

**NAMANGAN DAVLAT CHET TILLARI INSTITUTI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
PhD.03/05.05.2023.Fil.163.01 RAQAMLI ILMIY KENGASH
ASOSIDAGI BIR MARTALIK ILMIY KENGASH**

NAMANGAN DAVLAT CHET TILLARI INSTITUTI

DADABOYEV OLIMJON ORTIQOVICH

**SHARQ VA G‘ARB ADABIYOTIDA TARIXIY SHAXSLAR OBRAZINI
YARATISH TAMOYILLARI**

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

**FILOLOGIYA FANLARI doktori (DSc) dissertatsiya
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Dadaboyev Olimjon Ortiqovich

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KIRISH (fan doktori (DSc) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotida keyingi yillarda tarixga, ko'ha merosga, qadimiy qadriyatlarga va millatning tarixiy qahramonlariga bo'lgan qiziqish ortib bormoqda. Kishilik jamiyatida odamlarning o'z tarixiy ildizlarini tushunishga, o'z xalqining jahon hamjamiyatidagi o'rnini bilishga bo'lgan tabiiy istagi asosan tarixiy asarlar bilan qondiriladi. Qolaversa, xalq tarixi va millat qahramonlari mavzusidagi adabiy meros namunalarining milliy o'zlikni anglash, vatanparvarlik kabi insoniyat ma'naviy olamini o'stirishdagi o'rni va ahamiyati beqiyosdir. Turli mamlakatlar adabiyotidagi ayrim tarixiy shaxslar obrazining asrlar davomida jahon xalqlari adabiyotida keng yoyilgani adabiyotlararo aloqalar bilan bog'liq tadqiqotlar masalasini kun tartibiga qo'yimoqda. Turli xalqlar adabiyotida aks etgan tarixiy shaxslar obrazlarini yaratish tamoyillarini tipologik hodisa sifatida o'rganish bu masalaning qiyosiy adabiyotshunoslikda naqadar muhimligini ko'rsatadi va muammoning o'rganilish zaruratini belgilab beradi.

Dunyo adabiyotshunosligida tarixiy obrazlarning badiiy adabiyotdagi talqini masalasida ko'plab tadqiqotlar olib borilayotgani alohida ahamiyatga molikdir. O'zbek adabiyotshunosligida ham bu borada ko'plab ishlar amalga oshirilayotganini ta'kidlash maqsadga muvofiqdir. Shuni alohida ta'kidlash joizki, G'arb va Sharq adabiyotida tarixiy shaxslar siymosining turli ko'rinishdagi talqinlari mavjud. Shunday ekan, bunday obrazlarning realistik talqini yoki uni yaratishda epik an'ana va tarixiylik tamoyillariga asoslanish kabi masalalar tadqiqi sohaning ustuvor yo'nalishini belgilab beradi.

Hozirgi paytda mamlakatimizda kechayotgan ma'naviy tiklanish jarayonida turli tarixiy shaxslar haqidagi badiiy ijod namunalarini aniqlash hamda adabiy, qiyosiy-tarixiy jihatdan chuqur tadqiq etish ehtiyoji yuzaga keldi. Bunday asarlarda aks etgan g'oyalar yosh avlodni vatanparvarlik, insonparvarlik kabi ezgu an'analar ruhida tarbiyalashda muhim amaliy ahamiyat kasb etadi. Zero, «yoshlarimizni Vatanga muhabbat va sadoqat ruhida tarbiyalash, ularning mafkuraviy immunitetini mustahkamlash»¹da tarixiy shaxslar haqida yaratilgan tarixiy asarlarning tutgan o'rni juda katta. Buyuk insonlar shaxsiyati va ularning jahon adabiyotidagi talqini va tutgan o'rnini tadqiq etish zaruriyati shu bilan izohlanadi.

Ushbu tadqiqot O'zbekiston Respublikasi Prezidentining 2017-yil 13-sentyabrdagi «Kitob mahsulotlarini chop etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish to'g'risida»gi PQ-3271-son hamda 2021-yil 19-maydagi «O'zbekiston Respublikasida xorijiy tillarni o'rganishni ommalashtirish faoliyatini sifat jihatidan yangi bosqichga olib chiqish chora tadbirlari to'g'risida»gi PQ-5117-son qarorlari, O'zbekiston Respublikasi Vazirlar Mahkamasining 2017-yil 11-avgustdagi «Ta'lim muassasalarida chet tillarini o'qitishning sifatini yanada takomillashtirish chora-tadbirlari to'g'risida»gi 610-son, 2018-yil 18-maydagi «Jahon adabiyotining eng sara namunalarini o'zbek tiliga hamda o'zbek adabiyoti durdonalarini chet tillariga tarjima qilish va

¹ Мирзиёев Ш.М. Буюк келажакни мард ва олижаноб халқимиз билан бирга курамыз. – Тошкент: Ўзбекистон, 2017. – Б.18

nashr etish tizimini takomillashtirish chora-tadbirlari to'g'risida»gi 376-son qarorlari va qator boshqa meyoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishga muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi. Dissertatsiya tadqiqoti respublika fan va texnologiyalari taraqqiyotining «1. Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirishda innovasion g'oyalar tizimini shakllantirish va ularni amalga oshirish yo'llari» ustuvor yo'nalishlari doirasida bajarilgan.

Dissertatsiya mavzusi bo'yicha xorijiy ilmiy tadqiqotlar sharhi². Jahon adabiyotida tarixiy mavzudagi asarlarning janr xususiyatlari va poetikasi masalasini o'rganish bo'yicha dunyoning yetakchi ilmiy markazlari va oliy ta'lim muassasalarida nazariy va amaliy jihatdan olib borilayotgan tadqiqotlarda muhim ilmiy natijalar qo'lga kiritilgan. Jumladan: ingliz tarixiy romani genezisi va tariqqiyoti, tarixiy romanda badiiy to'qima va tarixiy haqiqat (Cambridge University, Great Britain), tarixiy romanda syurrealizm, tarixiy haqiqat tasviri, tarixiy romanda dual-dunyoviy (dual-temporal) haqiqat (Minnesota universiteti, AQSH), postmodernizm poetikasi, postmodernizmga tarixiylik, metaproza, intertekstuallikning aks etishi (Toronto universiteti, Kanada), tarixiy romanda fakt va to'qima muammosi (Sofiya universiteti, Bolgariya), tarixiy romanda sub'yektivlik va intertekstuallik (Lidz universiteti, Angliya), tarixiy romanda pastish va parodiya (Belgrad universiteti, Serbiya), biografik romanning biofiksiya, tarixiy metaproza, biografik metaproza ko'rinishlari (London Qirollik kolleji, Angliya), rus adabiyotida tarixiy romanlar poetikasi (Moskva davlat universiteti, Sankt-Peterburg davlat universiteti, Rossiya Federatsiyasi), post-kolonial tarixiy romanlarda adaptatsiya hodisasi (Iordaniya universiteti, Iordaniya), tarixiy asarlarda istorizm muammosi, tarixiy roman genezisi, tarixiy romanlarda xarakter ruhiyati (O'zbek tili, adabiyoti va folklori instituti, Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti, O'zbekiston), o'zbek adabiyotida biografik roman janri xususiyatlari (o'zbekiston milliy universiteti, O'zbekiston) kabi muammolar qator filologlarning izlanishlarida o'z uchimlarini topdi.

Muammoning o'rganilganlik darajasi. Jahon xalqlari adabiyotini qiyosiy o'rganish masalasida ko'plab ishlar amalga oshirilgan. Adabiyotshunos olimlardan N.I.Konrad³, I.G.Neupokoyeva⁴, V.M.Jirmunskiy⁵ va D.Dyurishinlarning⁶ tadqiqotlarida adabiy voqea-hodisalarning o'xshashligi, bir

²Диссертация мавзуси бўйича хорижий илмий-тадқиқотлар шарҳи www.wisconsinuniversity.edu; www.indiana.edu; www.humboldt.edu; www.michigan.uni.edu; <https://asiecentrale.revues.org/2919>; <http://www.dissertation.com>; www.britanica.com; www.cambridge.org; www.amazon.com; www.twipx.com; www.london.ac.uk; www.ox.ac.uk; www.agency-nationallresearch.fr; www.harvard.edu; www.uni-bonn.de ва бошқа манбалар асосида тайёрланди.

³ Конрад Н.И. Запад и Восток. Статьи. – М.: Наука, 1972. – 520 с.

⁴ Неупокоева И.Г. История всемирной литературы. Проблемы системного и сравнительного анализа. – М.: Наука, 1976. – 357 с.

⁵ Жирмунский В.М. Сравнительное литературоведение. Восток и Запад. – Л.: Наука, 1979. – 496 с.

⁶ Дюришин Д. Теория сравнительного изучения литературы. – М.: Прогресс, 1979. – 318 с.

tomondan, turli xalqlarning badiiy tafakkuri hamda ijtimoiy-madaniy rivojlanishidagi o'xshashlikka, ikkinchi tomondan esa, ular o'rtasidagi madaniy va adabiy aloqalarga asoslanishi ko'rsatib berilgan.

O'zbek adabiyotshunoslari F.Sulaymonova⁷, M.Jo'rayev, Sh.Shomusarovlar⁸ va boshqalarning⁹ qiyosiy adabiyotshunoslik fanini rivojlantirishga qo'shgan hissalarini ham alohida ta'kidlab o'tish lozim.

Tarixiy asarlar o'zining tarbiyaviy, kognitiv va estetik roli bilan zamonaviy adabiyot va madaniyatda muhim o'rin tutadi. Jahon va o'zbek adabiyotshunosligida badiiy san'atning ushbu turiga oid olib borilgan ko'plab tadqiqotlar buning dalilidir.¹⁰

Jahon adabiyotshunosligida badiiy adabiyotda tarixiy shaxslar obrazi talqini masalasi yuzasidan bir qancha ilmiy tadqiqotlar amalga oshirilgan. E.Bartels, M.Barnet, S.Grinblat, L.Xopkinz, T.Pirs, S.Sheferd, U.Zunder, R.Uilson, R.Seyls, Ch.Nikol, P.Koxer, T.Xeyli kabi adabiyotshunoslarning¹¹ ishlarida ingliz dramalaridagi tarixiy shaxs obrazi haqidagi qarashlari o'z aksini topgan.

O'zbek adabiyotshunosligida ham tarixiy siymolarning badiiy talqinlari bo'yicha ham bir qator ishlar amalga oshirilgan. Bu ishlarda, asosan, Amir Temur, Zaxiriddin Muhammad Bobur, Berinuy, Navoiy kabi davlat arboblari va buyuk allomalarning badiiy obrazlari poetikasi tadqiq etilgan. Jumladan, M.Hamroyevaning dissertatsiyasida Amir Temur siymosi orqali tarixiy shaxs xarakterini badiiy nasrda aks ettirish muammolari tadqiq etilgan. Bu ishida tadqiqotchi ingliz yozuvchisi Xilda Hukhemning «Yeti iqlim sultoni» romaniga ham murojaat etgan va ingliz adabiyotida Amir Temur obrazining qanchalik

⁷ Сулаймонова Ф. Шарқ ва Ғарб. – Т.: Ўзбекистон, 1997. – 416 б.

⁸ Жўраев М., Шомусаров Ш. Ўзбек мифологияси ва араб фольклори. – Т., 2001.

⁹ Особые межлитературные общности – 5. – Т.: Фан, 1993.

¹⁰ Смирнов Б. Проблема историзма в литературе XX века. – Л.: Знание, 1974; Келдыш В. Русский реализм начала XX века. – М.: 1975; Мирвалиев С. Тарихийлик ва замонавийлик. – Т.1979; Мирвалиев С. Роман и время. – Т.: Фан, 1983; Кошчанов М. Мастерство изображения характеров в романах Айбека. – Т.: 1959; Саттаров М., Каттабеков А. Сияние далеких звезд. – Т.: Укитувчи, 1984; Султанов И. Из истории узбекской прозы. – Т.: 1982; Алимов П. Проблема характера в современном узбекском историческом романе. АКД. – Т.:1990; Варфоломеев И. Типологические основы жанров исторической романистики: (Классиф. вида). – Ташкент: Фан, 1979. – 166 с.; Каттабеков А. Художественное воплощение личности и исторической эпохи в современной прозе: Дисс. ... док.филол. наук. – Ташкент, 1985. – 398 с.; Самандаров И. Историзм узбекских исторических романов: Автореф. дисс. ... канд. филол. наук. – Ташкент, 1992. – 24 с.; Носиров А. Тарихий ҳақиқат ва унинг бадий талқини («Юлдузли тунлар» романи мисолида): Филол.фан.ном....дисс.автореф. – Тошкент, 2003. – 24 б.; Муродов Ф. Тарихий роман: генезиси, кейинги тараққиёти. – Тошкент: Фан, 2005. – 170 б.; Хажиева Ф. Биографик роман жанри хусусиятлари (И.Стоун, М.Қориев ва Н.Норматов асарлари қисмида) Филол.фан.бўйича фалсафа доктори...дисс. – Тошкент, 2018. 153 – б.; Исаева Ш. Ўзбек тарихий романларида характер руҳиятини тасвирлаш усуллари:Филол. фан. ном. дис. автореф. –Т., 2001. – 24 б. Bartels, Emily C. *Spectacles of Strangeness: Imperialism, Alienation and Marlowe*. – Philadelphia: U of Pennsylvania P, 1993. – 324 p; Burnett, Mark Thornton. *Tamburlaine: An Elizabethan Vagabond // Studies in Philology, 1987. №94. – P. 34-47*; Greenblatt, Stephen. *Marlowe and the Will to Absolute Play*. – Chicago: U of Chicago P, 1980. – 268 p; Hopkins, Lisa. *Dead shepherd, now I find thy saw of might: «Tamburlaine» and the uses of Pastoral // Research Opportunities in Renaissance Drama. 1996. №35. – P.1-16*; Pearce, T.M. *Tamburlaine's «Discipline to his Three Sonnets»: An Interpretation of «Tamburlaine», Part II // Modern Language Quarterly. 1954. №15. – P.18-27*; Shepherd, Simon. *Marlowe and the Politics of Elizabethan Theatre*. – Brighton: 1986. – 187 p; Zunder, William. *Elizabethan Marlowe*. – Hull:Unity P, 1994. – 146 p; Wilson, Richard. *Visible Bullets: Tamburlaine the Great and Ivan the Terrible // English Literary History. 1995. №62. – P.34-47*; Sales, Roger. *Christopher Marlowe*. – Basingstoke: 1991. – 241 p; Nicholl, Charles. *The Reckoning: The Murder of Christopher Marlowe*. – London: Jonathan Cape, 1992. – 126 p; Kocher, Paul H. *Marlowe's Art of War // Studies in Philology. 1942. № 39. – P. 24-37*; Healy, Thomas. *Christopher Marlowe*. – Plymouth: Northcote House, 1994. – 251 p.

haqqoniy yoritilganini dalillash uchun qiyosiy obyekt sifatida mazkur asarga murojaat etgan¹². D.Rasulmuhammedovanning ilmiy tadqiqoti esa istiqlool davri o'zbek dramaturgiyasida Amir Temur obrazini yaratish muammolariga bag'ishlangan¹³. G.Yusupova esa milliy istiqlool davrida yaratilgan o'zbek romanlarida Amir Temur va temuriylar obrazini mufassal tahlildan o'tkazgan¹⁴.

Biroq shuni alohida ta'kidlash kerakki, tarixiy shaxslar obrazining shakllanishida G'arb va Sharq adabiyotining o'zaro ta'siri masalalari, har ikki qit'a adabiyotining mazkur masaladagi tamoyillari hali qiyosiy aspektda tizimli ravishda o'rganilmagan. Biz adabiyotshunoslikdagi ana shu bo'shliqni to'ldirishga imkon qadar urindik.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejaları bilan bog'liqligi. Dissertatsiya Namangan davlat chet tillari institutining «Tilshunoslik va adabiyotshunoslikning dolzarb muammolari hamda chet til ta'limi muammolari» mavzusidagi kompleks ilmiy tadqiqotlar rejasi asosida bajarilgan.

Tadqiqotning maqsadi o'zbek va ingliz xalqlari adabiyoti tarixiy badiiy asarlaridagi tarixiy shaxslar obrazlarini yaratish tamoyillarini qiyosiy planda yoritib berishdan iborat.

Tadqiqotning vazifalari:

G'arb va Sharq mamlakatlari adabiyotida tarixiy shaxslar haqida yaratilgan badiiy asarlarni qiyosiy tahlil etish orqali adiblarning badiiy tasvirlash prinsiplari, har ikkala qit'a tarixiy asarlaridagi o'xshash va farqli jihatlar, ularni keltirib chiqargan omillarni aniqlash;

ingliz adabiyotida tarixiy mavzudagi asarlarning paydo bo'lishi va taraqqiyot bosqichlarini tahlil etish;

o'zbek va ingliz adabiyotida tarixiy shaxslar haqida yaratilgan nasriy asarlarda tarixiy obrazlarning tarixiy haqiqatga qanchalik mosligi, mazkur obrazlarni yaratishda xalq og'zaki ijodining va tarixiy manbalarning ta'sirini aniqlash;

o'zbek adabiyotida tarixiy mavzudagi asarlarning paydo bo'lishi va taraqqiyot bosqichlarini tahlil etish;

o'zbek va ingliz adabiyotida tarixiy shaxslar haqida yaratilgan nasriy asarlarning g'oyaviy va badiiy talqini hamda tarixiy obrazlarni yaratishda o'zbek va ingliz adabiyotidagi badiiy tamoyillarni ochib berish;

hujjatli romanlardagi tarixiy shaxslar siymosi talqinida tarixiy manbalarning o'rni va muallif maqsadining ahamiyatini aniqlash.

Tadqiqotning obyekti sifatida o'zbek va ingliz adabiyotida tarixiy mavzudagi romanlar, hujjatli romanlar va dramalarda yaratilgan tarixiy obrazlar tanlab olindi.

¹² Хамраева М.А. Тарихий ҳақиқат ва бадий талқин (насрий асарларда Амир Темур образи):Филол. фан. ном. дис. автореф. –Т., 2010. – 22 б.

¹³ Расулмухаммедова Д.Т. Истиқлол даври ўзбек драматургиясида Амир Темур образини яратиш муаммолари. Филол. фан.ном. дис. автореф. – Т., 2000. – 21 б.

¹⁴ Юсупова Г.А. Ҳозирги ўзбек романларида Амир Темур ва темурийлар образининг бадий талқини. Филол. фан. ном. дис.автореф. – Т., 2005. – 26 б.

Tadqiqotning predmetini o'zbek va ingliz adabiyotida tarixiy shaxslar obrazini yaratish tamoyillari va o'ziga xos xususiyatlar tashkil qiladi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda kompleks tahlil, kontekstual tahlilning tarixiy-madaniy, tarixiy-qiyosiy metodlaridan, shuningdek, komparativistik, biografik, ijtimoiy, germeneytik metod turlaridan foydalanildi.

Tadqiqot natijalarining ilmiy yangiligi quyidagilardan iborat:

ingliz adabiyotida o'rta asrlarda yozilgan tarixiy tragediyalarda tarixiy qahramon obrazini yaratishda tarixiylik bilan birgalikda epik an'analarning sinkretikligi kuzatilishi, biroq bu adabiy an'ananing uzoq vaqt cho'zilmagani, o'zbek adabiyotida esa bu kabi jarayonda tarixiylik va epiklikning qorishuvi o'rta asrlardan to XIX asr oxirigacha kuzatilishi aniqlangan;

ingliz adabiyotida tarixiy mavzu va tarixiy obrazlarning shakllanishida adabiy oqimlarning roli katta ekani, Uyg'onish davri tarixiy dramalarida tarixiy qahramon obrazi asosiy o'rin egallasa, romantizm davridagi tarixiy romanlarda tarixiy qahramon obrazlari ikkinchi planga o'tgani, zamonaviy modern va postmodern adabiyotda esa asosiy e'tibor tarixiy qahramonlarning ichki dunyosi, his-tuyg'ulari, ruhiy kechinmalari va ong oqimida parchalangan taassurotlariga qaratilgani, tarixiy qahramonlar xarakterini to'g'ridan-to'g'ri qayta yaratishdan ko'ra, shaxsning ma'naviy-ruhiy tajribasini tadqiq etishga intilgani dalillangan;

o'zbek adabiyotida tarixiy qahramon tasviri tahayyulida mafkuraviy, milliy va mintaqaviy xususiyatlar katta ahamiyatga ega ekani, xususan, milliy uyg'onish davri tarixiy romanlarida yaratilgan tarixiy qahramon obrazi tasvirida ingliz va rus tarixiy romanchiligining, sobiq Sho'ro davrida yaratilgan asarlardagi tarixiy obrazlar tasvirida socialistik realizm an'alarining, mustaqillik davri tarixiy romanlarida yaratilgan tarixiy obrazlar tasvirida esa o'ziga xos yangicha adabiy an'analarning kuzatilishi asoslandi;

o'zbek adabiyotida tarixiy romanchilik janri taraqqiyotining ilgari bosqichlari bilan mustaqillik davri romanlarida tarixiy qahramon obrazi tasviridagi an'ana va novatorlik, poetik tasvir yo'sinlari jihatidan o'zaro qiyoslanib, tarixiy siymo obrazini yaratish konsepsiyasi ifodasidagi yangilanishlar aniqlangan;

o'zbek va ingliz hujjatli nasriga oid janrlarda yaratilgan asarlarda tarixiy qahramonlar obrazini yaratishda tarixiy faktlar va manbalarga asoslanilishi kuzatilsa-da, yozuvchilarning asar yaratishdagi maqsadlari obraz yaratish jarayoniga katta ta'sir etishi, xususan, g'arb adiblari sharqlik tarixiy siymolar obrazini yaratishda yevroposentrizm nuqtai nazaridan yondoshishlari ustunlik qilishi dalillandi.

Tadqiqotning amaliy natijalari:

o'zbek va ingliz adabiyotida o'rta asrlarda yozilgan tarixiy mavzudagi asarlarda tarixiy qahramon obrazini yaratishda tarixiylik bilan birgalikda epik an'analarning qorishiq holda ishlatilgani, shuning uchun bunday tarixiy qahramonlar epik qahramonlar kabi tasvirlangani ochib berilgan;

Uyg'onish davri ingliz tarixiy dramalarida tarixiy qahramon obrazi asosiy o'rin egallashi, romantizm davridagi tarixiy romanlarda tarixiy qahramon obrazlari ikkinchi planga o'tgani, zamonaviy modern va postmodern adabiyotda esa asosiy e'tibor tarixiy qahramonlarning ichki dunyosi, his-tuyg'ulari, ruhiy kechinmalari

va ong oqimida parchalangan taassurotlariga qaratilgani, tarixiy qahramonlar xarakterini to'g'ridan-to'g'ri qayta yaratishdan ko'ra, shaxsning ma'naviy-ruhiy tajribasini tadqiq etishga intilgani dalillangan;

o'zbek adabiyotida tarixiy qahramon tasvirida mafkuraviy, milliy va mintaqaviy xususiyatlar katta ahamiyatga ega ekani, xususan, milliy uyg'onish davri tarixiy romanlarida yaratilgan tarixiy qahramon obrazi tasvirida ingliz va rus tarixiy romanchiligining, sobiq Sho'ro davrida yaratilgan asarlardagi tarixiy obrazlar tasvirida socialistik realizm an'analarning, mustaqillik davri tarixiy romanlarida yaratilgan tarixiy obrazlar tasvirida esa o'ziga xos yangicha adabiy an'analarning kuzatilishi yoritib berilgan;

o'zbek va ingliz hujjatli nasriga oid janrlarda yaratilgan asarlarda tarixiy qahramonlar obrazini yaratishda tarixiy faktlar va manbalarga asoslanilishi kuzatilsa-da, yozuvchilarning asar yaratishdagi maqsadlari obraz yaratish jarayoniga katta ta'sir etishi, xususan, g'arb adiblari sharqlik tarixiy siymalar obrazini yaratishda yevroposentrizm nuqtai nazaridan yondoshishlari ustunlik qilishi ochib berilgan.

Tadqiqot natijalarining ishonchliligi. Tadqiqot natijalarining ishonchliligi yurtimiz hamda xorijdagi adabiyotshunos va munaqqidlarning fikrlariga murojaat qilingani, istiqlol davri o'zbek romanlari poetik ifoda yo'sinida Sharq va G'arb romanchiligi an'analari sintezlashayotgani kompleks tahlil, kontekstual tahlilning sosiologik, tarixiy-madaniy, tarixiy-qiyosiy, qiyosiy-tipologik yondashuvlari, shuningdek, biografik, psixologik, germeneytik, gipotetik metodlar va immanent tahlilning struktural, stilistik metod turlari asosida olib borilgani, xulosa va tavsiyalarning amaliyotga tatbiq etilgani tegishli tashkilotlardan olingan tasdiqlar bilan asoslanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqotning asosiy ilmiy xulosalari va muhim nazariy umumlashmalaridan adabiyot nazariyasi, o'zbek va jahon romanchiligi tarixi hamda nazariyasi, xususi, tarixiy va nazariy poetika, janr tipologiyasi va poetik mahoratni o'rganishda foydalanish mumkin. Shuningdek, tadqiqotning nazariy xulosalari zamonaviy adabiy oqim va yo'nalishlarga xos belgi-sifatlarni ijodiy qayta o'zlashtirish, makon va zamon, janr modifikatsiyasi, badiiylik moduslari, adabiy montaj usuli, assosiativ tasvir, epik bayon yo'sinlari, kompozision yaxlitlik kabi masalalarga kompleks yondashuvga asoslangan tadqiqotlar uchun ilmiy-nazariy manba bo'lib xizmat qiladi. Tadqiqot natijalarining amaliy ahamiyati ta'lim tizimida o'qitilayotgan adabiyot tarixi, hozirgi adabiy jarayon va adabiyot nazariyasi fanlari bo'yicha darslik va o'quv qo'llanmalar yaratishda, shuningdek, ixtisoslik fanlarini o'qitishda, o'zbek va ingliz tarixiy romanlari poetikasi, janr badiiyati, ijodkorlar poetik mahoratiga oid maxsus kurs va seminarlar tashkil etishda manba bo'lib xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. Sharq va G'arb adabiyotida tarixiy shaxslar obrazini yaratish tamoyillari bo'yicha olingan natijalar asosida:

ingliz adabiyotida tarixiy mavzu va tarixiy obrazlarning shakllanishida adabiy oqimlarning roli katta ekani, Uyg'onish davri tarixiy dramalarida tarixiy qahramon obrazi asosiy o'rin egallasa, romantizm davridagi tarixiy romanlarda tarixiy

qahramon obrazlari ikkinchi planga o'tgani, zamonaviy modern va postmodern adabiyotda esa asosiy e'tibor tarixiy qahramonlarning ichki dunyosi, his-tuyg'ulari, ruhiy kechinmalari va ong oqimida parchalangan taassurotlariga qaratilgani, tarixiy qahramonlar xarakterini to'g'ridan-to'g'ri qayta yaratishdan ko'ra, shaxsning ma'naviy-ruhiy tajribasini tadqiq etishga intilgani haqidagi ilmiy xulosalardan O'zbekiston Milliy teleradiokompaniyasining "O'zbekiston" teleradio kanali DUK muharririyati tomonidan tayyorlangan "Katta tanaffus", "Ta'lim va taraqqiyot" nomli radioeshittirishlarining 2024-yil fevral va may sonlarida foydalanilgan (O'zbekiston Milliy teleradiokompaniyasi "O'zbekiston 24" ijodiy birlashmasi davlat muassasasining 2025-yil 3-sentabrdagi 05-06-1387-son ma'lumotnomasi). Natijada tadqiqot obyekti qilib olingan manbalarning qiyosiy tahlilidan olingan xulosalar radioeshittirishlarning ilmiy dalillarga boy va ommabop, ishonchli bo'lishini ta'minlashga xizmat qilgan;

o'zbek va ingliz hujjatli nasriga oid janrlarda yaratilgan asarlarda tarixiy qahramonlar obrazini yaratishda tarixiy faktlar va manbalarga asoslanilishi kuzatilsa-da, yozuvchilarning asar yaratishdagi maqsadlari obraz yaratish jarayoniga katta ta'sir etishi, xususan, g'arb adiblari sharqlik tarixiy siymolar obrazini yaratishda yevroposentrizm nuqtai nazaridan yondoshishlari ustunlik qilishi, ingliz adabiyotida o'rta asrlarda yozilgan tarixiy tragediyalarda tarixiy qahramon obrazini yaratishda tarixiylik bilan birgalikda epik an'analarning sinkretikligi kuzatilishi, biroq bu adabiy an'ananing uzoq vaqt cho'zilmagani, o'zbek adabiyotida esa bu kabi jarayonda tarixiylik va epiklikning qorishuvi o'rta asrlardan to XIX asr oxirigacha kuzatilishi haqidagi ilmiy xulosalardan O'zbekiston davlat jahon tillari universitetida davlat ilmiy-texnika dasturlari doirasida 2023-2025-yillarda bajarilgan IL-27-4722022413-sonli "Qiyosiy adabiyotshunoslik" fanining "Komparativistika" elektron platformasini yaratish mavzusidagi innovatsion loyihasi doirasida foydalanilgan (O'zbekiston davlat jahon tillari universitetining 2025-yil 5-sentabrdagi № 04-04-1/4986-son ma'lumotnomasi). Natijada ingliz va o'zbek adabiyotidagi tarixiy obrazlar yaratish tamoyillaridagi farqli jihatlar haqidagi ma'lumotlar loyihani boyitishga xizmat qilgan;

o'zbek adabiyotida tarixiy qahramon tasviri tahayyulida mafkuraviy, milliy va mintaqaviy xususiyatlar katta ahamiyatga ega ekani, xususan, milliy uyg'onish davri tarixiy romanlarida yaratilgan tarixiy qahramon obrazi tasvirida ingliz va rus tarixiy romanchiligining, sobiq Sho'ro davrida yaratilgan asarlardagi tarixiy obrazlar tasvirida socialistik realizm an'analarning, mustaqillik davri tarixiy romanlarida yaratilgan tarixiy obrazlar tasvirida esa o'ziga xos yangicha adabiy an'analarning kuzatilishi haqidagi ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida bajarilgan PF-201912258, "O'zbek adabiyotining ko'p tilli (o'zbek, rus, ingliz tillarida) elektron platformasini yaratish" nomli amaliy grant loyihasida foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2025-yil 8-iyul № 01/4-3003-son ma'lumotnomasi). Natijada o'zbek adabiyotida yaratilgan tarixiy qahramon obrazlari evolyutsiyasiga doir ma'lumotlar loyihaning samaradorligi oshirgan;

o'zbek adabiyotida tarixiy romanchilik janri taraqqiyotining ilgari bosqichlari bilan mustaqillik davri romanlarida tarixiy qahramon obrazi tasviridagi an'ana va novatorlik, poetik tasvir yo'sinlari jihatidan o'zaro qiyoslanib, tarixiy siymo obrazini yaratish konsepsiyasi ifodasidagi yangilanishlar haqidagi ilmiy natijalardan Toshkent davlat o'zbek tili va adabiyoti universitetida 2022-2024-yillarda bajarilgan IL-402104209 "Axborot-qidiruv tizimlari (Google, Yandex, Google translate) uchun avtomatik ishlov berish vositasi – o'zbek tilining morfoleksikoni va morfologik analizatori dasturiy vositasini yaratish" bo'yicha innovatsion loyiha doirasida foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2025-yil 9-iyul № 01/4-3022-son ma'lumotnomasi). Natijada o'zbek adabiyotida yaratilgan tarixiy mavzudagi asarlarga doir ma'lumotlar loyihaning samaradorligi oshirgan.

