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ABOUT THE HISTORICAL NOVELS OF ODIL YAKUBOV

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Abstract The article examines the contribution of the People's Writer of Uzbekistan, Odil Yakubov, to the development of the national novel, focusing on his novels "Ancient World" and "Ulugbek's Treasure", and analyzes their distinctive features and his mastery in creating historical images.
Keywords: historical novel, poetics, craftsmanship, creative laboratory, tradition, historical figure, epoch, environment, pathos, dramatism, polyphony, time, space, plot, style, image, conflict.

INTRODUCTION

In 21st-century global literary criticism, the issue of researching genre poetics, specifically the theoretical foundations of the historical novel based on new approaches, is being brought to the forefront. Ultimately, the modern reader deeply comprehends national history only through the poetic features of a literary work, especially a historical novel, the nature of its epic experience, the scope of its theme, and the classification and characterization of its images. It is of great practical importance to manifest universal values through the worldview, way of thinking, style, and sources of influence of the creator by means of artistic reality which is extensively refined in the writer's creative laboratory and to evaluate them objectively and truthfully through the study of historical novels.

In the context of today's globalization, it is crucial to study the traditions of historical novel-writing, which formed and developed in world literature during the last century, based on historical-cultural, historical-comparative, and comparative-typological methods. This allows for redefining the developmental direction of world science in the subsequent period, examining certain aspects of historical-literary thinking that have received relatively less attention during the formation of new scientific-theoretical and literary-aesthetic views, and analyzing Uzbek novels across various aspects and styles. Simultaneously, taking an analytical approach from today's perspective toward this process which has creatively assimilated the most advanced aspects of historical novel traditions to a certain extent becomes a necessity, shedding light on its developmental path and analyzing the poetics of works that interpret historical reality along with the mastery of a specific writer.

LITERATURE REVIEW

In Uzbek literary criticism, from the eve of independence to the present, the study of the poetics of a work, considered a vital link in artistic creation, has been approached in a novel way, with significant attention devoted to the analysis and interpretation of the historical novel's poetics and its developmental stages. As noted: *"In this land, great humanist scientists, thinkers, and poets who made an incomparable contribution to the development of world civilization lived and created... If we look at history, we see that at the root of the global achievements of our great ancestors lies, first and foremost, the noble goal of serving the Motherland and the people"*[1]. This alone necessitates the theoretical study of works

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dedicated to the literary interpretation of the historical era and its great figures, including historical novels, as well as the objective study of their achievements and shortcomings. This, in turn, puts on the agenda the task of studying and re-evaluating the historical novels of the People's Writer of Uzbekistan, Odil Yakubov, from the perspective of the development strategy of New Uzbekistan.

In world literary criticism, the poetics of the Uzbek novel and Uzbek historical novels have been widely studied since the last century. For instance, Edward Allworth evaluated the transformations in 20th-century Uzbek literature and the historical works of writers such as Abdulla Qodiriy, Cho'lpon, and Odil Yakubov as a continuation of centuries-old Uzbek epic literature. Timur Kocaoglu researched the expression of national self-awareness in post-Stalin Central Asian prose through historical novels created in the literature of the Uzbek, Kazakh, and Kyrgyz peoples, including Odil Yakubov's "Ulugbek's Treasure". Professor Orhan Söylemez of Atatürk University, in his article "Uzbek Historical Novels Translated into Turkish", specifically focused on Odil Yakubov's novels "Ulugbek's Treasure" and "Ancient World", proving with factual evidence their significant contribution to the development of the Uzbek novel.

Specialized research has been conducted by scholars such as Georg Hazai and András Róna-Tas (Hungary) on Uzbek prose, and T.Komarovskaya (USA) on the poetics of historical novels. One can also cite the research of scholars from Moscow State University (A.Kudryavtseva, Y.Boroshkovskaya, P.Makarova), Russian State Pedagogical University (E.Matyushkina), Khujand State University (Z.Ulmasova), Bishkek State University (A.Abdiramanova), National University of Uzbekistan (E.Kaminskaya), Tashkent State Pedagogical University (F.Ikromkhonova), Karakalpak State University (P.Nurjanov), and Bukhara State University (G.Murodov).

It is evident that global literary criticism has researched problems such as the poetics of historical novels, literary language, genre evolution, historical truth versus artistic fiction, and the principles of mythology and historicism. In Uzbek prose as well, recent changes have served as a foundation for a comprehensive illumination of the poetic features and artistic-aesthetic significance of historical novels.

In Uzbek, Russian, and world literary criticism, the genesis, evolutionary development, and essence of the historical novel, along with various theoretical problems, have been studied to a certain extent.

These studies have illuminated theoretical problems such as the novel's genre, literary language, image systems, plot, composition, historical truth and artistic fiction, the unity of historical space and time, and the artistic interpretation of the relationship between the individual and society.

