

Artistic expression of historical theme in works

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Abstract: This article explores the artistic expression of historical themes in various creative works, such as literature, painting, and film. By examining how historical events, periods, and figures are conveyed through aesthetic choices, narrative structure, and symbolic elements, the paper underscores the significance of artistic interpretation in shaping public perception of the past. In many cases, the artist's personal vision, cultural context, and intended audience contribute to a reimagining or reinterpretation of historical realities. Through close analysis of representative examples, the study highlights the balance between factual accuracy and imaginative freedom, demonstrating how art can provide deeper insight into historical phenomena, evoke empathy, and provoke critical thinking. Ultimately, the artistic rendering of historical subject matter serves not only to commemorate and educate but also to encourage dialogue about collective memory and cultural identity.

Keywords: Artistic expression, historical theme, creative works, interpretation, symbolism, narrative structure, cultural identity, collective memory, representation of history, artistic freedom.

Introduction: There are several types of the historical novel genre. They are divided into historical biographical, historical ethnographic, historical-domestic and other types in terms of subject matter. Historical novels also differ from each other in terms of the methods used by writers in creating historical novels and their attitude to historical facts. For example, historical novels that describe events created in the writer's imagination based on a general historical background, and historical novels that are dedicated to a specific historical person or a certain historical event and are based on describing it as a whole. E. Samandarov's novel "The Well of God" is one of the first group of historical novels, in which events that are considered the fruit of the writer's imagination take place against a general historical background, and literary characters act.

This work mentions major social events and important problems that occurred in Khorezm in the 17th century, and gives free rein to fantasy and artistic texture, successfully depicting events in a consistent manner with historical facts. Indeed, literary facts show that there is no literary work, including a historical novel, without the writer's fantasy, and there is no historical novel that does not refer to historical facts

and materials. It all depends on the author of the historical novel skillfully using these two elements - historical facts and fantasy, in artistic texture, and being able to maintain their proportion and norm in the texture of the work of art. In this matter, the author of the historical novel bears special responsibility. If a writer gives free rein to fantasy as much as he wants, creates artistic textures as much as he wants and needs, and decorates his work, the author of the historical novel cannot do this, he is limited to a certain extent by the characteristics of the historical period and the circumstances of the historical event, and is obliged to work taking them into account. From this arises the question of the role and standard of artistic texture in historical novels. However, the general rule is that artistic texture should not contradict historical truth, the logic of history. There is a saying by P. Kadyrov, based on his creative experience in historical novels, "The more you read the Book of Ages," the writer writes, "the more you become convinced that the dramas and tragedies created by history cannot be created by the imagination of an individual writer."

In the novel "The Well of God", there are many places and directions where the writer's fantasy is a product of artistic texture. The writer described the lives of historical figures and historical dramas with all their

horrors, using artistic textures effectively.

As is known, in life there are facts of different value and importance. The same is true in history. There are facts that are of little importance for the life of society, for the flow of history, and facts that form history and determine the essence of the life of society. These second types of facts are the basis for the artistic texture in serious historical novels.

In the part of the historical work "Shajarai Turk" by Abulgozi Bahodirkhan called "Remembrance of Arabmuhammadkhan's martyrdom and Asfandiyor's becoming a khan", the following sentences are given. "On the threshold of Bakirgan there was a man from the descendants of Sayid Ota. Elbars Sultan married his daughter. He was a liar, a cunning man, and he had learned some of the rules of the army... In those days, all the people rode and came to Asfandiyar Sultan in groups, saying, "It is good that Asfandiyar Sultan has come, God has saved them from the tyrants who did not know their father." Nazar Khoja brought three hundred or four hundred people with him and, on the great road of the people coming to help Asfandiyar Khan Sultan, he landed at the mouth of the river and crossed one side of the river to the other. Without passing on foot or by horse, Asfandiyar Sultan told the story of the people who had come to help him, some with words and some with force. "God forbid, when Sultan Asfandiyar takes over the country, he will kill your husband and order your wife to Abo Khan and Manqishloq Turkmen. He will take her as a slave. If there is a lie in my words, may the word of God strike me," he said, and he swore an oath from the Quran in front of everyone.

The quoted passage is a fact taken from the work "Shajarayi Turk". The details of the events presented on page 215 of E. Samandarov's novel "The Well of God" are written based on this same argument: "...So Nazarhoji took the Quran in his hand and swore. The oath of the influential fatherland, who was originally from the lineage of Said Ata, and originally a saint from the land of Bakirgan, swore by Kalamullah chilled the skin of the navigators who were riding on the fast track." "Nazarhoji, who considered it a matter of life and death to hold the navigators who had bowed to Isfandiyar until the Abyssinians arrived from Khiva, immediately gathered the guards in the palace, the supporters of Abyssinia and Elbars around him."

