



Article

The Concept of History and Personality in Isajon Sulton's Prose

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Abstract: The novel genre occupies a special place in Uzbek literature as a product of artistic thought that has developed over the centuries. Unlike other literary forms, the novel represents reality on a broad scale through vivid artistic images that reflect life events and human character. Historical novels, in particular, hold a unique position within this genre by combining historical truth with artistic imagination. From this perspective, Isajon Sulton's "Alisher Navoiy" exemplifies the author's distinctive approach to depicting historical figures.

Keywords: Historical Truth, "Ikhlosiya", "Conquest", "Muqarrabi Shahi", Artistic Fabric

1. Introduction

Since the period of independence, the artistic handling of life, activities and spiritual heritage of historical individuals has remarkably intensified in Uzbek literature. This occurred in tandem with national rebirth, recovery of historical memory and grasping the notion of national identity. That is why decorative interpretation of the themes of history, national character, spirituality and national value have become one of the dominant trends in Uzbek prose [1].

Thus the task of quoting history in modern literature is to demonstrate people's spiritual force by using the images of constructed historical figures and rethink their thoughts and ideas in accordance with the spirit of contemporaneity. In the sphere, history fiction novel of Uzbek has been started a new era with Isajon Sulton's creativity [2].

In the unique books of Isajon Sulton, the People's Writer of Uzbekistan, first and foremost in his novel Alisher Navoiy, this is one of the brilliant artistic experiments that have extended aesthetical values historical novella has to offer. And to him historical persons are not only drawn within the frame work of history facts, but in all questions psychological and aesthetical. Instead of painting successive events in history as they occur, he paints them in accordance with man's soul, development of thought and the spirit of the [3] times.

2. Methodology

What makes Isajon Sulton's books special is that the image of a historical figure is understood at the level not of biographical realism, but as a spiritual and educational model. In this manner the writer transforms an historical character into a representative of spiritual truth as well as a certain state of society and politics.

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The novelist's book Alisher Navoiy is reflection of these creative idea in it historicalacumen can be reborn artistically using artistic thinking without deprivation fromreality. In the novel, an equilibrium is reached between history and art; that is, while the author follows historical fact to the letter, he fashions it into a new product of aesthetic activity through artistic images.

The action of the work unfolds in a complex and fraught political, religious and cultural istribologico context of the end of the 15th century. It is the age of the fall of the Timurid-fractured dynasty and internal political quarrels, and at the same time — it is an era of flourishing culture and science. At the heart of the piece is a great thinker, statesman, and poet Alisher Navoiy. Also look appears between them the people known as by intellectuals of his time Husayn Bayqaro, Shohrukh Mirzo, Mir Said-Kobuliy, Muhammad Ali G'aribiy, Abdurahmon Jomiy, Lutfi Abulkhayr Khan etc Khans and emirs who were corresponding with the world scale scales.

The presence of characters of Navoiy in the novel not only helps to display “historical truth” but at the same time these characters take their a rightful spiritual or psychological place in and they played big role for forming an image of Navoiy. In the characters he brings to life the cultural climate of 15th century, humanity’s cultural values as well as science and literature in that time.

Isajon Sulton doesn't think that historical figures were actually unconscious comatose individuals not responding to the challenges of their time. Art leaves a strong impression on this in the aspect of art at too seems that by its level he finds as an image of Alisher Navoiy, being itself humanity, generosity, justice and friendliness,, patriotism,. In the book, historical reality and artistic rendering are combined to force the reader into this milieu. Not the fragment but only is recorded; the writer, far from confining himself to what history tells, interprets in it the consciousness of modern man, and contents us by evidence that through all changes at least one scene remains ever the same. That's why Isajon Sulton's novel “Alisher Navoiy” is deemed to be one of the top examples in the Uzbek literature for when history and art are intertwined.

Isajon Sulton's “Alisher Navoiy” It is considered to be a model of representing the image of a historical personality on an artistic-philosophical plane in Uzbek literature. One of the most important artistic rules is not to elevate historical figures, as they are humans in appearance that have tragic worlds within; spiritual suffering and human antinomies).

Blending historical truth with artistic imagination, the author seeks to give psychological depth to individual personal sensibilities, spiritual hopes and moral commitment. This is the niche occupied by Isajon Sulton's novel, a historical novel infused with elements of psychological realism. He is not just illustrating the course of history; he is showing us behind it — the advance, quest and self-discovery of human spirit.

However, by the central image of the novel, that of Alisher Navoiy (1441-1501), not only a great poet and thinker is meant; the author poetizes through him exactly human perfection, spiritual quest, justice and truth. In picture of Navoiy found national pride, world of spirits hell and great. It is the writer's approach that does not glorify him or eulogize him, but his actions in life, his spiritual states and his great sense of responsibility towards society and humanity.

The influence of Navoiy himself is depicted in the work as a fount of mildness and truth. The scene of introducing madrasa's name as “Ikhlosiya” is specifically revealing for the writer's spiritual and aesthetic purpose: “Let it be ‘Ikhlosiya,’ for the seekers of knowledge will come with sincerity.”

Through these lines, the writer elevates such qualities as human modesty, purity of intention, and devotion to enlightenment to the level of artistic imagery in the person of Navoiy. Such an interpretation of Navoiy's image raises him beyond being a “great poet” — to the level of a “spiritual guide.”