"In 20th-century Uzbek literature... quite powerful works were created about great poets, scientists, and statesmen such as Alisher Navoi, Mirzo Ulugbek, Beruni, Ibn Sina, and Zahiriddin Muhammad Babur. In this regard, the services of our writers such as Odil Yakubov and Pirimqul Qodirov are particularly noteworthy"[2]. As a result, *"... a school was created that serves as a basis for producing works that fully meet the requirements of the historical novel ("Navoi", "The Path of Abai", "Ulugbek's Treasure", "Ancient World", "Starry Nights", "Generations' Pass")"*[3]. Specifically, *"O.Yakubov's historical novels "Ulugbek's Treasure" and "Ancient World", created in the 70s and 80s, constitute a new stage not only in the writer's oeuvre but also in the development of the Uzbek novel"*[4]. Under this influence,

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"The writer (O.Yakubov) introduced many innovations to the poetics of the Uzbek novel. In particular, he laid the foundation for the Uzbek historical-polyphonic novel"[5].

In this context, the poetics of the Uzbek novel and Odil Yakubov's works, along with the genre features of the historical novel, have been analytically studied in the dissertations, monographs, scientific treatises, and articles of M.Qoshjonov, S.Mirvaliev, U.Normatov, A.Kattabekov, A.Rahimov, H.Karimov, D.Torayev, Y.Solijonov, D.Quronov, B.Karimov, Z.Pardayeva, Sh.Doniyarova, I.Yoqubov, A.Nosirov, X.Xamroqulova, S.Miliyev, B.Torayeva, N.Soatova, M.Mirqosimova, A.Xolmurodov, I.Samandarov, A.Ergashev, O.Iskandarova, T.Qurbonov, Z.Rahimov, Sh.Isayeva, S.Komilova, and others.

These sources specifically examine the writer's skill in portraiture, the unique role of legends in the novel's microstructure, the function of psychological depiction in interpreting heroes and characters, the writer's creative style, the continuity of artistic speech and novelistic thinking, the embodiment of historical truth and the human concept, and the dialectical unity of plot and conflict poetics. Nevertheless, there remains a need to study the poetics of Odil Yakubov's historical novels from the perspective of the spirit of the era, aesthetic interpretation, historical coloring, artistic chronotope, the expression style of polyphonic features, literary speech, style, and the function of historicism and artistry in creating the image of a historical figure.

RESULTS AND DISCUSSION

Odil Yakubov's creative endeavors in the historical genre led to profound successes. By achieving vitality in the interpretation of events and characters and striving for narrative novelty, the writer's works acquired a polyphonic character. Consequently, he succeeded in introducing numerous innovations to the poetics of the national novel. However, because the specific poetic features of the writer's historical novels and his stylistic explorations have not been exclusively researched, a need has arisen to scientifically and aesthetically analyze his historical works as a unified artistic phenomenon. Based on the literary-aesthetic views of the new era, the poetics of Uzbek historical novels have not been comprehensively studied through the lens of a single creator. Therefore, the necessity emerged to analyze this theoretical problem through the literary mastery of the People's Writer of Uzbekistan, Odil Yakubov. In recent years, the unique harmonization of global historical novel achievements with Eastern artistry allows for an evaluation of the writer's historical novels from a contemporary perspective. At the same time, selecting the novels "Ulugbek's Treasure" and "Ancient World" collectively as a primary object of research in the aspect of "private poetics" further expands these discussions and plays an essential role in drawing grounded conclusions.

Although the Uzbek historical novel went through a complex developmental period, it consistently advanced the tradition of artistically interpreting historical figures. In interpreting the main idea of a specific era, its contradictions, and various aspects of social life, the author of a historical novel strove for self-awareness, conveying the historical figures' activities to the reader in the spirit of that era through artistic portrayals. Historical figures, embodying the diverse contradictions of their time, found expression in literary works through the creator's imagination and mastery in revealing the reality of that environment.

In 20th-century historical novel-writing, gradual renewal processes were observed in poetic depiction traditions regarding content and form. The traditions initiated by Abdulla Qodiriy underwent a process of elevation and poetic renewal in the 1940s by Oybek, and by the 1970s and 80s, through the mastery of writers like Odil Yakubov, Pirimqul Qodirov, and Mirmuhsin. This paved the way for the historical novels of Muhammad Ali, Nurali Qobul, and

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Isajon Sulton during the independence years. It also created the necessity to evaluate the evolutionary development of the historical novel and its thematic and genre manifestations from the perspective of global and independence-era literary criticism.

It is appropriate to acknowledge the development of historical novel-writing directly as a product of socio-aesthetic thinking. Historical figures, who embody the leading characteristics of their social era, are formed and act under the influence of family, society, environment, and historical reality. This allows readers to comprehend the thematic scope of the historical novel and the historical environment through its gallery of images. The expansion of the thematic scope of historical novels evidently brought about principles of renewal in poetic interpretation and depiction.

While passing through an extremely complex period, the Uzbek historical novel continued to artistically interpret the conflicts that bear witness to historical reality and individual destinies. When compared with other historical novels, it becomes clearly evident that the writer's works are rare masterpieces capable of demonstrating the artistic power of the word.