The above-mentioned historical fact formed the basis for the artistic texture of some events in the novel "The Well of God", which is the object of our research. The author of historical novels cannot fabricate events in his own way or interpret fabricated false events as history. History has its own iron law and indestructible

logic. The writer should not deviate from this logic and law of history in his work, otherwise the work will lose its value and significance. "In general, the author of a historical novel has a certain right to artistic texture, fantasy, but he does not have the right to present an angel as a devil and a devil as an angel," says literary scholar G. Karimov.

Analyzing the novel "The Well of God", we see that the writer successfully solved this problem. The experiences of Anusha-Nigina, the love of Khojamberdi and Enamoy and the sad fate of Enamoy, the influence of the Bukhara Murtazobek family on the fate of Abulgozi, the tricks of Zikryobegim, and others came to life as a product of the writer's fantasy. With their content and essence, they do not contradict the logic of history, but on the contrary, they give completeness and perfection to the ideological and artistic direction of the work. We see that Erkin Samandarov was able to create successful artistic images by using such artistic textures. Another important point of the rule regarding the issue of artistic texture in a historical novel is that the artistic texture, in addition to not interfering with the logic of history and real life, must also comply with the laws of art. In the events of a work of art, of course, sincerity in the depiction, integrity and wholeness in the composition are important elements of the law of artistry.

As is known, the artistic interpretation of historical truth is one of the important aspects of written literature, allowing for a multifaceted depiction of the era and its moral richness from the aspects of humanity and vitality. Such an approach to the plot structure is a guarantee of deep penetration into the world of the fate of the heroes, their complex relationships, and the inner experiences of the era and society in the artistic structure. The writer deeply feels the difficulty of depicting the images of historical figures in all their complexity at the level of a full-fledged literary type, since the possibilities of artistic structure allow the writer to cleanse the reality of the era from unnecessary lines, expand the scope of artistic depiction, and transform the epic narrative into an impressive form.

Many opinions have been expressed in literary criticism about the writer's attitude to historical information. In particular, A.Kattabekov wrote that "the main feature of the Uzbek historical novel is its harmony with real history", while Y.Murodov believes that "a historical document, in general, a biased approach to historical truth also damages a work of art." Historical documents testify that Shah Abbas the poet helped Asfandiyar Sultan in his victory over his brothers Habash and Elbars and regaining the throne. In this regard, it is mentioned in Abulgazi's "Shajarai Turk": "Shah Abbas the poet

gave permission to Asfandiyar Sultan to claim his homeland, saying, 'There is only the edge of Khorasan, claim your land.' He came to Durun. Then he went to Abolkhan Mountain. Seventy men of Taka and Saryklin joined him, ten of them were Yavmutdin. He had three hundred servants. At that time, the Abyssinian sultan was camped in front of the Tus fortress on the Amu Darya, on the side of the Qibla. He came at midnight and attacked the Abyssinian sultan's house.

Using this historical evidence, he weaves events that characterize the essence of the reality of the era and strengthens his artistic image. When the Sultan Asfandiyar set out on a journey to perform the Hajj pilgrimage, they tried to kill him on the orders of the Abyssinian. Asfandiyar's life was saved. After that, the Hajj pilgrimage was postponed and Asfandiyar decided to go to the poet Shah Abbas to ask for help. This incident is described in the work as follows.

"Isfahan came to Isfandiyar's mind. His grandfather, Khoji Muhammad Khan, and his father, Arab Muhammad Khan, fled to Isfahan from the enemy when they were children. When they asked for help from the Bukhara emir Abdullah Khan, who had conquered Khiva, Shah Abbas supported them and helped them regain the throne. It is necessary to bow to Shah Abbas. If you ask for help, you will not say no." "Isfandiyar Sultan entered Isfahan at night. The gatekeeper did not let the prince in. Two servants led him towards the Ali Kopi Palace." It seems that every historical information that embodies the reality of the era serves as the basis for the artistic fabric and is further supplemented during the development of the plot and becomes an impressive event. In this way, historical truth rises to the heights. In the process of artistic creation, the writer's freedom of imagination, creative fantasy, has great power, and this also plays an important role in the poetic interpretation of historical reality. Historical events are sorted out through artistic texture, and typical reality that can convey the spirit of the era is introduced into the work. Some aspects of the character of historical figures are generalized, supplemented, and enriched based on the realities of that era. In this way, artistic proportionality is created.

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