

“O‘ZBEK TILSHUNOSLIGI VA ADABIYOTSHUNOSLIGI TARAQQIYOTI, XALQARO HAMKORLIK MASALALARI”

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IN LITERARY WORKS, THE DEPICTION OF HISTORICAL CHRONICLES REQUIRES A COMMITMENT TO REALISM AND AUTHENTICITY

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Abstract: *The article analyzes the portrayal of historical figures in the story "The Sun Was Not in the Sky" by the talented poet and publicist Khurshid Davron. The story highlights significant figures in the history of the Uzbek people, focusing on their activities and socio-political influence. The article primarily examines the roles of these historical figures in the story and how closely they align with historical facts. Additionally, it explores Davron's artistic style and his unique approach to presenting historical truth. Through the depiction of these figures, the author's perspective on past events and how he conveys them to the readers is revealed.*

Keywords: *plot structure, Timurid dynasty, state decline, struggle for power.*

The works of the talented poet and publicist Khurshid Davron are well known to a broad audience of readers today. The author's first poems were published in district and regional newspapers starting in 1976-1977. In 1979, his first and second books, "Dear Sun" and "The Apple Tree in the City," were released. Following that, the poet published the following works: "Night Gardens" (1981), "I Fly with the Birds" (1983), "The Eyes of Tomiris" (1984), "The Voice of Childhood" (1986), "Qaqnus" (1987), and "The Dream of Samarkand" (1991). His latest collection consists of stories related to the history of our people. In addition, Khurshid Davron has written historical tales such as "The Grandson of the Emperor" (1995) and "The King of Martyrs" (1997). As a playwright, he has created historical dramas such as "Mirzo Ulugbek," "Shah Babur," and "Aurangzeb."¹

In general, over the past 30 years, historical themes have also been explored by authors such as Luqmon Buriqon², Isajon Sultan³, Muhammad Ali,⁴ and Khayriddin Sultan⁵, Khurshid Davron's⁶ works also include significant historical writings, similar to those of authors like Khurshid Dustmuhammad. Thanks to the independence gained, our authors aim to convey the pages of history to the national consciousness in an authentic manner. Naturally, before infusing the realities of each era into their artistic creations, they refer to historical sources. In this regard, the creation of masterpieces such as "Navoi," "Starry Nights," "The Vision of the Mother Falcon," and "The Treasure of Ulugbek" by academic writers Oybek, Pirimqul Qodirov and Odil

¹ <https://ziyouz.uz/ozbek-nasri/xurshid-davron/>

² <https://kitobxon.com/uz/kitob/quyosh-hali-botmagan>

³ <https://kitobxon.com/uz/yozuvchi/isajon-sulton>

⁴ <https://ziyouz.uz/ozbek-nasri/muhammad-ali/>

⁵ <https://ziyouz.uz/ozbek-nasri/xayriddin-sultonov/>

⁶ <https://arboblaz.uz/uzkr/people/khurshid-dustmukhammad>

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Yoqubov, and the chronological harmony of the sources related to their plot systems are commendable.

In this brief study, we will conduct a concise analysis of the story "There Was No Sun in the Sky," attributed to Khurshid Davron, within this very context. Although this artistic piece is relatively short, it effectively depicts the subject of the decline of Mirzo Ulugbek's reign, which is still being researched by global intellectual circles.

An attentive reader will be intrigued by the title of the story itself. Why is there no sun? From the outset of reading, one begins to grasp the author's intention, as the narrative portrays the scene of the protagonist, Mirzo Ulugbek, being deposed from the throne of Mavaraunnahr by his son Abdu-latif and being expelled from the dar al-saltanat (the seat of power). Even while his father is still alive, the son shows such cruelty towards his father, who is struggling for the throne, that one might wonder where he learned such indifference, especially considering that a virtuous person like Ulugh Beg would not have been unkind to his children.

Abdulatif, in comparison to his brother Abduaziz, was highly interested in knowledge and science, particularly in the field of astronomy, and he resembled his father in that regard. Perhaps due to the deaths of Ulugh Beg's earlier children, his attention and affection were directed more towards his youngest son, Abduaziz, which might have provoked Abdulatif's resentment.

