

**FARG‘ONA DAVLAT UNIVERSITETI  
HUZURIDAGI ILMIY DARAJALAR BERUVCHI  
DSc.03/30.12.2019.Fil.05.02 RAQAMLI ILMIY KENGASH**

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**FARG‘ONA DAVLAT UNIVERSITETI**

**USMANOVA SEVARA SULTANOVNA**

**O‘ZBEK VA INGLIZ TARIXIY ROMANLARIDA MALIKA OBRAZINING  
QIYOSIY-TIPOLOGIK TAHLILI**

**10.00.06 – Qiyosiy adabiyotshunoslik, chog‘ishtirma tilshunoslik va tarjimashunoslik**

**FILOLOGIYA fanlari doktori (DSc) ilmiy darajasini olish uchun yozilgan dissertatsiya  
AVTOREFERATI**

**Farg‘ona – 2025**

**Doktorlik (DSc) dissertatsiyasi avtoreferati mundarijasi**

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Filologiya fanlari doktori (DSc) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2022.2.DSc/Fil425 raqam bilan ro'yxatga olingan.

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Dissertatsiya bilan Farg'ona davlat universitetining Axborot-resurs markazida tanishish mumkin (589 raqami bilan ro'yxatga olingan). Manzil: 100151, Farg'ona shahri, Murabbiylar ko'chasi, 19-uy. Tel.: (99873) 244-44-94.

Dissertatsiya avtoreferati 2025-yil « 9 » oktabr kuni tarqatildi.

(2025-yil « 9 » oktabr dagi 49 raqamli reestr bayonnomasi)



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## **KIRISH (fan doktori (DSc) dissertatsiyasi annotatsiyasi)**

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon adabiyotshunosligida tarixiy asarlarni boshqa xalqlar adabiyoti namunalari bilan o‘zaro qiyosiy tahlil qilish amaliyotiga bo‘lgan qiziqish ortib bormoqda. Buning natijasida, turli mintaqalarda yaratilgan tarixiy mavzudagi asarlar poetikasini qiyosiy planda tadqiq etish, xususan, ijodkorlarning uslubi, milliy ruhiyatni ifodalash mahorati, til xususiyatlari, badiiy obraz yaratish imkoniyatlarini o‘rganishga alohida e’tibor berilmoqda. Bu borada Sharq va G‘arb yozuvchilarining tarixiy romanlarini tadqiq etish muhim amaliy ahamiyat kasb etadi.

Dunyo adabiyotshunosligida G‘arb va Sharq yozuvchilari ijodi misolida tarixiy romanchilik an‘anasini tadqiq etish, xususan, alohida tanlab olingan ijodkor merosiga tarixiy haqiqat va badiiy to‘qima, an‘anaviylik munosabati, har bir yozuvchining shaxsiy uslubidan kelib chiqib baho berish, ikki xil muhitning tarixiy xususiyatlarini qiyosiy o‘rganish zarurati yuzaga kelmoqda. Bu jihatdan mamlakatlarning ijtimoiy, siyosiy va madaniy tarixida muhim o‘rin tutgan shaxslarni, xususan, malikalar obrazining tarixiy romanlardagi talqinini qiyosiy planda o‘rganish, obraz yaratishdagi tasviriy vositalar o‘rni va rolini belgilash ilmiy-nazariy ahamiyatga ega.

Mamlakatimizda so‘nggi yillarda jahon adabiyotini o‘rganish, ularni keng miqyosda targ‘ib qilish, ilmiy tadqiqot ishlarining obyekt sifatida tahlilga tortish va tadqiq etish uchun zarur shart-sharoitlar yaratilmoqda. Bugungi kunda yurtimizda “dunyo adabiyotining bebaho mulki bo‘lgan ming-minglab asarlar tarjima qilinib, kitobxonlar qalbidan joy olgani, badiiy tarjima va tarjimashunoslik bo‘yicha o‘ziga xos ijodiy maktab shakllanganini alohida ta’kidlash lozim”<sup>1</sup>. Uchinchi Renessans poydevorini qo‘yishda dunyo adabiyotshunoslarining tarixiy roman poetikasi bilan bog‘liq ilmiy-nazariy qarashlarini umumlashtirish, o‘zbek va ingliz tarixiy romanlarida malika obrazining qiyosiy-tipologik tahlili, muayyan ijodkorlarning yirik epik asarlari badiiyati tadqiqi orqali tarixiy ayollar shaxsi hamda badiiy obrazi uyg‘unligi, ayollarga xos xarakter ruhiyatini tasvirlashdagi o‘ziga xos yondashuvlarni ilmiy asoslash muhim va dolzarb masalalardan biri hisoblanmoqda. Dissertatsiya tadqiqoti dunyo adabiyotida xususan, o‘zbek va ingliz adabiyotida tarixiy shaxslar, saroy malikalari obrazining yoritilishidagi umumiy va o‘ziga xos jihatlarni belgilashga xizmat qiladi.

O‘zbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi PF-60-son “2022-2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi Farmoni, 2017-yil 17-fevraldagi PQ-2789-son “Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida”, 2017-yil 20-apreldagi PQ-2909-son “Oliy ta’lim tizimini yanada rivojlantirish chora-tadbirlari to‘g‘risida”gi, 2017-yil 13-sentabrdagi PQ-3271-son “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar

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<sup>1</sup> O‘zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning “O‘zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o‘rganish va targ‘ib qilishning dolzarb masalalari” mavzusidagi xalqaro konferensiya ishtirokchilariga tabrigi. <https://www.xabar.uz/uz/madaniyat/shavkat-mirziyoyev-adabiyot-san'at>. ( murojaat sanasi: 12.10.2024).

dasturi to‘g‘risida”gi qarorlari, 2023-yil 22-dekabr kuni Respublika Ma‘naviyat va ma‘rifat kengashining kengaytirilgan yig‘ilishida so‘zlagan nutqi va mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

**Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi.** Dissertatsiya respublika fan va texnologiyalar hamda innovatsion rivojlanishining “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy-ma‘rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish” ustuvor yo‘nalishiga muvofiq bajarilgan.

**Dissertatsiya mavzusi bo‘yicha xorijiy ilmiy tadqiqotlar sharhi<sup>2</sup>.**

Sharq va G‘arb adabiyoti tarixini, xususan tarixiy romanni o‘rganishga oid tadqiqotlar jahonning qator yetakchi ilmiy maskanlarida amalga oshirilgan. Mavzu tarix fani bilan chambarchas aloqadorligi bois tadqiqotlarning aksariyati tarixiy haqiqat va badiiy to‘qima nuqtayi nazaridan amalga oshirilganligini kuzatish mumkin. Mazkur muammo New York University (AQSH), University of Harvard, University of British Columbia (Kanada), Academy of Korean Studies Grant (Koreya Respublikasi), Pekin University, Beijing (Xitoy), Dzyoti universiteti (Yaponiya), Hoji Beyrem Universiteti, Artvin Çoruh Universiteti (Turkiya), Rossiya Fanlar Akademiyasi rus adabiyoti instituti, Moskva davlat universiteti, Sankt-Peterburg universiteti, Tver davlat universiteti, Buryat davlat universiteti, Orenburg davlat universiteti (Rossiya), Berdaq nomidagi Qoraqalpoq davlat universiteti (Qoraqalpog‘iston), O‘zRFA O‘zbek tili, adabiyoti va folklori instituti, Toshkent davlat o‘zbek tili va adabiyoti universiteti, O‘zbekiston davlat jahon tillari universitetida keng ko‘lamda tadqiq etilmoqda.

AQSH olimlari Sharq madaniyati va saroy hayotiga katta qiziqish bilan qaraganlar. Tarixchi va sayyoh Rui Gonsales de Klavixoning yozma manbalarida ham aynan malikalar ta‘rifiga alohida e‘tibor qaratilgan. Bu borada olib borilgan tadqiqotlarga Buyuk Britaniyaning Kembridj universitetida Aleksandra Valsham (Kembridj Universiteti), Margarat Homans Yale universiteti (Yale University) zamonaviy tarixshunoslik (history modern) kesimida o‘rgangan bo‘lsalar, Luis Montrous, asosan, suratlar va yozma manbalar asosida tadqiqotlar olib borgan (Kaliforniya universiteti), Luis Montrous Elizabetta I hayotiga bag‘ishlangan asarlarni adabiyotshunoslik bo‘yicha tadqiq etgan. Turk adabiyotshunos va tarixchi olimasi Xayriniso Alan Toir temuriy malika Gavharshodbeginning tarixiy va adabiy asarlardagi qiyofasi yuzasidan izlanishlar olib borgan.

O‘zbek nasri bo‘yicha Georg Xazai, Andrash Rona kabi olimlar ham tadqiqot olib borganlar (Vengriya). T.Komarovskaya esa AQSH tarixiy romanlari poetikasi bo‘yicha maxsus tadqiqotlar olib borgan. Moskva davlat universiteti (A.Kudryavseva, Y.Boroshkovskaya, P.Makarova), Rossiya davlat pedagogika universiteti (Ye.Matyushkina), Xo‘jand davlat universiteti (Z.Ulmasova), Bishkek davlat universiteti (A.Abdiramanova), O‘zbekiston Milliy universiteti (Ye.Kaminskaya), Toshkent davlat pedagogika universiteti (F.Ikromxonova),

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<sup>2</sup> <https://www.grafiati.com/en/literature-selections/lyrics-literature/dissertation/>, <http://www.oxfordhaqngfbooks.com>; [www.atibook.ir](http://www.atibook.ir); <http://books.mgu.ru>; [www.dissercat.com](http://www.dissercat.com), [www.royallib.ru](http://www.royallib.ru), <https://www.msu.ru/search.html>, <https://www.herzen.spb.ru> <https://www.laurindajones.com.au/>, <https://www.hup.harvard.edu>, <https://www.uni-heidelberg.de>, [www.jstor.org](http://www.jstor.org), <https://en.unistra.fr/>, <https://pspu.ru/university>, <https://spbu.ru/> <http://pushkinskiydom.ru> kabi saytlardagi ilmiy asar, avtoreferat va ma‘lumotlar asosida tayyorlandi. ( murojaat sanasi: 19.11.2024).

Qoraqalpoq davlat universiteti (P.Nurjanov), Buxoro davlat universiteti (G'.Murodov) olimlarining tadqiqotlarini keltirish mumkin.

Jahon adabiyotshunosligida tarixiy romanlar va ularning nazariy asoslari, taraqqiyot bosqichlari, tarixiy shaxslar va ularga muallif munosabati muammolarini tadqiq etish bo'yicha quyidagi yo'nalishlarda izlanishlar olib borilmoqda: tarixiy romanlarda tarixiy shaxslar obraziga xos xususiyatlarni aniqlash, tarixiy shaxs va obraz uyg'unligini asoslash, tarixiy romanlarda umuminsoniy g'oyalar va milliy ruhiyat talqinining badiiy ifodasini dalililash.

**Muammoning o'rganilganlik darajasi** Jahon adabiyotshunosligida roman janri muammolari borasida ko'plab tadqiqotlar yaratilgan. A.N.Veselovskiy, E.E.Bertels, V.Jirmunskiy, N.Konrad, D.Dyurishin, A.Dima, I.Neupokoyeva, T.E.Komarovskaya, V.E.Xalizev, M.B.Xrapchenko, A.A.Potebnya, M.M.Baxtin, A.G.Pushkarev, Y.V.Pakina kabi xorijlik olimlarning ilmiy asarlarida romanlarda tarixiy shaxs va badiiy tafakkur uyg'unligi, tarixiy-badiiy obraz, shaxs ichki dunyosi tasvirlanishining badiiy talqini, inson ruhiyatini tasvirlash usullari haqidagi nazariy qarashlar e'tiborga molikdir<sup>3</sup>.

O'zbek adabiyotshunosligida tarixiy romanchilik, uning muhim g'oyaviy-badiiy xususiyatlari haqida I.Sulton, S.Mamajonov, M.Qo'shjonov, B.Nazarov, U.Normatov, U.Nosirov, N.Shukurov, A.Rahimov, A.Rasulov, Y.Solijonov, X.Boltaboyev, A.Abrorov, X.Karimov, B.Karimov, D.Quronov kabi olimlarning ishlarida muhim nazariy masalalar tadqiq qilingan bo'lsa<sup>4</sup>, A.Kattabekov, G'aybulla as Salom, I.Samandarov, G'.Murodov, Sh.Isayeva, A.To'ychiyev, Q.Yo'lchiyev, B.To'rayeva, A.Nosirov, Z.Rahimov, G.Yunusova, F.Ikromxonova, N.Otajon, N.Matmusayeva kabi tadqiqotchilarning izlanishlarida adabiy jarayonda roman, xususan, tarixiy romanga xos badiiy-poetik xususiyatlar jahon ilmiy-

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<sup>3</sup> Веселовский А.Н. Западное влияние в новой русской литературе. Историко-сравнительные очерки. – М.: Русское т-во печатного и издательского дела, 1896; <https://www.livelib.ru/book/1000022833-zapadnoe-vliyanie-v-novoj-russkoj-literature-istorikosravnitelnye-ocherki-aleksej-veselovskij>; Бертельс Е.Э. Роман об Александре и его главные верски на Востоке. – М.: Академии наук, 1948; Жирмунский В.М. Сравнительное литературоведение. – Л.: Наука, 1979; Конрад Н.И. Избранные труды. История. – М.: Наука, 1974; Конрад Н.И. Запад и Восток. Статьи. – М.: Наука, 1972; Дюринин Д. Теория сравнительного изучения литературы. – М.: Прогресс, 1979; Дима А. Принципы сравнительного литературоведения. – М.: Прогресс, 1977; Неупокоева И.Г. История всемирной литературы. Проблемы системного и сравнительного анализа. – М.: Наука, 1976; Комаровская Т.Е. Проблемы поэтики исторического романа США XX века: Автореф. дисс... д-ра. филол. наук. – М.: МПУ, 1994; Хализев В.Е. Теория литературы. – М.: Высшая школа, 2002; Храпченко М.Б. Творческая индивидуальность писателя и развитие литературы. – М.: Писатель, 1975; Потебня А.А. Эстетика и поэтика. – М.: Искусство, 1976; Бахтин М.М. Вопросы литературы и эстетики. – М.: Художественная литература, 1975; Пушкир'ев А.Г. Типология и поэтика женской прозы: Автореф. дисс... филол. канд. наук. – М., 2007; Пакина Е.В. Типология женских образов в романах В. Скотта: автореф. дисс. ... канд.филол. наук. – Нижний Новгород, 2004.

<sup>4</sup> Султонов И. Адабиёт назарияси. – Тошкент: Ўқитувчи, 1986; Мамажонов С. Наср, давр, кахрамон. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1983; Норматов У. Насримиз анъаналари. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1978; Султонова М. Ёзувчи услубига доир. – Тошкент: Фан, 1973; Носиров У. Ижодкор, шахс, бадий услуб, автор образи. – Тошкент: Фан, 1981; Шукуров Н. Услублар ва жанрлар. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1973; Абборов А., Назаров Б. Ҳаётийлик – безавол мезон. – Тошкент: Ёш гвардия, 1985; Норматов У. Умидбахш тамойиллар. – Тошкент: Маънавият, 2000; Каримов Б. Рухият алифбоси. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 2016; Солижонов Й. Нутқ ва услуб. – Тошкент: Чўлпон, 2002; Мирзаев И. Бадий услуб сеҳри. – Самарканд, 2000; Каримов Х. Ҳозирги ўзбек насрида ҳаёт ҳақиқати ва инсон концепцияси: Филол. фан номз... дисс. – Тошкент, 1995; Қўчқорова М. Бадий сўз ва рухият манзаралари. – Тошкент: Мухаррир, 2011; Холдорев Д. Ижод моҳияти – услуб ҳосияти. – Тошкент: Тугон zamin ziyo, 2017.

nazariy tafakkuri mezonlari asosida yoritib berilgan<sup>5</sup>. Keyingi yillarda X.Lutfiddinova, M.O'razbayeva, N.Ibragimova, Y.Eshmatova, N.Muxammedova, X.Muxammedova, N.Ashurovalarning ilmiy izlanishlarida ayollar nasri; romanlarda ayol obrazi tasviri, ayollar psixologiyasining badiiy talqini, badiiy asarlarda ayol xarakteri tipologiyasi kabi bir qator masalalar keng ko'lamda o'rganilgan<sup>6</sup>.

Qiyosiy adabiyotshunoslikning ma'lum qismini tashkil etgan tarixiy romanlar, xususan, ingliz va o'zbek nasrida malikalar obrazining tipologik tahlili masalasi bo'yicha qator ilmiy tadqiqotlar xorijiy olimlarning diqqat-e'tiborini tortgan. Angliya malikalari bilan bog'liq tadqiqotlar Aleksandra Valsham, Margaret Homans, Luis Montrous, Liza Bens, Sara Dredj, Hiser Maria Parson kabi olimlar tomonidan olib borilgan<sup>7</sup>.

Mavzuga doir tarixiy ma'lumotlar, asosan, Sharafiddin Ali Yazdiyning "Zafarnoma", Nizomiddin Shomiyning "Zafarnoma", Abdurazzoq Samarqandiyning "Matla' us-sa'dayin va majma' ul-bahrayin", Ibn Arabshohning "Ajoyib al-makdur fi tarixi Taymur", Rui Gonsales de Klavixoning "Samarqanddagi Amir Temur saroyiga sayohat kundaligi (1403-1406)", Fasih Ahmad ibn Jaloliddin Muhammad Havofiyning "Mujmali Fasihiy (Fasih

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<sup>5</sup> Рахимов А. Ўзбек романи поэтикаси: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 1993; Тўраев Д. Ҳозирги ўзбек романларида бадий тафаккур ва маҳорат муаммоси (60 – 80 йиллар): Филол. фан. д-ри ... дисс. автореф. – Тошкент, 1994; Пардаева З. Ҳозирги ўзбек романчилигининг тараққиёти тамойиллари: Филол. фан. д-ри ... дисс. – Тошкент, 2003; Самандаров И. Ўзбек тарихий романларида тарихийлик: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1992; Исаева Ш. Ўзбек тарихий романларида характер рухиятини тасвирлаш усуллари: Филол. фан. номз. ... дисс.автореф. – Тошкент, 2001; Юсупова Г. Ҳозирги ўзбек романларида Амир Темур ва теурийлар образининг бадий талқини: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2005; Носиров А. Тарихий ҳақиқат ва унинг бадий талқини ("Юлдузли тунлар" романи мисолида): Филол. фан. номз. ... дисс. – Тошкент, 1999; Рахимов З. Одил Ёқубовнинг "Кўхна дунё" романи поэтикаси: Филол. фан. номз. ... дисс. автореф. – Фарғона, 2000; Исаева Ш. Ўзбек тарихий романларида характер рухиятини тасвирлаш усуллари: Филол. фан. номз. ... дисс. – Тошкент, 2000; Тўйчиев А. Ўзбек романларида макон ва замон. – Тошкент: Mumtoz so'z, 2009; Ikromxonova F. O'zbek va AQSH inglizzabon nasri poetikasi (obraz, kompozitsiya): Filol. fan. d-ri (DSc) ... diss. – Toshkent, 2021; G'aybulla as Salom, N.Otajon. Jahongashta Boburnoma. – Toshkent: Xalq merosi, 1997; Yo'lchiyev Q. Nurali Qobilning prozaik mahorati. – Toshkent: Ma'rifat bitiklari, 2021; To'laganova S. Momokalonimiz bo'lgan Kleopatra, taxtga borgan Navoiy va Iblisga isyon qilgan yozuvchi...<https://oyina.uz/uz/article/1644>; Matmusayeva N.M. Hozirgi o'zbek romanlarida ayol shaxsi va uning badiiy talqini: Filol. fan. b. fals. dok. (PhD)... diss. – Namangan, 2024.

<sup>6</sup> Мухаммедова Х.Э. Чарльз Диккенс асарларида аёл характери типологияси: Филол. фан. б. фалс. док. (PhD)... дисс. автореф. – Тошкент, 2019; Мухаммедова Н. Маргарэт Дрэббл асарларида аёл образи ва унинг ижтимоий-эстетик талқини: Филол. фан. б. фалс. док. (PhD)... дисс. – Тошкент, 2019; Эшматова Ю.Б. Истиклол даври ўзбек кинесчилигида аёл рухиятининг бадий талқини: Филол. фан. б. фалс. док.(PhD)... дисс. – Тошкент, 2020; Ўразбаева М.Қ. Сўнгги давр ўзбек романчилигида аёл образи ва унинг киёсий-типологик талқини: Филол. фан. б. фалс. док.(PhD)... дисс. – Тошкент, 2021; Ибрагимова Н.М. Ҳозирги рус ва ўзбек адабиётида аёл насрининг поэтикаси: Филол. фан. б. фалс. док.(PhD)... дисс. – Тошкент, 2022; Лутфиддинова Х. Ёзувчининг эстетик идеали ва аёллар образи ("Ўтган кунлар" ва "Кеча ва кундуз" романлари мисолида): Филол. фан. б. фалс. док.(PhD)... дисс. – Тошкент, 2020; Ашурова Н. Замонавий ўзбек адабалари романларида аёл образи тасвири (Зулфия Куролбой кизи, Рисолат Ҳайдарова, Жамила Эргашева ижоди мисолида): Филол. фан. б. фалс. док. (PhD)... дисс. автореф. – Тошкент, 2024.

<sup>7</sup> Walsham A. The Reformation of the Generations: Youth, Age and Religious Change in England c. 1500-1700, Transactions of the Royal Historical Society 21, 2011. – P.92-121; Royal Representations: Queen Victoria and British Culture. – Chicago: Margaret Homans University of Chicago Press, 1998. – P. 1837-1876; The Subject of Elizabetta: Authority, Gender, and Representation. – Chicago: Louis Montrose University of Chicago Press, 2006; Parsons, Heather Marie. Configured Visibility in Elizabetta I as Europa: The Queen's Represented Body in Context of the Geographical Imagination. Fogler Library, University of Maine, 2006. <http://www.library.umaine.edu/theses/pdf/ParsonsHM2006.pdf>. Dredge, Sarah. "Accommodating feminism: Victorian fiction and the nineteenth-century women's movement." Thesis, McGill University, 2000. [http://digitool.Library.McGill.CA: 80/R/?func=dbin-jump-full&object\\_id=36917](http://digitool.Library.McGill.CA: 80/R/?func=dbin-jump-full&object_id=36917).

to‘plami)”, Xondamirning “Makorim ul-axloq” va Alisher Navoiyning “Majolis-un-nafois” tazkirasida, Boburning “Boburnoma”<sup>8</sup> asarlarida keltirilgan.

Olib borilgan tadqiqotlarda muammoga turli aspektdan yondashilgan va tarixiy romanlarning poetik xususiyatlari doirasida izlanishlar amalga oshirilgan. Yuqoridagilardan ko‘rinadiki, hozirda o‘zbek va ingliz tarixiy romanlarida malika obrazining qiyosiy-tipologik tahlili muammosi monografik planda yaxlit holda tadqiq etilishi zarurdir.

**Tadqiqotning dissertatsiya bajarilgan oliy ta’lim muassasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi.** Tadqiqot ishi Farg‘ona davlat universiteti ilmiy-tadqiqot ishlari rejasining “Qiyosiy adabiyotshunoslikning dolzarb yo‘nalishlari” mavzusi doirasida bajarilgan.

**Tadqiqotning maqsadi** o‘zbek va ingliz tarixiy romanlarida malikalar obrazini yaratishdagi tasvir tamoyillarini belgilash hamda milliy ruhiyat masalalarining o‘zaro uyg‘unligi asosida Sharq va G‘arb adabiyotidagi farqli jihatlarni aniqlashdan iborat.

**Tadqiqotning vazifalari:**

o‘zbek va ingliz tarixiy romanlari genezisi, taraqqiyot bosqichlari, tarixiy shaxslar va malikalar obrazining genetik ildizlarini aniqlash;

o‘zbek va ingliz tarixiy romanlarida moziy haqiqati va badiiy to‘qimani qiyosiy tahlil etish, tarixiy romanlarda saroy xonimlari shaxsiyati va taqdiri talqinlari hamda malika obrazini yaratishda yozuvchining badiiy mahorati yoritish; o‘zbek va ingliz tarixiy romanlarida tarixiy shaxs va obraz uyg‘unligining qiyosiy tadqiq etish;

o‘zbek va ingliz tarixiy romanlarida umuminsoniy g‘oyalar va milliy ruhiyat talqini hamda malika obrazida milliy dunyoqarashning badiiy ifodasini dalillash;

o‘zbek va ingliz tarixiy romanlarida badiiy psixologizm muammosi va malika xarakterini yaratishda badiiy psixologizmning o‘rnini yoritish;

tarixiy romanlarning badiiy-psixologik talqinida shaxs va jamiyat munosabatlari ifodasi hamda ayol ruhiyati tasvirida ijodiy individuallikni aniqlash.

**Tadqiqotning obyekti** sifatida o‘zbek adabiyotidan Pirimqul Qodirovning “Ona lochin vidosi”, Shahodat Isaxonovanning “Bibixonim”, “Gavharshodbegim”, ingliz adabiyotidan Filippa Gregoriyning “Bokira malikaning muhabbati”, “Boleyn sulolasining so‘nggi vakili” (“The Virgin’s lover”, “The Other Boleyn girl”), Deyzi Gudvinning “Viktoriya” (“Victoria”) kabi tarixiy romanlari tanlab olingan.

**Tadqiqotning predmetini** o‘zbek va ingliz tarixiy romanlaridagi malikalar obrazini tarixiy haqiqat va badiiy ifoda hamda milliy-psixologik o‘ziga xoslik muammolari tashkil etadi.

**Tadqiqotning usullari.** Tarixiy-qiyosiy, tarixiy-biografik, tasniflash, qiyosiy-tipologik hamda psixologik tahlil usullaridan foydalanilgan.

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<sup>8</sup> Голубов Г.Н. Улуғбек. – Тошкент: Ёш гвардия, 1962; Шарафиддин Али Яздий. Зафарнома. – Тошкент: Шарқ, 1997; Низомиддин Шомий. Зарафшон. – Тошкент: Ўзбекистон, 1996; Самарқандий А. Матлаи саъдайн ва мажмаи баҳрайин. – Тошкент: Ўзбекистон, 2008; Аҳмедов Б., Аминов А. Амир Темур ўғитлари – Тошкент: Навруз, 1992; Ибн Арабшоҳ. Ажойиб ал-макдур фи тарихи Таймур. – Тошкент: Меҳнат, 1992; Руи Гонсалес де Клавихо. Самарқанддаги Амир Темур саройига саёҳат кундалиги (1403-1406 йиллар). – Тошкент: Ўзбекистон, 2010; Фасих Аҳмад Ҳавофий Маджмал-и Фасихи (Фасих тўплами). – Тошкент: Фан, 2018; Хондамир, Ғиёсиддин. Макорим ул-ахлоқ. Нашрга тайёрловчи Ғаниева С. – Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2015; Алишер Навоий. Мукаммал асарлар тўплами. – Тошкент: Фан, 1979; Захириддин Муҳаммад Бобур. Бобурнома. – Тошкент, 1993.

### **Tadqiqotning ilmiy yangiligi:**

o'zbek va ingliz tarixiy romanlarining shakllanish bosqichlari, tadrijiy takomilini o'rganish orqali roman poetikasida tarixiy shaxs obrazining badiiy tadriji aniqlangan;

tarixiy romanlarga xos moziy haqiqati va badiiy to'qima uyg'unligi malika biografiyasiga ijodkor munosabati hamda saroy xonimlari shaxsiyati va taqdiri badiiy talqinlari asosida dalillangan;

Sharq va G'arbda malikalar nafaqat hukmdorlar rafiqasi yoki shahzodalar onasi, balki saroy hamda hukumat ishlarida ham maslakdosh sifatida namoyon bo'lishi, Yevropa malikalari rasman taxt vorisi sifatida faoliyat olib borishi, Sharqda esa davlat boshqaruvi hukmdorlar tomonidan amalga oshirilishi, tarixiy romanlar syujetida malikalarning ijtimoiy-siyosiy faoliyati haqidagi tarixiy haqiqatlar adiblar estetik ideali asosida badiiy to'qimalar orqali ochib berilgan;

o'zbek va ingliz yozuvchilarining individual uslubi orqali Bibixonim, Gavharshodbegim, Elizabetta I, Viktoriya obrazlari tasviri vositasida milliy xarakter yaratishdagi badiiy psixologizmdan foydalanish mahorati isbotlangan;

o'zbek va ingliz yozuvchilarining romanchilikdagi an'anaviylik va novatorligi, ularning individual mahorati hamda poetik uslubini tadqiq etish orqali tarixiy romanlarning nasr taraqqiyotidagi o'rni asoslangan.

### **Tadqiqotning amaliy natijalari** quyidagilardan iborat:

o'zbek va ingliz tarixiy romanlarida malika obrazining qiyosiy-tipologik tahlilini tadqiq etish doirasida chiqarilgan nazariy xulosalar o'zbek va ingliz adabiyotshunosligining tarixiy roman janri poetikasini ilmiy-nazariy ma'lumotlar bilan boyishi, darslik hamda o'quv qo'llanmalarining takomillashuviga hissa qo'shishi asoslangan;

o'zbek va ingliz tarixiy romanlari genezisi, taraqqiyot bosqichlari, tarixiy shaxslar va malikalar obrazining genetik ildizlari ochib berilgan;

tarixiy haqiqat va badiiy to'qima, ularga yozuvchi munosabati, tarixiy asarlarda saroy ayollari taqdiri bilan bog'liq voqealarning badiiy shakldagi ifodasi yozuvchi munosabati asosida yoritilgan;

o'zbek va ingliz tarixiy romanlari tahlili asosida malika obraziga xos milliy ruhiyat manzaralari tasviri milliylikning g'oyaviy-badiiy talqinlari asosida oydinlashtirilgan;

tarixiy romanlar asosida adabiy aloqalarning o'zaro ta'siri, an'anaviy obrazlarning o'xshash va farqli jihatlari qiyosiy aspektda ochib berilgan.

