

## Article

# Alisher Navoi's Image and the Issue of Artistic Interpretation

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**Abstract:** Independence gave all the creators of our country the opportunity to think and create in a new way, to promote our high literary and aesthetic ideals, to show the historical truth truthfully, and to create works about great historical figures.

The works of many writers were also portraying such developments in fiction. As is observed, the problem of historical fact and interpretation, as well as, the category of natural-aesthetic ideal, were studied by many foreign and Uzbek literary scholars and representatives of various branches of science. Their works touched the questions of the literary studies at various levels depending on the purposes and tasks they have set before them.

The article is concerned with the Uzbek literature Great historical figures, light of the problem of historical fact and interpretation in the image of historical figures, the factors that led to the creation of a historical work, the evaluation of an artistic work. It also addresses the problem of attitude to the figures of historical literature in the Uzbek literature of the independence era, specifically, the problem of the atmosphere of the figure of Navoi. Modern Uzbek literature investigates historicity and artistic interpretation of the image of a historical figure in art and this is the subject of the current article.

**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.

## 1. Introduction

In the context of Uzbek literature of the period of independence, we can see certain evolution processes that are evident in all literary genres. Particularly, such a change is clearly manifested in the attitude to the history and aesthetic attitude to the historical figures. Specifically, the distinctive image of Alisher Navoi, the interpretation of the artistic image of the historical individual, is taking a new form in the mind of the reader in a different form than it had been prior to the independence [1], [2]. Hence, the need and necessity appeared to investigate historical fact, problem of interpretation, problems of standards and criteria in the image of a historical person, the historical period of life in which Navoi was living, literary environment, true image of Navois thinking, imagination and the spiritual world.

The independence era allowed witnessing the problems and the issues connected with the life of numerous historical figures on a more daunting and broader scale. Our authors and poets switched their interest to writing about the works of great thinkers (Abu Ali ibn Sina, Abu Rayhan Beruni, Farabi, Alisher Navoi), statesmen and generals who were recognized all over the world (Jalaluddin Manguberdi, Amir Temur, Zahiruddin Muhammad Babur and so on) and about numerous writers (Alisher Navoi, Zahiruddin Muhammad Babur, Ogahiy and many others) [3], [4], [5].

In particular, it was in this time that there was an interest in the life and work of the reflective poet, Alisher Navoi. The personality of Navoi is not a common personality. He

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was an advocate of humanitarian thoughts and a prolific and fearless individual who attempted to apply humanitarian thoughts in life [6], [7]. Thus, one can observe that his individual character and the concepts of his works turned him into a hero of historical and artistic works at the beginning of his life.

The independence has made it possible to characterize the fact of a person in the fiction history really poetically. Most of the historic personalities [1-4] such as the image of Alisher Navoi were narrated during this time in Uzbek literature - numerous tales, novels, poems, lyrical and dramatic works were composed. The importance of such works is great, as the figure of a great poet and thinker therein is enlightened through a genuine historical fact and the principle founded on reality [8], [9].

Literary tradition is the fertile soil of the modern literary process. As a result, the degree of awareness that Navoi has of the folk poetic thinking correlates with such matters as tradition and innovation, historical roots of the image, poetic mastery and personal creativity.

It should be mentioned that the name of the respected (Hazrat) Navoi is referred to not only in folklore and classical literature, but also in any forms and genres of the modern Uzbek literature of the independence era [10].

When it comes to discussing the development of the image of Amir Temur in fiction, academician B. Nazarov writes: To date, hundreds, and maybe even thousands, of works about this master of genius in dozens of languages have been published. A significant number of them is written with a dispassionate purpose. Some of them lacked sufficient sources that were correctly sourced, some of them were biased and some of them were produced as a result of an ideological fall out [11], [12]. This noble breed and the history connected with the study of his works were frequently one-sided, yea even perverted and misunderstood, owing to flaw in ability, not reproduced in art in any profound and comprehensive manner...

The great independence did not just restore Amir Temur to the Uzbek people, but to the world nations, in general! Numerous opportunities of sorting out the material on the edges of the complicated, dusty and stormy past, and cleaning the face of the truths of dust have been developed. The new age, in its turn, has imposed new tasks on historians, scientists and writers [13], [14], [15].

It is proper to admit that these remarks are quite appropriate and fit the issue of the character of Alisher Navoi in fiction.

The personality and the creativity of Navoi were in the ideology of the former Soviet period, depending on the requirements of the regime/time. His worldview, which was religious-mystical, was narrowed down or in certain instances, down to the one-sidedness of interpretation in his relationship to the world and man [16].

## 2. Materials and Methods

It is possible to think only of other things by taking into account only the interpretation of the relationship between Navoi and Husayn Boykara or Navoi and Binai.

