
SOURCES OF INFLUENCE OF THE NOVEL "SPITAMEN"

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ABSTRACT: The article contains the analysis of Maqsd Qariyev's novel "Spitamen", the sources of influence in writing it, the creation of the image of Spitamen, the interpretation of the tragic history of our nation.

KEYWORDS: Spitamen, people, Darius, history, merchant, Avesta, Alexander.

INTRODUCTION

During the many thousand years of history, our nation has gone through a glorious, difficult and arduous struggle against foreign invaders for its will and freedom. The beautiful nature, high culture, priceless underground and surface resources of our country have always attracted the attention of foreign invaders. Our country, which is considered the center of human civilization, was invaded by Iranian rulers in the middle of the first millennium BC, Alexander of Macedonia in 329-327, Arab caliphs in the 7th-8th centuries, and Mongol invaders led by Genghis Khan in the first quarter of the 13th century. As a result of their bloodshed and plunder, the cities were destroyed and the beautiful valleys became desolate. As a result of the selfless work of our people and the struggle for freedom, our country has survived the disaster of complete disappearance from the face of the earth. In the novel "Spitamen" by Maqsd Qariyev, the life of the brave leader Spitamen, who united dozens of tribes and peoples such as Sughd, Massaget, Dax, Scythian, Sac, in the fight against the Greek-Macedonian invaders in 329-327 BC, and the tragic fate that ended due to betrayal, is highlighted. The struggle led by the brave son of the people of Sugd weakened and confused the forces of Alexander the Great, who shook the world for the first time.

To create the image of Spitamen in the novel, Maqsd Qariyev read Vasiliy Yan's "Bonfires on the Fortress", Yavdat Ilyasov's "Sogdiyona", Muhammad Ali's "Spitamen" series of poems, Isfandiyor's story "Qasam", Mirkarim Asim's historical story "Spitamen and Alexander". Also, it was impressed that he got to know the works of Amir Khisrav Dehlavi, Nizami Ganjavi, Abdurahman Jami and Alisher Navoi, who reflected the idealized image of Alexander the Great in Eastern classical literature. He also got acquainted with "Alexander the Macedonian" of Kvant Kursi Rus, the oldest sacred religious book "Avesta", oral and written sources on the history of the ancient peoples of the East, works of Aristotle, Arrian, Curtius, Ptolemy, Strabo, Justus Diodorus and others. At the beginning of the novel, the author admits the following: "I looked into the

distant past of the history of my motherland until I thought with the mirror of my imagination; I looked through the pages of our people's life, lifestyle, struggle, and tried to give an artistic expression to my impressions from it [1,5].

The events of the novel begin with the description of Marokand, the capital of Sogdiya. The images of the temple called "Fire Palace", the wagnipats with their hair standing at the entrance, reciting prayers, shops selling handicrafts, plasterers, and the luxurious palace of the governor of Marokand in the east of the city, introduce us to the appearance of the period and bring us into that environment. When creating the image of this city landscape in the novel, it can be seen that the writer got acquainted with the historical sources related to the architecture and geographical location of the city: "Maroqand is the capital of Sogdiya. Always crowded, restless, full of wonders and surprises. The boundary of the city was seventy stadia, and it was surrounded by high and strong double walls, and ditches were dug around it so that the enemy could not pass through. In the four corners of Marokand, sky-high towers are standing. In addition, there are eight "children" of those minarets. The most crowded place in the middle of the city is the ancient temple called "Fire Castle", at the entrance of which the Wagnipaths with their hair in a mess sit with their eyes closed and pray morning and night. Around the temple, there are shops selling handicrafts, various decorations and other small items. Other buildings adjacent to the temple add to the beauty of the city. And on the North-East side is the luxurious palace of the governor of Marokand" [1,5].

The writer included in the work the image of the market, which gathers people of different classes, combines people of different professions and appearances: "On both ends of the street there are shops selling various goods, craft workshops, and jewelers. Marokand market, which is famous and known to the world, has things that do not exist in the world. Merchants of different tribes, peoples, and communities came here from all over Bactria, India, Media, Chinmochin, Kashmir, Mesopotamia, Egypt and Turan to trade, and their cloths, leather goods, handicrafts, royal and silk goods, and ivory. they put on the market even elaborate combs, delicate jewelry, made according to the elegant taste of court women. As for the traders from Marokand, they are the owners of the market, they have chosen the most convenient and pleasant place for themselves. At one end of the market, there is a separate stall selling various sweets: halwa-candies, healing honey, and fruits" [1,6]. In this way, from early spring, various figures in the bazaar: an old man with glasses playing with a snake, a group of people fighting cocks, people engaged in the sale of various birds, wealthy nobles of Sogdiya, foreign masters - the image of the slave market visited by Persians finds a consistent reflection. Near this bazaar, "a tall man with a white beard and hair down to his neck", who is known by everyone for his stories and interesting narrations, called "Dariyod the Madman" by some, "Dariyod the Wise" by others, drew everyone to his mouth[1,123].

Dariyad informs Spitamen that the enemy is invading the country. His stories from "Avesta" serve to motivate the people to fight for the freedom of the country. Dariyad is an image that embodies

the eternity of the people's genius. After Alexander invaded Morocco, the alliance met with Daryad. Alexander was educated by Aristotle, he was also well aware of philosophy. The conversation between them is about the transience of the world, the fact that a person cannot know what his future will be like. In this place, it is noticeable that the writer was influenced by the dialogue between Farhad and Khusrav in Alisher Navoi's epic "Farhad and Shirin". The argument between Daryad and Iskandar is an expression of the experience between truth and lies, justice and injustice, kindness and cruelty.

So, the sources of influence of the novel ensure that Maqsud Qariyev's work is proportional to the historical reality, consistent and truthful.

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