



THE IMAGE OF SHEYBANIKHAN IN ARTISTIC WORKS: HISTORICAL TRUTH AND ARTISTIC INTERPRETATION

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ANNOTATION: The article reveals the artistic interpretation of the image of Shaibani Khan in the historical works of Uzbek literature, in particular, Pirmkul Kadyrov's novel "Starry Nights", Muhammad Salih's epic "Shaybaniynoma", Sadulla Siyoyev's story "Dashti Kipchak Falcon or Muhammad Shaibani Khan". It is shown that the historical person is revealed in the historical work, and that the work has an important place.

Keywords and phrases: "Shayboniynoma", historical person, image, artistic fabric, "Yulduzli tunlar", "Dashti qipchoq lochini yoxud Shayboniynon", tarixiy haqiqat, badiiy talqin.

Everyone should be able to judge history objectively. After all, in order to learn from the past, not to repeat the mistakes made in the past, and to consolidate the successes achieved, both an individual and a whole nation need to be able to see the historical reality as it is. Unfortunately, during the time of the Shura system, both the past and the present and the future were interpreted only in a way that was favorable to the ideology. As a result of the falsification of history and the wrapping of life in lies, the future has been turned into a mirage. For example, our grandfathers like Amir Temur, Shaybani Khan, Babur, who created one of the most powerful kingdoms in the history of the Turkic peoples, were condemned as "evil", "invader", "bloodthirsty", and the creators who wrote the historical truth about them were accused of not knowing history.

In Muhammad Salih's work "Shaybaniynoma" Shaybani Khan is depicted as an ideal person and Babur as a negative character, and in "Starry Nights" by Pirmkul Kadirov, we can see that Shaybani Khan is depicted as a negative invader and Mirza Babur as an ideal character. In Sadulla Siyoyev's work "Dashti Kipchak falcon or Muhammad Shaibani Khan", the author described both Zahiriddin Muhammad Babur and Shaibani Khan equally. In this respect, these works occupy an important place in Uzbek literature. The artist's attitude to the past does not appear by itself. It occurs due to his reading and studying of historical sources, deep feeling, understanding, and perception of the scenes of space and time of the past. The truth of history does not enter the work of art like that. It is filled with the writer's fantasy, while being subordinated to a certain ideological goal, it must first of all be embodied as a living person before our eyes. "Historical facts and materials, the interpretation of historical figures and textile images, spiritual experiences are vividly displayed in the novel's spatial and temporal scenes" [1,53].

Muhammad Salih's work "Shaybaniynoma" is an epic dedicated to Shaybani Khan, describing his wars and campaigns against the Timurids. Chapters V-XIV of the work are devoted to the definition and description of Shaibani Khan. The main part of the work begins with chapter XVII. In these chapters, the historical events that took place in 1499/1500 - 1505/1506 are reflected in chronological order; The outcome of the wars between the two dynasties - the Timurids and the Shaibanis - forms the basis of the plot of the

epic. Muhammad Salih, a witness and participant of these bloody battles, narrates the events he saw with his own eyes and took part in. Accordingly, he says:

I saw everything one by one,

I edited everything with poetry.

The characters of "Shaybaniynoma" are historical figures. Since "Shaybaniynoma" describes the struggle for the throne between two dynasties, its characters are mainly representatives of these two dynasties. In "Shaybaniynoma" there is also the image of the village and city dwellers - the people, who have suffered terrible sufferings due to internecine wars. The poet is saddened by the hardships, devastation and destruction that have befallen the people, but he connects all these troubles with "fate".

Thus, Shaibani is a typical feudal ruler who spent his whole life in the struggle for the throne. At the same time, he was also a military commander and a poet, he attracted the people of science, art and literature to his palace for the interests of his dynasty, Muhammad Salih, who left the Timurid palace, He takes poets like Binai under his protection.

