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# Depiction of Historical Characters in The Stories of Xurshid Davron

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**Abstract:** This article explores the artistic and aesthetic principles used by Xurshid Davron in creating historical images. Stories such as “Qirq qadam”, “Registon”, “Ko’hna qo’rg’on ostidagi xazina”, and “So’nggi elchi” are interpreted through philosophical and symbolic approaches, where history becomes a spiritual and aesthetic reflection rather than mere facts.

**Keywords:** Xurshid Davron, historical image, philosophical approach, aesthetic perception, Uzbek literature.

**Introduction:** In the new era of Uzbek literature, the principle of historicism has emerged as a significant aesthetic criterion. Especially from the second half of the 20th century onward, as the processes of national self-awareness and the restoration of historical memory intensified, the artistic depiction of historical figures became one of the central directions in literary development. In this context, the creative work of Xurshid Davron stands out as a unique exemplary phenomenon; in his stories, the author distinguishes himself through his unique approach to interpreting historical reality based on artistic thinking.

The main feature of Xurshid Davron’s stories lies in his portrayal of historical events and figures not through actual historical facts, but through artistic contemplation, philosophical reflection, and spiritual-aesthetic understanding. The writer views history as a source of renewal and a path to understanding the fate of humanity. In stories such as “Forty Steps,” “Registan,” and “The Treasure Beneath the Ancient Fortress,”

historical images are not just reflections of the past—they emerge as symbols that are understood in the context of the present and serve as lessons for contemporary individuals.

In his narratives, Khurshid Davron often expresses historical events through symbols and allegories. This fundamentally distinguishes him from the traditional historical story genre. For example, in the story “Forty Steps,” the motif of historical memory is brought to the forefront. As the protagonist transitions from one state to another, he connects with the footsteps of ancestors, and historical truth is revealed through artistic and aesthetic analysis. Here, the historical image is not portrayed as a real historical figure but as an embodiment of the spirit of the people. The composition of the story is also constructed in accordance with the principle of historicism: connections between different forms of time and layers of the plot are used to reconstruct historical memory.

At this point, it is important to note that a key factor in creating a historical image is the harmony between historical thinking and aesthetic worldview. Khurshid Davron is among those writers who have achieved this harmony. In creating historical images, he does not strictly adhere to historical facts but instead reimagines history through his own philosophy. This approach brings him closer to the romantic historical school. For the author, what matters is not the factual accuracy of events, but the aesthetic emotions evoked in the reader.

The creation of historical images in his stories is based on two main approaches: first, reinterpreting historical facts and sources through the lens of modern thinking; and second, forming an artistic-philosophical generalization of a historical figure or event. “The Treasure Beneath the Ancient Fortress” is a vivid example of this. In this story, the historical process is viewed through the cultural layers buried beneath the ruins of an ancient city—not from an archaeological standpoint, but rather as a form of spiritual and artistic memory.

One of the main aesthetic features of historical images in Khurshid Davron’s stories is their spiritual depth. History is not merely a sequence of events—it is a collection of memories, dreams, and regrets that live within the human heart. In the story “Registan,” this spiritual reflection is especially pronounced. Although the protagonist belongs to the present time, he deeply feels the historical events that unfolded in Registan Square and senses a strong connection with the past. Through this spiritual connection, the historical image is brought to life in a modern understanding.

The issue of language and style also plays an important role in the creation of historical imagery. In Khurshid Davron’s stories, archaic words, historical-religious terms, and poetic imagery are widely used. This allows the author to depict images in a vivid, expressive manner, rich in historical content. At the same time, these stories contribute to the preservation and development of the historical layers of the Uzbek literary language.

The writer creates historical images not only as representations of the past, but also as ideals that serve as examples for the present and future. In this regard, his historical stories carry moral-aesthetic significance and instill in the reader ideas of national identity, reverence for historical memory, and respect for ancestral heritage.

Khurshid Davron is a modern Uzbek writer who pays special attention to the creation of historical imagery in his work. In his stories, essays, and poetic works, historical events are often interpreted through a spiritual-philosophical lens. The writer does not view history merely as a collection of facts, but rather as a reality reflected in the deep layers of human thought. In particular, in stories such as “The Last Envoy,” “The Man with Three Falcons,” and “Samarkand’s Vision,” historical images are elevated to the level of symbolic, philosophical, and artistic expression [2].

In “The Last Envoy,” the image of the envoy reflects not only the reality of a historical period, but also conveys the ideas of devotion, patriotism, and the sanctity of historical memory. The envoy is interpreted as the bearer of historical memory and the protector of national dignity. The depth of the image is manifested not only in external actions but also in inner emotional experiences.

In creating historical imagery, Khurshid Davron employs the following aesthetic techniques:

Symbolic depiction – historical figures are presented not directly, but within a symbolic context (e.g., the envoy represents a transitional historical period).

Spiritual-philosophical approach – universal ideas are conveyed through the inner world of historical characters.

Dialogic style – an artistic dialogue is established between history and the present.

These aspects distinguish Khurshid Davron’s work from that of historical novel masters such as Pirmkul Qodirov and Mirkarim Osim. While Qodirov creates character through expansive descriptions of historical detail, Davron conveys historical imagery through internal emotions and concise yet profound narratives [3].

Furthermore, the historical images in Khurshid Davron’s

stories “converse” with the modern reader. This approach aligns with M.M. Bakhtin’s theory of dialogism, serving to express the artistic interaction between history and the present [4]. Here, history is not treated as a museum exhibit, but as a dynamic, evolving, and time-reflecting artistic phenomenon.

## **CONCLUSION**

In conclusion, the historical imagery in Khurshid Davron’s stories represents a new stage in the principle of historicism in Uzbek literature. Through these images, an aesthetic approach to history and modern criteria of understanding are introduced. The writer’s mastery in crafting historical images is manifested in the harmony of artistic thinking, poetic expression, and philosophical perspective. These qualities turn his stories into texts of not only artistic value, but also significant examples of historical-aesthetic thought.

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