

Challenges of Balancing Historical Accuracy and Interpretation in the Depiction of a Historical Figure

Gulbahor Ashurova^{1,2,*} and Gulnorakhon Niyazova^{1,†}

¹Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, Tashkent, Uzbekistan

²Uzbek-Azerbaijan research center named after Fuzuli, Tashkent, Uzbekistan

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.

Abstract Independence has enabled creators across our nation to pioneer novel concepts, embracing our lofty literary and aesthetic standards while accurately representing historical truths. This shift in fiction is evident in various authors' work, attracting attention from local and international literary scholars, who have investigated the balance between historical fact, interpretation, and aesthetic ideals. This article explores the portrayal of major historical figures in Uzbek literature, particularly Navoi. It considers how historical facts are interpreted and factors influencing the creation of historical works. The appraisal of an artistic piece and the portrayal of historical figures in Uzbek prose during the independence period is also discussed. Thus, the significance of historicity and artistic interpretation of a historical figure in contemporary Uzbek literature is underscored.

1 INTRODUCTION

In the context of Uzbek literature from the independence era, we can observe evolutionary processes across all literary genres. A prominent shift is evident in the approach towards historical figures and their aesthetic representations. Notably, the unique depiction of Alisher Navoi takes on fresh perspectives, differing from those preceding independence. Consequently, there is a pressing need to examine historical fact, interpretation issues, standards, and criteria within a historical figure's portrayal, the era in which Navoi lived, the literary climate, and Navoi's authentic image and spiritual world.

Independence allowed for a bolder, more comprehensive examination of many historical figures. Our writers and poets turned their focus towards studying the works of revered thinkers (Abu Ali ibn Sina, Abu Rayhan Beruni, Farabi, Alisher Navoi), statesmen and global recognised generals (Jalaluddin Manguberdi, Amir Temur, Zahiruddin Muhammad Babur ...) and many writers (Alisher

Navoi, Zahiruddin Muhammad Babur, Ogahiy and others).

Particular attention was paid to the life and work of the reflective poet, Alisher Navoi. Navoi's character is extraordinary. He was a proponent of humanitarian ideas, actively striving to implement them in real life. His unique personality, combined with his thought-provoking works, has made him a central figure in historical and artistic works from an early age.

Independence permitted the portrayal of historical figures in fiction in a truly poetic manner. During this period, the images of many historical figures [1-4], including Alisher Navoi, were explored in Uzbek literature - an abundance of stories, novels, poems, lyrical and dramatic works were produced. These works are significant as they illuminate the figure of a great poet and thinker through historical fact and reality-based principles.

The modern literary process is rooted in tradition. Accordingly, Navoi's understanding of folk poetic thinking aligns with topics such as tradition and

* Corresponding author

innovation, historical underpinnings of the image, poetic skill, and creative individuality.

It should be mentioned that the revered name of Navoi is not only found in folklore and classical literature but is also prevalent in all forms and genres of modern Uzbek literature from the independence era.

Academician B. Nazarov discusses the historical depiction of Amir Temur in fiction: "To date, hundreds, perhaps thousands, of historical writings, articles, studies, and artistic works about this genius figure have been penned in various languages. Many were written with impartial intent, but some lacked accurate sources, some were biased, and others were borne out of ideological fallout. The vast lineage and history related to his works were often skewed, distorted, and misinterpreted, and due to deficiencies in skill, were not artistically reflected in a profound and comprehensive manner..."

Great independence returned Amir Temur not only to the Uzbek people but to the world. It offered the opportunity to sift through the complex, dusty annals of history, revealing truths. This new era has set new tasks for historians, scientists, and writers" [Nazarov B. 2019,].

It is fitting to acknowledge that these remarks align quite well with the issue of Alisher Navoi's portrayal in fiction. The ideology of the former Soviet period endorsed Navoi's personality and creativity, tailored to the regime's demands. His religious-mystical worldview and his connection to the world and humanity were often limited or even one-sidedly interpreted. Reflecting solely on Navoi's relationship with Husayn Boykara or Binai suggests the extent of these limitations, let alone considering other aspects.

Fiction mirrors life. The purpose of stating this axiom is to highlight that the emergence and incorporation of the aforementioned inappropriate comments into fiction are actually echoes of some inappropriate remarks in academic circles.

Without delving into these points, it would be more fitting to offer an excerpt demonstrating their causes and effects in a very concise and truthful manner. These comments are from academician A. Mirzoev: "These prejudiced claims also impacted fiction. Oybek couldn't remain detached from the distorted image of the relationship between Navoi and Binoi in his novel 'Navoi' [Mirzoev A. 1976,]. Similar

phenomena were partially evident in the works of Mirkarim Asim, Uygun, and Izzat Sultan."

