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Artistic Interpretation of Historical Truth in the Novel “Alisher Navoiy” by Isajan Sulton

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Abstract:

In this article, Isajan Sultan, a bright representative of Uzbek prose, in the novel “Alisher Navoiy” analyzes the historical truth and the artist's skill in giving its artistic interpretation.

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Introduction

We know that an artistic work, be it epic, lyrical or dramatic, the author acts as the commander-in-chief who reflects, controls, sorts, combines, transforms, speaks and narrates all reality. From the examples of folklore to the development of written literature, this process has been developing, polishing and developing in its own way in different eras. At a time when the 20th century has entered a period of unprecedented development in the history of humanity, the manner of "artistic perception of human suffering and their analysis" has been fundamentally renewed. A completely different genre from the classical traditions in solving the riddles and complex problems of the existing life - novels, short stories, stories - brought the pains and sorrows of humanity to the pen and gave a different approach to thinking. These are reflected in various works of writers.

Main part

The talented writer Isajan Sultan enriched the 21st century Uzbek prose with a new historical novel by presenting the novel “Alisher Navoiy” to a wide readership. At the same time, as the well-known writer Khayriddin Sultan said: “Once upon a time, after the unique works created by our grateful teachers

Mirza Ulug'bek, Alisher Navoiy, Zahiriddin Muhammad Babur, there has been a gap in our literature for a long time and there was a need for a great work". In other words, our literary generation has been waiting for a long time to say its artistic word about Alisher Navoi. By drawing the place of Hazrat Alisher Navoiy in the socio-political, cultural, and literary life of 15th century Khorasan and its development through beautiful allusions, Isajon Sultan offers today's reader "with his novel "Labbay!" he could answer. In order to revive the history, the literary reader avoids dry informational statements and news texts that bore the reader, the dust, wedding spectacle, noise, party and consultation on the streets of Herat or Samarkand, Marv or Astrobad, in a word, he gives the image of real life "from his own blood. was able to revive him".

Isajon Sultan is a historical novel based on the theme of the novel, written on the basis of a chronicle plot. In the novel, events are described sequentially, like the works of Abdulla Qadiri's "O'tkan kunlar", Oybek's "Navoiy" and Pirmkul Kadyrov's "Babur". The composition of the novel consists of four parts called "G'aroyib us-sig'ar", "Navodir us-shabab", "Badoe' ul-vasat", "Favoid ul-kibar" corresponding to the internal structure of Hazrat Alisher Navoiy's book "Xazayin ul-maoniy". Alisher's childhood, youth, middle age experiences and especially the benefits of old age are detailed in the novel. The fourth part occupies a relatively large place. This is also natural. After all, it is a historical fact that Navoiy's work was matured in all aspects, and that the masterpieces that Uzbek literature and, in general, world literature presented to the treasure of meanings of mankind, were written in those years of his life.

In the years of independence, radical changes took place in our Navoiy studies, a new look at Navoiy's works, a new analysis and interpretation began. Many sources have been identified that provide information about Navoiy's biography. In the process of writing the novel, Isajon Sultan learned about these innovations, studied many historical works, and compared the existing ones. And, finally, a historical novel was created.

As we know, any historical novel is required to follow the principles of historicity in the coverage of historical facts. But since the historical novel is a work of art, we cannot demand from the writer to cover all the historical facts as they are - factual accuracy. Try to give the artistic-aesthetic ideal of the goal set by the writer in the work

We know from many literatures that Alisher Navoiy's father, Amir G'iyosiddin, was in the service of Abu Said Mirza, who occupied Little Khurasan, his early death and as a result young Alisherbek Abulqasim Babur was brought up. It is also mentioned by the author in the novel. Another fact is that there is information about Alisher's brother Sheikh Bakhulbek. He was governor of Khorezm. this is also reflected in the work.

Another fact is the appointment of Alisher Navoiy as the governor of Astrabad. This fact was previously interpreted as the exile of Alisher Navoiy to Astrabad. But Isajon Sultan interprets it according to his aesthetic ideal of 1487. That is, Astrabad is the most turbulent part of Sultan Husayn Boykara's kingdom. Disputes on the border at that time, Sultan Husayn could put a hostage to the kingdom of Boykara. In order to eliminate unrest in such a strategically important country, the Sultan sends his trusted friend Alisher Navoi. At first, Alisher Navoiy did not agree to this. Because Herat literary environment, teacher Abdirahman Jamiy does not want to move away. But Alisher Navoiy, who never put his own interests before the interests of society, agrees to go to Astrabad. And he manages to return by strengthening the border after eliminating all the disturbances.

In fact, each writer is a unique universe, a creator with his own aesthetic image can be influenced by another, but does not repeat it. Various components of the novel also demonstrate the literary and aesthetic principles of this author. Literary scholar Zulfiya Pardaeva puts a very appropriate emphasis on an important issue specific to the novel: “Another remarkable aspect of the novel genre is that the artistic components specific to the genre appear in each novel in its own way”. In particular, the literary-theoretical components of Isajon Sultan's novels are also unique.

Isajon Sultan continued the traditions of Uzbek novelists in his own way in the updated conditions, at the same time, he creatively adopted the experiences of a number of representatives of world literature in the plot construction of his novels.

We understand the superiority of the classical lyrical style in human inner states, appeals and prayers to the Creator. For example, in the concluding text at the end of the novel, it is precisely the spirit of lyrical dialogue that leads:

Ilohi, chun har ne qilinur – senga taqdirdur, qilguvchiga qilmoqta ne tadbirdur.

Ilohi, taqdir qilganingni qilurga ne ixtiyor, qilmasman demoqqa kimning haddi bor.

Ilohi, agarchi zalolatqa tushibman, ammo hidoyatingga talabgorman va agarchi tamug [hell] o'tig'a tushgali yovushibman, ammo rahmatingdin umidvorman.

Ilohi, ko'nglimni dardu shavqing muhabbati bila ovut va ko'zimni nadomat ashki selobi bila ravshan tut.

Ilohi, tilimni ne'mati beqiyosingga shokir ayla va ko'nglimni hamdu siposingga zokir ayla.

Ilohi, qalamimga hamding raqamig'a mashg'ullik ber va raqamimg'a xaloyiq ko'nglig'a maqbullik ber.

Ilohi, zamiringa xudpisandlikni yovutma va xotirimni el naf'i aybjo'ligiga tutma.

Ilohi, xayolimni niyozu dard ahlig'a moyiltut va niyozim ko'zin dardmandlar ayog'i tufrog'i bila yorut.

Ilohi, podshohi Islomni muslimin boshig'a tutqil bardavom, ya'ni bandalarning ustig'a ko'lankangni qil mustadom, to shohu gadog'a duogo'ylik qilmish bo'lg'aymen, vassalom...[3] Of course, the writer turned to the classical text when giving this prayer from the language of the hero of the novel. The reason is that the divine, enlightened, mystical ideas reflected in the entire text of the novel dictated that the ending should be in this way. It was only natural that the spiritual status presented in the novel would end with such an ending at the end of the novel, which was highly artistically and spiritually elevated. Sensing this, the author abandons the dry style of modern prose and turns to lyric dialogue and ends the novel with a fitting ending.

The most important feature of Isajon Sultan's approach to historical figures is that, although the author tackles a historical topic, he does not forget that this is a work of art, that is, he can use the artistic criteria to express the historical reality to the best of his ability, and at the same time, Alisher Navoiy's historical creates a complete image as a person.

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