Tadqiqot natijalarining aprobatsiyasi. Mazkur tadqiqot natijalari 8 ta xalqaro va 6 ta respublika ilmiy-amaliy anjumanlarida qilingan ma'ruzalarda jamoatchilik muhokamasidan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha jami 28 ta ilmiy ish, jumladan, 1 ta monografiya, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalarining asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 12 ta maqola, shundan 11 tasi respublika hamda 1 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, to'rt bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan iborat. Dissertatsiyaning hajmi 250 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida tadqiqotning dolzarbligi va zarurati asoslangan, uning O'zbekiston Respublikasi fan va texnologiyalarning ustuvor yo'nalishlariga mosligi, muammoning o'rganganlik darajasi yoritilgan, dissertatsiyaning ilmiy yangiligi va amaliy natijalari ko'rsatib o'tilgan, ishning maqsad va vazifalari, tadqiqot obyekti va predmeti bayon etilgan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarining amaliyotga joriy qilinishi, nashr etilgan ishlar va dissertatsiyaning tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning "**Tarixiy mavzudagi asarlarda obrazlar tizimining o'ziga xosligi**" deb nomlangan birinchi bobi uch fasldan iborat bo'lib, adabiy asarlarda tarixiy qahramon obrazi poetikasi, tarixiy asarlarda obraz va xarakter tasviri muammolari, jahon adabiyotida tarixiy qahramon obrazi evolyusiyasi tadrijiy bosqichlari kabi umumiy va nazariy masalalarga bag'ishlangan.

Tarixiy qahramon obrazi badiiy adabiyotda, ayniqsa tarixiy roman va tarixiy drama janrlarida markaziy o'rinlardan birini egallaydi. Uning o'ziga xosligi shundaki, u nafaqat badiiy qahramon sifatida, balki madaniy-tarixiy xotiraning tashuvchisi sifatida ham namoyon bo'ladi. Tarixiy qahramon ma'lum bir shaxsning biografik ma'lumotlarini oddiy qayta tasvirlash bilan chegaralanmaydi; aksincha, u murakkab badiiy umumlashtirish jarayonining mahsuli bo'lib, unda individual va tipik jihatlar yagona poetik tuzilmada qo'shilib ketadi.

Ma'lumki, tarixiy obrazlar prototip asosida yaratiladi. Bu usulda badiiy obraz yaratishning xarakterli jihati shundaki, bunda hayotda mavjud bo'lgan tarixiy shaxs badiiy obrazning asosida turadi. Yozuvchi hayotdagi favqulodda shaxslar – prototiplarga tayanib badiiy obraz yaratadi. Prototipli obraz yaratish jarayonida ham, xuddi jamlash yo'li bilan obraz yaratilayotganidagidek, hayot xodisalari tipiklashtirilib ko'rsatiladi, badiiy to'qimadan ma'lum me'yorda foydalaniladi. Ta'kidlash kerakki, badiiy obraz hayotiy material, yozuvchining ijodiy fantaziyasi va olg'a suriladigan g'oyaning qo'shilishidan hosil bo'ladi. Prototip bilan obraz orasida yozuvchining o'zi turadi. Agar badiiy obrazni jonli organizm deb faraz qiladigan bo'lsak, prototip shu organizmning skeleti, badiiy to'qima uning eti, estetik ideal esa jonidir. Tirik organizmning etini skeletidan, skeletini jonidan ajratib bo'lmaganidek, badiiy obraz "organizmi"dagi prototipni badiiy to'qimadan, badiiy to'qimani estetik idealdan uzib olib bo'lmaydi. Ular birlariga payvandlashib, qo'shib-chatishib ketgan. Oybekning "Navoiy" romanidagi Alisher Navoiy, Odil Yoqubovning "Ulug'bek xazinasi" romanidagi Ulug'bek, "Ko'hna dunyo" romanidagi Beruniy, Abu Ali ibn Sino, Mahmud G'aznaviy, Pirimqul Qodirovning "Yulduzli tunlar", "Avlodlar dovoni" romanlaridagi Bobur, Xumoyun, Akbarshoh, B.Boyqobilovning "Navoiynoma" she'riy romanidagi Alisher Navoiy, Xusayn Boyqaro kabi bir qator obrazlar mana shu usulda yaratilgan.¹⁵

Bunday obrazni yaratishda muallif tarixiy shaxsning betakror individuelligini ochish bilangina cheklanib qolmay, balki ma'lum bir davrning, ijtimoiy guruhning yoki milliy xarakterning umumlashtirilgan jihatlarini ham ifodalashga intiladi. Shunday badiiy transformatsiya qahramonni ikki xil qabul qilish imkonini beradi: bir tomondan u o'z ichki dunyosi va biografik taqdiriga ega noyob shaxs, ikkinchi tomondan esa tarixiy davrning umumiy tendensiyalarini mujassam etuvchi ramzdir. Shu ma'noda, tarixiy qahramon o'ziga xos tarzda o'tmish va hozirgi zamon, shaxsiy biografiya va jamoaviy taqdir o'rtasidagi vositachiga aylanadi¹⁶.

Adabiyotdagi tarixiy qahramon real shaxs asosida yaratilgan, biroq poetika qonunlari va muallifning tarix haqidagi konsyepsiyasiga muvofiq qayta ishlangan badiiy qurilma hisoblanadi. Uning qimmatini shundaki, u ijtimoiy-tarixiy va madaniy ma'nolarning ifodachisiga aylanadi. Ana shu qahramon orqali adabiyot nafaqat tarixiy faktlarni qayd etish, balki ularni talqin qilish vazifasini ham bajaradi, bu esa o'quvchiga o'tmishni estetik va falsafiy mushohada prizmasi orqali ko'rish imkonini beradi.

B. Pasternak ta'kidlaganidek, tarixiy qahramon bevosita tarixiy voqelikni emas, balki tarixning fojealari, ziddiyatlari va ideallarini muallif qanday anglaganini aks ettiradi. Shu ma'noda, tarixiy qahramon obrazi tarixiy diskursning ajralmas qismi bo'lib, shu bilan birga mustaqil badiiy qiymatga ham ega bo'ladi¹⁷.

¹⁵ Бобоев Т. Адабиётшунослик асослари. – Тошкент: Ўзбекистон, 2002. – Б.56.

¹⁶ Лотман Ю. М. Структура художественного текста. — Таллин: Валгус, 1980; Бахтин М.М. Проблемы поэтики Достоевского. — М.: Искусство, 1979.

¹⁷ Пастернак Б. Л. Введение в литературное творчество. — М.: Художественная литература, 1963.

Tarixiy qahramon obrazini yaratishning asosiy prinsipi badiiy umumlashtirishdir. Uning mohiyati shundaki, yozuvchi real biografik faktlarga tayangan holda muayyan davr yoki ijtimoiy-madaniy muhit uchun xos deb tan olinadigan xarakter xususiyatlari, xatti-harakatlar va voqealarni ajratib ko'rsatadi¹⁸. Shu tariqa individual shaxs badiiy tipga aylantiriladi va u nafaqat shaxsiy belgilarni, balki tarixiy taraqqiyotning umumiy qonuniyatlarini ham ifodalash qobiliyatiga ega bo'ladi.

Badiiy umumlashtirish qahramonni tarix va adabiyotning "kesishish nuqtasi"ga aylantiradi. Bir tomondan, u tarixiy ishonchlilikni saqlaydi, ikkinchi tomondan esa muallifga davrning ichki qonuniyatlarini ochib berish, milliy-madaniy o'ziga xoslikni ta'kidlash va tarixiy jarayon haqidagi o'z qarashlarini ifodalash imkonini beradi.

Badiiy adabiyotda umumlashtirishning ikki vazifani bajarishi ko'zda tutiladi:

1. Individuallashtirish – tarixiy shaxsning betakror xususiyatlarini saqlash, unda tirik insonni ko'rish imkonini berish;

2. Tipiklashtirish – individual ko'rinishda davr, ijtimoiy guruh yoki xalq uchun xos bo'lgan umumiy qonuniyatlarni aniqlash.

Adabiyotda tarixiy qahramon obrazini individuallashtirish tarixiy shaxs yoki qahramonning umumlashma emas, balki yagona, o'ziga xos shaxs sifatida tasvirlanishidir.

Yozuvchi qahramonni faqat tarixiy faktlar asosida emas, balki uning shaxsiy xarakteri, psixologiyasi, ichki dunyosi va odatlariga urg'u berib tasvirlaydi. Masalan, shoh yoki sarkarda tarixiy manbalarda ko'proq siyosiy faoliyati bilan tilga olinadi, ammo badiiy asarda uning shaxsiy his-tuyg'ulari, qaror qabul qilishdagi ichki kurashlari ochib beriladi.

Uilyam Shekspir tarixiy qirollarni (masalan, Richard III, Genrix IV) faqat siyosiy arbob sifatida emas, balki kuchli ehtirolari, ichki ziddiyatlari va psixologik murakkabligi bilan tasvirlaydi. Kristofer Marlo asarlarida tarixiy qahramonlar ulkan ehtirolar egasi sifatida tasvirlanadi. Masalan, "Buyuk Tamerlan" dramasida tarixiy Amir Temur obrazini yaratar ekan, Marlo uni shunchaki buyuk sarkarda emas, balki shaxsiy ambitsiya, cheksiz hokimiyat istagiga berilgan inson sifatida ko'rsatadi.

Tipiklashtirish eng muhim badiiy usullardan biridir. U qahramonni o'quvchi ko'z o'ngida tanish qiladi va shu bilan birga unga umuminsoniy ohang beradi. Bir tomondan, o'quvchi o'ziga xos psixologik jihatlari va biografik tafsilotlari bilan muayyan hukmdor, sarkarda yoki mutafakkirni ko'radi; boshqa tomondan esa uni ma'lum bir kengroq toifaning vakili sifatida qabul qiladi.

Ba'zan tarixiy shaxs shunchaki tarixiy shaxs emas, balki "xalq iroda va orzularining timsoli" sifatida talqin qilinadi. Shekspirning "Xenri V" asarida tarixiy shaxs Xenri V tipiklashtirilgan. U nafaqat bir shaxs, balki ingliz xalqining siyosiy birdamlik va vatanparvarlik ruhini mujassamlashtiradi.

¹⁸ Бахтин М.М. Проблемы поэтики Достоевского. — М.: Искусство, 1979.

Marloning “Buyuk Tamerlan” dramasida tarixiy Amir Temur obrazi tipiklashtirilgan: u shaxsiy ambitsiya bilan birga, butun bir davrning “jahongirlik ruhi”ni ifodalaydi.

O‘zbek adabiyotida Abdulla Qodiriy “O‘tkan kunlar”dagi xon obrazi orqali real tarixiy shaxsni tasvirlagan, biroq adib tarixiy tiplar orqali o‘z davridagi feodal muhitning tipik qiyofasini ko‘rsatadi.

Tarixiy asar obrazlari ko‘pincha muallif falsafasining “tashuvchilari” sifatida faoliyat yuritadi. Ular orqali yozuvchi tarixni nafaqat qayta hikoya qiladi, balki unga o‘zining falsafiy-estetik qarashlarini singdiradi. Shu bois tarixiy roman qahramonlari ko‘p qatlamli semantik tizimga ega bo‘lib, asar polifonik tuzilish kasb etadi: unda qahramon haqiqatlari va muallif qarashlari bir vaqtning o‘zida mustaqil, ammo uyg‘un tovushlarda yangraydi.

Mazkur nuqtai nazardan, M. M. Baxtinning qahramonning taqdiri va mavqeiga nisbatan nomuvofiqligi haqidagi g‘oyasi ayniqsa dolzarbdir.¹⁹ Baxtin nazarida qahramon ikki ekstremal shaklda namoyon bo‘lishi mumkin:

1. “O‘z taqdiridan kattaroq” qahramon – bu shaxs tarixiy belgilanganlik chegaralaridan chiqib ketadi, ya’ni o‘z zamonidan ilgarilab, universal ma’noga ega bo‘ladi. Masalan, Muhammad Alining “Ulug‘ saltanat” asaridagi Temur obrazi, Tolstoyning “Pyotr I” romanidagi Pyotr obrazlarini ana shunday obrazlar sifatida sanash mumkin.

Bu o‘z davri va tarixiy davr chegarasidan oshib ketgan, g‘oyasi va harakati butun insoniyat uchun dolzarb va ahamiyatli bo‘lib, kelajak avlodlar uchun ibrat bo‘ladigan shaxsdir. U o‘z davrining qat’iy qonunlariga bo‘ysunmaydi, balki tarixning borishiga faol ta’sir qiladi va shunchaki uning mahsuli emas. Uning g‘oyalari, harakatlari yoki qarashlari o‘z davri uchun yutuq bo‘lib, kelajakdagi tendensiyalarni taxmin qiladi va yangi standartlarni belgilaydi. Uning ta’siri milliy, vaqtinchalik yoki madaniy chegaralardan tashqariga chiqadi va butun insoniyat uchun ahamiyatli bo‘ladi.

2. “O‘z insoniyligidan kichikroq” qahramon – bu shaxs butunlay tarixiy zaruratga bo‘ysunib, shaxsiyligini yo‘qotadi va faqat tarixiy shart-sharoit mahsuli sifatida tasvirlanadi. Masalan, Muhammad Alining “Ulug‘ saltanat” tetralogiyasidagi Jahongir Mirzo, Umarshayx Mirzo, Xorazm podshohi kabi qator tarixiy obrazlar ana shunday obrazlar jumlasidandir.

Bu ta’rif davrning tipik vakili bo‘lgan, tarixiy jarayonlarning timsoliga aylanib, individual xususiyatlarni yo‘qotib, tarixiy sharoitlarda chuqur ildiz otgan ma’noda “kichik odam” bo‘lib qolgan qahramonga ishora qiladi. Bunday obraz ko‘pincha realistik adabiyotda va sotsialistik realizmda uchraydi, bu yerda asosiy e’tibor shaxsga emas, jamoaga qaratilgan. U tarixga qarshi kurashmaydi, balki unga bo‘ysunadi, uning qo‘lidagi qurolga aylanadi. Uning umumiy tarixiy jarayondagi roli oldida shaxsiy fazilatlar va his-tuyg‘ular orqa fonga o‘tadi. U tarixni yaratmaydi, balki uning aksi, qonunlari va harakatlantiruvchi kuchlari bilan shakllanadi.

¹⁹ Бахтин, М. М. Автор и герой в эстетической деятельности // Бахтин М. М. Эстетика словесного творчества. – Москва : Искусство, 1979. – С. 9–191.

Tarixiy asarlarning eng muhim xususiyatlaridan biri – unda tasvirlanayotgan voqelikning allaqachon yuz berganligidir. Oddiy (tarixiy bo‘lmagan) asarlarda voqealar rivojining turli variantlari, turli yakunlari va muqobil ssyenariylari mumkin. Ammo tarixiy asar kontekstida bunday imkoniyat yo‘q: tarixiy faktlar muqarrar va qat’iydir. Shu bois tarixiy roman qahramonlari tarixiy zarurat chegarasida harakat qiladilar. Masalan, Brut har qanday tarixiy asarda albatta Sezarning qotili bo‘lishi kerak; Navoiy esa, albatta, gumanist shoir va mutafakkir sifatida tasvirlanishi lozim; Jaloliddin mo‘g‘ullarga qarshi kurashishga majbur bo‘lsa, Linkoln esa mamlakatni fuqarolar urushidan qutqarib qola olmaydi. Tarixiy faktlarning bu muqarrarligi qahramonning erkin harakat qilish imkoniyatini keskin cheklaydi. Tarixiy asar poetikasidagi qahramonning ana shunday “erksizligi” yoki majburiyatlari uning xarakterini belgilovchi asosiy omilga aylanadi. Qahramonning erkin tanlov imkoniyati tarixiy zarurat tomonidan cheklanganligi sababli, tarixiy asar o‘ziga xos fojiaiy mazmunga ega bo‘ladi. Bu fojiaiylik, bir tomondan, qahramonning tashqi dunyo bilan, ikkinchi tomondan, uning o‘zi bilan ichki ziddiyatga kirishishidan kelib chiqadi.

Bunday ziddiyatlarning ildizi ijtimoiy-tarixiy sharoitlarning qat’iy belgilanganligidadir. Tarixiy voqelikning qat’iy determinatsiyasi qahramonni erkin qaror qabul qilish imkoniyatidan mahrum qiladi. Shu sababli tarixiy asar qahramoni oddiy romandagi qahramonga qaraganda ko‘proq darajada deterministik qonuniyatlarga bo‘ysunadi.

Tarixiy mavzudagi asarlarda qahramon o‘z tarixiy davrining mahsuli sifatida muqarrar voqealarga bo‘ysunadi, biroq shu bilan birga yozuvchi obrazga umuminsoniy va zamonaviy ma’nolar yuklaydi. Bu ikkitomonlamalilik tarixiy asarni boshqa asarlardan ajratib turadi va unga fojiaiy falsafiylik baxsh etadi. Shu orqali tarixiy asar nafaqat tarixiy voqealarni badiiy qayta yaratish, balki insoniyat taqdiri, tarixiy zarurat va erkinlik masalalarini yoritishning o‘ziga xos maydoniga aylanadi.

Tarixiy asar poetikasida qahramonning erksizligi, ya’ni uning allaqachon yuz bergan tarixiy ssyenariyga muvofiq ravishda muayyan xatti-harakatlarni qilish majburiyati fojiaiylikning o‘ziga xos modalitetini yuzaga keltiradi. Bu fojiaiylik oddiy psixologik iztirob yoki shaxsiy kechinma natijasi emas, balki tashqi ijtimoiy-tarixiy zaruratning natijasidir. Tarixiy syujet o‘z mohiyatiga ko‘ra teleologik xarakterga ega: muqobil ssyenariylar istisno qilinadi, variantlar yopiqdir. Shu sababli qahramonning ichki intilishlari ko‘pincha tarixning qat’iy imperativlari bilan keskin to‘qnashadi. Shu nuqtai nazardan, qahramonning dunyo (odatda ijtimoiy institutlar, normalar, davr kuchlari) yoki o‘z “meni” bilan ziddiyatlari yanada kuchayadi. Bu ziddiyat uning axloqiy ideallari bilan tarixiy zarurat o‘rtasida yuzaga keladi va fojiaiylikni yanada chuqurlashtiradi.

Dissertatsiyaning **“Ingliz adabiyotida tarixiy siymolarning afsonaviy va realistik talqini”** deb nomlangan ikkinchi bobi 5 ta fasldan iborat bo‘lib, 1-faslda ingliz adabiyotida tarixiy mavzu va tarixiy obrazlarning shakllanishi masalasi tahlil etilgan.

Ingliz adabiyotida tarixiy qahramon obrazi yaratish masalasi 5-6 asrlik tarixga ega. Umuman olganda, tarixiy qahramon obrazi yaratilgan asarlarni

davriylashtirish masalasi hali jiddiy tadqiq etilmagan. Biroq shunday bo'lsa-da, tarixiy qahramonlar obrazlari yaratilgan asarlarni yuzaki tadqiq etish orqali ham ularning tadrijini kuzatish imkoniyati mavjud. Xususan, ingliz adabiyotida tarixiy qahramon obrazini tasvirlash davrini 3 ta katta guruhga ajratib o'rganish mumkin:

1. Diniy asarlarda yaratilgan tarixiy qahramon obrazlari;
2. Tarixiy dramalarda yaratilgan tarixiy qahramon obrazlari:
 - a) tarixiy tragediyalarda yaratilgan tarixiy obrazlar;
 - b) tarixiy xronikalarda yaratilgan tarixiy obrazlar.
3. Tarixiy romanlarda yaratilgan tarixiy obrazlar.

O'rta asrlar ingliz adabiyoti, xususan, dramaturgiyasida tarixiy mavzular alohida ahamiyat kasb etgan bo'lib, ular diniy-axloqiy g'oyalarning tarqalishi va jamiyat ma'naviy ongining shakllanishida muhim o'rin tutgan. Bu davr dramalari, avvalo, ulkan ma'rifatparvarlik va tarbiyaviy vazifani bajargan, tomoshabinlarga xristian dinining asosiy aqidalarini tushuntirish, axloqiy-estetik qadriyatlarni targ'ib etish va tarixiy shaxslar hayoti orqali ibratli xulosalar berishga qaratilgan.

O'rta asrning so'nggi bosqichlariga kelib, ingliz dramaturgiyasidagi evolyusiya jarayonida jiddiy burilish yuz beradi. Dastlabki diniy syujetlar asta-sekin milliy tarixga oid mavzular bilan to'ldirila boshlanadi. Mana shu bosqichda dunyoviy tarixiy mazmundagi dramalar paydo bo'lib, tarixiy xronikalar janri shakllana boshlaydi. Bu janrning yuzaga kelishi nafaqat adabiy ehtiyoj, balki ijtimoiy-siyosiy zaruratlar – jumladan, ispan bosqini tahdidining kuchayishi va aholini vatanparvarlik ruhida tarbiyalash istagi bilan bog'liq edi.

Shu davr dramalarida Bibliyaviy syujetlardan milliy tarixga o'tish, tarixni ilgari din kontekstida ifoda etishdan uni siyosiy, madaniy va insonparvarlik nuqtai nazaridan talqin qilishga o'tish tendensiyasi kuzatiladi. Biroq shuni qayd etish zarurki, bu davrda yaratilgan tarixiy dramalarda hanuz diniy mazmun va Xudo irodasining namoyoni asosiy estetik prinsip sifatida saqlanib qolgan. Tarixiy voqealar ilohiy adolat va axloqiy saboqlar bilan uyg'unlashtirilib, ilohiy niyatning inson hayotidagi aksini ko'rsatish maqsad qilib qo'yilgan.

Bu dramalarda tarixiylik afsonaviy elementlar bilan uyg'unlashadi. Tarixiy voqealarga zamonaviy voqeliklar va zamon muammolari kiritilishi, ularning mahalliy ijtimoiy-siyosiy sharoitlarga moslashtirilishi kuzatiladi. Bu tendensiya tarixni faqat o'tmish haqidagi hikoya emas, balki hozirgi zamon uchun ham ma'naviy va falsafiy ahamiyatga ega bo'lgan jarayon sifatida ko'rsatishga xizmat qilgan.

Tarixiy dramalarning ikki asosiy turi ajratib ko'rsatiladi:

Tarixiy fojialar (tragediyalar) – tarixiy voqealarga asoslangan, biroq janr jihatidan tragediya qonun-qoidalari asosida yaratilgan dramalar.

Tarixiy xronikalar – voqealarni xronologik tartibda bayon etuvchi, millat va davlat tarixi haqidagi axborot manba sifatidagi dramatik asarlar.

Uyg'onish davrida tarixiy drama faqat diniy-axloqiy g'oyalarni yoritish vositasi sifatidagina emas, balki inson shaxsiyati, irodasi va siyosiy munosabatlarni tadqiq etish uchun dramatik maydonga aylandi. Bu jarayonda eng muhim figuralardan biri – Kristofer Marlo (1564–1593) bo'lib, u tarixiy tragediya janrini yaratgan dramaturg sifatida adabiy tarixga kirdi.

Marlo o'z ijodida tarixiy voqealarni realistik, psixologik va falsafiy yondashuv bilan talqin etgan dramaturg sifatida ajralib turadi. U tarixni inson irodasi, siyosiy kurash va fojiali tanlovlar maydoni sifatida tasvirlaydi. Uning dramalarida tarix shaxs va tizim, iroda va taqdir, inson va siyosiy zarurat o'rtasidagi tinimsiz to'qnashuvlar maydoni sifatida namoyon bo'ladi.

Marloning tarixiy mavzudagi ilk dramasi "Buyuk Tamerlan" ("Tamburlaine the Great") Markaziy Osiyolik buyuk davlat arbobi va qo'mondon Amir Temur (Tamerlan) hayotiga asoslangan tarixiy fojia. Asarda Temurning qashshoq cho'pondan dunyo hukmdorigacha bo'lgan hayot yo'li fojeaviy pafos bilan yoritiladi. Dramaturg Temur shaxsiyati orqali Uyg'onish davridagi "titan inson" – ya'ni o'zida ulkan aql, iroda, iqtidor va ambisiyani mujassam etgan shaxs timsolini yaratadi. Bu personaj nafaqat o'z zamonasini, balki tarixni ham qayta shakllantira oladigan "superinson" sifatida talqin qilinadi.

Uilyam Shekspirning tarixiy xronikalari esa janrni epik ko'lamdagi dramatik voqelikka aylantirdi. Uning tarixiy dramalari umumiy ma'noda bir-biri bilan bog'langan siklni tashkil etib, Plantagenetlar sulolasining yuksalishi va qulashini, feodal nizolardan millat birligiga o'tish jarayonini qamrab oladi. Bu xronikalar nafaqat tarixiy voqealarni tasvirlashga, balki ingliz davlatchiligi g'oyaviy asoslarini mustahkamlashga xizmat qilgan.

Shekspir tarixiy shaxslarni faqat siyosiy funksiyaga ega bo'lgan shaxslar sifatida emas, balki inson ruhiyatining teran va murakkab qatlamlarini aks ettiruvchi obrazlar tariqasida yaratadi.

Kristofer Marlo va Uilyam Shekspir tarixiy drama va xronikalar orqali ingliz tarixini faqat tasvirlaganlar emas, balki uni dramatik badiiy tadqiq obyektiga aylantirdilar. Marlo shaxs va tarix o'rtasidagi to'qnashuvni fojiali dramatizmga tadqiq qilgan bo'lsa, Shekspir tarix orqali millat, davlat va inson tabiatini keng miqyosda yoritdi. Ularning ijodida tarixiy drama – ma'naviy, siyosiy va estetik tadqiqot vositasiga aylandi. Shekspir xronikalari orqali tarixning nafaqat tashqi voqealar, balki inson qalbining dramasi ekani isbot etildi.

Bobning 2-faslida Uyg'onish davri ingliz dramalaridagi tarixiy obrazlar tasvirida tarixiylik va epiklikning sinkretikligi masalasi tadqiq etilgan. Ingliz adabiyotida yaratilgan ilk tarixiy shaxs obrazlaridan biri, albatta, Amir Temur obrazidir. Amir Temurning adabiyotdagi ilk obrazi ingliz dramaturgi Kristofer Marlo tomonidan yaratilgan. Ikki qismdan iborat "Buyuk Temur" tragediyasi Amir Temur tarixiy shaxsi haqida bo'lsa-da, Marlo bosh qahramoni afsonaviy shaklda tasvirlangan. Zero, epik an'analar badiiy adabiyotning turli janrlariga o'z ta'sirini hanuz o'tkazib kelar va bu Marloning "Buyuk Temur" tragediyasi uchun ham xarakterli edi.

