

Review Article

INTERPRETATION OF THE CONCEPTS OF A PERIOD AND A HISTORICAL FIGURE IN A LITERARY WORK

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Abstract

This article is devoted to the issue of the concept of a period and a historical figure in fiction. The scientific-theoretical bases of these issues are briefly described, the main idea is stated through the analysis of various scientific sources and literary works about the wise poet and hero Pahlavon Mahmud, certain results are summarized in the article.

Keywords: The character of historical figure, time and place, literary thought, historical theme, historical truth, literary fiction, modernity, style, national character.

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INTRODUCTION

Literary creation is one of the forms of literary thinking, in which a human is the main object of his image. The image of this object is a creative process aimed at the literary discovery of a human, the supreme creature of the existing universe, in the context of particular time, space and socio-aesthetic ideal. In this process, of course, it reflects the artist's views on true reality and personality, human experience, dreams, the spiritual world in accordance with a certain aesthetic purpose. Human in the literary-historical interpretation is a literary image of people belonging to different periods with his character, spirituality, positive and negative aspects. After all, if the subject of a human and society in the broadest sense is the main subject of literature in general, then the celebrities that have made a name for themselves in the blessing of the Motherland and world events are the object of historical subject matter. Works dedicated to creative historical figures have a special place in these series of themes. "Because in every historical person's destiny, especially a historical creative person's fate three components of history live in harmony with – the past, present and future"[1].

At all stages of Uzbek literary thought, various works about great historical figures, including creative people, have been created. There are examples of them in different genres and styles in the written literature. As the examples of the works of such scholars and writers as Beruni, Ibn Sino, Pahlavon Mahmud, Ulugbek, Navoi, Babur, Mashrab are evidences, which appeared in different periods and genres.

The peculiarity of these works is that the activities of the heroes in them are depicted in harmony with the realities of the period to which they belong. Therefore, they are embodied, on the one hand, as being children of their time, and on the other hand, as being figures who have historically advanced their time with their advanced worldviews and lofty ideals. Consequently, their character combines national and universal aspects. Pahlavon Mahmud's interpretation also embodies these features, and the national character direction prevails. A historical person belonging to a certain period, is formed in social conditions, and has common and individual characteristics. For this reason, two points in the literary-historical interpretation - the relationship of a person and an environment – are extremely important.

Consequently, the principle of research and evaluation of this process in its integral connection with those conditions is one of the main aims of the concept of historical personality in literary creation.

MATERIALS AND METHODS

The reflection of the truth of the period and the ideas of goodness in the interpretation of individuals who have left an indelible mark on the life of the people and the development of the Motherland is primarily related to history. Indeed, the literary works skillfully depict the interpretation of Beruni and Ibn Sina, also that of Navoi and Babur in connection with the social environment in the X-XI centuries and in the XV-XVI centuries respectively. A literary critic M.Kushjanov noted that, paying more attention to the environment in which a historical person lived and worked is an important aspect of creating the image of great figures [2].

Factors such as author's point of view, the character of a literary hero and the influence of social environment and traditions on this character have a special place in the literary-historical approach to the interpretation of a creative person. From the author's point of view, the protagonist's worldview reflects the scope of the person's activity, national and universal nature, and the role of environment and tradition reflects the connection between history and modernity in the character, the uniqueness of the author's style in art and expression. These principles require priority attention to the following aspects, which are mainly typological, for the interpretation of the historical creative personality:

1. The principle of historicity, which forms the basis of the interpretation of the historical person, is also inherent in the interpretation of the creative person, in which the creative personality, the period and the problem of a human are central.
2. Although the literary-historical interpretation of the creative person is created in different genres and historical concepts according to the purpose and ability of the author, the only criterion in their assessment is the truth of life and objectivity.
3. Typically, creative individuals are characterized by multifaceted activities. They are the embodiment of a harmoniously developed person who can embody the qualities of a poet, a scholar, a man, and the study of literary interpretation with all its complexity gives the image naturalness and reality.
4. One of the factors determining the individuality of the creator in the literary-historical interpretation – the style is unique in each work, in essence, the pathos of the work – serves to express the idea of glorifying man and goodness.

