

FIGURES OF HISTORICAL PERSONS IN LITERATURE

<https://doi.org/10.5281/zenodo.12073519>

Parda Alimov

*Professor of the Department of
Uzbek Language and Literature
TerSPI,*

Annotation

One of the main tasks of the writer is to create an image of a historical person, to reflect it among fabric or concrete historical images, and to focus on revealing the historical reality in the life of the people, the place of the described person and heroes in this reality. In historical novels, the writer is required to express his unique human character through authentic, individual and typical images.

Key words

character, historical person, writer, reality, biographical, psychological analysis.

Every single writer decides his own heroes and characters and creates them in his own way. In historical novels, in particular, in biographical novels, "There is a certain regularity of a number of distinctive features that cannot be separated from each other in the creation of the character of historical figures. It is a historical science that includes the life path and activities of this or that person. to study and learn as much as possible about the period depicted in the novel; to find out not only the main character in the novel, but also the relationship of the people around him; to create a historically truthful picture of the main characters and etc. All these artistic-aesthetic laws change depending on the object of the image, the author's perception and method.

The variety and originality of the characters and literary types to be created depends on the character of the writer's talent and his capabilities. Some writers try to get as close as possible to the depicted object, create and generalize life collisions and human characters based on the logical movement of events; some of them try to express the main trends of the development of social life and the socio-historical situation through individualization; others put more emphasis on their ideals, withdrawing from the material of life, and created images in a romantic spirit.

In any variation, a historical person, his place in life, progressive ideals and aspirations find their artistic reflection. We are talking about variations of this

reflection and representation. The authors of historical-biographical novels do not limit themselves to describing the life of a certain person (although the character and understanding of the world of the historical person play a key role). Through this person, the writer gives the image of the historical period belonging to the main character of the novel. The biography of the hero and the biography of the period merge into each other, and both together represent a certain part of the life of the people in the socio-historical movement. In realistic historical novels, the main leitmotif is the connection between the life and fate of a historical figure and the life and fate of the people. In this way, they approach historicity from their point of view on the basis of national pride. On the other hand, when the writer creates the image of a certain historical person, he chooses the main direction in the life activity of this person. Therefore, the writer, while aesthetically evaluating and distinguishing important points in the life of a historical person, tries to illuminate his place in history, the level of social relations of the person with the people.

Creating vivid and unique characters is a difficult but necessary condition for artistically complete epic canvases.

In our national literature, Odil Yaqubov's novels "Ulugbek Xazinasi" ("Treasure of Ulugbek") and "Kohna dunyo" ("The Old World") reveal the image and character of great historical figures such as Ulugbek, Ali Kushchi, Beruni and Ibn Sina, and psychological and philosophical thinking in these novels. Romapiavis skill is shown.

Analyzing the novel "Ulugbek Xazinasi" ("Treasure of Ulugbek"), I. Gafurov notes that O. Yakubov is a novelist. "It does not follow the path of analyzing and researching the characters with a broad and deep plan, but the path of analyzing the events and showing the behavior, feelings and emotions of the characters acting in the events. A storyteller does not use characters in an epic plan," he writes (Ibrahim Gafurov. A green tree, Gafur Ghulam Literary and Art Publishing House, T., 1976, p. 89).

In our opinion, this attitude towards the creative individuality and skill of O. Yakubov is fundamentally wrong.

In this novel, O. Yaqubov avoids this kind of historical writing, there are very few historical events related to the life and work of Ulugbek and Ali Kushchi. On the contrary, in the novel, events, that is, according to the plot line, are used to the extent necessary to reveal the character and spiritual world of the main characters. Through psychological analysis, the writer shows the tragic situations and aspects of the characters of the novel. The same task requires a dark depiction of historical events and the period being shown. It is more important for the writer not just to

describe the events or to describe the people in this or that situation, but to reveal their character and their reaction to the events that are happening. On the other hand, the above interpretation of the critic may have resulted from a narrow understanding of literary character.

Only when it is understood that the character consists of the totality of internal and external signs of human nature, the writer can deeply and realistically reveal the spiritual existence of the characters formed under the influence of the social environment, as well as their independent functioning as individual human beings. For the same purpose, O. Yakubov boldly and deeply penetrates into the spiritual world of his characters, therefore, skillfully uses the opportunity to reveal the characters from the inside. Critic P. Shermuhamedov says that the writer does not approach the image of Ulugbek one-sidedly. He portrays this image not only as a scientist and thinker, but also as a child of his time, a person who cannot give up the throne. That was its limitation. Ulugbek appears before the eyes of the reader as a scholar who meditates deeply, sometimes as a typical ruler of feudal Khurasan, sometimes as a war-hungry general, sometimes as a weak old man who is ready to kneel before his traitorous son (see: P. Shermuhamedov. Literature and Art in the name of G', 1981, page 207).