Epik asarlarda bosh qahramon yosh, aqlli va jismonan baquvvat etib tasvirlangan. Asar qahramoni, odatda, uzoq yerlarga safarga chiqadi, boshidan turli voqealarni kechiradi, sinovlardan o'tadi, yosh va go'zal qizlarning muhabbatiga erishadi va, albatta, davlat hukmdoriga aylanadi. Xalq eposlaridagi bu syujet liniyalari bir oz o'zgargan shaklda o'rta asrlar ritsarlik poema va romanlariga kirib keldi va xalq ertaklarida ham turli ko'rinishlarda yashab qoldi.

Marlo ham ana shu an'anaviylik izidan boradi: Amir Temur shaxsini tasvirlashda xuddi epik asarlardagi kabi uslubdan foydalanadi. Marlo Temurni "baland bo'yli, tik qomatli deb tasvirlaydi. Uning yelkalari keng bo'lib, unda, xuddi Atlant kabi, go'yo butun dunyoni ko'tarib tura oladiganday, deydi u. Tasvirda uzun qo'llarining kuchli mushaklari uning dahshatli qudratidan darak beradi, tarzida ko'rsatilgan. Sochlari esa, xuddi Axillesniki kabi oltinrang. Ko'zlari esa o'tkir va sehrli. Bularning hammasi uning qudratidan va dunyo hukmdori bo'lishidan darak beradi".

Xuddi epik qahramonlar singari Marlo Temuri qiyin sinovlarni boshidan kechiradi, kam sonli qo'shini bilan mingta suvoriyni, keyin esa forslarning bir necha mingdan iborat qo'shinini yengishga muyassar bo'ladi. U Misr hukmdorini mag'lub etadi va uning go'zal qizi Zenokrataga uylanadi va qirollik tojini kiyadi.

Marlo dramasida voqealar xuddi folklordagi epik asarlaridagi kabi rivojlanadi. Faqat xayratlanarli tomoni shundaki, ayrim voqealar tasviri Amir Temur hayotida ham sodir bo'lgan tarixiy xodisalar bilan uyg'unlik kasb etadi.

Marlo tadqiqotchisi A.Parfyonov Temur (Tamerlan) xarakterida haqiqiy epik qahramonga xos bo'lgan sifatlar yetishmaydi, deb yozadi. Mohiyatiga ko'ra epik qahramon xalqdan chiqqan umumlashma obraz hisoblanib, o'zi yetishib chiqqan muhitning orzu umidlari va yaxshi sifatlarini o'zida mujassam etadi, deb yozadi u²⁰.

A.Parfyonovning gapida jon bor. Biroq ayrim eposlar mavjudki, ularda bosh qahramon muayyan hollarda xalq manfaatidan ko'ra o'z manfaatini ustun qo'ygan. Masalan, Kavkaz xalqlari folkloriga mansub "Nartlar" eposida bosh qahramon Batrazning xatti-harakatlari nart xalqining orzu umidlarini ro'yobga chiqarish emas, balki otasi va onasini haqorat etgani uchun ulardan o'ch olishga qaratilgan edi. Batraz ham epik qahramon, u afsonaviy qudratga ega. Uning eng muhim sifati mohir jangchi ekanligidir. Batraz nart eposida qahramon sifatida emas, balki jangchi sifatida tasvirlangan. Unga epos qahramonlariga xos bo'lgan sifatlar begona edi²¹.

Marlo ham o'z qahramonini tasvirlashda aynan ana shu yo'ldan borgan. Aslida Marlo yunon-grek mifologiyasidan juda yaxshi xabardor bo'lgan. Bu miflarda yarim ma'bud, yarim inson ko'rinishidagi qahramonlarning hammasi ham xalq orzu umidlarini ro'yobga chiqaruvchi personaj bo'lmagan. Garchi mohir jangchi, mardlik, oliyjanoblik kabi xislatlarga ega bo'lsa-da, hamisha oddiy xalq tashvishini qilavermagan. Masalan, Homerning Axillesi xuddi ana shunday tasvirlangan²².

Dramaning birinchi qismida Temurning turk qo'shinlarini yengishi, Boyazidni asir olishi, uni tahqirlashi, qafasga solib, o'zi bilan olib yurishi, otga minish uchun oyog'i tagida tiz cho'ktirgani kabi voqealar tasvirlanadi. Yevropaning ko'pchilik tadqiqotchilari dramada aynan Boyazidning qafasga solinishi voqeasiga asosiy e'tiborni qaratadilarki, necha zamonlardan beri bu

²⁰ Марло Кристофер. Сочинения. – Москва: Государственное издательство художественной литературы, 1961. Вступительная статья А.Парфёнова. – С.16.

²¹ Гасанов Заур. Царские Скифы. – New York: Liberty publishing house, 2002. – С. 98-103.

²² Бу ҳақда қаранг: Homer. The Iliad. Translated by Alexander Pope. Flaxman's designs, 1899.

masala G'arb adabiyotshunoslari va tarixchilarining ko'plab tortishuvlariga sabab bo'lib keladi.

Qafas bilan bog'liq voqea Yevropada Ibn Arabshohning asari lotin va fransuz tillariga tarjima qilinmasidan ancha oldin bor edi. "Oyoq ostidagi stul" esa sharq manbalarida umuman uchramaydi. Marlo bu epizodni Pedro Meksiyadan olgani aniq. Biroq shuni ham qo'shimcha qilish kerakki, bu timsol Pedro Meksiya asaridan avvalgi boshqa asarlarda ham o'z ifodasini topgan. Xususan, miloddan avvalgi 260 yilda Rim imperatori Valerian (260-253 yillarda Rim imperatori bo'lgan) sasoniylar sulolasi podshohi Shopurning (240-272 yy) oyoqlari ostida ana shunday xor-zorlikda bosh ekan. Erondagi Nishopur shahri yaqinidagi Tangi Choganda tosh qoyaga o'yib ishlangan rasmda Valerianning Shopur oyog'i ostida tiz cho'kkan holda bosh egib turgani tasvirlangan²³. Bundan tashqari, Jon Foksning 1570 yilda nashr qilingan "Books of martyr"²⁴ asarida hamda Jerri Brotton²⁵ qalamiga mansub asarda ham Angliya qiroli Henri VIII ning papa Klement VII ga nisbatan munosabatida Temurning Boyazidga munosabati bilan bir xil holat tasvirlangan surat bor.

Amir Temurning buyuk jahongirliги haqidagi afsonalar va buyuk Sohibqironga g'arbliklar va sharqliklarning simpatiyasi g'ayritabiiy voqealarni, ya'ni Temur bilan bog'liq bo'lmagan voqealarni ham unga nisbat berishga va shu tariqa Sohibqironni ideallashtirishga olib kelgan. Amir Temurning Marlo dramasiidagi tasvirlarini tipiklashtirish, deb talqin qilish, bizningcha, to'g'ri bo'ladi. Bosh qahramonning xatti-harakati bilan tipik xarakteri mutanosibliги²⁶ shu o'rinda aniq namoyon bo'ladi. Tarixiy voqealar va tarixiy shaxs obrazi o'rtasidagi mutanosiblikni ikki karra ikki to'rt singari talab qilish badiiy asar qonuniyatiga ziddir.

Bobning 3-fasli ingliz tarixiy xronikalaridagi tarixiy shaxs obrazi konsepsiyasi tahlil etilgan.

Uilyam Shekspir xronikalarida tarixiy shaxs obrazining shakllanishiga ta'sir ko'rsatgan obyektiv omillar haqida gapirganda, avvalo Shekspir yashagan davr – Yelizaveta davridagi Angliya ijtimoiy-siyosiy vaziyatiga e'tibor qaratish lozim. Aynan shu davrda Angliyada tarixiy drama janri yoki ingliz tilida aytilgandek, "history" janri shakllandi va keng tarqaldi.

Ushbu janrning ommalashuvi mamlakatda kuchayib borayotgan vatanparvarlik kayfiyatlari bilan bevosita bog'liq edi. Bu kayfiyatlar esa, o'z navbatida, Angliyaning siyosiy nufuzining oshishi bilan bog'liq bo'lib, bu jarayonda 1588-yilda Ispaniyaning "Yengilmas Armada"si ustidan qozonilgan g'alaba muhim rol o'ynagan edi. Shundan kelib chiqib, asarlar omma tomonidan iliq kutib olinishi uchun, ayniqsa, xorijiy urushlar yoki tashqi qarama-qarshiliklar tasvirlanganda, tarixiy xronikalar mualliflari Angliya tomonida qatnashgan tarixiy shaxslarni asosan ijobiy obrazda tasvirlashga intilganlar. Aksincha, Angliyaga

²³<https://www.google.com/search?biw=1366&bih=662&tbm=isch&sa=1&ei=S0UFW4eyFs2TmwXflrrwDw&q=Naqshi+Rustam&oq=Naqshi+Rustam>

²⁴ <https://www.google.com/search?q=john+foxe+book+of+martyrs&source>

²⁵ Brotton, Jerry. This orient isle. Elizabethan England and the Islamic world. – London: Penguin random house, 2016. – P.162.

²⁶ Томашевский Б.В. Теория литературы. – М.: Поэтика, 1936. – С.215.

qarshi bo'lgan raqiblar esa sahnada salbiy qahramonlar sifatida gavalangan. Masalan, "Genrix VI"ning birinchi qismida fransuz xalqining milliy qahramoni bo'lgan Janna d'Ark jodugar sifatida tasvirlanadi. U o'z vataniga yordam berish uchun qora kuchlarni chaqiradi, biroq unga adolatli jazo tahdid solgan paytda, o'z jonini saqlab qolish uchun o'zining oliynasab kelib chiqishini isbotlash maqsadida oilasidan voz kechadi.

Shekspirning tarixiy xronikalaridagi obrazlarning psixologik teranligi masalasi ham alohida e'tiborga molikdir. Shekspir tarixiy drama janrini inqilobiy tarzda o'zgartirdi. U faqat siyosiy shaxslarni emas, balki ichki ziddiyatlar va xarakter evolyusiyasiga ega bo'lgan murakkab psixologik obrazlarni yaratdi. Xususan, "Richard III" dramasida inson yovuzligining anatomiyasi tasvirlangan deyish mumkin. Richard jahon adabiyotidagi eng psixologik jihatdan mukammal yovuz qahramonlardan biridir. Uning jismoniy nuqsoni ichki buzilishning tashqi ifodasi sifatida talqin qilinadi, biroq Shekspir shaxsiy jarohatlarning hokimiyatga chanqoqlikka qanday aylanishini ko'rsatadi. Richard o'tkir aql va teatrga xos ifoda vositalariga ega. U yovuzlik rolini ataylab o'ynaydi va bundan go'yoki estetik zavq oladi. Uning monologlari o'zini tahlil qilish qobiliyatini hamda o'z yovuzligini anglash darajasini ochib beradi.

"Genrix IV" dramasida esa noqonuniy hokimiyatning inson uchun og'irligi masalasi yoritilgan. Asarda Genrix Bolingbrok uzurpator psixologiyasini namoyon etadi. U taxtni egallaganidan so'ng, doimiy xavotir va shubha ichida yashashga mahkum bo'ladi. Shekspir qonuniy podshoni ag'darish ortidan kelgan ayb hissi qanday qilib Genrixning butun hukmronligini zaharlab qo'yishini mahorat bilan tasvirlaydi. Ayniqsa, uning o'g'li Xel (Hal) bilan bo'lgan munosabati fojiali: podsho o'z vorisini tushuna olmaydi, bu esa uning yolg'izligini yanada kuchaytiradi.

Bobning 4-faslida ingliz romannavisligidagi tarixiy siymo obrazi yaratishning yangi konsepsiyasi tadqiq etilgan. Adabiyotning alohida janri sifatida tarixiy roman bugungi kunda tushuniladigan shaklida XIX asrning birinchi yarmida romantizm deb ataluvchi adabiy yo'nalish doirasida shakllangan. Ushbu adabiy yo'nalish vakillari ko'pincha o'z mamlakatlarining o'tmishiga – o'rta asrlar tarixiga va aynan shu davr ildizlariga ega bo'lgan xalq og'zaki ijodiga nostalgiya bilan murojaat qilganlar. Adabiyotshunos Mariya Yelizarova ta'kidlaganidek, romantizm vakillari tarixiy jarayonni, insoniyat jamiyati tarixini chuqur o'rganishga arzigulik deb hisoblab, uni avvalo ezgulik, yovuzlik, adolat, haqiqat kabi umuminsoniy abadiy qadriyatlarning namoyon bo'lishi deb bilganlar²⁷.

Tarixiy roman janrining asoschisi sifatida Valter Skott jahon adabiyotida eng mashhur janrlardan birining kanonik xususiyatlarini belgilab berdi. Tarixiy qahramonning badiiy obrazini yoritishda, avvalo, Skottning asarlariga murojaat qilish lozim.

V.Skotning asosiy vazifasi davrning madaniy va tarixiy aloqalarini tasvirlash va tushuntirish edi. Romanning barcha to'qnashuvlari kesishgan kompozision o'zagini qahramon taqdiridagi shaxsiy voqealar tashkil etadi. V.

²⁷ Елизарова М.Е. и др. История зарубежной литературы XIX века. — М., 1964.

Skot romanda ham tarixiy shaxslar, ham yarim tarixiy, yarim afsonaviy shaxslarni tasvirlaydi. Ammo yozuvchi asar markaziga hamisha boshqa bir personajni – oddiy qahramonni qo‘yadi. Ana shu yangi turdagi qahramon V. Skotning asosiy va eng muhim kashfiyotlaridan biridir.

Valter Skot romanlarida tarixiy konflikt va axloqiy-ma’naviy ziddiyatni aniq ajratish mumkin. Agar tarixiy konflikt bosh qahramon ko‘pincha biror tomonni tanlamasligi yoki ularning yarashuviga sababchi bo‘lishi mumkin bo‘lsa, axloqiy-ma’naviy ziddiyatda u mutlaq asosiy ishtirokchidir. Tarixiy shaxslar esa, odatda, bosh qahramonning bu ziddiyatni hal etishida yordamchi yoki qarshi turuvchi epizodik obrazlar sifatida maydonga chiqadi. Albatta bu qoidaga istisno tarzda yaratilgan tarixiy qahramonlar obrazlari ham mavjud. Xususan, “Talisman” romanidagi Monferratlik Konrad ana shunday obrazlardan biri bo‘lib, u axloqiy-ma’naviy ziddiyatda shotlandiyalik ritsar sir Kennetga qarshi chiqadi.

Valter Skot o‘z asarlarida ham to‘qima, ham tarixiy qahramonlarning obrazlarini yaratishda ma’lum darajada obyektivlikni saqlaydi. Masalan, “Kventin Dorvard” romanida Lyudovik XI asosan salbiy personaj sifatida tasvirlangan bo‘lsa-da, uning obrazidagi barcha xususiyatlarni (xarakteri, xatti-harakatlari) butkul salbiy deb bo‘lmaydi. Qolaversa, uning atrofida ijobiy obrazlar ham mavjud. Xususan, Kventin Dorvardning shotlandiyalik kamonchilari, uning amakisi Lyudovik Lesli va ularning sardori lord Krouford obrazlarini ijobiy deb atash mumkin. Shuningdek, Lyudovik XI qaroqchi risar Giyom de Lamarkdan siyosiy kurash uchun foydalansa-da, u Burgundiya gersogidan mustaqillik uchun kurashayotgan Lej shahri fuqarolarini qo‘llab-quvvatlaydi va bu kurash romanda muallif tomonidan mutlaqo salbiy hodisa sifatida talqin etilmaganini kuzatish mumkin.

Valter Skot faqat tarixiy shaxslar bilan bog‘liq voqealarni emas, balki ular uchun o‘ylab topilgan to‘qima qarindoshlar obrazlarini ham yaratadi. Masalan, u qirol Eduardning avlodi sifatida Etelstanni yoki Qirol Richard Sheryurakning uzoq qarindoshi sifatida Edit Plantagenetni tilga oladi. “Talisman” romani muqaddimada yozuvchi bu kabi badiiy to‘qima haqida bu xayoliy personajlar “romantik bayon uchun zarur” bo‘lgani haqida yozadi²⁸. Bu holatda bu narsa Richard I va Salohiddinning ijobiy fazilatlarini ta’kidlash, ular o‘rtasida haqiqatan mavjud bo‘lgan hurmat, hattoki hamdardlikni aks ettirish uchun zarur bo‘lgan. Shu tariqa, Valter Skotning tarixiy romanlaridagi asosiy maqsadi tarixiy shaxslarning eng muhim xarakter xususiyatlarini tasvirlash, yoki aniqroq aytganda, muallif o‘rgangan tarixiy manbalarga asoslanib, ularni qanday ko‘rgan bo‘lsa, shunday talqin etishdan iborat bo‘lgan.

Valter Skotning “Ayvengo” romanida tarixiy shaxslarning badiiy obrazini yaratish jarayoni o‘ziga xos estetik va ideologik tamoyillarga asoslanadi. Muallif Sher yurakli Richard, shahzoda Jon, Robin Gud kabi tarixiy shaxslar obrazlaridan mohirlik bilan foydalanib, XII asr oxirlaridagi o‘rta asr Angliyasining ko‘p qirrali, dinamik ijtimoiy-siyosiy manzarasini badiiy talqin etishga erishadi. Asarda tarixiy voqealar va shaxslar xayoliy elementlar bilan uyg‘unlashtirilgan

²⁸ Scott W. The Talisman. London and Glasgow. Collins Clear Type Press, 1832.

holda, o'quvchida o'sha davrga oid yanada jonli va hayajonli tasavvur uyg'otadi. Shu bilan birga, muallif real tarixiy figurani badiiy talqin qilishda turfa yondashuvlardan foydalanganini ko'rish mumkin: ba'zilarini ideallashtiradi, boshqalarini esa tanqidiy nuqtai nazardan ko'rsatadi.

Romandagi asosiy tarixiy obrazlardan biri Qirol Richard I, ya'ni Sher yurakli Richarddir. Skot ushbu obrazni o'z davri ritsarlik idealining timsoli sifatida yaratadi. Muallif ataylab bu tarixiy shaxsga romantik tus beradi, uni jasorat, saxovat, adolatparvarlik kabi fazilatlar bilan bezatadi. Richardning obrazini ideallashtirish orqali Skot uni o'rta asr ritsarlik madaniyatining eng yuksak namunasi sifatida ko'rsatadi. Tarixiy manbalarga ko'ra, Richard I ziddiyatli shaxs bo'lganiga qaramay, romanda u ko'proq ijobiy, hatto afsonaviy qahramon qiyofasida gavdalanadi.

Valter Skot tarixiy shaxslarni badiiy qahramon sifatida talqin qilishda ularning tarixiy voqelikka bog'lanishini saqlagan holda, adabiy estetik talablarga ham javob beruvchi rang-barang obrazlar yaratishga erishadi. Qirol Richard I obrazi bunga yorqin misoldir. Muallif tarixiy haqiqat bilan badiiy to'qimaning o'zaro uyg'unlashuvini mahorat bilan namoyon etgan holda, o'quvchini nafaqat tarixiy Angliya muhitiga olib kiradi, balki universal insoniy qadriyatlar ustidan ham mulohaza yuritishga undaydi.

Bobning 5-faslida zamonaviy, ya'ni modern va postmodern ingliz adabiyotida tarixiy shaxslar obrazini yaratish tamoyillari tahlilga tortilgan.

XX asrda tarixiy romanning shakl va mazmundagi o'zgarishi butun adabiy jarayonning asosiy tendensiyalaridan biri bo'ldi. Bu davrda janrning rivojlanishi, avvalo, an'anaviy hikoya uslubining inqirozi va yangi badiiy ifoda vositalarini izlash jarayonlari bilan uzviy bog'liq edi. Skot asos solgan realistik-epik model XX asrga kelib modernistik va postmodernistik tafakkur ta'sirida jiddiy qayta ko'rib chiqildi.

Modernistik adabiyotda tarixiy voqealarga murojaat an'anaviy "obyektiv" voqea hikoyasidan uzilib chiqdi. Bu jarayonda tarix hujjatli aniqlik bilan qayta tiklansa-da, u real voqelikni to'g'ridan-to'g'ri in'ikos etuvchi zanjir sifatida emas, balki shaxsiy tajriba va subyektiv idrok prizmasidan o'tgan voqelik sifatida namoyon bo'ldi.

Modernistik tarixiy romanning asosiy xususiyatlari quyidagilar edi:

1. Fragmentarlik (parchalanish): voqea va tarixiy jarayonlar uzluksiz epik rivoyatdan ko'ra parchalangan manzaralar orqali namoyon bo'ladi.

2. Subyektivlashuv: tarix shaxs ongi va hissiyoti orqali ko'riladi, individual tajriba markaziy o'ringa chiqadi.

3. Psixologizm: tarixiy voqealarning ma'naviy va ruhiy ta'sirini ochish, tarixiy jarayonlarning inson tafakkurida qanday ifodalanishini tahlil qilish.

Bu tendensiyalarni Virjiniya Vulf, Jeyms Joys kabi modernist yozuvchilarning uslubida, shuningdek, Robert Greyvsning "Men, Klavdiy" kabi tarixiy-badiiy tajribalarida kuzatish mumkin.

XX asrning ikkinchi yarmida tarixiy roman postmodernistik paradigma ta'sirida yanada keskin transformatsiyaga uchradi. Agar modernizm tarixiy tajribani shaxs ongi va ichki kechinmalar orqali anglashga uringan bo'lsa,

postmodernizm tarixni madaniy va mafkuraviy qurilma sifatida qayta yaratdi. Bu jarayonda tarix haqiqat emas, balki matnlar va talqinlar maydoni, hujjatli dalillardan ko‘ra diskurs va ideologiya ta’siridagi qurilma sifatida namoyon bo‘ldi.

Jon Faulzning “Fransuz leytenantining ayoli” yoki Umberto Ekoning “Rosa ismi” kabi asarlarda tarix voqelikni tiklash vositasi emas, balki ma’nolar, ramzlar va intertekstual aloqalar tizimi sifatida taqdim etiladi.

Shu tariqa, Valter Skot taklif qilgan klassik modeldan to postmodernistik tajribalargacha bo‘lgan tarixiy romanning evolyusiyasi janrning ichki rivojlanishinigina emas, balki madaniy-paradigmatik o‘zgarishlarni ham yorqin namoyon qiladi. Agar XIX asr tarixiy romanlari milliy ruhni shakllantirish va ijtimoiy taraqqiyot masalalarini talqin qilishda muhim rol o‘ynagan bo‘lsa, XX asr asarlari tarixning o‘zini idrok etish mexanizmlarini tadqiq qilishga yo‘naldi.

Endilikda tarixiy romanning vazifasi faqat o‘tmish voqealarini tiklash emas, balki o‘tmishni ongda qurish va qayta yaratish jarayonini fosh etish, ya’ni tarixning ham ma’naviy, ham ma’rifiy, ham mafkuraviy qirralarini ko‘rsatishdan iborat bo‘lib qoldi. Modernizm o‘tmishni emas, zamonaviy dunyoni o‘rganishga, jamiyatning katta qahramonlari emas, balki shaxsning ichki tajribasiga, bir butun voqea zanjiri emas, balki fragmentarlik va ong oqimining psixologik kechinmalariga e’tibor qaratdi. Jeyms Joysning “Ulysses” yoki Virjiniya Vulfning “Mrs. Dalloway” asarlari shu yo‘nalishdagi namunaviy tajribalardir: ularda tarixiy voqea asosiy markazdan chetga surilib, shaxsiy ong va subyektiv dunyoqarash badiiy voqelikning bosh mezoniga aylandi.

Dissertatsiyaning **“O‘zbek adabiyotida tarixiy qahramon tasviri tahayyulida milliy va mintaqaviy xususiyatlar”** 3-bobi 4 fasldan iborat. Bobning 1-faslidagi o‘zbek adabiyotida tarixiy obrazlar tasviri an’analarning shakllanishi haqida.

Tarixiy qahramon obrazining rivojlanishi jahon adabiyotida umumiy poetik qonuniyatlar bilan birga, milliy va mintaqaviy xususiyatlarga ham ega. Chunki har bir madaniy muhit tarixiy shaxsni bevosita o‘ziga xos milliy an’analar, g‘oyaviy-estetik yo‘nalishlar hamda ijtimoiy-siyosiy voqelikka tayanadi. Natijada tarixiy qahramonning badiiy talqini bir xil emas, balki mintaqaviy tafakkur va estetik me’yorlar ta’sirida turlicha yo‘nalishlarda shakllanadi.

Sharq adabiyotida afsonalarga asoslangan xolda tarixiy shaxslar obrazini yaratish an’analari paydo bo‘ldi. Bu asarlarda Aleksandr Makedonskiyning shaxsi zafarli yurishlariyu g‘alabalari afsonalar qobig‘iga o‘ralib, tarixiy qiyofasi, faktlar silsilasi o‘zgartirilgan holda talqin qilina boshladi. Natijada tarixiy haqiqatdan uzoq bo‘lgan turli-tuman asarlar yuzaga keldi. Afsonaga aylangan Aleksandr obrazi Iskandar nomi bilan Sharq yozuvchilarining asarlari qahramoni uchun prototip bo‘lib xizmat qildi. Xususan, Ilyos ibn Yusuf Nizomiy Ganjaviyning “Iskandarnoma”, Xusrav Dehlaviyning “Oinayi Iskandariy”, Abdurahmon Jomiyning “Xiradnomai Iskandariy”, Alisher Navoiyning “Saddi Iskandariy” asarlari ana shular jumlasidandir.

Alisher Navoiy ijodidagi Iskandar obrazi tarixiy shaxs, mifologik qahramon va fors-turkiy adabiy an’anaga xos falsafiy timsolning o‘ziga xos sintezidir.

Navoiy Iskandar Zulqarnayn siymosini tubdan qayta ko'rib chiqadi. Agar Yevropa an'anasida u birinchi navbatda fotih bo'lsa, Navoiy dostonida Iskandar adolatli hukmdor, haqiqat izlovchi faylasuf va sivilizatsiya quruvchisi kabi xislatlarga ega inson sifatda tasvirlanadi. U mamlakatlarni shunchaki zabt etmaydi, balki adolatli qonunlar o'rnatadi, o'z fuqarolariga g'amxo'rlik qiladi, zaiflarni kuchlilardan himoya qiladi. Iskandar doimo donishmandlikka intiladi, allomalar, avliyolar bilan suhbatlashadi, borliq sirlarini anglashga intiladi. Ya'juj va Ma'jujga qarshi mashhur "Iskandar devori" madaniyatni vahshiylikdan himoya qilish, hukmdorning ijodiy missiyasi ramzidir.

Navoiydagi Iskandar obrazi muhim tarbiyaviy yukni ko'taradi. Qahramonning xatti-harakati va fikrlari orqali shoir ideal davlat tuzilishi, hukmdorning axloqiy fazilatlarini, hokimiyat va mas'uliyat o'rtasidagi munosabat, bilim va donolik qadriyatlarini, inson hayotining mazmuni haqidagi o'z fikrlarini aytadi.

Navoiy qahramonning serqirra psixologik portretini yaratadi. Uning Iskandari statik emas - u rivojlanadi, shubhalarni boshdan kechiradi, xatolardan saboq oladi. Shoir hukmdorning ichki dunyosini, uning o'z xatti-harakatlari va oqibatlari haqidagi mulohazalarini ko'rsatadi.

Akademik I. A. Orbeli Aleksandrning Sharq adabiyotidagi timsoli haqida shunday yozadi: "Aleksandr Makedonskiyni yangi mamlakatlarni zabt etishga beto'xtov intilgan lashkarboshi etib talqin etgan G'arb xalqlaridan farqli o'laroq, Sharq xalqari uni qadimgi zamon faylasuflarining eng buyugi bo'lmish Aristotelning haqiqiy shogirdi, o'zi ham falsafaga berilgan, atrofini faylasuf olimlar qurshagan...odam sifatida tasavvur etganlar. Aleksandrni shu yo'sinda qabul qilish uchun tarixiy sharoit bor edi"²⁹.

Salohiddin Toshkandiyning 1908-yilda "Temurnoma" asari ham afsonaviy qobiq bilan yo'g'rilgan tarixiy jangnomadir. "Temurnoma"ning ilk sahifalaridanoq Temurning tug'ilishi bilan bog'liq afsona bo'y ko'rsatib turadi. Afsonaning diqqatga sazovor tomoni shundaki, turkiy xalqlar ertaklariga va yozma adabiyotidagi romanik dostonlarga xos tush motivi, qahramonning g'aroyib ravishda tug'ilishi motivi, safar kabi motivlar Sohibqironning kelajak taqdiridan darak beradi, mazkur asarni kitobxon zerikmay o'qishi uchun yuqoridagi motivlar olib kirilgan.

"Temurnoma"da ayniqsa, ertak va afsonalarga xos yakka qahramonlik motivi ustuvor mavqe kasb etgan. Jumladan, Temur dunyoga kelgandan keyin bolaligida Zanjir Sara qudug'idan qirqta qul suv tortadigan qovg'ani yolg'iz o'zi tortib, odamlarga suv ulashadi. Qassobning zil-zambil qanorasini bir barmog'i bilan otib yuboradi. Uxlab yotganida ko'ksiga kulcha bo'lib yotib olgan ilonning boshini tishlab uzib oladi. Yuk to'la aravani ko'tarib otib yuboradi. Garchi qo'tir kasali bilan og'risa-da, yetti yilgacha umuman qashinmaydi.

