INTERPRETATION OF HISTORICAL IMAGES IN FICTION

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Abstract: In this article, the issue of creating historical images in Uzbek historical novels and their artistic interpretation is analyzed through the image of Gavkharshod Begum, a princess of the Timurid era. The study compares the artistic and psychological features of the image of the princess in the novels "The Farewell of the Mother Falcon" by Pirimkul Kadyrov, "The Treasure of Ulugbek" by Odil Yakubov, and "Gavharshod Begim" by Shahodat Isakhanova. As a result of the synthesis of the ideological position of the writers, the factor of the period and the artistic fabric and the historical prototype, the peculiarities and evolutionary changes that arose in the interpretation of the image are revealed.

Keywords: historical novel, artistic interpretation, Gavharshod begim, prototype, artistic fabrication, Timurid era, female image, psychologism, Pirimkul Kadyrov, Odil Yakubov

INTRADUCTION

In recent years, we have witnessed the continuation of the creative traditions of our writer Mirkarim Osim, who has extensive experience in writing works on historical themes, and the creation of quite perfect artistic characters in most historical works about the bright stars of our past science and culture. The noteworthy aspect of these works is that they depict the complex, soul-stirring life of our great ancestors on the path to knowledge.

LITERATURE ANALYSIS AND METHODOLOGY

Interpretation in works dedicated to historical figures has two directions. In the first, the biographical interpretation of a historical person is reflected, and historical events serve as the background. In the second, important socio-ethical problems are raised through the interpretation of certain events in the life of a historical person or part of them. Although the presence of historical facts and evidence serves as necessary material for the writer, it requires a creative approach to them, the use of artistic fabrication, exaggeration and other artistic methods and means. For this reason, in literary interpretation, a synthesis of three factors that shape the image occurs: the prototype, the artistic fabric, and the main idea. Literary critic N. Rashidov writes: "The Uzbek historical novel, enriching historical events with human experiences, gave a new artistic breath to national history"[1, B-112].

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While the principles of creating a historical image in works of art are extremely diverse, it was found that the main basis and source of the artistic image of a historical person is related to the historical reality and life activity in which he lived. In particular, the fate of women who lived during the Timurid era, the life of Timurid princesses in the palace environment, full of difficulties, requires great skill from the writer to reflect in a work of art. One of such complex images is Gavkharshad Begum, the beloved wife of Shahrukh Mirza. Various writers have tried to create his artistic image in our literature through their works. However, due to the demands of the time, the influence of the environment, and the lack of sufficient historical information, we witness that the artistic image of the queen was created in different forms.

In Pirimkul Kadyrov's novel "Ana Lochin Vidosi," Gavharshod Begim is depicted as a strong woman, a mother, and a leading figure in state administration. As the protagonist of the novel, he is actively involved not only in family responsibilities but also in political matters, which is highlighted by the author through psychological analysis. In Pirimkul Kadyrov's interpretation, Gavkharshod Begim is depicted as a woman who broke the ancient stereotypes of her time and corresponds to modern views. In this way, he introduces a new artistic content to the historical image and encourages the reader to understand its actions more deeply.

Similarly, in Odil Yakubov's work "Ulugbek's Treasure," a complex psychological portrait of Gavkharshod Begum is created. Yakubov describes her as a determined and wise woman who holds a firm position in the male political arena. In this work, his political decisions are closely linked to the historical events of that time, and the image is made more vivid and meaningful using artistic means based on a real historical figure. However, in the work, Gavharshod begim cannot rise to the level of an image, the writer's thoughts about her are expressed through the language of the characters. In the work, it is more one-sidedly interpreted, which gives the reader a negative impression.

The scientific and artistic interpretation of the image of Gavharshod Begum is directly related to her female political and social role. In the history of Central Asia, women rulers operated in many complex political conditions, but their role and activities were often overlooked in historical sources [2, B-56-59]. For this reason, the inner struggles, personal motives, and social obligations of Gavharshod Begum are studied more deeply in literary works. This reveals not only historical truth, but also human and psychological truth.

