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Article



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THE PROPORTION OF HISTORICAL AND ARTISTIC TRUTH AND THE WRITER'S RESPONSIBILITY

Abstract: In this article, on the example of a comparative analysis of the historical and biographical novel "Avaz Otar" by Sadulla Syoyev with primary sources, the problem of proportionality of historical and artistic truth and the responsibility of the creator in a folk historical novel is studied. It is shown that in the period of independence, on the basis of pluralism of opinions, the framework of the poetic image of Uzbek historical novels expands.

Key words: historical and biographical novel, historical truth, artistic fantasy, writer's responsibility, pluralism of thoughts, aesthetic perception, artistic skill.

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Introduction

Famous novelist Sa'dulla Siyov (1939-2021) wrote a historical biographical novel "Avaz" about the life and work of enlightened poet Avaz O'tar (1884-1919) between 1983-1986 of the last century, and this work was presented to readers in 1987. Surprisingly, 32 years later, during the years of independence, this novel was republished without any changes under the name "Avaz O'tar". Apparently, 83-year-old S. Siyov, who was very old when the book was republished, could not find the moral courage or physical strength to seriously revise it. Otherwise, he would certainly have updated his views on the realities of the period and the activities of historical figures described in the historical-biographical novel.

Already, Odil Yaqubov rightly admitted that he did not have the physical strength to rework the novel "Old World".

So, when we have objections about some immature places observed in the works of writers of the older generation, it should be understood that this is not aimed at their personality, but primarily at the ideological and political requirements of the period when the artistic text was created, and also at the physical and spiritual capabilities of the older authors.

In particular, on the first page of the novel, Muhammad Rahimkhan II Feruz: "... bir qo'lida qalam, bir qo'lida qilich tutgan "zill us subhon"; and his palace: "fisqu-fujurga, razolatga to'la rutubatli"

It is described as a place of residence. That the khan is an angry person who cannot control his anger is confirmed by the cruel punishment of the old even Masharif taro, who sat reading the ceremony in the palace and did not praise the honor of the khan, but complained of economic helplessness:

Zaboningni yeb qo'ydingmi, Masharip?!- said the khan in an angry voice. Sharif snorted and said: "Xonim, bu osiy bandangizni afv etgaysiz... Uyda yemakka bir siqim jo'g'ari (jo'xori N.S) qolmadi. Holimiz xarob... Oqtig'im (nevaram N.S.) shishib o'ldi. Sizdan ot-ulov so'ramayman, amr etsangiz, xazinadan o'n qadoq oshliq bersalar. Iloho, begunoh go'daklarning duoi xayri ila umrlari uzun, davlatlari ziyoda bo'lg'ay..." (Roman, 5-bet).

Imonsiz!-the khan suddenly shouted. "I'm hungry with bread in your hand, don't be a dog!" I'm going to take you and your white as well!... Firuz cooked and pointed his index finger at him:

Yuz darra urilsin!... (Roman, 6-bet)

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On the fiftieth day there was a wild scream in the hall. Sharif Tarro first shouted in unison, then sighed and cursed:

Iloyo... g'ulg'unaga yo'liqqaysan, madrayimxon... To'ng'iz qavmida ketmasang, rozi emasman... E Xudoyo, borlig'ing rost bo'lsa... mana shu qo'nxo'rni shol qilib, machal qilib o'ldir...

Muhammad Rahimkhan did not break the pinak. Two hundred!" he said in a low voice...

After the eighty-sixth stroke, Tarro was out of breath. The executioner waited for a while, then slowly hit his name three times. Bending down, Sharif looked into Tarro's eyes, convinced that he had given up his life, then looked at the khan: Allothing rahmatiga bordi.

Ur!-khan ordered. Bundayin nonko'rlar oxiratda ham tillarini tiymas! Ur!

The executioner hesitated.

- Mayitni urmoq gunohi azimdur, hazratim... (Roman, 7-8-betlar)

It is clear from the above-mentioned passage that the author of the novel Muhammad Rahimkhan II (Feruz) was more cruel than a life-taking executioner, and he artistically perceived it as a barbaric ruler. Of course, it cannot be denied that there have been cruel kings in the history of the world, far and near. But, does the above artistic image of Feruz really match the reality of life?

If "Avaz O'tar" did not give the pleasure to say warm words about the ruling literary political emirs, officials, kings and princes in the years when the novel was created, Maqsud Shaykhzade wrote about Jalaluddin Mengburun in the tragedy "Jalaluddin", Odil Yaqubov wrote about Shahrukh Mirzo and Mirzo Ulugbek in the novel "Treasure of Ulugbek". Pirimkul In the novels "Starry Nights" and "Avlodlar Dovani" ("Babur", "Humayun and Akbar"), how did Mirza find an opportunity to express unbiased opinions about Babur, Humayun Mirza, Akbar Shah and other princes?