The influence of historical works in Eastern and Western literature, their global development in the 20th century, and transformations in human aesthetic thinking along with the gradual evolution of historical novels further expanded the thematic scope and revealed new horizons for the genre. The genesis of historical novels evolved by embodying not only folklore traditions but also the advanced principles of world, Russian, and Eastern literature. Thus, the integration of Walter Scott's traditions in historical novel-writing into the artistic criteria of the Uzbek novel emerged as a unique fruit of literary connections.

While Oybek's role in the formation of historical-biographical novels is unparalleled, writers like O.Yakubov, Mirmuhsin, and P.Qodirov later further expanded the artistic possibilities of these traditions. Based on these principles, they managed to interpret the pathos of the historical era and the dramatism of historical figures in high registers.

In Odil Yakubov's historical novels, the influence of the chronotope allowed for the shaping of highly complex eras, integrating them into the foundation of artistry, and truthfully depicting the continuum of space and time. One of the characteristic features of a historical novel — the manifestation of time and space concepts in harmony with the creator's psyche and the work's artistic idea — is distinctly observed in "Ulugbek's Treasure" and "Ancient World". Integrating this artistic concept into the chain of events of both novels created an opportunity to intensify the dramatism of the characters.

Although the writer expresses the complex, contradictory lives of two great scholars, Abu Rayhan Biruni and Abu Ali ibn Sina, across various geographical latitudes in "Ancient World", he managed to subject the artistic space to the rule of artistic time. The poetic interpretations demonstrated that the struggles underlying conflicts, slanders, and injustices as well as the tragic destinies of rulers occurred within a shared continuum of space and time.

The fact that historical reality shook Mirzo Ulugbek's soul, his growing realization of the destruction of the spiritual treasure accumulated over his more than forty-year rule, and his deep regret over this situation reveal the facets of a character trapped in agonizing spiritual torment. The writer deeply comprehends Mirzo Ulugbek's character traits inherent to his kingship, scholarship, fatherhood, and humanity, as well as the final moments of his life spent in a whirlpool of spiritual and moral suffering. He interprets them based on historical truth while artisticizing the mutual struggles, conflicts, and dramatic situations.

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Mirzo Ulugbek is shaken not by the loss of the empire, but by the disintegration of spiritual values and traditions, and the conflicts between father and son. The intensification of the artistic conflict in the historical novel creates an opportunity for dramatism to grow and the depiction to emerge prominently. As Mirzo Ulugbek deeply feels the complexities of the struggle for the throne from within, he begins to comprehend the tragedy of his environment more profoundly. In the disputes between Mirzo Ulugbek and Abdullatif, the internal conflict between fatherhood, kingship, and scholarship is expressed even more vividly in the continuum of historical events.

In his historical novels, Odil Yakubov, with a deep understanding of the complex environment and historical conditions of the era, effectively utilizes a chain of artistic conflicts in interpreting the spiritual experiences of historical and fictional characters such as Abu Ali ibn Sina, Abu Rayhan Biruni, Mirzo Ulugbek, Abdullatif, and Ali Qushchi, succeeding in portraying their traits profoundly.

Poetic changes in the novel “Ancient World” expanded the artistic potential of polyphonic interpretation within the text. The specific features of the narrative method used in the novel — especially the author’s speech during the narration process, the author’s objective and responsive speech, and the speech merged with the character serve to express the social environment and the spirit of a complex historical era.

In a historical work, just as the artistic idea put forward by the creator is crucial, the content that brings it to light assumes equal relevance and reveals the artistic style that ensures the creator’s individuality. Style serves to ensure the holistic composition of the work in dialectical connection with all of the writer’s historical works, presenting the life truth characteristic of the past through artistic images, demonstrating the most complex contradictions of the era through the problems in the characters’ lives, and manifesting the spirit of the epoch.

The historical novel, while encompassing the impressive aspects of the national language and providing aesthetic pleasure, allows for grounded interpretations of the attractiveness of the national language and characters. Because the interpretations in both of the writer’s novels are based on realistic depiction, the specific principles in the speech of historical figures and the artistic interpretation of highly contradictory historical realities serve to identify the unique aspects of the creator’s individual style based on facts, leading to grounded conclusions.

The artistry and linguistic features of the work manifest in the study of the creator’s individual style, the richness and potential of the era’s national language reflected in the novel, the writer’s mastery of word usage, and the extraction of the aesthetic value and emotional impact of linguistic tools.

CONCLUSION

In conclusion, artistic style depends not only on linguistic tools but also on its function in ensuring the internal structure, plot, and compositional wholeness of historical novels. This is evident in Odil Yakubov’s unique descriptive style, his mastery, the individuality of the author’s image, the role of monologues and dialogues in illuminating artistic language features, his fantasy in synthesizing historical reality, and his unparalleled mastery in interpreting historical and fictional characters.

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