From a scientific perspective, the artistic interpretation of historical figures is considered a vital tool in understanding historical truth. For example, as A. Abdukadirov notes, the fiction novel reflects historical figures not only as a chain of facts but also as symbols that shape national spirituality and identity [3, B-99-101]. From this perspective, the artistic interpretation of Gavharshod Begum is of great

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importance in enriching national historical memory and providing spiritual and moral education to the younger generation. The artistic and scientific interpretation of the image of Gavharshod Begum serves not only the development of the historical novel genre but also a deeper understanding of Uzbek national history and culture. Through this image, the complex connections between historical reality and artistic creation are revealed, and the human aspects of the ancient era are revived using modern scientific approaches. As the literary scholar S. Mirvaliev rightly noted, the writer also relies on the basis of the work created by the historian, studies what happened from the science of history, and makes it artistic. That is, from the realities of life, he derives the truth of art, the truth of art. [4, p. 116.]

The issues of the historical hero, historical event and historical place, which are the main features of the first historical novel, became unimportant and even unnecessary. Gradually, the hero transcended the boundaries of time and entered the concept of "eternity." In the works of famous writers who wrote about ancient times and countries, the truth about the era and the country attracts the reader, the main thing is to catch it in the work. Thus, a new understanding of the positive image was formed in the historical novel. The eclectic philosophy of history distinguished between the general and specific features of a historical personality, the historical task it performed, and the human shortcomings inherent in humanity. Consequently, in every historical hero, there was a conflict between the sublime and the base. An innocent young man with the physical and moral perfection necessary for earlier novels was out of fashion in historical novels. Stendahl had laughed at the images of such handsome, well-rounded young men that abounded in the subtle novels of female writers. Philosophers of that time stated that the historical novel corrects such shortcomings and that historical heroes should be embodied with all their achievements and shortcomings.

Walter Scott played a major role in correcting this shortcoming. In portraying historical figures, Walter Scott had to explain the cause of defeats, historical or class prejudices, and the heroes' mistakes based on personal characteristics or the conditions of the time. The interdependence of environment, time, and space in the historical novel has always fascinated contemporary writers, but this aspect seemed a flaw to the classics. In conclusion, it can be said that another important feature of the historical novel is the issue of denying the ideal hero and the general understanding of the historical process: other heroes, more or less negative and slightly pale, reject the main character, who is left in his shadow. In the historical novel, as in history, the masses and the collective act. Walter Scott created novels consisting of a "team of heroes." As literary critic H. Boltaboev noted, in historical novels, as before, it is not the artistic depiction of an event or phenomenon in history, but the reflection and attitude of this reality in the mind of the hero of the time that is of leading importance [5, B.62.]. Consequently, the concept of truth, developed under the influence of historical

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conditions and in accordance with subsequent social tasks, constantly shaped and transformed the aesthetics of the historical novel until it transformed it into the aesthetics of modern life.

The Soviet system condemned our people to live in isolation from their past and history. After all, the hateful goal of the policy of that time was aimed at trampling on national values with thousand-year traditions, falsifying the past and alienating the national identity. Therefore, our dedicated writers were eager to depict the true history of our people and create a realistic image of our great ancestors in their works. Starting from the eighties of the last century, democratic principles began to penetrate social and spiritual life, and finally, in the period of independence, it became possible to speak the truth about the true children of the nation and national heroes, holy saints and poets revered by the people in literature. it is possible to achieve the goal only if the principles of historicity and artistry are reflected in a work of art as a whole, in a mutual way. No matter how instructive and amazing historical truth may be, as it is recreated under the pen of writers, it cannot fully possess enlightenment and aesthetic power unless it is linked to the present day, the problem of the era, and the individual. Furthermore, a writer writing on a historical theme works within a specific literary genre, and a work belonging to this genre can only be successful if it is created at the level of artistic requirements and criteria. In our opinion, it is necessary to approach historical novels based on the same criteria of artistry. Therefore, when a writer deals with a historical theme, he must deeply understand the specifics of creating a work of this type, the responsibility of creativity, the reality of the historical period and the psyche of the historical person.

