



HISTORICAL WORKS IN THE UZBEK LITERATURE

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Abstract: This article elaborates different approaches to creation, development of historical works as well as the presentation of history in the Uzbek literature. The article addresses the viewpoints of a number of scholars.

Keywords: historical novel (work), novel genre, memoir, chronicler, literary fiction.

It is known that the modern prose in Uzbek literature was formed in the early twentieth century. The role of the Jadid movement in this process was great, and

the novel genre had emerged as the result of the efforts of Cholpon, Mirmukhsin Shermuhammadov, and the experience of Abdulla Qadiriyy. We also have witnessed the development of genres such as story, novel. However, the history of the formation of novellas goes back to ancient times.

In fact, the artistic perception of historical reality in our literature, the creation of the image of a historical figure, has existed since time immemorial. In particular, myths and legends of people's folklore such as "Creation of the Universe", "The Origin of Man", "The Flood", "Legends about the Scythians", "Tomaris", "Shirak", and petroglyphs such as "Kul tegin", "Tongyuquq", legends such as "Oguznoma", "Alpomish", "Oysuluv" [1] and others can be an example of this.

The relatively late formation of novels in our country is explained by the fact that the people's folklore, in particular, folk epics, had very well developed, satisfying the needs of our people for epic works. (It should be noted that the tradition of artistic re-perception of history in folklore is well developed in Europe). Later, the depiction of historical events in literary works moved to the written literature. Literary expression of Alexander the Great in the Eastern literature, [2] in particular, "Saddi Iskandariyy", [3] and Babur's "Boburnoma" [4] are among them. Indeed the principle of historicity is different in these works, including in the lyrical-epic work by Alisher Navoi who has absorbed the reality of Alexander in the artistic text so much that it is difficult to define it a purely historical novel (work). Babur called his historical workpiece "Vaqoe", which is considered a memoir in terms of genre. Here, ready-made character, image, depictions prevail rather than artistry. There is almost no artistic fiction. If one does not take into account the existence of poetic works or certain pictorial expressions in the author's narration, historicity takes lead in the piece.

As mentioned above, the historical novel appeared in Uzbek literature in the early twentieth century. However, at that time, "concepts of special study of works of the large genre had not yet been formed in the literary criticism" [5]. Therefore, even though the first Uzbek novel was created as a historical novel, it was approached from the point of view of ideology, ideological vulgarity, socialist realism, which was later proved to be a false method. In particular, in his review article "The First Novel of the Uzbeks" (A.Qadiriyy's "The Days Gone by") Mikhail Sheverdin argues that "the interpreted historical events have almost no effect on Otabek, Yusufbek Haji and other characters. Events and the ignorance that prevailed in the medieval Kokand Khanate, were merely a decoration; they have do

not relate to the characters, they do not involve their life..." [5]. Anyone familiar with the novel will immediately realize that M.Sheverdin's claims are false. Because of the ignorance and the spiritual poverty mentioned by the critic, Otabek and Mirzakarim Qutidor (at denunciation) are brought to the khan's palace as prisoners. But the critic denies this and continues his claim: "The novel is written on a historical theme. This means, first of all, that it is necessary to reflect the period, to show the interaction of certain classes on a social basis. Other events must take place on this basis. The novel lacks balance, integrity ... Qadiriy failed to succeed in writing a historical novel that could reflect the landscape of that period; it only glorified the emerging merchants" [5]. This was the beginning of the repression against the national identity, national history, and development in the example of the author of the Uzbek historical novel. In fact, there are dozens of articles built on pure slander or false foundations. This example alone proves that the development of historical work has been difficult.

The debate over poetic features of historical works, especially historical novels, continued. Uzbek literary critics have advanced issues such as the theory of historical novels, the artistic representation of historical figures, the norms of application of the principle of historicity, based on the theory of literary criticism. In particular, Izzat Sultan argued that "works depicting historical events can make a significant contribution to literature only if they shed light on important issues of their time, and can attract the attention of contemporaries" [6]. This academic scholar pointed out that literature is a textbook of life, an opportunity to teach contemporaries.

Regarding the artistic perception of the historical reality and presentation of historical events as literary works, Professor Gulom Karimov writes as follows: "The people's struggle for freedom and its reflection in literature can be raised and studied at all stages of the history of our literature. The struggles for freedom of our people against the invaders in prehistoric times and their depiction in heroic legends such as "Shiraq", "Tomaris" is a very characteristic example of the issue we are dealing with. Such examples can be found in the later stages of the history of our literature, in the literary facts reflecting the liberation struggle of our people against the Arab invasion in the VII-VIII centuries, the Mongol invasion in the XIII century" [7]. Indeed, the work of the righteous scholar, which we have used, is devoted to the influence of the ideology of the former regime on artistic literature, but the comments as quoted have not lost their relevance even today. "Because the history of the Uzbek people, like the history of other nations, consists of the history

of the struggle for freedom and provides tons of materials for the development of literary life". At this point the scientist supports that a historical event can be depicted in art literature and points out that history and literature develop reciprocally, providing each other with materials.