There is no doubt that the mentioned masters of literature were well aware that rulers have unique personalities, and that talking about their culture and enlightenment is a respectful attitude towards the past of this nation. Therefore, in this place, it comes down to the question of the ability to build and find an opportunity to express respect for the past.

Laffasi, in his Tazkirai Shuaro, dwells on Muhammad Rahim Khan II (Feruz) and writes. "Muhammad Rahimxon otasi meros Xorazm taxtiga egalik etib, taxti jilus qilgan ul Ogahiydan she'r mashqin ta'lim olib, Feruz taxallus bilan har xil ishqimajoziy g'azal, muxammas, masnaviy, musaddas, murabbalar yozadur. Aning zamonida adabiyotchi, shoir, yozuvchilar taraqqiy qilib, olarg'a dag'i tarbiyalar qiladur Feruzdagi musiqiyga dag'i havaskor bo'lg'anidin, komil Pahlavon Mirzo boshiga farmon qilib, olti yarim maqom tamburga katta bir nota ta'lif qiladur.

Feruzning huzurinda doimiy yetti-sakkiz nafar go'yandalar soz, tambur, g'ijjak, bulamon mashq etib o'tiradurlar. Masalan: Muhammad Yoqub harrot devon va Muhammad Yoqub pozachi, Avaz dorchi kabilar..."(6)

It seems that the historian talks about the poetic talent and musical potential of the khan, his kindness to the people of words and music. Not a speck of dust settles on his blessed honor.

It is known that Hasanmurad Muhammad Amin's son Laffasi (1880-1949) was a talented poet, historian and tazkiranavis, known for his prose works such as "Gulshani Saadat", "Gulshani Iqbal", "Komkor ul-Ushshaq", "Mehr-Muhabbat". In the review we are talking about, he gives brief information about the following fifty-one poets who worked in the literary environment of Khorezm - the palace of Muhammad Rahim Khan II (Feruz): 1). Sher Muhammed Munis. 2). Muhammadreza Agahi. 3) Isa tora (Khisrawi). 4). Muhammad Yusuf Raji. 5). Ravnaqi.6). Muzaffar Khoja Mutavalli (Khojai). Starchy. 8). Ghazi. 9). Mulla brother (Ziraki).10). Muhammad Yakub Khoja (Holis). 11). Kamil (Pahlavan) Mirzabashi.12). Rahim Khan Rahim Khan II (Feruz). 13). Toramurad tora (Muradi). 14). Said net (Rare). 15). Asfandiyar Khan (Farrukh). 16). Said Nasir tora (Sultani). 17). prince Rahmonquli (Sadiq). 18). Sa'dulla Tora (Sa'di). 19). Husan Muradbek (Aqil). 20). Muhammad Yusufbek Bayani. 21) Said Asad tora (Asadi). 22). Said Ghazi tora (Ghazi). 23). Muhammad Rasulboy (Mirza). 24). Husayn Muhammad Devanbegi (Naziri). 25). Shaikhnazarboy (Shinosi). 26). Davlatmurad mahram (Gholomi). 27). Otanazar mutavalli (. 28). Abdurasul (Pur Kamil). 29). Ahmadjan Tabibi. 30). Son of Avaz O'tar. 31). Muhammad Kamil (Devani). 32). Muhammad Niyaz Devon (Umidy). 33). Muhammadnazar Makhsum (Imaginary). 34). Inoyat - Kazakh Devon (Inoyatulla). 35). Babajon tarroh Devon (Employee). 36). Ax Devon (Nadimy). 37). Muhammad Yusuf Devon (Chokar). 38). Muhammad Hussain Devon (Mutrib).39). Nurjan botir (Bahadiri). 40). Khudoybergan Akhund Mufti (Ojizi). 41). Yusuf Haji (Doi).42). Muhammadsharif Makhsum Akhund (Khakiri). 43). Yusuf Daroz Okhund (Yusufiy). 44). Ibodulla Fany Akhund (Khoki). 45). Ataniyoz is a black reader (Niyazi). 46). Habibullah read (Habibi). 47). Muhammad Rahim Makhsum (Raghib), 48). Jesus read (Qone') 49). Muhammadniyaz Makhsum (Muznib). 50). Abdurazzaq Makhsum Qori (Fakir). 51). Hasanmurad Qari (Laffasi)

The author notes that he does not have enough information about the life and work of some poets. For example, the poet mentions only the name of Ravnaqi.