**Tadqiqot natijalarining ishonchliligi** tanlab olingan tahliliy materiallar va chiqarilgan xulosalar tarixiy-qiyosiy, tarixiy-biografik, tasniflash, qiyosiy-tipologik, psixologik tahlil kabi usullar bilan ilmiy asoslanganligi, ishonchli nazariy manbalar va lug'atlarga tayanilganligi va muammoning aniq qo'yilganligi bilan belgilanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqot natijalarining ilmiy ahamiyati shundaki, o'zbek va ingliz tarixiy romanlari shakli-mazmuniy yangilanishlari, ifoda imkoniyatlari tahlil etilganligi tarixiy romanlardagi malika obrazining poetik xususiyatlari yuzasidan mavjud ma'lumotlarni boyitishga xizmat qiladi. Tadqiqotda ilgari surilgan konseptual g'oyalar qiyosiy adabiyotshunoslik yo'nalishidagi ilmiy tadqiqotlarni takomillashtiradi.

Tadqiqot natijalarining amaliy ahamiyati tarixiy roman poetikasi, qiyosiy adabiyotshunoslik, badiiy mahorat muammolari bo'yicha kelgusida yaratiladigan tadqiqotlarga xizmat qilishi bilan belgilanadi. Mazkur tadqiqot xulosalaridan oliy o'quv yurtlarida "Adabiyotshunoslik nazariyasi", "Jahon adabiyoti", "Qiyosiy adabiyotshunoslik", "Badiiy tahlil asoslari" fanlarini o'qitishda magistr hamda bakalavrlar uchun maxsus kurslar ishlab chiqish va tashkil etishda, dissertatsiya va monografiyalarni tayyorlashda, darslik va o'quv qo'llanmalar yaratishda foydalanish mumkin.

**Tadqiqot natijalarining joriy qilinishi.** O'zbek va ingliz tarixiy romanlarida malika obrazining qiyosiy-tipologik tahlili tadqiqi asosida olingan ilmiy natijalardan:

o'zbek va ingliz tarixiy romanlarining shakllanish bosqichlari, tadrijiy takomilini o'rganish orqali roman poetikasiga tarixiy shaxs obraziga xos xususiyatlari va ularning badiiy tadrijiga oid xulosalardan F3-2019081773-raqamli "Musiq va san'at o'quv muassasalari uchun "Bolalar raqslari" fanidan interaktiv o'quv-metodik qo'llanmalar yaratish" mavzusidagi fundamental loyihasida foydalanilgan (O'zbekiston davlat xoreografiya akademiyasining 2025-yil 20-martdagi 1/04-202-son ma'lumotnomasi). Natijada loyihaning ilmiy-nazariy qimmatini oshgan;

tarixiy romanlarga xos moziy haqiqati va badiiy to'qimaning qiyosiy tahlili malika biografiasiga ijodkor munosabati hamda saroy xonimlari shaxsiyati va taqdiri badiiy talqinlari haqidagi xulosalardan PF-201912258 raqamli "O'zbek adabiyotining ko'p tili (o'zbek, rus, ingliz tillarida) elektron platformasini yaratish" mavzusidagi loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2025-yil 7-apreldagi 01/4-1288-son ma'lumotnomasi). Natijada loyihaning ilmiy-amaliy ahamiyati oshishiga erishilgan;

o'zbek va ingliz romanlaridagi tarixiy shaxs obraziga xos xususiyatlar malikalar tasvirining farqli va mushtarak jihatlari hamda asarlardagi umuminsoniy g'oya va milliy ruhiyat tasviri haqidagi ilmiy xulosalardan "English Access Microscholarship program" xalqaro loyihasida foydalanilgan (Farg'ona davlat universitetining 2025-yil 5-martdagi 04-1996-son ma'lumotnomasi). Natijada loyihaning ilmiy mukammallashuviga erishilgan;

o'zbek va ingliz yozuvchilarining tarixiy romanlarda milliy xarakter yaratishda badiiy psixologizmdan foydalanish mahorati, Bibixonim, Gavharshodbegim, Elizabetta I, Viktoriya obrazlarini yaratishda ijodkorlarning individual uslubi asosidagi xulosalaridan "Developing British and American literature" darsligini yaratishda foydalanilgan (O'zbekiston Respublikasi Oliy va o'rta maxsus ta'lim vazirligi 2022-yil 30-dekabr 429-sonli buyrug'i). Natijada darslik ilmiy-nazariy materiallar bilan boyitilgan;

o'zbek va ingliz yozuvchilarining romanlaridagi an'ana va novatorlik, ularning individual mahorati va poetik uslubini tadqiq etish orqali tarixiy romanlarning nasr taraqqiyotidagi o'rnini belgilash haqidagi xulosalardan Amerika Qo'shma Shtatlarining O'zbekistondagi elchixonasining "Mindonobod Satellite Access Microscholarship Program" S-U2800-21-GR-3126 xalqaro amaliy loyihasida foydalanilgan (Farg'ona tumani maktabgacha va maktab ta'limi bo'limi

62-umumiy o'rta ta'lim maktabining 2025-yil 3-martdagi 4-son ma'lumotnomasi). Natijada loyiha ilmiy-amaliy materiallar bilan boyitilgan;

tarixiy romanlarning badiiy-psixologik talqinida shaxs va jamiyat munosabatlari ifodasi hamda ayol ruhiyati tasvirida ijodiy individuallikni aniqlashga oid ilmiy xulosalardan "O'zbekiston" teleradiokanalida 2024-2025-yillarda efirga uzatilgan "Adabiy jarayon", "Bedorlik", "Jahon adabiyoti", "O'zbek nasri" nomli dasturlarning ssenariylarini yozishda foydalanilgan (O'zbekiston Milliy teleradiokompaniyasi "O'zbekiston-24" ijodiy birlashmasi "O'zbekiston" teleradiokanalining 2025-yil 18-fevraldagi 05-09-198-son ma'lumotnomasi). Natijada ko'rsatuvlarning xalqchilligi ortgan.

**Tadqiqot natijalarining aprobatsiyasi.** Tadqiqot natijalari 10 ta ilmiy-amaliy anjumanda, shu jumladan, 7 ta xalqaro konferensiyada aprobatsiyadan o'tkazilgan.

**Tadqiqot natijalarining e'lon qilinganligi.** Dissertatsiya mavzusi bo'yicha 23 ta ilmiy ish nashr etilgan, shundan 1 ta monografiya, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 12 ta maqola, shulardan 3 tasi xorijiy jurnallarda nashr qilingan.

**Tadqiqotning tuzilishi va hajmi.** Dissertatsiya kirish, 4 asosiy bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan iborat. Ishning hajmi 250 sahifani tashkil etadi.

## DISSERTATSIYANING ASOSIY MAZMUNI

**Kirish** qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, o'rganilganlik darajasi yoritilgan; tadqiqotning maqsadi, vazifalari, obyekti va predmeti aniqlangan; ishning fan va texnologiyalarni rivojlantirishning muhim yo'nalishlariga mosligi ko'rsatilgan hamda tadqiqotning ilmiy yangiligi, amaliy natijalari, natijalarning ishonchliligi, nazariy va amaliy ahamiyati, natijalarning amaliyotga joriy etilishi, nashr etilgan ishlar va dissertatsiya tuzilishi to'g'risidagi ma'lumotlar o'rin olgan.

Dissertatsiyaning birinchi bobi "**Tarixiy roman genezisi va taraqqiyot bosqichlari**" deb nomlangan va uning birinchi faslida "Tarixiy roman va uni o'rganishning nazariy asoslari" tadqiq etilgan. Jahon adabiyotshunosligida roman janri, xususan, tarixiy roman poetikasi, tarixiy taraqqiyoti, roman janrining umumiy qonuniyatlar asosida rivojlanishidagi hissasi, tarixiy asar syujeti va kompozitsiyasi, shakl hamda mazmun birligi, mavzu-g'oya hamohangligi, tarixiy haqiqat va badiiy to'qima mutanosibligi, tarixiy romanda badiiy til kabi masalalar atroflicha tadqiq etilgan. O'zbek adabiyotshunosligi ham bu masalada yetarlicha tajribaga egaligi ko'rsatib o'tilgan.

Roman garchi uning ildizlari ertaroq hikoya an'alariga borib taqalsa ham, XVIII asrda alohida adabiy shakl sifatida paydo bo'ldi. Ayan Yot o'zining "The Rise of the Novel" (1957) asarida ta'kidlashicha, roman avvalgi hikoya shakllaridan o'zining "formal realizmi" bilan farq qilgan. Shu o'rinda ta'kidlash kerakki, "romanning realizmi u taqdim etadigan hayotning turida emas, balki uni taqdim etish usulida namoyon bo'ladi"<sup>9</sup>. Tarixiy roman paydo bo'lishi hamda

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<sup>9</sup> Watt I. The Rise of the Novel. – 1<sup>st</sup> Edition. USA, 2001-P.339.ISBN978520230699. <https://www.ucpress.edu/books/the-rise-of-the-novel-updated-edition/paper>. ( murojaat sanasi: 22.12.2022).

shakllanishi masalasi ilm olamida ko‘plab bahs-munozaralarga sabab bo‘lgan. Igltonning “Literary Theory” asarida romanni ma’lum tarixiy sharoitlarda paydo bo‘lgan va rivojlangan adabiy ifoda shakli sifatida ko‘rib chiqadi. Iglton fikriga ko‘ra, roman XVIII-XIX asrlarda kapitalizm va o‘rta sinf ko‘tarilishi bilan bog‘liq holda paydo bo‘lgan va shakllangan.

O‘tmish davr adabiyotshunos olimlarining aksariyati tarixiy romanning paydo bo‘lishini yangicha, o‘ziga xos hodisa bilan bog‘lashsa, fransuz adabiyotshunosligi vakillari bu fikrni ma’qullamaydilar. Ular yozuvchi faqat o‘zi guvoh bo‘lgan voqelikni haqiqat bilan tasvirlashi mumkinligini, aks holda bu tarixiy asar emas, balki uydurmalar majmuasi bo‘lishini ta’kidlaydilar. Keyinchalik ilmiy bahslarda tarixiy romanni alohida janrga ajratish zarurligi haqida munozaralar boshlandi. Bu borada adabiyotshunos G.Lukach realist yozuvchilar ijodini tahlil qilar ekan, tarixiy roman negizida uni ijtimoiy romanlardan ajratib turuvchi o‘ziga xos xususiyatlar yo‘q, degan xulosaga keladi.<sup>10</sup> Uning ta’kidlashicha, tarixiy roman badiiy adabiyot va tarixiy haqiqat o‘rtasidagi munosabatlar haqida o‘ziga xos nazariy savollarni keltirib chiqaradi. G.Lukach o‘zining “The Historical Novel” (1937) asarida haqiqiy tarixiy romanning maqsadi shunchaki tarixiy voqealarni taqdim etish emas, balki odamlarni tarixiy haqiqatda o‘ylaganidek, his qilgani va harakat qilganidek ijtimoiy va insoniy motivlarni uyg‘otishdir, deb ta’kidlaydi. Fasl davomida professor V.D.Oskotskiy, Jerome de Grut, T.E.Komarovskaya kabilarning tarixiy romanlarga xos xususiyatlar tasnifi berilgan.

Dunyo adabiyotshunosligida tarixiy romanga turlicha ta’rif beriladi. Professor F.B.Beshukova “Tarixiy roman iborasi keng tarqalganiga qaramay uni adabiy termin deb bo‘lmaydi, unda tuzilishiga ko‘ra umumiy tasavvurni o‘z ichiga olgan janr strukturasi mavjud emas”<sup>11</sup>, deya e’tirof etadi. Tarixiy roman o‘tmishda bo‘lgan voqealar fonida yuzaga kelgan. Tarixiy roman genezisi xususida rus olimi M.Baxtin ushbu janrning ilk shakllari xalq og‘zaki ijodida yuzaga kelgan, deb hisoblaydi. Hegel romanning shakllanishini epos bilan bog‘lagan bo‘lsa, V.Kojinov XV asrda Germaniyada yaratilgan shvanklarning xalq kitobidan boshlangan, deb izohlaydi.

Yevropa adabiyotida tarixiy asarlar shakllanishi eramizdan oldingi V-III asrdan deb belgilansa, o‘zbek adabiyotida ham tarixiy asarlar genezisi eramizdan oldingi davrga borib taqaladi. Jahon tarixiy romanchiligi taraqqiyotida tarixiy romanning asosan ikki shakli yuzaga kelgan: 1. An’anaviy tarixiy roman; 2. Tarixiy-biografik roman. O‘zbek tarixiy romanlariga professorlar N.Rahmonov, Z.Rahimovlar tomonidan tasnif berilgan. Zero, jahon adabiyotshunosligi tajribasidan ma’lum bo‘ladiki, tarixiy mavzular rivojida tarixiy roman katta rol o‘ynagan va o‘ynamoqda. Tarixiy-badiiy asarlar genezisi uzoq tarixga ega bo‘lib, bunday turkumga kiruvchi asarlar bugungi ko‘rinishga kelgunga qadar keng va teran evrilishni boshdan o‘tkazgan. Bundan ko‘rinib turibdiki, tarixiy roman genezisida badiiy adabiyot va tarixnavislik sohalarining vakillari yaratgan

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<sup>10</sup> Лукач Г. Исторический роман Москва: Common place, 2014. – С.178. ISBN: 978-99970-0119-1https://lukach-georg/istoricheskiy-roman.ru. ( murojaat sanasi: 22.09.2023)

<sup>11</sup> Жачемукова Б., Бешукова Ф. Художественная специфика жанра исторического романа // Вестник Адыгейского государственного университета. Серия: Филология и искусствоведение. – Майкоп, 2011. – №1. – С. 13-19.

“memuar”, “esdalik”, “xotira”, “badiylashgan tarix”, “kundalik” kabi umumiy janrlarning o‘rni beqiyos.

L.Prashkovich, S.Petrov kabi olimlar tarixiy romanlarni bir necha – tarixiy-qahramonlik, tarixiy-inqilobiy, tarixiy-sarguzasht, tarixiy-fantastik kabi turlarini ko‘rsatganlar. An’anaviy tarixiy roman markazida to‘qima obraz turadi. Tarixiy shaxslar ayrim lavhalarda yoki bosh qahramon bilan yonma-yon ishtirok etadi. Professor G‘.Murodov o‘z tadqiqotida bunday romanlarni “Volter Skott romani” deb e’tirof etgan. Olim an’anaviy tarixiy romanga xos badiiy-poetik xususiyatlarni tahlil etgan<sup>12</sup>.

Bobning ikkinchi faslida “Tarixiy romanning nasr taraqqiyotidagi o‘rni va badiiy xususiyatlari” tadqiq etilgan.

Tarixiy romanga xos xususiyatlar quyidagicha belgilanadi: a) syujetning asosi aniq tarixiy voqealardan iborat bo‘lishi; b) muallif tarixiy hujjatlar, manbalarga tayanishi; c) romanda tarixiy faktlar va badiiy to‘qima birlashtirilishi; d) qahramonlar ham haqiqiy, ham to‘qima obrazlar bo‘lishi mumkinligi; e) muallif o‘zi tasvirlagan tarixiy voqealarga o‘z nuqtayi nazaridan o‘tkazib munosabat bildirishi; f) roman tasvirlanayotgan davrga xos bo‘lgan tilda yozilishi<sup>13</sup>.

Tarixiy romanning asosiy vazifalaridan biri tarixiy voqelikni faktlarga tayangan holda o‘rganishdir. Tarixiy roman o‘quvchiga tarixiy voqealar va davrlarni yaxshiroq tushunishga, yangi bilimlarni berishga, tarixni chuqurroq tushunishga yordam beradi. Muallif davr haqidagi bilimlaridan o‘quvchiga tarixiy voqealar, personajlar haqida chuqurroq tushuncha berish uchun foydalanishi mumkin<sup>14</sup>. Umuman olganda, tarixiy roman – bu tarixiy faktlar, xayoliy personajlar va voqealarning kombinatsiyasi bo‘lgan janr. U sujet va mavzularning turli elementlariga ega bo‘lishi mumkin, ammo umumiy maqsadi o‘quvchiga tarixiy voqealar, davrlarni yaxshiroq tushunishga yordam beradigan qiziqarli hikoyani yaratishdan iborat.

Adabiyotshunos A.Kattabekov tarixiy romanlarga xos xususiyatlarni tasniflagan<sup>15</sup>. Olim tavsiya etgan xususiyatlar asosiy mezon bo‘la olishini ta’kidlagan holda, unga yana tarixiy asarlar tili bilan bog‘liq talab ham qo‘shilsa, mezon yanada to‘laroq bo‘ladi, degan xulosa yuzaga keladi. Chunki badiiy asar tili tarixiy asarlarda davr ruhini ifodalash, personajlar ichki olamini tasvirlashda asosiy vosita hisoblanadi. A.Kattabekovning tadqiqotida o‘tgan asrning 70-80 yillarida yaratilgan romanlar xususida fikr yuritilganligi bois bugungi kun talabidan kelib chiqib qayta ishlanishni, yangicha badiiy tafakkur nuqtayi nazaridan o‘tkazilishi zarur bo‘ladi.

Ijodkor tarixiy roman yaratishda bir qator xususiyatlarga alohida e’tibor qaratadi, ya’ni o‘tmish voqealari hamda unda ishtirok etgan tarixiy shaxslar haqida konkret tasavvur berish, tarixiy davrning ijtimoiy-tarixiy xarakteristikasini faktlar va ilmiy asoslar bilan yoritib berishni talab etadi. Tanqidchi V.G.Belinskiy

<sup>12</sup> Муроодов Ғ. Тарихий романнинг муштараклик ва ўзига хосликлар уйғунлиги муаммолари: Филол.фан. д-ри (DSc)... дисс. автореф. – Тошкент, 2018.

<sup>13</sup> Малкина В. Поэтика исторического романа: проблема инварианта и типология жанра. – Тверь: Твер. гос. ун-т, 2002.

<sup>14</sup> Stocker B. Historical Fiction: Towards A Definition. –London, 2019. [https://www.researchgate.net/publication/345438175\\_Historical\\_Fiction\\_Towards\\_A\\_Definition](https://www.researchgate.net/publication/345438175_Historical_Fiction_Towards_A_Definition). (murojaat sanasi: 22.09.2023)

<sup>15</sup> Каттабеков А. Тарихий роман хусусида баҳслар // Ўзбек адабий танқиди. – Тошкент: Турон-Иқбол, 2011. – Б. 29.

“romanda ijtimoiy jamiyat manzarasini tasvirlash hayotni poetik tahlil etishdir” deya e’tirof etgan. Gegel esa romanda manfaatlar, xarakterlar, hayotiy munosabatlarning boyligi va rang-barangligi, yaxlit dunyoning keng manzarasi to‘la namoyon bo‘ladi, deb ta’kidlaydi. Ushbu fikrlarda olimlar romanga xos tafakkur hayotni yaxlitligicha, uning pastu-balandi, shaxs va jamiyatni, tarix bilan o‘zaro aloqada bo‘lishini e’tirof etadi. Umuman olganda, roman yaratishda yozuvchi shaxs va jamiyat, umuminsoniy manfaatlar, qarashlar nuqtayi nazaridan yondashishi kerak. Ijodkorning chuqur falsafiy mulohaza qilishi hamda o‘z konsepsiyasiga ega bo‘lishi uning ijodidagi g‘oyaviy pozitsiyaning aniq va mukammalligidan dalolat beradi. Demak, adabiyotshunoslikda romanchilik imkoniyati keng bo‘lgan janrdir.

Tarixiy asar adabiyotshunoslikda eng ko‘p munozalarga sabab bo‘ladigan asar turidir. Buni quyidagicha 4 bosqichda tasnifladik:

Til va uslub jihatdan. Qadimgi ingliz adabiyoti ingliz tilining lug‘at va sintaksis bilan bog‘liq jihatiga ta’sir ko‘rsatdi. Qadimgi ingliz tilidan ko‘plab so‘zlar va iboralar zamonaviy ingliz tiliga kiritilgan. Bu ijoddagi o‘tmish va zamonaviy uslubni yaqinlashishiga ta’sir ko‘rsatadi.

Janr nuqtayi nazaridan. Qadimgi ingliz adabiyotida mavjud bo‘lgan ko‘plab janrlar zamonaviy adabiyotda mashhur bo‘lib kelmoqda. Masalan, «Beovulf» dostonidagi epik she’riyat J.R.Tolkien kabi yozuvchilarga, xuddi shunday qadimgi ingliz adabiyotidagi diniy mavzular zamonaviy yozuvchilarga fantaziya va ilmiy fantastika sohalarini rivojiga ta’sir ko‘rsatdi.

Mavzular ko‘lami asosida. Qadimgi ingliz adabiyoti qahramonlik, sadoqat, yaxshilik va yomonlik o‘rtasidagi kurash kabi bugungi kunda ham dolzarb bo‘lib kelayotgan mavzular bilan shug‘ullanadi. Ushbu mavzular zamonaviy yozuvchilar tomonidan turli yo‘llar bilan o‘rganilgan.

O‘tmishni talqin qilish. Qadimgi ingliz adabiyoti o‘tmishga va o‘sha davrda yashagan odamlarning e’tiqodlari va qadriyatlariga ko‘zgu bo‘ladi. Zamonaviy yozuvchilar tarixiy davrlarni o‘rganish va zamonaviy madaniyatning ildizlarini tushunish uchun o‘tmish davr adabiyotidan foydalanganlar.

Demak, tarixiy roman turli madaniyatlar va jamiyatlarni o‘rganish vositasi sifatida xizmat qilishi mumkin. U din, siyosat, iqtisod, axloqiy me’yorlar va boshqalar kabi hayotning turli madaniy, ijtimoiy jihatlarini aks ettirib, o‘quvchilarga o‘tmishda sodir bo‘lgan madaniy va ijtimoiy o‘zgarishlarni, ularning hozirgi hayotimizga ta’sirini yaxshiroq tushunishga yordam beradi.

Birinchi bobning uchinchi fasli “O‘zbek va ingliz tarixiy romanlarida malika obrazining genetik ildizlari” deb nomlangan.

Tarixiy asar va undagi personajlar haqida so‘z ketganda malikalar obrazi alohida e’tibor qaratiladigan mavzulardan ekanligi anglashiladi. Sharq va G‘arb tarixida ulkan tadbirlarni amalga oshirgan, buyuk hukmdorlarga rafiqa yoki qizlik mavqeyiga tayanib davlatni boshqargan ko‘plab malikalar faoliyati bizga ma’lum. Ular ana shu sa’y-harakatlari tufayli tarix sahifalarida o‘z o‘rniga ega.

Sharqda malikalar obrazi xalq og‘zaki ijodi namunalarida, xususan, doston, ertaklarda namoyon bo‘ladi. Jumladan, “Malikayi Husnobod”, “Malikayi Xubon”, “Malikayi Jahon” kabi ertaklarda bosh qahramonlar hukmron xonadonlarning nufuzli xonadon malikalari bo‘lib, ularning to‘laqonli talqini idrokli, jasur ayol sifatidagi xususiyatlari orqali tasvirlangan, katta jasorat egasi deya baholangan.

Tarixiy dostonlarning mumtoz namunasi “Oysuluv” yurtimizda ikki yarim ming yil oldin ro‘y bergan mustaqillik uchun olib borilgan kurashning badiiy ifodasi bo‘lib chiqdi. Gerodotning “Tarix” kitobidagi To‘maris voqeasi “Oysuluv” dostonidagi voqealarga o‘xshaydi. To‘maris haqidagi rivoyat matni saqlanmaganida “Oysuluv”ning yaratilishida tarixiy voqea asos bo‘lganini aniqlash juda mushkul kechardi. Taniqli olimlar T.Mirzayev va B.Sarimsoqov “Oysuluv” dostonining vujudga kelishida To‘maris nomi bilan mashhur tarix asos bo‘lganini ilmiy dalillab berganlar. Xalq og‘zaki ijodi namunalaridan “Alpomish” qahramonlik eposida, Go‘ro‘g‘li turkumidan: “Malikayi Ayyor”, “Kuntug‘mish”, “Rustamxon”, “Xoldorxon” kabi dostonlarda malikalar obraz sifatida aks etgan. Shuningdek, o‘zbek xalq ertaklaridan “Malika Birmisqol”, “Malikayi Gulizor”, “Malikayi Xusnobod”, “Ziyod botir” ertagida Sulton Fotihning qizi Qamarxon kabi personajlar orqali ertaklarning badiiy kechinmasi namoyon bo‘ladi.

“Shohnoma” asaridan so‘ng malika obrazi Nizomiy Ganjaviyning “Xusrav va Shirin” hamda “Iskandarnoma” dostonlarida uchraydi. Nizomiy Ganjaviy an‘anasini davom ettirgan Alisher Navoiyning “Farhod va Shirin”, “Saddi Iskandariy” dostonlarida ham malikalar obrazi yuksak mahorat bilan tasvirlangan. Shirin obrazi Sharq xalqlari o‘rtasidagi adabiy aloqalarning rivojlanishi va yuksalib borishida muhim ahamiyat kasb etgan Armaniston malikasidir. Ko‘plab sharqshunos olimlarning fikriga ko‘ra Shirin tarixiy shaxs hisoblanib, VI asrning oxiri VII asrning boshlari yashagan. Uning millati va tug‘ilgan maskani haqida ma’lumotlar keltirilmagan<sup>16</sup>.

O‘zbek adabiyotida malikalar obrazi tasvirlangan bir qancha asarlar mavjud. Malikalar haqida ko‘plab qo‘lyozma va toshbosma asarlarda qiziqarli ma’lumotlar mavjud. O‘zbek adabiyoti tarixida malikalar obrazi XVII-XVIII asr namunalarida ham qisman bo‘lsa-da uchraydi.

Yevropa adabiyotida ham malikalar hayoti va faoliyati haqida hikoya qiluvchi doston va eposlar mavjud. Professor Jon Miles Foley bu borada tahlillar olib borgan.<sup>17</sup>

G‘arb adabiyotida malikalar bilan bog‘liq ko‘plab afsonalar mavjud. Masalan, “Qirolicha Gvinever” afsonasi qirol Arturning rafiqasi malika Gvinever haqida hikoya qilinadi.

O‘zbek va ingliz xalq og‘zaki ijodida malikalarning o‘ziga xos o‘xshash va farqli jihatlarini quyidagi jadvallarda ko‘rish mumkin:

1.3.1-jadval

<b>O‘zbek va ingliz xalq ertaklaridagi malikalarning o‘xshash jihatlari</b>	<b>O‘zbek</b>	<b>Ingliz</b>
Oliyjanoblik	✓	✓
Aql-zakovatli	✓	✓
Go‘zallik timsoli	✓	✓
Sinovlarda bardoshlilik	✓	✓
Ma‘rifatparvar	✓	✓
Shaxsiyat tarbiyasida faol	✓	✓
Saodatli taqdir egasi	✓	✓

<sup>16</sup> Алиев Г. Легенда о Хосрове и Ширин в литературах Востока. – М.: Восточной литературы, 1960.

<sup>17</sup> McCarthy, William and John Miles Foley. Traditional Oral Epic: The Odyssey, Beowulf, and the Serbo-Croatian Return Song. – USA: University of California press, 1991. – P.680.

<b>O‘zbek va ingliz xalq ertaklaridagi malikalarning farqli jihatlari</b>	
<b>O‘zbek ertaklari</b>	<b>Ingliz ertaklari</b>
Milliy an’analar	Yevropacha uslub
Hunar egallash (tikish, kashtachilik, gilamdo‘zlik, zardo‘zlik)	San’atda bilim va ko‘nikmalarga ega bo‘lish (raqs, musiqa, rasm chizish)
Sharqona andisha	Erkin fikrlash

Yuqoridagi jadvallardan ko‘rinadiki, o‘zbek va ingliz folklori namunalarida malika obrazining tasvirida mushtarak jihatlarning tutashgan nuqtalari hamda har ikki xalqqa xos dunyoqarash va milliy ruhiyat namoyon bo‘lgan.

Ingliz adabiyotida ham tarixiy romanning vujudga kelishida xalq og‘zaki ijodi namunalari, epos, doston, hikoya va rivoyatlar, o‘tmishdagi yozma bitiklar bunga asos bo‘ladi. Demak, Sharq va G‘arb adabiyotiga malikalalar obrazi xalq og‘zaki ijodi orqali kirib kelgan degan fikrni asoslash mumkin.

O‘zbek tarixiy romanchiligida yurtimiz o‘tmish hayoti va tarixida yashagan malikalar, ularning ijtimoiy siyosiy, ma’naviy-ma’rifiy sohalardagi faoliyati xususida Pirimqul Qodirov, Odil Yoqubov, Muhammad Ali, Nurali Qobul, Shahodat Isaxonova, To‘lqin Xayit, Poyon Ravshanov, Xurshid Davron, Risolat Xaydarova kabi adiblarning nodir asarlari talaygina.

O‘zbek nasrining yirik namoyondalaridan biri Pirimqul Qodirovning “Yulduzli tunlar”, “Avlodlar dovoni” nomli romanlarida buyuk Boburiylar sulolasining vakillari, xususan, Xonzodabegim, Qutlug‘ Nigorxonim, Oyshabegim, Mohim begim kabi sulolaning malikalari va ularning taqdirleri bilan bog‘liq voqealar haqida bayon etiladi.