"Temurnoma"da xalq og'zaki ijodi ta'sirida yuzaga kelgan eng diqqatga sazovor lavha bu sinov motividir. Jumladan, Yaman bekbachchasi, sulton

²⁹ Орбели И.А. Избранные труды. Т. I. Из истории культуры и искусства Армении X-XII вв. – М., 1968. – С. 274.

Muhammad va Amir Temur amirlikni da'vo qilib turganlarida, ularga xonaqoh tomidagi davlat naqorasini chalishni buyurishadi. Yaman bekbachchasi va sulton Muhammad bu topshiriqning uddasidan chiqqa olishmaydi. Navbat Amir Temurga yetgach, naqora "davlati Amir Temuriy" deb sado beradi.

Bobning 2-fasli o'zbek adabiyotidagi milliy uyg'onish davri tarixiy romanchiligiga bag'ishlangan.

Sobiq Sho'ro davrida, xususan, Turkiston o'lkasida yagona bolshevistik guruhning siyosiy hokimiyatni to'liq qo'lga olishi natijasida yakka hokimiyatchilik shakllandi. Buning oqibatida iqtisodiy va madaniy hayot izdan chiqdi, ijtimoiy-siyosiy muhit keskinlashdi. 1920-yillarda xalq turmushi yanada og'irlashib, mustamlakachilik siyosatining ijtimoiy oqibatlari jamiyatda chuqur inqiroz holatini yuzaga keltirdi.

Ana shunday musibatli davrda o'z davrining ilg'or ziyolilari jamiyatdagi keskin o'zgarishlarga befarq qolmadilar. Adabiyot vakillari voqelikni badiiy idrok etib, ijtimoiy-siyosiy jarayonlarga munosabat bildirdilar. Chunki tarixiy taraqqiyotning eng og'ir, ziddiyat va to'qnashuvlarga boy davrlarida xalq o'z o'tmishiga murojaat qiladi, kechmishini zamonasi bilan qiyoslab, saboq chiqaradi, kelajak uchun yo'l tanlaydi. Tarixiy asarlarning yaratilishi ham ana shunday davrda ijtimoiy ehtiyoj sifatida oldingi o'ringa chiqadi.

XX asrning 20-yillarida yaratilgan tarixiy asarlar ana shu ehtiyoj mahsuli bo'lib, ular milliy adabiyotimizda tarixiy ongni tiklash va xalqning o'zligini anglash jarayonida muhim o'rin tutadi. Abdulla Qodiriyning "O'tgan kunlar" romani o'zbek adabiyotida birinchi tarixiy roman sifatida qadrlanadi. U asarda XIX asr oxiri – XX asr boshlaridagi ijtimoiy-siyosiy muhitni badiiy ifodalash bilan birga, xalqning taqdiriyl savollariga javob topishga urinadi.

Qodiriy ijodiga birinchi navbatda o'zbek mumtoz adabiyoti an'analari kuchli ta'sir ko'rsatdi. Shuningdek, u arab yozuvchisi Jirji Zaydonning tarixiy romanlari bilan yaqindan tanishgan. Zaydon orqali u Yevropa tarixiy roman maktabi, xususan, ingliz yozuvchisi Valter Skot ijodidan ilhom olgan. Valter Skot tarixiy roman janrining asoschilaridan biri sifatida tarixiy materialni badiiy voqealar zanjiriga singdirish, ijtimoiy-siyosiy jarayonlarni individual inson taqdiri orqali ochib berish uslubini Qodiriyga yetkazgan.

Qodiriy tarixiy materialni tasvirlashda ikki yo'lni uyg'unlashtiradi: bir tomondan, u tarixiy shaxslarni voqelikdagi o'rni bilan tasvirlaydi, ikkinchi tomondan, badiiy timsollar orqali xalqning orzu-intilishlari va ma'naviy qiyofasini yoritadi. Yusufbek hoji va uning o'g'li Otabek millatning ilg'or, islohotparvar qatlamini ifodalaydi. Ularning obrazida xalqning milliy birlik, yangilanish va adolatga intilishi mujassamdir. Xudoyorxon, Musulmonqul, Azizbek, Normuhammad kabi tarixiy shaxslar esa davrning siyosiy beqarorligi, hokimiyat uchun kurash va shaxsiy manfaatlar tufayli yuzaga kelgan ijtimoiy fojialarni aks ettiradi. Shu tariqa, romanda badiiy timsollar bilan tarixiy shaxslarning o'zaro munosabatlari uyg'un tasvirlanib, tarixiy voqealar badiiy-estetik qiyofa kasb etadi.

"O'tgan kunlar" romanining o'ziga xos jihatlaridan biri shundaki, unda haqiqiy tarixiy shaxslarning obrazlari ikkinchi planga surib qo'yilgan. Masalan, Xudoyorxon, Musulmonqul kabi tarixda mavjud bo'lgan shaxslar roman syujetini

boshqaruvchi yetakchi qahramonlar sifatida emas, balki voqealarning fonini to'ldiruvchi obrazlar sifatida tasvirlanadi. Bu Qodiriy ijodiy tamoyilining muhim belgilaridan biri bo'lib, u tarixiy faktlar va shaxslarni to'g'ridan-to'g'ri takrorlash emas, balki ularni badiiy-estetik idrok asosida umumlashtirishga intiladi. Shu tariqa, yozuvchi tarixiy manzarani fon sifatida ishlatib, o'z davrining dolzarb masalalarini badiiy shaklda ifodalash imkoniga ega bo'ladi.

Roman markazida tarixiy manbalardan emas, balki yozuvchining badiiy tasavvuridan yaratilgan to'qima obrazlar turadi. Ular asosan imtiyozli tabaqa vakillari bo'lsa-da, muallif ularni xalq manfaatlari bilan bog'liq tarzda gavdalantiradi. Shu orqali yozuvchi jamiyatning turli ijtimoiy qatlamlari o'rtasidagi ziddiyatni, ma'naviy-axloqiy masalalarni yorqinroq ko'rsatishga erishadi.

Roman bosh qahramonlaridan biri Yusufbek hoji Vatan va xalq manfaatlari haqida qayg'uruvchi, millat istiqbolini chuqur o'ylovchi ziyoli qiyofasida tasvirlanadi. U o'z manfaatini xalq taqdiridan ustun qo'ymaydi, balki xalq birligini mustahkamlash, o'zaro nizolarni bartaraf etish, milliy manfaatlarni shaxsiy manfaatlardan ustun qo'yish yo'lida jonkuyarlik ko'rsatadi. Yusufbek hoji obrazida yozuvchi xalqni buyuk maqsadlar sari yetaklay oladigan kelajakni teran idrok etuvchi arbob timsolini yaratadi. Shu ma'noda, bu obraz XIX asr o'rtalaridagi siyosiy beqarorlik fonida millatni uyg'otishga da'vat etuvchi ramziy qahramonga aylanadi.

Qodiriy asarlarida tarixiy roman janrining asosiy qoidalariga amal qilingan. Romanda tarixiy voqealar real tarixiy shaxslar (Xudoyorxon, Musulmonqul va boshqalar) va badiiy timsollar (Yusufbek hoji, Otabek, Kumush) uyg'unligida tasvirlanadi. Bu jihat asarni nafaqat o'zbek romanchiligida yangilik darajasiga ko'taradi, balki uni jahon tarixiy roman tajribasi bilan hamohang qiladi.

Bobning 3-faslida Sho'ro davri o'zbek adabiyoti tarixiy romanchiligi tadqiq etilgan. XX asr o'zbek tarixiy romani uni boshqa adabiyotlar tarixiy nasridan ajratib turadigan qator xarakterli xususiyatlarga ega. Xususan, yozuvchilar "Oltin asr"ga murojaat qilib, temuriylar davrini (XIV-XV asrlar), Samarqand va Hirotning gullab-yashnagan davrlarini fan, san'at va adabiyot markazlari sifatida ko'pincha qayta yaratdilar. Bu vaqt o'zbek madaniyatining buyukligi ramzi sifatida qabul qilindi. O'tmishdagi buyuk tarixiy shaxslar: Alisher Navoiy, Amir Temur, Ulug'bek, Ibn Sino, Beruniylar markaziy qahramonlarga aylandi. Ularning obrazlari ideallashtirildi va xalq donoligi timsoli sifatida taqdim etildi.

Oybekning "Navoiy" romani XV asrdagi o'zbek xalqi hayotining teran qiyofasini ko'rsatishga bag'ishlangan mumtoz tarixiy asardir. Bu romanning qudrati shundaki, u davr haqiqatini, ijtimoiy-siyosiy kuchlar to'qnashuvi va xalq taqdiridagi burilishlarni qalbdan his ettirib, ularni badiiy sahnaga olib chiqadi. Yozuvchi o'z g'oyaviy maqsadini amalga oshirishda tarixiy shaxslarning haqiqiy qiyofasini qayta tiriltirish bilan birga, to'qima obrazlar orqali ham asarga ruh va jon bag'ishlaydi.

Oybek qalamida tasvirlangan har bir voqea, har bir fakt o'z zamonasidan olingan tarixiy haqiqat bilan uyg'un holda berilgan. To'qima voqealar ham tarixiy manzaradan uzib qo'yilmagan, balki ular bilan mushtarak bir bog'liqlikda

tasvirlangan. Yozuvchi tarixiy qahramonlar ham, to'qima obrazlar ham yaratilishida bir xil realistik tamoyilga suyang'an. Shu bois ularning badiiy pafosi davr hayoti, xalq taqdiri va tarixiy voqelik bilan chambarchas bog'langan holda namoyon bo'ladi.

Navoiy asarda oddiy bir shaxs sifatida emas, balki butun davrning timsoli, XV asr o'zbek xalqining milliy uyg'onish ruhi, vatanparvarlik kayfiyati ifodasi sifatida talqin qilingan. Uning shaxsiy hayoti, ma'naviy olami, intilish va orzulari, xatti-harakatlari va axloqiy qiyofasi zamonning ilg'or an'analari bilan uyg'un tarzda namoyon bo'ladi.

Bu qiyofada xalqning o'z taqdirini anglash yo'lidagi qahramonona intilishlari aks etadi. Navoiyning shaxsi orqali yozuvchi butun millatning yuksalishga bo'lgan intilishini, davlat taqdiri hal bo'lar bir davrdagi milliy ko'tarilish ruhini gavdalantiradi. Zotan, tarixiy romanning eng asosiy mohiyati – xalqni tarixning yetakchi kuchi sifatida tasvirlashdir.

Navoiy obrazida Oybek zamonasining ilg'or shaxsini yaratdi: xalqning og'ir ahvolini yengillatishga, uni ma'naviy va ijtimoiy yuksalishga yetaklashga bel bog'lagan buyuk ziyolini. U qahramonda xalq idealini timsollash bilan birga, uning shaxsiy, individual xususiyatlarini ham asrab qoldi. Shu bois Navoiy obrazi faqat tipiklashtirilgan ideal emas, balki o'z taqdiri, ruhiy iztiroblari, yuksak ma'naviy fazilatlar bilan yashaydigan, haqiqiy insoniy qiyofada namoyon bo'ladi.

Navoiy o'z zamonasining farzandi edi. Uning yuragida xalq dardiga hamdardlik, oddiy odamlarga mehr bor edi, ammo u zulm va ekspluatatsiyani yo'qotishni o'z oldiga to'g'ridan-to'g'ri maqsad qilib qo'ymagan. Uni bunday talqin etish Navoiy obrazini asossiz ideallashtirish, tarixiy haqiqatdan uzoqlashish bo'lar edi.

Shubhasiz, Navoiy dohiy shoir sifatida o'z zamondoshlarining ko'pchiligidan yuksak turardi. U tor manfaatlar domiga qamalgan oqsuyak feodallarining egoistik doirasidan chiqib, keng xalq ommasiga yaqinlashdi. Adabiy ijodi va davlat ishlaridagi amaliy faoliyati orqali u xalq manfaatlarini ifoda etdi, xalqqa yaqinligini qattiq ehtiros bilan qayta-qayta ta'kidladi. Biroq u isyonkor emas edi. Navoiy mavjud tuzumga qarshi qo'zg'olonga chorlamadi. Uning faoliyati qanchalik taraqqiyparvar bo'lmasin, baribir o'z zamonasining ijtimoiy-tarixiy chegaralaridan chiqib keta olmasdi. Shu ma'noda Oybek Navoiy obrazini to'g'ri va asosli talqin qildi.

Sho'rolar davrida tarixiy romanlar rasmiy mafkuraga mos kelishi kerak edi, ya'ni tarixiy romanlarda tarixning progressiv talqini - ijtimoiy kurashga urg'u berish, feodalizmni tanqid qilish, o'tmishdagi progressiv tendentsiyalarni izlash, shunigdek, xalqlar do'stligiga urg'u berish, millatchilik va diniy aqidaparastlikni tanqid qilish shart edi. Shu sababli Oybek asarda Navoiyning elparvarligi, kambag'alparvarligi, xalqqa mehr va mehr-shafqatiga ko'proq urg'u berdi, uning ijtimoiylashgan, omma bilan uyg'un qiyofasini tasvirladi.

Adabiyotshunos Matyoqub Qo'shjonov asosli ta'kidlaganidek, Oybekning asosiy maqsadi ulug' shoir Alisher Navoiyning keng va ko'lamli ijodiga xos

insonparvarlik g'oyalarini ochib berishdan iborat edi.³⁰ Ozod Sharafiddinov ham bu fikrni qo'llab-quvvatlab, Oybek Navoiy xarakterini yaratishda, birinchi navbatda, uning buyuk gumanist ekaniga alohida ahamiyat beradi deya ta'kidlaydi.³¹

Bobning 4-fasli mustaqillik davri o'zbek tarixiy romanchiligida obrazlar yaratishning yangicha tamoyillari masalasi tadqiqiga bag'ishlangan.

O'tgan asrning 80-yillari o'rtalaridan boshlangan ijtimoiy uyg'onish milliy tariximizning Sho'ro mafkurasi tazyiqida pinhon tutilgan yoki soxtalashtirilgan yuzlab sahifalarini aniqlash va tamomila yangitdan o'rganib chiqishga hamda keng jamoatchilikka oshkor etishga umummilliy ehtiyoj paydo qildi. Bu davrda o'tmishdagi buyuk tarixiy shaxslarimiz hayotini haqqoniy yoritib berishga qaratilgan qator asarlar bitildi.

Muhammad Alining Amir Temur hayotiga bag'ishlangan tetralogiyasi, Isajon Sultonning "Alisher Navoiy" romani, Shahodat Isaxonovning "Turon malikasi" romani, Nurali Qobulning "Sultonning so'nggi kuni yoxud Amir Sohibqiron va To'xtamishxon" romani, Abdulla Oripovning "Sohibqiron", Odil Yoqubovning "Fotihi Muzaffar yohud bir parivash asiri", Ma'ruf Jalilning "Sohibqiron" ("Amir Temur qissasi"), Qilich Abdunabiyevning "Amir Temur va Yildirim Boyazid", To'ra Mirzoning "Amir Temur", Urfon Otajonning "Xumoyun qabul", Shavkat Pardayevning "Jahongir", Turob Akbarxo'jayevning "Zamon o'g'loni", Salohiddin Sirojiddinovning "Sohibqiron Temur", Nasrullo Qobulovning "Amir Muzaffar fojiasi" kabi yigirmadan ortiq tarixiy mavzudagi asarlar o'quvchilar e'tiboriga havola qilindi. Bu asarlarda tarixiy shaxslar obrazlari afsonaviylikdan yiroq, tarixiy, real asosda yaratildi.

E'tibor beradigan bo'lsak, yuqorida nomlari zikr etilgan asarlarning aksariyati Amir Temur hayotiga bag'ishlangan. Shuning uchun biz, eng avvalo, ham ana shu asarlarning ayrimlarida o'z aksini topgan tarixiy shaxs – Amir Temur obrazini tahlilga tortamiz. Buning uchun Muhammad Alining "Ulug' saltanat" tetralogiyasini olamiz.

Asarda Amir Temurdagi insoniy sifatlar, oliyjanoblik ham buyuklarga xos fazilatlar tavsif yo'li bilan emas, tasvir vositasida ko'rsatiladi. Adib tasvirning turli usullari orqali Amir Temurdagi rang-barang fazilatlarning namoyon bilish shakllariga e'tibor qaratadi. Tasvir davomida Amir Temurning bilimlarni qissaxon Mavlono Ubayddan, Sayyid Barakadan olgani, buyuk sarkarda shaxsiyatining shakllanishida bu ikkala zot xizmatlarining katta bo'lgani izchil ko'rsatib beriladi. Bu fazilatlar go'yo Amir Temur uchun burch, shunday qilishim shart, degan mazmunni anglatib turadi.

Yozuvchining mahoratidan darak beradigan yana bir narsa shuki, u Temurbekning individual belgilarini ta'rif-tavsif va sifatlashlar orqali emas, o'zining atrofdagilarga munosabatlari, aqidasi, ichki bir madaniyatining namoyon bilish shakllarini tasvirlab berish orqali ko'rsatadi. Saroymulkxonim, Turkon Oqa, Shirinbika, Xonzoda begim, Sulton Baxt begim, Oqa begi kabi saroy ayollari

³⁰ Кўшхонов М. Ойбек // Жахон адабиёти, 2005. – №1. – Б. 20.

³¹ Шарафиддинов О. Миллатни уйғотган адиб // Ўзбекистон адабиёти ва санъати, 2004 йил 3 ноябрь. – Б.3.

obrazlari orqali buyuk sarkardaning oilaga va ayollarga bo'lgan munosabati ochish va yorqin tasvirlanadi. Bu obrazlar orqali er va ayol, ini va singil, qaynota va kelin, ota va farzand o'rtasidagi munosabatlar o'z badiiy ifodasini topgan.

Tasvir asnosida jahongirning ham farishta emasligi, uning ham ko'p qatori oddiy insonligini, kezi kelganda uning ham xato qilishi mumkinligi va Birubor ishlari oldida u ham ojiz ekani ko'rsatib o'tiladi. Qilingan xatolardan afsus chekishi va azoblanishi Isfaxon voqealari tafsilotlarida ham ifodalangan. Biroq shuni ham e'tiborga olish kerakki, ulkan mamlakatning tashvishlari ham ulkan bo'ladi. Bu tabiiy holat, chunki ilgari u bir necha yuz kishiga bosh bo'lgan bo'lsa, endi ulkan bir mamlakatning, ulug' bir xalqning tashvishi uning yelkasida edi. Buning esa, albatta, o'ziga yarasha qiyinchiligi, mushkulligi bor.

Temurbek obraziga chizgi roman boshida bir marta ko'zga tashlanadi. Ammo uning tadbirli, adolatli amir, nafaqat qo'l ostidagilarga, balki umuman inson zotiga mushfiq va mehribon ekani har bir xatti– harakatida ko'rinib turadi. Temurbekning shaxsiyatiga oid tasavvurlarni oydinlashtirib, kitobxonni ishontirish uchun Muhammad Ali ko'p tarixiy ma'lumotlarni, dalillarni o'rta tashlagani sezilib turadi. Albatta, yozuvchining maqsadi Temurbekni farishta qilib tasvirlash emas, balki qanday bo'lsa shunday tasvirlashdir.

Dissertatsiyaning **“Sharq va G'arb adabiyoti hujjatli romanlarida tarixiy shaxs siymosi talqini”** deb nomlangan 4-bobi 3 fasldan iborat bo'lib, 1-faslda hujjatli nasr janrlarining poetik xususiyatlari tadqiq etilgan.

Hujjatli nasr adabiy janrining asosiy maqsadi – tarixiy shaxslar, voqealar yoki ijtimoiy voqeliklarni hujjatli manbalarga tayanib, ularni badiiy tahlil va konseptual yoritishdan iboratdir. Bu janrning o'ziga xosligi shuki, u ham hujjatlarga asoslangan ilmiy tadqiqot, ham badiiy yozuvning elementlarini o'z ichiga oladi. Shu nuqtai nazardan, hujjatli nasr faqatgina faktlarni aks ettirish bilan cheklanmay, ularni badiiy tasvir va tahlil vositasida o'quvchi ongiga yetkazish vazifasini ham o'z zimmasiga oladi.

Hujjatli nasrga bo'lgan ilmiy yondashuv adabiyotshunoslar orasida keng muhokamaga sabab bo'ldi. Adabiyotshunos olimlar ushbu yangi janrga ta'rif berishda uning turli qirralarini e'tiborga olishdi.

E.G.Mestergazi fikricha, “Hujjatli adabiyotda” badiiy tasvirning o'ziga xosligi shundaki, bu yerda badiiy obraz xayoliy emas, real voqealar asosida qurilgan va muallifning “men”i va uning voqelik tuyg'usini yetkazishda alohida yondashuvni talab qiladi. An'anaviy san'at asaridan farqli o'laroq, obraz to'liq ijodkor tomonidan yaratilgan bo'lsa, hujjatli adabiyotda obraz real faktlar, kechinmalar va ularni muallifning tushunishi natijasida vujudga keladi. Bu badiiy fantastika ikkinchi darajali yoki umuman yo'q bo'lgan hujjatli va sub'ektiv ko'rishning o'ziga xos kombinatsiyasini yaratadi.³²

Y.I.Yavchunovskiy “hujjatli adabiyot” janrining qamrovini qisqartirishga harakat qiladi. Uning yozishicha, hujjatli adabiyot “roman-memuarlar, muallif-

³² Местергази Е.Г. Специфика художественной образности в «документальной литературе» [Текст] // Филологические науки. – №1. – 2007. – С. 3-8.

qahramon hayotining ma'lum bir davri haqidagi hujjatli hikoyalar, sayohat kitoblari, qahramonlar va voqealar haqidagi tadqiqot hikoyalari"dir.³³

Rus filologi va adabiyotshunosi V.S. Muravyovning ta'kidlashicha, "Badiiy nasr tarixiy voqea va ijtimoiy hayot hodisalarini to'liq, qisman yoki ekspozitsiyada ko'rsatilgan hujjatli materiallar tahlili orqali o'rganadi".³⁴

Hujjatli nasrda hayotiy faktlar va hujjatlar badiiy nuqtai nazardan tahlil qilinadi, ularni tarixiy manzarada aks ettirishga urg'u beriladi va qahramonlarning ijtimoiy yoki tarixiy o'rni, shuningdek ularning ta'siri batafsil ko'rsatiladi. Bu janrda muallif faktlarning ilmiy va estetik jihatdan uyg'unlashtirilishiga katta e'tibor qaratishi kerak bo'ladi.

Personajlarning badiiy tasviri hujjatli nasrda mavjud bo'lgan holda, muallifning asosiy vazifasi – hujjatlarga tayanib chuqur ilmiy tahlil qilish, mavjud faktlarni ko'pqirrali tarzda yoritish va ularni badiiy-estetik shaklga solishdir. Bu esa muallifdan tarixiy voqealar va shaxslarning aniqlik darajasini saqlash, shu bilan birga o'quvchida mantiqiy fikrlashni shakllantirishni talab qiladi. Shu ma'noda hujjatli nasrda tarixiy va ilmiy aniqlik alohida ahamiyatga ega bo'lib, janrning ishonchliligi va o'quvchiga ta'siri ana shu asosda shakllanadi.

Bobning 2-fasli hujjatli romanlardagi tarixiy shaxslar siymosi tasvirida muallif maqsadining ahamiyati qanday rol o'ynashi va bu jatayonning iyyimoiy-siyosiy tomonlarini tadqiq etadi.

Ajdodlarimiz haqida yozilgan har bir asar bizning ham ma'naviy mulkimizdir. Taassuf bilan aytish kerakki, Yevropa yoxud Amerika va Sharq o'rtasidagi o'zaro anglashmovchiliklar, ziddiyatli qarashlar turli davrdagi adabiy jarayonlarga ham o'z ta'sirini o'tkazmasdan qolmaydi. Hattoki, o'tmish voqealarini hikoya qilish, izohlash, zamon odamlariga kimning aslida kim bo'lganini yetkazib berishda ham siyosatning nozik o'yinlari o'z so'zini aytmoqda. Yozuvchi tarixga xolis qaramas ekan, bu ahvol kitobxonlar ongida buyuk shaxslar haqida noto'g'ri tushunchalar paydo bo'lishiga sabab bo'lishi, shubhasiz. Adabiyot va tarix har qanday narsadan (bu o'rinda siyosatni nazarda tutmoqdamiz – O.D.) xoli bo'lmog'i darkor.

Justin Marotsi asarida uning yozuvchilik pozitsiyasidan ko'ra jurnalistlik mavqesidan turib voqea-hodisalarga baho berishga urinishlari yaqqol sezilib turadi. Sariq matbuotning o'z maqsadiga erishish yo'lida yuzaki va soxta ma'lumotlarga tayanishi, o'quvchilar e'tiborini ko'proq tortish uchun "shov-shuvga asoslangan" vahimali ma'lumotlarni omma e'tiboriga havola etishi kabi uslublar asarda yaqqol sezilib turadi.

Bir qarashda yozuvchi, asosan, Sharq va G'arb muarrixlari bergan ma'lumotlarni kitobxonlarga yetkazib berish vazifasini bajarish bilan cheklanishga harakat qilganga o'xshaydi. Biroq tarixiy manbalardan u ustalik bilan foydalangan va ularni o'zining maqsadiga bo'ysundira olgan. Asarni o'qir ekanmiz, uning

³³ Явчуновский Я. Документализм в современной советской прозе [Текст] // Советская литература. – Саратов, 1969. – С. 140.

³⁴ Муравьев В.С. Литературная энциклопедия терминов и понятий [Текст] / Под ред. А.Н. Николюкина. Москва: НПК Интелвак, 2001. – С. 234.

yoʻzilishidan anglashiladigan yagona maqsad kunday ravshan boʻlib qoladi. Yozuvchi Amir Temur shaxsiga bir tomonlama yondashgan.

Shuni alohida taʼkidlash kerakki, Jastin Marotsi Sharq solnomalaridagi maʼlumotlarni kitobxonga doim ham toʻgʻri yetkazishga harakat qilmagan. Baʼzi oʻrinlarda arzimaydigan koʻringan dalillarni tushirib qoldirish orqali tarixiy shaxs va u bilan bogʻliq tarixiy voqea haqidagi qarashlarni oʻzgartirib yuborishgan. Masalan, Bagʻdod voqeasi haqida yozarkan, Amir Temurning shahar ahlidan koʻplab kishilarga rahm-shafqat qilib, avf etgani haqida yozmaydi. Marossi maʼlumotlarini oʻqir ekanmiz, Bagʻdod ahli tamomila qirilib ketgan, degan tasavvur paydo boʻladi. Vaholanki, Nizomiddin Shomiy ayni oʻsha voqeani aniq va batafsil tasvirlab bergan. Uning yozishicha, shahar qamalidan chiqib kelgan koʻplab odamlarga Sohibqiron qoʻshinlari yaxshi muomala qilishgan. Qirq kun davom etgan qamalning har kunida bunday qochqinlardan anchasi shaharni tark etgan edi³⁵. Negadir Jastin Marossi asarini oʻqigan kitobxon, u oʻzini bu maʼlumotlardan goʻyo bexabardek koʻrsatganiga amin boʻladi. Tarixiy voqea va shaxsga “xolisona” baho berishning bunday yoʻli maʼlum bir maqsadga qaratilgani shubhasiz.

Marotsi aksariyat hollarda Ibn Arabshohning “Amir Temur tarixi”ga asoslanadi. Bir oʻrinda u, “Temur oʻzidan keyin muzaffarona yurishlari va ulkan qurilishlari haqida xotira qoldirishga qattiq urinadi, ammo bu natija bermaydi”, – deb yozadi³⁶. Albatta, muallif Amir Temur qoldirgan mahobatli inshootlarni, saroylarni, u haqda koʻplab yozilayotgan asarlarni bilmaydi, deyish bir yoqlamalilik boʻlar edi. Marossi Amir Temurning bunyodkorlik ishlaridan yaxshi xabardor boʻlsa-da, oʻzini bilmaganday qilib koʻrsatadi. Zero, uning Amir Temur haqidagi manbalarni oʻqigani, u tufayli Movarounnahr va Xurosonda Uygʻonish davri yuz bergani, uning oʻzi va avlodlari amalga oshirgan obodonchilik ishlari, ilm-fan nihoyatda taraqqiy qilganini juda yaxshi biladi. Faqat Marossining niyati boshqacha, xolos. Marotsi asarini yozish davomida Ibn Arabshoh solnomasiga 70 marotabadan ortiqroq murojaat etgan. Sharafiddin Ali Yazdiy “Zafarnoma”siga ham deyarli shuncha marotaba murojaat qilgan. Biroq diqqatni tortadigan tomoni shundaki, Sharafiddin Ali Yazdiyning faqat harbiy yurishlar natijalari borasidagi hikoyalarigagina murojaat qilgan, xolos.

Jastin Marotsini bir soʻz bilan XX asrning Ibn Arabshohi deb atash mumkin. Uning asaridan olinadigan saboq oʻquvchilarning turkiy qavmlar tarixi, qolaversa, sohibqiron Amir Temur tarixiy shaxsi haqidagi notoʻgʻri xulosalar chiqarishiga sabab boʻladi.

