



The Concept Of A Historical Man In The Novel “Alisher Navoi”

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ABSTRACT

The article examines the concept of a historical personality in the novels of Oybek “Navoi” and Isajon Sultan “Alisher Navoi” from the point of view of ideology and artistic thinking of the period when these works were written. The unique expression of both writers in the creation of the image of a historical personality is subjected to a comparative analysis based on the artistic and ideological goals of the creator. Scientific conclusions about the diversity of the artistic interpretation of Alisher Navoi and his contemporaries are given.

KEYWORDS

Historical Novel, Historical Personality, Fictional Character, Concept Of Historical Personality, Artistic Thinking, Creative Idea, Protagonist.

INTRODUCTION

Writing a novel is hard work. Writing a historical novel is a double-edged sword. Indeed, in such a play, the novelist must adhere to the principles of history, express his artistic conception of the world and man on the basis of existing historical reality. Of course, at the

request of an artistic idea, the plot of a historical novel can also include woven images, woven reality. Although there is no clear limit to the use of textual imagery and events in the novel, the skillful author is well aware that the norm of these elements is a key factor in

determining the level of a historical work. It is therefore always looking for a golden bridge between historical reality and artistic texture. In this way, the writer “studies historical sources, collects facts, events, information about their participants. His next task is to rework what he has learned: in artistic reality, the facts must come to life, events must take place, and individuals must live” [1. p. 55].

METHODS

As you read the novel “Alisher Navoi” by Isajon Sultan, you involuntarily consider the above issues. Because Hazrat Navoi is one of the greatest thinkers not only of the Uzbek nation, but of all Turkic peoples. Navoi’s personality, way of life and creativity have been studied a lot. Therefore, the question of what Isajon Sultan was able to innovate, how he portrayed the image of Navoi, unlike his predecessors, naturally comes to the fore.

RESULTS AND DISCUSSIONS

First of all, it should be noted that in the history of our literature there are not many attempts to create a complete artistic image of Alisher Navoi. Oybek’s novel “Navoi” (1944), Uygun and Izzat Sultan’s drama “Alisher Navoi” (1945), Omon Mukhtor’s novels “People of Love” (2007) Alisher Navoi’s image is artistically interpreted in the center of historical and social events. Among these works, the relatively complete, conceptual artistic image of Navoi’s personality is expressed in Oybek’s novel “Navoi”, and we should not ignore the fact that this work was written almost eighty years ago. That is, we must take into account that over the past eighty years, social conditions, systems, literary and aesthetic views, and even history itself have been updated. Therefore, it is appropriate to consider Isajon Sultan’s attempt to re-interpret the image of Alisher Navoi not only as a personal creative need, but also as a fruit of

the general aesthetic need that has arisen in our literary and cultural life.

In a historical novel, the author (mainly) promotes the concept of a historical person in the person of the protagonist. That is, the creator examines the psyche of the historical figure in his artistic interpretation in the way of knowing the world, looking at its complex destiny. It explores time and space through this historical figure. Promotes social, economic, political, cultural, philosophical views. Thus, the evaluation of a historical work does not take into account the extent to which the past is realistically revived, but the existing reality, the way in which the historical figure is artistically conceived. In this sense, the concept of a historical figure, which can be seen in the example of the image of Alisher Navoi of the two writers, should be taken into account in the comparison of the novels of Oybek and Isajon Sultan.

When we talk about Oybek’s novel “Navoi”, we must not ignore the period in which the author lived, the conditions, the pressure of censorship and ideology. After all, Oybek’s genius could not describe Navoi as his ideal, even if he wanted to. Under the influence of these factors, Oybek focuses more on the aspects of Navoi, such as generosity, poverty, and emphasizes the socialization of the historical figure. Literary critic Matyokub Kushjanov wrote about the novel “Navoi”: “In the novel, the main purpose of the writer was to reveal the humanistic ideas of the great poet Alisher Navoi” [2. p. 20]. Ozod Sharafiddinov writes a similar statement on the same issue: “While creating the character of Oybek Navoi, first of all, he pays special attention to the fact that he is a great humanist, expressing his views not only as an artist but also as a thinker” [3. p. 3]. Indeed, in Oybek, Navoi, as a humanist poet, is revived as a tireless and selfless person for the welfare, prosperity and peace of the

people. It is true that Navoi has historically been devoid of such qualities. However, here we draw attention to the fact that Oybek emphasizes the same aspect of Navoi's life and character, trying to bring it to the forefront in the concept of a historical figure.