In the literary activity, these guiding principles in the interpretation of the concept of a historical creative person are

reflected in many works of Uzbek literature. The works about Pahlavon Mahmud (1247-1326), one of the most famous historical figures of the East, have the same principles in the interpretation of his literary image. It is known that Pahlavon Mahmud was widely known for his amazing wisdom, deep intellect, free-thinking poetic potential and unparalleled heroism, and became a symbol of a truly perfect man. His creative heritage, consisting of artistic, religious and philosophical works, as a spiritual value, calls people to goodness and perfection, and his practical work has also become a role model for generations. To illustrate, he devoted his life to good deeds as the leader of the Khorezm Javanmardi community (a community of people who are generous, decent and valiant), condemned hypocrisy and ignorance, followed the path of generosity and kindness, became a symbol of courage and salvation, spiritual and physical superiority.

These qualities of Pahlavon Mahmud have been saved in the memory of the people for centuries. For this reason, oral and written sources contain a number of information about the life and work of the poet, and they became the basis for the literary image of Pahlavon Mahmud. These are mainly examples of folk oral creativity and works of written literature, reflected in different periods and genres. Indeed, the sources on the interpretations of the poet's literary image include the long period from his life to the present, as well as the following works and stages:

1. The period of the poet's life: the main ground and source of the literary image of Pahlavon Mahmud – historical reality, the life and literary heritage of the poet (quatrains and the masnavi (a genre of a poetry)) namely "Kanz-ul Haqiq" – "Treasure of Truths");
2. XIII and XVIII centuries. Epic about the life and work of Pahlavon Mahmud, created in folklore, included in manakib (a genre of a literary science) and collections, and published recently:

Narrations: "Pahlavon Mahmud" ("Stories of Hazrat Pahlavon ota" and "Hazrat Pahlavon Alayhirrahma").

Oral epic: "Filmahmud".

3. XV-XIX centuries. Information about the qualities of Pahlavon Mahmud as a poet, sage and wrestler in the tazkira (a genre of the Turkish and Persian literary science), dictionary, encyclopedias of the authors of the East (Alisher Navoi's "Nasayim ul-muhabbat"; Kamoliddin Gozurgohi's "Majolis ul-ushshaq" ("Meeting of Lovers"); Ahmad Rizo's "Haft iqlim" ("Seven Climates"); Shamsiddin Somebek's "Qomus ul-A'lam" (Istanbul, 1896), as well as the famous Oriental tazkira "Otashkadai Ozariy", published in Bombay in 1894, and others.

4. Works about Pahlavon Mahmud in Uzbek literature of the XX century:

stories: Kamil Ikramov's story "Mahmud dorboz" (in Russian), E.Samandar's story "Pahlavon Mahmud Piryoyvaliy"; dramatic epic: "Pahlavon Mahmud" by O.Matjon; in the poem "Polvon ota" by E.Samandar; Poems by A.Oripov, B.Ruzimhammad, E.Samandar and others.

It seems that the works created in each historical period differ in the variety of forms of creativity (oral and written) and genre in the approach to the image of the poet, and are explained by the predominance of socio-aesthetic views of that period. But the interpretation of Pahlavon Mahmud as an intelligent poet and an invincible wrestler is a typological feature for all works. The primary source in the creation of the image of Pahlavon Mahmud is his works, which are valuable as the most reliable source for the author with their authenticity.

These materials in the genre of hasbi hol (a masnavi genre in which certain conditions are depicted, it is usually written to close people or to a conqueror in a letter form mostly with complaint content) are further refined in the interpretation and are used to determine the individual characteristics of the poet. Consequently, the image of the poet is embodied, first of all, in his views in the masnavi and quatrains. But the literary image is a more comprehensive and artistic concept than the historical prototype on which it is based. Oral narrations in the

interpretation of historical figures are widespread in the world, including Uzbek literature, and are also characteristic of the image of Pahlavon Mahmud. Although they are called by such names in the above-mentioned sources as narrations, folk novels, legends, stories, it seems preferable to call them "narrations" by a common name based on the main genre feature. Because "in the type of realistic historical figures who narrate life events through fiction, the events related to the activities of these individuals are narrated, information about certain facts is given" [3].

Moreover, if the narration is in accordance with the historical truth and it conforms to its logic, it becomes a rare source and fills the subject with new ideas, discovering some aspects. Folk legends about Pahlavon Mahmud are a synthesis of history and art, and the depiction of events based on the artistic plot is in harmony with the interpretation of the real activities of the poet in the sources of that period. The image of Pahlavon Mahmud, which became famous in a number of Eastern countries, was also mentioned in the most famous tazkiras in Turkic and Persian languages in the 15th century. But this does not negate the national character and peculiarities in the interpretation of the image of Pahlavon Mahmud as a poet and a hero, but rather strengthens the humanistic pathos in his work and deepens the national and universal character in the image of the poet.

