



CHARACTERISTICS OF HISTORICAL STORIES IN UZBEK LITERATURE

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Article history:	Abstract:
Received: 11 th March 2022 Accepted: 11 th April 2022 Published: 28 th May 2022	This article describes the peculiarities of the historical stories created in the prose genre in Uzbek literature in the post-independence period. It is also emphasized in the historical story that toponyms and images of nature should also be reminiscent of that environment and that this is a key feature of historical works.
Keywords: fiction, creative, historical theme, Abdullah Qadiri, novel, short story, story, dramaturgy, tragedy, comedy, drama.	

The power of fiction is that the magic of the word moves the heart, invites to think, to observe. For this reason, whether it is a work of prose or poetry, a person seeks his own identity, his own feelings, his familiar feelings. These experiences and feelings are reflected in the theme of the work of art. A work of art becomes a product of the artist's relationship with being. That is, as an individual living in existence, the creator thinks about certain problems, worries. The reason why it has become an internal need for the artist to understand that problem also touches on the work. The reason why it has become an internal need for the artist to understand that problem also touches on the work. "The artist chooses and describes the material of life, which provides a wide and convenient opportunity for artistic perception of the problems that afflict him, and describes it as the subject of the work of art."¹

As the writer creates a work on a historical theme, he recreates the events that took place in history. The aim is to create works dedicated to historical figures of the recent or distant past, thereby instilling in students a sense of respect for the historical past of their people, educating a spiritual generation, encouraging them to learn from the glorious past, the life and work of historical figures. and reacting to events by describing the past. Unlike scientific works, a writer or poet also makes effective use of artistic text in a work on a historical subject, relying on the truth of history. In the coverage of historical events, the artist pays special attention to the bright reflection of historical figures and the image of these individuals. Introduces textured images into the work to provide a broad and comprehensive coverage of the landscape of the period being expressed.

When writing a work on a historical topic, the writer is required to study the life or activity of the described period on the basis of historical documents, to accurately describe the historical color of this period, to reflect the language of the characters in the speech of the characters.

The textures associated with the writer's artistic intention should not misinterpret the historical process and confuse the reader. The creator is required to be faithful to the truth of history and loyal to his object. Undoubtedly, the architect of modern historical works in Uzbek literature is Abdullah Qadiri. A vivid example of this is the emergence of the historical novel genre in Uzbek literature with the author's work "Last Days".

Oybek also tried to develop the genre of historical novels started by Kadyri in the novel "Blessed Blood" and founded the novel "Navoi" in the historical-autobiographical spirit. Later, writers such as O. Yakubov, P. Kadyrov, Muhammad Ali formed the genre of historical novels with their works on historical themes, including Asad Dilmurod. His historical novel "Mahmud Tarobi" became the basis for a stable place in this line. In the process, Soyim Ishaq's novel Avenue Without Resurrection ensures the continuation of this tradition.

Fitrat began his experience of writing historical works in dramaturgy. His tragedy "Abulfayzkhan" is a work that vividly reflects the sins of history and the decline of the Ashtarkhanid dynasty. In it, the genealogy of generations can chronologically reflect the historical truth. Later, the tragedies of such genres as Uygun, Izzat Sultan, Oybek, Hamid Olimjon, Abdulla Aripov became a bright event in the literature, and these works showed the great artistic potential of drama in creating the image of a historical figure.

By the time of independence, the storytelling genre of the epic genre had received more attention than any other genre. The subject matter of the story expanded, and the creation of historical stories quickly became a tradition. Other types of it have also become popular. Commenting on Uzbek storytelling in 2012, literary critic U.

Quronov D et al. Dictionary of Literary Studies. Tashkent: Akademnashr, 2013. - B. 158.¹

Jurakulov said, "Stories are, first of all, chronologically historical, that is, they belong to the past; secondly, these stories to some extent reflect the historical-cultural, historical-social, historical-domestic, historical-psychological processes; thirdly, and most importantly, 2012 Uzbek storytelling is the successor of the millennial artistic traditions of Turkish-Uzbek prose, The East and the West are a legitimate part of classical poetics and modern prose."²

Recently, writers such as Mahkam Mahmud, Otauli, Khayriddin Sultanov, Nazar Eshankul, Shoyim Butaev, Farhod Hamrojanov, Gulom Karimi, Risolat Haydarova, Temur Qurbon, Lukman Burikhon have conducted their own ideological research in the development of historical stories.

In works of art, reality, changes in human behavior, and his activities can be recreated in an artistic form. Trying to find socio-philosophical meanings from a reworked work is one of the hallmarks of writing.

Existing myths and legends can be incorporated into the work in the form of artistic and aesthetic thinking. And one of the leading factors of Nazar Eshankul's style is to express the spirit of the period, the experiences of the heroes through various means of expression, through which the reader is invited to philosophical observation. Probably for this reason, we feel the breath of history, that is, myths and legends, in his stories such as "The Man Leading the Monkey", "Bahovuddin's Dog", "The Wind Can't Be Caught", "The Coffin", "The Picture of a Ruined City". "Nazar Eshankul has been productive for a quarter of a century.

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Nazar Eshankul's work "Sibizga volasi" (myth-story) is one of his works in this spirit.³ The last barber in the country is brought before the ruler. When the barber performs his duty, he is warned not to divulge the secret and is released alive. The barber, who had escaped death, was tormented by another pain: the terrible secret inside would not leave him alone and he could not tell it to anyone. Finally, the barber can't bear to tell his secret to an old abandoned well. After a long time, reeds grow out of the well. A young shepherd makes a reed out of this reed, and when he plays it, the voice says, "Alexander has a horn." And with this, this terrible mystery, which claimed the lives of many people, will be revealed among the people.