Yozuvchi romanda Bobur obrazini tasvirlash bilan bir qatorda, u bilan zamondosh bo‘lgan, uni zaharlab o‘ldirmoqchi bo‘lgan Malika Bayda obrazini ham badiiy poetik mahorat bilan tasvirlagan. Asarda Malika Bayda o‘g‘li Ibrohim Lodi uchun Boburdan qasd olmoqchi bo‘lgan ona, o‘z vatani, xalqi uchun kurashayotgan fidokor sifatida gavdalanadi. Yozuvchi Bobur obrazini shunday mahorat bilan tasvirlaganki, uning Malika Baydaga, ya’ni dushmaniga qilgan munosabati orqali, Bobur obrazini ayollarga bo‘lgan samimiy munosabatini anglash mumkin. Shuningdek, P.Qodirovning “Ona lochin vidosi” romanida muallif temuriyzodalar – Shohruh Mirzo umrining so‘nggi damlari, Mirzo Ulug‘bekning tahlikali kunlari, halokati, Abu Said saltanati yillari, nihoyat, Husayn Boyqaroning hokimiyat tepasiga kelishi voqealarini qalamga olinadi. Hajm jihatdan ham “Yulduzli yunlar” va “Avlodlar dovoni”ga nisbatan ancha mo‘jaz bu romanning voqealar ko‘lami hiyla keng. Toju-taxt uchun ketgan shafqatsiz jang-u jadallar, saroydagi ichki nizolar, tashqi tazyiqlar, o‘zaro adovatlar, son-sanoqsiz qotilliklar romanda bor holicha ko‘rsatiladi. Biroq bu roman toju-taxt uchun ketgan jang-u jadallarning xronikasi emas. Asar markazida temuriy tojdorlar emas, balki ona lochin – Gavharshodbegim siymosi turadi.

Adibning avvalgi romanlarida ham qator temuriylar sulolasiga mansub ayollarining obrazi katta ehtirom, mehr-muhabbat bilan qalamga olingan edi. Ayniqsa, Xonzodabegim, Hamidabonu obrazlari tarixiy romanchiligimizda muhim yangilik bo‘ldi. Xonzodabegimning inisi Boburga cheksiz mehri, sadoqati, o‘z shaxsiy hayotini qurbon qilib, ko‘ngli tusamagan odam Shayboniyxon sharoitiga

ko'rib, uning nikohiga o'tishi, inisining hayotini qutqarib qolishi, binobarin, o'z hayoti, baxtini o'rtaga qo'yib, temuriylar saltanatini asrab qolishga intilishi haqqoniy tasvirlangan. Professor M.Xolbekovning yozishicha, "Badiiy to'qimadan ranglar uyg'un, tovushlar ohangdosh, xushmanzarali, har tomonlama qulay va go'zal dunyoning paydo bo'lishi – bu kundalik hayotga qarshi chiqishning utopik shaklidir"<sup>18</sup>. Darhaqiqat, tarixiylik nafaqat jahon nasri, balki o'zbek milliy nasri, jumladan, romanchiligining ham asosiy adabiy-estetik jihatlaridan biri hisoblanadi. Badiiy asarda tarixiylik prinsiplarining namoyon bo'lishida tarixiy shaxs, makon va zamon, davr va qahramon munosabati kabi ko'plab masalalar muhim ahamiyat kasb etadi. O'zbek adabiyotida mashhur tarixiy shaxslar hayoti asosida yaratilgan romanlarning syujet yo'nalishida ham, prototipiga ega bo'lmagan to'qima obraz yoki voqealar silsilasi aks ettirilgan asarlarda ham, qahramonlar nutqining stilizatsiyasida ham tarixiylik bosh ijodiy prinsip sifatida bo'y ko'rsatganini kuzatish mumkin.

O'zbek va ingliz adabiyotida malika obrazi milliy o'ziga xoslikka ega. Ingliz tarixiy romanlarida malikalar ko'pincha mustaqil siyosiy subyektlar sifatida tasvirlanib, ularning qarorlari va strategiyalari batafsil yoritiladi. O'zbek adabiyotida esa ayollar hokimiyati ko'pincha eri, o'g'li yoki otasining mavqeyi orqali ifodalanadi, siyosiy ta'sir ko'proq bilvosita ko'rsatiladi.

Ingliz adabiyotida ham malikalar obrazi tasvirlangan ko'plab asarlar mavjud. Jumladan, qirolicha Viktoriya haqida, uning hayoti va hukmronlik davri haqida bir qancha asarlar yozilgan. Taniqli ingliz yozuvchisi Dayzi Gudvinning "Viktoriya" romanida qirolicha Viktoriya hukmronligining dastlabki yillari, shahzoda Albert bilan bo'lgan muhabbat romantikasi va yosh monarx sifatida duch kelgan qiyinchiliklari tasvirlanadi. Romanda Viktoriyaning ichki dunyosi, hissiyotlari va kechinmalari ham voqealar bayoniga tortilgan. Gudvin uni mas'uliyati og'ir davlat ishlari va unga qo'yilgan ijtimoiy talablar bilan kurashayotgan yosh ayol sifatida tasvirlaydi. Yozuvchi Qirolicha Viktoriyani kuchli monarxiyaning shohona qiyofasini va o'ziga xos yosh ayolning insoniy fazilatlarini o'zida mujassam etgan dinamik xarakter sifatida tasvir etadi.

Demak, tarixiy romanlar genezisi ingliz va o'zbek adabiyotida folklor namunalariga borib taqaladi. Tarixiy shakllanish bosqichida ilk yozma adabiyot namunalarida tarixiy shaxslar, tarixiy voqelik tasvirini berish orqali rivojlanib borgan hamda badiiy-estetik hodisa sifatida janr ko'rinishini olgan. Sharq va G'arbda malikalar nafaqat hukmdorlar rafiqasi yoki shahzodalar onasi sifatida, balki saroy hamda hukumat ishlarida ham maslakdosh sifatida namoyon bo'lishgan.

Dissertatsiyaning ikkinchi bobi "**Tarixiy romanlarda moziy haqiqati va badiiy to'qimaning qiyosiy tahlili**" deb nomlangan va uning birinchi faslida "Malika biografiyasiga ijodkor munosabati tadqiqi" o'rganilgan. Tarixiy roman fan bilan san'at o'rtasidagi integratsion nuqta<sup>19</sup> ekanligini ta'kidlagan rus munaqqidi V.G.Belinskiy o'tmish asarlarda yoritilgan ijtimoiy-siyosiy muammo va voqealar asar qahramonlarining tarixiy haqiqati bilan mutanosib bo'lishi shart emasligini qayd etadi. Zero, tarixiy asar muallifi o'z tasavvuri va fantaziyasidan kelib chiqib,

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<sup>18</sup> Холбеков М. XX аср модерн адабиёти манзаралари. – Тошкент: Mumtoz so'z, 2014. – Б. 232.

<sup>19</sup> Белинский В. Танланган асарлар. – Тошкент: Уздавнашр, 1955. – Б. 178.

badiiy to‘qimaga, ya’ni to‘qima syujet, to‘qima obraz va voqealarga murojaat etadi. Buning asnosida o‘tmish haqiqati aniqlikda asoslanadi.

Ma’lumki, badiiy asarning asosiy mazmunini va undagi qahramonlarning xarakterini ochib beradigan, o‘zaro uzviy bog‘langan voqea-hodisalar majmuiga nisbatan to‘qima deyiladi. To‘qima muallifning hayotot mevasi. Agar yozuvchi o‘z personajini, asar voqealarini xayolot dunyosining badiiyat mantig‘i bilan isbotlasa, unda u badiiy to‘qimaga aylanadi. Tarixiy asar yaratishda har bir ijodkor badiiy to‘qimaga murojaat etmasligini iloji yo‘q. Lekin to‘qima uydirma bilan farqlanishi kerak. Bibixonim Amir Temurning suyuqli rafiqasi bo‘lganligi, mamlakat ijtimoiy-siyosiy hayotida muhim o‘rin tutganligi barchamizga ma’lum. Salohiddin Toshkandiyning “Temurnoma” asarida Amir Temur Saroymulxonim bilan qanday tanishganligi voqeasi bayon qilinadi: *“Bir kecha tushida (Bayonqulixon) Shayx ul-a’lamni ko‘rdi. Aydilar: xilofi shar’iy qilmagil, turgil, qizlaringni erga bergil. Bayonqulixonning to‘qqiz qizi bor edi. Uyqudan turib barcha qizlarini ja‘m qildi... Barchasidan kichigi Saroymulxonimcha edi, aydi, ey ota, sizning davlatingiz soyasidan hech joyga bormasmen, er ham qabul qilmasmen, dedi...”* Podshoh kunlardan bir kuni tushida yana bir bor Shayx ul-a’lamni ko‘radi. Bu mo‘tabar zot podshohdan Saroymulxonimni turmushga berishini so‘raydi. Ertangi kuni xon qizini huzuriga chorlaydi. Qiz esa *“maning xohishimga qarasangiz?! Mani Tarag‘ay Bahodir o‘g‘liga (Amir Temurga) beringiz”* deydi. Biroq Shahrizabz begi Tarag‘ay bahodir bilan xon o‘rtasidagi munosabatlar sovuqlashganligi tufayli Bayonqulixon ushbu nikohga rozilik bermaydi<sup>20</sup>. “Temurnoma”da Saroymulxonim Bayonqulixonning qizi, deb ko‘rsatilgan bo‘lsa-da, aslida, tarixiy manbalarda uning Movarounnahrning chingiziylardan bo‘lgan hukmdor Qozonxonning qizi degan ma’lumotlar bor. Asarda tarixiy voqealar xronologiyasiga amal qilish borasida ham kamchiliklar kuzatiladi. Chunki voqealarni, tarixiy shaxslarni odilona baholashda xronologiyaning o‘rni beqiyosdir. Badiiy asarda voqealar tartibiga rioya qilishda, uning mazmunida bir qadar nisbiylik mavjud.

Bayonqulixon arzanda qizini Amir Temurga uzatishga unamagach, malika otasiga *“kimda kim men bilan shaxmat o‘ynab yutsa, g‘olibga xotin bo‘laman, garchi u cho‘pon bo‘lsa ham”* deydi. Xon bu musobaqaga rozilik beradi. Malika qul yigit usti boshini kiyib, shaxmat musobaqasiga keladi; *“Xonimcha aydi man qulbachalaringiz sifatida bo‘lay. Siz ayting, kim bizni qulbachamiz bilan shatranj o‘ynamoq da’vosin qilur, har kim shuni yutsa man unga qulimni in‘om qilurman. Xon andin keyin qizin so‘zin qabul qilib, xo‘p dedi”*. Ma’lumki, qadimdan Sharq ayollari ibo, hayo, borasida ancha mukammal bo‘lgan. Asarda yozuvchi Saroymulxonim obrazini andishasiz etib tasvirlagan. Turon ayollari turmushga chiqishda otasiga shart qo‘yish uyoqda tursin, hattoki ko‘zlariga tik qaragani botina olmaganlar.

Tarixiy romanlarda malikalar ko‘pincha hokimiyatga ega va saroy hayotining murakkabligini boshqaradigan kuchli, ta’sirli shaxslar sifatida tasvirlangan. Ushbu romanlar tarix davomida malikalarning hayotini tavsiflovchi siyosiy fitna, hokimiyat uchun kurash, shaxsiy qurbonliklarga oyna beradi. Qirollik saroylarining ulug‘vorligidan tortib, yetakchi qiyinchiliklarigacha, tarixiy romanlardagi kuch, burch va shaxsiy munosabatlarning nozik tomonlarini o‘z

<sup>20</sup> Тошкандий С. Темурнома. – Тошкент: Чўлпон, 1991. – Б. 24.

ichiga olgan malikalar tasvirini namoyon etadi. Nensy Goldstounning “To‘rt malika” asarida tarixiy romanlardagi qirolichalar obrazi berilgan bo‘lib, ular siyosiy arbob sifatida tasvirlanadi, asarda ular hayotining shaxsiy va hissiy tasvir etiladi. “The messengers had long since brought news of Louis’s death - but only now did the Queen Mother learn of the true scale of the losses caused by the crusade: her husband, son, daughter, son-in-law and daughter-in-law, and long-awaited grandson, and brother-in-law, and his wife - all were dead”<sup>21</sup>.

(*Elchilar Luiz vafot etgani haqida xabar berib ketishganiga ancha bo‘lgan edi, biroq ona qirolicha endigina salib yurishining nechog‘lik ulkan bir falokat bo‘lganini anglab yetdi: turmush o‘rtog‘i, o‘g‘li, qizi, kuyovi, kelini, qaynisi va uning xotini – hammasi o‘ldi.*) Ushbu romanda malikaning ichki dunyosini g‘alabalari va siyosiy sahnadagi o‘rnini tasvirlaydi. Qirolichalarning tarixiy romanlarda obraz sifatida o‘rganar ekanmiz, ularni o‘z davrlaridagi cheklovlarni bosib o‘tib, tarix ostonasida doimiy iz qoldirganliklarini anglaymiz.

Tarixiy haqiqat va badiiy to‘qima ingliz adabiyotida o‘zaro ta’sir qiluvchi ikkita muhim jihatni qamrab oladi. Yozuvchilar ko‘pincha tarixiy voqealar, personajlar va faktlarga murojaat qilib, nafaqat kitobxonni o‘ziga jalb qiladigan, balki ma’lum tarixiy voqea va hodisalarni, ijtimoiy-siyosiy muhitni yetkazadigan badiiy asarlarni yaratadilar. Tarixiy haqiqat va badiiy to‘qimalarning o‘zaro ta’siri turli shakllarda bo‘lishi mumkin. Ba’zi yozuvchilar tarixiy haqiqiylikni maksimal darajada oshirishga intilishadi va o‘tmishning real, aniq tasvirini yaratish uchun tarixiy manbalar hamda arxivlarni sinchkovlik bilan o‘rganadilar. Ular tarixiy haqiqatni avvalgidek yetkazishga, tarixiy dalillarni qiziqarli, kitobxonlarga tushunarli bo‘lishi uchun ko‘plab badiiy vositalardan foydalanishga intililadi.

Biroq yozuvchilar tarixiy aniqlik va badiiy maqsadlar o‘rtasida murosaga kelganda yana bir yondashuv mavjud. Ular voqealar xronologiyasini o‘zgartirishi, xayoliy personajlarni qo‘shishi yoki tarixiy dalillarni o‘zgartirib, yanada dramatik yoki hissiy ta’sir ko‘rsatishi mumkin. Ushbu yondashuv yozuvchilarga qiziqarli va badiiy ahamiyatga ega asarlarni yaratishga imkon beradi, shu bilan birga tarixiy voqeaning haqiqiyliги to‘g‘risida ishonch beradi. Dissertatsiyada o‘zbek va ingliz tarixiy asarlaridagi malikalar shaxsining qiyosiy tasviriga keng o‘rin berilgan.

Umuman olganda, o‘zbek va ingliz adabiyotidagi qirolichalar va malikalar obrazi milliy o‘ziga xoslik, tarixni yoritishdagi yondashuvga ko‘ra farq qiladi. Jumladan, har ikki xalq malikalari saroy fitnalari, siyosiy o‘yinlar va tahlikaga to‘la shuningdek, shon-shavkatli hayot fonida tasvirlashga ko‘ra umumiylik kasb etsa-da, o‘zbek malikalari haqidagi asarlarda badiiy to‘qimaga ko‘proq tayaniladi, tarixiy faktlar esa kamroq qo‘llanadi. Ingliz tarixiy asarlaridagi malikalar tasvirida esa aniq faktlar, tarixiy voqelik yetakchi o‘rin tutadi. Ularda malikalar obrazini tarix oldidagi yutuq va kamchiliklarini badiiy to‘qimadan kamroq foydalangan holda ro‘y-rost tasvirlashga e’tibor qaratiladi. Bu farqlar tarixda o‘zbek, umuman turkiy xalqlar, sharq ellaridagi ayollarga munosabat, islomiy tushunchalar va qadimiy an’analarga asosan “ko‘zdan pana qilish”, yashirin va sirli haram hayoti amalda bo‘lgani bilan izohlash mumkin. Shuning uchun ham turkiy malikalar, saroy xonimlari haqida juda kam ma’lumotlar saqlanib qolganki, bu bevosita

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<sup>21</sup> Голдстоун Н. Четыре королевы. – М.: АСТ, 2010. <https://readli.net/chetyire-korolevyi> (murojaat sanasi: 18.11.2024).

yoʻzuvchilarimizning tasvirda koʻproq badiiy toʻqimaga, ijodiy tasavvurga tayanishiga olib kelgan.

Bobning ikkinchi fasli “Malika obrazini yaratishda yoʻzuvchining badiiy mahorati” deb nomlangan. Tarixiy romanda muhim boʻlgan narsa bu buyuk tarixiy voqealarni qayta hikoya qilish emas, balki bu voqealarda ishtirok etgan odamlarning poetik uygʻonishidir<sup>22</sup>. Maʼlumki, roman voqealarini tez va oson anglashimiz uchun qahramonlar portreti kishining ichki dunyosini inʼikosi hisoblanadi. Qahramon portreti muallifning tasvir etayotgan shaxsga munosabatini ham ifoda etadi. Masalan Gregorining “Boleyn sulolasining soʻnggi vakili” asarida Anna Boleyn portreti juda goʻzal, viqorli hamda jozibador etib tasvirlanadi. Hattoki bu asar davomida yuzaga kelgan konfliktida ham taʼkidlab oʻtiladi. Annaning opasi Mariya va akasi Jorjlar bilan oʻrtasidagi ziddiyatlarning asosiy sababi sifatida uning yosh va kenja boʻla turib, chiroyi va latofati bilan Angliya qirolining qalbidan joy olishi hamda unga ikki nafar farzand ato etishi koʻrsatiladi. Bu, albatta, Mariyaning hasadini keltirar edi. Shu oʻrinda Filippa asar ichida Anna portretiga tasvirlab oʻtadi “*She scowled at him, her beauty completely erased by jealousy. ... “Half the court thinks I’m the most beautiful woman in the world”*”. (Unga nafratga toʻla nigohi bilan qaradi, goʻyo rashk uning beqiyos husnini bir zumda oʻgʻirlab ketgandi. ... Saroy aʼzolarining yarmi meni dunyodagi eng maftunkor ayol deb hisoblashadi).

“*Anne could always be comforted by the sight of her own beauty*”(Anna har qanday vaziyatda ham oʻz goʻzalligiga qarab tasalli ola oladi) deya taʼkidlaydi uning opasi Meri.

Romanda muallif Anna Boleyn haqida “in some glorious new condition, earned by her beauty and her wit”, which indicates that Anne is not just beautiful, but that she uses her charms and brains as well to get exactly what she wants.”(Anna nafaqat maftunkorligi va goʻzalligi tufayli, balki aql-zakovati bilan ham oʻzi istagan barcha narsalarga erishdi) deya taʼkidlaydi.

Oʻzbek adabiyotida temuriy malika Gavharshodbegim haqida ham bir qancha asarlar mavjud. Bu asarlarning barchasida ham mazkur obrazga turlicha yondashuvlarga duch kelamiz. Xususan, yoʻzuvchi Pirimqul Qodirov “Ona lochin vidosi” romanida Gavharshodbegimni maʼnaviy yetuk ayol, mehribon va jonkuyar ona, suyakli rafiqa, yaxshi kelin, aqlli, shijoatli va dono momo obrazida gavdalantirgan. Uni qatl ettirgan hukmdorni mangu malomatga qoldi deya taʼriflashgan. Odil Yoqubovning “Ulugʻbek xazinasi” romanida ham Gavharshodbegim obrazi mavjud boʻlib, faqat bu obrazga bir tomonlama yondashilgan. Odil Yoqubov Gavharshodbegimni Abdulatifning yovuzligining sababchisi deya tasvirlaydi. Davlatga kelayotgan barcha xavf-xatar sababchisi Gavharshodbegim deya ataydi. Uni shahzodalar oʻrtasiga nizo urugʻini sohib, janjal chiqaruvchi shaxs qilib tasvirlaydi. Pirimqul Qodirov Odil Yoqubovdan farqli oʻlaroq, Gavharshodbegim obraziga bir tomonlama yondashmaydi va uning ijobiy xislatlarini taraflarini ochib beradi. Yoʻzuvchining mahorati ham aynan shu joyda koʻrinadi. Yoʻzuvchi Gavharshodbegimni suyakli kelin, vafodor yor, mehridaryo ona sifatida kitobxon koʻz oʻngida jonlantirar ekan, oʻzbek ayoli, oʻzbek onasiga xos barcha ezgu xislatlarni uning siymosida mujassamlashtirishga

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<sup>22</sup> Лукач Г. Исторический роман. – М.: Common place, 2014. ISBN: 978-99970-0119-1<https://lukach-georg/istoricheskij-roman.ru>. (murojaat sanasi:18.01.2025).

harakat qiladi. Maqsud Shayxzodaning “Mirzo Ulug‘bek” tragediyasida muayyan sabablarga ko‘ra bu buyuk siymo obrazi bir oz bir yoqlama, o‘ta mutaassib ayol tarzida talqin etilgan.

Demak, yuqorida sanab o‘tilgan malikalarga bag‘ishlangan tarixiy romanlarda tasvirlagan bir qancha voqealar va obrazlar har doim ham o‘zaro bir markazga birlashib, mavzuning bosh va asosiy g‘oyasini to‘la ochib berish imkonini bermaydi.

Ikkinchi bobning uchinchi fasli “O‘zbek va ingliz tarixiy romanlarida saroy xonimlari shaxsiyati va taqdiri talqinlari” deb nomlanadi. Sharq va G‘arb adabiyotini o‘rganar ekanmiz, buyuk hukmdorlarga rafiqalik yoki qizlik mavqeyiga tayanib davlat boshqaruvida ulkan tadbirlarni amalga oshirgan va ana shu sa‘y-harakatlari tufayli tarixda nom qozongan ko‘plab ayol siymolarni uchratamiz. Turon kabi Yevropada ham malikalar faoliyati hukumat boshqaruvida salmoqli o‘rin egallagan. Ayniqsa, Angliyani “malikalar mamlakati” desak, mubolag‘a bo‘lmaydi. Qirolicha Elizabetta I, Mariya Tyudor, Viktoriya, Anna Boleyn kabi malikalar nafaqat mamlakat tarixida, balki jahon adabiyotining durdona asarlarida ham muhim o‘rin tutadi. Angliya qirolichasi, Genrix VIII va Anna Boleynning qizi Elizabetta I davrida 1558-yildan mutloq hokimiyat mustahkamlandi, ingliz cherkovlari qayta tiklandi va Yengilmas Armada vayron qilindi. Irlandiyada mustamlakachilik keng tarqaldi. Har qanday davlat tarixida hukmdorlar bo‘lgan, ular iqtisodiy tiklanishga va boshqa o‘zgarishlarga o‘zlarining hissalarini qo‘shgan, odatda ularning ismlari qatorida o‘sha davr yorqin kishilarining nomlari ham bo‘lgan, ular insonlar ongida yirik inqilob yaratadigan islohotchilar bo‘lgan. Britaniyaliklar uchun bunday hukmdor Elizabetta I edi. Qudratli qirolicha hayoti ko‘plab tarixiy romanlar va ilmiy asarlar mavzusi bo‘lgan. Uning hukmronligi an‘anaviy gender faoliyatii va siyosiy mafkuralarga qarshi chiqdi, chunki u haqiqatni diniy va siyosiy kuch bilan birlashtirdi<sup>23</sup>. Margaret Irvine trilogiyasi kabi tarixiy romanlarda Elizabettaning qizlikdan to‘j kiyishgacha bo‘lgan sarguzashtlari tasvirlangan, u yosh kitobxonlarni buyuklik haqidagi tasavvurlar bilan o‘ziga tortgan<sup>24</sup>. Elizabettaning xususiy mulkchilikdan strategik foydalanishi va uning moliyaviy qobiliyatlari Britaniya imperiyasining asoslarini yaratishda hal qiluvchi rol o‘ynadi va u raqiblaridan “qaroqchi malika” laqabini oldi<sup>25</sup>. Darhaqiqat, Elizabettaning hukmronligi Angliyaning iqtisodiyot va siyosatdagi muvaffaqiyatlari bilan ajralib turdi. Qirolicha Britaniya sanoatini qo‘llab-quvvatladi, birinchi navbatda xorijiy davlatlar bilan savdo aloqalarini o‘rnatdi.

Istiqolol o‘zbek xalqining shavkatli o‘tmishi, qadimiy davlatchilik tarixi, umumbashariy milliy-madaniy qadriyatlarini, jahon ilm-fani rivojiga munosib hissa qo‘shgan buyuk siymolarining hayoti va ijodini yanada kengroq va chuqurroq tadqiq etish, muhimi, ularga holisona baho berish uchun katta imkoniyat yaratdi. Shu nuqtayi nazardan ulkan markazlashgan davlat asoschisi, buyuk sarkarda Amir Temurning hukmronlik davrini, sulolaning alohida vakillarining

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<sup>23</sup> Berry Ph. *Of Chastity and Power: Elizabettahan Literature and the Unmarried Queen*. – London, 1989. – P.47-49.

<sup>24</sup> Light A. *Young Bess: Historical Novels and Growing Up*. *Feminist Review* 33. – USA, 1989. – P.57-71.

<sup>25</sup> Ronald S. *The Pirate Queen: Queen Elizabettah I, Her Pirate Adventurers, and the Dawn of Empire*. – Canada, 2007. – P.103.

taqdirini asl manbalar asosida o'rganish bugungi kunda yanada dolzarb ahamiyat kasb etmoqda. Bu masalani teran anglagan tarixchi olimlar bu yo'lda qator ilmiy tadqiqot ishlarini olib bordilar. Bu o'rinda tarixchi olimlar B.Ahmedov, A.O'rinboev, A.Ahmedov, U.Urvatovlarning xizmatlari alohida ahamiyatga egadir.

Xususan, B.Ahmedovning "Tarixdan saboqlar"<sup>26</sup>, "Amir Temurni yod etib"<sup>27</sup>, A.Ahmedovning "Ulug'bek Muhammad Taraq'ay"<sup>28</sup> kabi ilmiy asarlarida Amir Temur davri bilan bog'liq ma'lumotlar zahirida temuriy malikalar Bibixonim va Gavharshodbegim haqida, qisqa bo'lsa-da, qimmatli ma'lumotlarni keltirib o'tganlar. Tarixchi olim Azamat Ziyoning tadqiqotlaridan biri o'zbek davlatchiligi tarixiga bag'ishlangan bo'lib, unda temuriylar sulolasi haqida, malikalar, xos kanizlar va ularning farzandlari, nabiralari haqida xronologik tartibda qimmatli ma'lumotlar keltirilgan<sup>29</sup>.

Temuriy davri tarixiga bag'ishlangan badiiy asarlar qatorini so'nggi yillarda iste'dodli yozuvchi Shahodat Isaxonova davom ettirdi. Uning ikki qismdan iborat "Turon malikasi" nomli tariixy romanida ulug' Amir Temur xonadoning bosh malikasi Bibixonim, malikalar Tuman og'a, Ruhparvar og'a, Kichik xonim, To'qal xonim kabi shon-shuhratli malikalari qatorida, temuriylar xonadoning nufuzli kelini Gavharshodbegim obraziga ham katta o'rin ajratilgan. Bu oliy maqom ayollar hayotining yulduzli onlari-yu saltanat savdosi boshlariga solgan xatarli kunlari o'sha davrning tarixiy voqealari manzarasida haqqoniy aks ettirilgan. Romanda muallif tarixiy manbalarga tayangan holda Gavharshodbegimning badiiy obrazini mahorat bilan yaratgan va uni asar kompozitsiyasiga ishonarli singdira olgan. Romanning bu lavhalarida malikaning shaxsiy hislatlari, uning o'g'li – Movarounnahr hukumdori va olim Ulug'bek o'rtasida keyinchalik avj olgan kelishmovchiliklarni keltirib chiqargan sabablar o'zining nozik badiiy ifodasini topgan. Ulug'bekning yoshlik yillariga bag'ishlangan asar lavhalaridan birida shunday satrlarni uchratamiz: "Gavharshodbegim erining aksi o'laroq, qat'iyatli, shaddod, lekin g'oyat tadbirkor, ishbilarmon, aqlli ayol edi. Shu boisdan, Ulug'bek Mirzo onasi bilan xuddi Bibisi (ya'ni Bibixonim) kabi ochilib gaplasha olmas, salobati bosibmi, yo boshqa sababdanmi, tezgina suhbatga yakun yasar, otasining o'rdasida qolish imkoniyati bor vaqtlarda ham Bibixonim bilan ketishga harakat qilar edi. O'g'lining bu fe'li Gavharshodbegimning nafsoniyatiga tegib, jahlini chiqarsa-da, o'zini bosar va unga bildirmas edi"<sup>30</sup>.

Adabiyotshunos olim, tarjimon Ibrohim G'ofurov roman muallifi haqida: "Uning badiiy fantaziyasi ...voqelikni tagi yo'q yolg'on oldi-qochdilar bilan to'ldirmaydi, ko'pirtirmaydi, voqelikni bezab-bejab ko'rsatmaydi. Tarixni lirik epkin bilan qamrab oladi va lirik nigoh bilan kuzatadi"<sup>31</sup> – deb yozganida, to'la haqli edi.

<sup>26</sup> Аҳмедов Б. Тарихдан сабоқлар. – Тошкент: Ўқитувчи, 1994. – Б. 431.

<sup>27</sup> Аҳмедов Б. Амир Темурни ёд этиб. – Тошкент: Ўзбекистон, 1996. – Б. 393.

