



## HISTORICAL-BIOGRAPHICAL NOVEL AND ITS THEORETICAL AND METHODOLOGICAL BASIS

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<p><b>Received:</b> February 20<sup>th</sup> 2023 <b>Accepted:</b> March 20<sup>th</sup> 2023 <b>Published:</b> April 26<sup>th</sup> 2023</p>	<p>In this article, the theoretical and methodological foundations of the historical-biographical novel "Quyun izlari yoxud Ogahiy" by the famous novelist Erkin Samandar are researched on the basis of the writer's creative laboratory. Attention is drawn to the fact that the composition of the work and the fate of the literary characters are sharpened in the writer's thinking and passed through the prism of the soul. The symbolic content of the novel is studied based on the principle of historicity.</p>
<p><b>Keywords:</b> historical-biographical novel, creative laboratory, theoretical-methodological basis, literary hero, character, spiritual analysis, theme, idea, compositional integrity, poetic skill, creative principle</p>	

Erkin Samandar's historical-biographical novel "Quyun izlari yoxud Ogahiy" [1] begins with the events of 1873 AD. The writer enhances symbolism through unusual, unpleasant natural phenomena. The writer effectively uses metaphor to express the ideological-aesthetic intention - the ideological leitmotif of the novel - put forward in his historical novels. He tries to speak "by putting a saucer under a cup" (inner meaning). He focuses on the relationship between the meaning of the words and the figurative meaning. Achophat transfers human characteristics to birds and rodents. It is necessary to give more importance to the plan of the content than the plan of the image of these creatures. Because the writer serves to express the social meaning that he envisions. This situation is understood in the context of the national culture through the symbolism of the artistic text.

In the very first lines of the novel, the change of seasons - the unusual state of the eagerly awaited spring - encountering the "prickly" winds that hurt the eyes, on the one hand, is surprising, but on the one hand, it evokes an unpleasant mood, an inner sigh. This rhythm (rhythm), transferred from natural phenomena to human moods, is not only the main goal of the writer, but in a certain sense, it also determines the situations and speech of important ideas and characters presented in the work. It is manifested in the speech type, narrative form and compositional levels of the work. For example, let's pay attention to the attitude of the author-narrator to the content of the image of a late baby in the following example:

"At first, the whole field was overrun by a group of wild birds. Foreign birds to Khorezm. In the next hundred years, for example, no one has seen this type of bird. In appearance, it is similar to the raccoon, the difference is that it has a longer beak and legs. This is the outside. It's the opposite of the moon itself. Can't stand still. He asked her about it. He eats whatever he sees. No matter how much he eats, he can't get enough. If we cut it, we will not be hit by a stone or an arrow. On the contrary, it shoots towards the person like an arrow. It will also crush the one it doesn't touch" [1. 5].

In the passage that we have seen, the novelist creatively follows Farididdin Attar's "Mantiq ut-tayr", "Lison ut-tayr" by Alisher Navoi, and "Zarbulmasal" by Gulxaniy. But Erkin Samandar talks about a type of bird that belongs to such a category, that they are not only external signs, but also according to the nature of "selfish", "stranger to the natural environment", "reckless", "beor" no At first glance, it seems that the author expresses unpleasant changes in natural reality through the image of birds. Even if the issue is looked at in this way, the rhythm of mystery, unknown to the common people, alien to the natural climate, at the heart of the image can evoke a certain mood in the reader. The writer deepens this mood:

"Another disadvantage is that it pollutes wherever it goes. Not to mention the gardens, the bazaar, mosques and madrasahs and their surroundings, as well as Arkni, the residence of His Highness the Khan, were damaged. The brooms did not fall from the hands of the poor janitors. It will stain everything in one pass until I say I have swept it" [1. 5].

The excrement of the unlucky bird completely stains all places: bazaars, mosques, madrasahs, and reaches the Ark. Cleaners are helpless. Such images are not given for nothing. The author intends to express the natural and social reality of the country through the image of birds, their unusual type. One reason for this is attributed to external influences. Adib hides his troubled mental anguish in the essence of symbolic content. He took up his pen in the desire to express an aesthetic reaction to the social reality that happened in the region of Khorezm and Bukhara

in the last quarter of the 19th century, which has been relatively neglected by contemporary novelists. That's why there is no designation of a horse and its breed - a yellow-colored, cold-faced bird examines distant and recent history through "yellow crows". He looks at reality both from the outside and from the inside, and evaluates it from the point of view of devotees of enlightenment.

E. Samandar also hides the internal factors of the problem in the layer of symbolic content:

"Another disaster has happened. It spreads from the cemetery inside the castle. Some polytheist broke the old grave and black worms came out of that place. He was coming out. Houses, courtyards, castles smelled like a snail. Since he was hungry to eat hard things, he began to gnaw stone walls, metal pillars, and roofs covered with dark wood as strong as metal.

Not to mention the old courtyards, the newly built houses with kungura are also comfortable. Even when a snake came out of their house, people were not so afraid and confused. How the blackworms got into the houses, which roof pierced which wall, they found out only after it collapsed, there was no way to prevent the disaster or do anything against it" [1. 6].

