



## A Bright Artistic Observation, Like the Truth of History, Or the Battle between Amir Temur and Yildirim Bayazid

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**Abstract:** This article discusses the analysis and dramaturgical device of Qilich Abdunabiev's work "Amir Temur and Yildirim Boyazid". Especially, the role of Mashara in the work is described in the struggle and conflicts between Amir Temur and Yildirim Bayazid.

**Keywords:** Playwright, work, drama, theater, historical sources, two great leaders, thinking.

Qilich Abdunabiev is one of the creators who has been working in the field of dramaturgy since the seventies of the last century. The playwright was born in 1950 in Dostberdi village of Qamashi district of Kashkadarya region. He wrote "Dangerous Path", "Children in the Black Shadow", "Conspiracy", "The Interpretation of Dreams", "Evil Spirit", "The Life of a Bird in the Mouth of a Snake or a Butterfly", "Amir Temur and Yildirim". A number of dramas such as "Bayazid" were staged in the state theaters of our republic.

Qilich Abdunabiev's work "Amir Temur and Yildirim Boyazid" has its place. The purpose of this work is to reveal the true nature of the event that called Amir Temur and Yildirim Bayazid to fight. Indeed, why did these two great commanders of the Turkic world engage in such a bitter struggle? There are different opinions about this in historical sources. As Q. Abdunabiev diligently studied the historical sources, he strove to portray the achievements and shortcomings of each of them in order to intensify the events between these two people and portray them as worthy rivals. Due to this approach, the images of Amir Temur and Bayazid were embodied as worthy rivals. Amir Temur is superior to his opponent not only in terms of strength, value, but also intelligence, thinking, and human spirit.

Q. Abdunabiev tries to reveal to us the dark aspects of the events that caused the conflict in order to determine the nature of the enmity between these two people. He uses a Shakespearean style while revealing the events that clashed between these two generals and introduces the image of the Mockingbird into the work. True, the ability to tell the truth about the image of the Mockingbird is explained by the fact that this image was influenced by European drama, in particular, Shakespeare's drama.

In the play, two generals do not often clash. The dramatist rightly realized that the events mainly cover Bayazid's stay in the period after his surrender, and that he cannot raise a great confrontation and tension, as they are passed between the vanquished and vanquished parties. As a result, the origin and nature of the contradiction in the conflict of the work is clarified mainly through the actions and activities of Mashara. The playwright uses the ingenuity and intellectual ability of the Mockingbird very skillfully.

At this point, it should be noted that Q. Abdunabiev's views on the enmity between these two generals are unique in general. According to the author, the reason why these two generals, who are worthy of each other in terms of strength, cannot come to an agreement is not only their

overestimation of themselves, but also the existence of a third party interested in making these two generals fight. In this view, the author focused not on the details of the carnage between the two, but on the reasons that caused it. At the same time, the author is also interested in analyzing the mental processes of Amir Temur, whose life was always spent in the beginning, after the victories that came at the cost of countless battles, massacres and casualties. From the first appearance in the work, the author tries to show the processes taking place in the heart of the hero through psychological interpretation.

... Although Amir Temur won over Bayazid, he is not proud of his victory. Maybe because he raised an army against his people and defeated them. There is only one painful thought that torments him and gnaws at his heart: "Has he done the right thing by bringing an army against his own people, the Turkish people?" How will future generations evaluate this walk of the owner? Will future generations curse him for this work?" This struggle in the heart of the hero gradually becomes clear as the events of the work unfold. At first glance, the order of the sahibqiran to stop the singing and partying in honor of his victory over Bayazid's army gives impetus to the development of events, and the author's full attention is directed to uncovering the reasons for these changes in Timur. will be punished. While the playwright tries to characterize the hero in his own way, the events selected for the work are subordinated to reveal new aspects of the character of the characters. He tries to gradually develop the feelings of the characters in accordance with the character. This is especially true in the scene of Amir Temur stopping the victory cheers and ordering the Quran to be recited in memory of the martyrs. In this scene, Amir Temur, like others, kneels for the recitation of the rights and respect of the deceased, and always tries not to let those around him feel the sufferings that are going on in his heart as a human being. From this scene, the playwright begins to listen to the heart of his character, to clarify the essence of the processes taking place in his inner world. In order to realize this intention, the creator Bibikhanim "calls for help" Ghiyosiddin Ali and involves them in a dramatic action. Bibikhanim, with her ingenuity and inner intuition, thought that the cause of this sensitivity could not be attributed to Bayazid, and entrusted Mashara to find a solution. At the same time, Mockery becomes the main force driving the conflict of the work.