<sup>28</sup> Аҳмедов А. Улуғбек Муҳаммад Тарақай. – Тошкент: Халқ мероси, 1994. – Б. 113.

<sup>29</sup> Ziyov A. O'zbek davlatchilik tarixi. Eng qadimgi davrdan Rossiya bosqiniga qadar. – Toshkent: Sharq, 2000. – B.383.

<sup>30</sup> Isaxonova Sh. Turon malikasi (Tarixiy roman). – Toshkent: Kamalak-press, 2014. – B. 18.

<sup>31</sup> G'ofurov I. O'rtada Bibixonim turar edi. So'ng so'z // Turon malikasi. – Toshkent: Kamalak-press, 2014. – B. 475.

Yuqorida sanab o‘tilgan manbalar qaysidur ma’noda tanlangan mavzuning mohiyatini yoritishda xizmat qilsa, boshqa jihatdan tarixiy mavzuni yoritishning usullarini va yo‘llarini ko‘rsatishda uslubiy yordam berishi bilan ahamiyatlidir.

Dissertatsiyaning uchinchi bobi **“O‘zbek va ingliz romanlarida malika shaxsi va obrazi uyg‘unligi”** deb nomlangan va uning birinchi faslida “Katta epik asarlarda tarixiy ayol shaxsi va badiiy obrazi uyg‘unligi” tadqiq etilgan. Qadim yunon tarixchisi Gerodotning “Tarix” kitobida yurtimiz tarixida nurli sahifani tashkil etgan malika To‘maris (Tumorli qiz)ning yurt ozodligi uchun olib borgan kurashlarda zolim Kirga qarshi ko‘rsatgan jasorati hikoya qilinadi. Bu borada, ayniqsa, o‘zbek adabiyoti tarixi zamonlar va avlod -ajdodlarimizning qalb sadolari aks etgan rangin sahifalarga bo‘ydir. Ana shunday rangin sahifalarning yana bir yorqin ko‘rinishi ijodkor xotin-qizlarga oid mumtoz merosdir. Zotan, o‘zbek adabiyoti tarixining turli davrlari va bosqichlarida ijodkor ayollar adabiy hayotning faol ishtirokchilari bo‘lganlar. Inson hayotining quvonch va armonlarini dard bilan yonib kuylashi ularning asarlarida yetakchi o‘rinni egallab kelgan. Manbalarda Sharq adabiyotiga ziynat baxsh etgan Robi Balxiy (X asr), Ismatiy va Oisha Samarqandiy (XI asr), Munisa, Mahastiy va Rayhona (XII asr), Mutriba Qoshg‘ariy (XIII asr), Xorazmlik Podsho Xotun (XIV asr), Alisher Navoiyning zamondoshlari bo‘lgan Mehriy, Nihoniy, Iffatiy, Ismatiy, Jamila, Gavharbegim, Dilshod Xotun. Abdurahmon Jomiyning «Nafogatul uns» asarida nomlari qayd etilgan 32 shoira, boburiylar davrida yashab ijod etgan qator shoiralari va ularning asarlari haqida ma’lumotlar berilgan. Keyinchalik Qo‘qon adabiy muhitida Jahon otin Uvaysiy, Nodira, Dilshodi Barno, Mahzuna va Anbar Otin kabi mumtoz ijodkorlar etishib chiqdilar.

Tarixiy manbalarda keltirilishicha, XVI asr boshlariga kelib, hukmronlik Ashtarxoniyalar qo‘liga o‘tadi. Ammo hududlarda bo‘lib turgan nizolar, qo‘zg‘olonlar tufayli mustaqil hokimliklar, avval Xiva (XVI asr boshlarida), so‘ng Buxoro xonliklari vujudga keldi. XVIII asrning II yarmiga kelib Farg‘ona vodiysida Qo‘qon xonligi vujudga keldi. Yaxlit bir temuriylar saltanati xududiy bo‘linishi va uch xonlikning birin-ketin tarix sahnasida paydo bo‘lishiga qaramay, hukmronlik qonun-qoidalarining ayrimlari an’anaviy tarzda saqlanib qolindi. Shuningdek, bu xonliklarda ham qator tarixchilar, shoir va adiblar yashab ijod etdilar. Tabiiyki, ular haqidagi ma’lumotlar, asosan, tarixiy manbalarda uchraydi. Masalan, Ogahiy qalamiga mansub “Riyoz ud-davla” asarida Muhammad Rahimxon, Olloqulixon haqidagi tarixiy ma’lumotlar keltirilgan.

Ayniqsa, Ogahiyning “Jome’ ul-voqeoti Sultoniy”, “Gulshani davlat”, “Shohidi Iqbol” nomli tarixiy asarlarida Xiva taxtida hukmronlik qilgan Muhammad Aminxon, Abdullaxon, Qutlug‘ Murod, Said Muhammad Bahodirxon, Muhammad Rahimxon II haqida bevosita guvohi bo‘lgan voqealar, daliliy ma’lumotlar asosida yaratilgan. Ammo ularga tegishli malikalar haqidagi ma’lumotlar o‘ta qisqa bo‘lib, ayrim ishoralar bilan cheklangan.

Angliya adabiyotining mashhur asarlarida malika va qirolchalarning hayoti batafsil yoritilgan. Treysi Borman asarlarida ham malika va qirolchalar obrazi ijodiy individuallik bilan tasvirlangan.

*“So entirely did Anne embrace the French manners, language, and customs that the court poet, Lancelot de Carles, observed: She became so graceful that you would never have taken her for an Englishwoman, but for a French woman born.*

*Another contemporary remarked: “Besides singing like a syren, accompanying herself on the lute, she harped better than King David and handled cleverly both flute and rebec”. Anne was particularly admired for her exquisite taste and the elegance of her dress, earning her the praise of Pierre de Brantôme, a seasoned courtier, who noted that all the fashionable ladies at court tried to emulate her style, but that she possessed a “gracefulness that rivalled Venus”. She was, he concluded, “the fairest and most bewitching of all the lovely dames of the French court.”<sup>32</sup> (Anna fransuz odob-axloqini, tilini va urf-odatlarini shunday qabul qildiki, saroy shoiri Lancelot de Karlz shunday dedi: “U shunchalik nafis bo‘lib qoldiki, siz uni hech qachon ingliz ayoli deb bilmas edingiz, balki fransuz ayolida tug‘ilgan ayol uchun”. Yana bir zamonaviy mulohaza: “U sirena kabi qo‘shiq kuylashdan tashqari, leyta hamrohlik qilishdan tashqari, u shoh Dovuddan ham yaxshiroq arped edi va nayni ham, rebekni ham mohirona ijro etdi”. Tajribali saroy a‘zosi Per de Brantomning maqtovi, u suddagi barcha moda xonimlar uning uslubiga taqlid qilishga harakat qilishgan, ammo u “Venera bilan raqobatlashadigan nafislikka” ega. U Fransuz saroyining barcha go‘zal xonimlari orasida eng adolatli va eng jozibali edi).*

Treysi Borman asarlariga malika va qirolichalarning ta‘siri katta, chunki ular asarda millat va qirollik ramzi sifatida gavdanlangan<sup>33</sup>. Ular asarlarda o‘ziga xos shaxs timsoli sifatida namoyon bo‘lgan.

Gregori va Borman asarlarining har birida qudratli hokimiyat belgisi bo‘lgan qirollik siymolariga duch kelinadi. Qirolicha va malikalar hikoyadagi asosiy qahramonlar obrazida tasvirlangan. Ular kuch-qudrat va monarxiyaning mustahkam timsoliga aylangan.

Tadqiqotda ingliz adabiyotidagi malika va qirolichalarning millat va mamlakat timsoli sifatida o‘rganilgan. Asarlardagi qirolicha va malikalarni millat va qirollik timsoli sifatida tadqiq etish ilmiy, madaniy va tarixiy ahamiyatga ega. Bu esa G‘arb romanlaridagi malikalarning tavsifi ayol yetakchiligiga xos bo‘lgan murakkabliklarni va qarama-qarshiliklarni aks ettiruvchi an‘analar uyg‘unligini taqdim etadi.

Bobning ikkinchi fasli “Umuminsoniy g‘oyalar va milliy ruhiyat talqini” deb nomlangan. Adabiyot insoniyat ma‘naviyatining ko‘zguisi sifatida inson ruhiyatini, jamiyat hayotini va abadiy qadriyatlarni ifodalaydi. Unda xalqning milliy ruhi bilan bir qatorda, butun insoniyat uchun umumiy bo‘lgan g‘oyalar mujassam bo‘ladi. Ayniqsa, tarixiy shaxslar — Bibixonim va Gavharshodbegim kabi siymolar obrazida milliy ruhiyat, ayol sha‘ni, sadoqat va vatanparvarlik umuminsoniy mazmun bilan uyg‘unlashadi.

Temuriy malikalar qatorida buyuk Amir Temur saroyining bosh malikasi Bibixonimning o‘rni mutlaqo o‘ziga xosdir. Tarixiy manbalarning guvohlik berishicha, Bibixonim zamonasining go‘zal, idrokli, tadbirkor, aql-zakovatda tengsiz malikasi bo‘lgan. U mamlakatning siyosiy, ijtimoiy, iqtisodiy va madaniy hayotida faol ishtirok etgan. Bibixonim bunyodkorlik faoliyati tarixida malikalarga o‘rnak bo‘lar darajada shuhrat qozongan. P.Qodirov va Sh.Isaxonovalar Bibixonim

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<sup>32</sup> Tracy B. Elizabethah’s Women. <https://www.penguinrandomhouse.com/books/16237/Elizabethahs-women-by-tracy-borman/> (murojaat sana:09.09.2024)

<sup>33</sup> Tracy B. Elizabethah’s Women. <https://www.penguinrandomhouse.com/books/16237/Elizabethahs-women-by-tracy-borman/> (murojaat sana:09.09.2024)

hamda Gavharshodbegim obrazini o'zbek ayoliga xos milliy ruhiyat — hayo, sadoqat, vafodorlik, go'zallikka intilish, oila va Vatanga muhabbati mujassam obrazlar sifatida tasvirlaydi.

Ma'rifat homiysi sifatida, tarix sahifasida o'z nomini muhrlagan temuriy malikalardan yana biri Gavharshodbegimdir. Abdurazzoq Samarqandiy o'zining "Matla' us-sa'dayin va "Majma' ul-bahrayn" asarida Gavharshodbegim nomini 41-o'rinda tilga oladi. Muallif uni tasvirlaganda turli ta'rif-tavsif, badiiy tashbihlarni keltiradi. Bir o'rinda og'oyi desa ikkinchi o'rinda "mahdi ulyo" (Podshohning katta xotiniga beriladigan unvon) deb ataydi. Gavharshodbegim tarixda bunyodkor malika sifatida nom qozongan. P.Qodirovning "Ona lochin vidosi" romanida Gavharshodbegim siymosi orqali adabiyotda ayol obrazining faqat oilaviy sadoqat emas, balki davlat va ma'naviyat taraqqiyotidagi o'rni yoritilgan. Bu esa milliy ruhiyat bilan umuminsoniy qadriyatlarning uyg'un ifodasini namoyon etgan.

Tarix sahifalarida o'z izini qoldirgan ayol shaxslar – Ingliz malikalari Elizabetta I va Viktoriya obrazlari bu jihatdan alohida o'rin tutadi. Ularning hayoti va siymosi nafaqat Angliya milliy ruhiyatining timsoli, balki butun insoniyat uchun ibrat bo'ladigan jasorat, mas'uliyat va adolat kabi umuminsoniy g'oyalarni ifoda etadi. Elizabet I Angliya tarixida "Oltin asr" davrini boshlab bergan shaxs sifatida tanilgan. Tarixiy asarlarda u dono, jasur va o'z xalqiga sadoqatli ayol sifatida gavdalanadi. Yozuvchi Filippa Gregori malika Elizabetta I ni xalqni himoya qiluvchi, o'z davrida erkak hukmdorlar bilan teng raqobatlashgan, lekin shu bilan birga ayolona muloyimlikni yo'qotmagan obraz sifatida tasvirlaydi.

Ingliz xalqining eng uzoq hukmronlik qilgan monarxlaridan biri Malika Viktoriya ilm-fan taraqqiyoti va madaniy uyg'onish avj olgan davrda hukmronlik qilgan. Viktoriya siymosi axloqiy poklik, oilaparvarlik va mehnatsevarlik timsoli sifatida tasvirlanadi. Ingliz adibi Deyzi Gudvin "Viktoriya" romanining qahramoni Viktoriyani ingliz xalqining xarakterini belgilovchi an'anaviy fazilatlar – tartib, mehnatsevarlik, axloqiy barqarorlik va vatanparvarlik xislatlari mujassamlashgan obraz sifatida yoritib bergan. Demak, o'zbek va ingliz tarixiy romanlarida malikalar obrazi milliy ruhiyatning timsoli bo'lish bilan birga, insoniyat qadriyatlari yuksakligining ramziga aylangan.

Uchinchi bobning uchinchi fasli "Malika obrazida milliy dunyoqarashning badiiy ifodasi" deb nomlangan. Tarixiy romanlarda milliy xarakterni yaratishda badiiy psixologizm o'tmishni jonlantirish va turli xalqlarning tarixi, madaniyati va milliy xususiyatlarini yaxshiroq tushunishga yordam beradigan kuchli vositadir. Bu bizning milliy xarakterlarimiz tarixiy voqealar ta'siri ostida shakllanganligini va o'z navbatida ularga ta'sir ko'rsatganligini ko'rishga imkon beradi. Shuning uchun badiiy psixologizmdan foydalanadigan tarixiy romanlar nafaqat o'yin-kulgi manbai, balki tarixiy ong va milliy o'ziga xoslikni shakllantirishning muhim vositasidir.

Tarixiy romanlarda milliy xarakterni yaratishda badiiy psixologizm muhim rol o'ynaydi. Bu mualliflarga qahramonlarning ichki dunyosini ochib berish va ularning milliy o'ziga xoslik bilan bog'liq xususiyatlarini etkazish imkonini beradi. Badiiy psixologizmdan foydalanish orqali o'quvchilar milliy xarakter va uning

tarixiy voqealarga ta'siri haqida chuqurroq tushunchaga ega bo'ladilar, bu esa tarixiy romanlarni to'liqroq va mazmunli idrok etishga yordam beradi. Badiiy psixologizm adabiy asarlarning yanada jonli, realistik va milliy ruhga singib ketishiga imkon beradigan kuchli vositadir. Bu o'tmish va hozirgi zamon o'rtasida ko'prik o'rnatishga yordam beradi, bu esa o'quvchilarga voqeani qahramonlarning ko'zlari orqali ko'rish va milliy meros bilan bog'liqligini his qilish imkonini beradi. Shuni ta'kidlash kerakki, badiiy psixologizm tarixiy kontekst va milliy xususiyatlarni sinchkovlik bilan o'rganishga asoslangan bo'lishi kerak. Tarixiy roman mualliflari milliy xarakterni ishonchli tarzda etkazish va jozibali personajlarni yaratish uchun madaniyat va urf-odatlariga sezgir bo'lishlari kerak.

Adabiyotdagi badiiy psixologizm o'quvchilarga milliy xarakter va tarixiy voqealar o'rtasidagi bog'liqlikni yaxshiroq tushunishga yordam berishda muhim rol o'ynaydi. Mualliflar qahramonlarning ichki dunyosini, ularning fikrlari, his-tuyg'ulari, odatlari va e'tiqodlarini tasvirlaganlarida, ular tarixiy voqealar va millatning madaniy xususiyatlari kontekstida qahramonlarning motivlari va harakatlari haqida chuqurroq tushuncha hosil qiladi. Qahramonlar ichki dunyosini tahlil qilish, o'quvchilar o'zlarining milliy xarakterlari ularning qarorlari, qarashlari va sodir bo'layotgan narsalarga bo'lgan munosabatiga qanday ta'sir qilishini ko'rishlari mumkin. P.Qodirovning tarixiy romanlari milliy adabiyotimizda muhim yangilik, tarix haqiqatiga sadoqat sifatida baholanishga loyiq. Adabiy tanqid va adabiyotshunosligimizda o'zbek nasrining yirik namoyandalaridan biri Pirimqul Qodirov ijodi muayyan darajada o'rganilgan<sup>34</sup>. Adib ijodi bir necha dissertatsiyalar uchun adabiy manba bo'lib xizmat qilgan<sup>35</sup>. Shuningdek, ayrim qomuslar va darsliklarda yozuvchining hayoti va ijodiga muayyan o'rin ajratilgan<sup>36</sup>.

O'zbek adabiyotida temuriylar davri haqida yozilgan asarlar ichida reallik xususiyatlari bilan Oybekning "Navoiy" romani e'tirof etilsa, P.Qodirovning "Yulduzli tunlar", "Avlodlar dovoni" asarlari ushbu an'ananing o'ziga xos davomi sanaladi. Yozuvchining "Ona lochin vidosi" romani temuriylar saltanatining eng muhim hodisalari yuz bergan davri haqidagi asardir. Aynan shu asarda real tarixiy vaziyat va inson botinining mushtarak badiiy tahlili ko'zda tutilgan. Asarda ijodkor kitobxon e'tiborini, asosan, temuriyzodalarning ayollariga qaratadi. Romandagi sodir bo'layotgan voqealarning tub mohiyati ayollarning temuriylar saltanati vakillariga ma'naviy ta'sirlari nuqtayi nazaridan qarab badiiy tahlilga tortiladi. Asarning bosh qahramoni Gavharshodbegimning shodligu iztiroblari bayoni asosida boshqa temuriy malikalar obrazlari ham o'z tasvirini topgan.

Gavharshodbegim obrazi asardagi eng muhim badiiy g'oyani yo'naltiruvchi xususiyatlari bilan boshqa obrazlardan ajralib turadi. Chunki asardagi asosiy

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<sup>34</sup> Шермухаммедов П. Пиримкул Қодиров (Адабий портрет). – Тошкент, 1983; Норматов У. Ҳаёт билан ҳамнафаслик. Изланиш қувончи ва ташвишлари. Етуклик (Мақолалар). – Тошкент, 1982; Носиров Ў. Образларда услуб жиловлари. – Тошкент, 1991; Каримова Й. Эрк жозибаси. – Жиззах, 2004.

<sup>35</sup> Бобоева Н. Пиримкул Қодировнинг характер яратиш маҳорати: Филол. фан. номз. ... дисс. – Тошкент, 1972; Миркасимова М. Жанрово-стилевие особенности узбекского романа 70-80 годов (романи А.Якубова и Пиримкул Қадирова): Автореф. дисс. ... д-ра филол. наук. – Ташкент, 1986; Жалматова З. Урбанистик асарларда муштараклик ва ўзига хослик (Пиримкул Қодиров "Олмос камар" романининг қиёсий таҳлили мисолида): Филол. фан. номз. ... дисс. – Тошкент, 1999; Каримова Ю. Пиримкул Қодиров киссаларида маънавий ахлоқий муаммоларнинг бадий талқини: Филол. фан. номз. ... дисс. – Тошкент, 2005.

<sup>36</sup> O'zbekiston Milliy ensiklopediyasi. Ko'p jildlik. 11-jild. – Toshkent, 2005. – B.39-40; XX asr o'zbek adabiyoti tarixi. – Toshkent: O'qituvchi, 1999. – B.424-439.

voqealar, ya'ni temuriylar saltanati osmonidagi qora bulutlar to'planishi bilan bog'liq voqealar bilan boshlangan ushbu asarda Gavharshodbegim taqdiri markazda turadi. Adib tomonidan Gavharshodbegim obrazi chuqur muhitni yoritilishi bilan yaratiladi. Asar Gavharshodbegimning Amir Temur tomonidan kenja o'g'li Shohruhga munosib ko'rib tanlab olgani hodisalari davridan boshlab, uning fojiali o'limiga qadar hayotining iztiroblari temuriyzodalarning toj-taxt uchun birodarkushlik urushlari barobarida yoritib beriladi. Yozuvchi "Ona lochin vidosi" romanida Gavharshodbegim siymosini tarixiy haqiqatga tayangan holda yangicha talqin qilgan.

Dissertatsiyaning to'rtinchi bobi "**Tarixiy romanlarda badiiy psixologizm muammosi**" deb nomlangan va uning birinchi faslida "Malika xarakterini yaratishda badiiy psixologizmning o'rni" namoyon etilgan.

Badiiy psixologizm asarning janr aniqlovchisi sifatida belgilanishi, uning asarda qo'llanilish darajasidan kelib chiqadi. Masalan, buyuk rus yozuvchisi F.M.Dostoyevskiy romanlari adabiyotshunos M.M.Baxtinning "Dostoyevskiy poetikasi muammolari" monografiyasida polifonik romanlar sifatida ilmiy talqin va tahlil qilib berilmaguncha psixologik romanlar sifatida baholanardi<sup>37</sup>. Shu bilan birga, nemis ruhshunos olimi Z.Freydning "Ruhiy tahlil"<sup>38</sup> ta'limoti F.M.Dostoyevskiy badiiy uslublaridan bo'lmish "ruhiy tahlil"ga mos keladi.

Badiiy adabiyotda psixologik tahlil yozuvchi mahoratini ochib berishga xizmat qiluvchi, imkoniyati keng yo'nalish sifatida namoyon bo'lgani uchun ham adabiyotshunoslar tomonidan ko'p o'rganilmoqda, muhim ilmiy ahamiyatga molik, muayyan metodologik asosni tashkil etuvchi nazariy tadqiqotlar yaratilmoqda. Badiiy psixologizm muammolariga bo'lgan qiziqish bugungi kunda ham o'z ahamiyatini yo'qotgan emas, ilmiy tadqiqotlar psixologizmning yangidan yangi imkoniyatlarini kashf etmoqda. A.Esin "psixologizm tushunchasini "badiiy adabiyot vositalari ko'magida qahramon ichki olamini: uning fikrlari, kechinmalari, istaklari, emotsional holatlari va boshqalarni tasvirlash, tasvirlaganda ham to'la va teranligi bilan ajralib turadigan holda ko'rsatish", shuningdek, "qahramonlar ichki olamini to'la, chuqur va batafsil ochishga qaratilgan vosita va usullar tizimi, uslubiy yaxlitlik" sifatida ta'riflaydi<sup>39</sup>. Inson qalbi sirlari, ong va ong osti badiiy talqini muammolari hamisha dunyo olimlarining diqqat markazida bo'lgan.

Ingliz yozuvchisi Filippa Gregorining "Bokiraning muhabbati" asari badiiy psixologizmning yorqin namunasi. Muallif qirolichaning ichki dunyosi, hissiy to'qnashuvlari va intilishlarini chuqur o'rganadi. Gregori metaforadan foydalangan holda, Elizabettaning ko'p qatlamli va chuqur o'rganilgan psixologik portretini yaratadi. Romandan keltirilgan misolda *Being near Mary's throne – Merining taxtiga yaqin bo'lish dor tagida turish* metaforasi taxt, hokimiyatga yaqinlik o'limga yaqinlikni anglatadi. Bular o'rtasida konseptual bog'lanish bor, malika va ayol roli o'rtasida muvozanatni saqlashi kerak, bu esa uning dunyodagi o'rni haqida chuqur fikr yuritishga olib keladi. Shuningdek, metaforada qirolicha Elizabettaning siyosiy zaifligi ko'rsatilib, Meri hukmronligi davridagi repressiv

<sup>37</sup> Бахтин М. Проблемы поэтики Достоевского. – М.: Худ. литер., 1972. – С.144. <https://topuch.ru/problemi-poetiki-dostoevskogo/index.html>. (murojaat sana:17.11.2024).

<sup>38</sup> Фрейд З. Введение в психоанализ. В 4-х т. – Т.4. – М., 2000. – С. 512.

<sup>39</sup> Бобохонов М. Психологизм ва унинг адабиётшуносликка оид тушунчалар системасида тутган ўрни // Ўзбекистонда хорижий тиллар.Илмий-методик электрон журнал [www.journal.fledu.uz](http://www.journal.fledu.uz). –2018. – №1. – Б.192-195.

muhitni ham aks ettirgan. Taxt va dorga oid konseptual uyg'unlik Elizabettaning o'sha paytdagi nozik vaziyatini ko'rsatadi va hokimiyatning ikki tomonlama tabiatiga e'tibor qaratadi — bu hokimiyat egasiga buyruq berish imkoniyatini bersa-da, unga yaqin bo'lganlarga xavf tug'diradi.

4.1.1-jadval

Manba domeni (Dor)	Maqsad domeni (Taxt)
Qatl va o'lim bilan bog'liq	Qirollik hokimiyati va kuch bilan bog'liq
Xavf va qo'rquvni anglatadi	E'tibordan chetlatilish xavfini ifodalaydi
Nazorat yoki imkoniyat yo'qligini bildiradi	Elizabettaning saroydagi beqaror mavqeyini aks ettiradi
Qat'iylik va qaytarib bo'lmaslikni anglatadi	Saroy qarorlari hayot-mamot masalasiga aylanishi mumkinligini ko'rsatadi

Roman nafaqat tarixiy shaxs obrazini, balki uning kechinmalarini murakkab olamiga kirib borish imkonini beradi, bu esa psixologik nasrga salmoqli hissa qo'shadi.

Bobning ikkinchi fasli "Badiiy-psixologik talqinda shaxs va jamiyat munosabatlari ifodasi" deb nomlangan bo'lib unda shaxs va jamiyat munosabatlari ingliz va o'zbek yozuvchilarining asarlari misolida tahlil qilingan. Deyzi Gudvinning Viktoriya romanida qirolicha Viktoriyaning o'rni beqiyosdir. U kuchli yetakchi va ma'rifatli obraz sifatidan gavdalanadi. Romanda uning fe'l-atvori chuqur o'rganib chiqiladi va uni yosh ayoldan o'z pozitsiyasidagi qiyinchiliklarni qat'iyat va matonat bilan hal qiladigan dahshatli monarxga aylanishi tasvirlanadi. Roman boshida Viktoriya sodda, ammo ruhiy ta'sirchan o'smir sifatida tasvirlangan, unga ko'p jihatdan uning nazoratchi onasi, Kent gersogi va uning maslahatchilari ta'sir ko'rsatgan. Amakisi qirol Vilyam IV ning to'satdan o'limi, uni atigi 18 yoshida qirolicha sifatida diqqat markaziga tortadi. Bu kutilmagan yuksalish uni beqaror ahvolga solib qo'yadi, chunki u tezda o'z shaxsiy istaklarini qirollik burchlari talablari bilan muvozanatlashni o'rganishi kerak. Dastlabki boblar uning hokimiyat cheklovlari bilan kurashini ko'rsatadi, bu yerda u umid va erkinlik istagini ham his qiladi. Asarda asosiy mavzular mustaqillik uchun kurash, sevgi va burchning murakkabliklari, shaxsiy istaklar bilan ijtimoiy mas'uliyat muvozanatini o'z ichiga oladi. Viktoriyaning bo'lajak turmush o'rtog'i shahzoda Albert bilan bo'lgan munosabati ham romanning markazida bo'lib, ularning chuqur hissiy aloqasini va uning hukmronligiga ta'sirini tasvirlaydi. Viktoriyaning Albert bilan aloqasi chuqurlashgani sayin, u nafaqat hissiy qo'llab-quvvatlovchi, balki hukmdor sifatidagi imkoniyatlarini kengaytiradigan hamkorlikni kashf etadi. Ularning intellektual aloqasi va umumiy qadriyatlarini uning qat'iyatini kuchaytiradi va unga yangi ishonch bilan qaror qabul qilishga imkon beradi. Albert yaxshi ittifoqchi bo'lib, unga hukumat va jamiyat hayotining murakkabliklarida harakat qilishda yordam beradi. Umuman olganda, yozuvchi romanda Viktoriya xarakterining yorqin tasvirini, uning samarali boshqaruvga bo'lgan qat'iyatini va o'z davrining tarixiy kontekstini tasvirlaydi.

Yozuvchi asarning badiiy-estetik quvvatini oshirishda peyzajdan samarali foydalangan. "A shaft of dawn light fell on the crack in the corner of the ceiling. Yesterday it had looked like a pair of spectacles, but overnight a spider had embroidered the fissure, filling in the gaps, so that now it looked, she thought, like a crown. Not the crown that her uncle wore, which had looked heavy and

uncomfortable, but the sort that a queen might wear—lacy, delicate, but still strong.” (*Shift burchagidagi yoriqqa tong shafaqining milyasi tushdi. Kecha bu ko‘zoynakga o‘xshar edi, lekin bir kechada o‘rgimchak yoriqni kashta qilib, bo‘shliqlarni to‘ldirdi, shunda endi u tojga o‘xshardi. Amakisi kiygan, og‘ir va noqulay ko‘rinadigan toj emas, balki malika kiyishi mumkin bo‘lgan toj - dantelli, nozik, ammo baribir kuchli*)<sup>40</sup>. Badiiy asarda tabiat tasviri qahramonlar taqdiridagi dramatismni chuqurlashtiradi yoki ularning ruhlariga kuch baxsh etadi.