If historical works in Uzbek literature had been evaluated one-sidedly in the first half of the twentieth century, this situation continued in the second half of the century too. In particular, T. Boboev states that "in works written on historical themes ... strengthening the hatred of readers towards exploiters of this period through the depiction of the real-life and characters of the past and a real demonstration of inequality, injustice, and the cruelty of exploitation" serves to cement the foundation of the old regime [8]. This proves that in Uzbek literature there were different approaches in the progress of historical works and the artistic expression of history, and that the development of historical works was not even processed. This means that chroniclers have been under various pressures, persecutions, and punishments starting from the day of publication of their works. Indeed, later the attitude to a historical novel began to change for the better. But there was still a tradition of looking at historical works from the point of view of classes, godlessness, but the worst and most dangerous, distorting history and depiction of the image of great historical figures, which made a great contribution to the development of the nation, as a symbol of evil. In this regard, especially Sergei Borodin's trilogy was a hyperbole. Without mentioning Amir Temur's such features like creativity, ingenuity, peacefulness, humanity, which were exalted in Western Europe, he was depicted as an invader, an oppressor [9]. This case is evaluated a negative impact of the colonial policy on historical work.

Nevertheless, the literature science has not halted the progress of artistic historical works. Different opinions were expressed about the plot and composition, the language of the artistic work in epic type genres such as M. Kushjanov's "Uzbek identity" [10], O. Sharafiddinov's "Happiness of understanding the creativity" [11], A. Rakhimov's doctoral dissertation and scientific works [12], B. Nazarov's "Artistic interpretation of history" [13].

M. Kushjanov speaks about character creation skills in a historical novel, the role of different characters and types in the structure of the work, the language of historical works, plot and conflict nodes, the individual style of the writer. They are worthy of recognition as the first example of the correct setting of views on historical novels. The scholar requires from historical works that "First of all, the writer must be able to absorb the logic of the chosen period of life in his work, and

the observance of the logic of life must be preserved as something sacred for the writer" [10]. Above all, here the scholar refers to all works in a broad sense, and secondly, he makes such a claim with regard to a historical novel. Third, these considerations are also noteworthy as an assessment of the period in which a historical novel is viewed as a measure of ideology, paving the way for a return to the original artistry of historical works.

Indeed, the novel "The Days Gone By" as a historical work through the literary expression of a very comprehensive, weighty content in the life of the people, demonstrated the people's vital problems, the nation's fate in the all-Turkic literature. Thus, the historical novel represents a radical turn in the people's lives, the process of formation of new artistic and aesthetic views. While reflecting the gradual evolution of the worldview of the society and the people with clear foundations and vital details, it also reveals their weakness of public figures (intelligentsia) such as Otabek, Kumush, Yusufbek Haji, Mirza Karim Qutidor in the face of this evolution. Because a clear depiction of the historical period and events hold the first place in a historical novel. Surely there is a human who stands behind any event. But novel-like thinking elaborates on the society, the destiny of the people, its development.

In an interview with People's Writer Muhammad Ali, Prof. N.Rakhimjanov says the following about the study of historical workpieces: "The most important thing for literature is not ideology, but a human. Knowing the history, understanding, comprehending the spirituality of historical figures ... shows the level of potential of each creator. The main criterion for knowing the history is to be able to see and show the qualities of patriotism and humanity, which are manifested in any living environment, in any social situation" [14]. Here the scholar points out that the historical work was viewed as an ideological weapon during the former regime, placing a very high demand on the writer. Because just as it is impossible to create a work without understanding history, so he underscores that comprehending the history, consciously creating a work bear witness to a writer's talent. It also points to the fact that there are cases of a chronological approach to events; re-narration of facts in some historical works, as well as incompleteness of artistic-aesthetic function in the historical work and the writer's creative concept.

A comparative-typological analysis of the artistry of historical novels, the artistic re-processing of real events in them, and novels on this topic in world literature has been carried out. For example, well-known scholars G.Salomov and

N.Otajonov in their major research “Jahongashta “Boburnoma”, have conducted a comparative study of translations of “Boburnoma” into German, Dutch, English, French, Persian, Turkish, Indian, Russian languages and the artistic works created on their basis, and noting that the American writer Harold Lamb wrote the novel “Bobur - Tiger” and the Indian scholar and writer Muni Lal wrote five historical novels such as “Bobur”, “Jakhangir”, and “Shakh Jakhan” and made a comparative analysis of the novels. Scholars have reacted to the story and plot that have changed from translation to translation. Another researcher, D.Hoshimova, made a comparative analysis of English translations of Boburnoma [15]. It focuses on the lexical, semantic, syntactic-stylistic, pragmatic, and lingo-cultural features of the translation of pictorial means in a literary text.

Summarizing the above considerations, it can be stated that the tradition of creating historical works in Uzbek literature has an ancient history. Its roots go back to the examples of folklore in prehistoric times, and the written literature came into existence in the medieval in the form of lyrical-epic and memoir genres. Epic works in modern interpretation have developed as a result of a number of socio-political changes in the society in the late XIXth and early XXth centuries and the Jadid movement.

But as a result of the one-sided approach of our literary critics to such a huge literary phenomenon in our literature, the true artistry of historical works has not been discovered. It was only at the time of independence that historical works were approached on the basis of new artistic and aesthetic views. The works of writers began to be properly evaluated. Hence, the formation and development of historical works did not take place in an even manner. This was due to the fact that the works were viewed according to the ideological or social realist method. As a result, some works, which were recommended as historical works, were shallow in content, short in the plot, and poor in composition. However, “Even when the writer referred to material from the distant past, there was an attempt to weigh the content of his work, to connect it with important social problems for contemporaries [16].

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