



HISTORICAL TRUTH AND DIFFIRENT ANALYSIS

Anvar Allambergenov

Uzbek language, literature and folklore of the Academy of Sciences of the Republic of Uzbekistan
base doctoral student

anvar.allambergenov.91@bk.ru

Article history:	Abstract:
Received: 13 th April 2021 Accepted: 26 th April 2021 Published: 27 th May 2021	This article analyzes the works of Abu Rayhan Beruni in Uzbek literature. The analysis shows how the authors of the work approached the historical truth and tried to reveal the image of the historical figure in full. The common events in the works and the image of Beruni are compared, and appropriate conclusions are drawn at the end of the article.
Keywords: Fiction, texture, historical truth, artistic truth, fact, analysis, interpretation, image, creative approach, writer's skill, fantasy.	

Any work of art cannot be whole free of artistic texture. Because if a writer writes only facts and experiences, this work will be a dry statement. The texture enhances the impact of the century, making the work readable by rescuing the reader from dry facts, documentary data, chronicles, and exact numbers. Texture is an integral part of a work of art, especially historical works. Tissue plays a unique role in embodying the lives of historical figures, in illuminating any historical event, when referring to recent or distant history. Especially if there is a time difference of more than 10 centuries between the period described in the play and the period in which the work is written. "It is well known that in a historical work a writer can use artistic texture. Only artistic texture should not overshadow historical events and facts, but rather complement historical truth. Through woven symbols, the writer complements the events of history, making it accessible to today's readers." The historical work must be created in the golden mean, without distorting the historical truth, without deviating from the laws of art. It is natural that every writer understands this golden mean differently, approaching it based on his own dimensions. This approach shows the skill, potential and level of the artist. Through our analysis below, we will look at how our writers approached the same historical figure and the event associated with it.

There is a work by Abu Rayhan Beruni called Saydana. "The main part of the book is devoted to a comprehensive description of more than 1,000 medicinal substances derived from plants, animals and cultures. The difference between Saydana and other works on pharmacology is that Beruni gives the name of each plant, animal or culture in several languages: Arabic, Persian, Greek, Syriac, Indian (Sanskrit), Khorezmian, Sogdian Turkic and others. In all, the book lists 4,500 names of drugs in more than 30 languages and dialects." The scientist's latest work, Saydana, is only a draft. In the last years of his life, the scholar did not have time to edit this work, from his blindness to hearing, his hearing to his hearing, his poor health to his death. But it would not be wrong to say that a scientist who is always observant has been prepared for a lifetime to write this work. This is because, in addition to knowing the various properties and benefits of the medicinal herbs included in the book, it is also permissible to know the names of the plants and herbs in thirty different languages and dialects. The following words of Beruni Bobo can be a confirmation of our words. "As a child, I was eager to learn as much as I could, depending on my age and circumstances. Suffice it to cite (as follows) a proof of this: a Greek had (at that time) moved to the place where we were staying. I would take all kinds of grains, seeds, fruits, and so on, show them to him, and ask what these things were called in his language, and write his name." Every artist who intends to write about a historical period and a historical figure, or who has begun to write, is acquainted with the materials related to that period and the historical figure. In the same sense, it serves as a leaven for the creator who wants to masterfully use the above event. Due to its creative potential, a complete story can be the subject of a particular part of a story or a whole chapter of a work written in the novel genre, which has a wide scope. Of course, it is natural that every writer has his own views, creative and artistic intentions in this regard. No one even remembers an incident that served as a leaven. Some writers may stop for a paragraph in their work, while others may simply narrate it in a sentence or two. For example, the author Odil Yakubov, in his novel The Old World, describes Beruni's aspirations, interest in language learning, and, in general, his restlessness in the following way. "Little Abu Rayhan came to his senses and worked as a guzar shopkeeper during the day.