Folklore works, that is, word of mouth among the people, the most common examples of creativity, our artists have adapted to their time. Such works, created in poetic or prose form, have a worthy place in the treasury of our literature. Such works can be seen in the works of our poets such as Furkat, Abdulla Avloni, Elbek, Qudrat Hikmat, Zafar Diyor. In particular, Hamid Olimjon created fairy tales such as "Aigul and Bakhtiyor", "Semurg or Parizod and Bunyod" on the basis of the best masterpieces of folklore.

In addition, there is a concept of mobile plot in literature, "These are similar plots in the oral works of different peoples, which is explained by the fact that literary works move from one cultural-historical region to another historical-cultural region. Experts attribute the emergence of mobile plots to the strengthening of international cultural ties"⁴

Such works differ in genre, ideology, image and expression. The writer's distinctive style is evident. The artist recreates the work based on his life experience, observation of life, level of knowledge, taste, level, worldview. Although Nazar Eshankul's story "Sibizga volasi" is also based on a famous legend about Alexander, the author tried to rework it, enriching it with new visual aids and textures. The image of the barber in the story is raised to the level of the protagonist. The subjective view of the narrative is observed in the story. That is, the events of the work are told in the language of the barber, who is the narrator-character. This served to increase the vitality and impact of the image. "It is well known that in literature, narration is the core of epic works that reflect reality in an objective way, the main form of epic construction, in which the author or character is the narrator's speech, that is, the text of the work is objective and subjective. In the objective narrative, the narrator, as an "objective observer", does not comment on events and does not openly interfere with the subject of the image.

In the subjective narration, on the contrary, the reality is "passed through", the attitude to the object of the image is expressed openly ". The author has managed to increase the aesthetic impact of the work through subjective narration.

The image of the barber is the main character in the story. The hairdresser's mental state, feelings and sufferings are widely revealed. The fact that the only barber in the city, and his fate, ends as tragically as the others, is an unchanging fate, as it is emphasized at the beginning of the story. And by the end of the story, the reader's attention is drawn to this aspect. The course of events develops step by step, and it becomes clear what the writer means in the play, what he intends to do.

It should be noted that the development of events in a certain direction and the occurrence of events in a systematic, orderly manner, or in the play does not follow the time sequence, and the processes occur in different

1.Jo'rakulov U. The nature of the word (analysis of 2012 stories) // Sharq yulduzi, 2013. Issue 3.²

Source waves. Collection of articles. - Tashkent: MASHHUR PRES, 2016. -P.306.³

⁴ Қуронон Д ва бошқ. Адабиётшунослик луғати. Тошкент: Akademnashr, 2013. – Б. 268.

directions based on the stages of the story. There is also the method of narration, which consists of dividing into branches that do not join together in a general statement, but are added to the general statement flow after a certain period of time. As an example of the characteristic methods of the creative story genre, one can cite a type consisting of a descriptive composition and strong internally connected parts according to the principle of general imagination.

Nazar Eshanqul used a mixture of these two methods in his works. Sometimes, in order to embody an image as a whole, it also details individual parts. These seemingly unnecessary scenes come in handy when drawing a coherent image of an image. The image of the barber in the story is embodied in the same way. In doing so, the author tries to reveal the situation, state and psyche of the protagonist at the beginning of the work, giving a wide space to the means of artistic image and expression. This means that the guards and the gatekeeper are bringing some bad news, and such news is not new for "the old men sitting at the gates, their bodies bent in the sun, their wrinkled bodies bent like pages of life's bright conclusions and lessons." They have been refined in such trials and tribulations and have their own conclusions about life. "... Children playing with their dreams and fantasies" are aware of this tragedy, but have not yet felt it in their infantile hearts and are facing the danger of the future with childish playfulness. They convey this ominous message as if they were preaching the gospel with childlike simplicity.

"As if to hide their deeds from the sun, shielding their faces from the sun with their shields, shining their spears in the sunlight, lazily knocking on the stone streets of the city like drums." it does not matter. The important thing is to do the task anyway and thus be relieved of the task assigned to you. They were stunned and accustomed to seeing victims like this. They are coming calmly towards their next victim. They were stunned and accustomed to seeing victims like this. They are coming calmly towards their next victim. Such images, on the one hand, serve to reveal the character of the images in the play, on the other hand, increase the impact of the work. Creates an understanding of images in the reader's imagination. As the author depicts the palace of Alexander, the majesty and grandeur of the ruler come to life in the imagination of the reader. "As soon as we entered the palace, the double-layered gate, which resembled the wing of a giant bird, was closed. In front of me appeared a palace reminiscent of a huge temple. Everything was simple and tidy. There was nothing to make sense of here. Only the extravagance and grandeur amazed me.

At every step, a cold spirit and a mirage lay silent, as if the address of the underground gods. The porter led me up the golden stairs as if to take me to the throne, and I followed in his footsteps like a child, amazed at the patterns and white marble around me. " Through this image, the author manages to reveal the character of the image of Alexander. The palace, adorned with the splendor and splendor of Alexander, highly revered among the people, shows how high the power of the Ruler is. Every situation in the palace is built on the same greatness as Alexander himself.

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