Gudvin asarida interyer tasvir muhim g‘oyaviy-kompozitsion vazifani o‘taydi. “When she opened her eyes, Victoria saw a faint sliver of light coming through the shutters. She could hear her mother breathing in the big bed on the other side of the room. But not for much longer. Soon, Victoria thought, she would have her own bedroom. Soon she would be able to walk down the stairs without holding Lehzen’s hand; soon she would be able to do whatever she pleased. She had celebrated her eighteenth birthday last month, so when the moment came, she would reign alone.” (*Viktoriya ko‘zlarini ochganda, deraza panjalaridan xira yorug‘lik tushayotganini ilg‘adi. Xonaning narigi tomonidagi katta karavotdan onasining nafas olishi eshitilardi. Biroq bu uzoqqa cho‘zilmasligini u bilardi. Tez orada o‘zining alohida xonasi bo‘lishini Viktoriya xayolidan o‘tkazdi. Yaqin orada u Lezenning qo‘lidan ushlamasdan zinapoyadan tusha oladigan hamda xohlagan ishini qila oladigan bo‘ladi. U o‘tgan oyda o‘n sakkiz yoshga to‘lgan, vaqti-soati kelganda yakka o‘zi hukmronlik qilishiga ishonchi komil edi*). Demak yozuvchi joy, maskan, tabiat tasviri orqali romanning umumiy g‘oyaviy mazmunini hamda obrazlarni konkretlashtirishga, ularga tabiiylik, jonlilik, xaqqoniylik baxsh etishga sabab bo‘lishini ifodalaydi.

O.Yoqubovning “Ulug‘bek xazinasini”<sup>41</sup> romanida yoritilgan Gavharshodbegim siymosi M.Shayxzoda yaratgan siymoga hamohangdir, chunki ikkala ijodkor ham bir xil tarixiy manbalarga tayanganlar. Ma‘lumki, Gavharshodbegim Shohruh Mirzo hukmronligi davrida hokimiyat rishtalarini o‘z qolida tutishga intilgan, boshqaruv ishlariga aralashib, ayrim hollarda noto‘g‘ri hukmlar chiqargan, masalan, sayidlarni qatl qildirib, hukmdor obro‘sigga putur yetkazgan, shahzodalar orasiga nizo tushirgan, o‘z o‘g‘li Mirzo Ulug‘bekni “shohi sharir” (buzuqi shoh) deb e‘lon qilgan. Bu manbalarda malikaning davlat ishlarida amalga oshirgan xatti-harakatlarining bayoni keltirilgan, davr taqozosi va bunday asarlarning yaratilish an‘analariga ko‘ra, mualliflar malikaning bunday xatti-harakatlarining asl sabablari, maqsadlarini har vaqt ham ko‘rsatib o‘tmaganlar, ularga o‘z munosabatlarini ochiq tarzda bildirmaganlar. Ammo bu ma‘lumotlar yuqorida gap borayotgan tarixiy-badiiy asarlar uchun asos bo‘lar ekan, ularning mualliflari, har biri o‘ziga xos tarzda, shunday bayon uslubi va shunday badiiy tasvir vositalarini qo‘llaganlarki, ular tarixiy voqealar bilan uyg‘unlashib, kitobxon ko‘z o‘ngida XV asr temuriylar davri tarixi bilan aloqador shaxslarning obrazini tabiiy va haqqoniy tarzda yaratishga zamin bo‘lgan.

Gavharshodbegim hayoti va shaxsini yoritishga murojaat qilgan tarixchi-olimlardan biri Poyon Ravshanov badiiy ijodda ham tarixiy shaxslar siymosini

<sup>40</sup> Goodwin D. Victoria. – London: Thorndike Press, 2016. – P. 95. ISBN 1410495876, 9781410495877.

<sup>41</sup> Ёкубов О. Улуғбек хазинаси. Роман. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1980. – Б. 26.

yaratish borasida diqqatga sazovor ishlarni amalga oshirgan. Uning „Zavol“<sup>42</sup> nomli qissasi ana shu mehnat mahsulidir. Qissa asosan, temuriylarning Xurosonda hukmronlik qilgan eng yirik va so‘nggi vakillaridan biri Sulton Husayn Boyqaro nabirasi shahzoda Mo‘min Mirzoning foijali taqdiriga bag‘ishlangan. Tarixdan ma‘lumki, Mo‘min Mirzo saroy a‘yonlarining fitnalari va bobosi Husayn Bayqaro bilan otasi Badiuzzamon Mirzo o‘rtasida hokimiyat uchun kechgan o‘zaro nizolar qurboni bo‘lgan va 12 yoshida Ixtiyoriddin qal‘asida qatl etilgan. Bu voqea ota va o‘g‘il o‘rtasida darz ketgan munosabatlarni butunlay barbod qilish bilan birga, Husayn Boyqaro, umuman olganda, temuriylar hukmronligi zavolidan darak berardi. Qissada 1447-yilning bahoridan boshlanib, kuziga qadar kechgan va yosh shahzodaning qatli bilan tugagan voqealar hukmdor va buyuk shoir Alisher Navoiyning o‘zaro munosabatlari manzarasida yoritilib berilgan. Tarixiy manbalarda Mo‘min Mirzoga qarshi uyushtirilgan fitnada Husayn Boyqaro saroyining yetakchi malikasi Hadichabegimning ishtiroki borligi haqida ma‘lumotlar mavjud. Shuningdek, qissada temuriy malikalardan Bibixonim va Gavharshodbegim haqidagi ma‘lumotlar keltirilgan va ularning jonli obrazlari yaratilgan.

Umuman olganda, Gavharshodbegim shaxsiga ham, uning temuriylar sulolasi tarixidagi o‘rniga ham har xil baho berish mumkun. Ammo u, qanday bo‘lmasin, tarix sahifasida qat‘iyatli, har bir ishida sobitqadam, dadil ayol sifatida qoladi.

Bobning uchinchi fasli “Ayol ruhiyati tasvirida ijodiy individuallik” deb nomlangan bo‘lib, faslda ijodkor asardagi malika ruhiyatini tasvirlashda o‘ziga xos ijodiy individuallik bilan yondashishi ifodalangan. Tarixiy romanlar otasi Valter Skot ijodida yaratilgan qahramonlar inson emas, balki tarixiy voqealarning o‘zidir, deya o‘z davrida baholangan. Albatta, bu berilgan baho, barcha turdagi romanlarga qarata aytilgan fikr bo‘lmay, balki aynan tarixiy romanlarga qaratilgan mulohazadir. Aslida ham, tarixiy va to‘qima voqealar qahramon harakteridan va ruhiy olamidanda kelib chiqadi. Masalan, P.Qodirov, Poyon Ravshanov, P.Shermuhamedov, Sh.Isaxonovalar tomonidan yaratilgan tarixiy romanlarda, hayot voqealaridan ko‘ra, insonlarning ruhiy-ma‘naviy olami birinchi o‘ringa chiqarilgan. Haqiqatan ham P.Qodirov e‘tirof etganidek: “Adabiyot insonshunoslik bo‘lgani uchun, qahramonning tashqi qiyofasi bilan birga uning ma‘naviy dunyosini ham, psixologiyasini ham ishonarli va ta‘sirli qilib tasvirlab berish yozuvchilar oldida turgan eng qiyin, eng sharafli vazifalardan hisoblanadi”<sup>43</sup>. Yozuvchi e‘tirof etganidek, tarixiy romanlardagi bunday tasviriy yo‘nalish jahon adabiyotining taniqli yozuvchilari ijodi namunalarida ham ko‘plab uchraydi.

P.Qodirov izohlagan adabiyotning insonshunoslikka daxldor bo‘lganligini inobatga olib, taniqli yozuvchi Gustav Floberning “Bovari xonim” romanida ayol kechinmalari, iztiroblari asosiy o‘rinni egallaganini yodga olish mumkin. Bu asar qahramoni Bovari xonimning ishqiy sarguzashtlaridan tashqari biror bir esda qolarli tarixiy voqea, hayotiy voqea uchramaydi. Shuning uchun ham bu romanda inson ruhiy kechinmalari yetakchilik qilgan. Aslida yozuvchi real hayotni aks ettirishdek eng katta imkoniyatga ega bo‘lgan. P.Qodirov “Ona lochin vidosi” romanini yozishda, ko‘plab tarixiy manbalarni o‘rganib, Gavharshodbegim

<sup>42</sup> Ravshanov P. Zavol. Qissa. – Toshkent: Yozuvchi, 1991.– B. 59.

<sup>43</sup> Qodirov P. Til va el. Badialar. – Toshkent: Ma‘naviyat, 2010. – B. 248.

siymosini go‘zal bo‘yoqlarda gavdalandirgan va ayrim sahifalarda malika shaxsiga, manbalarni talqin qilish orqali mantiqiy xulosa chiqarib aniqlik kiritgan.

Asarni tahlili tarixiy manbalarda ta‘rifi, tavsifi keltirilgan Gavharshodbegim, faqat saroy ichkarisida ro‘y bergan ziddiyatlar, qarama-qarshiliklar, shaxsiy taqdirining baxtsizliklarining qurboni bo‘lib qolmaganligiga guvohi bo‘lamiz. Balki temuriylar saroylarida mamlakatning ichki va tashqi siyosatida bo‘lib turgan, o‘zaro toj-u taxt talashlarining jafokashi hisoblangan. P.Qodirov romanning asosiy nuqtasi sifatida yuqoridagi ziddiyatlarni qalamga oladi. Romanning “Intihosiz olishuvlar” faslida Gavharshodbegimning urush va shahzodalar o‘rtasida bo‘lib turgan jangu-jadallardan bezib qolganligi sababli, mamlakatda tinchlik va osoyishtalikni quyidagicha orzu qiladi: “Gavharshodbegimning endigi orzusi – qonli urushlar boshqa bo‘lmasa, sohibqiron davrida soni ikki yuz mingdan oshib ketgan qo‘shin uch-to‘rt barobar qisqartirilsa, harbiy harakatlardan ortib qolgan mablag‘lar hisobiga maktab-u madrasalar, ko‘prik ravotlar qurilsa, Shohruh Mirzo ham bunyodkorlik ishlarga moyil edi”<sup>44</sup> deydi. Asarda, malikaning saroy ichkarisida bo‘lib turadigan ziddiyatlardan ozor chekkanligini yozuvchi mahorat bilan yoritib beradi. Chunki ichkarida bo‘lib turadigan mojarolarning asl sababi ko‘p xotinlilik bilan bog‘liqdir. Malikalardan dunyoga kelgan har bir farzandning valiahdlik borasida olib boriladigan jangu-jadallarning zavoli bo‘lgan oqila, tadbirkor, ma‘rifatli Gavharshodbegimning tarixiy-badiiy jihatdan aniq voqealarga asoslangan siymosi tasvirlab berilgan.

Tarixiy shaxslar obraziga duch kelinganda, odatda u bilan bog‘liq tarixiy voqelik o‘quvchining ko‘zi oldida gavdalanadi. Shu bois, asarda muayyan tarixiy shaxs nomining zikr etilishi zamirida ijodkorning aniq maqsadi aks etadi. Bu maqsadni adabiyotshunos S.Eshonqulova aksar hollarda ijodkor yashagan davr muammolari bilan yoki uning adabiy-estetik ideali bilan bog‘liq bo‘ladi deb izohlaydi<sup>45</sup>. Haqiqatan ham P.Qodirovning “Ona lochin vidosi” romanida, bosh qahramon Gavharshodbegim bilan bog‘liq tarixiy haqiqat, o‘quvchi ko‘z o‘ngida namoyon bo‘ladi. Yozuvchi ana shu haqiqatni teran anglagani uchun ham, romanni yaratishga ma‘lum bir maqsadini belgilab olganligi roman voqealari tasvirida yorqin ifodalangan.

Ingliz adibasi Filippa Gregori o‘zining tarixiy romani, xususan, Tudor davriga bag‘ishlangan asarlari bilan tanilgan taniqli yozuvchidir. Gregorining o‘ziga xos adabiy uslubi uning boy tarixiy tafsilotlardan foydalanishi, kuchli xarakteristikani, ayol nuqtayi nazarini jozibali hikoya qillish, kuch va shuhratparastlik mavzularini yoritish, hissiy chuqurlik va ramziylik tashkil etadi. Uning “Boleyinning boshqa qizi”, “Doimiy malika” va “Oq malika” romanlarida Gregori ko‘pincha tarixiy haqiqatni badiiy to‘qima bilan uyg‘unlashtira olgan. Filippa Gregori adabiy uslubini ajratib ko‘rsatishga intiladi, uni belgilaydigan asosiy elementlarga e‘tibor qaratadi va bu elementlar hikoyaning umumiy ta‘siriga qanday hissa qo‘shishini o‘rganadi. Gregori adabiy uslubining o‘ziga xos xususiyatlaridan biri uning tarixiy haqiqatga sodiqligidir<sup>46</sup>. Uning romanlari keng qamrovli izlanishlarga asoslangan bo‘lib, tarixda sodir bo‘lgan davrlarning yorqin tasvirini beradi. Gregori kuchli va

<sup>44</sup> Qodirov P. Ona lochin vidosi. – Toshkent: Yoshlar matbuoti, 2022. – B. 22.

<sup>45</sup> Eshonqulova S. Tarixiy shaxs siymosi va badiiyat. – Toshkent: Mumtoz so‘z, 2013. – B. 9-10.

<sup>46</sup> Sitwell E. The Queens and the History of England from the accession of Henry the Eighth to the death of Elizabetha. – London: Bloomsbury Press, 1962. – P.208-211.

murakkab ayol qahramonlari bilan mashhur yozuvchidir. Uning qahramonlari, ko‘pincha, ko‘p qirrali bo‘lib, ularning maqsad va istaklari ijtimoiy cheklovlari bilan kurashadilar. Xarakterlashning bunday chuqurligi qahramonlarga hamdard bo‘lishga va ularning motivlarini tushunishga imkon beradi. Masalan, “Oq malika” romanida Gregori Elizabetta Vudvilni siyosiy fitna va shaxsiy yo‘qotishning xiyonatkor suvlarida yuradigan qat’iyatli va topqir ayol sifatida taqdim etadi. Elizabettaning kurashlari va g‘alabalari kuch va shuhratparastlikning kengroq mavzularini aks ettiradi va uni o‘ziga xos va jozibali shaxsga aylantiradi. Gregorining shaxslararo munosabatlarni o‘rganishi uning qahramonlariga yana bir murakkablik qatlamini qo‘shadi. Qahramonlar o‘rtasidagi dinamika – oilaviy, romantik yoki siyosiy murakkab tasvirlangan, ularning hayotini shakllantiradigan keskinlik va ittifoqlarni ochib beradi.

Xulosa qilib aytganda, malikalar hayoti bilan bog‘liq mavzularda adiblar saltanat muhitiga mos va xos ravishda ulug‘vorlik va hashamatni ifodalovchi so‘z va vositalardan foydalanishgan. Qahramonlar nutqi va fikrlari izohida ham mavzu mohiyatidan kelib chiqib alohida talablar asosidagi jumlar qo‘llanilgan. Malikalar hayoti davlatchilik va saltanat tarixida nihoyatda katta o‘rin egallagan bo‘lsa-da, ularning o‘y-kechinma va ichki hislari yoritilgan tarixiy romanlar adabiy asarlar salmog‘ida kamchilikni tashkil etadi.

## XULOSA

1. O‘zbek va ingliz tarixiy romanlari genezisi, taraqqiyot bosqichlari, tarixiy shaxslar va malikalar obrazining genetik ildizlari jamiyatning tarixiy ongini shakllantirishda, tarixiy roman syujetini yaratishda madaniy jihatlarining rivojlanish elementi sifatida xizmat qiladi.

2. O‘zbek va ingliz adabiyotidagi dastlabki tarixiy romanlar va ular asosida shakllangan romanchilik an‘analari adabiy-estetik hodisa sifatida keyingi davr romanchiligi rivojida hamda poetik tafakkur tadrijida taraqqiy etib borgan. Tarixiy romanlar o‘zining badiiy olami va shakllanish tamoyillari, badiiy tafakkur va mundarija jihatdan yangilanishi orqali tarixiy romanning kelgusi taraqqiyot yo‘nalishlarini belgilab bergan.

3. O‘zbek va ingliz tarixiy romanlarida malika obrazining kelib chiqishi, folklor namunalarida, ayniqsa, ertaklarda umumiy va o‘xshash jihatlariga ega. Ingliz xalq ertaklaridagi malikalar yevropacha uslub, raqs, musiqa, rasm chizish kabi san‘at turlaridan xabardor hamda erkin fikrlash tarziga ega bo‘lsalar, ko‘plab o‘zbek xalq ertaklaridagi malikalarda milliylikni ifoda etuvchi xususiyatlar ustuvor bo‘lib, ularda kashtachilik, gilamdo‘zlik, zardo‘zlik kabi hunar egasi bo‘lish, hamda sharqona andisha va milliy mentalitet muhim bo‘lgan.

4. G‘arb romanlarida qirolchalar tasviri ko‘pincha hikoya davridagi ijtimoiy va madaniy dinamikaning aksi bo‘lib xizmat qiladi. Qirolchalar sirli hukmdorlar, zukko siyosiy o‘yinchilar yoki o‘zgarimas kuch arboblari sifatida tasvirlangan bo‘lishidan qat’iy nazar, tarix davomida ayollarga qo‘yilgan turli rollar va umidlarni aks ettiruvchi boy murakkablikni o‘zida mujassam etgan. Ularning moslashuvchanligi va ayyorligi ko‘pincha ayol personajlarning mustahkam chidamliligidan dalolat beradi va G‘arb adabiy muhitidagi ayol yetakchiligining murakkabligi haqida ishonchli tushuncha beradi.

5. Sharq va G'arbda malikalar nafaqat hukmdorlar rafiqasi yoki shahzodalar onasi balki saroy hamda hukumat ishlarida ham maslakdosh sifatida namoyon bo'lishgan. Yevropa malikalari rasman taxt vorisi sifatida faoliyat olib borishgan, Sharqda esa davlat boshqaruvi hukmdorlar tomonidan amalga oshirilgan. Tarixiy romanlar syujetida malikalarning ijtimoiy-siyosiy faoliyati haqidagi tarixiy haqiqatlar adiblar estetik ideali asosida badiiy to'qimalar orqali tasvirlangan.

6. G'arb romanlarida qirolichalarning tasviri ko'pincha hikoya davridagi ijtimoiy va madaniy dinamikaning aksi bo'lib xizmat qiladi. Tarixiy romanlarning haqqoniyligini ta'minlashda, g'oyaviy ta'sir kuchini oshirishda yozuvchi uslubining ahamiyati katta bo'lgan. Sharq va G'arbda malikalar obrazi yozuvchining estetik ideali asosida badiiy to'qimalar orqali tasvirlangan.

7. Filippa Gregoriyning "Bokira malikaning muhabbati", "Boleyn sulolasining so'nggi vakili", Deyzi Gudvinning "Viktoriya" asarlaridagi qirolichalar hikoya landshaftining boyligi va murakkabligiga hissa qo'shadigan turli xil xususiyatlarni o'zida mujassam etgan. Ularning tavsiflari hikoya davrida keng tarqalgan ijtimoiy va madaniy dinamikaning jozibali aksi bo'lib xizmat qiladi va tarix davomida ayollar imkoniyatlari va umidlari haqida qimmatli tushunchalarni taqdim etadi. G'arb romanlarida qirollik monarxlaridan tortib makkor shaxslargacha bo'lgan qirollik obrazi ayol yetakchiligining doimiy ahamiyatini ta'kidlab, ularning moslashuvchanligi, chidamliligi va harakatchanligini namoyon etgan.

8. Malika obrazlariga madaniy va diniy omillar ham sezilarli ta'sir ko'rsatgan. Yozuvchilarning axloq va din masalalariga bag'ishlangan romanlarida malikalar ko'pincha shaxsiy istaklar va ijtimoiy me'yorlar o'rtasidagi ziddiyatga duch kelishadi. Ularning ichki kechinmalari qat'iy axloqiy me'yorlar sharoitida yanada keskinlashadi, ularning vaziyatlarga qarshi kurashishida dramatism yetakchilik qiladi. Tarixiy kontekst nafaqat malika mavjud bo'lgan tashqi sharoitlarni shakllantiradi, balki ularning ichki qarama-qarshiliklari va xarakterining rivojlanishiga ham ta'sir qiladi.

9. P.Qodirovning "Ona lochin vidosi", Sh.Isaxonovanning "Bibixonim", "Gavharshodbegim" romanlarida milliy xarakterni yaratishda badiiy psixologizm muhim rol o'ynaydi. Bu mualliflarga qahramonlarning ichki dunyosini ochib berish va ularning milliy o'ziga xoslik bilan bog'liq xususiyatlarini yetkazish imkonini bergan. Badiiy psixologizmdan foydalanish orqali o'quvchi milliy xarakter va uning tarixiy voqealarga ta'siri haqida chuqurroq tushunchaga ega bo'ladi, bu esa tarixiy romanlarni to'liqroq va mazmunli idrok etishga yordam beradi. Shu ma'noda tarixiy romanlardagi badiiy psixologizm adabiy asarlarning yanada jonli, realistik va milliy ruhga singib ketishiga imkon beradigan kuchli vosita.

10. G'arb adabiyotidagi qirolichalar hikoya landshaftining boyligi va murakkabligiga hissa qo'shadigan turli xil xususiyatlarni o'zida mujassam etgan. Ularning ichki kechinmalari qat'iy axloqiy me'yorlar sharoitida yanada keskinlashadi, bu ularning vaziyatlarga qarshi kurashishida dramatism yetakchilik qiladi. Badiiy psixologizm tarixiy romanlardagi malikalar obrazining yanada jonli, realistik va milliy ruhga singib ketishiga imkon beradigan kuchli vositadir.

11. Romanlarda yozuvchi qahramon psixologiyasini tasvirlar ekan, aynan uning kechinmalari – kamolotga erishishdagi individual yo'lini hayotining burilish

pallalari sifatida yoritishga intiladi. Zero, inson kechinmalari – bu uning real hayotining subyektiv tomoni, shaxs umr yo‘lining subyektiv aspektidir. Badiiy asarda tasvirlangan insonning ruhiy olami, asardagi obrazlarning ichki kechinmalari ularning ma’naviy-estetik jihatlari orqali gavdalanadi.

12. Ingliz va o‘zbek romanlarida yozuvchi joy, maskan tasvirini xuddi tabiat manzaralaridek romanning umumiy g‘oyaviy mazmunini yoki uning ayrim jihatlarni kengaytirishga va chuqurlashtirishga, obrazlarni konkretlashtirishga, ularga tabiiylik, jonlilik, xaqqoniylik baxsh etishga muvaffaq bo‘ladi.

13. Adib adabiy uslubining o‘ziga xos elementlari shundaki, u tarixiy haqiqatni hayoliy hikoyalar bilan uyg‘unlashtirish qobiliyati tufayli asarlarini jozibali va dolzarb bo‘lishga erishadi va undagi murakkablikni o‘rganishga chorlaydi. Mana shu o‘rinda, Filippa Gregoriyning “Bokira malikaning muhabbati”, “Boleyn sulolasining so‘nggi vakili” va Deyzi Gudvinning “Viktoriya” romanlarida tarix bilan badiiy to‘qimaning ba’zan yonma-yon kelishi, shubhasiz, muallif uslubining o‘ziga xos jihati belgilaydi.

14. Inson kechinmalari – bu uning real hayotining subyektiv tomoni, shaxs umr yo‘lining subyektiv aspektidir. P.Qodirov, Sh.Isaxonova, F.Gregori, D.Gudvin kabi ijodkorlar, obrazlarni konkretlashtirishga, ularga tabiiylik, jonlilik, xaqqoniylik baxsh etishga muvaffaq bo‘ladi. Romanlarda tarix bilan badiiy to‘qimaning yonma-yon kelishi va unga muallif munosabati uning uslubiy individualligini ko‘rsatadi.



**SCIENTIFIC COUNCIL AWARDING  
SCIENTIFIC DEGREE DSc.03/30.12.2019.Fil.05.02 AT  
FERGHANA STATE UNIVERSITY**

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**FERGHANA STATE UNIVERSITY**

**USMANOVA SEVARA SULTANOVNA**

**COMPARATIVE-TYPOLOGICAL ANALYSIS OF THE IMAGE OF THE  
QUEEN IN UZBEK AND ENGLISH HISTORICAL NOVELS**

**10.00.06 – Comparative Literature, Contrastive Linguistics and Translation Studies**

**ABSTRACT  
of the doctor of science (DSc) dissertation in PHILOLOGY**

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## INTRODUCTION (Abstract of the dissertation of the Doctor of Science (Dsc))

**Actuality and significance of the dissertation topic.** In world literary studies, interest in the practice of comparative analysis of historical works with examples of the literature of other peoples is growing. As a result, special attention is paid to the comparative study of the poetics of works on historical themes created in different regions, in particular, the study of the style of the creators, the skill of expressing the national-regional spirit, linguistic features, and the possibilities of creating an artistic image. In this regard, the study of the historical novels of Eastern and Western writers is of great practical importance.

In world literary studies, there is a need to study the tradition of historical novel writing on the example of the works of Western and Eastern writers, in particular, to evaluate the heritage of a specially selected creator based on historical truth and artistic fiction, the relationship of traditionalism, the personal style of each writer, a comparative study of the historical features of two different environments. In this regard, the comparative study of the interpretation of figures who played an important role in the social, political, and cultural history of the countries, in particular, the image of princesses in historical novels, determining the place and role of figurative means in the creation of images, is of scientific and theoretical significance.

In this regard, the comparative study of the interpretation of historical figures who played an important role in the social, political, and cultural history of countries, particularly the portrayal of queens in historical novels, and determining the place and role of figurative devices in character creation, has scientific and theoretical significance.

In our country, in recent years, the necessary conditions have been created for studying world literature, promoting it widely, and analyzing and researching it as an object of scientific inquiry. It should be especially noted that today in our country, "thousands of works, which are invaluable assets of world literature, have been translated and found a place in readers' hearts, and a unique creative school of literary translation and translation studies has been formed."<sup>1</sup> In laying the foundation of the Third Renaissance, summarizing the scientific and theoretical views of world literary scholars related to the poetics of historical novels, conducting comparative-typological analysis of the portrayal of queens in Uzbek and English historical novels, studying the artistry of major epic works by certain authors, examining the harmony between the personalities and artistic representations of historical women, and scientifically substantiating specific approaches to depicting the psychology of female characters are considered among the important and urgent issues. The dissertation research serves to study the portrayal of historical figures in world literature, particularly palace queens.

This dissertation research, to a certain extent, contributes to the implementation of tasks outlined in the Decree of the President of the Republic of Uzbekistan №. UP-60 dated January 28, 2022 "On the Development Strategy of

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<sup>1</sup> O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning «O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb masalalari» mavzusidagi xalqaro konferensiya ishtirokchilariga tabrigi. <https://www.xabar.uz/uz/madaniyat/shavkat-mirziyoyev-adabiyot-sanat>.

New Uzbekistan for 2022-2026," the Resolutions of the President of the Republic of Uzbekistan №. PP-2789 dated February 17, 2017 "On Measures for Further Improvement of the Activities of the Academy of Sciences, Organization, Management and Financing of Research Activities," No. PP-2909 dated April 20, 2017 "On Measures for the Further Development of the Higher Education System", №. PP-3271 dated September 13, 2017 "On the Program of Comprehensive Measures for the Development of the System of Publication and Distribution of Book Products, Enhancing and Promoting the Culture of Reading", in his speech at the expanded meeting of the Republican Council for Spirituality and Enlightenment on December 22, 2023, as well as in other relevant regulatory legal documents in this field.

**Compliance of the research with the priorities of the republic's science and technology development.** The dissertation was conducted in accordance with the priority direction of the republic's science, technology, and innovative development in the social, legal, economic, cultural, and educational advancement of the information society and democratic state, as well as the development of an innovative economy.

**Review of foreign scientific research on the dissertation topic.<sup>2</sup>**

Research on the history of Eastern and Western literature, in particular the novel genre, has been carried out in a number of leading scientific institutions in the world. Since the subject is closely related to the science of history, research can also be found mainly in this field. These issues are being studied extensively at New York University (USA), University of Harvard, University of British Columbia (Canada), Academy of Korean Studies Grant (Republic of Korea), Peking University, Beijing (China), Dzyoti University (Japan), Haji Beyrem University, Artvin Çoruh University (Turkey), Institute of Russian Literature of the Russian Academy of Sciences, Moscow State University, Saint Petersburg University, Tver State University, Buryat State University, Orenburg State University (Russia), Berdaq Karakalpak State University (Karakalpakstan), Institute of Uzbek Language, Literature and Folklore of the Uzbek Academy of Sciences, Tashkent State University of Uzbek Language and Literature, and Uzbekistan State University of World Languages.

American scholars have been very interested in oriental culture and palace life. In ancient times, the written sources of the historian and traveler Rui Gonzalez de Clavijo also paid special attention to the description of queens. Alexandra Walsham (Cambridge University) and Margaret Homans (Yale University) at the University of Cambridge in the United States studied modern history in this regard, while Louis Montrous conducted research mainly on the basis of photographs and written sources (University of California), and Louis Montrous studied works dedicated to the life of Elizabeth I in the field of literary studies. Turkish literary critic and historian Hayriniso Alan Toir conducted research on the image of the

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<sup>2</sup> <https://www.grafiati.com/en/literature-selections/lyrics-literature/dissertation/>, <http://www.oxfordhaqngfbooks.com>; [www.atibook.ir](http://www.atibook.ir); <http://books.mgu.ru>; [www.dissercat.com](http://www.dissercat.com), [www.royallib.ru](http://www.royallib.ru), <https://www.msu.ru/search.html>, <https://www.herzen.spb.ru> <https://www.laurindajones.com.au/>, <https://www.hup.harvard.edu>, <https://www.uni-heidelberg.de>, [www.jstor.org](http://www.jstor.org), <https://en.unistra.fr/>, <https://pspu.ru/university>, <https://spbu.ru/> <http://pushkinskiydom.ru> kabi saytlardagi ilmiy asar, avtoreferat va ma'lumotlar asosida tayyorlandi.

most characteristic of the Timurid queens, Gavharshodbegim, in historical and literary works (Istanbul Medeniyet University).

