

THE REALITY OF LIFE, HISTORICAL TRUTH AND ARTISTIC PERCEPTION

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Abstract:

The article explores the methods and means of creating artistic truth based on the reality of life and historical truth. In particular, it highlights how creative material accumulates through visual, auditory, tactile, taste, and olfactory perceptions in the context of life's reality and the role of the author's concept in transforming it into artistic interpretation. The study clarifies the function of historical works, literary-historical sources, architectural monuments, regional-geographical observations, archival materials, contemporary memories and interviews, as well as cultural material elements (realia) as sources of historical truth within the composition of an artistic work.

Key words

life reality, artistic truth, artistic mastery, historical figures, prototype, image of historical figures, aesthetic ideal.

INTRODUCTION

In the art of literature, the truth of life, historical truth, and artistic fiction are considered important factors. These elements are significant not only in historical works but also in works of all genres and themes, as well as in the creative process of the writer. In the creation of a great work of art, these factors serve as the foundation, playing a multifunctional role in conveying the spirit of the depicted era, expressing the characters' personalities and inner worlds, and advancing the author's concept.

Analysis Of Literature And Methods

Numerous scientific studies have emerged within the scope of this topic. In particular, this issue is extensively covered in research related to historical novels and the study of historical works [1]. These studies examine the skill of creating

historical works and portrayals of historical and great historical figures, as well as the approach to factual materials and sources based on the principle of objectivity. However, in most cases, the issue has been studied through examples of literary works on historical themes and within the framework of the objectivity principle in depicting historical figures. A more in-depth study of how the truth of life and historical truth are embodied and the sources of their formation in the creative process is one of the pressing issues.

In addressing the matter of life truth and artistic fiction, descriptive-classificatory, hermeneutic, and sociological methods were used.

Results And Discussion

Truth – an Arabic word meaning a state corresponding to what actually occurred; a real thing or factual condition [2]. The truth of life expresses a broader concept, encompassing both history and modernity. In other words, the truth of life refers to real-life events, situations, people, social relations, views, nature – in general, the manifestation of existence. Its sources include not only historical and cultural heritage or documents, but also the author's personal observations, perceptions of the world, personal and others' memories, impressions from conversations, and so on. "Embedding the truth of life into literary images reflects the level and scale of a writer's talent" [3]. Observation holds great importance in portraying the truth of life.

Sources of material collection through observation:

1. In visual form. Collecting, sorting, and selecting necessary materials through visual memory, preserving them in the mind. Feeling the emotional expression in these observations and reviving that emotional impact. For example, observing depictions of nature, emotional expressions in people's faces, or emotional manifestations in living creatures and storing them in visual memory. In due time, this can become an essential element of artistic truth.

2. Through hearing. Gathering material for dialogue and speech characterization by listening to people's conversations and others' speeches. Emotionally perceiving and creatively using soft melodies, tones, and various physical sounds for artistic purposes. For example, in the novel "Ikki eshik orasi", the involuntary whistle-like sound made by Qora Amma; the word "habba" in Solih Mahdum's speech ("Mehrobdan chayon"); or the phrase "Yo'qolmasdan avval bormidi" ("O'g'ri").

3. Through feeling. Effectively expressing sensory experiences by perceiving the beauty of nature, the essence of social relationships, and psychophysiological states (such as swimming, flying, intense fear, getting soaked in the rain, running