Oʻzbek adibi Pirimkul Qodirovning “Amir Temur siymosi”³⁷ asari esa mazmun-mohiyati bilan Jastin Marotsi asaridan keskin farq qiladi. Asarda nufuzli tarixiy manbalarga asoslangan ilmiylik bilan tajribali, isteʼdodli adibning badiiy mahorati uygʻunlashib, bir-birining taʼsir kuchini oshirgan. Shu tufayli asar chindan sodir boʻlgan olamshumul tarixiy voqealarni va ularning bosh qahramoni – Amir Temur shaxsiyatini qiziqarli syujet, puxta oʻylangan kompozisiya, romaniy

³⁵ Низомиддин Шомий. Зафарнома. – Т.: Ўзбекистон, 1996. – Б.313.

³⁶ Мароци, Жастин. Тамерлан. Завоеватель мира. – М.: Полиграфиздат, 2010. – С.60.

³⁷ Қодилов Пиримкул. Амир Темур сиймоси. – Тошкент: Ўзбекистон НМИУ, 2007.

tafakkur yordamida ulug‘vor joziba bilan ko‘rsatadi. Biroq asarni sinchiklab o‘qir ekansiz, muallif faqat Amir Temur bilan bog‘liq yaxshi voqealar, uning hayot yo‘lida uchragan, Amir Temur dramatzimini kuchaytiruvchi g‘ov va to‘siqlar, qiyinchiliklar kabi o‘quvchida Amir Temurga simpatiya uyg‘otuvchi voqealar haqida yozganiga guvoh bo‘lasiz.

Yozuvchi xorij o‘quvchilarini ko‘proq qiziqtiradigan Isfahon, Damashq va Dehli voqealariga o‘z munosabatini bildirmaydi. Bu esa voqealarni bir tomonlama tasvirlagan, degan tushunchalarga olib kelishi mumkin. Bundan tashqari, tarixiy voqealarni bayon etish va izohlashda P.Qodirov aksar hollarda “Temur tuzuklari” asariga tayanib ish ko‘radi.

Bizningcha, har qanday janrdagi asarda ham, agar bu asar tarixiy shaxs haqida bo‘lsa, o‘tmishda ro‘y bergan voqealar mohiyatiga chuqurroq kirib borish taqazo etiladi. Tarixiy shaxsning o‘sha davr jamiyatidagi o‘zgarishlarga qay darajada aloqasi bor, bu o‘zgarishlar kishilik jamiyatining rivojlanishiga olib keldimi yoki inqirozga sabab bo‘ldimi, mana shu kabi savollarga ham javob berish kerak.

Bobning 3-fasli esa tarixiy shaxslar obrazini yaratishda ilmiy-tarixiy manbalarning o‘rni qanday ekani masalalariga bag‘ishlangan.

Yevropalik ko‘plab sharqshunoslarning buyuk ajdodlarimiz haqida bildirgan ijobiy fikrlari, albatta, dilimizni faxr tuyg‘ulari bilan to‘ldiradi. Biroq, shu bilan birga, g‘arb adabiy kontekstlarida sharq solnomalari asosida yozilgan, ammo bizning nazdimizda noto‘g‘ri talqin qilingan ma‘lumotlar ham mavjud. Ularning real ijtimoiy-estetik bahosini berish maxsus ilmiy tadqiq va tahlilni talab etadi. Zero, o‘quvchi tafakkuriga ta’sir qilishga qaratilgan asarlar uning dunyoqarashi shakllanishida ham katta rol o‘ynaydi. Bu esa, albatta, o‘quvchining ongida buyuk ajdodimiz haqidagi haqiqatdan yiroq tasavvurlar uyg‘onishiga ham olib kelishi tabiiy hol.

Ma‘lumki, g‘arb adabiyotida Amir Temur olib borgan fothlik yurishlari natijalariga katta e’tibor qaratiladi. Bu yurishlar qurbonlari ko‘lamining kattaligi bilan yevropalik gumanistlarni lol qoldirib kelgan. Amir Temur mavzusiga qo‘l urgan har bir g‘arblik muallif Isfahon, Damashq, Bag‘dod, Dehli voqealariga to‘xtalmasdan o‘tmaydi. Masalan, Jastin Marotsi³⁸, Jan Pol Ru³⁹ kabi yozuvchilar bir ovozdan Dehli urushi oldidan yuz ming asirning qatl qilingani haqida bong urishgan. Yana boshqalar esa Isfahonda yetmish ming, Bag‘dodda esa to‘qson ming odamning qatl etilgani haqida yozishgan. Albatta, bu yozuvchilarning hammasi sharq manbalariga asoslangan. Biroq, bizning fikrimizcha, dalillarga munosabatda, ularni xolis tahlil etish masalasida bu ijodkorlar noto‘g‘ri yo‘ldan borishgan. Biz Dehli jangi oldidan asirlarning qatl qilingani to‘g‘risidagi ma‘lumotni rad etmoqchi emasmiz, biroq maqtullar soniga aniqlik kiritish Sohibqiron shaxsining ayrim qirralarini oydinlashishi shubhasizdir.

Yuqorida aytganimizdek, G‘arb sharqshunoslari Amir Temur masalasida Sharq manbalariga tayanib ish ko‘rishgan. Shunday ekan, e’tiborimizni Sharq

³⁸ Мароцци Жастин. Тамерлан. Завоеватель мира. – Москва: Полиграфиздат, 2010. – С.278.

³⁹ Ру Жан Поль. Тамерлан. – Москва: Молодая Гвардия, 2007. – С.289.

manbalariga qaratamiz. Xususan, bu haqda Nizomiddin Shomiy shunday ma'lumot beradi: "Sind daryosi labidan to bu manzilga yetguncha gabr kofirlari va butparastlaridan iborat yuz mingga yaqin hindu asir tushgan... Joriy bo'lgan hukmga binoan asirlarni qilichdan o'tkazib, qonini seldek oqizdilar.... Askarlarning har o'n nafaridan birini u yurtda qoldirdilar, ular u (o'ldirilgan) hindularning xotin-bolalarini muhofazat qilib turdilar."⁴⁰

Yuqoridagi ma'lumotni o'qigan yozuvchilar Amir Temur qo'shinlari Dehli jangi oldidan yuz ming asir qatl qilingan degan xulosaga kelganlar. Aslida unday emas. Nizomiddin Shomiy jang oldidan yuz ming asir borligini yozgan. Asirlar erkak, ayol va bolalardan iborat edi. Zero bu o'rinda asir deganda Nizomiddin Shomiy shularning barini nazarda tutgan. Buni asarning keyingi o'rinlaridan ham anglash mumkin. Zero, unda asir deb Nizomiddin Shomiy erkak, ayol va bolalarni nazarda tutadi. Qatlga esa faqat jang qilish yoshiga yetgan erkaklar yetkazilgan. Ayollar va bolalar o'ldirilmagan. Bu haqda Nizomiddin Shomiy ham xabar beradi. Yurish paytida yo'l-yo'lakay ayollar va bolalar ko'proq asir tushganlari, yana hindlarning serfarzand bo'lgani ham e'tiborga olinsa, yuz ming asir qatl etilmagani ayon bo'ladi. Agar bir erkak asirga bir ayol va ikki bola hisobi qo'shilsa, qatl etilganlar soni yuz ming emas, balki uning to'rtidan biri, ya'ni yigirma besh ming qoladi. Vaholanki, bolalar soni ko'proq bo'lgan bo'lishi kerak, chunki Amir Temur qolgan ayollar va bolalarni qo'riqlash uchun qo'shindagi har o'n sipoxdan birini ajratadi. Bu taxminan kamida o'n ming sipox degani. Ayollar va bolalarni qo'riqlash uchun shuncha sipox ajratilar ekan, demak, qolgan asirlar soni juda katta bo'lganligi aniq. Bu masalaning munozarali ekaniga yana bir isbot shuki, hind tarixchisi Yahyo Sirxindi ham o'zining "Tarixi Muborakshoh" asarida Dehlida qatl etilganlar sonini 50 ming deb ko'rsatadi.

Bundan tashqari o'sha davrda yozilgan solnomalardagi har bir raqamning mutlaqo to'g'ri bo'lganiga ham ishonish qiyin. Umuman, solnomachilar tarixiy voqeani bitishda xatoliklarga yo'l qo'yishi mumkinmi degan savol tug'iladi. Masalan, Tabrizning o'sha davrlardagi aholi soni, shaharning katta va yoki kichikligi haqida qoldirilgan ma'lumotlar bir oz shubhali tuyuladi. Manbalarga asoslangan Jastin Marotsi Tabriz shahrini o'rab turuvchi devorning uzunligi 25 ming qadam ekanini yozadi. Klavixo esa Tabrizni o'rab turuvchi devor yo'qligi haqida ma'lumot bergan.

Ko'p holatlarda sharqshunoslar tarixiy manbalardagi ma'lumotlarga yuzaki yondashganlar va masalaning asl mohiyatiga tushunib yetmasdan bu kabi faktlardan o'z asarlarida biryoqlama foydalanganlar.

XULOSA

1. Tarixiy asarlarda qahramon obrazi adabiy jarayonning muhim qismi sifatida namoyon bo'ladi. Ularda poetika qahramonning individual va tipik jihatlarini ifodalashga xizmat qiladi. Obraz va xarakter tasvirida muammo ko'pincha tarixiy haqiqat va badiiy talqin o'rtasidagi ziddiyatdan kelib chiqadi. Shu bilan birga, tarixiy qahramon obrazlari turli adabiy an'analarda tadrijiy rivojlanib, jahon adabiyotida turli bosqichlarda o'zgarishlarni boshdan kechirgan.

⁴⁰ Низомиддин Шомий. Зафарнома. – Тошкент: Ўзбекистон, 1996. – Б.247.

Qahramonning tasviri turli davrlarda mifologik, epik yoki realistik xususiyatlarga ega bo'lib borgan. Adabiy jarayonda tarixiy shaxsning obrazi milliy dunyoqarash va ijtimoiy-mafkuraviy omillar ta'sirida yaratilgan.

2. Ingliz adabiyotida tarixiy mavzu uzoq davrdan beri asosiy yo'nalishlardan biri bo'lib kelgan. Unda tarixiy shaxslar va voqealar ham afsonaviy, ham realistik uslubda talqin etilgan. Marlo tragediyalarida obraz yaratish jarayonida epiklik va tarixiylik sinkretik holda uyg'unlashgan. Ingliz xronikalarida shaxs obrazi ko'proq milliy ideologiya va davlatchilik g'oyalari bilan bog'langan holda ko'rsatilgan. Keyinchalik romantizm va realizm davrida yangi konsepsiyalar vujudga kelib, obrazlar psixologik jihatdan ham mukammal tasvirlana boshlandi. Zamonaviy ingliz adabiyotida esa tarixiy romanlar postmodern yo'nalishda transformatsiyaga uchrab, tarixiy haqiqat ko'p qirrali talqin etiladi.

3. Ingliz adabiyotida o'rta asrlarda yozilgan tarixiy tragediyalarda tarixiy qahramon obrazini yaratishda tarixiylik bilan birgalikda epik an'analarning sinkretikligi kuzatiladi, biroq bu adabiy an'ananing uzoq vaqt cho'zilmagan. Uilyam Shekspir tarixiy xronikalarida tarixiy shaxslar o'zlarining bor xarakterlari bilan realistik tarzda tasvirlanadi va bu keyingi davr tarixiy mavzudagi asarlarida tarixiy qahramonlar obrazini yaratish tamoyillariga ta'sir o'tkazadi. O'zbek adabiyotida esa bu kabi jarayonda tarixiylik va epiklikning qorishuvi o'rta asrlardan to XIX asr oxirigacha kuzatiladi.

4. Ingliz adabiyotida tarixiy mavzu va tarixiy obrazlarning shakllanishida adabiy oqimlarning roli katta, zero, Uyg'onish davri tarixiy dramalarida tarixiy qahramon obrazi asosiy o'rin egallasa, romantizm davridagi tarixiy romanlarda tarixiy qahramon obrazlari ikkinchi planga o'tadi, zamonaviy modern va postmodern adabiyotda esa asosiy e'tibor tarixiy qahramonlarning ichki dunyosi, his-tuyg'ulari, ruhiy kechinmalari va ong oqimida parchalangan taassurotlariga qaratilib, tarixiy qahramonlar xarakterini to'g'ridan-to'g'ri qayta yaratishdan ko'ra, shaxsning ma'naviy-ruhiy tajribasini tadqiq etishga intilish kuzatiladi.

5. Valter Skot romanda ham tarixiy shaxslar, ham yarim tarixiy, yarim afsonaviy shaxslarni tasvirlaydi. Ammo yozuvchi asar markaziga hamisha boshqa bir personajni – oddiy qahramonni qo'yadi. Ana shu yangi turdagi qahramon V. Skotning asosiy va eng muhim kashfiyotlaridan biridir.

6. XX asrning ikkinchi yarmida tarixiy roman postmodernistik paradigma ta'sirida yanada keskin transformatsiyaga uchradi. Agar modernizm tarixiy tajribani shaxs ongi va ichki kechinmalar orqali anglashga uringan bo'lsa, postmodernizm tarixni madaniy va mafkuraviy konstrukt sifatida qayta yaratdi. Bu jarayonda tarix haqiqat emas, balki matnlar va talqinlar maydoni, hujjatli dalillardan ko'ra diskurs va ideologiya ta'siridagi qurilma sifatida namoyon bo'ldi.

7. XX-XXI asrlar o'zbek adabiyotida tarixiy qahramon tasviri tahayyulida mafkuraviy, milliy va mintaqaviy xususiyatlar katta ahamiyatga ega, xususan, milliy uyg'onish davri tarixiy romanlarida yaratilgan tarixiy qahramon obrazi tasvirida ingliz va rus tarixiy dramalari hamda romanchiligining ta'siri, sobiq Sho'ro davrida yaratilgan asarlardagi tarixiy obrazlar tasvirida sotsialistik realizm an'analari ta'siri, mustaqillik davri tarixiy romanlarida yaratilgan tarixiy obrazlar tasvirida esa o'ziga xos yangicha adabiy an'analari kuzatiladi.

8. O'zbek adabiyotida tarixiy romanchilik janri taraqqiyotining ilgarigi bosqichlari bilan mustaqillik davri romanlarida tarixiy qahramon obrazi tasviridagi an'ana va novatorlik, poetik tasvir yo'sinlari jihatidan o'zaro qiyoslansa, tarixiy siymo obrazini yaratish konsepsiyasi ifodasidagi yangilanishlar ko'zga tashlanadi. Jumladan, XV-XIX asrlarda tarixiy qahramon obrazini yaratishda epik an'analar ustunlik qilgan bo'lsa, Milliy tiklanish davrida realistik tasvir yuzaga keldi. Bu davrda yaratilgan tarixiy qahramonlar tasvir uslubida Yevropa, xususan, Valter Skotning tarixiy qahramon yaratish tamoyillari ko'zga tashlanadi. Sovet davri adabiyotida tarixiy qahramon obrazini yaratishda ijtimoiy metod ustunlik qilsa, mustaqillik davri adabiyotida biografik metodning ustuvorligi seziladi.

9. Mustaqillik davri o'zbek adabiyoti tarixiy romanlarida umuminsoniy qadriyatlar ustivor estetik mezon bo'lmoqda. Romanlarda yaratilgan jahongirlar, saroy a'yonlari, shayx-valiylar, shoir va allomalar obrazlari xarakteridagi imon-e'tiqodi, maqsadi, maslagi, ruhiy-psixologik olami tarixiy asarning bosh g'oyasiga aylandi.

10. Hujjatli romanlar tarixiy shaxslarni tasvirlashda alohida poetik xususiyatlarga ega janr hisoblanadi. Unda real voqealar va shaxslar haqidagi ma'lumotlar badiiy uslubda ifodalanadi. Muallifning maqsadi tarixiy shaxs obrazining qanday talqin etilishida hal qiluvchi ahamiyat kasb etadi. Shu bois hujjatli asarlarda subyektiv qarash va obyektiv voqelik uyg'un holda namoyon bo'ladi. Tarixiy shaxslarni yaratishda ilmiy-tarixiy manbalarga tayanish janrning asosiy qonuniyati hisoblanadi.

11. O'zbek va ingliz hujjatli nasriga oid janrlarda yaratilgan asarlarda tarixiy qahramonlar obrazini yaratishda tarixiy faktlar va manbalarga asoslanilishi kuzatilsa-da, yozuvchilarning asar yaratishdagi maqsadlari obraz yaratish jarayoniga katta ta'sir etgan, xususan, g'arb adiblari sharqlik tarixiy siymolar obrazini yaratishda yevroposentrizm nuqtai nazaridan yondoshishlari ustunlik qiladi. O'zbek adiblarining esa hujjatli asarlarda tarixiy qahramon obrazini yaratishda sharqona andisha va odob normalariga rioya etishlari kuzatiladi.

12. Tarixiylik har qanday hujjatli nasrdagi asarning tayanch nuqtasi bo'lishi oddiy haqiqatdir. Bu tamoyilning buzilishi o'z-o'zidan asarning yaxlit tuzilishiga ham, uning obrazlar tizimi tasvirining maromi va mantig'iga ham o'z ta'sirini o'tkazishi shubhasizdir. Tarixiy siymolar obrazi tasviri va talqinlarini adabiyotshunoslik yo'nalishida tahlil etishda, albatta, mana shu jihatlarga alohida e'tibor berish talab etiladi.

13. Mavjud barcha tarix darsliklari va yaratilayotgan tarixiy asarlarga qaramasdan, tarixiy shaxslar, personajlar, voqealar va ularning mohiyati haqidagi ma'lumotlarda, afsuski, hali ham aniqlik yetishmaydi. Asrlar va yillar davomida ko'p marta qayta aytilaverganidan qo'shib-chatilgan mubolag'alar va yolg'on ma'lumotlar haqqoniy manzarani o'ta buzib ko'rsatmoqda. Alal-oqibatda, tarix shov-shuvli mish-mishlardan farqli bo'lmay qolgan, eng ishonchli deb qaralgan dalillar ham turli ta'sirlar va buzilish effektiga uchragan va bu hujjatli asarlarda tarixiy obrazlar yaratishda o'z ta'sirini ko'rsatadi.

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NAMANGAN STATE INSTITUTE OF FOREIGN LANGUAGES

DADABOYEV OLIMJON ORTIQOVICH

**PRINCIPLES OF CREATING HISTORICAL FIGURES' IMAGES IN
EASTERN AND WESTERN LITERATURE**

**10.00.06 – Comparative literary criticism, contrastive linguistics
and translation studies**

ABSTRACT
of the dissertation Doctor of Sciences (DSc) on PHILOLOGICAL SCIENCES

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INTRODUCTION (Annotation of the Doctor of Science Dissertation).

Relevance and necessity of the dissertation topic. In recent years world literature has shown a growing interest in history, ancient heritage, age-old values, and the historical heroes of different nations. Humanity's natural desire to understand its historical roots and to know the place of its people within the global community is largely satisfied through historical works. Moreover, literary heritage dedicated to national history and heroic figures plays an invaluable role in shaping national identity, fostering patriotism, and enriching the spiritual world of humanity. The widespread representation of certain historical figures from the literatures of various countries across world literature over centuries has brought the study of interliterary connections to the forefront. Examining the principles of depicting historical personalities in the literatures of different nations as a typological phenomenon demonstrates the significance of this issue within comparative literary studies and highlights the necessity of its scholarly investigation.

It is particularly noteworthy that world literary studies have produced numerous investigations into the interpretation of historical figures in fiction. It is also appropriate to emphasize that significant work has been carried out in this field within Uzbek literary scholarship. Importantly, the literatures of both the East and the West offer diverse interpretations of historical personalities. Therefore, issues such as the realistic portrayal of such figures, as well as the reliance on epic traditions and principles of historicity in their depiction, define one of the leading directions in contemporary research.

At present, in the context of the spiritual revival taking place in our country, there has emerged a need to identify works of fiction dedicated to various historical figures and to study them thoroughly from literary, comparative, and historical perspectives. The ideas reflected in such works hold significant practical value in educating the younger generation in the spirit of patriotism, humanism, and other noble traditions. Indeed, historical works about prominent figures play an important role in “nurturing our youth with love and loyalty to the Motherland and strengthening their ideological resilience.”⁴¹ This also explains the necessity of investigating the personalities of great individuals and their interpretation and place in world literature.

This study serves, to a certain extent, the implementation of the tasks outlined in the Resolution of the President of the Republic of Uzbekistan No. PQ-3271 of 13 September 2017 “On the development of the system of publishing and distributing books, and on improving reading culture and readership,” as well as Resolution No. PQ-5117 of 19 May 2021 “On measures to bring activities for promoting the study of foreign languages in the Republic of Uzbekistan to a qualitatively new stage.” It also contributes to the fulfillment of the objectives set forth in the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 610 of 11 August 2017 “On measures to further improve the quality of

⁴¹ Мирзиёев Ш.М. Буюк келажакни мард ва олижаноб халқимиз билан бирга курамыш. – Тошкент: Ўзбекистон, 2017. – Б.18

teaching foreign languages in educational institutions,” Resolution No. 376 of 18 May 2018 “On measures to improve the system of translating and publishing the best examples of world literature into Uzbek and masterpieces of Uzbek literature into foreign languages,” and several other normative legal documents.

Compliance of the research with the priority areas of development of science and technology in the Republic. The dissertation research has been carried out within the framework of the priority area of national scientific and technological advancement titled “1. Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual, and educational development of an information-oriented society and democratic state.”

Review of foreign scholarly research on the dissertation topic⁴². Significant scientific results have been achieved in theoretical and practical studies conducted at leading research centers and higher educational institutions around the world on genre features and poetics of historical works in world literature. For example: the genesis and evolution of the English historical novel, the relationship between artistic fiction and historical truth (Cambridge University, Great Britain); surrealism in the historical novel, representations of historical reality, and dual-world (dual-temporal) reality in historical fiction (University of Minnesota, USA); the poetics of postmodernism, historicity in postmodern literature, metaprose, and manifestations of intertextuality (University of Toronto, Canada); the problem of fact and fiction in the historical novel (Sofia University, Bulgaria); subjectivity and intertextuality in the historical novel (University of Leeds, England); pastiche and parody in historical fiction (University of Belgrade, Serbia); biographical fiction in its forms such as biofiction, historical metaprose, and biographical metaprose (King’s College London, England); the poetics of historical novels in Russian literature (Moscow State University and St. Petersburg State University, Russian Federation); adaptation phenomena in postcolonial historical novels (University of Jordan, Jordan); issues of historicism in historical works, the genesis of the historical novel, and the psychology of character in historical fiction (Institute of Uzbek Language, Literature, and Folklore; Alisher Navoiy Tashkent State University of Uzbek Language and Literature, Uzbekistan); and the genre characteristics of the biographical novel in Uzbek literature (National University of Uzbekistan).

These and similar issues have been explored in the research of numerous philologists.

The degree of scholarly investigation of the problem. A considerable number of studies have been conducted on the comparative analysis of the literatures of world nations. In the research of literary scholars such as N. I.

⁴²The review of foreign scholarly research on the dissertation topic has been prepared on the basis of materials from the following sources: www.wisconsinuniversity; www.indiana.edu; www.humboldt.edu; www.michigan.uni.edu; <https://asiacentrale.revues.org/2919>; <http://www.dissercat.com>; www.britannica.com; www.cambridge.org; www.amazon.com; www.twipx.com; www.london.ac.uk; www.ox.ac.uk; www.agency-nationalresearch.fr; www.harvard.edu; www.uni-bonn.de, and other resources.

Konrad⁴³, I. G. Neupokoyeva⁴⁴, V. M. Zhirmunskiy⁴⁵, and D. Djurishin⁴⁶, it has been demonstrated that the similarities observed in literary events and phenomena are, on the one hand, rooted in the resemblance of artistic thinking and socio-cultural development among different peoples, and on the other hand, based on the cultural and literary ties between them.

It is also necessary to highlight the contributions of Uzbek literary scholars such as F. Sulaymonova⁴⁷, M. Jo'rayev, Sh. Shomusarov⁴⁸, and others⁴⁹ to the development of comparative literary studies.

Historical works, with their educational, cognitive, and aesthetic significance, hold an important place in contemporary literature and culture. Numerous studies conducted in both world and Uzbek literary scholarship on this type of artistic creation testify to this fact⁵⁰.

In world literary studies, numerous scholarly investigations have been carried out on the interpretation of historical figures in works of fiction. In the works of literary scholars such as E. Bartels, M. Barnet, S. Greenblatt, L. Hopkins, T. Pearce, S. Shephard, W. Zunder, R. Wilson, R. Sales, C. Nicholl, P. Kocher, and

⁴³ Конрад Н.И. Запад и Восток. Статьи. – М.: Наука, 1972. – 520 с.

⁴⁴ Неупокоева И.Г. История всемирной литературы. Проблемы системного и сравнительного анализа. – М.: Наука, 1976. – 357 с.

⁴⁵ Жирмунский В.М. Сравнительное литературоведение. Восток и Запад. – Л.: Наука, 1979. – 496 с.

⁴⁶ Дюришин Д. Теория сравнительного изучения литературы. – М.: Прогресс, 1979. – 318 с.

⁴⁷ Сулаймонова Ф. Шарк ва Ғарб. – Т.: Ўзбекистон, 1997. – 416 б.

⁴⁸ Жўраев М., Шомусаров Ш. Ўзбек мифологияси ва араб фольклори. – Т., 2001.

⁴⁹ Особые межлитературные общности – 5. – Т.: Фан, 1993.

⁵⁰ Смирнов Б. Проблема историзма в литературе XX века. – Л.: Знание, 1974; Келдыш В. Русский реализм начала XX века. – М.: 1975; Мирвалиев С. Тарихийлик ва замонавийлик. – Т.1979; Мирвалиев С. Роман и время. – Т.: Фан, 1983; Кошчанов М. Мастерство изображения характеров в романах Айбека. – Т.: 1959; Саттаров М., Каттабеков А. Сияние далеких звезд. – Т.: Укитувчи, 1984; Султанов И. Из истории узбекской прозы. – Т.: 1982; Алимов П. Проблема характера в современном узбекском историческом романе. АКД. – Т.:1990; Варфоломеев И. Типологические основы жанров исторической романистики: (Классиф. вида). – Ташкент: Фан, 1979. – 166 с.; Каттабеков А. Художественное воплощение личности и исторической эпохи в современной прозе: Дисс. ... док.филол. наук. – Ташкент, 1985. – 398 с.; Самандаров И. Историзм узбекских исторических романов: Автореф. дисс. ... канд. филол. наук. – Ташкент, 1992. – 24 с.; Носиров А. Тарихий ҳақиқат ва унинг бадиий талкини ("Юлдузли тунлар" романи мисолида): Филол.фан.ном....дисс.автореф. – Тошкент, 2003. – 24 б.; Муродов Ф. Тарихий роман: генезиси, кейинги тараққиёти. – Тошкент: Фан, 2005. – 170 б.; Хажиева Ф. Биографик роман жанри хусусиятлари (И.Стоун, М.Қориев ва Н.Норматов асарлари киёсида) Филол.фан.бўйича фалсафа доктори...дисс. – Тошкент, 2018. 153 – б.; Исаева Ш. Ўзбек тарихий романларида характер руҳиятини тасвирлаш усуллари:Филол. фан. ном. дис. автореф. –Т., 2001. – 24 б.

⁵⁰ Bartels, Emily C. *Spectacles of Strangeness: Imperialism, Alienation and Marlowe*. – Philadelphia: U of Pennsylvania P, 1993. – 324 p; Burnett, Mark Thornton. *Tamburlaine: An Elizabethan Vagabond* // *Studies in Philology*, 1987. №94. – P. 34-47; Greenblatt, Stephen. *Marlowe and the Will to Absolute Play*. – Chicago: U of Chicago P, 1980. – 268 p; Hopkins, Lisa. *Dead shepherd, now I find thy saw of might: «Tamburlaine» and the uses of Pastoral* // *Research Opportunities in Renaissance Drama*. 1996. №35. – P.1-16; Pearce, T.M. *Tamburlaine's «Discipline to his Three Sonnets»: An Interpretation of «Tamburlaine», Part II* // *Modern Language Quarterly*. 1954. №15. – P.18-27; Shepherd, Simon. *Marlowe and the Politics of Elizabethan Theatre*. – Brighton: 1986. – 187 p; Zunder, William. *Elizabethan Marlowe*. – Hull:Unity P, 1994. – 146 p; Wilson, Richard. *Visible Bullets: Tamburlaine the Great and Ivan the Terrible* // *English Literary History*. 1995. №62. – P.34-47; Sales, Roger. *Christopher Marlowe*. – Basingstoke: 1991. – 241 p; Nicholl, Charles. *The Reckoning: The Murder of Christopher Marlowe*. – London: Jonathan Cape, 1992. – 126 p; Kocher, Paul H. *Marlowe's Art of War* // *Studies in Philology*. 1942. № 39. – P. 24-37; Healy, Thomas. *Christopher Marlowe*. – Plymouth: Northcote House, 1994. – 251 p.

