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THE INTERPRETATION OF THE IMAGE OF ALEXANDER OF MACEDON - ISKANDAR IN THE NOVEL "SPITAMEN" BY MAKSUD KORIYEV

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ABSTRACT

Alexander the Great, who marched to Central Asia in the temptation to become the ruler of the world, is convincingly depicted in the work that Alexander's dreams turned into a mirage due to the valiant struggle for freedom that the Sugdians, Scythians, Masgates, Sakas and Daxians united against him. The writer has truthfully shown that war is an unprecedented disaster for humanity, that neither its victims nor those who ignited its fire can win.

KEYWORDS

Maksud Kariyev, Iskandar, Spitamen, Aspat, Dariyad, image, battle, Sugdian, Greek.

INTRODUCTION

In Western and Eastern literature, there are many works dedicated to Alexander the Great and interpreted as a prototype. For example, in the classical literature of the East, great authors such as Amir Khisrav Dehlavi, Nizami Ganjavi, Abdurahman Jami and Alisher Navoi used the image of Alexander in the ideas of social justice and glorification of the ideal hero. However, the historical reality shows that Alexander the Great cannot be interpreted as not only

a just king, a just ruler, but also a person with a generally positive character. Alexander's marches are for the purpose of invasion and robbery, it can be seen in Vasiliy Yan's novels "Kurgan Uzra Khanlar", Yavdat Ilyasov's "Sugdiyona", Isfandiyar's short story "Kasam", Mirkarim Asim's story "Spitamen and Alexander", Muhammad Ali's "Spitamen" series. It is explained in Among them, we can add "Murg uz-Zahab" by the Arab historian Masudi, "History of

Alexander the Great" by the Greek historians Quintus Curtius Rufus, and "The Campaigns of Alexander" by Arriye. In Maqsud Qariyev's novel "Spitamen" the image of Alexander is vividly reflected in accordance with historical reality. He is sometimes a fair judge (in Habit and in his treatment of his slave), brave (in his fight with the tiger), able to accept the truth (in his treatment of Aspat's words), cruel (in his punishment of Bess, in his treatment of Ushrushonya and Krikhasta), greedy for wealth It truthfully illuminates aspects such as slyness (in relation to Namech), awareness of every event in the palace (in relation to Clitus and Lysimachus), weakness in front of any criticism of oneself, inability to accept it (in relation to Darius and Roma). For example, in the "Clash with the King of the Forest" part of the play, Aspat, a Sugdian hunter, accompanies Iskandar as a guide. According to Iskandar's request, Aspat spoke about Spitamen's bravery and bravery, not forgetting the good, not forgiving the bad, and compared him to a tiger that was hunted on that day.

Aspat justifies his opinion as follows: "There is a reason why I look like a tiger. I have been walking in the forests for several years and have studied the nature of animals and birds well. Among all animals, there is no animal as strong, intelligent, delicate nature as a tiger. The reason I say this is that, even if the tiger is strong, it does not hunt in vain, when it is necessary, when it opens its stomach, it throws itself at animals. If he

encounters animals of equal strength, he tries not to start a fight if possible. He will only fight if he attacks him.

– "What do you mean by delicate nature," said Iskandar curiously.

– The tiger looks after itself very much, it does not infect any place, here it is

now take the tiger you hunted, clean even to the feet. Then he likes to walk in the most beautiful places of the forest, by the water's edge, feed on beautiful trees, and listen to the chirping of migratory birds.

– "Why did you make Spitamen look like a tiger?" asked Iskandar again.

– Because Spitamen is a strong, dexterous and restrained guy. It does not

touch the untouchable, if you touch his anger, he will not survive. That's why I said, he's a good-natured, gentle nature, a good hunter, if you see him, he'll light you up in just one conversation" [1,130-131].