2 RESULTS AND DISCUSSION

It warrants a special mention that the problem of artistically interpreting historical figures is one of the foremost scientific issues attracting global literary attention. It's nearly impossible to comprehend the breadth of scientific works dedicated solely to writers and poets. Such writers 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 numerous others have significantly contributed to creating images of historical figures.

In depicting the figure of Alisher Navoi, devotion to the country and nation is prioritised. Even in his friendship with Husayn Boygaro, authors underscore the unity of these sentiments with the love for country and homeland. The natural harmony with high moral and spiritual requirements enhances Navoi's depiction, making it more attractive, dignified, and agreeable.

Artistic creation harbours many secrets. Discerning their true nature is always challenging. Questions such as 'how', 'why', and 'for whom' a work of art is written are infinite, with no shortage of responses.

A key feature of a historical figure's image is its clarity and roughly defined boundaries. Yet, this "clarity" and "defined boundaries" span such a vast area that its scope is hard to fathom.

In depicting and interpreting a historical figure, it is important to "focus on features that are precious and valuable to us today" in the artistic interpretation [Nazarov B. 2019]. The interpretation of historical facts and materials used for this purpose is characterised by a unique system of approaches. The important thing is this choice should provide pleasure and comfort to the discerning and curious reader. Writer R. Haydarova eloquently put it as: "To speak figuratively, historical reality in a work written on a historical topic is merely an aura and a lining. Meaning and form are the main criterion for artistic work – artistry [Haydarova R]."

The techniques used to describe the psyche of the hero depend on the writer's experience and skill. Various tools such as portrait drawing, monologues and dialogues, nature scenes, commentaries in others' language, and comparing or contrasting one character with another are used [Nazarov B. 2019].

Alisher Navoi was well aware of the importance and reverence of Islamic beliefs in societal life. Especially, he understood that the ruling class's attitude in this respect significantly influenced their reputation among the people. How is this aspect expressed in historical novels? The hero's speech not only elucidates and verifies his historical environment and position but can also help contemporise the hero. The modernity of the historical work likely hinges on these factors. At this point, the hero's speech begins to align with modern problems.

"The process of creating an artistic image begins with a stringent selection of materials: the artist draws upon the most salient aspects of the depicted image, discards anything incidental, and develops a certain aspect by magnifying or sharpening it to full brightness [Vvedenie v literaturovedenie. 2009]." Any writer employs functional-logical types of speech in their work. These appear predominantly in the forms of description, narration, and reasoning. Description is a verbal representation of a particular event, place, or time, or an individual or group [A.V. Khokhlova]. Narration is the recital of events, presenting various actions and occurrences in a coherent manner. Reasoning consists of expressing, elucidating, and affirming a specific idea through words. These forms can render the literary hero and associated images either complete or incomplete.

To support this thesis, it would seem pertinent to consider a fact that demonstrates the social and literary-aesthetic influence of a single word used in Amir Temur's speech before analysing the works about the thinker and writer Alisher Navoi. This fact was uncovered by scientist S. Ermatov, who studied Amir Temur's image in Western Literature. He stated: "History recounts that Rui Gonzalez de Clavijo, the ambassador of Castilian king Enrique (Henry) III, visited Samarkand in 1404 and received a warm welcome from the Great Leader, Amir Temur. Clavijo writes the following about this reception ceremony: '... Then Temur Bek asked us questions about His Majesty the king: "How is my son, the king doing? Is he in good health?"' At first glance, it may be unclear to the reader why a man as

great as Amir Temur referred to the distant king of Castile as 'my son.' English author Hilda Hookham, in her book 'Sultans of Seven Climates/countries,' suggests that the word 'son' was a form of address for subordinates. Uzbek scientist, and now doctor of historical sciences, A. Ziyoev also concurs: 'In the language of diplomacy of that time, the word "son" meant "obedient to me".' Regrettably, we do not concur. The reason being, no Eastern or Western historians expressed this opinion aside from the English writer and A. Ziyoev. Additionally, Enrique III, King of Castile and Leon, was not obedient to Amir. To understand why Great Amir Temur addressed and called Enrique III 'my son,' we must delve into Enrique III's life history and the relationships between Amir Temur and the King of Castile.