RESULTS

Work and author	The leading feature of the character	Method of artistic interpretation	Attitude towards historical reality
1. P. Kadyrov “The Mother Falcon’s Species”	Political leader, enlightener, and wise mother	Psychological analysis and internal monologues	Enriched the prototype with a modern and social approach
2. O. Yakubov “Ulugbek’s Treasure”	Complex, persistent, dominant, and contradictory	Through character dialogues and ratings	It served to show the tension of the political environment
3. Sh. Isakhonova “Gavharshod Begum”	A gentle, selfless woman with a rich spiritual world	The concept of woman and the national-psychological image	As close as possible to historical sources and the prototype

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Analysis has shown that over time, the principle of revealing the historical personality not only as the backdrop of political events but also its inner world and human experiences has become dominant. As a result of the synthesis of artistic fabric and prototype, the image of the princess gradually improved in Uzbek novels.

DISCUSSION

Historical works cannot be created without historical female figures. In this regard, Pirimkul Kadyrov, introducing the images of historical women into the work, reveals many artistic and aesthetic aspects through these characters. The reason is that, as a rule, the author imposes on historical female characters to appear as a part of society. Through them, he sets the primary goal of showing *the court environment, socio-economic life,* and acquainting the reader with the role of women in this process. The image of Gavharshod Begum is a character that is important in the realization of such goals of the creator. This image is somewhat difficult for the writer to create. There are several reasons for this: First of all, several writers turn to the image of Gavharshod begim, trying to create an image of her that is specific to their works. For this reason, it was necessary for Pirimkul Kadyrov to create the image of Gavkharshad-begim in his work, which is completely different from Gavkharshad-begim in other works, but does not contradict historical truth;

In the second place, Gavkharshad Begum is a controversial historical figure. Everyone approaches and evaluates his activities at the palace and his relationship with his children in different ways. At the same time, the author had to choose the most optimal position, adhere to the principle of objectivity, and maintain a neutral attitude toward historical truth. The female theme has always been important in fiction. Female characters play a unique symbolic role in illuminating social, cultural, and personal issues. In world and Uzbek literature, writers have reflected the spirit of different eras through female characters. Women in a work of art are often not fully illuminated by their inner world, feelings, and appeared as developers of the plot or additional characters. However, in modern literature, this situation is changing, and more attention is paid to the psyche and inner world of women. In Shahodat Isakhanova’s novel "Gavharshod Begim," it is felt that it is written with the delicacy and feeling characteristic of a princess. Although it was created during the period of independence, it is closer and more vividly created to the prototype of the princess who lived in history than other novels.

CONCLUSION

Historical images are not always created in full accordance with historical truth. The author’s worldview, ideological position, and views on the aesthetic ideal directly influence the formation of the historical image. For example, if a historical figure can be embodied in one writer’s work as a selfless, knowledgeable, spiritually mature leader, in another work his character, contradictions, mental states are centered. This

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situation is especially due to the uniqueness of the historical novel genre. The writer may change the details of the events, but by deeply interpreting the inner world of the character, his spiritual experiences, he gives the reader a broader idea of the historical period and personality.

At the same time, through the artistic interpretation of historical images, it is revealed that literature performs not only aesthetic but also educational and upbringing tasks. On the basis of historical images, the writer expresses his attitude to the problems of his time, social life, in some cases these images become symbols that express modern ideals. In particular, the interpretation of Gavharshod Begum's image in different historical novels in a different artistic spirit-she is sometimes depicted as a wise stateswoman, sometimes as a woman with a complex character, and sometimes as a selfless figure caught in political conflicts-shows that historical images can be reassessed in a multifaceted, complex, and chronological context.

In general, historical works - especially historical novels - play an incomparable role in fulfilling the tasks of preserving the historical memory of Uzbek literature, restoring and strengthening national consciousness, and drawing lessons from the past through historical figures. They not only serve as a means of understanding the past but also harmonize history with the criteria of artistic thinking based on modern ideological and aesthetic criteria.

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