With his ingenuity, ability, fearlessness and clear mind, Mashara strives to find out the reason for the changes in the master, to clarify the roots of this event, and focuses all his skills on revealing the essence of the conflict between Amir Temur and Bayazid. The author effectively used exaggeration to create the image of Mashara. if we take into account that artistic exaggeration, which helps to fully reveal the truth with its inner and outer essence, is one of the important conditions of typification, this tool used by the playwright justified itself in the play. Through the means of artistic exaggeration, the dramatist tries to prove the inner experiences of the main character and the actions of the Mockingbird and to typify the events that are being subjugated in this way. Pay attention to the definition given by Sheikh Nuriddin, one of the heroes of the play: "Justice was crowned on the head of my Highness"... Once, His Highness did not accept foreign ambassadors for a while. He sounds like he's sick. Finally, the reception began. All the courtiers are standing. His Majesty entered one by one. Let's see with which eyes the Clown is lying on the throne. His Highness stopped for a moment when he saw the mockery lying on the branches. Then he said, "If you can't show yourself to be more lazy than this, I won't give you a thousand gold." "Put it in my wallet," he said mockingly without breaking the pin.

The work was created based on historical data. True, there are places where the date of the events taking place in the work and the date of the period described in the work do not coincide. This is not important, because the playwright also selects the necessary places to clarify the character of the hero from the whole essence of the event selected from history and skillfully uses them.

The author does not hide his love for his character as he assigns the character of Mashara the biggest burden in the drama to untie the knot of the work and reveal the whole truth. He tries to show his hero as a person who can find a solution to problems in any situation, who strives to finish what he started, ambitious, resourceful, smart and, most importantly, a skilled master of his craft. The playwright tries to give the image of the people through the image of the Mockingbird. In our opinion, the dramatist achieved his goal with this image. After all, it is in this image that people's

wisdom, ingenuity, promptness, in a certain sense, cunning and ambition are embodied. From the first scene of the play to the finale, Mashara appears in the same form. We would like to draw your attention to one of Mashara's performances in front of the courtiers so that our opinion is not dry.

In the second appearance of the drama, in the performance organized by Mashara, he sometimes takes the form of Bayazid, sometimes Timur, sometimes Monk John, and shows the main characteristics and shortcomings of each of them through imitation. In this, he uses beautiful similes and comparisons very appropriately. In his words in the image of Bayazid, a typical attitude to the consequences of the fight between the two great generals is shown: "... when Timur's foot crushes the lions and the lions together, (he goes and sits on the lion's head) According to the commentary of the work, (a headless lion's skin was left under the throne) I was able to crush the bears of Farang and Germany with my claws. The lions and bears were saved, Timur put the Turks, who were his own people, to the edge of the sword (he bows to Timur). The Turkish people are facing eternal destruction. Blessings, my Excellency, you have prepared many barefoot servants for the zealous! (plays and sings):

When I hit the ax, it hit the stone,

The angry head hit back.

- Now the Turks bow down to the brave and spend their days not caring about why they came into the world and why they are leaving (takes out a small coffin from his chest and puts it on the ground, turns around and falls down with a loud crack):

Salty Turks who died in Sivas,

Say hello to my brother.

If my brother asks me

Call the seriously ill slave..."

In this regard, the essence of the issue that is scratching Timur's heart becomes clear through Mashara's actions. Bayazid, who is in mockery, takes off his clothes, remains in his cloak, takes off his turban, spreads his hair and covers his shoulders, disguises himself as Monk John, and exposes him as a spy.

