Historical Roman Genesis and Development in Uzbek Prose

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Abstract: The article aims to show the basics of the historical novel in Uzbek literature and its development. Here stated that the tasks of the genre were carried out through folk epics and epics in written literature until the XX century, and in the detecting the theoretical bases of historical work compositions main bases were the opinions of such scientists as Arastu, Gegel, I.Sultonov, A.Rakhimov, D.Kuronov.

Keywords: genre, novel, history, composition, plot, historical novel, piece of art, composition of characters, plot composition, composition of artistic speech.

While acknowledging the existence of internal factors in the development of fiction, it is necessary to keep in mind the influence of a number of external factors, in particular socio-political factors, that influence the development of literature. Indeed, "the ideological-semantic and poetic features of the literature of a period are determined, first of all, by the social-historical conditions of that period" [8; 8]. In this sense, as the perception of national identity, the attitude to the study of national history began to change, the attention to historical themes in fiction also increased. Many new works about our national heroes such as Tomaris, Shirak, Spitamen, Mahmud Torobi, Jaloliddin Manguberdi, Amir Temur have been created. Especially in the first years of independence, there were attempts to glorify the image of Amir Temur, who was portrayed as an aggressor, butcher and tyrant during the former regime. This is assessed as a situation that negatively affects the balance between historical reality and artistic texture, the solution of poetic problems, and most importantly, the principles of artistic truth in the artification of real history.

It is known that humanity has a past, an event that it considers important in the past, tells others about its past, which has a strong impact on it, tries to draw the right conclusions from them, to find answers to life problems, questions that bother them. First of all, it is therefore necessary for human to re-perceive history. In addition, historical works will be created to preserve the national identity, national character and unique spiritual image. That is why mankind has been referring to historical events since ancient times. This led to the emergence of oral works in the oral form and the subsequent development of them, and they developed in the form of various genres. In particular, it should be noted that the term "historical novel" and its terminological meanings, the origin, development and artistic perfection of the historical novel in our literature has a long history.

It is known that the scientific-theoretical discussions about composition, plot, image, artistic language, which are the core of poetic issues, are a scientific process that has been going on since ancient times. In particular, Arastu writes: "Epic works should not resemble ordinary histories. Simple histories do not describe a single event, they describe all events that took place at the same time, sometimes with only random connections to each other, experienced by one person or many people ")[1; 54-55]. Apparently, the scientist emphasized that in a play that reflects the experiences of a historical figure, the composition consists of a whole system of events. This requires that the compositional structure of a historical work be different from a simple statement.

Moreover, historical works are written in a poetic way rather than in a prose way as they are
today, as can be seen from Julius Scaliger’s comment: “Who does not know that in epic poets history serves as the basis of content? They hide one and give the other a unique look to the more beautiful history and create a poem from it ”[6; 137-138]. In the history of Uzbek literature, historical works have developed on the example of a series of epics, such as "Gurugli", "Rustamkhon". In true folk epoques and epics, historical events are relatively less common because of the strong artistic processing. But in a broad sense, they are based on events in the history of the people. For example, the popular struggle against the Arab invasion of the "Gurugli" series, the invasion of the Kizilbash (Red Head) (Iranians) took place in history. The Bakhshis incorporated them into the epic through artistic reworking. The epic "Rustamkhon" depicts the historical and everyday realities of the city-state stage of social development. As written literature developed, the historical reality was artistically reflected in the epics of Alisher Navoi ("Sędzi Iskandariy" - Hussein Boykaro), Muhammad Salih ("Shaybaniyomu"). It is true that in them the authors derive from the modern social situation and ideology. Nevertheless, the works had a historical principle.

In fact, Arastu compares the art of an epic work, that is, the composition of the plot, the system of images, the structure of the artistic language, to tragedy. He explains the difference between them by the fact that the epic is a unique way of imitating life and a means of imagery, and gives the epic a follower of tragedy. But it also does not say that the subject of the epic is man. It was a process of understanding the literature, and the actual theoretical views began to solidify relatively later, more precisely from Gegel’s views. In literary criticism, the art of a work of art (including a historical novel - M.G.) began to dominate the compositional structure of the work, that is, the system of images, the plot, the language of the work becomes a real artistic object. In particular, “it is important to describe the person, his original aspirations and vivid experiences in a meaningful way. Therefore, the intellect and feelings of a genius in this field must be enriched and deepened with high spiritual experience, experience and reflection before creating a mature, meaningful and perfect work ”[2; 24]. By comparing poetry with musical composition, the thinker has brought to the level of principle that the composition of a work is perfect and mature if every detail, event, expression in literature is focused on the study of human. This means that in the composition of the novel, if the person, his experience and experiences are deeply expressed, the composition of the work, and in general, the architecture achieve completeness.