The twentieth century was a new stage in the interpretation of the literary image of Pahlavon Mahmud and acquired a number of unique features. Firstly, the works about the poet are examples of written literature and are diverse in genre (short stories, epics, poems, odes). Secondly, the restoration of the historical truth about Pahlavon Mahmud, the discovery, publication, and extensive study of new quatrains were observed. But in this process we see the following in relation to the ideology of the time and the literary heritage: the influence of the politicization of literature in a number of works created in the 60s of the XX century was reflected in the story "Mahmud Dorboz" by K. Ikramov.

In the works created at the end of the century, the approach based on the principles of objectivity, true history and art prevails in the interpretation of the image of Pahlavon Mahmud (works of O.Matjon, E.Samandar, A.Oripov, B.Ruzimhammad). What is important is that in these works a real literary image of the poet was created in the true sense of the word, and he was lifted to the level of a character discovered in the gradual perfection as a wise poet and hero. Indeed, "literary character is not a copy of a real human character, a character in fiction is a relatively broad concept that embodies both real life and creative imagination, ideals, the author can express reality through a character" [4]. Character creation is one of the important aspects in the interpretation of a historical character. Because the literary character is formed, perfected in concrete reality, and the connection between them embodies the person and the universe as objective phenomena in a social process. In this sense, the essence of Pahlavon Mahmud's character is manifested, first of all, in his deep attitude to his own social environment, to the current issues after the post-Mongol invasion. These are the condemnation of aggression and ignorance, courage, "being a refuge for the poor," human freedom against spiritual oppression, moral purity and perfection against depravity and humiliation, and so on. Usually the interpretation in works dedicated to historical figures has two directions. The first reflects the interpretation of the biography of a historical character, and historical events serve as a background. In the second, important socio-ethical issues are raised through the interpretation of certain events in the life of a historical character or part of them. Works about Pahlavon Mahmud belong to the second direction.

Although the existence of historical facts and evidence serves as a necessary material for the writer, they require a creative approach, the use of artistic fiction, hyperbole and other literary styles and devices. Therefore, in literary interpretation there are three factors that form the image - the prototype (living material), artistic fiction (creative imagination) and the

synthesis of the main idea (aesthetic ideal). Consequently, "the writer uses artistic fiction to realistically depict the existing positive or negative traits in specific people and unrealized possibilities, to develop and change the vital fact in accordance with his creative purpose, and the literary text is based on real life impressions" [5].

These features are reflected in the works about Pahlavon Mahmud depending on their genre characteristics and creative potential. The relationship between historical fact and literary fiction is one of the central problems of literary interpretation. The essence and literary character of the work are vividly expressed only when these two aspects of the image-making process are interdependent and create a common integrity. In particular, the transformation of a historical character into a literary image is not possible without an element of imagination. This is because the available facts may not always accurately reflect the continuity in the activities of a historical figure, the evolutions and changes associated with different situations. For this reason, in true historical works, "the social position of historical characters in their time, their role in life, is preserved without distortion in accordance with historical reality, and is depicted truthfully in connection with the characters created through fiction" [6]. We also see this in the case of Pahlavon Mahmud, about whom relatively little information has been received about his life and work and who has not been sufficiently studied until recently. Due to this, a special place is given to the artistic fiction in the works about the poet, which occurs in the system of images, additional views and motives, the scale of the conflict and other parts. In these works, on which historical truth is based, literary fiction is used for the following purposes:

- a) as a means of logically connecting real facts and events in the life of a historical character: for example, in the depiction of Pahlavon Mahmud's real adventures in Iran and India, in a certain direct connection with the times, literary fiction is used, and this case is aimed at highlighting the character of the protagonist;
- b) the use of fictional images and events when only historical image is not sufficient to fully express the author's intention and the idea of the work: in particular, folk tales and the epic "Filmahmud" include fictional characters of teachers and friends to fully express the purpose of glorifying the heroism of Mahmud, in a written literature the fiction is used to depict Mahmud's savior and wisdom, whereas in foreign events it is used for describing his heroism, and in these conditions it is used fictional episodes and characters;
- c) the literary fiction is also aimed at convincing and vivid depiction of the processes of formation of the character of the literary hero - a historical character. This can be seen in the clarification that Pahlavon Mahmud achieved perfection as a poet, a craftsman and a wrestler. In particular, in the description of the fiction, his job as a tanner, a leatherworker is often reflected in the everyday life, and as a hero and poet, his physical strength and artistic ability are expressed in high interpretations. What is important is that in all of this, creative fantasy emerges in the form of a living fiction, not an imaginary one.

