the positive and negative aspects of this historical image, giving today's breath to the specifics features, and the artistic image should be half-finished.

From the beginning of the story, the author gives brief explanations, information about the period during which historical events (information on the account of the Hijri and melodic years), historical territories (information about the territories of Turon or Turkistan, Movarounnahr and Khorasan, where our ancestors lived) and historical persons (Amir Temur, on the basis of concrete facts and evidence). On this place G. Gorky the following words that Serebryakova said can prove in our opinion. "...in the image of events, conditions, household details in the historical prose should be very high accuracy and truth. The reader does not trust the writer as soon as he begins to doubt a little".<sup>1</sup>

The historical works created in each period are of particular importance. Because history is a school, a lesson, a pride and pride for us. This work is also characterized by a beautiful artistic expression, without violating the historical reality. The work is dedicated to the temurians of our ancestors, and at the beginning of the work we can see a special tribute of the author to the founder of this dynasty, our grandfather Amir Temur. "Amir Temur was a great statesman and a potential commander, as well as he was interested in various spheres, as an example to us, he was successful in many areas. in particular, in his time in the sphere of chess, few people were able to equate him. He was also interested in science, especially in philosophy-astronomy. Therefore, the Russian historian T. Granovsky confesses and notes: "in the raging heart of Temur, one can rightly say, there was divine respect and sincere attention to science, to the people of Irfan". In the work of Alisher Navoiy "Majolisun nafois", Jahongir describes the interest of our grandfather in literature as follows: Mulku shajalarining bo'stoni va salotin gavharlarining ummoni hoqoni jahongiri Sohibqiron Amir Ko'ragon agarchi nazm aytmoqqa iltifot qilmaydilar, ammo nazm va nasrni andoq xo'b mahal va mavqeyda o'qibturlarkim, aningdek bir bayt o'qig'oni ming bayt aytqucha bor"<sup>2</sup>

<sup>1</sup> Серебрякова Г. Странствия по минувшем. М, «Советский писатель», 1974.

<sup>2</sup> Khurshid Davron. "The Sohibqiron's grandson." "East", Tashkent-1995.

In the title of the work it is also known that the protagonist of the story is about Mirzo Ulugbek, who opened the way to the universe for all mankind. After the description of various events before the author Mirzo Ulugbek, the description of the geographical regions and the expression of the processes associated with the life of Amir Temur, information about his parents passes. After that, the remaining recipes are dedicated to Mirzo Ulugbek. As evidence of the information about him, the places of Mirzo Ulugbek in the works of Alisher Navoi "Farhad and Shirin" mentioned in the book of "Tazk ush-shuaro" of Samarkand and "Farhad and Shirin" are mentioned. In particular, in the work "Tazkirat ush-shuaro", the following thoughts are mentioned about our grandfather, who equated the Kingdom and The Scientist: "The Scientist, the just, the victorious and the virtuous King Ulugbek Koragan... in the science of the stars rose as high as heaven, in the science of the Maoniy he broke the sword forty times. In his time the career of the scientist sages finally rose to its peak.

"Alisher Navoiy, Mirzo Ulugbek and Zahridin in the artistic work spoke about the appearance of Muhammad Babur, emphasizing the presence of multilingualism and diversity in the activities of the images, as well as dynamic images that are truly dynamic, improving and developing in movement, struggle."<sup>3</sup> In fact, this definition is suitable for Mirzo Ulugbek, a person who has fulfilled both the duties of a scientist and a kingdom on an oily level throughout his life. Also, the dynasty, the period, the environment in which he came to the world are of particular importance in the history of the world. As we saw above, the author consistently described the history of Timurids. Until the replacement of the work, twelve pages of history will pass. The author pursued a creative goal. That is, since the work is built on the of historical-life truth, we can say that the reader has prepared for the events that will take place in the work so that he can understand the work well and read each image, historical event, battles a certain geographic area in the eyes of the reader and fully understand the work.