In world literary studies, research is being conducted in the following areas to study historical novels and their theoretical foundations, stages of development, historical figures and the author's attitude to them: identifying the characteristics characteristic of the image of historical figures in historical novels, substantiating the unity of the historical figure and image, and proving the artistic expression of universal ideas and the interpretation of the national psyche in historical novels.

Numerous studies on the problems of the novel genre have been conducted in world literary criticism.

The theoretical views presented in the scientific works of foreign scholars such as A.N.Veselovsky, E.E.Bertels, V.Zhirmunsky, N.Konrad, D.Durisin, A.Dima, I.Neupokoeva, T.E.Komarovskaya, V.E.Khalizev, M.B.Khrapchenko, A.A. Potebnya, M.M. Bakhtin, A.G.Pushkarev, and Y.V.Pakina are noteworthy. These views focus on the harmony between historical figures and artistic thought in novels, historical-artistic imagery, the artistic interpretation of depicting a person's inner world, and methods of portraying human psychology<sup>3</sup>.

Important theoretical issues concerning historical novels in Uzbek literature and their significant ideological and artistic features have been studied in the works of scholars such as I.Sultan, S.Mamajonov, M.Kushjanov, B.Nazarov, U.Normatov, U.Nosirov, N.Shukurov, A. Rakhimov, Y.Solijonov, Kh.Boltaboev, A.Abrorov, A.Rasulov, Kh.Karimov, B.Karimov, A.Ulugov, and D.Kuronov.<sup>4</sup> Meanwhile, researchers like A. Kattabekov, Gaybulla as-Salom, I.Samandarov, G.Murodov, Sh.Isaeva, A.Tuychiev, K.Yulchiev, B.Turaeva, A.Nosirov, Z.Rakhimov, G.Yunusova, F.Ikromkhonova, N.Otajon, and N.Matmusayeva have examined the artistic and poetic features of novels, particularly historical novels, in

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<sup>3</sup> Веселовский А.Н. Западное влияние в новой русской литературе. Историко-сравнительные очерки. – М.: Русское т-во печатного и издательского дела, 1896; <https://www.livelib.ru/book/1000022833-zapadnoe-vliyaniye-v-novoj-russkoj-literature-istorikosravnitelnye-ocherki-aleksej-veselovskij>; Бертельс Е.Э. Роман об Александре и его главные верски на Востоке. – М.: Академии наук, 1948; Жирмунский В.М. Сравнительное литературоведение. – Л.: Наука, 1979; Конрад Н.И. Избранные труды. История. – М.: Наука, 1974; Конрад Н.И. Запад и Восток. Статьи. – М.: Наука, 1972; Дюришин Д. Теория сравнительного изучения литературы. – М.: Прогресс, 1979; Дима А. Принципы сравнительного литературоведения. – М.: Прогресс, 1977; Неупокоева И.Г. История всемирной литературы. Проблемы системного и сравнительного анализа. – М.: Наука, 1976; Комаровская Т.Е. Проблемы поэтики исторического романа США XX века: Автореф. дисс... д-ра. филол. наук. – М.: МПУ, 1994; Хализев В.Е. Теория литературы. – М.: Высшая школа, 2002; Храпченко М.Б. Творческая индивидуальность писателя и развитие литературы. – М.: Писатель, 1975; Потебня А.А. Эстетика и поэтика. – М.: Искусство, 1976; Бахтин М.М. Вопросы литературы и эстетики. – М.: Художественная литература, 1975; Пушкикарёв А.Г. Типология и поэтика женской прозы: Автореф. дисс... филол. канд. наук. – М., 2007; Пакина Е.В. Типология женских образов в романах В. Скотта: автореф. дисс. ... канд. филол. наук. – Нижний Новгород, 2004.

<sup>4</sup> Султонов И. Адабиёт назарияси. – Тошкент: Ўқитувчи, 1986; Мамажонов С. Наср, давр, кахрамон. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1983; Норматов У. Насримиз анъаналари. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1978; Султонова М. Ёзувчи услубига доир. – Тошкент: Фан, 1973; Носиров У. Ижодкор, шахс, бадий услуб, автор образи. – Тошкент: Фан, 1981; Шукуров Н. Услублар ва жанрлар. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1973; Абборов А., Назаров Б. Ҳаётийлик – безавол мезон. – Тошкент: Ёш гвардия, 1985; Норматов У. Умидбахш тамойиллар. – Тошкент: Маънавият, 2000; Каримов Б. Рухият алифбоси. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 2016; Солижонов Й. Нутқ ва услуб. – Тошкент: Чўлпон, 2002; Мирзаев И. Бадий услуб сеҳри. – Самарканд, 2000; Каримов Х. Ҳозирги ўзбек насрида ҳаёт ҳақиқати ва инсон концепцияси: Филол. фан номз... дисс. – Тошкент, 1995; Қўчқорова М. Бадий сўз ва рухият манзаралари. – Тошкент: Мухаррир, 2011; Холдорев Д. Ижод моҳияти – услуб ҳосияти. – Тошкент: Turon zamin ziyo, 2017.

the literary process based on the criteria of global scientific and theoretical thought<sup>5</sup>. In recent years, the scientific research of Kh.Lutfiddinova, M.Urazbaeva, N.Ibragimova, Y.Eshmatova, N.Mukhammedova, Kh.Mukhammedova, and N.Ashurova has extensively studied various issues such as women's prose, the portrayal of female characters in novels, the artistic interpretation of women's psychology, and the typology of female characters in literary works.<sup>6</sup>

A number of scientific studies on the typological analysis of queens' images in historical novels, which constitute a certain part of comparative literary studies, particularly in English and Uzbek prose, have attracted the attention of foreign scholars. Research related to English queens has been conducted by scholars such as Alexandra Walsham, Margaret Homans, Louis Montrose, Lisa Benz, Sarah Dredge, and Heather Maria Parson<sup>7</sup>.

Historical information on the topic is mainly presented in “Zafarnoma” by Sharafiddin Ali Yazdi, “Zafarnoma” by Nizamiddin Shami, “Matla’ us-sa’dayin va majma’ ul-bahrayin” by Abdurazzaq Samarkandi, “Ajoyib al-makdur fi tarixi Taymur” by Ibn Arabshah, “Diary of a Journey to the Court of Timur at Samarkand (1403-1406) “ by Ruy González de Clavijo, “Mujmali Fasihiy (Fasih’s Compendium) “ by Fasih Ahmad ibn Jaloliddin Muhammad Havofi, “Makarim ul-

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<sup>5</sup> Рахимов А. Ўзбек романи поэтикаси: Филол. фан. д-ри ... дисс. автореф. – Тошкент, 1993; Тўраев Д. Ҳозирги ўзбек романларида бадиий тафаккур ва маҳорат муаммоси (60 – 80 йиллар): Филол. фан. д-ри ... дисс. автореф. – Тошкент, 1994; Пардаева З. Ҳозирги ўзбек романчилигининг тараққиёти тамойиллари: Филол. фан. д-ри ... дисс. – Тошкент, 2003; Самандаров И. Ўзбек тарихий романларида тарихийлик: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1992; Исаева Ш. Ўзбек тарихий романларида характер рухиятини тасвирлаш усуллари: Филол. фан. номз. ... дисс.автореф. – Тошкент, 2001; Юсупова Г. Ҳозирги ўзбек романларида Амир Темур ва темурийлар образининг бадиий талқини: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2005; Носиров А. Тарихий ҳақиқат ва унинг бадиий талқини (“Юлдузли тунлар” романи мисолида): Филол. фан. номз. ... дисс. – Тошкент, 1999; Рахимов З. Одил Ёқубовнинг “Кўхна дунё” романи поэтикаси: Филол. фан. номз. ... дисс. автореф. – Фарғона, 2000; Исаева Ш. Ўзбек тарихий романларида характер рухиятини тасвирлаш усуллари: Филол. фан. номз. ... дисс. – Тошкент, 2000; Тўйчиев А. Ўзбек романларида макон ва замон. – Тошкент: Mumtoz so‘z, 2009; Ikromxonova F. O‘zbek va AQSH inglizzabon nasri poetikasi (obraz, kompozitsiya): Filol. fan. d-ri (DSc) ... diss. – Toshkent, 2021; G‘aybulla as Salom, N.Otajon. Jahongashta Boburnoma. – Toshkent: Xalq merosi, 1997; Yo‘lchiyev Q. Nurali Qobilning prozaik mahorati. – Toshkent: Ma‘rifat bitiklari, 2021; To‘laganova S. Momokalonimiz bo‘lgan Kleopatra, taxtga borgan Navoiy va Iblisga isyon qilgan yozuvchi...<https://oyina.uz/uz/article/1644>; Matmusayeva N.M. Hozirgi o‘zbek tarixiy romanlarida ayol shaxsi va uning badiiy talqini: Filol. fan. b. fals. dok. (PhD) ... diss. – Namangan, 2024.

<sup>6</sup> Мухаммедова Х.Э. Чарльз Диккенс асарларида аёл характери типологияси: Филол. фан. б. фалс. докт. (PhD)... дисс. автореф. – Тошкент, 2019; Мухаммедова Н. Маргарэт Дрэббл асарларида аёл образи ва унинг ижтимоий-эстетик талқини: Филол. фан. б. фалс. докт. (PhD)... дисс... – Тошкент, 2019; Эшматова Ю.Б. Истиклол даври ўзбек кссачилигида аёл рухиятининг бадиий талқини: Филол. фан. б. фалс. докт. (PhD)... дисс... – Тошкент, 2020; Ўразбаева М.К. Сўнгги давр ўзбек романчилигида аёл образи ва унинг киёсий-типологик талқини: Филол. фан. б. фалс. докт. (PhD)... дисс. – Тошкент, 2021; Ибрагимова Н.М. Ҳозирги рус ва ўзбек адабиётида аёл наsrининг поэтикаси: Филол. фан. б. фалс. докт. (PhD)... дисс... – Тошкент, 2022; Лутфиддинова Х. Ёзувчининг эстетик идеали ва аёллар образи (“Ўтган кунлар” ва “Кеча ва кундуз” романлари мисолида): Филол. фан. б. фалс. докт. (PhD)... дисс. – Тошкент, 2020; Ашурова Н. Замонавий ўзбек адибалари романларида аёл образи тасвири (Зулфия Куролбой кизи, Рисолат Ҳайдарова, Жамила Эргашева ижоди мисолида): Филол. фан. б. фалс. докт. (PhD)... дисс. автореф. – Тошкент, 2024.

<sup>7</sup> Walsham A. The Reformation of the Generations: Youth, Age and Religious Change in England c. 1500-1700, Transactions of the Royal Historical Society 21, 2011. – P. 92-121; Royal Representations: Queen Victoria and British Culture. – Chicago: Margaret Homans University of Chicago Press, 1998. – P. 1837-1876; The Subject of Elizabetta: Authority, Gender, and Representation. – Chicago: Louis Montrose University of Chicago Press, 2006; Parsons, Heather Marie. Configured Visibility in Elizabetta I as Europa: The Queen’s Represented Body in Context of the Geographical Imagination. Fogler Library, University of Maine, 2006. <http://www.library.umaine.edu/theses/pdf/ParsonsHM2006.pdf>. Dredge, Sarah. “Accommodating feminism: Victorian fiction and the nineteenth-century women’s movement.” Thesis, McGill University, 2000. [http://digitool.Library.McGill.CA: 80/R/?func=dbin-jump-full&object\\_id=36917](http://digitool.Library.McGill.CA: 80/R/?func=dbin-jump-full&object_id=36917).

akhlaq” by Khondamir, “Majolis un-nafois” by Alisher Navoi, and “Baburnama” by Babur<sup>8</sup>.

In existing research, the issue has been approached from various aspects, and studies have been conducted within the framework of the poetic features of historical novels. From the above, it is evident that the problem of comparative-typological analysis of the image of queens in Uzbek and English historical novels needs to be comprehensively studied in a monographic format.

**The connection of the study with the research plans of the higher educational institution where the dissertation was completed.** The research work was carried out within the framework of the topic “Current Directions of Comparative Literary Studies,” as defined in the research plan of Fergana State University.

**The purpose of the research** to determine the principles of depiction in creating the image of princesses in Uzbek and English historical novels and to identify the differences in Eastern and Western literature based on the mutual harmony of issues of national spirituality.

**Tasks of the research:**

to identify the genesis, developmental stages, and genetic roots of historical figures and queens in Uzbek and English historical novels;

to compare the analysis of historical truth and artistic fiction in Uzbek and English historical novels, interpretations of court ladies’ personalities and fates in historical novels, as well as the writer's artistic skill in creating the image of a queen;

to compare the study of the harmony between historical figures and their portrayal in Uzbek and English historical novels;

to substantiate of the interpretation of universal ideas and national spirit in Uzbek and English historical novels, as well as the artistic expression of national worldview in the image of the queen;

to demonstrate of the issue of artistic psychologism and its role in creating the character of the queen in Uzbek and English historical novels;

to determine the expression of individual-society relationships in the artistic and psychological interpretation of historical novels and the creative individuality in depicting female psychology.

**As an object of research,** historical novels such as “The Farewell of the Mother Falcon” by P. Qodirov, “Bibikhanim,” “Gavharshodbegim” by Sh. Isakhanova, “The Other Boleyn Girl,” “The Boleyn Inheritance” by Philippa Gregory, and “Victoria” by Daisy Goodwin are selected.

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<sup>8</sup> Голубов Г.Н. Улуғбек. – Тошкент: Ёш гвардия, 1962; Шарафиддин Али Яздий. Зафарнома. – Тошкент: Шарқ, 1997; Низомиддин Шомий. Зарафшон. – Тошкент: Ўзбекистон, 1996; Самарқандий А. Матлаи саъдайн ва мажмаи баҳрайин. – Тошкент: Ўзбекистон, 2008; Аҳмедов Б., Аминов А. Амир Темур ўғитлари – Тошкент: Навруз, 1992; Ибн Арабшоҳ. Ажойиб ал-мақдур фи тарихи Таймур. – Тошкент: Меҳнат, 1992; Руи Гонсалес де Клавихо. Самарқанддаги Амир Темур саройига саёҳат кундалиги (1403-1406 йиллар). – Тошкент: Ўзбекистон, 2010; Фасих Аҳмад Ҳавофий Маджмал-и Фасихи (Фасих тўплами). – Тошкент: Фан, 2018; Хондамир, Гиёсиддин. Макорим ул-ахлоқ. Нашрга тайёрловчи Ғаниева С. – Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2015; Алишер Навоий. Мукаммал асарлар тўплами. – Тошкент: Фан, 1979; Захириддин Муҳаммад Бобур. Бобурнома. – Тошкент, 1993.

**The subject of the research.** The image of queens in Uzbek and English historical novels comprises issues of historical truth and artistic expression, as well as national-psychological identity.

**Research methods.** Historical-comparative, historical-biographical, classification, comparative-typological, and psychological analysis methods were used.

**The scientific novelty of the research:**

through studying the stages of formation and gradual improvement of Uzbek and English historical novels, the artistic evolution of the image of a historical figure in the poetics of the novel was determined;

the truth of the past and the harmony of artistic fiction characteristic of historical novels are proved on the basis of the creative attitude to the biography of the princess and the artistic interpretation of the personality and fate of the court ladies;

It has been shown that in the East and West, princesses are not only the wives of rulers or the mothers of princes, but also appear as co-principles in the affairs of the court and government, European princesses officially act as heirs to the throne, and in the East, state administration is carried out by rulers, historical truths about the socio-political activities of princesses in the plot of historical novels are revealed through artistic fabrication based on the aesthetic ideal of writers;

through the individual style of Uzbek and English writers, the skill of using artistic psychology in creating a national character through the depiction of the images of Bibikhanim, Gavharshodbegim, Elizabeth I, Victoria has been proven;

the role of historical novels in the development of prose is substantiated by studying the traditionality and innovation in the novels of Uzbek and English writers, their individual skills and poetic style.

**The practical results of the research** are as follows:

the theoretical conclusions drawn from the comparative-typological analysis of the princess character in Uzbek and English historical novels contribute to enriching the poetics of the historical novel genre in Uzbek and English literary studies with scientific and theoretical information, as well as improving textbooks and teaching materials;

the genesis and developmental stages of Uzbek and English historical novels, along with the genetic roots of historical figures and princess characters, are revealed;

historical truth and artistic fiction, the writer's approach to them, and the artistic expression of events related to the fate of court women in historical works are illuminated based on the writer's perspective;

based on the analysis of Uzbek and English historical novels, the portrayal of national psyche characteristic of the princess character is clarified through ideological and artistic interpretations of nationality;

the interaction of literary connections and the similarities and differences of traditional characters are revealed in a comparative aspect based on historical novels;

**The reliability of the research results** is determined by the scientific substantiation of the selected analytical materials and conclusions through methods such as historical-comparative, historical-biographical, classification, comparative-

typological, and psychological analysis, reliance on credible theoretical sources and dictionaries, and the precise formulation of the problem.

**Scientific and practical significance of the research results.** The scientific significance of the research results lies in the fact that the analysis of formal and semantic innovations and expressive possibilities in Uzbek and English historical novels contributes to enriching existing knowledge about the poetic features of the queen's image in historical novels. The conceptual ideas proposed in the study advance scientific research in the field of comparative literature.

The practical significance of the research results is determined by their potential to serve future studies on the poetics of historical novels, comparative literary studies, and artistic mastery. The conclusions of this research can be utilized in teaching literary theory, world literature, comparative literature, and fundamentals of literary analysis in higher educational institutions. They can also be used in developing and organizing special courses for master's and bachelor's degree students, in preparing dissertations and monographs, and in creating textbooks and teaching materials.

**Implementation of the research results.** Scientific results obtained from the comparative-typological analysis of the queen's image in Uzbek and English historical novels:

Through studying the stages of formation and gradual improvement of Uzbek and English historical novels, features specific to the image of historical figures in novel poetics were identified, and conclusions showing their artistic evolution were used in the fundamental project No. F3-2019081773 "Creation of interactive educational and methodological manuals on the subject of Children's dances for music and art educational institutions" (Reference No. 1/04-202 of the Uzbekistan State Academy of Choreography dated March 20, 2025). As a result, the scientific and theoretical value of the project has increased.

The conclusions from the comparative analysis of historical truth and artistic fiction characteristic of historical novels, the creative approach to the biography of the queen, and the artistic interpretations of the personalities and fates of palace ladies were used in project No. PF-201912258 titled "Creation of a multilingual electronic platform for Uzbek literature (in Uzbek, Russian, and English)" (Reference No. 01/4-1288 of the Alisher Navoi Tashkent State University of Uzbek Language and Literature dated April 7, 2025). As a result, the scientific and theoretical value of the project has increased.

Scientific conclusions about the characteristics of historical figures in Uzbek and English novels, the differences and commonalities in the portrayal of queens, as well as the depiction of universal ideas and national spirit in the works were utilized in the international project "English Access Microscholarship Program" (Reference No. 04-1996 of Fergana State University dated March 5, 2025). As a result, the scientific quality of the project was enhanced.

The expertise of Uzbek and English writers in employing artistic psychology to create national characters in historical novels, particularly in the portrayals of Bibikhanim, Gavharshodbegim, Elizabeth I, and Victoria, based on the authors' individual styles, was used in creating the textbook "Developing British and American Literature" (Order No. 429 of the Ministry of Higher and Secondary

Special Education of the Republic of Uzbekistan dated December 30, 2022). Consequently, the textbook was enriched with scientific and theoretical materials.

The conclusions about the role of historical novels in the development of prose, derived from studying the traditionalism and innovation of Uzbek and English novelists, their individual skills, and poetic styles, were applied in the international practical project “Mindonobod Satellite Access Microscholarship Program” S-U2800-21-GR-3126 of the Embassy of the United States of America in Uzbekistan (Reference No. 4 of March 3, 2025 of the 62nd General Secondary School of the Department of Preschool and School Education of the Fergana District). As a result, the project was enhanced with scientific and theoretical materials.

Scientific innovations related to expressing the relationship between individuals and society in the artistic and psychological interpretation of historical novels, and defining creative individuality in depicting female psychology, were used in writing scripts for the programs “Literary Process,” “Vigilance,” “World Literature,” and “Uzbek Prose” broadcast on the “Uzbekistan” TV and Radio Channel in 2024-2025 (Reference No. 05-09-198 dated February 18, 2025, from the “Uzbekistan” TV and Radio Channel of the Creative Association “Uzbekistan-24” of the National Television and Radio Company of Uzbekistan). As a result, the programs popularity among the public has increased.

**Approval of research results.** The research results were presented at 10 scientific and practical conferences, including 7 international ones.

**Publication of research results.** 24 scientific works have been published on the dissertation topic, including 1 monograph and 11 articles in scientific publications recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing the main results of doctoral dissertations, of which 3 were published in foreign journals.

**The structure and size of the study.** The dissertation consists of an introduction, 4 chapters, a conclusion, and a list of references. The work comprises 250 pages.

## THE MAIN CONTENT OF THE DISSERTATION

The **introduction** substantiates the relevance and necessity of the dissertation topic, highlights the degree to which it has been studied; defines the goal, objectives, object, and subject of the research; demonstrates the alignment of the work with important directions in the development of science and technology, and also includes information on the scientific novelty, practical results, reliability of the findings, theoretical and practical significance, implementation of the results in practice, published works, and the structure of the dissertation.

The first chapter of the dissertation is entitled “**Genesis and stages of development of the historical novel**” and in its first section, “**The historical novel and the theoretical foundations of its study**” are examined. In world literary studies, issues such as the novel genre, particularly the poetics of the historical novel, its historical development, its contribution to the development of the novel genre based on general principles, the plot and composition of historical works, the unity of form and content, the harmony of theme and idea, the balance between historical truth and artistic fiction, and the artistic language in historical

novels have been thoroughly investigated. Uzbek literary studies also has considerable experience in this matter.

The novel emerged as a distinct literary form in the 18th century, although its roots can be traced back to earlier narrative traditions. Ian Watt, in his work “The Rise of the Novel” (1957), argues that the novel differed from previous narrative forms in its “formal realism”<sup>9</sup>. It is important to note that “the realism of the novel is manifested not in the type of life it presents, but in the manner of its presentation”. The emergence and development of the historical novel has been a subject of much debate in academic circles. In his work “Literary Theory” Eagleton examines the novel as a form of literary expression that arose and evolved under specific historical conditions. According to Eagleton, the novel emerged and took shape in the 18th-19th centuries in conjunction with the rise of capitalism and the middle class.

While most literary scholars of the past associated the emergence of the historical novel with a new, unique phenomenon, representatives of French literary studies do not endorse this view. They emphasize that a writer can only truthfully depict the reality they have personally witnessed; otherwise, it would be a collection of fiction rather than a historical work. Subsequently, scholarly debates began about the necessity of classifying the historical novel as a separate genre. In this regard, literary critic G. Lukacs, analyzing the works of realist writers, concludes that the historical novel lacks distinctive features that set it apart from social novels. He notes that the historical novel raises specific theoretical questions about the relationship between fiction and historical truth. G.Lukács, in his work “The Historical Novel”<sup>10</sup> (1937), asserts that the purpose of a true historical novel is not simply to present historical events, but to evoke social and human motives in people as they would have thought, felt, and acted in historical reality. The chapter provides a classification of characteristics inherent to historical novels by scholars such as Professor V.D.Oskotsky, Jerome de Groot, and T.E.Komarovskaya.

In world literary studies, the historical novel is defined in various ways. Professor F.B.Beshukova acknowledges that “despite the widespread use of the term historical novel, it cannot be considered a literary term, as it lacks a genre structure that encompasses a general concept according to its composition.”<sup>11</sup> The historical novel emerged against the backdrop of past events. Regarding the genesis of the historical novel, the Russian scholar M.Bakhtin believes that the first forms of this genre appeared in oral folk art. While Hegel connected the formation of the novel with the epic, V.Kozhinov explains that it originated from the folk book of schwanks created in Germany in the 15th century.

The characteristics of a historical novel are defined as follows: a) the plot's foundation should consist of specific historical events; b) the author should rely on historical documents and sources; c) the novel should combine historical facts and artistic fiction; d) the characters can be both real and fictional; e) the author should

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<sup>9</sup> Watt I. The Rise of the Novel.–1<sup>st</sup> Edition. USA, 2001-P.339.ISBN978520230699. <https://www.ucpress.edu/books/the-rise-of-the-novel-updated-edition/paper>.

<sup>10</sup> Лукач Г. Исторический роман Москва: Common place, 2014. – С.178. ISBN: 978-99970-0119-1<https://lukach-georg/istoricheskij-roman.ru>. ( murojaat sanasi: 22.09.2023).

<sup>11</sup> Жачемукова Б., Бешукова Ф. Художественная специфика жанра исторического романа // Вестник Адыгейского государственного университета. Серия: Филология и искусствоведение. – Майкоп, 2011. – №1. – С. 13-19.

express their perspective on the historical events they describe; f) the novel should be written in the language characteristic of the period being depicted<sup>12</sup>.

One of the main tasks of a historical novel is to study historical reality based on facts. A historical novel helps readers better understand historical events and periods, provides new knowledge, and offers a deeper understanding of history. The author can use their knowledge of the era to give readers a more profound understanding of historical events and characters<sup>13</sup>. In general, a historical novel is a genre that combines historical facts with fictional characters and events. It can have various elements of plot and themes, but its overall purpose is to create an engaging story that helps readers better understand historical events and epochs.

Literary critic A.Kattabekov classified the characteristics of historical novels<sup>14</sup>. While emphasizing that the features recommended by the scholar can serve as the main criteria, it is concluded that these criteria would be more comprehensive if requirements related to the language of historical works were also added. This is because the language of a literary work is the primary means of expressing the spirit of the era in historical works and describing the inner world of the characters. Since A.Kattabekov's research discusses novels created in the 70s and 80s of the last century, it needs to be reexamined based on today's requirements and from the perspective of new artistic thinking.

In European literature, the formation of historical works is dated to the 5th-3rd centuries BC, while in Uzbek literature, the genesis of historical works also dates back to the pre-Christian era. In the development of world historical fiction, two main forms of the historical novel have emerged: 1. Traditional historical novel; 2. Historical-biographical novel. Uzbek historical novels were classified by Professors N.Rakhmonov and Z.Rakhimov. Indeed, the experience of world literary studies shows that historical novels have played and continue to play a significant role in the development of historical themes. The genesis of historical and artistic works has a long history, and works belonging to this category have undergone extensive and profound evolution before reaching their present form. This demonstrates that in the genesis of the historical novel, the role of general genres such as “memoirs”, “reminiscences”, “recollections”, “fictionalized history”, and “diaries”, created by representatives of fiction and historiography, is incomparable.

Scholars such as L. Prashkovich and S. Petrov have identified several types of historical novels: historical-heroic, historical-revolutionary, historical-adventure, and historical-fantastic. At the center of the traditional historical novel is a fictional character. Historical figures appear in individual scenes or alongside the main character. In his research, Professor G.Murodov recognized such novels as “Walter Scott novels.” The scholar analyzed the artistic and poetic features characteristic of the traditional historical novel<sup>15</sup>.

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<sup>12</sup> Малкина В.Я. Поэтика исторического романа: проблема инварианта и типология жанра. – Тверь: Твер. гос. ун-т, 2002.

<sup>13</sup> Stocker B. Historical Fiction: Towards A Definition.–London, 2019. [https://www.researchgate.net/publication/345438175\\_Historical\\_Fiction\\_Towards\\_A\\_Definition](https://www.researchgate.net/publication/345438175_Historical_Fiction_Towards_A_Definition). (murojaat sanasi: 22.09.2023).

<sup>14</sup> Каттабеков А. Тарихий роман хусусида бахслар // Ўзбек адабий танкиди. – Тошкент: Турон-Иқбол, 2011. – Б. 29.

<sup>15</sup> Муродов Ф. Тарихий романнинг муштараклик ва ўзига хосликлар уйғунлиги муаммолари: Филол.фан.д-ри (DSc)... дисс. автореф. – Тошкент, 2018.

In the second part of the chapter, **“The role and artistic evolution of the historical novel in the development of prose”** is examined. When discussing historical works and their characters, it becomes evident that the portrayal of queens is a topic deserving special attention. In the history of both the East and West, we are familiar with the activities of numerous queens who carried out significant undertakings and governed states, relying on their status as wives or daughters of great rulers. Thanks to these endeavors, they have secured their place in the pages of history.

In the East, the image of queens is reflected in oral folk art, particularly in epics and fairy tales. In tales such as “Malikai Khusnobod”, “Malikai Khubon”, and “Malikai Jahon,” the main characters are influential queens from ruling households. Their full portrayal is depicted through the characteristics of perceptive, brave women, who are regarded as possessors of great courage. A classic example of historical epics, “Oysuluv”, emerged as an artistic expression of the struggle for independence that took place in our country two and a half thousand years ago. The story of Tomyris in Herodotus’s book “History” resembles the events in the epic “Oysuluv”. If the text of the legend about Tomyris had not been preserved, it would have been very difficult to determine whether a historical event formed the basis for the creation of “Oysuluv”. Renowned scholars T. Mirzayev and B. Sarimsakov scientifically substantiated that the history associated with Tomyris served as the foundation for the “Oysuluv” epic. Among oral folk art examples, queens are depicted as characters in the heroic epic “Alpomish” and in epics from the Gorogly cycle such as “Malikai Ayyar” “Kuntugmish” “Rustamkhon” and “Kholdorkhon” Additionally, in Uzbek folk tales like “Malika Birmisqol”, “Malikai Gulizor”, “Malikai Khusnobod” and “Ziyod Botir” the artistic narrative unfolds through characters such as Qamarkhon, daughter of Sultan Fatih.