It can be seen that the writer collected a lot of materials to reflect aspects specific to Aspat and Iskandar's character and worldview, and then placed them on the pages of the novel through their speech, which created the uniqueness of the interpretation of these characters. The author embodies the images of these two characters through their mutual

observations and internal dialogues. In the novel, Aspat's situation is described as follows: "Aspat was lying on felt like a child, talking to an ordinary hunter so arrogantly, looking at the world-famous king like Alexander the Great, shaking the world. "I talked to a king like Alexander like that, who would believe that he was curled up on a simple felt! The world wandered to this place with the help of the sky, if Aspat hits the head with his moon ax, then everything will turn into a mess, and the world will be saved from a global invader. But such a thought does not even occur to him now, because he lives with the ideals of truth, there is no malice in his heart, he is an ordinary child of the people of Sugdiyana, and on top of that, he is a hunter, a devil of nature. Hunters will never be evil or evil. They like to eat halal. He does not shoot at a pheasant walking on the ground, but shoots it with a bow after flying" [1,130].

The writer describes Aspat from Alexander's point of view: "Iskander was fed up with the fact that this savage was talking without hesitation, even bragging about his enemy and saying, 'There is no such hunter in Sogdia.' But Iskander was calmed by the simplicity of the young man, and the fact that he said what was in his heart. Because the king knew that evil would never come from such people. It was the same inside and on the face of the horse. The fact that some people have become accustomed to speaking in front of the king, concealing the bad and exaggerating the good in front

of the king, does not bring out the king's demon" [1,129].

Alexander, who only likes the right words and does not punish those who tell lies, cannot tolerate Dariad's truthful words about him. The question and answer between Dariad and Iskandar is very close to the conversation between Khusrav and Farhad in Alisher Navoi's epic "Farhad and Shirin". There is no doubt that the writer was influenced by Navoi's work in this place.

When Dariad was brought to Iskandar, he said, "The intellectuals put their heads to the sword of the executioners, the slanderers, the slanderers, the dirty copycats, the skinny people with the wind in their brains ate food on golden plates. The glammers were honored, many intellectuals and wise men were hanged... In Istahr, a book written in gold and blood on the skin of twelve thousand calves was burned. With him, if you know, intelligence and faith burned. Twelve million lines of elegant words, poetic verses, burned to ashes! May history forgive this, great king!" [1,123]. These words of Darius made Alexander angry and ordered him to be expelled from the city, saying that he would not let him see him again.

Dariad in the play is a person who spreads the wisdom of "Avesta". Darius, who testifies to the vitality of the people's genius, first informs Spitamen that the invaders are invading the country. Then, appearing from time to time during the events of the novel, after

the tragic death of Spitamen, he speaks painful words on his grave and sings his old song. Dariyad urges the people to protect the Motherland, mutual cooperation, kindness and creativity.

The horror of the invasion of Alexander's troops is described in the part of the novel "Dombiras don't stop...". Alexander imposed a tax on the inhabitants of the occupied areas, giving one horse and thirty bales of hay to each family. They take people to the fields and force them to collect hay under the supervision of the guards. Then a Greek soldier named Roma starts whipping the pregnant daughter-in-law of a woman from Ustrushona with a whip saying that she is not doing well. The bride is pregnant and starts to cry from the whipping. Then a strong woman from Ustrushona fights with Roma, defending her bride, and finally stabs Roma in the stomach with a sickle. As a result, a fight broke out between the Greek soldiers and the local population, and thirty soldiers were killed. Under the leadership of Kamak, the entire population fled to the mountains and fought valiantly against Alexander's soldiers. Alexander's troops found the inhabitants hiding in the mountains: the elderly, children and women from the caves and threw them from the mountain with the help of getairs. At this point, the writer quotes the following information from the work of the Greek historian Arrion, "The Campaigns of Alexander": "Thus, the extremely difficult and tragic battle in Ustrushon left an indelible mark on the history

of Sogdiya, in this battle there were many mountaineers. although he gave a victim, but for the first time, Alexander's army suffered an unprecedented blow. Yes, there was no end to the victims... They were big and small, old and young, twenty thousand warm souls... " [1,143].

So, in the novel, the writer Aleksandr Makedonskiy - in creating the image of Alexander, mainly refers to the pages of history. The development of non-repeating and diverse events creates his character and image, which is clearly expressed in the process of struggles between characters.

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