Enrique III was born into the royal family of Castile in Burgos in 1379. His father fell from his horse and died in 1390. Enrique III ascended the throne at the age of four in 1393. During his brief reign, peace was established in the country, and the economic situation also improved. He was recognised as an adept diplomat in foreign policy. Enrique III was often referred to as 'el Dolente' due to his persistent ill health from childhood, but no specifics of his affliction are recorded in history. He learned about events in Central and Minor Asia through Yildirim, who was aware of the events transpiring there. Concerned about Bayezid's threat to Europe, Enrique III sent his ambassadors, Base Gomez de Sotomayor and Hernán Sánchez Palazuelos, to Central Asia to gather more information about Amur Timur. They witnessed the Battle of Ankara on July 28, 1402, and hailed Amir Timur's victory. As noted by Spanish historian Gil Dávila González in his book 'King Enrique III of Castile: Life and Activities,' Amir Temur bestowed military weapons upon the ambassadors. Deeply impressed by Great Leader Amir Timur's cordial reception, Sotomayor and Palazuelos extolled him. The ambassadors returned to Castile in February 1403. Enrique III was profoundly affected by Timur's respect and, in the hope of fostering a friendly relationship, promptly sent his new Ambassador, Rui Gonzalez de Clavijo, to Samarkand. Amir Temur, having learned about the king's health from the previous ambassadors, rightly asked Clavijo about it. After all, Amir Timur had been informed of Enrique III's illness by his own ambassadors to Castile and those returning to Samarkand. In doing so, he not only demonstrated his erudition and wisdom as a state leader, but also showed fatherly care and attention to the king of

Castile, who had established a friendly relationship between Amir Timur's State and his kingdom. The tangible evidence of this is what Amir Timur said to the royal ambassadors: 'I would feel relieved and happy to hear about my son's health, and I would consider it a gift from the king even if he had only sent you with a single letter' [Ermatov B.S. 2019,].

In order not to distort Amir Temur's valuable image in the history of Uzbek literature, one must engage in rigorous research, peruse historical texts, and understand the great statesman's inner sentiments, expressing the religious actions and deeds of the writers should require a comprehensive worldview. Gathering information about the specific details and dates of events is insufficient to revive history. Standard, straightforward factual statements can make the narrative dull. For the voice of wisdom, silently nestled in the bosom of the ages, to be heard, the truth and depth of historical facts' interpretation must emit a captivating melody, like a harp, when struck like a string. Giving voice to history, 'speaking,' 'dressing' historical figures, drawing reliable portraits, thinking in tune with current situations, listening to the heart and understanding pain - all of this requires the writer to depict historical truth based on historical facts and criteria. The aforementioned example illustrates the significance of this aspect.

3 CONCLUSION

Based on the aforementioned interpretations, the following conclusions can be deduced:

1. The creation of artistic works is contingent on a multitude of factors. In conjunction with these factors, the principles associated with the "migration" of real socio-historical events into fiction are also applicable to works focusing on historical subjects.
2. Historical facts and materials are not inherently "literary material." Herein, the principles of summarisation, classification, and selection within the intricate process of creative thinking occupy a primary position.
3. In the depiction and interpretation of a historical figure, it is crucial to "concentrate on characteristics that are precious and valuable to us today" within the artistic interpretation. It is noteworthy that the interpretation of historical facts and materials utilised for this purpose is distinguished by a system of unique

approaches. It is essential that this selection ensures that the work remains vibrant, engaging, impactful, and brings tranquillity and interest to the reader.

4. A narrative recounts events. The text of the story is intended to display various actions and occurrences in a coherent manner. Reasoning involves expressing, elucidating, and affirming a certain idea through words. In the Uzbek prose of the independence era, these forms are evident in resolving the problem of historical fact and interpretation, as well as the completeness or incompleteness of the literary hero and the images associated with him.

5. In the depiction and interpretation of a historical figure, it is important to "concentrate on characteristics that are precious and valuable to us today" within the artistic interpretation. The interpretation of historical facts and materials employed for this purpose forms a unique system of approaches within the context of historicity.

6. In Uzbek literature, the issue of historical fact and interpretation in the portrayal of a historical individual, the creation of a historical work, and the evaluation given to it are inextricably tied to the portrayal of historical figures in the Uzbek prose of the independence period, particularly in the depiction of Navoi.