Muhammad Salih Shaibani does not tell the story of his whole life and struggle. After giving a brief description of Shaybani's adventure in the introduction, in the main chapters of the epic, he talks in detail about his activities in the years 1499-1506 and his fight against the Temurians. He praises Shaybani as a just, enlightened and people-loving King, and idealizes him.

In S. Siyoyev's work "Dashti Kipchak Falcon or Muhammad Shaibani Khan" it is shown that Shaibani Khan was a person who united Central Asia under the hand of the Timurids, who could not unite, showed the qualities of a military leader, as well as the qualities of a poet, reformer, scientist and thinker. The events of the work begin with the introduction of Shaibani Khan, whose real name is Abdulfath Muhammad, who was orphaned by his parents at an early age, and Mazid Tarkhan began to sponsor him and his brother Sultan Mahmud. The services of Mazid Tarkhan and his teacher Sheikh Mansur were great in Shaibani Khan's religious education. [5,434]

After Shaibani Khan took Samarkand from Babur Mirza, he started marching towards Tashkent. After the capture of Tashkent, Shaibani Khan's justice will be revealed to the people: "Shaibani Khan has an ancient habit. Whatever city or region he conquers, he first visits the market of that place. After all, he believes in the belief that the market is the face of the country. Shaibani Khan is also dressed like a man, not in a royal dress. He has red boots on his feet, a blue silk jacket, and a beige hat on his head a tightly wound mercury turban. He has a flat stomach, squinty eyes, and a short trimmed beard. His shoulders are broad. From their way of life, the typical Oktam enthusiasm and energy pours out. If it were not for a ruby necklace like a walnut placed on a turban, one would have thought that Dashti was sitting in front of him, not Shaybani Khan wearing a crown of honor, but the sarkor of a province or province".[2, 35-36]. We can see that Shaibani Khan's character is a simple person. Also, it is revealed in the text that Shaibani Khan is not arrogant and can be an example for everyone.

The author focuses on Shaibani Khan's contribution to trade, agriculture, and education: "We, the Sultan of Turkestan, Shaibani Khan, the son of Samarkand King Muhammad Budog, have decided: the bazaar should be demolished, and a large, prosperous, yellow farmer's market should be built in its place. Nine new ponds should be dug in Tashkent so that the people will not have to drink water. Let small canals be made from Bozsuv anhor to the inner city. Madrasahs should be repaired, teachers' salaries should be doubled, and allowances for those seeking knowledge should be doubled. Give them head to toe clothes for Ramadan and Eid al-Adha. A small tax should be collected from peasants who sell their goods in the market. Let the expenses be covered by Baitul-mol. We have put our stamp. We are Shaibani Khan, the Imam of the time, the Caliphate, the Most Merciful. 907 Hijri date, Shawwal. [2,39.] Here we can witness that Shaibani Khan built a lot of canals, ponds, mosques and madrasahs for the development of citizens.

In Sadulla Siyoyev's work "Dashti Kipchak Lachin or Muhammad Shaibani Khan", Shaibani Khan was able to unite Central Asia from a single center - Samarkand, contributed to the development of Turkish language and literature in the country, built historical buildings and madrasahs, as a historical figure, ruler and poet. His unique approach to portraying his place in the history of Uzbekistan as an ordinary person can be felt. The skill of the writer, on the one hand, is the art of being able to see news in real life and analyze it with literary means, and on the other hand, it is seen in the ability to deeply grasp the secrets of art.

In short, the purpose of writing about historical figures in the historical works of recent years is not

to reminisce about the past, but to contribute to the spiritual growth of today's people, to sow the seeds of goodness in the hearts, the growing is to educate the young generation with patriotism, respect for the memory of ancestors, loyalty to national traditions. The works we reviewed are also an important source for educating young people, for a deep understanding of history and literature. It can also be said that a historical novel must have a balance between historical truth and artistic texture, and the researcher should keep this in mind when studying the poetics and characteristics of historical novels..

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