They fetch water from wells, sweep their shops, light fires in the kilns of halva sellers, buy somsas from somsapazs, turn potters' benches, and suppress blacksmiths. Everyone loves this slender, dark boy with quick arms and legs, because he learns Arabic on the Arab side, Hindi on the Indian side, and even the language of Chinese traders, whose words no one can understand, and he interprets for free, "Odil Yakubov said. in the study of many languages by the future scholar, the guzars point to trade places as the main factor. This show is completely

successful in artistic truth and does not contradict historical truth. Because in its time, the capital of Khorezm, Kot, was one of the trade centers, and trade caravans came from different parts of the world. One of the main reasons why we are not afraid to say that the passage quoted in the novel corresponds to the artistic reality is that the practice precedes the theory. In the environment in which the child Beruni lived by his natural curiosity, aspiration, shyness, and shyness, the constant influx of people who spoke the above-mentioned languages served as an important school of experience. The author could have gone into more detail about this, but since the content of the work is limited to a short story by the author, who adapts the content of the novel to his creative intent from the beginning, the image is compressed only in the author's language. "Another important point of the rule on the issue of artistic texture in historical novels is that in addition to the fact that the artistic texture corresponds to the logic of history, to the realities of life, the laws of art must be observed. Naturalness in the events of a work of art, sincerity in the image, integrity and integrity in the composition are important elements of the laws of art." Odil Yakubov briefly described Beruni's desire to learn as much as possible, depending on his age and circumstances, in harmony with the logic of history and art. Now, how did other writers of Uzbek literature react to this film? Mirkarim Osim, who has created a gallery of historical figures in a number of his historical stories, and therefore has an immortal place in our literature, also dwells on the story we are talking about in his story "Clouds over Jaihun". Although the possibilities of the story are a bit more limited than in the novel, the writer prefers to include this passage in his story in a different way than Odil Yakubov.

"I'm sorry, Master, I went out and played. They say that what you learn will not disappoint you. In the past, when I went out into the desert to bring saxophones, I would bring various herbs, their seeds, and sell them to a Greek.

"Then you know the names of useful herbs." The teacher pointed to the grass in his hand and said: What is this? He asked.

"Of course." The Greek word is "ram-ram".

"Is that it?"

- Zafar - "Anixus".

"Well, how do you know their names?"

"He taught Greek."

short excerpt from the story shows that Mirkarim Asim narrates this story through the dialogues of his teacher Ibn Iraq and the young student Beruni. Abu Nasr, one of the most famous scholars of his time, narrates from the tongue of a disciple that when Mansur ibn Iraq took Beruni into his care, he was only completing ten and taking eleven steps. But the author goes on to say that Beruni thinks like an adult, and that the worries of orphanhood, poverty, and subsistence have forced him to grow up much earlier than his peers. This subtext can be seen in Beruni's proverbial saying, "Learned will not disappoint," in the sale of saxophones from the desert, and in the actions of picking grass, herbs, and seeds when he goes out to play. However, despite the circumstances, the fact that the Greek buyer of these plants learned the names of these plants in Greek, memorized them, as his grandfather said, tried to learn as much as possible according to his age and condition, his passion for learning is evident in this story. The writer Mirkarim Asim has masterfully linked the historical truth to the artistic truth, the artistic truth to the historical truth. In order to reveal an event with vague details, every artist must first know history well, love it, feel the spirit of a historical figure, and understand in advance the essence of reality. He must use all his skills without moving away from the core, without distorting the historical truth, without deviating from the essence of the event, and in a convincing way, based on the laws of art. Only then can the work be read, the events be convincing, and the reader be inspired to love the history of the homeland, the heritage of great ancestors, their lives, activities, and the rich heritage they left behind. In this sense, it is a process that requires caution and great responsibility from the creator in the images associated with the life of Hazrat Beruni, certain periods that history hides from us, or certain events, happenings, interpersonal relationships.

"The creator of a historical work is not limited to factual materials. Because it is impossible to finish a work on a historical topic with facts, information, data itself. The psyche of the people of the past, the subtleties of the norms of life, the uniqueness of their worldview, the individual characteristics peculiar to each person have come down to us sufficiently through books or other means. An artist who seeks to embody the image of a particular real historical figure in the art of speech finds himself in an even more difficult situation. Artistic texture helps to bring out the realities of real life. " Mirkarim Osim gives a creative approach to the reality we emphasize through dialogue. This approach serves to shorten the image and enhance the impact of the event.