DISCUSSION

Some works about Pahlavon Mahmud written during the years of independence contain controversial, one-sided ideas about the concept of history. We see such cases in E.Samandar's "History and interpretation" [7], M.Abdulhakim's article "Tazarru" ('Repentance'). E. Samandar also protests against the portrayal of Pahlavon Mahmud as a clown and an atheist. First of all, the story does not even mention the poet's being clown. If a rope walker activity is understood as clowning, it is known that they are different types of folk art! Second, Pahlavon Mahmud's interpretation as an atheist, of course, reflected the oppression of the time when literature became a tool of politics, an attempt to modernize the clergy.

The article "Tazarru" by the poet and translator M.Abdulhakim about the story is in many ways in line with the thoughts of E.Samandar [8]. However, in this case, the author reflects a little more on the characteristics of the period in which the

work was created and the writer's worldview in the story, saying that "our thoughts on the work should to some extent be our own confession". Apparently, the writer E.Samandar emphasizes that the interpretation of the images of Pahlavon Mahmud and Said Alovuddin contradicts the historical truth, while the poet and translator M.Abdulhakim mainly expands and approves the above ideas, linking the shortcomings of the work to the work to the author's ideological policy of the 60s. explains with a sign of interactions. In our opinion, it is necessary to have a deeper understanding of the work on the basis of the leading principles of the literary thoughts of the time and the originality of the writer's style.

RESULTS

The following results were obtained from the observations in the article:

1. In the works of historical theme the issue of historical character is covered with the connection of time in Uzbek literature.
2. Especially, the expression of the concept of historicity is largely sufficiently reflected in the works about Ibn Sina, Ulugbek, Pahlavon Mahmud.
3. In the interpretations of the historical period and the relationship of the individual, it is found that the manifestation of socio-political, spiritual issues in each author's style is determined by the specificity of the nature of literary creation.

CONCLUSION

In the literary-historical works, the peculiarities of literary discovery in oral and written literature in the depiction of the individual also occur in the styles of collective and individual creativity. While all the works about Pahlavon Mahmud are characterized by a realistic style, elements of the romantic style are more vivid in folk tales and epics, more subtle in written stories and dramatic epics, while in the general interpretation the subjunctive factor predominates. Besides that, the depiction of fictional parts of the literary hero, such as monologue, dialogues, chronological plot, use of folklore traditions, individuality of characters, on the one hand, has a stylistic peculiarity of folk poetry, on the other hand, there is a unique feature of written literature, it is focused on demonstrating of the character of Pahlavon Mahmud's features in widely spread activity in different situations. Also, in the works of collective creativity, historical materials are put into the interpretation of certain mythological views and characters, while in the works of individual creativity we can see the opposite, which is also the peculiarity of the style.

In the process of creating works dedicated to the historical creative person, the following system of creative parts is usually manifested as a typological model: literary intention--->prototype(historical figure) --->hero(literary image)--->idea expression. The writer's deep vision and ability to use the phenomenon of historical notion play an important role in this situation. Consecutive literary interpretation of components of historical notion, such as historical event, historical figure, historical place and historical time, is one of the factors which provides the success of the work. Using of each is seen differently in the works about Pahlavon Mahmud. However, reality is a poet's life, historical figure is Pahlavon Mahmud, place are Khorezm and other countries, time - XIII-XIV centuries are compatible for all works. The protagonist's idea is to "logically describe the writer's historical protagonist's character, behavior, external and internal world, interactions with people and others in accordance with his creative intention" [9].

It is noted that, in the images of Navoi, Ulugbek and Babur in literary works, there are brilliance and diversity in the works of art, and they are dynamic images that are hardened, improved and developed in action and struggle [10]. This peculiarity is also characteristic of Pahlavon Mahmud, who as a poet and a wrestler, worked as a craftsman, historical and oral materials about him are enough to create his full image, because the interpretation of the poet and the hero is in the foreground.

To conclude, we can say that, the concept of historical personality in literary works reflects the author's literary interpretation of social reality and views on the life and work of an individual belonging to a particular period, on which it is based the relationship between time and person.

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