against the wind, etc.). For example, in the works of Isajon Sulton, the wind acquires polyfunctional significance as a detail, image, symbol, and motif. Its artistic-aesthetic function also varies according to the degree of intensity. Terms like *shabada* (breeze), *nasim* (gentle wind), and *yel* (air) differ from *shamol* (wind), which in turn differs from *bo'ron* (storm) and *to'fon* (tempest) in terms of symbolic meaning and force. As Isajon Sulton often emphasizes in interviews, the wind of Qo'qon is deeply ingrained in his childhood memories. Walking against it and hearing its sound by the ears is a unique experience. For instance, in the short story "*Shamolli kecha*" ("A Windy Night"), the wind plays a special artistic and aesthetic role in portraying the psychological state of a boy who has lost his sister. Even the whistling sound of the whip in the boy's hand, like a cry of protest against fate, becomes a moment of life turned into artistry. The author had frequently observed such scenes among his peers and had himself acted similarly in childhood, perhaps involuntarily. Without a doubt, he skillfully uses this situation to illuminate the inner world of a child fighting against the winds and trials of fate with his tender body and soul, assigning deep poetic meaning to it.

4. Through taste perception. Working with materials stored in taste memory such as the flavors of food, plants, and fruits. For example, in "*Dunyoning ishlari*" ("Worldly Affairs") by O'tkir Hoshimov, the episode involving *talqon* (roasted flour), or in "*Tuzli qahva*" ("Salty Coffee") by Senan Demirci, the artistic interpretations related to the salty taste of the sea water and the salty coffee can be cited.

5. Through the sense of smell. Using various scents based on their characteristics to depict reality and detail in literary works. Examples include: the smell of basil, black pepper beads, tobacco smoke ("*Ikki eshik orasi*"), badger fat ("*Jannati odamlar*"), bread, paint ("*Rang va mehvar*" by Asad Dilmurod; "*The Moon and Sixpence*" by Somerset Maugham), mint, baby scent ("*Bahor qaytmaydi*" by O'tkir Hoshimov), etc. For instance, in the novel "*Ikki eshik orasi*", Muzaffar's childhood memories consist of scenes involving the bitter smell of tobacco smoke and him playing with the scar left on his father's chest from the war. These two details powerfully and concisely express Muzaffar's emotional state—having lost his childhood and the blessing of a complete family due to the war.

Every creative writer is a keen observer. Through emotional perceptions, they gather a reserve of material throughout their life, which they later use where needed to reveal the fate and character of their protagonists and to convey emotional depth. Since these experiences are not unfamiliar to readers either, an emotional resonance is formed in the triad of writer – work – reader.

The issue of historical truth mainly arises in the process of addressing historical themes. In literature, historicism refers to the artistic and vivid depiction of the concrete historical essence of a particular era, including its unique character and color [4]. Historical truth encompasses the details of actual events, covering sources based on precise information. This particularly includes important historical periods and dates, wars and national uprisings, characteristics specific to the reigns of great historical figures, as well as factual information about their lives and activities. In particular, when creating literary portrayals of historical figures such as Amir Temur, Mirzo Ulug'bek, Alisher Navoiy, Cho'lpon, and others, directing such information toward artistic truth based on the principles of objectivity and accuracy requires responsibility, knowledge, and painstaking effort. Viewing historical data through the lens of the era itself, interpreting and evaluating it from that period's perspective – while simultaneously synthesizing it with today's social life and way of thinking – demonstrates the writer's capability. The main requirement for literary works on historical themes is to approach historical information with a balanced view of objectivity and subjectivity, adhere to principles of impartiality, and maintain the criteria of authenticity in transforming it into artistic truth.

Sources for Studying Historical Truth:

1. ***Historical works.*** Historical sources written by historians (such as H. Vambery, Davlatshoh Samarqandi, Sharafiddin Ali Yazdi, etc.).

2. ***Literary-historical sources.*** Literary works with autobiographical features and memoirs. Examples include Z.M. Bobur's "*Boburnoma*", Muhammad Solih's "*Shayboniynoma*", Oybek's "*Bolalik*", H. Qodiriy's "*Otam haqida*", and others.