Another prominent literary critic Naim Karimov pays special attention to some aspects of Oybek's concept of historical personality: and for the next generations he promoted his exemplary socio-philosophical views through the image of the poet"[4. p. 65]. In addition, the novel contrasts medieval feudalism with Navoi - a humanist, in a sense a representative of the people. Oybek himself writes about the novel: "In the novel "Navoi" I mainly tried to reflect the social life of that time, strong intrigues, complex political events"[5. p. 203]. According to the author, the novel "Navoi" pays special attention to the image of "strong (political) intrigue." Tissue images are also used. From the point of view of the ideological demands of his time, Oybek had to do the same, exaggerating the evils of feudalism as much as possible.

Admittedly, the public's perception of Navoi's life, the period in which he lived and the historical figures of his time were formed through the novel "Navoi". The reason is that before this novel in Uzbek literature there was no large-scale work of art about Navoi, in general, about medieval feudalism. Oybek's novel not only introduces and explains Navoi's genius, but also acquaints the reader with the historical, political and social life of five centuries ago. In other words, in the 40s of the last century, such historical figures as Hussein Boykaro, Jami, Khadija Begim, Majiddin were popularized by the writer Oybek. Our perceptions of these historical figures are also imprinted on our minds in Oybek's interpretation. Now, with the latest research, the need to recreate the historical artistic

image of these individuals based on newly discovered historical facts has naturally arisen.

Isajon Sultan, realizing the above-mentioned need, tries to create the image of Navoi from other angles. It can be said that Isajon Sultan does not choose the path contrary to Oybek's interpretation in creating the image of Navoi, but tries to show some aspects that Oybek Navoi could not express in the image due to ideological pressure, to create a relatively complete artistic concept of the thinker's image.

Isajon Sultan's concept of historical personality, like Oybek's, pays special attention to the qualities of Alisher Navoi, such as humanity, generosity, enlightenment. However, these aspects are not the main factor in creating the image of Navoi in Isajon Sultan. In the novel "Alisher Navoi" the writer tried to explore the creative and spiritual world of the more thoughtful poet. In other words, Isajon Sultan was more interested in who Navoi was as a writer, his experiences, spiritual world, thoughts, harmony, personal values, faith and morals.

The achievement of the new novel is that the writer tries to interpret the life and work of Navoi from a religious point of view, to show the morality, beliefs, path and status of the great thinker in Islam, in general, the qualities of sainthood. In addition, Isajon Sultan is based on the latest research in Navoi studies, historical sources identified during the years of independence, which in itself leads to the creation of a truly modern artistic interpretation of Navoi's life and work.

In creating the image of Sultan Navoi, Isajon tries to imagine the period, historical and social environment in which he lived as vividly as possible and to express his imagination in words [3. P. 12] always keeps in mind. In this way, he skillfully collects the social, political,

cultural and enlightenment factors that have shaped the great thinker, so that the student can easily enter the world of Navoi. In this way, the writer first and foremost creates convincing, vivid scenes of history. The play deals with the beautiful nature of Khurasan and Movoraunnahr, cities, villages, auls, markets and guzars, sultans' palaces, ordinary people's houses, clothes, household items, tools, military weapons, in short, all the elements that revive history. In the process of reading, the reader feels as if he or she has fallen into history.

Oybek's novel Navoi begins with Navoi's return from Samarkand to Herat at the age of 18"[4. P. 70]. It can be said that Oybek Navoi did not intend to show the stages of character formation: "The formation of the heroic character in the play is not perfect. The writer is limited to making some comments or brief remarks on this subject "[7. P. 65]. Unlike Oybek, Isajon Sultan covers the entire life of Navoi in his work. Of course, there are serious reasons for this. First, Navoi was famous in Movarounnahr and Khorasan as a poet until he was 18 years old. Thus, in creating a holistic image of Navoi as a historical figure, there is a need to describe his life in childhood and adolescence, to look for the main factors that influenced his development as a poet from this period. In addition, from the point of view of the current world map, Navoi's adolescence is closely connected with Uzbekistan. During this period, Navoi lived, worked and studied in Samarkand. Isajon gets another additional opportunity by depicting Sultan Navoi's childhood and adolescence. It was an opportunity to give detailed information about the scholars and fuzalas who developed Navoi, the schools where the poet was educated, and the medieval education system in general, to describe these processes artistically. After all, the sultan of Navoi's ghazal property was a very important factor in the education of the

great thinker in order to show the stages of his development.

