

## AMIR TIMUR AND THE TIMURID PERIOD LITERARY ENVIRONMENT AND SOME ASPECTS OF THE FINE ARTS ARE IN HISTORICAL SOURCES

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### Annotation:

this article talks about the cultural life of Amir Timur and the Timurid period. A large variation of this period was analyzed and valuable information based on various sources about the rise of the “second renaissance” in time, both in the literary environment and in the Fine Arts.

**Keywords:** Alisher Navoi, Huseyn Boykaro, Tazkirat ush-shuaro, miniature, manuscripts, renaissance, historical works, art, painting, literature, science.

### Introduction

In the coming years, the study of the living experience of our people in our country, the development of political and social history, culture and art of our country is carried out under the supervision and care of the head of State personally, on the basis of a comprehensive program of our government in this regard. This article examined the history of the culture of the XIV-XV centuries period in Central Asia, which was the second stage of the Renaissance. The article is covered on the basis of generally accepted historical methods-historicism, objective, comparative analysis, sequence, principles, in which the literary environment and Fine Arts were based on the sources of the era of Amir Timur and the Timurid were based on comparative analysis and sequence. Literature analysis and Methodology The Life and work of Amir Temur, as well as the main historical sources covering this issue, are diverse, which testifies to the great role of Amir Temur in world history and the incredible popularity of its name. These sources are published in the works of our scientists studying the history of society, especially in Uzbek, Russian and English. In particular, a detailed analysis was given in a fundamental study entitled “Amir Timur in world history”. This study also lists literature published in various languages of the world on the subject. [1] during the reign of the Timurid Kingdom, fiction in Movarounnahr and Khorasan also rose in a new phase. During this period, Persian-Tajik literature reached a new level of development, Uzbek literature rose to the highest stage of its development on the example of the works of Alisher Navoi, Mavlono Lutfi, Durbek, Hafiz Khorezmiy, ATOI, Sakkokiy, Gadoi, Sayyid Kasimi, Yaki. “Haft avrang” by Abdurahman Jami, A.Navoi's works” Hamsa“,” Hazoyin ul maoni ” were the masterpieces of literature of this period. While Jami referred to his collection of seven epics as “Haft avrang” (seven Thrones), Navoi devoted his “Hamsa”to Hussein Boykaro in a holistic way, and with

this both authors expressed their gratitude to the governments of this period in a certain sense. Results and discussion one of the peculiarities of literary life in the Timurid period was the uniqueness of the literary process, in which both creators in the Turkic language and pen-makers in Persia were able to participate equally and actively. We see this clearly in the tazkira of Alisher Navoiyning "Majolis un-nafois". One of the exemplary events in the socio-political, scientific-cultural and literary life of the second half of the 15th century is Navoi-Jami relations. These two great breeds enjoyed rigor and justice in the affairs of the people and the state, while remaining in the field of creativity in the position of people and humanity. Abdurahman Jami is an exceptional creative person, from whom we have a rich heritage of various genres of literature related to the diverse fields of Science and art. The works of Jami were common not only within Khorasan and Movarounnahr, but also to other countries as early as their time. Sometimes the Kings of the neighboring country, for example, Sultan Yaqub, sent special ambassadors asking for his works. His works were copied in many handwritten copies during and after his time. For example, in the Fund of the Institute of Oriental Studies named after Abu Raykhan Beruni of the Academy of Sciences of the Republic of Uzbekistan, you can find dozens of manuscripts of Jami's works, copied in the XV-XVI centuries. Such manuscripts are also found in other manuscript funds in Russia, Afghanistan, Iran and European countries. Well-known Orientalist Y.E.Bertels cites the name of the poet on the basis of the Tashkent culture of the poet's works in the "Jami monograph". [2] Abdurakhman Jami is the pride of the Science and literature of the Timurid period, one of the word artists who raised Oriental poetry to heights. He has been mentoring Uzbek poets and writers alongside Navoi for several centuries and will always remain so. The great figure of World Spirituality of the 15th century was Nizamiddin Mir Alisher Navoi, whose works made a high contribution to the enrichment of the Turkic language. In addition, Alisher Navoi was in the service of el at the time of his appointment as a correspondent by Hussein Boykaro. He was later appointed to the post of Minister. Navoi uses it for the benefit of el-ulus, for the improvement of the city and country, for the prosperity of culture, for the celebration of justice, all this ultimately ensures the stability and prestige of the Sultan Hussein state. Herat was greatly improved during this period, people's marriage improved, poetry and elegant art developed Madrasah "Ikhlosiya" for students, khanagahi "Khalosiya" for dervishes, Hospital "Shifoiya" for patients, Karyasi ("Dor ul huffoz") was built next to the mosque. In the library of the great Emir, more than 70 calligraphers and painters were busy moving manuscripts to white, decorating them artistically. In Herat, "Nizamia", "Khusraviya" and other madrasas were erected again in Marv. He does not note the first written "Hamsa" in Persian. Khusrav Dehlavi, a Persian-speaking Turkish son born and raised in India 100 years after Nizami's death, is the first to write tatabbu to Nizami "Hamsa" and begin the tradition of "Hamsamik". Dehlavi "Hamsa" spread to the universe both his fame of philosophy as an excellent comment on Nizami and a new