According to academician Izzat Sultan, “the balance between different parts of a work is called composition. ... The composition of the work is determined, first of all, by the author's attitude to the vital material being described, that is, the composition is primarily an ideological and aesthetic concept ”[4; 124]. This idea of the scientist should be understood as an image composition. Because, commenting on the above idea, the scientist intends to put in the center of the image the advanced people of the XIX century and the like, and this leads to the idea that this situation determines the whole composition of the novel's content. In fact, a work of art, including a novel in the broadest sense, is an artistic image of life, in the narrow sense, each character in it is an image. Based on this principle, the scientist was the first to introduce the composition of images in the composition of the work, after which he introduced the method of narration, the plot [4; 124-125]. This scientific-theoretical view is also present in world literature, and modern Russian theorists also think about composition within the framework of the principle put forward by Izzat Sultan. For example, E.V. Khalizev writes: “The composition of a work of art is a wreath that forms its form, it is the interaction and proportion of the parts of the work, the unified system of symbols, the unity of the described and artistic means of speech .... is an adaptive placement ”[5; 169]. Summarizing the above comments of scientists, we can conclude that composition is a concept that refers to the location of all materials in a work of art, in which the system of images, narrative style and the location of events are interrelated and serve to express a particular artistic and aesthetic idea. Thus, D. Kuronov's composition can be said to be derived from the classification of the composition of images, the composition of artistic speech, the composition of the plot, the existing function of composition in literature.
Because in one of his books, the scientist said, “the work has its own structure - composition, from the level of speech to the artistic reality. Accordingly, in the study of the structure of the work in modern literature, such issues as text composition, plot composition, character system, artistic time and epoch, narrative composition, composition of views are in the center of attention” [7; 5]. However, based on the general condition of the work, the scientist divided the composition of the artistic point into such types as "text composition", "narrative composition". The "composition of views" cited by the scientist is embedded in the general composition, the system of artistic, aesthetic and social ideas of the writer. Because if each historical novel expresses the image of the historical period reflected in it, it will still contain modern problems. This problem is solved in the composition of the point of view. It is clear from the analysis that while the basic concept of the composition of a work of art is preserved, its application and composition may change, and the approach to ideas may take a different form.

From the above, it is known that the scientists, who deal with historical novel deals with issues such as unity of form and content, image and imagery, artistic texture and historical truth, the author's narrative style, plot and its components, conflict and its types, artistic expression and means, artistic speech, narrative style, speculated about composition of work.

The historical novel that we understand today was created in Uzbek literature in the early XXth century by A. Kadiri ("Last Days" (Utkan kunlar)). Later, as a genre, Cholpon ("Night and Day" (Kecha va Kunduz), Oybek ("Navoi"), Odil Yakubov ("Kuhna dunyo", "Ulugbek's Treasure" (Ulugbek hazinasi)), Pirimkul Kadirov ("Starry Nights" (Yulduzli tunlar)) achieved artistic perfection as a genre. Issues such as the composition of a historical work and its types, plot, system of images, the language of the work of art are solved at different levels. But the fact that most of these historical novels served the ideology of the former regime or may reflect its one-sided views on historical figures casts a slight shadow on the art of historical novels. This has been correctly assessed by scientists at the time. In particular, A. Rakhimov's articles state: “The reasons for the lack of study of plot and composition problems in the novel are, firstly, the youth of the genre, and secondly, the novel is a dynamic genre that is constantly changing, updating and improving, which makes it difficult to establish general rules. The third reason is related to the objective and subjective difficulties that have arisen in the development of the novel genre” [3; 13]. The scientist assumed that Uzbek novels, especially historical novels, are young, secondly, they change rapidly compared to other genres, and in the end, the socio-political, ideological environment of the former regime had a negative impact on the development of the genre. These features, of course, are reflected in the poetics of Uzbek historical novels. As a result, the writer was forced to include some aspects of the balance of images of Navoi and Hussein Boykarov, who played a leading role in the composition of images in the novel "Navoi", based on ideological views.

However, in Uzbek prose, the historical novel as a genre was fully formed in the early twentieth century and is still developing and improving. As mentioned above, in the period up to the twentieth century, the artistic perception of historical events, the reflection of historical figures was the responsibility of folk epics, lyro-epic works of classical poets.

List of references