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GULBAHOR ASHUROVA (*Uzbekistan*)*

ARTISTIC INTERPRETATION OF THE IMAGE OF ALISHER NAVOI IN UZBEK LITERATURE

Abstract

Independence gave all the creators of our country the opportunity to think and create in a new way, to promote our high literary and aesthetic ideals, to show the historical truth truthfully, and to create works about great historical figures.

Such developments in fiction were also reflected in the works of many writers. It can be seen that many foreign and Uzbek literary scholars and representatives of a number of branches of science studied the problem of historical fact and interpretation, the category of natural-aesthetic ideal. Their works covered issues related to literary studies in different degrees according to the goals and tasks they have set for themselves.

This article deals with great historical figures of Uzbek literature, illumination of the problems of historical facts and imaginary interpretation of historical figures, the factors that caused the creation of a historical work, and the assessment of an artistic work. It also discusses the issue of attitude to historical figures in the Uzbek prose of the independence period, particularly, the problem of the expression of the figure of Navoi in the article. The article studies historicity and the artistic interpretation of the image of a historical figure in modern Uzbek literature which assumes great importance.

Keywords: *The era of independence, Uzbek literature, novel, historicity, image, Amir Temur, Alisher Navoi, artistic interpretation, reality of life, historical images, textile images, thinking, spiritual world, historical figure, truthfulness, new image and interpretation.*

Introduction. In the context of Uzbek literature of the period of independence, we can see certain evolution processes that are evident in all literary genres. Particularly, such a change is clearly manifested in the attitude to the history and aesthetic attitude to the historical figures. In particular, the unique image of Alisher Navoi, the interpretation of the artistic image of the historical person, is appearing in a new perspective in the mind of the reader in a different form than it was before the independence. Therefore, there appeared the need and necessity to study historical fact, problem of interpretation, problems of standards and criteria in the image of a historical person, the historical period in which Navoi

* Associate Professor of Tashkent State University of Uzbek Language and Literature Named after Alisher Navoi head of the Uzbek-Azerbaijan research center named after Fuzuli. E-mail: gulbahora777@gmail.com

lived, literary environment, true image of Navoi's thinking, imagination and the spiritual world.

The period of independence made it possible to observe the issues and problems related to the life of many historical figures on a much bolder and wider scale. Our writers and poets moved their attention to studying works of great thinkers (Abu Ali ibn Sina, Abu Rayhan Beruni, Farabi, Alisher Navoi), statesmen and generals who were acknowledged worldwide (Jalaluddin Manguberdi, Amir Temur, Zahiruddin Muhammad Babur ...) many writers (Alisher Navoi, Zahiruddin Muhammad Babur, Ogahiy and others).

Especially, during this period, the attention was paid to the life and work of the contemplative poet, Alisher Navoi. Navoi's personality is not an ordinary personality. He was a promoter of humanitarian ideas and an active and courageous person who tried to implement humanitarian ideas in life. Therefore, it can be seen that his unique personality combined with the ideas of his works made him a hero of historical and artistic works from the early time of his life.

Independence made it possible to describe the phenomenon of a historical person in fiction in a truly poetic way. During this period, many historical figures (Ermatov, 2019: 60), including the image of Alisher Navoi, were described in Uzbek literature – many stories, novels, poems, lyrical and dramatic works were created. Such works are significant, since the figure of a great poet and thinker in them is illuminated via a true historical fact and the principle based on reality.

The modern literary process is nourished from the soil of tradition. Consequently, Navoi's level of understanding of folk poetic thinking is consistent with issues such as tradition and innovation, historical foundations of the image, poetic skill and creative individuality.

It must be noted that the name of "*Hazrat*" (respected) Navoi is mentioned not only in folklore and classical literature, but also in all types and genres of modern Uzbek literature of the period of independence.

Speaking about the history of Amir Temur's depiction in fiction, academician B. Nazarov says: "Until now, hundreds, perhaps, thousands of historical writings, articles and studies, and artistic works in various genres have been written about this genius figure in dozens of languages. Many of them are written with an impartial intention. However, some of them did not have enough accurate sources, some of them were biased, and some of them were created in an ideological fallout. This great breed and the history related to study of his works were often one-sided, even distorted, and misinterpreted, due to defects in skill, it was not reflected artistically in a deep and full way..."

The great independence returned Amir Temur not only to the Uzbek people, but also to the nations of the world, in general! Many possibilities to sort out the information lying on the borders of complex, dusty and stormy history, and to clear the face of truths from dust have been created. The new age, in turn, has set new tasks for historians, scientists and writers (Nazarov, 2019:50-51).