The novel vividly depicts the lessons of Navoi's first teacher, Abu Abdullah Kulahi, in which the writer pursues a specific artistic and ideological goal. Mawlana Kulahi showed his students the status of the Turkic language and said that "... Turkish, Persian and Hindi are the sources of the original languages" [6. p.8], he says. He then gives examples from Turkish words to show how magnificent the language is. As proof of what he said, Fariduddin quotes a ghazal from Attar and comments on it. Listening to the ghazal, the Taliban fall in love with the charm of the Turkish language and dive into the ocean of meanings. This is how the first factors that motivated Navoi to create in the Turkic language are expressed in the novel.

In 846 AH, Alisher Navoi moved to Samarkand. In the novel, Samarkand is described as a turning point in the creative and spiritual life of Navoi. This goal of the author can be proved by the words of Samarkand scholar Fazlullah Abulays to Navoi:[2. p.147].

Alisher Navoi studied at the Rumi Madrasah in Kazizada, Samarkand, where he learned valuable fiqh, history, handasa, and nujum from teachers. In particular, the conversations with Fazlullah Abulays will be a great spiritual nourishment for Navoi. After all, Mawlana Abulays teaches Navoi the "secrets of faith".

Mevlana Khoja Misli teaches history to Navoi. It can be said that Isajon sees in the person of Sultan Khoja Misli a person who is the source of beautiful artistic expression of historical events, personalities, legends and myths in Navoi's work.

It is natural for great personalities to quarrel among nations. When it comes to the image of Alisher Navoi, all Turkic peoples try to connect this thinker with their history. The skill of Isajon

Sultan is that he emphasizes the importance of the knowledge acquired in Samarkand in the development of Hazrat Navoi, in his development as a mature artist and scientist, mystic. This reality is portrayed in the play without real, violent interpretations, which inevitably evokes a sense of pride in the Uzbek reader.

Isajon takes a very careful approach to the issue of creating the image of Sultan Navoi, and other historical figures in the novel in general. As much as possible, tissue images are retreated from creating tissue reality. Critic Bakhodir Karimov writes about this: "... the author is very careful, knows, studies the fate of historical figures, thinks about the calculation of their encounters and makes them very accurate" [8. p. 4]. Isajon Sultan could have exaggerated the historical reality, added political intrigues, "tested" the protagonist in various contradictions of the plot, revealing more aspects of his character. But the writer does not. The creation of artistic reality relies only on the most convincing facts presented in historical sources. In our opinion, the writer avoids such "intrigues" out of respect for the great thinker and saint like Navoi. This is not a shortcoming of the work, but a virtue.

In the novel "Alisher Navoi" the writer pays special attention to the study of the creative world of Navoi, the artistic interpretation of the creative moments of the thinker. The writer tries to describe the spiritual world of Navoi in the period of inspiration, his thoughts in accordance with his majesty, and thus to bring the reader into the world of Navoi, to explain and explain it.

Another important aspect is that the play is a strong attempt to show the social and psychological factors that led to the creation of a particular work in Navoi's work. This is a "artistic study" of Navoi's work from a

biographical point of view, after which the reader begins to better understand the work of the poet. For example, when he was a teenager, Alisher went to a tulip festival with his uncle. They meet a young sangoy boy cutting a rock in the mountains. The young man was working on a rock to bring water to the valley. Alisher sangoy had a conversation with the young man for a while. This pleasant conversation will live in Navoi's heart for a lifetime. When he begins to write the epic "Farhod and Shirin", the imaginary sangoy revives the young man and his love for Shirin. Sangoyi moves to the image of Farhod, although the heart of the young man is like a particle.

CONCLUSION

In some places, Isajon Sultan tries to connect Farhod and Majnun's thoughts and experiences with Navoi's personality. In particular, the fact that the sufferings of the two heroes of "Khamsa" for their parents are combined with Navoi's heartbreak is very vivid and impressive. After all, Alisher is also an early orphan from his parents. The tragic death of his parents, his inability to say goodbye to them, was Navoi's lifelong fig.

As we have seen above, over time, the need to look at historical reality, historical figures from other angles, and to interpret them naturally arises naturally. In this sense, Isajon Sultan's novel "Alisher Navoi" enriches not only our perception of Navoi, but also our knowledge of the history of five centuries ago. The work is literally the fruit of a new generation. We hope that it will be an important source for the younger generation to understand Navoi, to understand his work, to face the great thinker.

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