Q.Abdunabiev found very favorable conditions for showing the character of the hero in the play. Although he won the battle, Timur's dark face, Mashara, who had served his lord faithfully all his life, could not look at this situation indifferently, he was with his lord not only in his happy moments, but also in his dark days, and his heart was broken. The reason for this was the fact that he had the ability to speak the truth to Sahibqiran when necessary, and also that Timur was used to the blasphemy of his mocker, and that he often forgave these traits. Most importantly, the author expressed his views about the struggle between two great Turkish generals who shook the world in his time and its consequences through the image of Mashara, and asked about the reasons that caused this struggle.

There are different views about Amir Timur's battle with the Balkan Sultan Bayezid and his defeat of the warrior army that terrorized the Maghreb world. What should be the level of their use in historical sources, as well as in popular narratives? A good writer has more opportunities than a historian. After all, fiction gives a lot of freedom to the creator.

While using these opportunities wisely, Q.Abdunabiev in his drama strives to think creatively and analyze the facts from the available sources. Relying on accurate historical sources, he tries to solve the puzzle that caused the conflict between Amir Timur and Yildirim Bayazid and presents his artistic observation about it. In the opinion of the author, there must be some mysterious forces that caused the enmity between these two people and put a wedge between them.

The author's fantasy draws power from the historical background. Amir Timur's letter to Trapzun Emperor Maniul III, Henry IV Lancaster's letter to Amir Timur, and Amir Timur's letter to Yildirim Bayazid were found here. From the passages read by Mashara from letters from foreign

kings, it can be understood that their content is against Bayazid: against Bayazid Amir Temur. The mockery is not limited to reading these letters, but with various actions and gestures, it tries to reveal the true nature and goals of those who provoked these two kings to each other, and does not spare anyone, even Amir Temur. This is not the case of Mashara speaking in Bayazid's language and saying, "I call Timur a fool, I'm a fool, I'm a fool!" or reading Timur's letter to King Manuel III of Trapzun in front of everyone, there is no sign of enmity between Sahibkiran and Bayazid conspicuous in his attempts to prove that he was the answer to the aid requested by the kings of the western countries, and also in his efforts to expose him in the guise of the ambassador John.

True, such a free approach of the playwright to the problems of the historical person and era may seem controversial. However, it must be said that the playwright has wisely used his opportunities as a creator. He creates an artistic interpretation of historical reality based on independent thoughts while researching the period he depicts. As a watchmaker, he puts forward his personal philosophical views and social interpretation of the events depicted. In doing so, he does not forget that fiction has specific characteristics and a particularly powerful persuasive power, and that it is a unique means of knowing and understanding his life.

After all, the author of a historical drama must be both an artist and a historian at the same time. When the time comes, the historian will enter into a creative competition with the scientist, discover facts and events unknown to science until then, as well as artistic research of the inner mechanism, details, and causes of these facts and events. can also fill in the points. However, his artistic truth does not contradict the truth of history. Qilich Abdunabiev also uses historical sources, and when they are not enough, he directs his creative fantasy to reveal aspects of his hero's life and work that are dark to today's readers. Timur's request to God for help before the battle, Bayezid's thoughts about trampling on religion by marrying his daughter, the contents of the letter sent by Amir Temur to Bayezid and the details of Yildirim's reply to him have found their artistic solution in this work. The playwright does not repeat the events mentioned in the historical sources in detail. On the contrary, he separates them from the points necessary for the idea of the work, integrates them into the core of the dramatic action, and gives coherence to the events of the play. That's why the work is far from a simple narrative, historical events are depicted sometimes slightly exaggerated from real life within the framework of stage requirements. However, the author achieves that even small details, which carry a small burden, from the main events in the work to the resolution of the dramatic action, gain vital meaning. Let's take the decree of Amir Temur pardoning the defeated Bayazid and dressing him in a kimhob robe. Nizamiddin Shami's "Zafarnama", Abdurazzoq Samarkandi's "Malai Sa'dayn", Mir-Khod's "Ravzat Us-Safa" contain thoughts on this subject. That is why in the finale of the work, Amir Temur is not only an invincible warrior, but also a person with a high meaning in terms of his actions.

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