Life is a reflection of fiction. Quoting this axiom is intended to say that the appearance of the inappropriate comments stated above and their introduction into fiction had in fact been echoes of some inappropriate comments in scientific circles.

Not to dwell on these points, it will be fairer to provide one of the excerpts which demonstrate their causes and consequences in very brief and honest manner. Such remarks are of academician A. Mirzoev: These prejudicial statements extended into fiction. Oybek was not able to be indifferent to the image of twisted relations between Navoi and Binoi in his novel "Navoi". The same phenomena were partly reflected in the works of Mirkarim Asim, Uygun and Izzat Sultan.

## 3. Results

It must be mentioned separately that the issue of artistic treatment of historical figures belongs to a category of most crucial scientific issues that are the focal concern of global literary research [17], [18]. The number of written works devoted only to writers and poets

is not readily imaginable. Some of them can be noted. Other creators such 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 and many more creators have worked with blessings in making the image of the historical figures [19].

The emotions of patriotism to the country and the nation acquire the pre-eminence in the description of the image of the character Alisher Navoji [20], [21]. In even the description of friendship relationship with Husayn Boygaro, the writers underline the unity and integrity of these feelings with feelings of love to our country and homeland. Natural conformity to the high moral and spiritual demands in this process renders the figure of Alisher Navoi more beautiful, dignified and pleasant [22].

Artistic creation has numerous secrets. Their true nature can never be easy to develop. How to write a work of art? Why is it written? Who is it written for? These are some of the questions that can be asked endlessly. Naturally, the responses obtained up to date are not that scarce.

The central peculiarity of the picture of a historical person is the image is clear with rough borders delimiting it. However, this assurance and distinct demarcation is so enormous that one cannot easily visualize the territory of its presence [23].

When interpreting and portraying a historical figure, one should be able to concentrate on the aspects that are valuable and cherished to us today, in the artistic interpretation [24]. It is necessary to add that interpretation of historical facts and materials applied to this purpose is characterized by a set of peculiar methods. The point is that this decision could bring enjoyment and comfort to the impressive and curious reader of the work. We believe that, the author R. Haydarova could have put it in very concise and figurative manner; To speak figuratively, historical reality in a work on a historical subject is nothing but an aura and lining. The primary standard of artistic work is the meaning and form - artistry [25], [26]. "

The methods of describing the psyche of the hero is dependent on experience and skill of the writer. To do this description, portrait drawing, monologues and dialogues, nature scenes, commenting on the language of others and other means are applied. This is both the comparing, or contrasting one character with another [27], [28], [29].

Alisher Navoi was fully cognisant of the entire practice of Islamic beliefs, and that the same traditions have a very huge and grave value and role to play in the life of the society. In particular, he is aware of the fact that the approach of the ruling classes on this issue is the core of the proper evaluation of their image before the people. What is the way this aspect is reflected in historical novels? The speech acts out by the hero serve to describe and confirm his historic surroundings, place in historic circumstances [30]. Meanwhile, it can also add to make the hero closer to our time. These points are also likely to make the historical work modern. At this point, the speech of this hero starts to resonate with the contemporary issues.

To create an artistic image, this first implies a strict choice of materials: the artist captures the most typical elements of the image being depicted, and all the chance elements are dismissed, and this or that element is developed by expanding or hardening to its maximum brightness [31]. Any writer alludes to the functional-logical forms of speech in the image. They are found more as description, narration, reasoning. A description is a description of a certain occurrence, location or date, person or a group of persons/people [32]. A story is an account on things. The story text is intended to present different actions and events in a logical way. Reasoning is a process that involves articulating, justifying and verifying a given thought through word [33]. These forms are what can make the literary hero and images regarding him complete or incomplete.

To verify this thesis, it would appear fitting to highlight one fact that confirms the social-literary-aesthetic impact of a single word which is spoken by Amir Temur in the speech and only then proceed to analyzing the works about the thinker, writer Alisher Navoi. This is the fact disclosed to us by the scientist S. Ermatov, who examined the image of Amir Temur in Western Literature. It is not the first time in history, as he himself says, that Rui Gonzalez de Clavijo, the envoy of the king Enrique (Henry) III of Castile, came to