In the passages from the two works we have analyzed above, we see two different attitudes to one event, two different approaches, and in the story we are about to begin to analyze, a third approach and a third different attitude to the story. Pirmat Shermuhamedov in the story "The Birth of Daho or the Fate of Abu Rayhan Beruni" is well versed in the historical truth. Because of this processing, the reader wants to create and believe in historical truth through artistic truth. When the reader arrives at this point, he feels the flow of events accelerate. Feeling a spiritual upsurge in the work, he hurries to know the continuation of the events. How is this story told in the story? One day Ustaz ibn Iraq went to the slave market and examined them one by one to choose a slave for himself, and when he became interested in a imaginary slave sitting on the edge, the merchant said that this slave did not suit him.

"I'll tell you the truth." This slave is useless, he is not fit for hard work. He was a scientist in his homeland.

"You mean a scientist?" It's interesting, 'said Abu Nasr happily.

"Yes, the owner said he was a scientist."

"How much do you ask?"

"Twenty dinars."

Abu Nasr opened his wallet and handed over twenty-five dinars.

"That's a lot," said the merchant, with a faint smile, "I'm sorry, I can't get more." The writer puts the events into a stream in such a way that this stream is in perfect harmony with the logic of art. The events are convincingly proven. According to the author, the enslaved Greek scientist was put in the slave market due to his captivity. When we pay attention to the above passage, it is natural to remember the saying "a jeweler knows the value of gold". An example of this is when the teacher Ibn Iraq gave 25 dinars to a slave valued at 20 dinars, which made him happy to be the owner of a "hard-working" scholar. Pirmat Shermuhamedov covers the story much more than Odil Yakubov and Mirkarim Osim. The reason for the breadth is that Beruni's teacher Ibn Iraq, who was beginning to study Greek, opened a pharmacy that sold medicinal herbs for a Roman scholar, giving interesting stories, language lessons, and even small details of memorizing Greek names of herbs. These details do not bore the reader, but rather increase his curiosity. The student reads the given places of Beruni's actions with a look of love, admiration and pride. Beruni's short (I have been thirsting for as much knowledge as possible since I was a child, depending on my (own) age and circumstances. A Greek had moved to the place where we were staying (at that time). and I would write down his name, asking what these things were called in his language.) We can see in this single example that he enriched, polished, and skillfully transcribed the story into a work of art, using the writer's imagination. "Every piece of historical information that embodies the realities of the period serves as a basis for the artistic texture and becomes more complete and impressive as the plot unfolds. In this way, historical truth rises to the heights of artistic truth. "

Indeed, history has always fascinated many people with its mystery and charm. Especially when the juice of art is immersed in the historical truth, it becomes a great light upon light in the form of a work of art in the creative laboratory of highly skilled, experienced pen owners. We have creatively used the brief information provided by Abu Rayhan Muhammad ibn Ahmad al-Beruni about himself to try to analyze the three tablets given by the writers in their interpretations. A different interpretation of an apparent event can lead to different conclusions from the same event.

REFERENCES:

1. To'ychiev A.H. O'zbek nasrida jadid obrazi talqini. Filologiya fanlari nomzodi ilmiy darajasini olish uchun yozgan dissertatsiyasi. – T.: 2001.
2. Karimov U.I "Abu Rayhon Beruniy" Beruniy tug'ilgan kunining 1000 yilligiga bag'ishlangan to'plam "Fan" nashriyoti 1973 yil.
3. Karimov G'ulom "Prozamidada tarixiy tematika" // Sharq yulduzi 1979 yil 3-son
4. Zayniddinova Adolat "Tarixiy voqelikning badiiy talqini" // O'zbek tili va adabiyoti 2005-yil 3-son
5. Murodov G'ayrat. "Badiiy asarda tarixiy va to'qima obrazlar munosabatiga doir" // O'zbek tili va adabiyoti 1985 yil 2-son
6. Osim M. "Singan setor" tarixiy qissalar T.: "O'zbekiston" 2012 yil
7. Yoqubov O. "Ko'hna dunyo" Sharq nashriyoti Toshkent 2018 yil