The work begins with a sharp picture of events, including the description of events related to the process of the death of Shakhruh Mirzo, the father of Ulugbek. "- Shakhrukh Mirzo passed through the world! On the market began a coup, the price of a pass rose to the sky. People began to pick up a sack and sweep from one head, no matter how they eat on the market. They did not forget that the death of kings would always lead to unrest, strife, and strife." (page 135). Such a beginning of the work, first of all, indicates the main image, that is, the skill of Mirzo Ulugbek to get out of difficult situations, and secondly, such a beginning attracts the attention of the reader and increases his interest. It was this mother-and-son relationship that made a strong confluence in the game. His mother Gavharshodbegim comes out on stage at a time when Ulugbek wants to take over the throne, which he inherited from his father. We can see the image of this image in the following lines: "in the same pallad the king died (that is, the death of Shakhrukh Mirzo) in the army near the city of Ray, the only ruler was Gavharshodbegim, who became the predator of the plot.

The king sent a secret man to Hirot – Alouddavla on the day of his death, after which the queen's disappointment was bad, who had already drawn up a full-fledged plan of what to do" (136-page). This konflikt is considered the most powerful, but at the same time has the most negative content. Because when we say mother, first of all we understand the owner of a great soul, who is ready for every reason for his child. But about Gavharshodbegim this can not be said, and his work can not be justified in any way. Ulugbek worked in accordance with the norms of the duty of the Kingdom and childhood. But Gavharshodbegim needed a reins of power. For this, he did not even return his granddaughter from frivolous deeds, as if she were to return to her father. While the book reads the expressions associated with Gavharshodbegim, it is not directly the Queen of

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<sup>3</sup> Karimov. G'. "Historical themes in our prose". "Star of the East", Tashkent, 1979.

one country, but the various plot, first she goes to the fantasy that she is the queen of the facets. In its turn, this conjugation causes the emergence of another conjugation. That is, the confluence of father and son comes out on stage, and this situation does not evoke a sense of pity in the reader's heart.

There will be a sharp turn in the later parts of the work, that is, the author goes to the statement of Mirzo Ulugbek's childhood, the conversations with his grandfather Amir Temur. In particular, in the third part of the story "Dilkusho the Garden", Amir Temur and Mirzo Ulugbek, a young, intelligent granddaughter of flour, touched upon a lot of relations. In these places, the author showed Mirzo Ulugbek's love of science through conversations with his grandfather. In particular, the following dialogue can form the basis of our opinion:

– What are you doing at midnight, Mirzo?

The boy stood up in a hurry. Five or six steps away from him Amir Temur lodge, his eyes were seriously.

- The stars ... lughly said.

- The stars... - Amir Temur looked at the pool. – Yes, stars?

Sahibqiran approached his grandson and stared at his eyes" (296-page). Through this dialogue, we can learn that Mirzo Ulugbek's interest in the stars awakens in his youth. During this conversation, the word goes about the Star, which is called a mysterious altar. Amir Temur says that the change of this star is the will of Allah. But the granddaughter of Mirzo Ulugbek's opinion about this will remain silent. Ulugbek says:

"Allah Almighty servants understand that you have compared to the star of Zuhr unless he has contemplated, Inshallah, this mystery will also become clear to the day" (Page 297).

In the later parts of the story, how kind grandfather Amir Temur's grandson is revealed. Also, Amir Temur says that his grandson's interest in science is very difficult in his later life, realizing his strength. In this way, the author refers to the wisdom of Amir Temur, his distant vision. The following sentences of Amir Temur will be an example of our thoughts: " - your path will be exhausting! Hard work in the end-it will be laborious! Sometimes you're a sultan, sometimes you're a fugitive, sometimes you're a persecutor! But I am sure that from what is burning in your heart – from the work of burning soul in road "ilmu urfon" you will not be able to touch also!"(307-page).

In the end part of the story, Mirzo Ulugbek was killed by his own child in a tragic accident. At the end of the work, it is pointed out that the whole earth and heaven mourned his death. In particular, "there was a thick fog all around, the air was Ruddy, there was no sun in the sky."

Among the many representatives of the Temuriy's dynasty, Mirzo Ulugbek, who had a light order like a star, had a special place. A lot of work has been done to call him international, which recognizes his name in the world. But nevertheless, the more periods will pass, the greater the number of works of art that manifest it as a typical image will be created.

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