After “Shahnameh” the image of a queen appears in Nizami Ganjavi’s epics “Khusraw and Shirin” and “Iskandarnama”. In Alisher Navoi’s epics “Farhad and Shirin” and “Saddi Iskandari”, which continued the tradition of Nizami Ganjavi, the image of queens is also depicted with great skill. The image of Shirin is that of the Queen of Armenia, who played an important role in the development and advancement of literary relations among the peoples of the East. According to many orientalists, Shirin was a historical figure who lived at the end of the 6th - beginning of the 7th centuries. Information about her nationality and place of birth is not provided.<sup>16</sup>

There are several works in Uzbek literature that depict the image of queens. Many manuscripts and lithographs contain interesting information about queens. In the history of Uzbek literature, the image of queens is also partially encountered in examples from the 17th-18th centuries.

In European literature, there are also epics and poems about the life and activities of queens. Professor John Miles Foley has conducted analyses on this topic.<sup>17</sup>

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<sup>16</sup> Алиев Г. Легенда о Хосрове и Ширин в литературах Востока. – М.: Восточной литературы, 1960.

<sup>17</sup> McCarthy, William and John Miles Foley. Traditional Oral Epic: The Odyssey, Beowulf, and the Serbo-Croatian Return Song. – USA: University of California press, 1991. – P.680.

In Western literature, there are many legends associated with queens. For example, the legend of “Queen Guinevere” is associated with King Arthur's knights and tells the story of the king’s wife, Queen Guinevere.

The similarities and differences between queens in Uzbek and English folklore can be seen in the following tables:

Table 1.3.1

<b>Similarities of queens in Uzbek and English folk tales</b>	<b>Uzbek</b>	<b>English</b>
Nobility	✓	✓
Intelligent and wise	✓	✓
Symbol of beauty	✓	✓
Resilience in trials	✓	✓
Enlightened	✓	✓
Active in character development	✓	✓
Possessor of a blessed fate	✓	✓

Table 1.3.2

<b>Distinguishing features of princesses in Uzbek and English folk tales</b>	
<b>Uzbek fairy tales</b>	<b>English fairy tales</b>
National traditions	European style
Mastering crafts (sewing, embroidery, carpet weaving, gold embroidery)	Possessing knowledge and skills in arts (dance, music, painting)
Eastern modesty	Free thinking

As evident from the tables above, in the portrayal of princesses in Uzbek and English folklore, there are points of convergence in common features, as well as manifestations of worldviews and national spirits characteristic of both peoples.

In English literature, examples of oral folk art, epics, dastans, stories and legends, and ancient written records serve as the foundation for the emergence of the historical novel. Thus, it can be argued that the image of princesses entered both Eastern and Western literature through oral folk traditions.

The third section of the first chapter is entitled “**Genetic roots of the queen's image in historical novels**”. When creating a historical novel, the author pays special attention to a number of features, namely, providing a concrete representation of past events and the historical figures who participated in them, and illuminating the socio-historical characteristics of the historical period with facts and scientific foundations. The critic V.G. Belinsky acknowledged that “depicting the picture of social society in a novel is a poetic analysis of life”. Hegel emphasizes that the novel fully reveals interests, characters, the richness and diversity of life relationships, and a broad picture of the whole world. In these thoughts, scholars recognize that the thinking characteristic of novels is connected with life as a whole, its ups and downs, the individual and society, and their interrelation with history. In general, when creating a novel, the writer must approach it from the perspective of the individual and society, universal human interests, and viewpoints. The creator's deep philosophical reflection and possession of their own concept testify to the clarity and perfection of the

ideological position in their work. Thus, in literary studies, the novel is a genre with broad possibilities.

A historical work is the type of work that causes the most debates in literary studies. We have classified it into 4 stages as follows:

In terms of language and style. Old English literature influenced aspects of English related to vocabulary and syntax. Many words and phrases from Old English have been incorporated into Modern English. This influences the convergence of past and modern styles in creative works.

From a genre perspective. Many genres that existed in Old English literature are becoming popular in modern literature. For example, the epic poetry in "Beowulf" influenced writers like J.R.R. Tolkien, and similarly, religious themes in Old English literature influenced modern writers in the development of fantasy and science fiction genres.

Based on the range of topics. Old English literature deals with themes that remain relevant today, such as heroism, loyalty, and the struggle between good and evil. These themes have been explored in various ways by contemporary writers.

Interpreting the past. Old English literature serves as a mirror to the past and the beliefs and values of the people who lived in that era. Contemporary writers have used literature from the past to explore historical periods and understand the roots of modern culture.

In Uzbek historical fiction, there are numerous notable works by authors such as Pirimqul Qodirov, Odil Yoqubov, Muhammad Ali, Nurali Qobul, Shahodat Isaxonova, To'liqin Hayit, Poyon Ravshanov, Xurshid Davron, and Risolat Haydarova that focus on the queens who lived in our country's past and history, as well as their activities in social, political, spiritual, and educational spheres.

In the novels "Starry Nights" and "The Pass of Generations" by Pirimqul Qodirov, one of the prominent representatives of Uzbek prose, events related to the members of the great Baburid dynasty are narrated, particularly focusing on the princesses of the dynasty such as Khanzodabegim, Qutlug' Nigorxonim, Oyshabegim, and Mohim Begim, and their fates.

In the novel, alongside depicting the character of Babur, the writer skillfully portrays Malika Bayda, Babur's contemporary who attempted to poison him.

In the work, Malika Bayda is presented as a mother seeking vengeance against Babur for her son Ibrahim Lodi, as well as a devoted fighter for her homeland and people. The author depicts Babur with such mastery that through his treatment of Malika Bayda, his enemy, one can discern Babur's genuine attitude towards women. Additionally, in P. Qodirov's novel "The Farewell of the Mother Falcon", the author chronicles the final days of the Timurid Shahrukh Mirzo, the perilous times and demise of Mirzo Ulugbek, the reign of Abu Said, and ultimately, Husayn Bayqaro's rise to power. Though more concise in volume compared to "Starry Nights" and "The Pass of Generations", this novel encompasses a broader range of events. The ruthless struggles for the throne, internal palace conflicts, external pressures, mutual animosities, and countless murders are vividly portrayed in the novel. However, this work is not merely a chronicle of power struggles. At its core, the novel centers not on the Timurid rulers, but on the figure of the mother falcon – Gavharshodbegim.

In the author's previous novels, the portrayal of women belonging to the Timurid dynasty was also depicted with great respect and deep affection. In particular, the characters of Khonzodabegim and Hamidabonu represented a significant innovation in our historical novel writing. Khonzodabegim's boundless love and loyalty to her brother Babur, her sacrifice of personal life by reluctantly accepting the conditions of Shaybani Khan and marrying him, thus saving her brother's life, and consequently, her efforts to preserve the Timurid state by putting her own life and happiness at stake, are truthfully portrayed. According to Professor M.Kholbekov<sup>18</sup>, "The emergence of a harmonious world with well-matched colors, resonant sounds, and pleasant scenery from artistic fabric is a utopian form of opposition to everyday life". Indeed, historicism is considered one of the main literary and aesthetic aspects not only of world prose but also of Uzbek national prose, including novel writing. In the manifestation of historicism principles in a literary work, many factors such as historical figures, space and time, the relationship between era and protagonist play a crucial role. In Uzbek literature, historicism can be observed as the main creative principle in the plot direction of novels based on the lives of famous historical figures, in works depicting fictional characters or series of events without prototypes, and in the stylization of characters speech.

The portrayal of queens in Uzbek and English literature has distinct national characteristics. In English historical novels, queens are often depicted as independent political actors, with detailed descriptions of their decisions and strategies. In Uzbek literature, however, women's power is frequently expressed through the status of their husband, son, or father, with political influence portrayed more indirectly.

There are numerous works in English literature that depict the image of queens. In particular, several works have been written about Queen Victoria, her life, and the period of her reign. The novel "Victoria" by renowned English author Daisy Goodwin portrays the early years of Queen Victoria's reign, her romantic relationship with Prince Albert, and the challenges she faced as a young monarch. The novel also delves into Victoria's inner world, feelings, and experiences as part of the narrative. Goodwin depicts her as a young woman grappling with the weighty responsibilities of state affairs and the social expectations placed upon her. The author portrays Queen Victoria as a dynamic character, embodying both the regal image of a strong monarchy and the human qualities of a unique young woman.

Thus, the genesis of historical novels can be traced back to folklore examples in English and Uzbek literature. During the stage of historical formation, early written literature developed through the depiction of historical figures and historical reality, eventually taking shape as a genre and an artistic-aesthetic phenomenon. In both the East and West, queens appeared not only as wives of rulers or mothers of princes but also as influential figures in court and government affairs.

The second chapter of the dissertation is entitled "**Comparative analysis of historical truth and artistic fiction in historical novels**" and its first section

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<sup>18</sup> Холбеков М. XX аср модерн адабиёти манзаралари. – Тошкент: Mumtoz so‘z, 2014. – Б. 232.

**“Study of the author’s approach to the queen’s biography”**<sup>19</sup> is examined. Russian critic V.G.Belinsky, who emphasized that the historical novel is an integration point between science and art, notes that the socio-political problems and events highlighted in works about the past do not necessarily have to correspond to the historical truth of the characters in the work. After all, the author of a historical work, based on their imagination and fantasy, turns to artistic fiction, that is, fictional plots, characters, and events. Through this process, the truth of the past is grounded in accuracy.

It is known that fiction refers to a set of interconnected events that reveal the main content of a literary work and the characters’ personalities. Fiction is the fruit of the author’s imagination. If the writer substantiates their characters and the events of the work with the artistic logic of the imaginary world, then it becomes artistic fiction. In creating a historical work, it is impossible for any creator not to resort to artistic fiction. However, fiction must be distinguished from fabrication. We all know that Bibi-Khanym was Amir Timur’s beloved wife and played an important role in the country’s socio-political life. In Salohiddin Toshkandi’s work “Temurnoma” the story of how Amir Timur met Saroymulxonim is described: “One night in a dream, (Bayonqulixon) saw Shaykh ul-a’lam. He said: Do not act against Sharia, arise, and give your daughters in marriage. Bayonquli Khan had nine daughters. He woke up and gathered all his daughters. The youngest of them, Saroymulk-khanum, said: O father, under the shadow of your state, I will not go anywhere, nor will I accept a husband. One day, the king saw Sheikh ul-Alam again in his dream. This respected person asked the king to give Saroymulkhonim in marriage. The next day, the Khan summoned his daughter. The girl replied, “If only you would consider my wishes! Give me to Tarag‘ay Bahodir’s son (to Amir Timur).” However, due to the deteriorating relationship between the Shahrizabz bek, Tarag‘ay Bahadur, and the Khan, Bayonquli Khan refused to consent to this marriage. Although “Temurnoma” indicates that Saroymulkhonim was Bayonquli Khan’s daughter, historical sources actually suggest that she was the daughter of Kazan Khan, a Chinggisid ruler of Mawarannahr. The work also shows shortcomings in adhering to the chronology of historical events. The role of chronology in fairly assessing events and historical figures is invaluable. In observing the order of events in a literary work, there is some relativity in its content. Because the role of chronology in the fair assessment of events and historical figures is invaluable.<sup>20</sup> When Bayonqulixon refused to give his beloved daughter in marriage to Amir Timur, the princess said to her father, “Whoever beats me in a game of chess, I will marry them, even if he is a shepherd”. The Khan agrees to this competition. The princess comes to the chess tournament dressed as a slave boy and says, “The lady said let me be as your servant. You announce that whoever claims to play chess with our servant, if they win, I will gift them my slave”. After that, the Khan accepted his daughter’s words and agreed. It is known that since ancient times, Eastern women have been quite exemplary in terms of modesty and decency. In the work, the writer depicted Saroymulkhonim's character as immodest. Turanian women, when getting married, couldn't even bring themselves to look their fathers in the eye, let alone set conditions for them.

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<sup>19</sup> Белинский В. Танланган асарлар. – Тошкент: Уздавнашр, 1955. – Б. 178.

<sup>20</sup> Тошкандий С. Темурнома. – Тошкент: Чўлпон, 1991. – Б. 24.

In historical novels, queens are often portrayed as powerful, influential figures who wield authority and navigate the complexities of court life. These novels provide a window into the political intrigues, power struggles, and personal sacrifices that characterize the lives of queens throughout history. From the grandeur of royal palaces to the challenges of leadership, historical novels reveal depictions of queens that encompass the nuances of power, duty, and personal relationships. Nancy Goldstone's "Four Queens" presents portraits of queens from historical novels, depicting them as political actors while also exploring their personal and emotional lives. "The messengers had long since brought news of Louis's death - but only now did the Queen Mother learn of the true scale of the losses caused by the crusade: her husband, son, daughter, son-in-law and daughter-in-law, and long-awaited grandson, and brother-in-law, and his wife - all were dead"<sup>21</sup>.

This novel depicts the queen's inner world, her triumphs, and her place on the political stage. As we examine queens as characters in historical novels, we understand that they overcame the limitations of their time and left a lasting mark on the threshold of history.

Historical truth and artistic fiction encompass two important aspects that interact in English literature. Writers often draw upon historical events, characters, and facts to create literary works that not only captivate the reader but also convey certain historical events and phenomena, as well as the socio-political environment. The interaction between historical reality and artistic fabrication can take various forms. Some writers strive to maximize historical accuracy and meticulously study historical sources and archives to create a realistic, accurate portrayal of the past. They aim to convey historical truth faithfully, using numerous artistic devices to make historical facts interesting and comprehensible to readers.

However, there is another approach when writers strike a balance between historical accuracy and artistic purposes. They may alter the chronology of events, introduce fictional characters, or modify historical facts to create a more dramatic or emotional impact. This approach allows writers to create interesting and artistically significant works while still conveying a sense of authenticity regarding historical events. The dissertation extensively explores the comparative portrayal of queens' personalities in Uzbek and English historical works.

In general, the portrayal of queens in Uzbek and English literature differs in terms of national identity and approaches to illuminating history. Although the depictions of queens from both cultures share commonalities in portraying them against a backdrop of palace intrigues, political games, and a life full of danger and glory, works about Uzbek queens rely more heavily on artistic fiction, with less emphasis on historical facts. In contrast, the portrayal of queens in English historical works primarily focuses on precise facts and historical reality. These works aim to truthfully depict the queens' images, their achievements, and shortcomings in the context of history, using less artistic fiction. These differences can be attributed to the historical attitudes towards women in Uzbekistan, Turkic peoples in general, and Eastern countries, where Islamic concepts and ancient traditions led to practices of keeping women "hidden from sight" and maintaining

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<sup>21</sup> Голдстоун Н. Четыре королевы. – М.: АСТ, 2010. <https://readli.net/chetyire-korolevyi> (murojaat sanasi:18.11.2024).

secret and mysterious harem life. Consequently, very little information has been preserved about Turkic queens and court ladies, which has led Uzbek writers to rely more on artistic creativity and imaginative depiction in their works. Therefore, very little information has been preserved about Turkic princesses and court ladies, which directly led our writers to rely more on artistic fabric and creative imagination in depiction.

The second part of the chapter is titled **“The writer’s artistic skill in creating the image of the queen”**. What is important in a historical novel is not the retelling of great historical events, but the poetic awakening of the people who participated in these events. It is known that for us to quickly and easily understand the events of the novel, the portrait of the characters serves as a reflection of a person’s inner world. The portrait of the character also expresses the author's attitude towards the person being depicted. For example, in Gregory’s work “The Last of the Boleyn Line” the portrait of Anne Boleyn is depicted as very beautiful, majestic, and attractive. This is even emphasized in the conflict that arises throughout the work. The main reason for the conflict between Anne and her sister Mary and her brother George is the fact that, despite being young and the youngest, she captured the heart of the King of England with her beauty and grace, and bore him two children. This, of course, aroused Mary’s envy. At this point, Philippa describes Anne’s portrait in the work *“She scowled at him, her beauty completely erased by jealousy. ... Half the court thinks I’m the most beautiful woman in the world”*.

In the novel, the author describes Anne Boleyn as “in some glorious new condition, earned by her beauty and her wit”, *which indicates that Anne is not just beautiful, but that she uses her charms and intellect as well to get exactly what she wants. The author emphasizes, “Anne achieved everything she desired not only because of her allure and beauty but also with her intelligence”*.

Many writers have addressed historical themes. In particular, numerous works have been created about the Timurid princes. There are also several works about Gavharshodbegim, the first prominent Uzbek woman. We cannot say that this character is portrayed in the same way in all these works. In the novel “The Farewell of the Mother Falcon,” writer Pirimqul Qodirov depicts Gavharshodbegim as a spiritually mature woman, a loving and caring mother, a beloved wife, a good daughter-in-law, and an intelligent, courageous, and wise grandmother. The author also describes the ruler who executed her as eternally condemned. In Odil Yoqubov’s novel “Ulugbek’s Treasure” the character of Gavharshodbegim is also present, but this image is approached one-sidedly. Odil Yoqubov portrays Gavharshodbegim as the cause of Abdulatif’s evil. He describes Gavharshodbegim as the source of all dangers threatening the state. He depicts her as a figure who sows seeds of discord among the princes and instigates quarrels. Unlike Odil Yoqubov, Pirimqul Qodirov does not take a one-sided approach to the character of Gavharshodbegim and shows her positive aspects to the reader. The writer's skill is also evident here. As the writer brings Gavharshodbegim to life before the reader's eyes as a beloved daughter-in-law, faithful spouse, and caring mother, he tries to embody in her image all the noble qualities inherent in an Uzbek woman, an Uzbek mother. In Maqsud Shayxzoda's tragedy “Mirzo

Ulug‘bek,” for certain reasons, the image of this great figure is interpreted somewhat one-sidedly, as an extremely fanatical woman.

Therefore, the numerous events and characters depicted in the historical novels dedicated to the aforementioned queens do not always converge into a single focal point, thus not fully revealing the main and fundamental idea of the theme.

The third section of the second chapter is titled **“Interpretations of the Personality and Fate of Court Ladies in Uzbek and English Historical Novels”**. As we study Eastern and Western literature, we encounter numerous female figures who, leveraging their status as wives or daughters of great rulers, implemented significant measures in state governance and, through these efforts, gained historical fame. In Europe, as in Turan, the activities of queens and princesses held a substantial place in government. It would not be an exaggeration to call England the “land of queens”. Queens such as Elizabeth I, Mary Tudor, Victoria, and Anne Boleyn occupy important positions not only in the country’s history but also in masterpieces of world literature. During the reign of Queen Elizabeth I of England, daughter of Henry VIII and Anne Boleyn, absolutism was strengthened from 1558, English churches were restored, and the Spanish Armada was defeated. Colonialism spread widely in Ireland. In the history of any state, there have been rulers who contributed to economic revival and other changes. Usually, alongside their names, there were also prominent figures of that era who were reformers creating major revolutions in people's consciousness. For the British, such a ruler was Elizabeth I. The life of the mighty queen has been the subject of many historical novels and scholarly works. Her reign challenged traditional gender roles and political ideologies, as she combined truth with religious and political power. Historical novels, such as Margaret Irwin's trilogy, depict Elizabeth's adventures from maidenhood to coronation, captivating young readers with ideas of greatness. Elizabeth's strategic use of private property and her financial acumen played a decisive role in laying the foundations of the British Empire, earning her the nickname “Pirate Queen” from her rivals. Indeed, Elizabeth's reign was marked by England’s successes in economics and politics. The Queen supported British industry, primarily by establishing trade relations with foreign countries.<sup>22</sup>

Independence has created a great opportunity for a broader and deeper study of the glorious past of the Uzbek people, the history of ancient statehood, universal national and cultural values, and the life and work of great figures who made significant contributions to the development of world science.<sup>23</sup> Most importantly, it has allowed for an objective assessment of these aspects. From this perspective, studying the reign of Amir Timur, the founder of a great centralized state and a formidable commander, as well as the fates of individual representatives of his dynasty based on original sources, is becoming increasingly relevant today<sup>24</sup>. Historians who deeply understood this issue have conducted numerous scientific

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<sup>22</sup> Berry Ph. *Of Chastity and Power: Elizabettahan Literature and the Unmarried Queen*. – London, 1989. – P.47-49.

<sup>23</sup> Light A. *Young Bess: Historical Novels and Growing Up*. *Feminist Review* 33. – USA, 1989. – P.57-71.

<sup>24</sup> Ronald S. *The Pirate Queen: Queen Elizabettah I, Her Pirate Adventurers, and the Dawn of Empire*. – Canada, 2007. – P.103.

studies in this direction. In this regard, the contributions of historians B.Akhmedov, A.Urinboyev, A.Akhmedov, and U.Urvatov are of particular significance.

Specifically, in scientific works such as B.Akhmedov's *Lessons from History*<sup>25</sup>, *Remembering Amir Timur*<sup>26</sup>, and A.Akhmedov's *Ulugbek Muhammad Taragay*<sup>27</sup> valuable information about the Timurid princesses Bibi-Khanym and Gavharshod-begim is provided, albeit briefly, within the context of the Amir Timur era. One of the studies by historian Azamat Ziyoyev is dedicated to the history of Uzbek statehood, presenting valuable information about the Timurid dynasty, princesses, concubines, and their children and grandchildren in chronological order.<sup>28</sup>

In recent years, the talented writer Shahodat Isakhanova has continued the series of literary works dedicated to the history of the Timurid era. In her historical novel "Queen of Turan" consisting of two parts, a significant place is given to the image of Gavharshod Begim, an influential daughter-in-law of the Timurid dynasty, alongside the chief consort of the great Amir Timur's household, Bibi Khanum, and other renowned royal women such as Tuman Agha, Ruhparvar Agha, Kichik Khanum, and Tukul Khanum. This work authentically reflects the glorious moments in these high-ranking women's lives and the perilous days brought about by imperial politics against the backdrop of historical events of that period. In the novel, the author, drawing on historical sources, has skillfully crafted the artistic image of Gavharshod Begim and convincingly integrated it into the composition of the work. These scenes in the novel subtly portray the personal qualities of the royal consort and the reasons that led to the subsequent conflicts between her and her son, Ulugh Beg, the ruler of Transoxiana and a scholar. In one of the scenes dedicated to Ulugh Beg's youth, we find the following lines: Unlike her husband, Gavharshod Begim was decisive, assertive, yet extremely resourceful, practical, and intelligent. As a result, Ulugh Beg Mirza could not converse with his mother as openly as he did with his Bibi (that is, Bibi Khanum), and whether due to her imposing presence or other reasons, he would quickly conclude their conversations. Even when he had the opportunity to stay at his father's palace, he would try to leave with Bibi Khanum. Although this behavior of her son offended Gavharshod Begim's pride and angered her, she controlled herself and didn't show it to him.<sup>29</sup>

In his afterword to Sh. Isakhanova's work, literary scholar and translator Ibrahim Gafurov wrote about the author: Her artistic imagination... does not fill reality with baseless fabrications, does not exaggerate, does not embellish reality. She embraces history with a lyrical touch and observes it with a lyrical gaze. He was entirely correct in this assessment.<sup>30</sup>

The sources mentioned above serve, in one sense, to illuminate the essence of the chosen topic, while in another aspect, they are significant for their

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<sup>25</sup> Ахмедов Б. Тарихдан сабоқлар. – Тошкент: Ўқитувчи, 1994. – Б.431.

<sup>26</sup> Ахмедов Б. Амир Темурни ёд этиб. – Тошкент: Ўзбекистон, 1996. – Б.393.

<sup>27</sup> Ахмедов А. Улуғбек Муҳаммад Тарағай. – Тошкент: Халқ мероси, 1994. – Б.113.

<sup>28</sup> Azamat Ziyoyev. O'zbek davlatchilik tarixi. Eng qadimgi davrdan Rossiya bosqiniga qadar. – Toshkent: Sharq, 2000. – B.383.

<sup>29</sup> Isakhanova Sh. Turon malikasi (Tarixiy roman). – Toshkent: Kamalak-press, 2014. – B. 18.

<sup>30</sup> G'ofurov I. O'rtada Bibixonim turar edi. So'ng so'z // Turon malikasi. – Toshkent: Kamalak-press, 2014. – B.475.

methodological assistance in demonstrating the approaches and methods of elucidating historical subjects.

The third chapter of the dissertation is entitled **“Comparative Study of the Harmony of Queen’s Personality and Image in Historical Novels”** and in its first section, **“The Harmony of Historical Female Personality and Artistic Image in Large Epic Works”** is examined. In the book *Histories* by the ancient Greek historian Herodotus, the heroism of Queen Tomyris (The Girl with the Amulet), who created a bright page in the history of our country, is narrated in her struggle for the freedom of the homeland against the tyrant Cyrus. In this regard, the history of Uzbek literature is especially rich in colorful pages reflecting the heartfelt echoes of our generations and ancestors. Another bright manifestation of such colorful pages is the classical heritage of creative women. Indeed, at different periods and stages of the history of Uzbek literature, women writers were active participants in literary life. The passionate expression of human life’s joys and regrets occupied a leading place in their works. Sources mention works that adorned Eastern literature: Rabi Balkhi (10th century), Ismati and Aisha Samarkandi (11th century), Munisa, Mahasti and Rayhona (12th century), Mutriba Kashgari (13th century), Padshah Khatun of Khorezm (14th century), contemporaries of Alisher Navoi: Mehri, Nihani, Iffati, Ismati, Jamila, Gavharbegim, Dilshod Khatun. Information is provided about 32 poetesses mentioned in Abdurahman Jami's work *Nafahat al-Uns*, as well as a number of poetesses who lived and worked during the Babur period, and their works. Later, classical writers such as Jahon Otin Uvaysi, Mohlaroyim, Nodira, Dilshodi Barno, Mahzuna, and Anbar Otin emerged in the Kokand literary environment.

According to historical sources, by the beginning of the 16th century, power passed into the hands of the Ashtarkhanids. However, due to conflicts and uprisings in the regions, independent principalities emerged, first the Khiva Khanate (at the beginning of the 16th century), and then the Bukhara Khanate. By the second half of the 18th century, the Kokand Khanate had formed in the Fergana Valley.

Despite the territorial division of the unified Timurid empire and the successive emergence of three khanates on the historical stage, some of the rules of governance were preserved in a traditional manner. A number of historians, poets, and writers also lived and worked in these khanates. Naturally, information about them is mainly found in historical sources. For example, in Ogahi’s work *Riyaz ud-davla*, historical information about Muhammad Rahimkhan and Allakuli Khan is provided.

Particularly in Ogahi’s historical works *Jome’ ul-voqeoti sultoniyy*, *Gulshani davlat*, and *Shohidi Iqbol*, he writes about Muhammad Aminxon, Abdullaxon, Qutlug‘ Murod, Said Muhammad Bahodirxon, and Muhammad Rahimxon II, who ruled on the throne of Khiva, based on events he directly witnessed and factual evidence. However, information about their consorts is very brief and limited to certain allusions.

In famous works of English literature, the lives of princesses and queens are described in detail. In the works of Tracy Borman, the image of princesses and queens is also depicted with creative individuality.

*“So entirely did Anne embrace the French manners, language, and customs that the court poet, Lancelot de Carles, observed: «She became so graceful that you would never have taken her for an Englishwoman, but for a French woman born.» Another contemporary remarked: «Besides singing like a syren, accompanying herself on the lute, she harped better than King David and handled cleverly both flute and rebec.»<sup>31</sup> Anne was particularly admired for her exquisite taste and the elegance of her dress, earning her the praise of Pierre de Brantôme, a seasoned courtier, who noted that all the fashionable ladies at court tried to emulate her style, but that she possessed a «gracefulness that rivalled Venus.» She was, he concluded, «the fairest and most bewitching of all the lovely dames of the French court.»<sup>31</sup>*

The influence of queens and princesses on Tracy Borman’s works is significant, as they are portrayed in her writing as symbols of the nation and monarchy. These powerful figures serve as emblems of leadership, individuality, and personhood.<sup>32</sup>

English writers Philippa Gregory and Tracy Borman have extensively depicted the lives and struggles of queens and princesses in their works. Gregory’s fictional stories blend history with imagination, bringing the inner workings of royal courts to the forefront, while Borman’s scholarly approach examines the stories of powerful women throughout history. Through the lens of these two authors, we embark on a journey through time and explore the multifaceted roles played by queens and princesses in shaping nations and legacies.

In each of Gregory’s and Borman’s works, one encounters royal figures who embody distinct symbols of power, grace, and resilience. The queens and princesses play roles beyond mere characters in the story; they become symbols of power, sacrifice, and the enduring spirit of monarchy. Through their narratives, Gregory and Borman invite readers to witness the triumphs and sorrows of these remarkable women, offering insights into the complexity of their roles as leaders, mothers, and national symbols.

The study examines queens and princesses in English literature as symbols of the nation and country. In this context, the works of Tracy Borman and Philippa Gregory play a significant role. Investigating queens and princesses as symbols of the nation and kingdom in their works holds great scientific, cultural, and historical importance, offering an appealing perspective for exploring themes of power, femininity, royalty, nation, and heritage in the historical field.

The portrayal of princesses in Western novels presents an intriguing blend of tradition and subversion, reflecting the complexities and contradictions inherent in female leadership. These royal figures often navigate decisively through the intricacies of power and influence, serving as symbols of strength, resilience, and grace. Queens in Western literature, whether depicted as traditional rulers or rebellious figures, astonish with their multifaceted representation of female characters, enriching the narrative landscape through their enduring impact on literature and culture.

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<sup>31</sup> Tracy B. Elizabethah’s Women. <https://www.penguinrandomhouse.com/books/16237/Elizabethahs-women-by-tracy-borman/> ( murojaat sana:09.09.2024).