3. Results and Discussion

On the contrary, through the events and images of the novel, author goes deep to cut about problems as political power, friendship or duty and inverts them by human questions. The picture of Husayn Bayqaro, which is often referred to as an artistic gem. "Though he is conceived under the form of a political ruler, we have not only his external rule exhibited to us in him but that feature also which constitutes the internal character of friendship, [as well as] his humanity and personality." The three youthful Bukharan debauches waging a war against the world are the spiritual center of the book, driven by their friendship with one another and with firebrand Bayqaro. [4] In this connection the principles of loyalty and faith are crucial. Navoi reveres Bayqaro as a friend, spiritual guide and moral compass. Here it is that the writer-at this time of mature age -- becomes both inspired and inspiring, enriching what he has found in historical sources with philosophical significance rather than obtaining access to its real content through artistic appreciation [5].

"One day you will have to go back, most surely, you will be going back to Herat. You shall enter by the biggest door and you will be called 'Fath.

This event shows Navoiy's wisdom, his depth of foresight and spiritual sensibility. At the same time these are models of the fusion of historical truth and artistic imagination. Bayqaro's ultimate usurpation of the throne provides a historical context for this artistic event and introduces internal drama and philosophic overtones to the work as an affirmation of Navoiy's prophecy [6].

It is in such scenes that Isajon Sulton achieves his primary artistic task, as it were: He does not depict the historical event per se, but rather the essence of humanity and spiritual sorrow; or still better, the path of moral improvement. That is why the novel "Alisher Navoiy" has a special significance in Uzbek historical prose of its time, as it is written not on the basis of "facts", but on the foundation of further reasoning. The artistic and aesthetic value of the novel lies in the fact that historical figures are interpreted not as monumental ideals but on the level of human truth. This, in turn, connects the modern reader with the past in a new spiritual way and encourages a re-understanding of history as an eternal space of the human soul [7].

In Isajon Sulton's "Alisher Navoiy", historical truth and artistic imagination are depicted in harmony. While remaining faithful to historical facts, the author reinterprets them on the basis of modern artistic and aesthetic criteria. In this respect, history in the novel is embodied not as a mere sequence of past events, but as a spiritual experience and a form of inner memory [8].

In this work, every historical individual breathes the spirit of its time, its social atmosphere and its moral values. The spiritual climate of 15th-century life is dramatically resurrected through their journeys, internal anguish and aspirations. This approach demonstrates that the writer's principle is to make history "felt." Isajon Sulton does more than simply repeat the past — he understands history as an emotional, aesthetic and philosophical condition. That's why the work Alisher Navoiy is not reminded by the history but readers of this novel perceive history emotionally, imaginativeness and through thinking [9].

Lyricization to the city image is one principle aesthetic form of artistic transformation for historical events in the novel. The writer represents previous cities — Samarkand, Herat, Mashhad, Bukhara — not as scenes or backgrounds of history but also as living organisms with an existential state. This is akin to anthropomorphization (giving the city human qualities).

For instance, in the picture of Navoiy's arrival from Samarkand to Herat, the city is artistically described as attuned with nature and time:

“Samarkand, not sparing any elegance or generosity, with its emerald autumn and silver winter, jade springtime and mercury summer was bringing Alisher who had drunk from the cup of eloquence in Herat back as a sage to his home.”

These lines are a striking demonstration of the lyricism, metaphorical mode of thinking and poetic syntax prevalent in Isajon Sulton’s prose [10]. Here the city is alive, sentient and generous ranging. Elements of nature (“emerald autumn”, “silver winter”, “jade spring”, “mercury summer”) are becoming a symbolic layer in art, demonstrate the flow of time, variability and sustained life cycle. These lines serve as a fine introduction to the lyrical, metaphorical-thinking and poetic syntax that defines Isajon Sulton’s prose. Here the city is breathed a living, sentient and bountiful being. The aspects of nature (“emerald fall,” “silver winter,” “jade spring,” “mercury summer”) provide a symbolic layer in art, which reflects the time flow, variability and rejuvenation of the life process [11].

The author's aesthetic relation to history can be seen in this image of the city itself - as living memory tradition There are no facts without experience, instead history is a live organism of human memory [12]. As such, Isajon Sulton resonates cityscapes/locales with human spiritual conditions. In this poem Samarkand is described as a fount of knowledge, and culture, goodwill and civilization where Navoi attained such perfection [13].

Historical novels The historical novel is well represented by the works of Isajon Sulton, in particular “Alisher Navoiy” opened a model of lyricized Oriental prose in Uzbek literature. Artistic truth takes the place of historical truth in this axis; but by that we do not mean a different kind of fact, image instead of chronology or emotion instead of fact, a spiritual feeling instead of an historical one [14].

Accordingly, in substance and form also the novel is an epic, and brings history up to artistic feeling. Cities, inhabitants, nature and time cooperate in it into a single aesthetic system [15].

4. Conclusion

In conclusion, it can be said that Isajon Sulton’s novel “Alisher Navoiy” represents one of the important stages in the development of Uzbek historical novel writing. Through this work, the author reveals the images of historical figures not only by means of historical facts but also through a deep artistic and philosophical approach. In the novel, Alisher Navoiy is remembered not only as a great poet and statesman but also as a humane, modest, and justice-loving person.

Although the novel was written between 2016 and 2020, while reading it, the reader lives within the atmosphere of the 15th century, feeling the spirit and historical breath of Navoiy’s era. Owing to its poetic language, artistic interpretation of historical facts, and lifelike characters, the work occupies a significant place in Uzbek literature. Undoubtedly, this novel is one of those masterpieces that will not lose its artistic and aesthetic value even with the passage of time.

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