

AUTHOR'S PERSONALITY, AESTHETIC IDEAL AND POETIC SKILLS IN THE HISTORICAL NOVEL

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Abstract: In this article, the writer's ability to poetically express the social era with all its contradictions based on real historical reality in the historical-biographical novel "Quyun izlari yoxud Ogahiy" is researched. His aesthetic ideal, the way of choosing vital material, his literary-aesthetic concept of their systematization and artistic typification have been studied. The writer's artistic interpretation skills are comparatively analyzed. Emphasis is placed on the method of showing the place and role of the individual in history, expressing the behavior of the characters based on social and psychological conditioning from the point of view of space and time.

Key words: historical-biographical novel, aesthetic ideal, typification, artistic-aesthetic concept, artistic interpretation, artistic skill, historical truth, artistic texture, literary hero, character, spiritual analysis, theme, idea, compositional integrity.

It is not so correct to think that the realities of the distant and recent past or historical characters are depicted exactly in a historical-biographical novel. Because the value of this type of works is determined by the ability of the writer to express the historical period with all its contradictions.

Undoubtedly, while describing the historical past, the author takes as a basis the real reality, which gained a certain importance in the period he is describing, and which provides instructive conclusions for the future generations. However, it would be naive to think that literary material will always be exemplary and ideal. The writer gives free rein to his imagination in a way that does not contradict historical and scientific facts. He recreates history according to his aesthetic ideals. In the process of typifying the artistic material, the author forms his historical concept: he purposefully selects and organizes the vital material.

In a similar way, he interprets historical events artistically. It reflects the history of the people through the lives of real people. Describes the problems of the period through the medium of personal thoughts and experiences. It expresses the behavior of historical characters based on socio-psychological conditioning in terms of space and time. It introduces the reader to the spiritual and moral values of the people, ways of life and struggle. It shows the place and role of a person in history. Therefore, in a

historical novel, the author's personality, aesthetic ideal and poetic skills are important [3].

We will try to follow Erkin Samandar's historical-biographical novel "Quyuni izlari yoxud Ogahiy y" [8] from this point of view. In the first chapter of the novel, we meet the character of Ogahiy. It is reported that he met Abdumalik Tora who came to Khiva from Bukhara together with Matmurad (Muhammad Murad) devanbeg. History testifies that the personalities of Abdumalik Tora and Matmurod Devanbeg have a spiritual closeness in terms of patriotism, hatred of the enemy, courage and bravery. This happened in the fight against military detachments led by Russian generals such as Kaufman, Veryovkin, and Lomakin, who attacked Khiva from four sides - Tashkent, Kazalinsk, Orenburg and two ports of the Caspian Sea (Krasnovodsk and Mangishlok), it is clearly visible in his participation as one of the army chiefs like Baba Mehtar. As the writer did not miss, Ogahiy and Matmurad devanbegi were very worried about the political isolation of Bukhara and Khiva. Therefore, the emperor of Russia and his father, amir Muzaffar, were sympathetic to the prince Abdumalik, who was fighting against the forces against his will. It is no coincidence that Kaufman, after conquering Khorezm, exiled Matmurod Devanbeg and Rahmatulla Yasovulboshi first to Kazalinsk and later to Kaluga region. With this event, Kaufman dealt a strong blow to the influential pro-Russian group led by Matmurad Devanbeg in the Khiva palace. However, exiles cannot bend the political will and tenacity of Matmurad Devonbegi. His return from exile to Kaluga in 1880 still achieves a resumption of his former practice. After Devonbegi's death (1901), his son Muhammad Husainbek, who inherited this position, and his children Sheikh Nazarboy and Omonkeldiboy, who were among the close people of the khan, continued to hold political power in their hands...

It is known that Ogahiy y resigned from the post of mirab in 1857. Since he was sick, he did not actively participate in social processes. But in critical situations, His Holiness the Khan was always absent and needed his advice. Besides, the prince was also known in Khiva for his taste. Therefore, it was natural for Ogahiy to participate in the political consultation where the position of the Khanate of Khiva was discussed during the campaign against the common enemy. However, in the novel, the author makes some mistakes in two historical works.