Samarkand, in the year four hundred and forty, and was accepted of the great Leader, Amir Temur. Claviho writes, with respect to this reception ceremony: Then Temur Bek questioned us of his Majesty the king: how does my son, king far do? Is he in good health?" On the surface of things it is not clear to the reader why such a great man as Amir Temur should address the king of distant Castile as my son. The author of the book *Sultans of Seven Climates/countries* is English Hilda Hookham who explains that son was a sort of calling name to the subordinates. Candidate of historical sciences (since 1995, doctor of historical sciences - G.A.) Uzbek scientist. A. Ziyoev concurs too: The term son at the language of diplomacy of the day meant obedient to me. Unluckily, we disagree with them. This is explained by the fact that, first of all, neither the eastern nor the western historians gave such opinion, except the English author, and A. Ziyoev. Secondly, King of Castile and Leon, Enrique III Amir did not submit to Amir. To know the reason why Great Amir Temur addressed and call Enrique III, my son, we have to examine the history of life of Enrique III, and relations between Amir Temur and the King of Castile. Enrique III was born in 1379 in Burgos in the royal family of Castile. His father died in the year 1390 after falling off his horse. At the age of four, in 1393, he was sat to the throne. The country also achieved peace in the period of the short reign of Henry III, and the situation within the economy was also improved. He was known to be an effective diplomat in the foreign policy. The term (el Dolente) was also written that had his name (Enrique III) as he was sick since childhood, however the exact disease he was ailing had no specific details in the history. Enrique III learned of events that occurred in the Small and Central Asia via Yildirim who was aware of what occurred in the area [34]. He had fear and anxiety over the string of Bayezid to Europe. He, therefore, dispatched his ambassadors Base Gomez de Sotomayor and Hernan Sanchez Palazuelos to Central Asia to obtain more intelligence concerning Amur Timur. They had witnessed the battle of Ankara on July 28, 1402 and received the victory of Amir Timur. According to Spanish historian Gil Dávila González in his book entitled *King Enrique III of Castile Life and activities*, Amir Temur even gave the ambassadors military weapons. Sotomayor and Palazuelos blessed him greatly as he was impressed most by the warm reception bestowed by Great Leader Amir Timur. In February, 1403, ambassadors returned to Castile. Enrique III took very much the respect of Timur, and with the hope to proceed with the formation of friendly relationships Enrique III dispatched his new Ambassador, Rui Gonzalez de Clavijo, at once to Samarkand. The former ambassadors had discovered the health of the king at Samarkand and told Amir Temur. He was absolutely correct when he questioned Clavijo concerning the health of the king. It is, after all, the first Spanish ambassadors to Castile; and of his ambassadors who visited Castilian lands and returned to Samarkand Amir Timur heard the sickness of Enrique III. By this he not only portrayed that he was a highly civilized and a wise ruler of the kingdom, he also showed his fatherly affection and concern to the king of Castile who had established a friendly rapport between the State of Amir Timur and his kingdom. The actual evidence of this may be what Amir Timur wrote to the royal envoys: "I were glad and happy to know where my Son was and I should feel as had I received a present at the hands of The king had he sent you only with a (one) letter. To avoid repeating the image of Amir Temur available in history of Uzbek literature, one has to engage in doing research, reading history books and to feel the inner world of the great Statesman, in order to present the religious actions and deeds of the authors of the statements. To revive History, it is not sufficient to get information on the reality details of the events, and dates. Simple information statement, ordinary, simple texts can make the student bored. To make the voice of the sage, who thus lies silent in the breast of the ages, heard, the truth and richness of the interpretation of historical facts must diffuse an appealing melody, as of a harp at the time when it is smitten like a string. The presence of history in the language, the speaking, the dressing of historical characters, the reliable portraits, the thinking according to the present circumstances, the hearing of the heart and the knowing of the pain, all these demand that the writer must write historical truth on historical basis and on historical grounds and according to the present circumstances. The example presented above is one of those factors that indicate the importance of this aspect.

#### 4. Conclusion

The above interpretations geared to the conclusion that:

1. The process of creating art works is based on numerous factors. Also with these considerations, the laws pertaining to the migration of actual socio-historical occurrences to the fiction are also applicable in historical subject matter works.
2. Historical materials and facts are not in and of themselves literary material. In this, the rules of summarization, sorting and selection of the immensely complex creative thought process of the creator are given a priority.
3. In the interpretation of a historical figure, one should emphasize that in the artistic interpretation they should pay attention to the features that are valuable and precious to us nowadays. It is necessary to mention that the perception of historical facts and materials that will be used to this end, is characterized by a complex of personal methods. It is noteworthy that this choice is defined by such fact that the piece of work is crucial, energetic, impressive, and leaves peace and interest to the reader.
4. History is a story of somebody and what happened to them. The story text is intended to depict different actions and events logically. Reasoning involves putting out, articulating, clarifying and verifying a particular thought through the use of words. These same forms are observed in the solution of the problem of historical fact and interpretation, in the wholeness or incompleteness of the literary hero and the images connected with him of Uzbek prose of the period of independence.
5. In the interpretation of a historical figure, one should emphasize that in the artistic interpretation they should pay attention to the features that are valuable and precious to us nowadays. The analysis of historical facts and materials applied to this end is the peculiar system of approaches to this context of historicity.
6. The issue of historical fact and interpretation in the portrait of a historical personality, the construction of a historical work, the evaluation attributed to it is also inseparably connected in Uzbek literature of the independence period with the attitude towards historical characters in the Uzbek prose.

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