



THE UNIQUENESS OF THE EPIC SCALE IN HISTORICAL GENRES

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Article history:	Abstract:
Received: January 14 th 2024 Accepted: March 10 th 2024	In the article historical in genres epic of scope to himself feature directly historical in novels manifestation will be In the system of literary types and genres, there is no special type or special form of interpretation called historical genre. Historical genres are not outside the scope of these three literary types. However, in literary studies, attention is paid to the active use of the term "historical genre" in relation to the works published on the basis of the principle of historicity, which interpret the historical theme, describe the images created through the medium of historical figures, and are built on the artistic narrative of historical space and time, historical events.
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The characteristics of historicity in fiction are reflected in a series of historical genres in a relatively wide and systematic way. From this point of view, the theoretical study of the issue of historical genres, the concept of historical genre and its specific features are one of the important issues before the dissertation. Based on this, in this section of the work, we will try to think about historical genres. In this case, since our topic is directly focused on the issue of historicity in modern literature, we will not focus on the issue of historical formation and genesis of literary genres, but on the general and specific aspects of modern genres that tell about historical events, historical figures, and their relationship with non-historical genres.

In the system of literary types and genres, there is no special type or special form of interpretation called historical genre. Historical genres are not outside the scope of these three literary types. However, in literary studies, the term "historical genre" is actively used in relation to the works published on the basis of the principle of historicity, which interpret the historical theme, describe the images created through the medium of historical figures, and are built on the artistic narrative of historical space and time, historical events. When this term is used according to the characteristics of the genre, it is interpreted in the form of "historical novel", "historical short story", "historical drama", "historical epic or poem", etc.

Any literary period (epoch) is modern in relation to its time, and historical in relation to the periods after it. Even in the oldest times, historical works were created. According to experts' notes, folk heroic epics, folk tales, and even songs, which are considered the smallest lyrical form, that appeared in the early periods of literature, were created on a historical theme. Since the ancients considered literature as a means of teaching, they firmly believed that only the events of the past lives can fulfill such a task. Those who sought their social, artistic, moral ideals from the past. They refrained from idealizing and promoting the events of their time, the lives of famous people of their time. Even the famous Greek philosopher Plato criticizes the works of Sophocles, Aeschylus, Euripides for not showing an ideal past. He says that the artistic reflection of the existing real (modern) reality has no benefit for the reading public, that such works can lead to moral violation. In our opinion, this also indicates the urge to depict the past and the desire to idealize it.

Of course, as the way of life of mankind changed, as science and technology, industry, and culture developed, so did the attitude towards history. The changes of time also leave their mark on the attitude towards history. Each socio-cultural period reacts to it based on its aesthetic ideal, interests, and interests. This process reflects the image of systems, worldviews, ideals like a barometer. For example, the ideas of the thinkers of the Renaissance period about history are fundamentally different from the ideas of the representatives of the Enlightenment, Romanticism, and Realism aesthetics that arose in later times. Socialist realism, which was transformed into an avant-garde worldview for the literature of all the nations of the Soviet Union during the former Shura regime, explained historicity on the basis of completely different principles. "...it is necessary to take into account one thing that characterizes the development of national literatures," it is written in a study published during the period of Soviet politics, "the *literatures of all peoples in the USSR appear and develop on a common historical basis.*" This historical ground is the Soviet reality, the struggle of all the peoples of our country for socialism. The generality of the historical ground determines that the direction of

the literature of all peoples in the USSR is common, single".¹ It is important to emphasize that the literary policy of the Shura period was built on oppression and violence, without forgetting the cruel situation faced by literary critics of that time, and there were cases in other periods of the history of literature where such obligations were imposed and the tasks of literature were determined. will be compatible. Because such socio-political conditions do not affect the character of historical works, even the specifics of the genre. In such a situation, the writer is forced to distort the essence of the historical event and historical person or to express it as required by the time. In such cases, the specification of genres is also complicated. The writer tries to find a new way in constructing the composition of the work, interpreting the images, organizing the plot and style. He turns to "Aesop's language" to hide the content. Since most of the historical works studied in the dissertation were written during the former Soviet regime, we should also take this aspect into consideration.

The scale of reality and the perfection of historical sources are also important in the emergence of historical genres. If there are enough sources for the creator, but it is not possible to depict it in its full state, observing the principles of historicity, this in itself prevents the full formation of the historical genre. In such cases, the writer is forced to limit himself to writing a short story or a small historical story where it is possible to write a large epic dilogy, trilogy, tetralogy, epic. He is content to write a ballad or a poem instead of a moving historical drama for the masses. For example, the former Soviet system limited the possibility of writing full-fledged historical works about the time, life and descendants of our great-grandfather Amir Temur. Therefore, there are very few works on this topic. Despite the fact that all of them have the scale of events and images that taste like great epic works, they saw the world in a narrow plan, historical truth was not fully expressed.

Except for some works related to Mirzo Ulugbek, Husayn Boygaro, Babur Mirzos, whose aspects of the thinker and catastrophe are exaggerated, and the aspects compatible with the Shura system are interpreted as much as possible, Amir Timur and the life of the Timurids are comprehensively covered in the literature of that time. almost never. Maqsud Shaikhzoda, who wrote the tragedy "Mirzo Ulug'bek", Odil Yaqubov, who wrote the novel "Ulug'bek xazinasi", and Pirimkul Kadyrov, who wrote the novel "Yulduzli tunlar", were created by the shura organizations that control literary policy, even when they were created following the political conditions so consistently. not received kindly. Most of them were persecuted and persecuted.