<sup>32</sup> Tracy B. Elizabethah’s Women. <https://www.penguinrandomhouse.com/books/16237/Elizabethahs-women-by-tracy-borman/> ( murojaat sana:09.09.2024).

The third section of the third chapter is titled “**Artistic expression of the national worldview in the image of the Queen**” . In historical novels, artistic psychologism is a powerful tool for creating national character, helping to bring the past to life and better understand the history, culture, and national characteristics of different peoples. This allows us to see how our national characters were shaped by historical events and, in turn, influenced them. Therefore, historical novels that employ artistic psychologism are not only a source of entertainment but also an important means of forming historical consciousness and national identity.

In historical novels, artistic psychologism plays a crucial role in creating national character. This technique allows authors to reveal the inner world of characters and convey their features related to national identity. Through the use of artistic psychologism, readers gain a deeper understanding of national character and its influence on historical events, which contributes to a more comprehensive and meaningful perception of historical novels. Artistic psychologism is a powerful tool that enables literary works to become more vivid, realistic, and imbued with the national spirit. It helps bridge the gap between the past and the present, allowing readers to see the story through the eyes of the characters and feel connected to their national heritage. It should be noted that artistic psychologism should be based on a careful study of historical context and national characteristics. Authors of historical novels must be sensitive to culture and traditions to authentically convey national character and create compelling characters.

Artistic psychologism in literature plays a crucial role in helping readers better understand the connection between national character and historical events. When authors depict the inner world of characters, their thoughts, feelings, habits, and beliefs, they provide a deeper insight into the characters' motives and actions within the context of historical events and the cultural characteristics of the nation. By analyzing the characters' inner world, readers can observe how their national character influences their decisions, views, and attitudes towards ongoing events. P.Qodirov's historical novels deserve to be evaluated as an important innovation in our national literature, demonstrating loyalty to historical truth. He holds a special place among writers who have dedicated the foundation of their creative work to the history of our country and ancestors. In our literary criticism and literary studies, the work of Pirimqul Qodirov, one of the prominent representatives of Uzbek prose, has been studied to a certain extent. The writer's works have served as literary sources for several dissertations. Additionally, some encyclopedias and textbooks dedicate space to the life and work of the writer.<sup>33</sup> Among the works written about the Timurid period in Uzbek literature, Oybek's novel *Navoiy* is recognized for its realistic qualities, while P.Qodirov's works *Starry Nights* and *The Pass of Generations* are considered a unique continuation of this tradition.<sup>34</sup>

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<sup>33</sup> Шермухаммедов П. Пиримкул Қодиров (Адабий портрет). – Тошкент, 1983; Норматов У. Ҳаёт билан ҳамнафаслик. Изланиш қувончи ва ташвишлари. Етуклик (Мақолалар). – Тошкент, 1982; Носиров Ў. Образларда услуб жилолари. – Тошкент, 1991; Каримова Ў. Эрк жозибаси. – Жиззах, 2004.

<sup>34</sup> Бобоева Н. Пиримкул Қодировнинг характер яратиш маҳорати: Филол. фан. номз. ... дисс. – Тошкент, 1972; Мирқасимова М. Жанрово-стилевиёе оёобенности узбекского романа 70-80 годов (романи А.Якубова и Пиримкул Қадирова): Автореф. дисс. ... д-ра филол. наук. – Ташкент, 1986; Жалматова З. Урбанистик асарларда муштараклик ва ўзига хослик (Пиримкул Қодиров “Олмос камар” романининг қиёсий таҳлили

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The character of Gavharshodbegim stands out from other characters due to her features that guide the most important artistic idea in the work. This is because in this work, which begins with the main events related to the gathering of dark clouds in the sky of the Timurid empire, Gavharshodbegim's fate is central. The author creates the character of Gavharshodbegim by illuminating her deep environment. The work depicts the sufferings of Gavharshodbegim's life, from the events of her being chosen by Amir Timur for his youngest son Shahrukh, to her tragic death, alongside the fratricidal wars of the Timurids for the throne. In the novel *The Farewell of the Mother Falcon*, the writer has reinterpreted the image of Gavharshodbegim based on historical truth.

The fourth chapter of the dissertation is titled **“The Problem of Artistic Psychologism in Historical Novels”** and its first section **“The Role of Artistic Psychologism in Creating the Character of the Queen”** is presented.

The designation of artistic psychologism as a genre determinant of a work stems from the degree of its application in the work. For example, the novels of the great Russian writer F.M. Dostoevsky were evaluated as psychological novels until they were scientifically interpreted and analyzed as polyphonic novels in the monograph *“Problems of Dostoevsky's Poetics”* by literary scholar M.M. Bakhtin. At the same time, the Psychoanalysis theory of the German psychologist S. Freud corresponds to the psychological analysis, which is one of F.M. Dostoevsky's artistic techniques.

Psychological analysis in fiction is being extensively studied by literary scholars as it serves to reveal the writer's skill and represents a direction with broad possibilities. Consequently, theoretical research of significant scientific importance is being conducted, forming a specific methodological basis. Interest in the problems of artistic psychologism has not lost its relevance even today, with scientific research uncovering new possibilities of psychologism. A. Esin defines the concept of psychologism as the depiction of the hero's inner world through literary means: their thoughts, experiences, desires, emotional states, and more,

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мисолида): Филол. фан. номз. ... дисс – Тошкент, 1999; Каримова Ю. Пиримкул Қодиров қиссаларида маънавий ахлоқий муаммоларнинг бадиий талқини: Филол. фан. номз. ... дисс – Тошкент, 2005.

<sup>35</sup> O'zbekiston Milliy ensiklopediyasi. Ko'p jildlik. 11-jild. – Toshkent, 2005. – B.39-40; XX asr o'zbek adabiyoti tarixi. – Toshkent: O'qituvchi, 1999. – B.424-439.

distinguished by completeness and depth, as well as a system of means and methods aimed at fully, deeply, and thoroughly revealing the inner world of the characters, representing a stylistic integrity. The secrets of the human soul and the problems of artistic interpretation of consciousness and subconsciousness have always been at the center of attention for scientists worldwide.<sup>36</sup> At the same time, the Psychoanalysis theory of the German psychologist S. Freud corresponds<sup>37</sup> which is one of F.M. Dostoevsky's artistic techniques.

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The work of the English writer Philippa Gregory, "The Virgin's Love" is a vivid example of artistic psychologism. The author deeply explores the queen's inner world, emotional conflicts, and aspirations. Using metaphor, Gregory creates a multi-layered and deeply studied psychological portrait of Elizabeth. In the example from the novel, the metaphor "*Being near Mary's throne is like standing under the gallows*" implies that closeness to the throne and power is akin to closeness to death. There is a conceptual connection between them; the queen must maintain a balance between her roles as a monarch and a woman, which leads to deep reflection on her place in the world. The metaphor also illustrates Queen Elizabeth's political vulnerability and reflects the repressive environment during Mary's reign. The conceptual harmony between the throne and the gallows illustrates Elizabeth's precarious situation at that time and draws attention to the dual nature of power - which, while granting the ruler authority to command, poses a threat to those in close proximity.

Table 4.1.1

<b>Source domain (Gallows)</b>	<b>Target Domain (Throne)</b>
Associated with execution and death	Associated with royal power and authority
Represents danger and fear	Represents the risk of being dismissed
Indicates lack of control or opportunity	Reflects Elizabeth's unstable position in the court
Means firmness and irreversibility	Shows that court decisions can become a matter of life and death

<sup>36</sup> Бахтин М. Проблемы поэтики Достоевского. – М.: Худ. литер., 1972. – С.144. <https://topuch.ru/problemi-poetiki-dostoevskogo/index.html>. (murojaat sana:17.11.2024)

<sup>37</sup> Фрейд З. Введение в психоанализ. В 4-х т. – Т.4. – М., 2000. – С.512.

<sup>38</sup> Бобохонов М. Психологизм ва унинг адабиётшуносликка оид тушунчалар системасида тутган ўрни // Ўзбекистонда хорижий тиллар.Илмий-методик электрон журнал [www.journal.fledu.uz](http://www.journal.fledu.uz). –2018. – №1. – Б.192-195.

The novel not only portrays the image of a historical figure but also allows one to delve into the complex world of their experiences, making a significant contribution to psychological prose.

The second part of the chapter is called **“Expression of the relationship between the individual and society in artistic-psychological interpretation”**, in which the relationship between the individual and society is analyzed using examples from the works of English and Uzbek writers. In Daisy Goodwin's Victorian novel, the role of Queen Victoria is incomparable. She is portrayed as a strong leader and enlightened figure. The novel delves into her character and depicts her transformation from a young woman into a formidable monarch who resolves the difficulties of her position with determination and resilience. At the beginning of the novel, Victoria is depicted as a naive but emotionally sensitive teenager, who was largely influenced by her controlling mother, the Duchess of Kent, and her advisors. The sudden death of her uncle, King William IV, thrusts her into the spotlight as queen at just 18. This unexpected rise puts her in an unstable position, as she must quickly learn to balance her personal desires with the demands of royal duties. The initial chapters show her struggle with the constraints of power, where she also feels the desire for hope and freedom. The main themes of the work include the struggle for independence, the complexities of love and duty, and the balance of personal desires and social responsibility. Victoria's relationship with her future husband, Prince Albert, is also central to the novel, depicting their deep emotional connection and its impact on her reign. As Victoria's connection with Albert deepens, she discovers a partnership that not only provides emotional support but also expands her capabilities as a ruler. Their intellectual connection and shared values strengthen her resolve and allow her to make decisions with renewed confidence. Albert is a valuable ally, helping her navigate the complexities of government and public life. Overall, the writer presents a vivid portrayal of Victoria's character in the novel, her determination towards effective governance, and the historical context of her time.

The writer effectively used landscape to enhance the artistic and aesthetic power of the work. “A shaft of dawn light fell on the crack in the corner of the ceiling. Yesterday it had looked like a pair of spectacles, but overnight a spider had embroidered the fissure, filling in the gaps, so that now it looked, she thought, like a crown. Not the crown that her uncle wore, which had looked heavy and uncomfortable, but the sort that a queen might wear—lacy, delicate, but still strong.”<sup>39</sup> In Goodwin's work, the description of the interior plays an important ideological and compositional role. “When she opened her eyes, Victoria saw a faint sliver of light coming through the shutters. She could hear her mother breathing in the big bed on the other side of the room. But not for much longer. Soon, Victoria thought, she would have her own bedroom. Soon she would be able to walk down the stairs without holding Lehzen's hand; soon she would be able to do whatever she pleased. She had celebrated her eighteenth birthday last month, so when the moment came, she would reign alone.”

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<sup>39</sup> Goodwin D. Victoria. – London: Thorndike Press, 2016. – P. 95. ISBN 1410495876, 9781410495877.

The portrayal of Gavharshodbegim in O.Yoqubov's novel "Ulugbek's Treasure"<sup>40</sup> aligns with the character created by M.Shayxzoda, as both authors drew from the same historical sources. It is known that during Shahrukh Mirzo's reign, Gavharshodbegim strived to maintain control over the reins of power, meddled in governance, and occasionally made erroneous judgments. For instance, she ordered the execution of sayyids, tarnishing the ruler's reputation, sowed discord among princes, and declared her son Mirzo Ulugbek a "shohi sharir" (corrupt king). These sources describe the queen's actions in state affairs, but due to the conventions of the time and the traditions of such works, the authors did not always reveal the true motives and goals behind the queen's actions, nor did they openly express their opinions about them. However, as this information serves as the foundation for the aforementioned historical fiction works, their authors, each in their unique way, employed narrative styles and artistic devices that, when blended with historical events, provided a basis for creating natural and authentic portrayals of figures connected to the 15th-century Timurid era history in the reader's mind.

Poyon Ravshanov, one of the historian-scholars who addressed the life and personality of Gavharshodbegim, has also accomplished noteworthy work in creating portrayals of historical figures in artistic literature. His story "Zavol"<sup>41</sup> (The Decline) is the product of this effort. The story is mainly dedicated to the tragic fate of Prince Mo'min Mirzo, grandson of Sultan Husayn Bayqaro, one of the most prominent and last representatives of the Timurids who ruled in Khorasan. It is known from history that Mumin Mirzo fell victim to palace intrigues and power struggles between his grandfather Husayn Bayqaro and his father Badiuzzamon Mirzo, and was executed at the age of 12 in Ikhtiyoriddin fortress. This event not only completely destroyed the already fractured relationship between father and son but also signaled the decline of Husayn Bayqaro's rule and, more broadly, the decline of Timurid rule. In the story, the events that unfolded from the spring to autumn of 1447, culminating in the execution of the young prince, are portrayed against the backdrop of the relationship between the ruler and the great poet Alisher Navoiy. Historical sources indicate the involvement of Hadichabegim, the leading queen of Husayn Bayqaro's court, in the conspiracy against Mo'min Mirzo. The story also provides information about the Timurid princesses Bibixonim and Gavharshodbegim, bringing their characters vividly to life.

In general, one can give different assessments of both Gavharshod Begum's personality and her place in the history of the Timurid dynasty. But in any case, she will remain in the pages of history as a resolute, steadfast, and courageous woman.

The third section of the chapter is titled "**Creative individuality in the depiction of female psychology**", and it expresses the author's unique creative approach to portraying the princess's psyche in the work. The characters created in the works of Walter Scott, the father of historical novels, were evaluated in his time not as people, but as historical events themselves. Of course, this assessment is not directed at all types of novels, but rather specifically at historical novels. In

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<sup>40</sup> Ёкубов О. Улуѓбек хазинаси. Роман. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1980. – Б.26.

<sup>41</sup> Ravshanov P. Zavol. Qissa. – Toshkent: Yozuvchi, 1991.– B.59.

fact, historical and fictional events arise from the character and inner world of the protagonist. For example, in the historical novels created by P.Qodirov, Poyon Ravshanov, P. Shermuhamedov, and Sh. Isakhonova, the spiritual and moral world of people takes precedence over life events. Indeed, as P.Qodirov acknowledged: "Since literature is the study of human nature, one of the most challenging and honorable tasks facing writers is to convincingly and effectively depict both the external appearance of the hero and their spiritual world and psychology." As the writer acknowledges, such a descriptive approach in historical novels is often found in the works of renowned writers of world literature."<sup>42</sup>

Considering P. Qodirov's explanation of literature's relevance to human studies, one can recall that in the novel "Madame Bovary" by the famous writer Gustave Flaubert, women's experiences and sufferings occupy the central place. Apart from Madame Bovary's romantic adventures, this work does not feature any memorable historical or life events. That is why human emotional experiences dominate this novel. In fact, the writer had the greatest opportunity to reflect real life. When writing the novel "The Farewell of the Mother Falcon", P.Qodirov studied numerous historical sources, portrayed the image of Gavharshodbegim in beautiful colors, and on some pages, provided clarity to the princess's personality by drawing logical conclusions through the interpretation of sources.

Analysis of the work reveals that Gavharshodbegim, described in historical sources, was not merely a victim of conflicts, contradictions, and personal misfortunes that occurred within the palace. Rather, she was involved in the internal and external politics of the country in the Timurid courts and suffered from the struggles for the throne. P.Qodirov presents these contradictions as the main focus of the novel. In the Endless Struggles section of the novel, Gavharshodbegim, weary of wars and conflicts between princes, dreams of peace and tranquility in the country as follows: Gavharshodbegim's next wish is that there be no more bloody wars, that the army, which exceeded two hundred thousand during the reign of Sahibqiran, be reduced by three to four times, and that schools, madrasas, and bridges be built using the funds saved from military operations. Shahrukh Mirzo was also inclined towards such constructive work. In the work, the writer skillfully illustrates how the queen suffers from the conflicts that occur within the palace. The root cause of these internal conflicts is related to polygamy. The novel depicts the image of the wise, enterprising, and enlightened Gavharshodbegim, based on specific historical and artistic events, who becomes the victim of the struggles for succession among the children born to the princesses.<sup>43</sup>

When encountering the portrayal of historical figures, the historical reality associated with them usually materializes before the reader's eyes. Therefore, the mention of a certain historical figure's name in a work reflects the author's specific purpose. Literary critic S. Eshonkulova explains that this purpose is often connected with the problems of the period in which the author lived or with their literary and aesthetic ideals.<sup>44</sup> Indeed, in P. Qodirov's novel "The Mother Falcon's Farewell" the historical truth related to the main character, Gavharshodbegim, unfolds before the reader's eyes. Because the writer deeply understood this truth,

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<sup>42</sup> Qodirov P. Til va el. Badialar. – Toshkent: Ma'naviyat, 2010. – B.248.

<sup>43</sup> Qodirov P. Ona lochin vidosi. – Toshkent: Yoshlar matbuoti, 2022. – B.22.

<sup>44</sup> Eshonkulova S. Tarixiy shaxs siymosi va badiiyat. – Toshkent: Mumtoz so'z, 2013. – B.9-10.

he set a specific goal for creating the novel, which is vividly expressed in the depiction of the novel's events.

Philippa Gregory is a renowned English author known for her historical novels, particularly works dedicated to the Tudor period. Gregory's distinctive literary style is characterized by her use of rich historical details, strong characterization, captivating storytelling from a female perspective, exploration of themes of power and ambition, emotional depth, and symbolism. In her novels *The Other Boleyn Girl*, *The Constant Princess*, and *The White Queen*, Gregory often successfully blends historical truth with artistic fiction. To highlight Gregory's literary style, it's important to focus on the key elements that define it and examine how these elements contribute to the overall impact of the story. One of the distinctive features of Gregory's literary style is her commitment to historical accuracy. Her novels are based on extensive research and provide vivid depictions of historical periods. Gregory is acclaimed for her strong and complex female characters. Her protagonists are often multifaceted, struggling with the social constraints on their goals and desires. This depth of characterization allows readers to empathize with the characters and understand their motivations. For example, in the novel *The White Queen*.<sup>45</sup> Gregory presents Elizabeth Woodville as a determined and resourceful woman navigating the treacherous waters of political intrigue and personal loss. Elizabeth's struggles and victories reflect broader themes of power and ambition, making her a unique and compelling personality. Gregory's exploration of interpersonal relationships adds another layer of complexity to her characters. The dynamics between characters - whether familial, romantic, or political - are intricately portrayed, revealing the tensions and alliances that shape their lives.

In conclusion, when addressing themes related to the lives of queens, writers employed words and devices that conveyed grandeur and splendor in keeping with the royal environment. In depicting the speech and thoughts of characters, sentences were crafted based on specific requirements stemming from the essence of the topic. Although the lives of queens have played an extremely significant role in the history of statehood and sovereignty, historical novels that illuminate their thoughts and inner feelings constitute a minority among literary works.

## CONCLUSION

1. The genesis, stages of development of Uzbek and English historical novels, the genetic roots of the image of historical figures and princesses serve as an element of the development of cultural aspects in the formation of the historical consciousness of society, in the creation of the plot of the historical novel.

2. The first historical novels in Uzbek and English literature and the novelistic traditions formed on their basis developed as a literary and aesthetic phenomenon in the development of the novel of the later period and in the evolution of poetic thinking. Historical novels, through their artistic world and principles of formation, renewal of artistic thinking and content, determined the directions of further development of the historical novel.

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<sup>45</sup> Sitwell E. *The Queens and the History of England from the accession of Henry the Eighth to the death of Elizabetha*. – London: Bloomsbury Press, 1962. – P.208-211.

3. The origin of the image of the princess in Uzbek and English historical novels has common and similar aspects in folklore samples, especially in fairy tales. The princesses in English folk tales are aware of such art forms as European style, dance, music, painting, and have a free way of thinking.

4. The image of queens in Western novels often serves as a reflection of the social and cultural dynamics of the narrative period. Whether the queens were depicted as mysterious rulers, clever political actors, or figures of unchanging power, they embodied a rich complexity reflecting the various roles and expectations placed upon women throughout history. Their flexibility and cunning often testify to the strong endurance of female characters and give a convincing idea of the complexity of female leadership in the Western literary environment.

5. In the East and West, princesses appeared not only as wives of rulers or mothers of princes, but also as like-minded people in the affairs of the court and government. European princesses officially acted as heirs to the throne, while in the East, state administration was carried out by rulers. Historical truths about the socio-political activities of princesses in the plot of historical novels.

6. The image of queens in Western novels often serves as a reflection of the social and cultural dynamics of the narrative period. The writer's style played a significant role in ensuring the authenticity of historical novels and enhancing their ideological impact. In the East and West, the image of princesses is depicted through artistic textures based on the writer's aesthetic ideal.

7. The queens in Philippa Gregory's "The Love of the Virgin Queen," "The Last Representative of the Boleyn Dynasty," and Daisy Goodwin's "Victoria" embody various characteristics that contribute to the richness and complexity of the narrative landscape. Their descriptions serve as an attractive reflection of the social and cultural dynamics prevalent throughout the narrative period and provide valuable insights into women's opportunities and expectations throughout history. In Western novels, the image of the king, ranging from royal monarchs to cunning individuals, emphasizes the constant importance of women's leadership.

8. Cultural and religious factors also had a significant influence on the images of the princess. In the novels of writers devoted to moral and religious issues, princesses often encounter a conflict between personal desires and social norms. Their inner experiences become even more acute under conditions of strict moral norms, and drama prevails in their struggle against situations. The historical context not only shapes the external conditions under which the princess exists, but also influences the development of their internal contradictions and character.

9. Artistic psychologism plays an important role in the creation of national character in the novels of P. Kadyrov "Ona lochin vidosi," Sh. Isakhanova "Bibixonim," "Gavharshodbegim." This allowed the authors to reveal the inner world of the characters and convey their features related to national identity. The national character of the reader and its influence on historical events through the use of artistic psychology is true.

10. Queens in Western literature embody various features that contribute to the richness and complexity of the narrative landscape. Their inner experiences become even more acute under conditions of strict moral norms, which leads to

drama in their struggle against situations. Artistic psychologism is a powerful tool that allows the image of princesses in historical novels to become more vivid, realistic, and assimilated into the national spirit.

11. In the novels, the writer, describing the psychology of the hero, strives to illuminate his experiences - his individual path to perfection - as turning points in his life. After all, human experiences are the subjective side of his real life, the subjective aspect of a person's life path. The spiritual world of the person depicted in the work of art, the inner experiences of the characters in the work are embodied through their spiritual and aesthetic aspects.

12. In English and Uzbek novels, the writer manages to expand and deepen the general ideological content of the novel or some of its aspects, to concretize the images, to give them naturalness, vividness, truthfulness.

13. The distinctive elements of the writer's literary style are that he achieves the attractiveness and relevance of his works due to his ability to combine historical truth with fictional stories and encourages the study of its complexity. At this point, in the novels of Philippa Gregory "The Love of the Virgin Princess," "The Last Representative of the Boleyn Dynasty," and Daisy Goodwin's "Victoria," the sometimes parallel appearance of history and artistic fiction undoubtedly determines a certain aspect of the author's style.

14. Human experiences are the subjective side of his real life, the subjective aspect of a person's life path. Such creators as P. Kadyrov, Sh. Isakhanova, F. Gregory, D. Goodwin succeed in concretizing images, giving them naturalness, vividness, and truthfulness. The parallelism of history and artistic fiction in novels and the author's attitude towards them demonstrate their stylistic individuality.

**НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.Fil.05.02  
ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ  
ФЕРГАНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

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**ФЕРГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ**

**УСМАНОВА СЕВАРА СУЛТАНОВНА**

**СРАВНИТЕЛЬНО-ТИПОЛОГИЧЕСКИЙ АНАЛИЗ ОБРАЗА  
ПРИНЦЕССЫ В УЗБЕКСКИХ И АНГЛИЙСКИХ ИСТОРИЧЕСКИХ  
РОМАНАХ**

**10.00.06 – Сравнительное литературоведение, сопоставительное языкознание и переводоведение**

**АВТОРЕФЕРАТ**

**диссертации на соискание ученой степени доктора ФИЛОЛОГИЧЕСКИХ наук (DSc)**

**Фергана – 2025**

Тема диссертации доктора филологических наук (DSc) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан за № В2022.2.DSc/Fil425

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Хажиева Феруза Мелсовна  
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Тураева Бахор Бахриддиновна  
доктор филол.наук, профессор


**Ведущая организация:** Наманганский государственный институт  
иностранных языков


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С диссертацией можно ознакомиться в Информационно-ресурсном центре Ферганского государственного университета (зарегистрирован за № 589). (Адрес: 150100, г. Фергана, ул. Мураббийлар, дом 19. Тел.: (99873) 244-44-94

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## **ВВЕДЕНИЕ (аннотация диссертации доктора наук (DSc))**

**Целью исследования** определить принципы художественного изображения при создании образов принцесс в узбекских и английских исторических романах, а также выявить различия между Восточной и Западной литературными традициями на основе анализа взаимной гармонии вопросов национальной духовности.

**Объектом исследования** являются исторические романы П.Кадырова “Прощание матери-сокола”, Ш.Исахановой “Бибиханум”, “Гавхаршодбегим”, Филиппы Грегори “Любовник королевы”, “Еще одна из рода Болейн”, Дейзи Гудвин “Виктория” (“The Virgin’s lover”, “The Other Woleyn girl”).

**Предметом исследования** являются проблемы исторической достоверности, художественного выражения и национально-психологической самобытности при создании образов принцесс в узбекских и английских исторических романах.

**Научная новизна исследования** заключается в следующем:

выявлена художественная динамика образа исторической личности в поэтике романа на основе изучения этапов становления и эволюции узбекских и английских исторических романов;

обоснован сравнительный анализ присущих историческим романам достоверности и художественного вымысла на основе авторского отношения к биографии принцессы и художественных интерпретаций личности и судьбы придворных дам;

показано, что в литературе Востока и Запада образы принцесс представлены не только как супруги правителей или матери наследников престола, но и как единомышленницы, участвующей в делах дворца и государства; при этом европейские принцессы действуют как официальные наследницы трона, тогда как на Востоке управление государством осуществляется правителями, а исторические факты об общественно-политической деятельности принцесс в сюжетах исторических романов передаются через художественный вымысел в соответствии с эстетическим идеалом автора;

доказано мастерство использования художественного психологизма при создании национального характера, отражающего индивидуальный стиль писателей на примере изображений Бибиханум, Гавхаршодбегим, Елизаветы I и Виктории в узбекских и английских романах;

обосновано место исторических романов в развитии прозы через исследование традиционности и новаторства узбекских и английских писателей, их индивидуального мастерства и поэтического стиля.

**Внедрение результатов исследований.** Из научных результатов, полученных на основе сравнительно-типологического анализа образа принцессы в узбекских и английских исторических романах:

выводы по выявлению характерных особенностей образа исторической личности в поэтике романа и раскрытию его художественной эволюции на основе изучения этапов становления и постепенного совершенствования узбекских и английских исторических романов были использованы в рамках

фундаментального проекта «Создание интерактивных учебно-методических пособий по предмету “Детские танцы” для музыкальных и художественных образовательных учреждений» за № F3-2019081773 (справка Государственной академии хореографии Узбекистана за № 1/04-202 от 20 марта 2025 года). Результаты послужили повышению научно-теоретической ценности проекта;

выводы по сравнительному анализу присущих историческим романам исторической достоверности и художественного вымысла, основанные на авторском отношении к биографии принцессы и художественных интерпретациях личности и судьбы придворных дам, были использованы в рамках проекта «Создание многоязычной (узбекско-русско-английской) электронной платформы узбекской литературы» за № PF-201912258 (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навоий за № 01/4-1288 от 7 апреля 2025 года). Результаты послужили повышению научно-практической значимости проекта;

научные выводы по специфике образа исторической личности в узбекских и английских романах, различиях и сходствах в изображении принцесс, воплощению общечеловеческих идей и национального менталитета были использованы в рамках международного проекта «English Access Microscholarship Program» (справка Ферганского государственного университета за № 04-1996 от 5 марта 2025 года). Результаты послужили научному усовершенствованию проекта;

выводы по мастерству использования художественного психологизма при создании национального характера, отражающего индивидуальный стиль писателей на примере образов Бибиханум, Гавхаршодбегим, Елизаветы I и Виктории в узбекских и английских романах были внедрены в содержание учебника “Developing British and American Literature” (приказ Министерства высшего и среднего специального образования Республики Узбекистан за № 429 от 30 декабря 2022 года). Результаты послужили обогащению учебника научно-теоретическим материалом;

выводы по традиционности и новаторству узбекских и английских писателей в романистике, их индивидуальному мастерству и поэтическому стилю, определению места исторических романов в развитии прозы были использованы в рамках международного практического проекта при Посольстве Соединённых Штатов Америки в Узбекистане “Mindonobod Satellite Access Microscholarship Program” за S-U2800-21-GR-3126 (справка общеобразовательной школы №62 Ферганского района, отдела дошкольного и школьного образования за № 4 от 3 марта 2025 года). Результаты послужили обогащению проекта научно-теоретическим материалом;

научная новизна по выявлению творческой индивидуальности в художественно-психологической интерпретации исторических романов, выражению взаимоотношений личности и общества, изображению женской духовности, были использованы при написании сценариев телепередач “Adabiy jarayon”, “Bedorlik”, “Jahon adabiyoti” и “O‘zbek nasri”, вышедших в

эфир на телеканале “O‘zbekiston” в 2024–2025 годах (справка Творческого объединения “O‘zbekiston-24” Национальной телерадиокомпании Узбекистана за № 05-09-198 от 18 февраля 2025 года). Результаты послужили повышению содержательности телепередач.

**Структура и объем диссертации.** Диссертация состоит из введения, четырех глав, заключения и списка использованной литературы. Объем работы составляет 250 страниц.

**E'LON QILINGAN ISHLAR RO'YXATI**  
**LIST OF PUBLISHED WORKS**  
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