T. Hailey⁵¹, various perspectives on the portrayal of historical personalities in English dramas have been reflected.

In Uzbek literary studies as well, a number of works have been devoted to the artistic interpretation of historical figures. These studies primarily examine the poetics of literary portrayals of statesmen and great scholars such as Amir Temur, Zahiriddin Muhammad Babur, Beruniy, and Alisher Navoi. In particular, M. Hamroyeva's dissertation investigates the problems of depicting the character of a historical figure in artistic prose through the image of Amir Temur. In her research, the scholar also examines the English writer Hilda Hookham's novel "Yetti iqlim sultoni" using it as a comparative source to substantiate how realistically the image of Amir Temur is represented in English literature⁵². D. Rasulmuhamedova's scholarly work is devoted to the issues related to the creation of the image of Amir Temur in Uzbek dramaturgy during the independence period⁵³. G. Yusupova, meanwhile, provides a detailed analysis of the portrayals of Amir Temur and the Temurids in Uzbek novels written during the national independence era⁵⁴.

However, it should be emphasized that the issues concerning the mutual influence of Western and Eastern literatures in the formation of historical figures, as well as the principles adopted by the literatures of both cultural spheres in this regard, have not yet been systematically examined in a comparative framework. In this research, we have attempted, as far as possible, to fill this existing gap in literary scholarship.

The relevance of the research to the research plans of the higher education institution. The dissertation has been carried out within the framework of the comprehensive research plan titled "Current Issues of Linguistics and Literary Studies and Problems of Foreign Language Education" of Namangan State Institute of Foreign Languages.

The aim of the research is to elucidate, in a comparative framework, the principles of creating the images of historical figures in historical literary works of the Uzbek and English peoples.

Research tasks:

⁵¹ Bartels, Emily C. *Spectacles of Strangeness: Imperialism, Alienation and Marlowe*. – Philadelphia: U of Pennsylvania P, 1993. – 324 p; Burnett, Mark Thornton. *Tamburlaine: An Elizabethan Vagabond // Studies in Philology*, 1987. №94. – P. 34-47; Greenblatt, Stephen. *Marlowe and the Will to Absolute Play*. – Chicago: U of Chicago P, 1980. – 268 p; Hopkins, Lisa. *Dead shepherd, now I find thy saw of might: «Tamburlaine» and the uses of Pastoral // Research Opportunities in Renaissance Drama*. 1996. №35. – P.1-16; Pearce, T.M. *Tamburlaine's «Discipline to his Three Sonnes»: An Interpretation of «Tamburlaine», Part II // Modern Language Quarterly*. 1954. №15. – P.18-27; Shepherd, Simon. *Marlowe and the Politics of Elizabethan Theatre*. – Brighton: 1986. – 187 p; Zunder, William. *Elizabethan Marlowe*. – Hull:Unity P, 1994. – 146 p; Wilson, Richard. *Visible Bullets: Tamburlaine the Great and Ivan the Terrible // English Literary History*. 1995. №62. – P.34-47; Sales, Roger. *Christopher Marlowe*. – Basingstoke: 1991. – 241 p; Nicholl, Charles. *The Reckoning: The Murder of Christopher Marlowe*. – London: Jonathan Cape, 1992. – 126 p; Kocher, Paul H. *Marlowe's Art of War // Studies in Philology*. 1942. № 39. – P. 24-37; Healy, Thomas. *Christopher Marlowe*. – Plymouth: Northcote House, 1994. – 251 p.

⁵² Ҳамраева М.А. Тарихий ҳақиқат ва бадий талқин (насрий асарларда Амир Темур образи):Филол. фан. ном. дис. автореф. –Т., 2010. – 22 б.

⁵³ Расулмухаммедова Д.Т. Истиқлол даври ўзбек драматургиясида Амир Темур образини яратиш муаммолари. Филол. фан.ном. дис. автореф. – Т., 2000. – 21 б.

⁵⁴ Юсупова Г.А. Ҳозирги ўзбек романларида Амир Темур ва темурийлар образининг бадий талқини. Филол. фан. ном. дис.автореф. – Т., 2005. – 26 б.

to conduct a comparative analysis of works of fiction about historical figures created in the literatures of Western and Eastern countries, identifying the artistic principles employed by the authors, the similarities and differences found in the historical works of both regions, and the factors that have shaped these features;

to analyze the emergence and stages of development of historical works in English literature;

to determine, in prose works about historical figures in Uzbek and English literatures, the extent to which the historical images correspond to historical reality, as well as to identify the influence of folklore and historical sources on the creation of these images;

to analyze the emergence and stages of development of historical works in Uzbek literature;

to reveal the ideological and artistic interpretation of prose works about historical figures in Uzbek and English literatures, as well as the artistic principles characteristic of each literature in the creation of historical images;

to determine the role of historical sources and the significance of the author's intention in the interpretation of historical figures in documentary novels.

The object of the research consists of historical images depicted in historical novels, documentary novels, and dramas in Uzbek and English literature.

The subject of the research is the extent to which historical images in prose works about historical figures created in Uzbek and English literature from the 15th to the 21st centuries correspond to historical reality; the influence of folklore and historical sources on the creation of these images; the ideological and artistic interpretation of these works; and the identification of the principles underlying the portrayal of historical figures in Uzbek and English literary traditions.

Research methods. In addressing the research topic, a range of methods was employed, including comprehensive analysis; contextual analysis through historical-cultural, historical-comparative, and comparative-typological approaches; as well as comparative, biographical, psychological, hermeneutic, and hypothetical methods. Additionally, structural and stylistic methods of immanent analysis were applied.

The scientific novelty of the research results consists of the following:

it has been established that in English literature, medieval historical tragedies exhibit a syncretism of historicity and epic traditions in the creation of historical heroes; however, this literary tendency did not persist for an extended period. In contrast, in Uzbek literature, the fusion of historicity and epic features in similar processes can be observed from the medieval period through the end of the 19th century;

it has been demonstrated that literary movements played a significant role in the formation of historical themes and historical images in English literature. In Renaissance historical dramas, the image of the historical hero occupies a central place, whereas in Romantic-era historical novels, historical figures recede into the background. In modernist and postmodernist literature, the primary focus shifts to the inner world of historical characters—their emotions, psychological experiences, and fragmented impressions within the stream of consciousness. Rather than

directly reconstructing the character of the historical figure, these literatures tend to explore the individual's spiritual and psychological experience;

it has been substantiated that ideological, national, and regional characteristics play a significant role in shaping the portrayal of historical heroes in Uzbek literature. In particular, in the historical novels of the National Awakening period, the depiction of historical figures reflects the influence of English and Russian historical novel traditions; in works created during the Soviet era, the representation of historical images bears the imprint of socialist realism; and in historical novels of the independence period, distinctively new literary tendencies emerge in the portrayal of historical figures;

in Uzbek literature, by comparing the earlier stages of the development of the historical novel genre with the historical novels of the independence period in terms of tradition and innovation, as well as poetic modes of depiction in the portrayal of historical heroes, new developments have been identified in the conceptual approach to creating the image of the historical figure;

although works belonging to documentary prose genres in Uzbek and English literature rely on historical facts and sources in creating the images of historical heroes, it has been demonstrated that the authors' intentions significantly influence the process of image construction. In particular, it has been shown that Western writers often approach the portrayal of Eastern historical figures from a Eurocentric perspective.

Practical results of the research:

it has been revealed that in historical works written during the medieval period in Uzbek and English literature, the creation of historical heroes combines elements of historicity with epic traditions, and as a result, such historical figures are often depicted in a manner similar to epic heroes;

it has been demonstrated that in English Renaissance historical dramas, the image of the historical hero occupies a central position; in Romantic-era historical novels, historical heroes move into the background; and in modernist and postmodernist literature, primary attention is given to the inner world of historical figures—their emotions, psychological experiences, and fragmented impressions within the stream of consciousness. Rather than directly reconstructing the character of the historical figure, writers increasingly seek to explore the individual's spiritual and psychological experience;

it has been shown that ideological, national, and regional characteristics play a significant role in the depiction of historical heroes in Uzbek literature. In particular, the portrayal of historical figures in historical novels of the National Awakening period reflects the influence of English and Russian historical novel traditions; in works written during the Soviet era, the depiction of historical images follows the conventions of socialist realism; and in historical novels of the independence period, distinctive new literary tendencies emerge in the representation of historical figures;

although works created within the documentary prose genres of Uzbek and English literature rely on historical facts and sources in constructing images of historical heroes, it has been revealed that the authors' intentions significantly

influence the process of image creation. In particular, it has been shown that Western writers often approach the portrayal of Eastern historical figures from a Eurocentric perspective.

Reliability of the research results. The reliability of the research findings is supported by the fact that they draw upon the views of literary scholars and critics from both Uzbekistan and abroad; that the synthesis of Eastern and Western novelistic traditions in the poetic expression of Uzbek novels of the independence period has been examined through comprehensive and contextual analysis using sociological, historical-cultural, historical-comparative, and comparative-typological approaches; and that biographical, psychological, hermeneutic, and hypothetical methods, as well as structural and stylistic types of immanent analysis, have been applied. The validity of the conclusions and recommendations is further confirmed by their practical implementation and by official endorsements from relevant institutions.

Scientific and practical significance of the research results. The main scientific conclusions and important theoretical generalizations of this research can be used in the study of literary theory, the history and theory of Uzbek and world novel writing, specific, historical, and theoretical poetics, genre typology, and the analysis of artistic mastery. The theoretical findings of the study may also serve as a scholarly and methodological resource for research based on a comprehensive approach to issues such as the creative assimilation of the characteristic features of modern literary movements and schools, space and time, genre modification, modes of literariness, literary montage techniques, associative imagery, epic narration, and compositional unity. The practical significance of the research lies in its potential use as a resource for creating textbooks and teaching materials in courses on literary history, contemporary literary processes, and literary theory within the education system. It may also be beneficial in teaching specialized subjects and in organizing special courses and seminars on the poetics of Uzbek and English historical novels, genre aesthetics, and the artistic mastery of writers.

Implementation of the research results: Based on the findings obtained regarding the principles of creating the images of historical figures in Eastern and Western literature:

The editorial office of the radio programs “Katta tanaffus” (“Big Break”) and “Ta’lim va taraqqiyot” (“Education and Development”), produced by the National Television and Radio Company of Uzbekistan’s “O‘zbekiston” radio channel, made use—respectively in the February and May 2024 issues—of the scholarly conclusions stating that literary movements played a significant role in the formation of historical themes and historical figures in English literature; that in Renaissance historical dramas the image of the historical hero occupies a central place; that in Romantic-era historical novels the portrayal of historical figures moves into the background; and that in modern and postmodern literature the main focus shifts toward the inner world, emotions, psychological experiences, and fragmented stream-of-consciousness impressions of historical figures, prioritizing the exploration of the character’s spiritual and psychological experience rather than

a direct reconstruction of their persona. (According to Certificate No. 05-06-1387 dated September 3, 2025, issued by the state institution “O‘zbekiston 24” Creative Association of the National Television and Radio Company of Uzbekistan.);

Although works created within the genres of Uzbek and English documentary prose rely on historical facts and sources in shaping the image of historical figures, the authors’ creative intentions substantially influence the process of character construction. In particular, Western writers often approach the depiction of Eastern historical figures from a Eurocentric perspective. In English literature, historical tragedies written in the medieval period exhibit a syncretism of historicity and epic traditions in the creation of historical protagonists; however, this literary tradition did not persist for a long time. In Uzbek literature, by contrast, the blending of historicity and epic features in such processes can be observed from the Middle Ages up to the late nineteenth century. These scholarly conclusions were used within the framework of the innovative project “Creation of an Electronic Platform for the Course ‘Comparative Literature Studies’ of the Discipline ‘Comparativistics’” (Project No. IL-27-4722022413), implemented at the Uzbekistan State University of World Languages under state scientific-technical programs in 2023–2025 (as confirmed by Certificate No. 04-04-1/4986, dated 5 September 2025, issued by the Uzbekistan State University of World Languages). As a result, the differences in the object, subject, form, and condition of simile in the English and Uzbek literary worldviews—arising from the divergence between the two nations’ cultural portrayals of the world—were substantiated, and these sources contributed to enriching the content of the platform created within the project;

the scientific conclusions regarding the significant role of ideological, national, and regional characteristics in shaping the depiction of historical heroes in Uzbek literature—particularly the influence of English and Russian historical novel traditions in the portrayals found in National Awakening period novels, the imprint of socialist realism on portrayals created during the Soviet era, and the emergence of distinct new literary tendencies in the depiction of historical figures in independence-period historical novels—have been used in the practical grant project PF-201912258 entitled “Creation of a Multilingual (Uzbek, Russian, English) Electronic Platform for Uzbek Literature,” carried out at the Alisher Navoiy Tashkent State University of Uzbek Language and Literature. (According to Reference No. 01/4-3003 dated 8 July 2025, issued by the Alisher Navoiy Tashkent State University of Uzbek Language and Literature.);

In Uzbek literature, the earlier stages of the development of the historical novel genre were compared with the depiction of historical hero images in the novels of the independence period in terms of tradition and innovation, as well as poetic modes of representation. The research findings regarding the conceptual renewal in the creation of historical figures were utilized within the framework of the innovative project IL-402104209, implemented at the Tashkent State University of the Uzbek Language and Literature in 2022–2024, entitled “Developing an Automatic Processing Tool for Information-Retrieval Systems (Google, Yandex, Google Translate) – Creation of the Uzbek Language

Morpholexicon and Morphological Analyzer Software.” (According to the certificate No. 01/4-3022, dated 9 July 2025, issued by the Alisher Navoi Tashkent State University of the Uzbek Language and Literature.)

Approbation of the Research Results. The findings of this research were presented in reports delivered at 8 international and 6 national scientific-practical conferences, where they underwent public discussion.

Publication of the research findings. A total of 28 scientific works have been published on the topic of the dissertation, including 1 monograph and 12 articles in scholarly publications recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing the main results of doctoral dissertations, of which 11 were published in the national journals and 1 in the international journal.

Structure and Volume of the Dissertation. The dissertation consists of an introduction, four chapters, a conclusion, and a list of references. The total volume of the dissertation is 250 pages.

MAIN CONTENT OF THE DISSERTATION

In the introduction, the relevance and necessity of the research are substantiated, and its conformity with the priority directions of science and technology of the Republic of Uzbekistan is demonstrated. The degree of investigation of the problem is highlighted, and the scientific novelty and practical outcomes of the dissertation are indicated. The aims and objectives of the study, as well as the object and subject of the research, are presented. The scientific and practical significance of the obtained results is revealed, and information is provided regarding the implementation of the research findings into practice, the published works, and the structure of the dissertation.

The first chapter of the dissertation, entitled “The Specificity of the System of Images in Works on Historical Themes”, consists of three sections and is devoted to general and theoretical issues such as the poetics of the image of the historical hero in literary works, the problems of depicting characters and images in historical literature, and the evolutionary stages in the development of the portrayal of historical figures in world literature.

The image of the historical hero occupies one of the central positions in fiction, particularly in the genres of the historical novel and historical drama. Its distinctiveness lies in the fact that it appears not only as a literary character, but also as a carrier of cultural and historical memory. The historical hero is not confined to a simple retelling of biographical information about a real individual; on the contrary, it is the product of a complex artistic generalization process, in which individual and typical features are merged into a single poetic structure.

It is well known that historical images are created on the basis of prototypes. The distinctive feature of this method of creating a literary character lies in the fact that a real historical person stands at the foundation of the artistic image. The writer creates a literary character by relying on extraordinary individuals – prototypes – who existed in real life. In the process of creating a prototypical image, just as in the creation of characters through generalization, life events are depicted in a typified manner, and artistic fiction is used to a certain extent. It

should be emphasized that a literary image emerges from the combination of real-life material – the prototype, the author’s creative imagination – artistic fiction, and the underlying idea – the aesthetic ideal. Between the prototype and the image stands the writer himself. If we imagine a literary image as a living organism, then the prototype forms the skeleton of that organism, artistic invention represents its flesh, while the aesthetic ideal functions as its lifeblood. Just as one cannot separate the flesh of a living organism from its skeleton, nor its skeleton from its lifeblood, so too it is impossible to detach the prototype from the artistic fiction, or the fiction from the aesthetic ideal within the “organism” of a literary image. They are interconnected and fused together. Examples of characters created using this method include Alisher Navoi in Oybek’s novel *Navoiy*, Ulugbek in Odil Yakubov’s novel *The Treasure of Ulugbek*, as well as Beruni, Abu Ali Ibn Sino, and Mahmud Ghaznavi in his novel *The Ancient World*. Furthermore, Babur, Humayun, and Akbar Shah in Pirimkul Qodirov’s novels *Starry Nights* and *The Pass of Generations*, and Alisher Navoi and Husayn Bayqaro in B. Boyqobilov’s poetic novels *Navoiynoma*, are all created following this same approach⁵⁵.

In creating such an image, the author does not limit himself to revealing the unique individuality of the historical person; rather, he also seeks to express the generalized features of a particular era, social group, or national character. This artistic transformation allows the hero to be perceived in two dimensions: on the one hand, as a unique individual possessing an inner world and biographical destiny; on the other hand, as a symbol embodying the general tendencies of a historical period. In this sense, the historical hero becomes a mediator between the past and the present, between personal biography and collective destiny⁵⁶.

The historical hero in literature is an artistic construct created on the basis of a real person, but reinterpreted in accordance with the laws of poetics and the author’s conception of history. Its value lies in the fact that it becomes an expression of socio-historical and cultural meanings. Through such a character, literature performs not only the function of recording historical facts, but also their interpretation, which enables the reader to view the past through an aesthetic and philosophical lens.

As B. Pasternak emphasized, the historical hero does not directly reflect historical reality itself, but rather how the author perceives the tragedies, contradictions, and ideals of history. In this sense, the image of the historical hero becomes an integral part of the historical discourse, while at the same time possessing its own independent artistic value⁵⁷.

The fundamental principle in creating the image of a historical hero is artistic generalization. Its essence lies in the fact that, while relying on real biographical facts, the writer highlights those character traits, actions, and events that are recognized as typical for a particular era or socio-cultural environment⁵⁸.

⁵⁵ Бобоев Т. Адабиётшунослик асослари. – Тошкент: Ўзбекистон, 2002. – Б.56.

⁵⁶ Лотман Ю. М. Структура художественного текста. — Таллин: Валгус, 1980; Бахтин М.М. Проблемы поэтики Достоевского. — М.: Искусство, 1979.

⁵⁷ Пастернак Б. Л. Введение в литературное творчество. — М.: Художественная литература, 1963.

⁵⁸ Бахтин М.М. Проблемы поэтики Достоевского. — М.: Искусство, 1979.

In this way, an individual person is transformed into a literary type who is capable of expressing not only personal qualities, but also the general laws of historical development.

Artistic generalization turns the hero into a “point of intersection” between history and literature. On the one hand, the character preserves historical authenticity; on the other hand, it enables the author to reveal the inner laws of the era, to emphasize national and cultural uniqueness, and to express his own views on the historical process.

In fiction, artistic generalization is expected to fulfill two functions:

1. Individualization – preserving the unique qualities of the historical figure and allowing the reader to perceive them as a living person;
2. Typification – identifying, through an individual portrayal, the general patterns characteristic of an era, social group, or nation.

Individualization in the depiction of a historical hero in literature means portraying the historical figure not simply as a generalized type, but as a singular and distinctive personality.

The writer portrays the hero not only on the basis of historical facts, but also by emphasizing his personal character, psychology, inner world, and habits. For example, a king or a military commander is mostly mentioned in historical sources for his political activities, whereas in a literary work his personal emotions and the inner struggles behind his decision-making are revealed.

Renaissance art placed the human being at the center – anthropocentrism prevailed. Therefore, historical figures were interpreted not merely as participants in events, but as individual personalities who shape their own destinies.

In the works of Christopher Marlowe, historical heroes are portrayed as figures driven by powerful passions. For example, in the drama *Tamburlaine the Great*, while creating the image of the historical figure Amir Temur, Marlowe depicts him not merely as a great commander, but as a man consumed by personal ambition and an insatiable desire for absolute power.

William Shakespeare also portrays historical kings (such as Richard III and Henry IV) not merely as political figures, but as individuals driven by strong passions, internal contradictions, and psychological complexity.

Typification is one of the most important artistic methods. It makes the hero familiar to the reader and at the same time gives the character a universal human dimension. On the one hand, the reader sees a specific ruler, commander, or thinker with distinctive psychological traits and biographical details; on the other hand, the character is perceived as a representative of a broader category.

Sometimes a historical figure is interpreted not merely as a historical individual, but as a “symbol of the will and aspirations of the people.” In Shakespeare’s *Henry V*, the historical figure King Henry V is typified in this way. He represents not only a single person, but also embodies the spirit of political unity and patriotism of the English nation.

In Marlowe’s *Tamburlaine the Great*, the image of the historical figure Amir Temur is typified: along with his personal ambitions, he expresses the “spirit of world conquest” characteristic of an entire era.

In Uzbek literature, Abdulla Qodiriy, through the image of the khan in *O'tkan kunlar* (*Bygone Days*), depicts a real historical figure; however, by means of historical types, the author reveals the typical features of the feudal environment of his own time.

Characters in historical works often function as “carriers” of the author’s philosophy. Through them, the writer not only retells history but also imbues it with his own philosophical-aesthetic views. Therefore, the protagonists of historical novels possess a multilayered semantic structure, and the work acquires a polyphonic composition: the truths of the characters and the views of the author resonate simultaneously—independent, yet harmoniously intertwined.

From this point of view, M. M. Bakhtin’s idea regarding the discrepancy between the hero’s fate and his position is particularly relevant⁵⁹. According to Bakhtin, the hero may be manifested in two extreme forms:

1. The hero who is “greater than his destiny” – this is a person who transcends the boundaries of historical determinism, meaning he moves ahead of his time and acquires universal significance. For example, the character of Temur in Muhammad Ali’s *The Great Empire* and Peter in Tolstoy’s *Peter I* can be regarded as such heroes.

This is a figure who surpasses the limits of his time and historical period; whose ideas and actions are relevant and significant for all humankind, serving as an example for future generations. He does not submit to the rigid laws of his era but actively influences the course of history, becoming not merely its product. His ideas, actions, or views represent progress for his time, anticipating future tendencies and establishing new standards. His influence extends beyond national, temporal, or cultural boundaries and becomes meaningful for all humanity.

2. The hero who is “smaller than his humanity” – this is a person who is completely subordinated to historical necessity, losing his individuality and being depicted merely as a product of historical circumstances. For instance, a number of historical characters such as Jahongir Mirzo, Umarshaykh Mirzo, and the Khwarazm king in Muhammad Ali’s tetralogy *The Great Empire* belong to this category.

This definition refers to a hero who has become a typical representative of his era, a symbol of historical processes, losing individual characteristics and, in a deep sense, becoming a “little man” rooted in historical circumstances. Such an image is often found in realistic literature and socialist realism, where the main focus is directed not toward the individual but toward the collective. He does not struggle against history; rather, he submits to it and becomes an instrument in its hands. His personal qualities and emotions fade into the background in comparison with his role in the broader historical process. He does not create history; instead, he is shaped by its manifestations, laws, and driving forces.

One of the most important features of a historical work is that the events depicted in it have already taken place. In ordinary (non-historical) literary works,

⁵⁹ Бахтин, М. М. Автор и герой в эстетической деятельности // Бахтин М. М. Эстетика словесного творчества. – Москва : Искусство, 1979. – С. 9–191.

different variants of the development of events, different endings, and alternative scenarios are possible. However, in the context of a historical work, such possibilities do not exist: historical facts are inevitable and fixed. Therefore, the characters in a historical novel act within the boundaries of historical necessity. For example, in any historical work, Brutus must inevitably be the murderer of Caesar; Navoi must be portrayed as a humanist poet and thinker; Jaloliddin must fight against the Mongols, and Lincoln cannot save the country from a civil war completely. This inevitability of historical facts sharply limits the hero's freedom of action. Such "lack of freedom" or constraints placed on the character by historical poetics becomes a determining factor in shaping their personality. Because the character's ability to choose freely is limited by historical necessity, the historical literary work acquires a distinct tragic essence. This tragic quality arises, on the one hand, from the hero's conflict with the external world, and on the other hand, from the internal conflict within the hero himself.

The roots of such contradictions lie in the strict predetermination of socio-historical conditions. The rigid determinism of historical reality deprives the hero of the freedom to make independent decisions. Therefore, the hero of a historical work is subject to deterministic laws to a much greater extent than the hero of an ordinary novel.

In works on historical themes, the hero, as a product of his historical period, is subject to inevitable events; however, at the same time, the author assigns universal and contemporary meanings to the character. This duality distinguishes the historical work from other types of literature and imparts to it a tragic and philosophical dimension. Thus, a historical work becomes not only a means of artistically recreating historical events, but also a unique arena for exploring issues of human destiny, historical necessity, and freedom.

In the poetics of the historical work, the hero's lack of freedom – that is, the obligation to act in accordance with a historical scenario that has already taken place – generates a specific modality of tragicness. This tragicness is not the result of ordinary psychological suffering or personal emotional distress, but rather a consequence of external socio-historical necessity. By its very nature, the historical plot possesses a teleological character: alternative scenarios are excluded, and possibilities are closed. Therefore, the hero's inner aspirations often come into sharp conflict with the rigid imperatives of history. From this perspective, the conflict between the hero and the world (usually represented by social institutions, norms, forces of the time), or between the hero and his own "self," becomes even more intense. This tension arises between the hero's moral ideals and historical necessity, thereby deepening the tragic dimension of the narrative.

The second chapter of the dissertation, entitled **"Mythical and Realistic Interpretation of Historical Figures in English Literature,"** consists of five sections, and the first section analyzes the evolution of historical themes and the formation of historical characters in English literature.

The creation of historical hero images in English literature has a history of 5–6 centuries. In general, the periodization of works featuring historical figures has not yet been thoroughly investigated. However, even a superficial study of literary

works depicting historical characters allows us to observe their evolution. In particular, the depiction of historical heroes in English literature can be classified into three major groups:

1. Historical figures represented in religious works;
2. Historical figures represented in historical dramas:
 - a) historical figures in historical tragedies;
 - b) historical figures in historical chronicles;
3. Historical figures represented in historical novels.

In medieval English literature, particularly in dramaturgy, historical themes held a special significance, playing an important role in the dissemination of religious and moral ideas and in shaping the spiritual consciousness of society. The dramas of this period primarily fulfilled a strong educational and didactic function, aiming to explain the fundamental principles of Christianity to the audience, promote moral and aesthetic values, and provide instructive lessons through the lives of historical figures.

By the later stages of the Middle Ages, a significant turning point occurred in the evolution of English drama. Initially religious plots gradually began to be enriched with themes related to national history. At this stage, secular plays with historical content emerged, and the genre of historical chronicles began to take shape. The rise of this genre was connected not only with literary needs, but also with socio-political demands – including the growing threat of Spanish invasion and the desire to cultivate patriotism among the population.

In the dramas of this period, a transition can be observed from biblical plots to national history, and from interpreting history within a religious context to viewing it from political, cultural, and humanistic perspectives. However, it should be noted that in the historical dramas created during this time, religious content and the manifestation of God's will still remained the primary aesthetic principle. Historical events were harmonized with divine justice and moral lessons, with the aim of demonstrating the reflection of divine intention in human life.

In these dramas, historicity is harmonized with legendary elements. Contemporary events and current social-political issues are incorporated into historical narratives and adapted to local circumstances. This tendency served to present history not merely as a story about the past, but as a process possessing spiritual and philosophical significance for the present as well.

Two main types of historical drama are distinguished:

1. Historical tragedies – dramas based on historical events but constructed according to the conventions and principles of the tragedy genre.
2. Historical chronicles – dramatic works that narrate events in chronological order and serve as informational sources about the history of the nation and the state.

In the Renaissance period, historical drama became not only a means of portraying religious and moral ideas, but also a dramatic arena for exploring human personality, will, and political relations. One of the most significant figures in this process was Christopher Marlowe (1564–1593), who entered literary history as the playwright who established the genre of the historical tragedy.

Marlowe stands out as a playwright who interpreted historical events with a realistic, psychological, and philosophical approach. He portrays history as a field of human will, political struggle, and tragic choices. In his dramas, history appears as a constant arena of clashes between the individual and the system, will and destiny, human agency and political necessity.

Marlowe's first historical drama "Tamburlaine the Great" is a historical tragedy based on the life of the great Central Asian statesman and commander Amir Temur (Tamerlane). The play depicts Temur's journey from a poor shepherd to ruler of the world with tragic pathos. Through the character of Temur, the playwright creates the image of the Renaissance "titanic man" – an individual embodying immense intellect, willpower, talent, and ambition. This character is interpreted as a "superhuman" capable of reshaping not only his own era but history itself.

William Shakespeare's historical chronicles transformed the genre into a dramatically rendered epic phenomenon. His history plays, in general, form an interconnected cycle that encompasses the rise and fall of the Plantagenet dynasty, tracing the transition from feudal conflicts to the establishment of national unity. These chronicles served not only to depict historical events but also to reinforce the ideological foundations of English statehood.

Shakespeare portrays historical figures not merely as individuals with political functions, but as characters reflecting the profound and complex layers of the human psyche.

Christopher Marlowe and William Shakespeare did not merely depict English history through historical drama and chronicles; they transformed it into an object of dramatic artistic inquiry. While Marlowe explored the clash between the individual and history through tragic dramatism, Shakespeare illuminated the nation, the state, and human nature on a broader scale through history. In their works, historical drama became a means of spiritual, political, and aesthetic investigation. Through Shakespeare's chronicles, it was demonstrated that history is not only a sequence of external events, but also the drama of the human soul.