First of all, E. Samandar connects the arrival of the prince in search of help from Khiva in 1873. However, in the fall of 1868, an uprising broke out in Bukhara under the leadership of Tora Abdumalik and was brutally suppressed with the help of the invaders. True, the attack of tsarist Russia on Khiva dates back to 1873. But history testifies that at that time there were 27 old cannons [9], 2,000 horsemen, and 4,000 soldiers in the khan's army. So Khiva Khan had no real opportunities to help the prince. However, it was possible to act together with the forces at the disposal of

Abdumalik Tora (according to the information provided by Bayani: “Two hundred soldiers, one horseman and one horseman”). Unfortunately, this opportunity was also missed.

Secondly, Muhammad Rahim Khan II was not 29 years old, but 28 years old, as mentioned in the novel. The writer reliably depicts her dignified and dignified face and poetic soul. Already, ten years of independent rule had given him such a restrained image. E. Samandar Abdumalik rightly observed that the qualities of bravery typical of generals, restraint suitable for a statesman, charming poetry, and poetry were compatible with Feruz Khan’s status and human qualities. When Abdumalik Tora opens up about his father's indecisiveness, he sighs inwardly and suffers mentally. Because he knows very well that talking about his father's mistakes is inappropriate for a perfect child. No matter how much he tries not to feel his feelings, he is forced to act in this way, according to the demands of the socio-political situation, where the country has been robbed and the country is sad, and the need for help and assistance is felt. This case shows that Tora is a truly noble, determined and brave young man, and it is not for nothing that the commanders and soldiers who separated from the emir's army gathered around him. Therefore, during the consultation with the khan, Ogahiy y Abdumalik, in the guise of a tora, thinks that “... it is necessary to see a brave general who is capable of hitting a fat paw and uses him.” In fact, in the words of the poet, there is a belief that “this young man can be one of the saviors not only of Bukhara, but also of Khorezm and the whole Turanian land”.

However, Malanghan, the well-intentioned servant of the prince, diverts the discussion to the father-son relationship, and as a result, Ogahiy quickly notices that Feruzkhan has doubts. After Khan’s permissive glance at Maulana's speech, Agahi, realizing that it is not the place to speak openly, as a great poet and statesman, calmly finds the key to the problem and says: “- *In my opinion, it will be useful to consider the problem in two stages. I think that the first stage should be to help to eliminate the misunderstandings that have arisen between Amir Muzaffar and the Abdumalik clan. This is the first step in solving the problem. After that, God willing, there will be an opportunity to make joint efforts*” [8. 9].

For some reason, the writer ignores the fact that Feruz Khan found it inappropriate to help the prince who betrayed his father by violating the agreement on mutual neighborliness concluded with Bukhara during the time of Muhammad Amin Khan. However, according to Bayani, the incident happened as follows:

“But the reason why this Tajik came to this region was to ask for an army from the khan, go to Bukhara and fight with his father, Amir Muzaffar. However, since Muhammad Amin Khan made peace with the emir of Bukhara, there was no opposition between Bukhara and Khorezm until now. His Highness the Khan considered it unworthy of them to send an army to him to fight with his father. After

spending several months in Khorezm as a Tajik, I realized that they would not join the army. After that, he took the permission of His Highness the Khan and said that he will go to Tehran” [2. 23-24].

In our opinion, Erkin Samandar found the right artistic solution to the problem. That is, he puts the problem not in the direction of the son's rebellion against the father, but in the way of looking for opportunities to unite against the external enemy lines.

It is understood that the historical novel always obeys its internal artistic logic. In it, the concept of not only life, but also artistic truth is actively applied, because a work of art cannot exist outside of the author's creative imagination - worldview, thinking and imagination. If the time allows, the writer should consider the actions that a historical person can do, and re-examine the person and the world. In this sense, a historical novel belongs only to a specific author.

In general, a historical novel is a “literary history” found in the world of real life, skillfully processed, polished and summarized in such a way as to convince the reader.

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