So, the development of a certain historical genre is also related to social conditions. From the same point of view, it should be noted that the period of independence created great opportunities for the full illumination of our historical past. During the period of independence, there was an opportunity to describe the past of our great ancestors who lived in the past in the framework of all literary genres. Examples of extensive artistic interpretation of Amir Timur and the Timurids, Babur and the Baburites are a clear proof of our opinion.

Before independence, Temur was shown to most of the readers as a conquering, tyrannical and cruel ruler. The experts who wanted to reveal the historical truth about the great man (in particular, Professor Ibrahim Mominov) were seriously persecuted by the supporters of the socialist system. It was completely impossible to talk about the historical heroism of Amir Temur and his struggles for the future of the nation through fiction. Although it is only mentioned in some works, the writer was obliged to draw a dark color over this episode.

It would not be fair to say that there have been many attempts to find a way to talk about these issues in literary studies, to skilfully bypass political pressures. For example, academician Izzat Sultan's research entitled "O'zbek adabiyoti tarixini har tomonlama va chuqur o'rganaylik" shows how to study and introduce to the people the history and artistic past forbidden by the Shura policy. is thought about. "Such a wrong approach to the work of some writers has led to the fact that in recent years, the heritage of Zahiruddin Muhammad Babir, a contemporary of Navoi, Sultan Husayn, has been excluded from the plans of scientific research and from the curricula of higher and secondary schools. However, although these persons became kings in history, they made a certain contribution to the history of Uzbek literature. This statement applies first and more to Babur. His lyrics and memoirs ("Babirnom") are a wonderful monument of the history of Uzbek literature."²

It seems that we are facing two different opinions and two different interpretations in one work written by a literary critic. In the first quote, he stands out as a faithful propagandist of Soviet politics, committed to the Communist Party, and in the second quote, he appears as a defender of people like Husayn Boykaro, Babur, who played a major role in our national history under the torture of such serious political demands and cruel laws. Such situations existed not only in the field of history or literature, but also in the activities of specialists in all fields. And our literary studies were not so poor in terms of Uzbek scholars who tried to realize our national literature and national history wherever possible. We can observe the complex and tangled situations similar to what we found in academician Izzat Sultan's research in many other literary studies and in the works of fiction written in that period.

After independence, the history and personality of the founders began to be interpreted within the framework of various literary genres. The historical drama "Sohibqiron" by the hero of Uzbekistan, poet Abdulla Oripov was one of the first great attempts in this direction. In this work, history literally came alive, entered the language. The image of Amir Temur was revealed with its full scale, huge statue and unique charm. In many history books of the Shura period, the

¹ Султон И. Ҳаёт, адабиёт ва маҳорат (адабий-танкидий ишлар).-Тошкент: Ғафур Ғулом номидаги адабиёт ва санъат нашриёти, 1972, Б.81.

²Султон И. Ҳаёт, адабиёт ва маҳорат (адабий-танкидий ишлар).-Тошкент: Ғафур Ғулом номидаги адабиёт ва санъат нашриёти, 1972, Б.81.

essence of delicate and complex issues covered in black paint was clarified by means of artistic truth. In the form of the documentary novel-essay "Amir Temur" written in the historical-artistic method by the historian-writer Boriboi Akhmedov, many problems that remained a dream for our national historians of the Soviet era were covered. Humanity, countless glory, and the importance of this for the future of the nation in the politics of the powerful kingdom founded by Amir Temur came to the fore. The writer Muhammad Ali artistically interpreted the life of Amir Temur and the Timurids, the glorious past of the Turkic-Uzbek nation with great creative works, using the possibilities of the novel genre. His novel-tetralogy called "Ulug' saltanat" was one of the biggest works in this direction. In addition, hundreds of poems, dozens of stories and short stories, dramatic works dedicated to the interpretation of this topic have appeared in the world. We can see the same positive improvement characteristic of the literature of the independence period in the example of the interpretation of the history of Babur and the Baburites. We will not dwell on the interpretation of this issue here. Because this issue will be studied in detail in the next part of the work.

"People are always manifested in their national-historical lifestyles, which are born under certain conditions, improve, and flow under certain conditions in *space and time*. In this way, their thoughts, desires, feelings appear in the opinions expressed by people, as the accuracy of space and time in their activities and relationships. This often includes behavior and actions that determine certain relationships between them. In this regard, such opinions appear as an important aspect of people's lives" (emphasis is the author's - OX).³ Although the historical past of a nation has certain commonalities with the history of other nations, it shows its uniqueness with a number of specific aspects. Individualities specific to space and time of the historical land also gain meaning within the framework of nationality. Thoughts, attitudes, feelings, goals and desires belonging to a specific nation act as an internal steering wheel that determines the artistic concept of a historical work. This internal system also ensures the formation of historical genres.

All nations of the world have experienced various events, glorious and tragic times in their past. On the surface, such historical situations, which appear to be mere historical evidence with dates and chronicles, turn into true vitality and aliveness only in the context of people's fate, joys and sorrows, complex mental states, and interactions. . For the creator of the historical genre, it is more important to shed light on the fate of a living person who lived in that period, who experienced victory and defeat, who experienced joy and suffering, rather than the facts of the historical period. In a certain period, the predominance of drama in the relations between people of a certain nationality is the reason for the leadership of drama in the genre where these events are interpreted, while the works depicting great personalities who are helpless in the midst of political and spiritual crises in the life of the nation are the reason for the appearance of the tragic genre. ladi

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