



Style And Literature In The Historical Novel

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Annotation: The article examines the features of the artistic language of the novel "Treasure of Ulugbek" by the People's Writer of Uzbekistan Odil Yaqubov. In particular, it is justified that the speech of Mirzo Ulug'bek is not only a historical reality, but also a tool for analyzing the inner world and psyche of the protagonist. At the same time, it has been proven that artistic speech is a methodological indicator that shows the skill of a writer.

Key words: Language, speech, style, skill, artistry, hero, dialogic speech, monologic speech.

Introduction

The style of the creator and his skills lead the artistic structure of the historical novel. When the artist writes the historical reality, first of all, it is necessary to deeply understand, imagine and enrich the intense and conflicting moments of the period, characteristic aspects, in accordance with his idea, based on his creative fantasy. The artistic specification of historical novels is not limited to describing the reality of the past, but also requires the ability to discover the unique character traits of great figures, interpret their spiritual and spiritual world, and thereby convey their harmony to the present era to the reader on the basis of art.

By the years of independence, as in all fields, serious researches in the field of literary studies came to the fore. At the heart of them is the reasonable interpretation and analysis of justice and truth, the experiences of the human heart, the conflicts in the inner world, the possibility of researching the artistic poetic world of the creator and drawing reasonable conclusions was created. If we take only the science of literary studies, this science is trying to look at its object from a new perspective, to study the poetics of literary genres in depth, to approach the analysis of artistic works based on new literary and aesthetic criteria. Because the artistic excellence, longevity, unique qualities, magic and charm of any literary work are manifested in the illumination of the artistic skill of the creator, first of all, in the individual style of the writer, in the richness of the language of the work, in the unique construction of the author's speech in it. Accordingly, the unique stylistic features of Odil Yaqubov's historical works, the manifestation of the charm of artistic speech in them, testify to the artist's skill.

Academician N.Karimov said, "The main requirement of the novel genre is the existence of novel thinking in the work". [1] Novel thinking first of all requires the breadth of the interpretation of the hero, reality and characters reflected in the work, the breadth of thought, expression, and image expressed by the writer.



Literature Analysis And Methods

It is natural that the artistic style is considered a unique phenomenon of the creator. In world literary studies, serious attention is paid to this problem. O. Spengler writes in his monographic research entitled "Fading of Europe": "Style is a unique character of culture, an important sign of an era, a metaphysical form of emotion that clearly shows this or that era, "atmosphere of spirituality". Style does not select art, person or any object or material. As a metaphysical element, which is a form of natural process, it subjugates all the processes in its way, it becomes a process that expresses the period". [1] So, the style depends on the author's approach to the reality of a certain period, the ability to turn it into a process of expression. That is why in ancient times, the tradition of linking the art of oratory to the expression of the term style was leading. Ancient Greek literary studies, even Aristotle in his work "Rhetoric" analyzed the style as an integral unity with the art of oratory. But by the 18th century, the term "individual style" appeared in French rhetoric.

By the 20th century, literary critics try to develop a theory of style. The concept of literary style focused attention on the acquisition of individuality as a result of concentration, raising the concept of self to a higher level. This concept allowed individual style to emerge.

According to the Russian literary critic L.I. Timofeev, "Style is the unity of all the elements of the work, from the overall composition to individual characterization"[2], while M.B. Khrapchenko points out, "Style is the methods of expression used in pictorial mastering of life, to convince and attract the reader." methods" [1]. Both concepts express the inextricable connection of the creator to his artistic skills in reflecting the reality of life.

According to Professor D. Kuronov: "if the method is an epistemological (that is, related to artistic knowledge) category, that is, it is related to the personality of the creator and defines his creative individuality. From this it can be seen that the method is an ideological phenomenon, and the style is an artistic phenomenon. The style determines the creative individuality of the writer, and the creative individuality is equally manifested at all levels of the work created by him (the structure of the artistic text - rhetoric, the principles of creating artistic reality - poetics). That is, the style is not an element of the artistic form, it is a characteristic of it", is inextricably linked with the process. Each creator has an individual style, and this concept also comes from his artistic skill and attitude to reality. "If the author does not have his style, there can be no question of his writing. One can count on his writing only if he has developed his own language and style. Only after that, it is possible to think about other aspects of the works created by this artist. Because in the speech structure of the work, all the qualities and characteristics of the artistic style are embodied". Therefore, the style acquires individuality. It embodies concepts such as word, sentence construction, artistic manifestation, text in historical works, hero's language in a work of art. The artistic style combines all the elements of the structure of the work, embodies it, shows the essence of form and content. At the same time, "The main sign of the concept of artistic style is its originality, unlike other forms of artistic expression. Therefore, the individual style of the writer can be easily recognized from any work, even from a fragment of a work".

