

The Image of Jaloliddin Manguberdi in Temur Pulatov's Interpretation

Abdurazakova Kumush¹

Abstract: The article highlights the interpretation of the image of Jaloliddin Manguberdi in Temur Pulatov's story "The Last Interlocutor of Jaloliddin" based on psychological and philosophical approaches. In the work, the image of Jaloliddin Manguberdi is embodied as an ordinary person, and the internal struggles of this image are reflected in the mood of postmodernism. In the artistic interpretation of historical truths, attention is mainly paid to the psyche of the image of Jaloliddin Manguberdi. Some details presented in the story served to reveal the image of Jaloliddin Manguberdi.

Keywords: Jaloliddin Manguberdi, historical figure, artistic interpretation, humanity, historical truth, postmodernist thinking, spiritual suffering.

¹1st year master's student of Tashkent State Pedagogical University, kumushabdurazaqova@gmail.com

Introduction: In world literature, many literary works have been written, and studies have been created dedicated to him, embodying the image of Jaloliddin Manguberdi. There are also many works created in Uzbek literature about Jaloliddin Manguberdi, who has a strong place in the memory of all Turkic peoples as a symbol of courage, bravery, and patriotism. For example, in works written by representatives of different generations such as M. Shaikhzoda, A. Oripov, Azim Suyun, Bakhtiyor Abdugafur and Erkin Samandar, the image of Jaloliddin Manguberdi is depicted as a brave, courageous national hero fighting for the freedom of the homeland. In this regard, we will focus on the work of Temur Pulatov "The Last Companion of Jaloliddin". First of all, this work of Temur Pulatov is notable for being created on the basis of postmodernist views. Unlike other writers, in this story of the author, the image of Jaloliddin Manguberdi is depicted as a brave, courageous national hero fighting for the freedom of the homeland, embodied in a whirlwind of inner experiences and moral anguish. The world-famous writer Temur Pulatov finished writing this work in 1987. One of our famous writers, Khurshid Dostmuhammad, who was closely acquainted with many of his works, said about him in one of his literary interviews: "First, I read Temur brother's works translated into Uzbek, and to be honest, I was not satisfied, then I started reading his works in the original. In short, the three writers who introduced me to the pen, who captivated me with literature, and who turned my worldview as a person upside down: Fyodor Dostoevsky, Franz Kafka, and Temur Pulatov... Of course, it is impossible to list the many scientific and popular literature, as well as literature in the fields of philosophy, history, psychology, etc. However, it should be noted that

I am proud to list the stories, tales, and novels written by Temur Pulatov, such as "The Tales of the Bukhara House", "The Second Journey of the Missing", "The Separate Settlements", "Property", and "The Last Interlocutor of Jaloliddin", among the most immortal works I have read so far, and that a writer who has written such works that have made a mark on world literature has come from our land¹ - he acknowledges that "The Last Interlocutor of Jaloliddin" is one of the immortal works, along with the author's many works.

The main part: The story "The Last Interlocutor of Jaloliddin" is a complex work that artistically depicts a historical personality against the background of the spiritual, social, and moral crises of his time. Each incident and detail in it served to reveal certain aspects of the image of Jaloliddin Manguberdi. For example, let's take the image of Jaloliddin and his emir Masud drinking wine, which is reflected in the development of events. In it, Jaloliddin Manguberdi's inner anguish and helplessness are presented under the guise of "drunkenness".

"He brought a glass full of wine to his mouth and suddenly jumped up, but drank the wine to drown the humiliation that had settled in his throat. Jaloliddin pushed Masud into his side, intending to distract himself from his mental anguish.

➤ That woman... ha-ha-ha!! He kidnapped her from Rum, didn't he?! That damned swindler... what's his name again? Godless..."

She was sixteen,' Ma'sud mumbled with inexplicable pride. 'She was the star of Bukhara...'

➤ The moon, you mean!' said the sultan with a mixture of passion and bitterness.

➤ Yes, the moon she was... the moon!"²

Usually, every word that comes out of the mouths of khans and sultans is different from that of ordinary people, and everyone who listens to their words should be in awe and excitement. The dialogue presented above distances us from this idea and brings us closer to the person of Jaloliddin. It helps us imagine him as an ordinary person. Even before becoming a HUMAN and being roasted in human suffering, languish, and trying not to express it, Jaloliddin is introduced to us, to our hearts, not as a king, but as a HUMAN, through the images of "drinking wine to drown the humiliation that was stuck in his throat", "in order to distract himself from his heartaches", and "pushing him to Masud's side". However, he is not an ordinary person, in the words of Ulugbek Hamdam, a person who has the name "A great honor is humanity" and "A step taken towards perfect humanity".³ Considering that in classical literature, the flower symbolizes divine love, it becomes easier to understand the following situation of Jaloliddin: "...It seemed to him that some new and strange, but relaxing and liberating breezes were blowing". Jaloliddin Manguberdi is a historical figure, the last sultan of the Anushteginis dynasty. However, through this passage, we can see his image, which, like many kings, did not want to become a victim of his own ego, but was tired of the deceptive desires of this world and sought to understand the truth of life. Another passage in the story that touches the reader's heart and leaves him in a hopeless situation, like our main character, is reflected in this:

"...This rebuke weighed heavily on Jaloliddin, he frowned, put his head on his knees, and sat for a long time without moving. Then his extraordinary face lit up, and he spoke without breaking his silence, as if he were delivering the most simple news:

"I shot all my wives". My children too... as the caravan dragged behind, I shot them".⁴ Readers, accustomed to the heroism of Mudom Jaloliddin Manguberdi who can find a solution to everything, do not know whether they will hate or pity Jaloliddin, who is caught between two fires, after reading this image. Here, the helplessness of a child who puts the issue of honor above all else is skillfully shown. He

¹ <https://perepost.uz/uz/news/138356>

² Po'latov T. G'oyibning ikkinchi safari. –Toshkent: Yangi asr avlodi, 2019. – B.325.

³ Ҳамдамов У, Бадиий тафаккур тадрижи. –Тошкент: Янги аср авлоди, 2002. – Б.167

⁴ Po'latov T. G'oyibning ikkinchi safari. –Toshkent: Yangi asr avlodi, 2019. –B.329.

is a person who is far from the insensitivity and irony characteristic of most kings, therefore, the inner suffering that torments him is evident in his ironic speech. Even in this situation, Jaloliddin Manguberdi, with his personality and high human qualities, stands out sharply from ordinary people. The following remarks by Ulugbek Hamdam complete his situation helps us understand:

"A person who tirelessly demonstrates himself in activities consistent with his essence! However, a person is not made of iron. He is not a robot that acts only with a cold mind, without feelings, without pain. He also hesitates and suffers like others..." [U. Hamdamov, 2002, 166]. Jaloliddin Manguberdi is such a person that it is not enough to emphasize his patriotism alone. The fact that Jaloliddin Manguberdi is depicted in the midst of the worries that ordinary people can experience, although this is so, the fact that he embodies a high human character helps us discover another side of him. What is remarkable is that the hero, who has managed to understand the truth of life, does not resist even when an ordinary Kurd subjects him to various sufferings, and even before his death, he does not want to introduce himself in order to stay alive...A reader who has read the story "Jaloliddin's Last Interlocutor", and who is particularly familiar with the exploits of Jaloliddin Manguberdi, the last representative of the Anushteginis dynasty of the Khorezmshahs, may be surprised by the plot:

"How could the great genius of our people, who inflicted the greatest losses on the Mongol invaders and dealt them a terrible blow, find himself in such a pitiful situation? Why didn't Jaloliddin resist the Kurdish guard? Why did the commander, who had seen so many wars, so many swords and spears, surrender himself to the enemy?"

Professor N. Khudoyberganov looks at the story from the perspective of an ordinary reader and accuses the author of the story of "putting" Jaloliddin in this situation and of not having thoroughly studied historical data. "In his (T. Pulatov's – Kh.D.) artistic interpretation, the commander", the critic writes, is embodied in a pitiful and helpless, helpless state. This has damaged the historical image". However, it is known from history that the last days of Jalaluddin ended tragically, as described in the story. That is, Jaloliddin began to retreat towards the city of Rum from the pursuit of the Mongol cavalry. Near the city of Amud, having indulged in drunkenness and sleeping carelessly in his tent, the Mongols suddenly attacked, and Jaloliddin barely managed to save his life and escaped alone on horseback. The Sultan's personal secretary, historian Nasavi, wrote that the Sultan "only escaped from them (the Mongols), and this was his mistake". Nasavi noted that in those days, the Khorezmshah could be compared to a drowning man who, unable to swim, was clinging to a piece of straw in a desperate attempt to save his life.

Indeed, the fact that the author of the story did not contradict historical truth is also confirmed by the following words taken from the book "Khorezmshahs – the state of Anushteginis" by the prominent Azerbaijani orientalist Ziyov Bunyodov (Z. Bunyodov, Moscow: Nauka, 1986, 185):

"Fifteen Mongols set out in pursuit of the Sultan. Two of them overtook the Sultan, but the Sultan crushed them both to death. The remaining pursuers, not losing heart, turned back. At that very moment, the Kurds captured the Sultan, robbed him, and tried to kill him. Then Jaloliddin came to an agreement with the leader of the Tigers and survived.

The Kurdish leader agreed to the condition and brought the sultan to his tent, leaving him under the supervision of his wife, while he himself went in search of his horse. Meanwhile, another Kurd entered the tent carrying a spear. He asked the woman: "Who is this Khorezmian?" But not believing the woman's words: "He is the sultan, my husband has taken him under his protection," he stabbed the sultan with a spear to avenge his brother who died in a clash with the Khorezmians".⁵

It is clear that T. Pulatov treated historical literature very carefully.

Now, as for the reasons why Jaloliddin did not resist the Kurdish guard.

⁵ Bunyodov Z. "Xorazmshohlar – Anushteginiylar davlati" (Moskva: Nauka, 1986 yil, –B.189.