Although P. Shermuhamedov does not dwell on O. Yaqubov's ability to reveal characters, he correctly emphasizes some aspects of the writer's individuality, which is aimed at realistically exaggerating the image of Ulug'bek. .

In the first part of the novel, the writer gives a portrait of two people - teacher, coach Ulugbek and his loyal student, talented scientist Ali Kushchilar. As the writer sets himself the task of deeply elucidating the characters of these two main characters, it is natural to describe their portrait and the psychological state that expresses their attitude to life and events.

The writer reveals the image of Ulugbek from a high level of realism. At the very beginning of the novel, some aspects of Ulugbek's character begin to become clear, such as concern for the fate of the things he created, humanity and humanism, and respect for the future generation.

Odil Yaqubov perfectly describes Ulugbek's deep spiritual world and boundless intellectuality. Describing the "deep thinking" of Ulugbek, who is "delusional", the writer creates a realistic picture of the psychological state of the hero, and on the other hand, illuminates the activity of thinking in constant motion.

When Ulugbek learned that his son Abdullatif was approaching the city of Keli with his army, that he had captured the city without a fight, and that he was trying to overthrow his father from the throne, Ulugbek was deeply depressed. The

writer convincingly paints the image of Ulugbek by historical comparison and historical thinking, recalling Temur's descendants, showing the vices of Gavharshadbegim and other descendants of Temur.

O. Yakubov convincingly explains the reasons for high trust and spiritual closeness between two people of different social status - the sultan and an ordinary scholar. He was able to find a psychological intersection that brings both of these together. The point that unites their fate is their devotion to science. In the next chapters of the novel, these aspects of both people appear as a factor determining their mutual relations.

The writer deeply describes various psychological states of Ulugbek by using various artistic techniques to reveal the spiritual world of the character. In the novel, he illuminates the tense period of historical events. O. Yaqubov builds the composition of the novel on the basis of dramatic events and characters. He writes about the last days of Ulugbek's life, and during this period of intense events, he sheds light on all the lasting wounds of the feudal society and the humanistic aspects of one of the great scientists of the Middle Ages. That is why the character of Ulugbek is lost with deep psychological nuances. Ulugbek feels and understands the whole tragedy of his relationship with his son Abdullatif.

The writer draws a portrait of Ulugbek in several parts of the novel. Together, these fragments allow us to imagine the whole image of the great scientist and ruler.

Odil Yaqubov's great merit is that he was able to shed light on the social factors that caused the tragedy of Ulugbek, to reveal the character and complex fate of the great scholar, and the fate of historical and historical figures from a Marxist point of view. This is even more evident in Ulugbek's meeting with his son Abdullatif. In this meeting, the ugliness and evil intentions of Abdullatif's heart, and Ulugbek's moral superiority and humanity are clearly demonstrated.

REFERENCES

1. Abdurakhmanov F., Mamajonov S. Uzbek language and literature. - T.; 2003.
2. Azamkhujaev S. Autonomy of Turkestan. - T.; 2003.
3. Muhammed Yusuf. Election. - Tashkent: Sharq, 2018. - B. 128.
4. Mardonova Lobar Umaraliyevna & Khonimova Maryam. (2024). GREAT CONTEMPORARIES, LONG LIVE.PEDAGOGS, 57(1), 132-138.

5. Shakhnoza Majidova. (2021). HISTORY OF THE STUDY OF HYDRONYMS. *Galaxy International Journal of Interdisciplinary Research*, 9(12), 676–680.
6. Najibullo Saifullayev. (2023). TERMS ARE AN INDIVIDUABLE WEALTH OF OUR LANGUAGE. *Ethiopian International Journal of Multidisciplinary Research*, 10(10), 168–170.
7. Son of Avrididinov Jabir Muslim and daughter of Shonazarova Madinabonu Khamrobek. (2024). SOME REMARKS ON RODAKIY'S POETRY AND LANGUAGE. *PEDAGOGS*, 57(1), 143–146.
8. Mukhtarova, M. S., Namozova, S. B., & Mardonova, L. U. (2023). A Lyrical View of History. *Journal of Law and Sustainable Development*, 11(12), e2676.
9. Mardonova Lobar Umaraliyevna. (2023). Description of the tragic fate of the Timurid princesses. *Journal of Universal Science Research*, 1(5), 1291–1298.