As Professor A. Rasulov pointed out: "In the historical work, the spirit of the era, the originality of the heroes shine brightly in the artistic language. Language is a national treasure. Each artist uses this treasure according to his needs and skills. The talent and skill of the writer is seen in the sparing and careful use of the language, and in the end, he strives to enrich the treasury of the



people... The skill of the artist is clearly felt in giving life to words, in making them move his "heart". Only when the word is used in its place does its "heart" begin to beat. A single word can illuminate a picture, an event, the inner world of a hero, express the writer's attitude".[1]

Results and Discussion

O. Yaqubov's historical novels are distinguished by their artistic language features and harmony with the historical period. The artistic speech of each hero shows his spiritual and spiritual image. Looking at it from this point of view, Mirzo Ulugbek beautifies his speech with the peculiarities of the world and man, with a wealth of philosophical observation:

"- I thank the Almighty, although he did not take away from my children from my pink belt, he gave me a student like you... - Mirza Ulug'bek hugged Ali Kushchi with trembling hands and kissed him on the forehead..."

- Billah, I thank God, even a poor man, for a kind teacher like you! - Ali Kushchi involuntarily brought tears to his eyes. - Who would I be if fate chose a different path?

"I agree with you forever," he said. - If you are not lucky enough to see each other, you should agree, my son..."

- I agree with the poor, master, I always agree"..."[1]

From the secret conversation between Mirzo Ulug'bek and Ali Kushchi, it is understood that the upheavals of the times are still ahead, that Abdullatif will not be loyal to his friend Abdullatif, but it is not for nothing that Ali Kushchi is entrusted with the preservation of books and spiritual property, it is logically true. Mirzo Ulugbek's speech emphasized the complexity of the kingdom, the approach of oppression and injustice, and the growing conflict between father and son. But even in such a situation, teacher Ali does not lose his trust in Kushchi, on the contrary, it is shown that he also showed his loyalty.

As the events in the novel develop violently, the expression of Mirzo Ulugbek's heartache becomes stronger, and the author absorbs the fact that his depressed mood is a sign of the decay of the social environment in his internal monologues: "Although he knew that Prince Abdullatif was approaching Kesh with a large army, passing through Jaihun, he did not expect that this strong fortress would surrender to him without a fight. He believed in Amir Kamoluddin, and did not wait for him to hand over the keys of the castle without resistance, because he thought that he was one of his most loyal amirs!.." [9.23]

Conflicts of family, time and environment are hidden in Mirzo Ulugbek's heartache. He just seemed to understand people, to understand them. Because years of struggle, slanders in the palace give the impression that they have not been able to reveal their spiritual and spiritual image. But a couple of days of struggle will serve to reveal all aspects of their appearance. In such a situation, Mirzo Ulug'bek realized that there was no one left around him, that everyone had chosen the path of betrayal, which is manifested in his heartache. After all, so many years of rule, the loyalty of the surrounding begs, and now the fact that betrayal is starting to peak everywhere, shakes his heart: *"He tried to be a kind, citizen-loving king, he spent all his talent and potential for the peace of this country, this country, but today when he is in trouble... he has neither a friend nor a doctor to tell his pain!.. What a game of fate, his head cannot be blamed left". [9.23]* While summarizing his past in his imagination, Mirzo Ulugbek relives his difficult and difficult life and subsequent conflicts



through a monologue. In these places, the union of royalty and humanity is observed in his heart, and in the following monologue, his royal character and spiritual suffering due to the years are revealed: *"The mad dervish prophesied that his generals looted not only the villages around Herat, but also the homes of the poor and poor, and that he would face the wrath of God for this... But since then, the terrible prediction of the mad dervish has not been forgotten. Even now, he remembers that scene, and his flesh trembled..."*. In these places, the struggles after the death of Shahrukh Mirza, his march to Khurasan, the soldiers who had not fought for a long time engaged in looting to gain wealth, and the actions of the army that inflicted suffering on the common people, the words of the mad dervish come alive in his mind in the most difficult moments, and he suffers. "Isn't this God's punishment", he thinks.