3. ***Historical structures and buildings, architectural monuments.*** Notable ancient sites such as the Taj Mahal, Sherdor, Registan, the Ark in Bukhara, Ichan Qal'a, and the Kokand Khan's palace are frequently described in detail in various historical literary works or are portrayed with specific poetic intent. In Mirmuhsin's novel "*Me'mor*", one can find extensive depictions of historical structures and detailed information about construction techniques. It is natural that authors, before embarking on such works, thoroughly study historical sources and observe the present state of these sites. For example, in his historical novels, author P. Qodirov – while portraying Z.M. Bobur and the Baburids' history – has emphasized in literary interviews that he personally visited cities and streets in India, exploring as many of the locations mentioned in "*Boburnoma*" as possible.

4. ***Regional-geographic observations.*** Observations of the seasons, hills, slopes, mountains, steppes, deserts, forests, historical battlefields, and similar

locations are also part of the creative process. One of the reasons why the first Uzbek novel "*O'tkan kunlar*" remains valuable and repeatedly studied is its authenticity. According to H. Qodiriy's recollections, in order to write the novel, the author thoroughly studied the streets, nature, people, and values of the city of Margilan. While observing nature, he paid attention even to the number and shapes of trees, how many were old or new, what kinds of birds landed on them, the tones of their singing, and even the scent of burnt linseed oil coming from specific homes. These small details collectively added vitality, authenticity, and a unique emotional power to the work.

In works about great rulers, battle scenes and the structure of specific regions are artistically portrayed based on the authors' direct study and exploration of those places. In short, observing and describing the setting plays a significant role in creating impactful historical episodes. The author's ability to selectively perceive and interpret these observations aesthetically is a mark of true craftsmanship.

5. Archival documents. When depicting recent history, archival materials hold special significance. In portrayals related to collectivization policies, the "cotton case," the lives of Jadids, political repressions, Soviet ideology, and similar subjects, authors often rely on archival documents. To reveal the exact truth, a writer may spend days or even months working with these records. However, hasty conclusions and rushed artistic interpretations drawn from archival sources are inappropriate, as they can lead to misconceptions in readers' minds. Moreover, simply presenting the information from archives as-is does not qualify the work as a literary creation. That's why the author must follow the "golden mean" – carefully balancing facts with artistic expression.

6. Conversations with people, especially descendants of historical figures (e.g., H. Qodiriy, Zulfiya, Nodira Saidakhmadova). Dialogues with contemporaries, friends, or family members of historical personalities – particularly creative individuals – can also serve as valuable material for literary works. Such information may carry a degree of subjectivity or personal bias, but even so, it contributes unique aesthetic depth when portraying the personal qualities of those individuals artistically.

7. Realias and related observations. For example, in works such as "*O'tkan kunlar*" (A. Qodiriy), "*Yulduzli tunlar*" (P. Qodirov), "*Jannati odamlar*" (H. To'xtaboyev), and "*Qorako'z Majnun*" (Said Ahmad), depictions of customs and national traditions are prominent. Observations related to these aspects are essential in endowing a literary work with a national color (*milliy kolorit*). Carefully observing ceremonies, mourning rituals, and various cultural values –

along with understanding the purpose and function of each action and detail – plays a crucial role in crafting authentic and truthful descriptions.

“To be a true writer, one must study life from all aspects and be knowledgeable about its every sphere,” – emphasized Abdulla Qodiriy, linking the breadth of a writer’s worldview and richness of thought to their power of observation. Indeed, unique artistic discoveries, vivid and expressive dialogues, and distinctive literary details are often the fruit of keen observation. In general, as A. Muxtor noted, *“a writer’s personal experience and biography form a ‘golden fund’ that serves as a key to understanding the events and phenomena occurring in both life and literature.”*

CONCLUSION

A true artist can be likened to a living encyclopedia. However, this encyclopedic knowledge is not presented in alphabetical order, but rather conveyed to readers through emotionally rich artistic interpretations and unique compositions. In this creative process, *life truth* emerges through personal observation, while *historical truth* is embodied through the study of existing sources. A literary work is the beautiful product of many years of observation, research, and the synthesis of emotional and philosophical understandings.

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