It is appropriate to acknowledge that these comments are in many respects suitable and compatible with the problem of the figure of Alisher Navoi in fiction.

The ideology of the former Soviet period favored Navoi's personality and creativity, based on the demands of the regime/time. His religious-mystical worldview, his relationship to the world and man was limited, or in some cases had completely one-sided interpretations. Considering only the interpretation of the relationship between Navoi and Husayn Boykara or Navoi and Binai allows one to imagine the limitations in this regard, let alone thinking about other things.

Fiction is a reflection of life. The purpose of quoting this axiom is to mention that the emergence of the above-mentioned inappropriate comments and their transfer to fiction were actually echoes of some inappropriate comments in scientific circles.

Without going into detail about these points, it will be more appropriate to give an excerpt that shows their causes and consequences in a very concise and truthful way. These comments belong to academician A. Mirzoev: "These biased claims also affected fiction. Oybek could not stand aside from the image of distorted relations between Navoi and Binoi in his novel "Navoi" (Mirzoev, 1976: 363). The same phenomena were partially manifested in the works of Mirkarim Asim, Uygun and Izzat Sultan.

Results and Discussion. It should be noted separately that the problem of artistic interpretation of historical figures is one of the most important scientific problems which is in the center of attention of world literary studies. It is not easy to imagine the volume of scientific works dedicated only to writers and poets. Some of them can be noted. Such writer as Fitrat, Oybek, Uygun, Asqad Mukhtar, Adil Yaqubov, Boriboi Ahmedov, Pirimkul Kadyrov, Abdulla Oripov, Asror Samad, Nurali Qabul, Muhammad Ali, Khurshid Davron, Sirojiddin Sayyid, Iqbal Mirza, Isajon Sultan, Ghairat Majid, Muzaffar Mirza, Tora Mirza and many other creators have worked blessedly on creating the image of historical figures.

The feelings of devotion to the country and the nation take priority in description of the image of the figure Alisher Navoi. Even in the depiction of friendship relationship with Husayn Boygaro, the authors emphasize the unity and integrity of these feelings with the feelings of love for country and homeland. Natural harmony with high moral and spiritual requirements in this process makes the figure of Alisher Navoi more beautiful, dignified and pleasant.

There are many secrets of artistic creation. It is always difficult to develop their true nature. How to write a work of art? Why is it written? Who is it written for? Such questions can go on and on. Of course, the answers received so far are not so few.

The main feature of the image of a historical figure is that the subject is clear and its boundaries are roughly defined. Nevertheless, this "certainty" and "marked boundaries" are so great that it is not easy to imagine the area of its existence. In the depiction and interpretation of a historical figure, it is important to "focus on the features that are precious and valuable for us today" in the artistic interpretation

(Nazarov, 2019:6). It should be noted that the interpretation of historical facts and materials used for this purpose is distinguished by a system of unique approaches. The important thing is that this choice should give pleasure and comfort to the impressive and inquisitive reader of the work. We consider that, the writer R. Haydarova was able to express it in a very succinct and figurative way: " To speak figuratively, historical reality in a work written on a historical topic is just an aura and a lining. "Meaning and form are the main criterion for artistic work – artistry (Haydarova). "

The techniques that are used to describe the psyche of the hero depend on the experience and skill of the writer. To perform this description, portrait drawing, monologues and dialogues, nature scenes, commenting on the language of others and other tools are used. This includes comparing, or contrasting one character with another as well (Nazarov, 2019:23).

Alisher Navoi was well aware of the full observance of Islamic beliefs, and that such traditions have an extremely great and serious value and position in the life of the society. Especially, he knows that the attitude of the ruling class in this regard is the main factor in the appropriate assessment of their reputation in front of the people. How is this aspect expressed in historical novels? The hero's speech acts out more to describe and confirm his historical environment, position in historical conditions. At the same time, it can contribute to bring the hero closer to our time. The modernity of the historical work probably depends on these points as well. In this point, the speech of the hero begins to harmonize with modern problems.

"The process of creating an artistic image initially means a strict selection of materials: the artist takes the most characteristic aspects of the depicted image, abandons all random things, and develops this or that aspect by enlarging or sharpening it to full brightness (Krupchanova, 2009:40). " Any writer refers to the functional-logical types of speech during the image. They appear more in the form of description, narration, reasoning. A description is a verbal representation of a specific event, place or time, individual or several person/people (Ganaplskoy, Khokhlova:48). A narrative is a story about events. The text of the story means to show various actions and events in a coherent manner. Reasoning consists of expressing, explaining, and confirming a certain idea by means of word (Ganaplskoy, Khokhlova:48). It is these forms that can cause the literary hero and the images related to him to be completed or incompleted.