As we know, it was Avaz O'tar's turn to be the thirtieth in the above list. It seems that Laffasi followed the order of Ahmadjon Tabibi's (1869-1911) essays on Khorezm poets, "Majmuat ush-shuaro'i payravi Feruz Shahi" and "Majmuai mukhammasoti

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ash-shuaroi Feruz Shahi" (1909). If we take into account that the influence of Fazli Namangani "Majmuatash-shuaroyi Umarghani" tazkiras composed in Kok can be felt in the construction and style of Ahmadjon Tabibii tazkiras, it becomes clear that Laffasi tried to rely on the tazkiranavis traditions of his time as much as possible. While collecting material for the novel and writing it, Sadulla Siyoev was not familiar with the originality and current editions of this source. Since such an authoritative record is not referred to, the writer cannot achieve objectivity in relation to the historical truth when he speaks about the enlightened king and his kingdom. Bobojon Tarroh Azizov (Khadim), who heard about the Laffasi Tazkiras, but was a court hattot and poet, supervisor of poets, but did not have the privilege of getting acquainted with "Tazkirai Shuaro" - Bobojon Tarroh Azizov (Khadim), started writing in his old age, that is, at the age of 87, and on January 1, 1965 From January to May 15, 1967, he wrote in two years and five months, at the age of almost 90 years, he wrote "The Musicians of Khorezm" memoirs describe the following 31 poets: 1). Muhammad Rahim Khan II (Feruz), 2). Nasir tora (Sultani), 3). Rahmonqul Tora (Sadiq), 4). Sa'dulla Tora (Sa'di), 5). Syed Ghazi Tora, 6). Said Asad net. 7). Muhammad Yusufbek (Bayani). 8). Otabek tora (Aqil). 9). Muhammad Rasul Mirzabashi (Mirza). 10). Sheikhnazarboy (Shinosi). 11). Davlatmurad Mahram (Gholomi). 12). Abdurasulboy Polvon is the son of Mirzabashi (Puri Kamil). 13). OTanazar Mutavalli (Kamaly). 14). Muhammad Niyaz Makhum Dewan (Umidy). 15). Yusuf Haji Ohun (Doi). 16). Khudoybergan Ohun (Weak). 17). Ibodullo Foni Okhun (Khoki). 18). Muhammad Sharif Yolbuzar Okhun (Haqiri). 19). Otaniyaz Kara Okhun (Niyazi). 20). Habibullo Shaytan Ohun (Habibi). 21). Muhammad Rahim Makhsum (Roghib). 22). Kamil Devoniy. 23). Mutrib Xonaxarob 24). Ahmadjan Tabibi. 25). Avaz O'tar. 26). Ax devan Harrot (Nadim). 27). Grandfather Tarroh (Employee). 28).

Yusuf Harrot (Chokar). 29). Muhammad Nazarboy (Imaginary). 30). Mulla Yusuf Karamonli. 31). Muhammad Niyaz Makhsum Dewan (Muznib).

Babajon Tarroh Azizov (Khadim) was deeply affected by the incident of cruel punishment of his uncle Muhammad Sharif devan and was in a mood of personal resentment towards the personality of Feruz. Secondly, in the 60s of the last century, he probably did not dare to write down the truth objectively.

Thirdly, it cannot be overlooked that the book was quite old when it was written. In any case, it is said that he could not approach the personality and practical activities of Feruz, a progressive enlightened king and poet, so impartially. Because Feruz said to Khadim:

Menga sizlardan ham kerak(roq) do'g'mam edi (u)(8) saying and appointing his twenty-nine-year-old nephew Bobojon Tarroh Khadim to replace his uncle shows that the king was deeply sorry for this incident that happened in 1908 and that he had absolutely no intention of killing Sharif Tarroni. It is interesting that in the information given by Khadim, it is stated that Muhammad Sharif devan has a state of four thousand gold. The writer Sa'dulla Siyoev approached the problem from a class position, dividing historical figures into the king and the gado by portraying him in the novel as completely hungry.

During the period of independence, the relationship to the historical person and historical reality in Uzbek novels changed radically. Despite this, we still have some shortcomings in getting deep into the psyche of historical figures and emotional perception of their beliefs. In our opinion, this process will be eliminated as the national novel experience increases and freedom of thought deepens. Therefore, it is important to clearly show the mistakes made in some novels written more than 30 years ago, as it allows us to better understand the deepening of the pluralism of opinions during the years of independence.

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