In paragraph 2 the issue of the syncretism of historicity and epic scope in the depiction of historical figures in English Renaissance drama is examined. One of the earliest historical character portrayals created in English literature is, undoubtedly, the image of Amir Temur. The first literary representation of Amir Temur was created by the English playwright Christopher Marlowe. Although his two-part tragedy "*Tamburlaine the Great*" is about the historical figure Amir Temur, Marlowe presents the central character in a legendary form. Indeed, epic traditions have continued to influence various literary genres, and this characteristic is also evident in Marlowe's "*Tamburlaine the Great*."

In epic works, the main hero is depicted as young, intelligent, and physically strong. The character usually embarks on long journeys, experiences various events, undergoes trials, wins the love of young and beautiful women, and ultimately becomes the ruler of a state. These plot lines from folk epics, in a somewhat modified form, found their way into medieval chivalric poems and romances, and continued to live on in different forms within folk tales as well.

Marlowe also follows this tradition: in depicting the personality of Amir Temur, he employs a style similar to that of epic works. Marlowe describes Temur as “tall and upright in stature. His shoulders are broad, as though, like Atlas, he could support the entire world,” he writes. The depiction emphasizes his long, muscular arms as a sign of his terrifying strength. His hair is golden, like that of Achilles, and his eyes are sharp and enchanting. All of these features indicate his power and his destiny to become the ruler of the world. (Part I, Act II, Scene I).

Just like epic heroes, Marlowe’s Temur undergoes difficult trials; with his small army, he manages to defeat a thousand horsemen, and later the Persian forces numbering several thousands. He conquers the ruler of Egypt and marries his beautiful daughter, Zenocrate, thus attaining the royal crown.

In Marlowe’s drama, events unfold just as they do in epic works of folklore. What is particularly remarkable is that some of the depictions of events align with actual historical occurrences in the life of Amir Temur.

A scholar of Marlowe, A. Parfyonov, writes that Temur (Tamerlane) lacks certain qualities typical of a true epic hero. In essence, an epic hero is considered a collective figure emerging from the people, embodying the hopes, ideals, and noble virtues of the environment from which he originates, Parfyonov argues⁶⁰.

There is some truth in A. Parfyonov’s statement. However, there are certain epics in which the main hero, at times, prioritizes personal interests over those of the people. For example, in the “Narts” epic of the Caucasian peoples, the actions of the hero Batraz are driven not by the desire to fulfill the hopes and aspirations of the Nart people, but rather by the pursuit of revenge for the humiliation of his father and mother. Batraz is also an epic hero endowed with legendary strength. His most important trait is that he is a skilled warrior. In the Nart epic, Batraz is portrayed not so much as a heroic savior, but as a warrior. The qualities typically associated with epic heroes are foreign to him⁶¹.

Marlowe, too, follows exactly this same approach in depicting his hero. In fact, Marlowe was very well-versed in Greek mythology. In these myths, not all heroes of semi-divine and semi-human nature are portrayed as figures who fulfill the hopes and dreams of the people. Although they possess qualities such as mastery in battle, bravery, and nobility, they do not always concern themselves with the troubles of ordinary people. For example, Homer’s Achilles is depicted in precisely this manner⁶².

In the first part of the drama, events such as Temur’s defeat of the Turkish armies, his capture of Bayezid, his humiliation of him, carrying him around in a cage, and even forcing him to kneel as a step to mount his horse are depicted. Many European scholars focus specifically on the episode of Bayezid being placed in a cage, which for many centuries has been the subject of extensive debates among Western literary critics and historians.

⁶⁰ Марло Кристофер. Сочинения. – Москва: Государственное издательство художественной литературы, 1961. Вступительная статья А. Парфёнова. – С.16.

⁶¹ Гасанов Заур. Царские Скифы. – New York: Liberty publishing house, 2002. – С. 98-103.

⁶² Бу ҳақда қаранг: Homer. The Iliad. Translated by Alexander Pope. Flaxman’s designs, 1899.

In Marlowe's drama, Bayezid is brought in a metal cage, and Timur humiliates him by calling him "a stool to be set under my feet."

The story related to the cage existed in Europe long before Ibn Arabshah's work was translated into Latin and French. As for the expression "a stool beneath the feet," it does not appear in Eastern sources at all. It is clear that Marlowe adopted this episode from Pedro Mexía. However, it should also be noted that this motif had appeared in other works predating Mexía's writings. In particular, in 260 BC, the Roman Emperor Valerian (who ruled from 253 to 260) was said to have bowed his head in such humiliation beneath the feet of Shapur, the ruler of the Sasanian dynasty (240–272). A stone relief carved into a cliff at Tangi Chogan near the city of Nishapur in Iran depicts Valerian kneeling with his head bowed beneath Shapur's feet⁶³. In addition, a similar image appears in John Foxe's *Books of Martyrs* (published in 1570)⁶⁴ and in a work by Jerry Brotton⁶⁵, where King Henry VIII's treatment of Pope Clement VII is illustrated in a manner resembling Timur's treatment of Bayezid.

In conclusion, the legends about Amir Temur's great world conquest and both Western and Eastern admiration for the mighty Sahibqiran led to the attribution of extraordinary events that were not historically connected to him and thus contributed to the idealization of his image. In our view, interpreting Temur's portrayal in Marlowe's drama as a typification is accurate. The harmony between the protagonist's actions and his typical character traits⁶⁶ is clearly manifested here. Demanding a perfect and direct correspondence between historical events and the depiction of a historical figure like two times two equals four would contradict the artistic laws of literature.

Paragraph 3 analyzes the concept of the historical figure in English historical chronicles. When discussing the objective factors that influenced the formation of the historical figure in William Shakespeare's chronicles, it is necessary to consider, first and foremost, the socio-political situation in England during the Elizabethan era. It was during this period that the genre of historical drama, or, as it is called in English, the "history" genre, emerged and became widespread in England.

The growing popularity of this genre was directly connected with the strengthening patriotic sentiments in the country. These sentiments, in turn, were tied to the rise of England's political influence, in which the victory over Spain's "Invincible Armada" in 1588 played a crucial role. Consequently, in order for works to be warmly received by the public, especially when foreign wars or external conflicts were depicted writers of historical chronicles strove to portray historical figures who fought on England's side in a predominantly positive light. Conversely, opponents of England appeared on stage as negative characters.

⁶³<https://www.google.com/search?biw=1366&bih=662&tbm=isch&sa=1&ei=S0UFW4eyFs2TmwXflrrwDw&q=Naqshi+Rustam&oq=Naqshi+Rustam>

⁶⁴ <https://www.google.com/search?q=john+foxe+book+of+martyrs&source>

⁶⁵ Brotton, Jerry. This orient isle. Elizabethan England and the Islamic world. – London: Penguin random house, 2016. – P.162.

⁶⁶ Томашевский Б.В. Теория литературы. – М.: Поэтика, 1936. – С.215.

For example, in the first part of *Henry VI*, Joan of Arc—who is regarded as a national hero of the French people—is portrayed as a witch. She summons dark powers to aid her homeland, yet when just punishment threatens her, she disowns her own family in an attempt to prove her noble origin and save her life.

The issue of psychological depth in the characters of Shakespeare's historical chronicles also deserves special attention. Shakespeare revolutionized the genre of historical drama – he created complex psychological characters with inner contradictions and evolving personalities, rather than depicting only political figures.

For example, in the play *Richard III*, one can say that the anatomy of human evil is depicted. Richard is one of the most psychologically sophisticated villains in world literature. His physical deformity is interpreted as an external reflection of his inner corruption, yet Shakespeare shows how personal wounds can transform into a thirst for power. Richard possesses sharp intelligence and theatrical expressive skills. He deliberately performs the role of a villain and even seems to take aesthetic pleasure in it. His monologues reveal his capacity for self-analysis and his awareness of his own evil.

In the play “Henry IV” the burden of illegitimate power on a ruler is explored. King Henry Bolingbroke embodies the psychology of a usurper. After seizing the crown, he becomes doomed to live in constant worry and suspicion. Shakespeare masterfully depicts how the guilt that follows the overthrow of a rightful king gradually poisons Henry's entire reign. Particularly tragic is his relationship with his son Hal: the king is unable to understand his heir, which only deepens his loneliness.

In paragraph 4 the new conception of portraying historical figures in English novel writing is examined. As a distinct literary genre, the historical novel in the form understood today emerged in the first half of the 19th century within the framework of the literary movement known as Romanticism. Representatives of this movement often turned nostalgically to the past of their nations – to medieval history and to the folk oral traditions rooted in that era. As literary scholar Maria Yelizarova emphasizes, the romantics considered historical development and the history of human society to be worthy of profound study, viewing it primarily as the manifestation of universal and eternal human values – goodness, evil, justice, truth, and so on⁶⁷.

As the founder of the historical novel genre, Walter Scott established the canonical features of one of the most renowned genres in world literature. In examining the artistic portrayal of historical figures, one should first turn to Scott's works, particularly within the context of English Romanticism in the first half of the 19th century.

Walter Scott's primary task was to depict and explain the cultural and historical connections of the period. The personal events in the fate of the central character form the compositional core where all conflicts of the novel intersect. In

⁶⁷ Елизарова М.Е. и др. История зарубежной литературы XIX века. — М., 1964.

his novels, Scott portrays both historical figures and semi-historical, semi-legendary characters. However, the writer always places another type of character – an ordinary protagonist – at the center of the work. This new kind of hero is one of Scott's most significant and important innovations.

In Walter Scott's novels, it is possible to clearly distinguish between the historical conflict and the moral-spiritual conflict. While in the historical conflict the main hero often does not choose a particular side or may even contribute to reconciliation between opposing forces, in the moral-spiritual conflict he is the absolute central participant. Historical figures, in turn, usually appear as episodic characters who either assist or oppose the protagonist in resolving this conflict. Of course, there are exceptions where historical figures are created differently. For example, Conrad of Montferrat in the novel *The Talisman* is one such character, as he stands against the Scottish knight Sir Kenneth in the moral-spiritual conflict.

In his works, Walter Scott maintains a certain degree of objectivity when creating the images of both fictional and historical characters. For example, although King Louis XI is predominantly portrayed as a negative character in the novel "Quentin Durward", not all of his traits (his personality and behavior) can be considered entirely negative. Moreover, there are positive figures around him – such as the Scottish archers serving Quentin Durward, his uncle Ludovic Leslie, and their commander, Lord Crawford, who can all be regarded as positive characters. Likewise, although Louis XI uses the bandit-knight Guillaume de La Marck for his own political struggle, he also supports the citizens of Liège in their fight for independence from the Duke of Burgundy – and in the novel, this struggle is not depicted by the author as an entirely negative occurrence.

Walter Scott not only depicts events related to historical figures but also creates fictional relatives for them. For example, he refers to Athelstane as a descendant of King Edward, or Lady Edith Plantagenet as a distant relative of King Richard the Lionheart. In the preface to "The Talisman", the author explains that such artistic inventions are "necessary for a romantic narrative"⁶⁸. In this case, they serve to emphasize the positive qualities of Richard I and Saladin and to reflect the genuine respect and even sympathy that existed between them. Thus, Scott's main objective in his historical novels is to portray the most essential character traits of historical figures – or more precisely, to interpret them based on how he understood them from the historical sources he studied.

In Walter Scott's "Ivanhoe", the artistic portrayal of historical figures is based on distinct aesthetic and ideological principles. The author skillfully employs historical characters—such as Richard the Lionheart, Prince John, and Robin Hood—to artistically interpret the multifaceted and dynamic socio-political landscape of late 12th-century medieval England. By harmoniously blending historical events and figures with fictional elements, the novel evokes a vivid and emotionally engaging vision of that era for the reader. At the same time, it is evident that the author uses various approaches in his artistic interpretation of real

⁶⁸ Scott W. *The Talisman*. London and Glasgow. Collins Clear Type Press, 1832.

historical figures: some are idealized, while others are presented from a critical perspective.

One of the main historical figures in the novel is King Richard I, also known as Richard the Lionheart. Scott creates this character as a symbol of the chivalric ideal of his age. The author deliberately gives this historical figure a romantic tone, adorning him with qualities such as courage, generosity, and justice. Through the idealization of Richard's character, Scott presents him as the highest embodiment of medieval knightly culture. Although historical sources portray Richard I as a controversial figure, in the novel he appears predominantly as a positive, even legendary hero.

In interpreting historical figures as literary characters, Walter Scott succeeds in creating vivid and diverse portrayals that remain connected to historical reality while also meeting aesthetic literary demands. The image of King Richard I serves as a striking example of this. By skillfully harmonizing historical truth with artistic invention, the author not only immerses the reader in the atmosphere of medieval England but also encourages reflection on universal human values.

Paragraph 5 of the chapter analyzes the principles of creating the image of historical figures in contemporary, that is, modern and postmodern English literature.

In the 20th century, the transformation of the historical novel in form and content became one of the main trends in the entire literary process. The development of the genre during this period was inextricably linked, above all, with the crisis of traditional narrative style and the search for new means of artistic expression. The realistic-epic model founded by Scott was significantly revised in the 20th century under the influence of modernist and postmodern thinking.

In modernist literature, the treatment of historical events departed from traditional "objective" narrative. Although history was reconstructed with documentary accuracy in this process, it was presented not as a chain of direct perceptions of reality, but as reality filtered through the prism of personal experience and subjective perception. The main characteristics of the modernist historical novel were:

1. Fragmentation: events and historical processes are presented in fragmented scenes rather than in a continuous epic narrative.
2. Subjectivization: history is viewed through the consciousness and emotions of the individual, with individual experience taking center stage.
3. Psychological analysis: exploring the spiritual and psychological impact of historical events, analyzing how historical processes are expressed in human thought.

These tendencies can be observed in the style of modernist writers such as Virginia Woolf and James Joyce, as well as in historical and artistic experiments such as Robert Graves's "I, Claudius".

In the second half of the 20th century, the historical novel underwent a more dramatic transformation under the influence of the postmodern paradigm. While modernism sought to understand historical experience through individual consciousness and inner experiences, postmodernism reimagined history as a

cultural and ideological tool. In this process, history emerged not as reality, but as a field of texts and interpretations, a tool influenced by discourse and ideology rather than documentary evidence.

In novels such as John Fowles's "The French Lieutenant's Woman" or Umberto Eco's "The Name of the Rose," history is presented not as a means of reconstructing reality, but as a system of meanings, symbols, and intertextual connections.

Thus, the evolution of the historical novel from the classical model proposed by Walter Scott to postmodern experiments clearly demonstrates not only the genre's internal development but also cultural and paradigmatic changes. While 19th-century historical novels played an important role in shaping national spirit and interpreting issues of social development, 20th-century works aimed to explore the mechanisms of perceiving history itself.

Now the task of the historical novel is not only to reconstruct past events, but also to reveal the process of constructing and recreating the past in the mind, that is, to demonstrate the spiritual, educational, and ideological aspects of history. Modernism focused not on the past, but on the study of the contemporary world; not on great social heroes, but on the inner experience of the individual; not on an entire chain of events, but on the psychological experiences of fragmentation and the stream of consciousness. James Joyce's "Ulysses" and Virginia Woolf's "Mrs. Dalloway" are exemplary experiments in this direction: in them, historical events recede into the background, and personal consciousness and subjective worldview become the primary criteria of artistic reality.

Chapter 3 of the dissertation, titled **"National and Regional Features in the Imaginative Depiction of Historical Heroes in Uzbek Literature,"** consists of four sections. The first section of the chapter examines the formation of traditions related to the portrayal of historical figures in Uzbek literature.

The development of the historical hero's image in world literature reflects not only universal poetic principles but also national and regional characteristics. This is because each cultural environment interprets historical figures based on its own national traditions, ideological-aesthetic tendencies, and socio-political realities. As a result, the artistic interpretation of historical heroes does not follow a uniform pattern; rather, it evolves in diverse directions under the influence of regional thought and aesthetic norms.

In Eastern literature, traditions emerged in which the images of historical figures were created on the basis of legends. In such works, the persona of Alexander the Great—with his victorious campaigns and triumphs—was enveloped in layers of myth, and his historical identity as well as the sequence of factual events began to be interpreted in altered form. As a result, various works appeared that significantly diverged from historical truth. The legendary figure of Alexander, known as Iskandar, served as a prototype for the heroes of many works written by Eastern authors. In particular, *Iskandarnoma* by Ilyas ibn Yusuf Nizami Ganjavi, *A'inayi Iskandariy* by Khusraw Dehlavi, *Khiradnamayi Iskandari* by Abdurahman Jami, and *Saddi Iskandariy* by Alisher Navoi are among such works.

The image of Iskandar in Alisher Navoi's works represents a unique synthesis of a historical figure, a mythological hero, and a philosophical symbol characteristic of the Persian-Turkic literary tradition.

Navoi radically reinterprets the figure of Iskandar Dhu al-Qarnayn. While in the European tradition he is primarily a conqueror, in Navoi's epic Iskandar is portrayed as a just ruler, a truth-seeking philosopher, and a builder of civilization. He does not simply conquer lands; he establishes fair laws, cares for his subjects, and protects the weak from the strong. Iskandar constantly strives for wisdom, converses with scholars and saints, and seeks to understand the mysteries of existence. His famous "Wall against Gog and Magog" symbolizes the protection of culture from barbarism and represents the ruler's creative mission.

In Navoi's works, the image of Iskandar carries an important educational and moral function. Through the hero's actions and thoughts, the poet expresses his views on the ideal structure of the state, the ethical qualities of a ruler, the relationship between power and responsibility, the value of knowledge and wisdom, and the meaning of human life.

Navoi creates a multifaceted psychological portrait of the hero. His Iskandar is not static – he develops, experiences doubts, and learns from his mistakes. The poet reveals the ruler's inner world, showing his reflections on his own actions and their consequences.

Academic I. A. Orbeli writes the following about the image of Alexander in Eastern literature: "Unlike the Western peoples, who portrayed Alexander the Great as a relentless military commander striving to conquer new lands, the Eastern peoples imagined him as a true disciple of Aristotle – the greatest philosopher of antiquity – as someone devoted to philosophy, surrounded by scholars and sages... as a human being. There were historical circumstances that made such a perception of Alexander possible."⁶⁹

Salohiddin Toshkandi's 1908 work *Temurnoma* (also known as *The Book of Amir Temur's Battles*) is a historical war chronicle interwoven with legendary elements. From the very first pages of *Temurnoma*, a myth connected to Temur's birth becomes apparent. What is noteworthy about this legend is that the motifs common in Turkic folk tales and in romantic epics of written literature – such as dream symbolism, the miraculous birth of the hero, and the motif of journey – foreshadow the future destiny of the Sahibqiran. These motifs are introduced in order to sustain the reader's interest and ensure that the work is engaging to read.

In *Temurnoma*, the motif of solitary heroism – characteristic of fairy tales and legends – holds a dominant position. For instance, after Temur is born, in his childhood he alone pulls up the water container from the Zanjir Sara well, which normally requires forty slaves, and provides water to the people. He flicks away a butcher's heavily loaded basket with a single finger. While sleeping, he bites off the head of a snake curled on his chest. He lifts and throws aside a cart full of

⁶⁹ Орбели И.А. Избранные труды. Т. I. Из истории культуры и искусства Армении X-XII вв. – М., 1968. – С. 274.

goods. Although he suffers from a skin disease, he does not scratch himself at all for seven years.

In *Temurnoma*, one of the most remarkable episodes influenced by folk oral tradition is the motif of a test or trial. For example, when three figures – the son of the lord of Yemen, Sultan Muhammad, and Amir Temur – each claim the right to rule, they are instructed to beat the state drum located on the roof of a khanqah. The son of the lord of Yemen and Sultan Muhammad fail to accomplish this task. When it is Amir Temur's turn, the drum resounds with the proclamation: "the fortune belongs to Amir Temur."

The second section of the chapter is devoted to the historical novel tradition of the period of national awakening in Uzbek literature.

During the Soviet era, particularly in the Turkestan region, the complete seizure of political power by a single Bolshevik group resulted in the establishment of an authoritarian rule. Consequently, the economic and cultural life of society deteriorated, and the socio-political environment intensified sharply. In the 1920s, the living conditions of the people worsened even further, and the social consequences of colonial policy led to a deep crisis within society.

During such a tragic period, the progressive intellectuals of the time did not remain indifferent to the drastic changes taking place in society. Literary figures artistically perceived the realities and expressed their attitude toward the socio-political processes. For in the most difficult stages of historical development – full of contradictions and conflicts – people tend to turn to their past, compare it with the present, draw lessons from it, and choose a path for the future. In such times, the creation of historical works emerges as a primary social necessity.

The historical works created in the 1920s were the product of this very social need, and they played an important role in restoring historical consciousness and strengthening the national identity within our literature. Abdulla Qodiriy's *O'tgan kunlar* (*Bygone Days*) is regarded as the first historical novel in Uzbek literature. In this work, the author not only artistically depicts the socio-political environment of the late 19th and early 20th centuries but also attempts to find answers to the existential questions facing the nation.

Qodiri's creative work was strongly influenced, first and foremost, by the traditions of classical Uzbek literature. In addition, he became closely acquainted with the historical novels of the Arab writer Jurji Zaydan. Through Zaydan, he drew inspiration from the European school of the historical novel, particularly from the works of the English writer Walter Scott. As one of the founders of the historical novel genre, Walter Scott conveyed to Qodiri his method of integrating historical material into a chain of artistic events and revealing socio-political processes through the fate of an individual.

In depicting historical material, Qodiriy combines two approaches: on the one hand, he portrays historical figures according to their real roles in historical events; on the other hand, he reveals the aspirations and spiritual identity of the people through artistic symbols. Yusufbek Hoji and his son Otabek represent the progressive, reform-minded stratum of the nation. Through their characters, the people's desire for national unity, renewal, and justice is embodied. Historical

figures such as Khudayar Khan, Musulmonqul, Azizbek, and Normuhammad reflect the political instability of the period, the struggle for power, and the social tragedies caused by personal interests. Thus, the interaction between artistic characters and historical figures is depicted in harmony, giving historical events an aesthetic and literary expression in the novel.

One distinctive feature of the novel *O'tgan kunlar* is that the images of real historical figures are pushed into the background. For example, historical personalities such as Khudayar Khan and Musulmonqul are not portrayed as leading characters who drive the plot, but rather as figures who fill the background of events. This is one of the key markers of Qodiriy's creative approach – he does not aim to directly reproduce historical facts and personalities; instead, he strives to generalize them through artistic and aesthetic interpretation. In this way, the writer uses the historical setting as a backdrop, allowing him to artistically express the pressing issues of his own time.

At the center of the novel stand fictional characters created not from historical sources but from the author's artistic imagination. Although they mostly belong to the privileged social class, the writer portrays them in connection with the interests of the people. Through this approach, the author succeeds in more vividly revealing the conflicts between different social strata and the moral-ethical issues present in society.

One of the main characters of the novel Yusufbek hoji is depicted as an intellectual deeply concerned about the interests of the nation and the people. He does not place his personal interests above the fate of the nation; rather, he demonstrates dedication to strengthening national unity, eliminating internal conflicts, and prioritizing national interests over personal gain. Through the image of Yusufbek hoji, the author creates the symbol of a leader who can guide the people toward great goals and who has a deep understanding of the future. In this sense, his character becomes a symbolic figure calling the nation to awakening against the backdrop of political instability in the mid-19th century.

In Qodiri's works, the essential principles of the historical novel genre are followed. In the novel, historical events are depicted through the combination of real historical figures (such as Khudayar Khan, Musulmonqul, and others) and artistic characters (such as Yusufbek Hoji, Otabek, and Kumush). This feature not only elevates the work to the level of innovation in Uzbek novel writing but also aligns it with the broader experience of world historical fiction.

In the third section of the chapter, the historical novel tradition of Uzbek literature during the Soviet period is examined. The 20th-century Uzbek historical novel possesses a number of characteristic features that distinguish it from the historical prose of other literatures. For instance, writers frequently turned to the "Golden Age" – the Timurid period (14th–15th centuries) – and artistically revived the flourishing eras of Samarkand and Herat as centers of science, art, and literature. This epoch was regarded as a symbol of the greatness of Uzbek culture. Prominent historical figures of the past – Alisher Navoi, Amir Temur, Ulugh Beg, Ibn Sina, and Beruni – became central characters. Their images were idealized and presented as embodiments of the wisdom of the people.

Oybek's novel *Navoiy* is a classic historical work devoted to portraying the profound image of the life of the Uzbek people in the 15th century. The strength of this novel lies in its heartfelt depiction of the realities of the era, the clash of socio-political forces, and the turning points in the destiny of the nation, bringing them vividly to the artistic stage. In pursuing his ideological aim, the writer not only revives the true identities of historical figures but also breathes life and spirit into the work through fictional characters.

Every event and every fact depicted through Oybek's pen is presented in harmony with the historical reality of its time. Even the fictional episodes are not detached from the historical setting; rather, they are portrayed in an integral connection with it. In creating both historical figures and fictional characters, the author relies on the same realistic principles. Therefore, their artistic significance is revealed in close relation to the life of the era, the fate of the people, and the historical reality itself.

In the novel, Navoi is interpreted not as an ordinary individual, but as the symbol of an entire era – the embodiment of the spirit of national awakening and patriotic sentiment of the Uzbek people in the 15th century. His personal life, spiritual world, aspirations and dreams, actions, and moral character are revealed in harmony with the progressive traditions of his time.

In this portrayal, the heroic aspirations of the people in their quest for self-realization are reflected. Through the figure of Navoi, the author embodies the nation's striving for progress and the spirit of national uplift during a decisive period in the fate of the state. Indeed, the most essential purpose of the historical novel is to depict the people as the leading force of history.

In the image of Navoi, Oybek created a progressive figure of his own time – a great intellectual determined to alleviate the hardships of the people and lead them toward spiritual and social elevation. While embodying the national ideal in his hero, the author also preserves his personal and individual characteristics. Therefore, Navoi's character is not just a typified ideal but a truly human figure who lives through his own destiny, spiritual struggles, and noble moral qualities.

Navoi was a child of his own era. He possessed empathy for the suffering of the people and affection for ordinary individuals, yet he did not set the direct elimination of oppression and exploitation as his explicit goal. Interpreting him in such a way would lead to an unjustified idealization of his image and a departure from historical truth.

Undoubtedly, Navoi, as a genius poet, stood above the majority of his contemporaries. He rose beyond the selfish mindset of the aristocratic feudal class, which was confined to narrow interests, and moved closer to the common people. Through his literary creativity and his active role in state affairs, he expressed the interests of the people and repeatedly emphasized his closeness to them with great passion. However, he was not a revolutionary. Navoi did not call for an uprising against the existing system. No matter how progressive his activities were, he could not transcend the socio-historical boundaries of his own time. In this sense, Oybek's interpretation of Navoi's character is accurate and well-grounded.

During the Soviet era, historical novels were required to align with the official ideology. That is, the progressive interpretation of history in such works was mandatory – emphasizing social struggle, criticizing feudalism, highlighting progressive tendencies in the past, as well as promoting the idea of friendship among peoples while condemning nationalism and religious dogmatism. For this reason, Oybek placed greater emphasis in the novel on Navoi's patriotism, compassion for the poor, love and kindness toward the people, and portrayed him as a socially engaged figure in harmony with the masses.

As literary scholar Matyoqub Qo'shjonov rightly pointed out, Oybek's primary aim was to reveal the humanistic ideas inherent in the vast and multifaceted creative heritage of the great poet Alisher Navoi⁷⁰. Ozod Sharafiddinov also supports this view, emphasizing that in shaping the character of Navoi, Oybek gives particular importance to the fact that he was a great humanist⁷¹.

The fourth section of the chapter is dedicated to examining the new principles of character portrayal in Uzbek historical novel writing during the independence period.

Beginning in the mid-1980s, a period of social awakening created a nationwide need to uncover and thoroughly re-examine hundreds of pages of our national history that had been concealed or falsified under Soviet ideological pressure, and to present them openly to the public. During this time, numerous works were written aimed at truthfully portraying the lives of our great historical figures of the past.

More than twenty historical works were presented to readers during this period, including Muhammad Ali's tetralogy dedicated to the life of Amir Temur, Isajon Sultan's novel *Alisher Navoi*, Shahodat Isaxonova's *Queen of Turan*, Nurali Qobul's *The Last Day of the Sultan, or Amir Sohirqiron and Tokhtamish Khan*, Abdulla Oripov's *Sohirqiron*, Odil Yoqubov's *The Victorious Conqueror, or the Captive of a Pari*, Ma'ruf Jalil's *Sohirqiron (The Story of Amir Temur)*, Qilich Abdunabiyev's *Amir Temur and Yildirim Bayezid*, To'ra Mirzo's *Amir Temur*, Urfon Otajon's *The Reception of Humayun*, Shavkat Pardayev's *The World Conqueror*, Turob Akbarxo'jayev's *The Son of His Time*, Salohiddin Sirojiddinov's *Sohirqiron Temur*, and Nasrullo Qobulov's *The Tragedy of Amir Muzaffar*. In these works, the images of historical figures are created not with legendary exaggeration, but on a historical and realistic basis.

