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Historical Person and Art

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ANNOTATION

This article examines the transfer of historical figures to fiction as characters. The role of the historical image in literature, society, and its specific features have been studied.

KEYWORDS: Fiction, historical person and artistic image, life fact, and artistic texture.

By studying his history, a person realizes his identity. In historical documents and works, the accuracy and clarity of the facts are in the first place and they perform the task of providing information to the reader. And literature describes history artistically and conveys it to the heart of a person in an effective way. In particular, through works written on a historical theme, a historical person appears before the eyes of the reader with his whole stature, inner and outer world, and psyche. The reader knows him as a real person, during the work he laughs when he laughs, and cries when he cries.

Any artistic work is formed based on what the writer has seen, experienced, read, and heard. First of all, the first materials about the work must have influenced his mind and heart. After all, a work that is not written amid emotions is a dead work. This is especially true in historical works. First, the historical work consists of a series of events familiar to the reader. That is, the reader is considered to have partial information about the characters and events in any historical work. Secondly, writing a historical work requires special preparation, and the writer is required to maintain an equal balance of historical fact and artistic fabric when writing historical fiction. Such delicacy in historical works is especially evident in dramatic works. That is probably why we are facing a lot of shallow content and fakes in the dramatic works created in the next period. As a result, "dramaturgy lags behind the requirements of the time. The description of the domestic environment has increased. When bringing historical works to the stage, the criteria of historicity are violated, and the real picture of the period is hastily showing one side."¹ There is truth in this criticism. But Uzbek literature does not lack historical works written with great skill. Especially in the years of independence, the number of such works increased. For example, "Jalaluddin Manguberdi", "Sword of the Ancestors" (E. Samandar), "Black Belt" (Sh. Xolmirzayev), "Oqpadar" (U. Azim), "Zahiriddin Muhammad Babur" (Z. Mukhiddinov, M. Hamidov), "Bashar Alloma" (N. Abdulla), "Piri Koinat" (H. Rasul) also continued the tradition of creating realistic stage works about the past life and our great ancestors. What is new in this field is that our dramatists

¹ "O'zbekiston adabiyoti va san'ati" gazetasi, 1999 y. 17-avgust.

are sots in depicting the themes of the distant and recent past. They broke the shackles of realism and communist partisanship. They interpreted life in a new way based on the ideology of independence. For example, in the drama "Black Belt", Shukur Kholmirezayev skillfully demonstrated on stage the idea that "printing" is not a reactionary movement against the people, but rather a unique national liberation movement. Also, one of the unique aspects of dramatic works is that they reflect the harmony of both prose and verse. For example, "drama is a synthetic type of literature, so it does not lack lyrical elements, for example, lyricism. "Lyricism (subjective basis), - writes I. Sulton, - in the drama, first of all, it is manifested in the dramatist's attitude to the depicted events and characters, in the ideological basis of the work, in its principle... In the drama, that is, the author is deprived of direct participation in the events in literary works, lyricism is manifested in its own (often hidden) forms"(1, 189)²

"It is a logically based description of the writer's historical character, character, behavior, external and internal world, interaction with people, etc., in accordance with his creative intention." Therefore, every writer who wants to cover historical figures in his work cannot weave something on his own, on the contrary, every writer makes the real facts and specific characteristics of the historical image in his work more effective through artistic means should be lit.

When a writer writes about such historical figures, he must familiarize himself with history. It is also necessary to get acquainted with the socio-political environment of that time. "Because every historical person, especially a historical creative person, lives in harmony with the three components of history - past, present and future."³ After all, every artist raises the problems and current issues of his time.

As we know, historical facts included in fiction are slightly different from real facts. Because every fictionalized reality has certain changes under the author's imagination. However, the author's approach should correspond to the historical reality and the character of the historical figure without departing from the norm of criticizing the historical fact. "A scientist does not create anything, but discovers the ready and hidden truth in nature. If the whole of life is brought into a work of art, it loses its life reality and there is no artistic reality either..."⁴. A writer who refers to a real fact should synthesize the reality of life in his fantasy, i.e. enrich it with his imagination and create a complete artistic reality by selecting the characteristic and necessary facts. Therefore, as Abdulla Qahhor said, the artistic truth "is created by passing the truth of life through the prism of the heart, feeling it, absorbing what you are thinking, expressing your wishes and ideals."⁵.

When writing a historical work, the writer's source is not only historical fact. That is, writing a historical work is a process that requires great skill and experience. In addition, the worldview of the writer plays an important role in the development of works of this type. "A historical work cannot be limited to real facts and events. For reliable sources and existing materials to have an artistic and aesthetic essence, the creative potential of the author, the power of thinking aimed at expressing a high goal, and the talent of artistic discovery is required. In this, the role of the artistic plot is the priority, it expresses the relationship between the character and the events."⁶

² Poetik tafakkur va talqin muammolari. Toshkent, 2014.

² Sattorov. O' Shoh va shoir talqini. "O'zbek tili va adabiyoti", Toshkent, 2000, 6, 42-bet.

³ Karimov. H Tarixiy shaxs va badiiy obraz. Filologiya fanlari nomzodi. Avtoref. Toshkent, TAI, 1999, 3-bet.

⁴ И. Гончаров. Собр соч. в восьми томах. Т. 8, М, «Художественная литература», 1980, с. 140-141.

⁵ А.Қаҳҳор. Ҳаёт ҳодисасидан бадий тўқимага: «Адабиётимиз автобиографияси», Т., 1973, 196-бет.

⁶ B. Rahimova. O'zbek adabiyotida Pahlavon Mahmud obrazi talqinlari. Urganch – 2012.

In historical works, before creating a historical image, the artist collects materials related to his life that are important for the work and thoroughly studies them. This is of great importance in the life of Asra. Indeed, "these materials are of great importance in the work of the creative person on his works, the process of creation, the life factors that motivate them, and their influence on the mind of the creator."⁷ So, the historical works created in the drama genre of literature are distinguished by their many specific features. This means how great is his power of influence and the power of propaganda and calling.

In today's literature, as a tribute to the indelible memories of our ancestors, many works are being created that report on their social and political activities. The aesthetic essence of the world is manifested through colors, tones, material and physical forms, words, etc. Each of them serves as the main means of artistic reflection of the universe in a specific art form. The decision of a person born with artistic observation in a certain type of art depends on which of these means he perceives the beauty of the world more. And literature is a type of art related to words, meaning riches of words, artistic charm, and complex life. There is nothing, event, state, or quality that is not reflected in a word to some extent. Literature begins with feeling the word as a miracle.

According to the teachings of the famous philologist A.A. Potebnya, every word is a unique work of art, a unique artistic discovery of the people. The greatest cultural wealth of a nation is undoubtedly its language. There is a man of letters in the heart of every person who can enjoy discovering the word, which is the artistic discovery of the people, for himself. But it is difficult if a person feels the human pains and the charm of words reflected in literature, without a scientific logic and a scientific system. Having a pen, and being able to express one's thoughts clearly and consistently is extremely necessary for a writer.

List of used literature

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⁷A. Kattabekov. Historical truth and artistic skill. "Science", Tashkent - 1982, page 103.