For the proof of this thesis, it seems appropriate to draw attention to one fact that confirms the social and literary-aesthetic power of a single word that is used in Amir Temur's speech before analyzing the works created about the thinker, writer Alisher Navoi. This fact was revealed to us by the scientist S. Ermatov, who studied Amir Temur's image in Western Literature. As he stated: "It is well known from history that Rui Gonzalez de Clavijo, the ambassador of Castilian king Enrique (Henry) III, visited Samarkand in 1404 and was warmly received by the great Leader, Amir Temur. Claviho writes the following about this reception

ceremony: "... Then Temur Bek asked us questions about his Majesty the king: "How is my son, king doing? Is he in good health?" At first glance, it remains unclear to the reader why such a great man as Amir Temur called the distant king of Castile "my son". English Hilda Hookham, the author of the book "Sultans of Seven Climates/countries", writes that the word "son" was a form of reference to subordinates. Uzbek scientist, candidate of historical sciences (now doctor of historical sciences - G.A.) A. Ziyoev also agrees: "In the language of diplomacy of that time, the word "son" meant "obedient to me". Unfortunately, we do not agree with them. The reason for this is, first of all, neither the eastern nor the western historians expressed such an opinion except for the English writer and A. Ziyoev. Second, Enrique III Amir, King of Castile and Leon did not obey to Amir. To learn why Great Amir Temur addressed and call Enrique III "my son" we must look at the history of life of Enrique III, and relationships between Amir Temur and the King of Castile. Enrique III was born in Burgos in 1379 in the royal family of Castile. In 1390, his father fell off his horse and died. In 1393, at the age of four sat on the throne. During the short reign period of Henry III, peace was reached in the country, and the economic situation was also improved. He was recognized as a skilled diplomat in the foreign policy. They used to add the word (el Dolente) with his name, as Enrique III was "sick " since his childhood, but there is no specific information about what disease was he suffering from in the history. Enrique III was learned about events happening in the Small and Central Asia through Yildirim, who was aware of the events happening there. He was worried and concerned about Bayezid's thread to Europe. So, he sent his ambassadors Base Gomez de Sotomayor and Hernán Sánchez Palazuelos to Central Asia to get more information about Amir Temur. They were witnessed of the battle of Ankara on July 28 in 1402 and greeted Amir Temur's victory. As Spanish historian Gil Dávila González noted in his book "King Enrique III of Castile Life and activities ", Amir Temur awarded the ambassadors with military weapons. Being greatly impressed by Great Leader Amir Temur's warm reception Sotomayor and Palazuelos blessed him greatly. Ambassadors went back to Castile in February, in 1403. Enrique III was greatly affected by Temur's respect and with hope of setting friendly relationship Enrique III immediately sent his new Ambassador, Rui Gonzalez de Clavijo to Samarkand. Amir Temur learned about the king's health from the previous ambassador who came to Samarkand. When he asked Clavijo about the king's health, he was completely right. After all, it is the first Spanish ambassadors to Castile and from his ambassadors who went to Castile and returned to Samarkand Amir Temur was informed of Enrique III's illness. With this, he demonstrated not only being a very cultured and wise state leader, but also showed his fatherly care and attention to the king of Castile who had set friendly relationship between Amir Temur's State and his kingdom. The real proof of this can be what Amir Temur said to the royal ambassadors: "I would be relieved and happy to know about my Son's health and feeling as if I had received a present from the king if he had sent you only with a (one) letter." (Ermatov, 2019:12-13) In order not to repeat Amir

Temur's available image in the history of Uzbek literature, one must be involved in doing research, reading history books, and to understand the great Statesman's inner feelings, to express religious actions and deeds of the statement writers should have wide scope to the worldview. Getting information about reality details of the events, and dates is not enough to resurrect History. Ordinary, simple information statement, texts can make the student bored. For the voice of the sage, silently lying in the bosom of the ages, to be heard, the truth and depth of the interpretation of historical facts must spread an attractive melody, like a harp, when it is struck like a string. The embodiment of history in language, "speaking", "dressing" historical figures, drawing reliable portraits, thinking in accordance with the current situation, listening to the heart and understanding pain - all this requires the writer to write historical truth based on historical fact and criteria. The above example is a factor showing how important this aspect is.