interpretation of the contents in it. The spirituality of the region of the next XIV-XV centuries developed under the influence of the “Hamsa” tradition, the potential and talent of the poet became at least measured by being able to write a response to one epic of “Hamsa”. This is a unique phenomenon in the history of World Spirituality. In Turkish literature, the tradition of “Hamsamik”, which was initiated by The Polar and Haidar Khorezmians, has its maturity as A.Navoi found in his work. One of the prominent literary scholars of the 15th century is the Statesman ibn Abouddaula Bakhish al-Ghazi Al-Samarqandi. There is very little information about his biography, and judging by some information presented in the work “Tazkirot un-shuaro” (tazkiria of poets), he was born into the family of a major military man and state Rabbi. The years in which he lived approximately date back to 1435-1495. His work "Tazkirat un-shuaro" contains brief but extremely valuable information about 155 poets who lived and worked in works VII-XV. This work received a receipt for research on the activities of poets and writers who lived in Iran and Central Asia for almost eight hundred years in a very large period. The preface” Tazkirat ush-shuaro “or” Tazkirai Statesman " consists of seven parts upon arrival. This Tazkira of the state-owned Samarkand has been attracting the attention of the public for a long time. Some fragments of the narrative work from 1819 Russia (V.A.Zhukovsky and F.Erdman), in France (Silvers de Sasi), in England (E.Brown and A.Falkoner), published in Turkey (Fahim Suleiman Efendi), Germany (Hammer) and the Netherlands. His full text is Mirza Muhammad in Bombay in 1887, E in London in 1901. Broun and was published in Tehran in 1958 by Hoja Muhammad Ramazani. For the first time in 1900, Khiva was turned into the old Uzbek language (Khorezm dialect) by Muhammad Rafe. 1967-year B.Ahmedov translated into Uzbek some excerpts about the life and work of more than 50 poets from Tazkirat OSH-shuaro tazkiria in 32 and 1981 from Mavrkazi Asia and Khorasan, and attached them to his book entitled” Statesah Samarqandiy“. [3] Olimu, who lived with the Statesman Samarqandi, was one of the Statesmen Husayn Boyqaro (1438-1506), Husayn preacher Koshifiy (1440- 1505), which remained in history as one of the famous scholars who made a great contribution to the development of the culture of Khorasan and Movarounnahr in the 15th century and had a great influence on the last generations with their works. [4] they actively served on the path of spiritual growth of their time with the work of the comedic and had a significant impact on the strengthening of universal, cultural wealth not only of Central Asia, but of the entire East. During this period, the Renaissance of the 15th century in Movarounnahr and Khorasan is one of the representatives of the Renaissance, a disciple of Navoi, “Rafayeli of the East”, the great painter and miniaturist Kamoliddin Behzad. Not only the peoples of the Muslim East left a significant mark in the history of the art of the peoples of the whole world, making his blessed contribution to the development of zabardast musavvir Kamoliddin Bekhzad was born in Herat in 1455 in a poor artisan family. Behzod separated from his parents very early. As a child, the famous painter of Herat, Amir Ruhillo (Mirak

naqosh), brought him up to his upbringing and became a captured father, and gave Kamoliddin salt and bread, and provided him with a head of clothing, and raised him with knowledge. Young Kamoliddin Mirak studied the secrets of the craft of cashing and miniaturization in Naqqosh's upbringing, in his Herot Niguristan (Academy of Arts). Behzod created a special school "Behzod school" in the history of miniature art.[5] Behzad's miniatures were recognized as the highest achievement of this art both in the Muslim East and West as early as his lifetime, and became famous as the most valuable works of art. Experts studying the creative heritage of Behzod believe that his so far known works consist of about thirty series of paintings and drawings, the most famous of which are: 1. Miniatures made to Sharofiddin Ali Yazdi's Zafarnoma. 2. More than 40 beautiful miniatures in muraqqa depicting the meetings of Hussein Boykaro. 3. Paintings by Abdurakhman Jami "Solomon and Ibsol". 4. 33 amazing miniatures of Amir Husrav Dehlavi, made in Hamsa. 5. Beautiful paintings made in the work of Saadi "Bostan". 6. Unique and benazir miniatures drawn in the work of Nizami Ganjavi "Hamsa". 7. Drawings on the work of Abdullah Khatifi "Temurnoma". 8. Elegant miniatures made into the works of Saadi "Gulistan".