Prof. U. Normatov spoke about the work of the writer and said, "The best works of talented, full of faith and brave writers have become voices of conscience and debates of truth. At the same time, real talents, including O. Yaqubov, rightly emphasized that in their stories and novels, "talking", "raising issues", that is, truth debates are somehow connected with the interpretations of the eternal problems embodied in the characters - the puzzle of personality. At the same time, in the historical novels of the writer, the artistic style of the characters is very well presented. Ali Kushchi's loyalty, his ability to tell and protect the truth, Maulana Muhyiddin's failure to follow his father's footsteps, his path towards betrayal, Salahiddin's desire to get wealth and career from the goldsmith are also reflected in their speech. While consulting with Maulana Muhyiddin about the need to preserve Mirzo Ulugbek's will and rare books, he reasonably revives his mental state in a complex process from his appearance and thoughts. At these moments, Ali Kushchi feels rebellion in his heart, a strong feeling of hatred towards him, but refrains from uttering any negative thoughts. Khayolan looks back at the long history and remembers the good deeds done by Mirzo Ulugbek to this family. During the conflicting struggle, while trying to make his own conclusions about their mental and spiritual image, Maulana regrets Muhyiddin's disloyalty. The skill of the author can be observed in the fact that he truthfully describes the image of people and the spiritual world along with the complex period. Through the speech of each character, their world, specific aspects of the era, characteristics of people close to the palace and the king are artistically interpreted.

As Professor Y. Solijonov wrote: "O. Yaqubov has a unique style, in almost all his works he begins his story by introducing his characters and reacting to them. The writer often describes the appearance of the characters through the author's speech, which is built on the basis of each other's views. In some places, among the characteristics of this portrait, he even introduces expressions characteristic of the inner speech of the owner of the point of view. As it has been rightly noted, O. Yaqubov in his historical novels follows the method of exaggerating the spiritual image of the characters through their speech. This forms not only the world of artistic characters of the reader, but also his attitude to the conflicts of the time. Because the events that may occur allow us to understand and feel life's conflicts through the speech of the hero.

Looking at the interpretations, it is observed that the dramatic dialogue takes the lead, and as a result, the author tries to increase the tension in the development of events, increases the artistic conflict, and has the opportunity to interpret the character and spiritual image of the characters more deeply. It should be noted that the dramatic situations at the core of the dialogic discourse, together with the intensification of the artistic conflict, serve to illuminate the spiritual and spiritual



image of the characters of the work, and are the basis for the disclosure of the complex conflicts of the time. As Ali Kushchi discusses his views in his imagination, we can use this situation as an example of a discussion dialogue:

At last this old fox has spoken his heart!" - Ali Kushchi turned to the old man with difficulty suppressing the trembling in his body

- You shouldn't have been afraid of this dangerous washing, it's your fault...

- Money?

- Do not be afraid, guilt! - said Ali Kushchi, hearing the word "money", seeing that Salahiddin the jeweler immediately woke up...

"Precious stones?" he asked. - What stones?

- Personally, I don't know the value of these stones. But the master told me that these stones were left by his grandfather Amir Temur..." [9.45-46]

When we look at the development of events in the work, it is observed that the mental and spiritual world of the artistic heroes, hearing words like wealth and precious stones, is the basis for the sudden awakening of Salahuddin the jeweler, the interpretation of his image in harmony with his character and soul:

"- The stones of Amir Temur... Did Maulana bring these stones or did they hide them?"

"I hid..." [9.46]

The characteristic aspects of the dialogic speech are deepened at these points, Salahiddin has the opportunity to revive the inner world and image of the jeweler before the eyes of the reader. In these dialogues, the author's long comments, together with the preservation of images reflecting the state of the character, serve to clarify his mental state, inner experiences and goals.

Conclusion

Therefore, artistic style includes artistic elements in the process of ensuring the dialectic unity of form and content of the creator. Therefore, various speeches of the characters in historical novels are the basis for developing the reality of the work and highlighting the character traits of the heroes.

The artistic speech is combined with the actions of the hero and his thoughts, as a result of which a whole, that is, a complete image of the character serving a certain idea, is created. All his features, starting with his speech, match this image. This situation is also one of the indicators of the writer's talent.

In short, the artistic style is an important aspect that shows that the writer is not limited by the language tools, and performed an important artistic function in ensuring the internal structure, plot and compositional integrity of historical works. The artist's unique way of depicting, his fantasy of synthesizing historical reality can be seen in his ability to create historical and textured images. The originality of the author's attitude is highlighted in monologues and dialogues, in the ability to significantly use the features and resources of the historical language.

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