CONCLUSION

Based on the above interpretations, the following conclusions can be drawn:

1. The creation of art works depends on many factors. Along with these factors, the laws related to the "migration" of real socio-historical events to fiction also apply in works on historical subjects.
2. Historical facts and materials are not "literary material" by themselves. In this, the principles of summarization, sorting and selection in the extremely complex creative thinking process of the creator have a priority position.
3. In the depiction and interpretation of a historical figure, it is important to "focus on the features that are precious and valuable for us today" in the artistic interpretation. It should be noted that the interpretation of historical facts and materials used for this purpose is distinguished by a system of unique approaches. It is important that this selection is characterized by the fact that the work is vital, lively, impressive, and brings peace and interest to the reader.
4. A narrative is a story about events. The text of the story means to show various actions and events in a coherent manner. Reasoning consists of expressing, explaining, explaining and confirming a certain idea by means of words. In the Uzbek prose of the period of independence, these same forms are seen in the solution of the problem of historical fact and interpretation, the completeness or incompleteness of the literary hero and the images related to him.
5. In the depiction and interpretation of a historical figure, it is important to "focus on the features that are precious and valuable for us today" in the artistic interpretation. The interpretation of historical facts and materials involved for this purpose constitutes the unique system of approaches in the context of historicity.
6. In Uzbek literature, the problem of historical fact and interpretation in the image of a historical person, the creation of a historical work, the assessment given to it is inextricably linked with the attitude to historical figures in the Uzbek prose of the period of independence, especially the expression of the figure of Navoi.

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Gülbahar Aşurova (Özbəkistan)

Özbək ədəbiyyatında Əlişir Nəvai obrazının bədii təfsiri

Xülasə

Müstəqillik ölkəmizin bütün yaradıcılarına yeni tərzdə düşünmək və yaratmaq, yüksək ədəbi-estetik ideallarımızı təbliğ etmək, tarixi həqiqəti düzgün göstərmək, böyük tarixi şəxsiyyətlər haqqında əsərlər yaratmaq imkanı verdi.

Bədii ədəbiyyatdakı bu cür inkişaf bir çox yazıçıların yaradıcılığında öz əksini tapmışdır. Görünür ki, bir çox xarici və özbək ədəbiyyatşünasları, bir sıra elm sahələrinin nümayəndələri tarixi fakt və şərh problemini, təbii-estetik ideal kateqoriyasını tədqiq etmişlər. Onların əsərləri qarşıya qoyduqları məqsəd və vəzifələrə uyğun olaraq ədəbiyyatşünaslıqla bağlı müxtəlif dərəcələrdə məsələləri əhatə edirdi.

Məqalədə müstəqillik dövrü özbək nəsrində tarixi şəxsiyyətlərə münasibət məsələsi, xüsusən də Nəvai şəxsiyyətinin ifadə problemi müzakirə olunur. Burada müasir özbək ədəbiyyatında tarixilik və tarixi şəxsiyyət obrazının bədii şərhli öyrənilir ki, bu da mühüm əhəmiyyət kəsb edir.

Açar sözlər: Müstəqillik dövrü, özbək ədəbiyyatı, roman, tarixilik, obraz, Əmir Teymur, Əlişir Nəvai, bədii təfsir, həyatın reallığı, tarixi obrazlar, parça şəkilləri, təfəkkür, mənəvi aləm, tarixi biçim, düzlük, yeni obraz və təfsir

Гюльбахор Ашурова (Узбекистан)

Художественная интерпретация образа Алишера Навои в узбекской литературе

Резюме

Независимость дала всем создателям (творцам) нашей страны возможность мыслить и творить по-новому, популяризовать наши высокие литературные и эстетические идеалы, правильно показывать историческую правду, создавать произведения о великих исторических личностях.

Подобное развитие художественной литературы нашло отражение и в творчестве многих писателей. Видно, что многие зарубежные и узбекские литературоведы, представители ряда отраслей науки изучали проблему исторического факта и его интерпретации, категорию природно-эстетического идеала. Их произведения охватывали различные вопросы, связанные с литературоведением, в соответствии с целями и задачами, которые они ставили перед собой.

Также обсуждается вопрос отношения к историческим личностям в узбекской прозе периода независимости, в частности, проблема выразительности фигуры Навои. В статье исследуется историчность и художественная интерпретация образа исторической личности в современной узбекской литературе, которая имеет важное значение.

Ключевые слова: *эпоха Независимости, узбекская литература, Роман, историзм, образ, Амир Темура, Алишер Навои, художественная интерпретация, реальность жизни, исторические образы, текстильные образы, созерцание, духовный мир, историческая личность, правдивость, новый образ и интерпретация.*