Jaloliddin suffered many hardships on the way to liberating his homeland from the Mongol invaders. He spent his life in wandering. The Mongols tore out the heart of his seven-year-old son, and thinking that he would not remain in this situation, Jaloliddin killed his mother, wife and children. His fate was fulfilled - he met an early and tragic end...

Temur Pulatov describes an ordinary person who suffered such heavy tragedies.

As for Jaloliddin himself, having lost his country, trusted emirs, and loyal soldiers, and having been plundered by mercenary mercenaries, Jaloliddin was no longer a powerful commander, but an ordinary man.

He had lost all the inner strength and power that made him Jaloliddin, and had died a spiritual death. When he remembered the wisdom of the wise Najmiddin Kubro that "the future is clear", and realized that an ordinary village woman had explained to him the whole essence of human life, but Jaloliddin had ignored her, this spiritual death almost reached the level of physical death. If we may say so, feeling that he had lost his opportunity as an ordinary person, Jaloliddin bravely and at the same time, like a wise man, took upon himself death.⁶ That is why he watches with regret and regret the plight of the Kurdish guard - HUMAN - who has lost his mind in the pursuit of wealth and gold coins, forgetting his native land and plundering it.

According to N. Khudoyberganov, "The main feature of Jaloliddin is that he is a great statesman, a strong, fearless man, an unparalleled commander... Temur Pulatov failed to see this central core of the personality". At this point, it is worth noting that the writer approached his work freely. However, the writer sees the core of a historical figure like Jaloliddin not in his well-known and famous features that scientists have listed, but in a deeper layer of human psychology - in his wisdom, having reached the time, understood the essence of life, washed his hands of worldly worries and met death with a bright face.

It also becomes clear that expressing a correct and complete opinion about any work of art requires awareness of the entire work of a particular writer and his creative vision. It becomes clear why Jaloliddin did not resist the Kurdish guard:

"The Kurdish guard, however, swung the rope over his head and prepared to take aim. He swung the rope around and around, then let go, and as the rope flew through the air and landed on Jaloliddin's neck, the guard heard a strange, faint, faint rustling sound, like the faint sound of a vessel that had already cracked and was ready to break and shatter into small pieces without a sound. The rope in the guard's hand did not suddenly tense and pull in anguish, as usual, but shook once or twice, as if the soul had left his slave's body, and then calmed down. The guard jumped up and went, deftly passing the sultan's head over his head, tied his hands, He was surprised that this seemingly strong and agile man, with his legs crossed, was not resisting, was not convulsing and writhing, and was finally wheezing and whistling as he breathed".⁷

The phenomenon of "being clear...", which constitutes a consistent direction of Temur Pulatov's philosophy, encourages a person to be self-sufficient, to understand the world more deeply, to think about living a more worthy, more humane life. Having experienced such a moment, the heroes Jaloliddin and others begin to look at the world and people with a kind eye, they feel superior to all the fleeting desires of the world...".⁸

Therefore, Jaloliddin looks with disgust at those who rob him, he even feels sorry for the condition of a person who has turned to property, his hatred rises to such a level that in his imagination, a murderer who gains wealth by killing people is not even worth raising a hand against!..

⁶ Po'latov T. G'oyibning ikkinchi safari. –Toshkent: Yangi asr avlodi, 2019. –B.22.

⁷ Po'latov T. G'oyibning ikkinchi safari. –Toshkent: Yangi asr avlodi, 2019. –B.341.

⁸ Po'latov T. G'oyibning ikkinchi safari. –Toshkent: Yangi asr avlodi, 2019. –B.22.

Conclusion: In conclusion, through Temur Pulatov's story "The Last Interlocutor of Jaloliddin", the writer reinterprets the historical hero based on human criteria. In this story, we see the contradictions between heroism and tragedy, personal decline and spiritual elevation in the image of Jaloliddin. The author depicts him not as a powerful commander, but first of all as a person, as a person living with internal struggles. Through this approach, Pulatov brings historical truth to the level of aesthetic perception. In addition, the author is able to surprisingly combine psychological and philosophical approaches in revealing the complex layers of Jaloliddin Manguberdi's nature. In literary and critical views, this story is distinguished by elements of postmodern thinking. The image of Jaloliddin Manguberdi is interpreted in Pulatov's work as a person who wisely accepted death. This is another unexplored, undiscovered aspect of Jaloliddin Manguberdi's personality.

REFERENCES

1. Hamdamov, U. (2002). *The Evolution of Artistic Thinking*. Tashkent: Yangi Asr Avlodi.
2. Polatov, T. (2019). *The Second Journey of G'oyib*. Tashkent: Yangi Asr Avlodi.
3. Bunyodov, Z. (1986). *The State of the Khwarazmshahs – The Anushteginids*. Moscow: Nauka.

Online Sources

4. <https://asarlilar.uz/muallif/temur-polatov>
5. <https://perepost.uz/uz/news/138356>
6. <https://daryo.uz> – Information about Temur Polatov