It is noteworthy that the majority of the works mentioned above are dedicated to the life of Amir Temur. Therefore, we will first analyze the image of Amir Temur as depicted in some of these works. For this purpose, we will turn to Muhammad Ali's tetralogy *Ulug' Saltanat (The Great Empire)*.

In the work, the human qualities of Amir Temur, his nobility and virtues befitting great leaders, are revealed not through direct characterization but through vivid depiction. The author draws attention to the various manifestations of

⁷⁰ Қўшжонов М. Ойбек // Жаҳон адабиёти, 2005. – №1. – Б. 20.

⁷¹ Шарафиддинов О. Миллатни уйғотган адиб // Ўзбекистон адабиёти ва санъати, 2004 йил 3 ноябрь. – Б.3.

Temur's diverse qualities by using different methods of portrayal. Throughout the narrative, it is consistently shown that Amir Temur acquired knowledge from Qissakhon Mawloni Ubayd and Sayyid Baraka, and that these two figures played a significant role in shaping the personality of the great commander. These virtues appear as a sense of duty for Amir Temur – as if he feels compelled to act righteously. We may recall the scene in which he calls Khwarazmshah Husayn Sufi to fairness and prudent action. The great Sahibqiron did not present himself as just merely to persuade Husayn Sufi; rather, he urged him toward justice because such bravery and perfect human qualities are considered moral obligations for a true and righteous ruler.

Another aspect that demonstrates the writer's mastery is that he reveals Temurbek's individual traits not through descriptive characterization and explicit labeling, but by portraying the ways in which his attitudes toward others, his principles, and his internal cultural values manifest themselves. Through the images of the palace women – Saroyim Khanim, Turkan Oqa, Shirinbika, Khonzoda Begim, Sultan Bakht Begim, Oqa Begi – the great commander's relationship to family life and women is clearly and vividly depicted. These characters provide a literary expression of the relationships between husband and wife, brother and sister, father-in-law and daughter-in-law, father and child.

In the course of the depiction, it is emphasized that the world conqueror is not an angel – he is an ordinary human being like many others, and at times he too can make mistakes and become powerless before the divine will. His regret and suffering for the mistakes he has committed are reflected in the details of the Isfahan events. Yet, it should also be taken into account that the concerns of a vast state are themselves vast. This is natural: while he once led only a few hundred people, now the worries of a great nation and a vast empire rested upon his shoulders. And this, of course, carries its own hardships and burdens.

At the beginning of the graphic portrayal of Temurbek's character, one notable trait appears only once. However, his prudence as a leader, his just rule, and his compassion and kindness not only toward those under his authority but toward all humankind are evident in his every action. It is noticeable that Muhammad Ali presents numerous historical facts and evidence to clarify the reader's understanding of Temurbek's personality and to convince them of its authenticity. Of course, the author's goal is not to depict Temurbek as an angel, but to portray him as he truly was.

The fourth chapter of the dissertation, titled **“The Interpretation of Historical Figures in Documentary Novels of Eastern and Western Literature,”** consists of three sections, and the first section examines the poetic features of documentary prose genres.

The primary purpose of the documentary prose genre is to artistically analyze and conceptually interpret historical figures, events, or social realities based on documentary sources. The distinctive feature of this genre lies in its combination of elements from both research grounded in factual evidence and literary creativity. From this perspective, documentary prose is not limited merely

to presenting facts; it also takes on the task of conveying them to the reader through artistic depiction and interpretation.

The scholarly approach to documentary prose has sparked considerable discussion among literary critics. In defining this emerging genre, researchers have taken into account its various facets.

According to E. G. Mestergazi, the uniqueness of artistic depiction in “documentary literature” lies in the fact that the artistic image is constructed not on imagination but on real events, which requires a special approach in conveying the author’s “self” and perception of reality. Unlike a traditional work of art where the image is entirely created by the writer, in documentary literature the image emerges from real facts, experiences, and the author’s interpretation of them. This creates a distinctive combination of documentary accuracy and subjective vision, where artistic fiction becomes secondary or may even be absent altogether⁷².

Y. I. Yavchunovskiy attempts to narrow the scope of the “documentary literature” genre. According to him, documentary literature consists of “memoir novels, documentary stories about a certain period in the life of the author-hero, travel books, and investigative narratives about characters and events”⁷³.

According to the Russian philologist and literary scholar V. S. Muravyov, “Artistic prose studies historical events and phenomena of social life through the analysis of documentary materials that are presented fully, partially, or in the exposition.”⁷⁴

In documentary prose, real-life facts and documents are analyzed from an artistic perspective, with emphasis placed on representing them within a historical context and showing in detail the social or historical role of the characters as well as their impact. In this genre, the author must pay great attention to harmonizing the scientific and aesthetic aspects of the factual material.

While the artistic depiction of characters is present in documentary prose, the author’s primary task is to conduct a deep scholarly analysis based on documents, to present existing facts in a multifaceted way, and to shape them into an artistic-aesthetic form. This requires the author to preserve the accuracy of historical events and figures, while also fostering logical thinking in the reader. In this regard, historical and scientific accuracy holds special importance in documentary prose, and the genre’s credibility and its impact on the reader are shaped on this very basis.

The second section of the chapter examines the role of the author’s purpose in portraying historical figures in documentary novels and explores the socio-political aspects of this process.

Every work written about our ancestors is also a part of our spiritual heritage. In particular, reading Justin Marozzi’s book allows us to feel this once

⁷² Местергази Е.Г. Специфика художественной образности в «документальной литературе» [Текст] // Филологические науки. – №1. – 2007. – С. 3-8.

⁷³ Явчуновский Я. Документализм в современной советской прозе [Текст] // Советская литература. – Саратов, 1969. – С. 140.

⁷⁴ Муравьев В.С. Литературная энциклопедия терминов и понятий [Текст] / Под ред. А.Н. Николюкина. Москва: НПК Интелвак, 2001. – С. 234.

again. Unfortunately, it must be said that the mutual misunderstandings and conflicting perspectives between Europe or America and the East have inevitably influenced different periods of literary development. Even in narrating and interpreting past events, in conveying to contemporary readers who these historical figures truly were, the subtle games of politics continue to play a role. If a writer does not approach history impartially, it is inevitable that such a situation may lead to the formation of incorrect perceptions in readers' minds about great personalities. Literature and history must remain free from any influence – and here, we specifically mean political influence.

In Justin Marozzi's work, it is clearly noticeable that he tends to evaluate events not from the standpoint of a writer, but rather from the perspective of a journalist. The methods typical of the yellow press – relying on superficial and dubious information, and presenting “sensational” and alarming details in order to capture readers' attention – are quite evident in the book.

At first glance, the writer seems to be limiting himself merely to conveying to readers the information provided by Eastern and Western historians. However, he skillfully uses historical sources and subordinates them to his own purpose. As we read the book, its sole underlying intention becomes crystal clear. The author approaches the personality of Amir Temur one-sidedly.

It must be particularly emphasized that Justin Marozzi does not always strive to accurately convey the information found in Eastern chronicles to the reader. In some instances, by omitting details that may seem insignificant, he alters perceptions of the historical figure and the events associated with him. For example, when writing about the Baghdad incident, he does not mention that Amir Temur showed mercy to many citizens of the city and granted them pardon. When reading Marozzi's account, one forms the impression that the entire population of Baghdad was annihilated. Yet Nizamuddin Shami describes this very event clearly and in detail. According to him, many people who escaped during the siege of the city were treated kindly by the Sahibqiron's troops. Throughout the forty-day siege, a considerable number of such refugees fled the city every day⁷⁵. For some reason, any reader of Justin Marozzi's work becomes convinced that he acts as though he is unaware of this information. There is no doubt that such a method of giving a supposedly “objective” assessment of historical events and figures is directed toward a particular purpose.

Marozzi, in most cases, bases his narrative on Ibn Arabshah's *History of Amir Temur*. At one point he writes: “*Timur tries hard to leave behind the memory of his triumphant campaigns and great constructions, but this yields no result*”⁷⁶. Certainly, it would be one-sided to claim that the author is unaware of the magnificent architectural monuments, palaces, and the numerous works written about Amir Temur. Even though Marozzi is well informed about Temur's constructive accomplishments, he deliberately pretends otherwise. Indeed, he knows very well from the sources he has studied that it was because of Temur that

⁷⁵ Низомиддин Шомий. Зафарнома. – Т.: Ўзбекистон, 1996. – Б.313.

⁷⁶ Мароцци, Жастин. Тамерлан. Завоеватель мира. – М.: Полиграфиздат, 2010. – С.60.

a Renaissance took place in Movarounnahr and Khurasan, and that through his and his descendants' efforts, the region enjoyed great development in culture, science, and construction. But Marozzi's intentions are different, that is all. While writing his book, Marozzi referred to Ibn Arabshah's chronicle more than 70 times. He also consulted Sharaf al-Din Ali Yazdi's *Zafarnama* almost as many times. However, what is striking is that he relies on Yazdi only when describing the outcomes of military campaigns – and nothing beyond that.

Justin Marozzi may, in a word, be called the *Ibn Arabshah of the 20th century*. The lesson taken from his work may lead readers to form incorrect conclusions about the history of Turkic peoples and, more importantly, about the historical figure of Sahibqiron Amir Temur.

The work *Amir Temur's Image* by the Uzbek writer Pirimqul Qodirov⁷⁷ is fundamentally different in its essence from Justin Marozzi's book. In this work, scholarly precision based on authoritative historical sources is harmonized with the artistic mastery of an experienced and talented writer, and each enhances the impact of the other. As a result, the book presents truly world-shaping historical events and their central figure—Amir Temur—with a powerful appeal through an engaging plot, a well-constructed composition, and novelistic thinking. However, upon reading the work carefully, one notices that the author primarily focuses on the positive events related to Amir Temur—those that highlight the obstacles and difficulties he encountered in life and that intensify the dramatic nature of his personality, ultimately evoking sympathy toward Amir Temur in the reader.

The author does not express his own attitude toward the events of Isfahan, Damascus, and Delhi – incidents that would likely be of greater interest to foreign readers. This may lead to the impression that the events are portrayed one-sidedly. In addition, when presenting and interpreting historical events, P. Qodirov, in most cases, relies on the work *Temur Tuzuklari*.

In our view, in any literary genre – especially if the work is about a historical figure – it is essential to delve more deeply into the essence of past events. It is also necessary to answer questions such as: To what extent was the historical figure connected to the transformations taking place in the society of that time? Did those changes contribute to the development of human civilization, or did they lead to decline?

The third section of the chapter is devoted to issues concerning the role of scholarly historical sources in creating the images of historical figures.

Many positive statements made by numerous European Orientalists about our great ancestors, of course, fill our hearts with a sense of pride. However, alongside these, there also exist works written in Western literary contexts on the basis of Eastern chronicles that, in our view, contain misinterpreted or incorrectly presented information. Providing an accurate socio-aesthetic evaluation of such works requires dedicated scholarly research and analysis. After all, any work intended to influence the reader's thinking also plays a major role in shaping their

⁷⁷ Қодиров Пиримкул. Амир Темур сиймоси. – Тошкент: Ўзбекистон НМИУ, 2007.

worldview. Naturally, this may lead to the formation of perceptions in the reader's mind about our great ancestors that are far from the truth.

It is well known that Western literature pays great attention to the outcomes of Amir Temur's conquest campaigns. The scale of casualties resulting from these campaigns has long astonished European humanists. Any Western author who addresses the topic of Amir Temur does not fail to mention the events of Isfahan, Damascus, Baghdad, and Delhi. For example, writers such as Justin Marozzi⁷⁸ and Jean-Paul Roux⁷⁹ unanimously proclaim that one hundred thousand captives were executed before the Battle of Delhi. Others write that seventy thousand people were killed in Isfahan and ninety thousand in Baghdad. Of course, all these writers base their claims on Eastern sources. However, in our view, in their approach to the evidence and in their supposedly objective analysis, these authors have gone down the wrong path. We do not intend to deny the reports concerning the execution of prisoners before the Battle of Delhi, but clarifying the number of victims would undoubtedly shed more accurate light on certain aspects of Sahibqiron's personality.

As noted above, Western Orientalists rely on Eastern sources when discussing Amir Temur. Therefore, let us turn our attention to those Eastern sources. In particular, Nizamuddin Shami provides the following information: "From the banks of the Indus River to the place where they had encamped, nearly one hundred thousand Hindu captives from among the unbelievers and idol worshippers were taken... According to the decree that was issued, the captives were executed by the sword and their blood flowed like a flood... One out of every ten soldiers was left in that land, and they protected the wives and children of the slain Hindus."⁸⁰

Writers who have read the above-mentioned information concluded that one hundred thousand captives were executed by Amir Temur's army before the Battle of Delhi. In reality, this is not the case. Nizamuddin Shami wrote that before the battle there were one hundred thousand captives. These captives included men, women, and children. Clearly, when Shami mentions "captives," he refers to all of these groups together. This can also be understood from later passages in the same source, where the term "captive" is again used to denote men, women, and children. Only the men who were of fighting age were executed. The women and children were not killed. Nizamuddin Shami himself reports this. Considering that during the campaign many more women and children were taken captive along the way, and that Hindus were known to have large families, it becomes clear that the number of those executed could not have been one hundred thousand. If we estimate one woman and two children per each male captive, then the number of those executed would not be one hundred thousand but only one quarter of that—around twenty-five thousand. In fact, the number of children must have been even higher, because Amir Temur assigned one out of every ten soldiers in his army to

⁷⁸ Мароцци Жастин. Тамерлан. Завоеватель мира. – Москва: Полиграфиздат, 2010. – С.278.

⁷⁹ Ру Жан Поль. Тамерлан. – Москва: Молодая Гвардия, 2007. – С.289.

⁸⁰ Низомиддин Шомий. Зафарнома. – Тошкент: Ўзбекистон, 1996. – Б.247.

guard the remaining women and children. This means that at least ten thousand soldiers were needed solely for this purpose, which clearly indicates that the number of surviving captives was very large. Another proof that this issue is debatable is that the Indian historian Yahya Sirhindi, in his *Tarikh-i Mubarak Shahi*, gives the number of those executed in Delhi as fifty thousand.

Moreover, it is difficult to fully trust that every numerical figure recorded in chronicles of that era is completely accurate. In general, the question arises: could chroniclers have made mistakes while documenting historical events? For example, the information left about the population of Tabriz during that period, and about whether the city was large or small, seems somewhat doubtful. Relying on sources, Justin Marozzi writes that the wall surrounding the city of Tabriz was twenty-five thousand paces long. However, Clavijo reports that there was no wall surrounding Tabriz.

In many cases, orientalists have approached the information in historical sources superficially and, without fully understanding the true essence of the matter, have used such facts in their works in a one-sided manner. In particular, representatives of Western literature rely on the claim that Sahibqiron belonged to the descendants of the Mongols.

Conclusion

1. In historical literary works, the portrayal of the hero appears as an important component of the literary process. The poetics in such works serve to express both the individual and typical qualities of the character. The challenges in depicting image and character often arise from the contradiction between historical truth and artistic interpretation. At the same time, representations of historical figures have gradually developed within various literary traditions and have undergone changes at different stages of world literature. The depiction of the hero has, in different periods, featured mythological, epic, or realistic characteristics. In the literary process, the image of a historical figure is shaped under the influence of national worldview and socio-ideological factors.

2. In English literature, the historical theme has long been one of the primary directions. Historical figures and events have been interpreted both in legendary and realistic styles. In the process of character creation, epic and historical elements are synthesized in a unified form. In English chronicles, historical figures are often depicted in connection with national ideology and notions of statehood. Later, during the periods of Romanticism and Realism, new concepts emerged, and characters began to be portrayed with greater psychological depth. In contemporary English literature, historical novels have undergone transformation within the postmodern framework, where historical truth is interpreted in a multifaceted manner.

3. In medieval English historical tragedies, the creation of historical character images reveals a syncretism of historicity and epic traditions; however, this literary tendency did not persist for long. In William Shakespeare's historical chronicles, historical figures are portrayed realistically, with their true character traits, and this influenced the principles of constructing historical hero images in later historical works. In Uzbek literature, however, the blending of historicity and

epic features can be observed from the medieval period all the way to the end of the 19th century.

4. In English literature, literary movements have played a major role in the development of historical themes and historical characters. Thus, in Renaissance historical drama, the historical hero occupies a central position; in the historical novels of the Romantic period, historical figures move to the background; while in modern and postmodern literature, the main focus shifts to the inner world, emotions, psychological experiences, and fragmented impressions within the stream of consciousness of historical characters. Rather than directly reconstructing the character, contemporary authors strive to explore the spiritual and psychological experience of the individual.

5. In his novels, Walter Scott depicts both historical figures and characters who are partly historical and partly legendary. However, he always places another type of character – an ordinary hero – at the center of the narrative. This new kind of protagonist is one of Scott's primary and most significant innovations.

6. In the second half of the twentieth century, the historical novel underwent a sharp transformation under the influence of the postmodern paradigm. While modernism attempted to comprehend historical experience through individual consciousness and inner emotions, postmodernism reshaped history as a cultural and ideological construct. In this process, history is presented not as an absolute truth, but as a field of texts and interpretations – a structure shaped more by discourse and ideology than by documentary evidence.

7. In the historical character portrayal of Uzbek literature of the 20th–21st centuries, ideological, national, and regional features play a significant role. In particular, in the historical novels of the National Awakening period, the depiction of historical heroes reflects the influence of English and Russian historical drama and novel traditions; in works created during the Soviet era, the representation of historical figures is shaped by the traditions of socialist realism; while in the historical novels of the independence period, a distinctively new literary approach to portraying historical characters emerges.

8. If we compare the earlier stages of the development of the historical novel genre in Uzbek literature with the depiction of historical heroes in the novels of the independence period in terms of tradition and innovation, as well as poetic modes of representation, we can clearly observe significant conceptual updates in the creation of historical figures. In particular, while epic traditions dominated the image of the historical hero from the 15th to the 19th centuries, a realistic approach emerged during the national liberation movement. The style of depicting historical heroes developed during this period reflects the principles of European, particularly Walter Scott's, portrayal of the historical hero. While the social method of creating the image of the historical hero predominated in Soviet literature, the biographical method has become increasingly prominent in the literature of the independence period.

9. In the historical novels of the independence period of Uzbek literature, universal human values have become the dominant aesthetic criterion. The faith, purpose, ideology, and spiritual-psychological world reflected in the characters of conquerors, court nobles, saints and spiritual leaders, poets, and scholars depicted in these novels have become the core idea of historical fiction.

10. Documentary novels represent a genre with distinctive poetic features in the portrayal of historical figures. In such works, information about real events and personalities is conveyed through an artistic style. The author's intention plays a decisive role in how the image of a historical figure is interpreted. Therefore, documentary literature presents a harmony between subjective viewpoints and objective reality. Reliance on scholarly historical sources is considered a fundamental principle of the genre in creating historical characters. At the same time, documentary prose allows historical events to be vividly depicted within their temporal and spatial context.

11. Although works in the documentary prose genres of Uzbek and English literature rely on historical facts and sources in portraying historical figures, the authors' intentions in creating these works have significantly influenced the character-building process. In particular, when Western writers depict Eastern historical personalities, a Eurocentric perspective predominantly shapes their approach.

12. Historicity is a fundamental point of reference for any work of documentary prose – this is a simple truth. Any violation of this principle will, without doubt, affect the coherent structure of the work as well as the rhythm and logic of its character system. Therefore, when analyzing the depiction and interpretation of historical figures within the field of literary studies, it is essential to pay particular attention to these aspects.

13. Despite the existence of numerous history textbooks and newly created historical works, unfortunately, accuracy is still lacking in information about historical figures, characters, events, and their essence. Exaggerations and false details that have been repeatedly retold and embellished over centuries and years have severely distorted the true historical picture. As a result, history has in some cases become indistinguishable from sensational rumors, and even the most seemingly reliable evidence has suffered from various distortions and misinterpretations.

**РАЗОВЫЙ НАУЧНЫЙ СОВЕТ, СОЗДАННЫЙ НА ОСНОВЕ
НАУЧНОГО СОВЕТА PhD.03/05.05.2023.Fil.163.01 ПО
ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ НАМАНАГАНСКОМ
ГОСУДАРСТВЕННОМ ИНСТИТУТЕ ИНОСТРАННЫХ ЯЗЫКОВ**

**НАМАНАГАНСКИЙ ГОСУДАРСТВЕННЫЙ ИНСТИТУТ
ИНОСТРАННЫХ ЯЗЫКОВ**

Дадабоев Олимжон Ортикович

**ПРИНЦИПЫ СОЗДАНИЯ ОБРАЗОВ ИСТОРИЧЕСКИХ ЛИЧНОСТЕЙ
В ВОСТОЧНОЙ И ЗАПАДНОЙ ЛИТЕРАТУРЕ**

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

**АВТОРЕФЕРАТ
докторской диссертации (DSc) ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ**

Наманган – 2026

Тема диссертации доктора наук (DSc) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан под номером B2025.1.DSc/Fil940.

Диссертация выполнена в Наманганском государственном институте иностранных языков.

Автореферат диссертации на трех языках (русском, узбекском, английском (резюме)) размещен на веб-странице Научного совета (www.namsifl.uz) и информационно-образовательном портале «ZiyoNet» (www.ziyo.net).

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Ведущая организация:

Андижанский государственный институт иностранных языков

Защита диссертации состоится «_____» _____ 2026 года в _____ часов на заседании Разового Научного совета, созданного на основе Научного совета PhD.03/05.05.2023.Fil.163.01. при Наманганском государственном институте иностранных языков (Адрес: 160700, Наманганская область, город Туракурбан, улица Саодат, дом 28. Тел.: (+99869) 442-11-67, faks: +99899-977-88-83, e-mail: info@namsifl.uz / namchi-1@exat.uz / namdchti@edu.uz).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Наманганского государственного института иностранных языков (регистрационный номер _____). (Адрес: 160700, Наманганская область, город Туракурбан, улица Саодат, дом 28. Тел.: +998(69) 442-11-67, faks: (+99899-977-88-83, e-mail: info@namsifl.uz / namchi-1@exat.uz / namdchti@edu.uz).

Автореферат диссертации разослан «_____» _____ 2026 года
(Протокол реестра № _____ от «_____» _____ 2026 года).

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ВВЕДЕНИЕ (Аннотация докторской диссертации)

Цель исследования заключается в сравнительном освещении принципов создания образов исторических личностей в художественных исторических произведениях узбекской и английской литературы.

Задачи исследования:

Сопоставительный анализ художественных произведений, созданных о исторических личностях в литературе стран Запада и Востока, с целью выявления принципов художественного изображения у писателей, а также сходных и отличительных черт в исторических произведениях обеих культур и факторов, обусловивших эти особенности;

анализировать появление и этапы развития произведений на историческую тематику в английской литературе;

определить степень соответствия исторических образов в прозаических произведениях узбекской и английской литературы исторической действительности, а также выявить влияние народного устного творчества и исторических источников на формирование этих образов;

проанализировать возникновение и этапы развития произведений на историческую тематику в узбекской литературе;

раскрыть идейно-художественную интерпретацию прозаических произведений об исторических личностях в узбекской и английской литературе, а также художественные принципы создания исторических образов в обеих литературных традициях;

определить роль исторических источников и значение авторского замысла в интерпретации образов исторических личностей в документальных романах.

Объектом исследования выбраны исторические образы, созданные в исторических романах, документальных романах и драмах узбекской и английской литературы.

Предмет исследования составляет степень соответствия исторических образов исторической действительности в прозаических произведениях узбекской и английской литературы XV–XXI веков, посвящённых историческим личностям, а также влияние народного устного творчества и исторических источников на создание этих образов, идейно-художественная интерпретация данных произведений и выявление принципов создания образов исторических личностей в узбекской и английской литературе.

Научная новизна результатов исследования заключается в следующем:

установлено, что в английской литературе в исторических трагедиях Средневековья при создании образа исторического героя наблюдается синкретизм историчности и эпических традиций, однако данная литературная традиция не получила длительного развития, тогда как в узбекской литературе подобное переплетение историзма и эпичности прослеживается с средневекового периода до конца XIX века;

доказано, что в формировании исторической тематики и исторических образов в английской литературе значительную роль играют литературные направления: если в исторических драмах эпохи Возрождения образ исторического героя занимает центральное место, то в исторических романах эпохи романтизма исторические персонажи отходят на второй план; в современной модернистской и постмодернистской литературе основное внимание уделяется внутреннему миру исторических героев, их чувствам, психологическим переживаниям и фрагментированным впечатлениям в потоке сознания, стремясь исследовать духовно-психологический опыт личности, а не прямое воссоздание характера исторического героя;

обосновано, что в создании образов исторических героев в узбекской литературе важную роль играют идеологические, национальные и региональные особенности; в частности, показано, что в исторических романах периода национального возрождения на формирование образа исторического героя оказали влияние традиции английского и русского исторического романа, в произведениях советского периода – принципы социалистического реализма, а в исторических романах периода независимости – формирование новых, самобытных литературных традиций;

путём сопоставления ранних этапов развития жанра исторического романа в узбекской литературе с романами периода независимости выявлены обновления в концепции создания образа исторической личности, проявляющиеся как в традициях и новаторстве, так и в поэтических способах художественного изображения;

установлено, что несмотря на опору на исторические факты и источники при создании образов исторических деятелей в произведениях документальной прозы узбекской и английской литературы, авторские цели оказывают значительное влияние на процесс формирования образа; в частности, доказано преобладание европоцентристского подхода западных писателей при интерпретации восточных исторических личностей.

Внедрение результатов исследования. На основе полученных результатов по принципам создания образов исторических личностей в литературе Востока и Запада:

научные выводы о том, что в формировании исторической тематики и исторических образов в английской литературе значительную роль сыграли литературные направления: в исторических драмах эпохи Возрождения центральное место занимает образ исторического героя, в исторических романах периода романтизма образы исторических личностей отходят на второй план, а в современной модернистской и постмодернистской литературе основное внимание уделяется внутреннему миру исторического героя, его чувствам, психологическим переживаниям и фрагментированным впечатлениям в потоке сознания, а также что целью является исследование духовно-психологического опыта личности, а не прямое воссоздание характера исторического героя, были использованы в радиопередачах «Большая перемена» и «Образование и развитие», подготовленных редакцией телеканала «Узбекистон» Национальной телерадиокомпании

Узбекистана, вышедших в эфир в феврале и мае 2024 года (Справка государственного учреждения «Творческое объединение “Узбекистон 24”» Национальной телерадиокомпании Узбекистана № 05-06-1387 от 3 сентября 2025 года.);

научные выводы о том, что хотя в произведениях документальной прозы узбекской и английской литературы при создании образов исторических личностей опираются на исторические факты и источники, цели авторов оказывают существенное влияние на процесс образотворчества; в частности, западные писатели нередко подходят к созданию образов восточных исторических фигур с евроцентристской точки зрения; что в исторических трагедиях английской литературы средневековья наблюдается синкретизм историчности и эпических традиций, однако эта литературная традиция была недолговечной, тогда как в узбекской литературе подобное сочетание историзма и эпичности прослеживается с средневековья до конца XIX века, были использованы в рамках инновационного проекта № IL-27-4722022413 «Создание электронной платформы по дисциплине “Компаративистика” для курса “Сравнительное литературоведение”», выполнявшегося в 2023–2025 годах в Государственном университете мировых языков Узбекистана в рамках государственных научно-технических программ (Справка Государственного университета мировых языков Узбекистана № 04-04-1/4986 от 5 сентября 2025 года);

научные выводы о том, что в узбекской литературе в создании образов исторических героев важную роль играют идеологические, национальные и региональные особенности, в исторических романах периода национального Возрождения прослеживается влияние английской и русской исторической романистики; в произведениях, созданных в советский период, наблюдается воздействие традиций социалистического реализма; а в исторических романах периода независимости сформировались новые, самобытные литературные принципы были использованы в прикладном грантовом проекте «Создание многоязычной (на узбекском, русском и английском языках) электронной платформы узбекской литературы» (шифр RF-201912258), выполненном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (Справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои № 01/4-3003 от 8 июля 2025 года);

научные результаты о сопоставлении предыдущих этапов развития жанра исторического романа в узбекской литературе с изображением образа исторического героя в романах периода независимости, выявлении традиций и новаторства, особенностей поэтической репрезентации, а также обновления концепции создания образа исторической личности были использованы в рамках инновационного проекта IL-402104209 «Создание программного средства – морфолексикона узбекского языка и морфологического анализатора для автоматической обработки в информационно-поисковых системах (Google, Yandex, Google Translate)», выполненного в 2022–2024 годах в Ташкентском государственном университете узбекского языка и

литературы (Справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои № 01/4-3022 от 9 июля 2025 года).

Апробация результатов исследования. Результаты данного исследования были представлены в виде докладов и прошли общественное обсуждение на 8 международных и 6 республиканских научно-практических конференциях.

Публикация результатов исследования. По теме диссертации опубликовано в общей сложности 28 научных работ, включая 1 монографию, 12 статей в научных изданиях, рекомендованных Высшей аттестационной комиссией Республики Узбекистан для публикации основных результатов докторских диссертаций (из них 11 в республиканских и 1 в зарубежном журнале).

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

E'LON QILINGAN ISHLAR RO'YXATI
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ
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