In the victory at the Battle of Tarnob, the reading of the decree in the name of Abduaziz may have had a negative effect on Abdulatif, as it seemed like a separation of his father's love for his children. As if this was not enough, having been raised by his grandmother Gavharshod from a young age, he developed pride, a desire to lead in every situation, and arrogance, all of which ignited his ambition for the throne over the years. It would not be an exaggeration to say that Gavharshod devoted her entire life to the pursuit of the throne. Therefore, after the death of Shohruh Mirzo, it was not Ulugbek but his grandson whose ambitions poisoned the whole situation, convincing them that they were more deserving of the throne.

The grandmother, who could not distinguish between a respected prince and one lacking wisdom, preferred that Alaud Davlan seize the throne instead of her grandson Abdulatif. Even when Abdulatif realized he was being deceived and attempted to confine his grandmother, he was ultimately captured and could not withstand Alaud Davlan.

As Ulugbek traveled along the way and reached a stream called "Sorrow and Grief," his eyes watered, for it was not easy for a king to expect such treatment from his son. When his son was imprisoned, Ulugh Beg had to make peace to rescue him. The touching scene of a father who made peace for his son, who embraced each other

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longingly upon reunion, highlights the deep connection between them. It was hard for Ulugh Beg to believe that the son who exiled him had once been the object of his love.

Typically, sons sending their fathers on a pilgrimage to Hajj had a well-known intent: if they went, they would be deposed; if they did not, death awaited them. Along the way, Ulugh Beg reflected only on the time he had spent with his children, and he found Hojji Muhammad Khosrav's suggestion to stop somewhere for the night uninteresting. Ulugbek sensed the end of his life approaching, which made him indifferent to anything else. He merely told his companions, "You know what to do."

The place where they stopped for the night seemed to have already lived its life-like Ulugbek, with the cold wind around them indicating that it would not be long before the final departure. Frightened by the sound of the door breaking in the middle of the night, Ulugh Beg recognized the person coming to take his life; he recalled the son of a man who had once been executed on charges of deception, the Iranian Abbas. The glimmering eyes burning with vengeance made survival seem unlikely. Although Ulugh Beg threw himself at Abbas with all his might, the forces were unequal; he realized that resistance would be futile.

With his sword drawn, Abbas approached Ulugh Beg. Before he could utter a word, Ulugbek's head was severed from his body. What a tragic scene! Abbas, who had performed his task excellently, disappeared into the darkness. Even though the dawn broke the next morning, the sky was covered with clouds, and the sun was absent. The sun had vanished just like Mirzo Ulugbek.

From the above brief analysis, it is evident that the story portrays the last few hours of Mirzo Ulugbek's life, while the author powerfully conveys the history of Mavaraunnahr in the 14th century to the reader. However, there is another aspect of the story that raises our objection: the character of Gavharshod Begim.

It is well known to the academic community that there are various debated discussions regarding the prominent figure of the Timurids, the queen Gavharshod Begim, and her role in the royal court to this day. In the story by Khurshid Davron, the author reflects the image of the arrogant, throne-seeking queen depicted in Odil Yoqubov's novel "Ulugh Beg's Treasure." However, in another historical work created during the years of independence, Pirmqul Qodirov's novel "Mother's Falcon Gaze," the image of Gavharshod Begim is portrayed from an entirely different perspective: as a learned patron, a knowledgeable queen who assisted talented scholars in stepping onto the historical stage.

As proof of our argument, we present the following excerpt from the work:
“Gavharshod Begim fixed her fiery eyes on Abusayyid and said:
– You have named one of your sons Ulugh Beg. He is now the ruler in Kabul. Perhaps

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you have only now come to acknowledge Ulugbek Mirzo as a universal genius. However, during Ulugbek Mirzo's lifetime, you rebelled against him and assisted Abdulatif in his victory, thus contributing to Ulugbek's demise.”⁷

From this excerpt, it is evident that in the novel "Mother's Falcon Gaze," Gavharshod Begim is portrayed as a devoted mother and a courageous woman who fought for justice and showed compassion for a great figure like Mirzo Ulugbek.

Therefore, it is important for authors of such works based on historical themes to faithfully depict the history of the nation to future generations without alteration. It is suggested that when illuminating the artistic aspect of the image of Gavharshod Begim, who holds a significant place in historical chronicles, writers rely on credible historical sources to provide solutions to the existing ambiguous and unclear issues for readers today.

References:

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⁷ Qodirov, P. (2001). *Mother's Falcon Gaze*. Tashkent: “Sharq”. p. 240.