It seems that the second calamity of the confused spring, which has brought more trouble after more trouble, is a member of a false sect promoting polytheism, that is, a polytheist who, in pursuit of material gain, has destroyed the old grave - the place where the ancient ancestors believed. begins with the null function. Regarding polytheists, it is mentioned in the "Ankabut" chapter of the "Holy Qur'an": Ibrahim said: "The reason why you worship these idols; it is only so that there will be unity and brotherhood among you in the life of the world. And on the Day of Resurrection, neither of you will want to see the other, each of you will be thrown to the other. Your destination is fire. There will be no one to help you [2]".

It is understood that E. Samandar speaks in a figurative sense about the idolatrous and materialistic people who did not follow God's commands and chose another god for themselves and those who followed them will not be saved. The author sees the root of the hidden calamity and disaster in the weakness and violation of faith.

In fact, the origin of all tragedies goes back to alienation of the nation from the holy places, the spiritual support of the great ancestors, alienation from ancient values and beliefs. Therefore, in the novel, the writer tries to understand Ogahi and to re-travel the great distance before him. So, this novel was created as a result of the writer's intellectual and spiritual journey to his body, his aspirations to find his own identity. It is the fruit of the intellectual and inner spiritual need of an independent country's intellectuals who are thirsty for the truth. At the same time, it is the product of his creative efforts to renew the thinking of his compatriots and purify their hearts.

From the outside, it seems that E. Samandar was not able to vividly depict the image of Muzaffar ibn Nasrullah Khan from the Mangite dynasty. Amir Muzaffar, whose reign coincided with Russia's military actions against Central Asian emirates and khanates, hoped to resolve the differences with Russia peacefully. In July 1865, Najmiddinkhoja sent ambassadors to Petersburg, but the intended goal was not achieved. In addition, in May 1866, Amir Muzaffar engaged in an open battle with the Russian military forces led by General Romanovsky in the Erzhar (Maydayulgun) district between Jizzakh and Oratepa. After the first defeat, Mufti Muhammad Porso sent ambassadors to Istanbul asking for help through Afghanistan and India, but they were refused. As a result, on June 2-3, 1868, he was defeated again in the battle of Zirabulok. After that, according to the Russia-Bukhara Peace Treaty signed in Samarkand on June 23, 1868, the Bukhara Emirate will remain subordinate to Russia. These issues are neglected in the novel.

The son of the writer emir - crown prince Abdulmalik (Katta Tora) in 1870, when he raised a rebellion in Shahrizabz and Kitab against the Russian invasion and his father's rule, he was deeply affected by the fact that emir Muzaffar suppressed it with the help of Russian troops. He regrets that the air of the throne is more important than the close relations with father and son and neighbors, including the Khanate of Khiva. It is for this reason that Crown Prince Abdulmalik attaches great importance to the image of Tora. When I spoke to the author to clarify the same issue:

"My heart did not approve of a person who could not rise above his own interests and went against the will of the nation. That is why in the novel, the black colors in the image of Amir Muzaffar are somewhat darker. In my previous historical novels, I did not ignore the father-son relationship. I had a different love for Abdulmalik Tora, who was wise, brave and brave, like Sultan Jalaluddin, who was able to break the Mongol sword, and Abulghozi Bahadir Khan, who put an end to chaos...

In this novel I sought to go deeper into the problem. In particular, I once again got acquainted with the news about people who were cursed in the "Holy Qur'an" for their lack of faith: Abu Lahab, Azar, Jolut, Samiri, Pharaoh, Qarun [2], Haman.

There were many wise lessons that caught my attention and occupied my imagination. For example: the machinations of the Meccan polytheists (truce of Hudaybiyah) did not work as they thought, but had the opposite result. In other words, instead of apostatizing, Muslims have strengthened their faith.

Yusuf's brothers were jealous and threw him into a well. However, years later, Yusuf, peace be upon him, became the king of Egypt. The planned plot backfired. "Let Yusuf be disgraced!", they said, he became a saint. "Let him be a slave!" - they said, he became a king. They said, "Let him be poor!", and he became rich. "Let the name badge disappear!", they said. He became a righteous leader known to the world. His brothers had to ask him for food due to hunger.

By the wisdom of Alloh, the child who would overthrow the kingdom of the wretched Pharaoh grew up in his own house. The soldiers of the Mongol Empire, who were determined to destroy Islam and kill Muslims, converted to Islam in droves. For example, ninety thousand Mongolian soldiers accepted our holy religion at the hands of Sheikh Boharzi in Bukhara.

Tsarist Russia and Soviet invasions gave way to the glorious winds of independence. History lessons started spinning in my head. That's why the novel has a double name.

My daughter, if you pay attention to the conflicts between father and son, the emergence of Malanghan, Jurabek and Bobobek, who are brave under the wing of Abdumalik Tora, who raised his sword against the invaders and tried to be united with the neighbors. soul is not a coincidence. Therefore, in the novel, this situation is interpreted as the tricks of an evil enemy.

In general, based on examples like the above, I followed the divine sunnah that any malicious trick, tyranny and violence done to a person on the path of goodness, to humanity, will return to its owner".

After this conversation, I was fully convinced that the theoretical and methodological foundations of this novel, from the title to the compositional structure and the fate of each character, were sharpened several times in the writer's mind and passed through the prism of the heart.

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