REFERENCES

- Ermatov B.S. 2019 The figure of Amir Temur in the literature of Western European countries (reflections, imagination and interpretations). *Philology is a science. diss. abstract* - Tashkent, , - 60 p.
- Rasulmuhamedova D.T. 2000 Problems of creating the image of Amir Temur in the Uzbek dramaturgy of the independence period. *Philol. science. name dis. autoref.* - T., - 21 p.
- Yusupova G.A. 2005 Artistic interpretation of the image of Amir Temur and the Timurids in modern Uzbek novels. *Philol. science. name diss. autoref.* - T., - 26 p.
- Khamraeva M.A. 2010 Historical truth and artistic interpretation (the image of Amir Temur in prose works): *Filol. science. name dis. autoref.* - T., - 22 p.
- Nazarov B. 2019, Life is a masterpiece. *Literary-critical articles.* Tashkent, "MASHUR-PRESS", pp. 50-51.
- Mirzoev A. 1976, *Kamal ad-Din Binai.* - Moscow, Nauka, p. 363. (480 pages)
- Nazarov B. 2019, Life is a masterpiece. *Literary-critical articles.* Tashkent, "MASHUR-PRESS", p. 6. (88.)
- Haydarova R. Historical truth, artistic texture and make up - // <http://uchildiz.uz> .uz/tarixi y- haqiqat -badiiy-toqima-va-uydi/

- Nazarov B. 2019, Life is a masterpiece. Literary-critical articles. Tashkent, "MASHUR PRESS", p. 23.
- Vvedenie v literaturovedenie. 2009 Pod ob shcheyr e daktsey L.M. Krupchanova . - Moscow, ONIX ., 40.
- See about it: Russkiy yazyk i kultura rechi. Semnadsat prakticheskikh zanyatyi. Editor-in-chief E.V. Ganaplskoy, A.V. Khokhlova. – SPb, Peter, 210. p.48. (336 p.)
- Ermatov B.S. 2019, The figure of Amir Temur in the literature of Western European countries (reflections, imagination and interpretations). Philology is a science. diss. abstract - Tashkent, pp. 12-13.
- Nazarov B. 2019, Life is a masterpiece. Literary-critical articles. Tashkent, "MASHUR-PRESS", p. 6. (88.)
- Nazarov B. 2019, Life is a masterpiece. Literary-critical articles. Tashkent, "MASHUR-PRESS", p. 6. (88.)
- Sirojiddinov Sh. Alisher Navoi. 2011. Comparative-typological, textological analysis of sources. - Tashkent, "Akademnashr",
- Tokhliev B. 2017., Alisher Navoi's life and work (Album-manual); study monograph of Alisher Navoi's life and work in educational stages. T. Bayoz publishing house, B.227.
- Jumakhoja N. 1996 Magic in a series of strings. –T.: Teacher, –384p.
- Jabbarov N. 2015 Two worlds of poets. Time, criteria, poetry. Tashkent, publishing house named after Gafur Ghulam, . B.304.
- Kazakhboy Yoldosh. An expression of the reality of essence. (The last word to the novel, a preliminary look. pp. 417-431).
- Jurakulov U. 2017 Alisher Navoi's chronotope poetics in "Khamsa". Filol.fan.doc.diss. autoref.–T.,
- Yakubov I. 2018. Poetics of Uzbek novels of the period of independence: Filol. science. PhD (DSc) diss. autoref. - Tashkent, -71 p.;
- Alimbekov A. 2005 "The Charm of History". // "Essence".. – December
- Ermatov B.S. The figure of Amir Temur in the literature of Western European countries (reflections, imagination and interpretations). Philology is a science. diss. abstract - Tashkent, , - 60 p.
- creating the image of Amir Temur in the Uzbek dramaturgy of the independence period. Philol. science. name dis. autoref. - T., 2000. - 21 p. 7
- Yusupova G.A. 2005 Artistic interpretation of the image of Amir Temur and the Timurids in modern Uzbek novels. Philol. science. name diss. autoref. - T., - 26 p. 8.
- Khamraeva M.A. 2010. Historical truth and artistic interpretation (the image of Amir Temur in prose works): Filol. science. name dis. autoref. - T., - 22 p.
- Mirzoev A. 1976, Kamal ad-Din Binai. - Moscow, Nauka, p. 363. (480 pages)
- Nazarov B. 2019, Life is a masterpiece. Literary-critical articles. Tashkent, "MASHUR-PRESS", p. 6. (88.)
- Haydarova R. Historical truth , artistic texture and make up - // <http://uchildiz.uz.uz/tarixiy-haqiqat-badiiy-to'qimava-uydi/>
- Vvedenie v literaturovedenie. 2009 Pod ob shcheyr e daktsey L.M. Krupchanova . - Moscow, ONIX ., 40.
- Russian language and culture. Semnadsat prakticheskikh zanyatyi. Editor-in-chief E.V. Ganaplskoy, A.V. Khokhlova. – SPb, Peter, 210. p.48. (336 p.)