

## ARTISTIC DISTANCE, FACT, AND CREATIVE SKILL IN A HISTORICAL NOVEL

**Kenjayev Farkhod Ikram ugli,**

junior researcher of the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan,

E-mail: [777farhodkenja777@gamil.com](mailto:777farhodkenja777@gamil.com)

UDC 821.512.133.09'06-047.48

ORCID: 0009-0004-4332-8951

The historical novel, in its own way, enriched the system of realities of new novels through the images of historical figures and strengthened their artistic dynamics. In literature, the principle of "returning to the past" has always been effective. This principle is especially important in the formation of new genres, in the reinterpretation of the past with the help of artistic methods and the creation of a historical basis.

Historical novels are significant because they attract the attention of society through artistic means to reflect disappearing moral values, highlight their significance, and restore them. History in the century, as a fact, now becomes a figurative image, becoming more relevant to humanity today, that is, the term "history" means not only a simple method of change in the 19th century or a universal process of change, but also a decisive context for understanding the present time.

The plot of historical novels allows one to imagine the processes of crisis and the reasons for the fragmentation of the nation. The historical hero appears at the center of events and is clearly and distinctly embodied against the backdrop of historical and social struggles. In historical novels, intrigue gradually intensifies as the plot develops. When various conflicts in the chain of events reach a certain point, the formation of the hero's personality and his historical task is clearly manifested. This task is aimed at solving historical problems and is revealed through the unique artistic interpretation of the hero.

In the genre of the historical novel, artistic reality is achieved through the depiction of dramatic events and contradictions based on historical truth. The resolution of the conflict is generalized through the activities of the historical figure, who is embodied as the main character at the end of the development of events. Through this structural approach, historical novels reveal not only past events, but also their human and social significance. The main character is the main driving force located at the center of events in the historical novel.

Historical novels, along with the realities of the past, reveal the evolution of human emotions and inner experiences over time. In this genre, a person is embodied in various professions and social statuses, acting in character-changing appearances. These

human qualities and complex characters are illuminated alongside historical truth and serve to reveal the truth of life through artistic reality. The genre of the historical novel has the ability to vividly depict various manifestations of man and society, leading the reader to universal truths. That is, "The depiction of history on a large scale, in the process of social development, in itself leads to the representation of the masses as an active force in history, to the manifestation of their creative power."

The widespread use of the historical novel genre is explained not only by socio-political factors, but also manifests itself in the formation of a realistic character through a clear and consistent depiction of abstract events, far from absurdity in its content. This feature is far from the danger of distorting historical facts and, on the contrary, serves as a special tool for illuminating the charisma and inner world of historical periods and individuals. Also, historical novels reveal the periodic specificity of human relations and establish an artistic dialogue between ancestors and generations in a historical context. One of the complex episodes of depiction in historical-realistic novels is the creation of an artistic interpretation of the dialogue between characters who were in opposition in the real past, but hardly met. In this regard, many writers "seek and find a neutral ground through the plot (historical novel) centered on (a typical character) that brings extreme, opposing social forces into human relations with each other." In historical-realistic novels about Jalaluddin Manguberdi, the function of a neutral (neutral) ground is formed by relationships in the process of communication through dream episodes, the hero's thoughts, or full-fledged fictional episodes.

Shahodat Isakhanova effectively uses such historical facts, and in the novel, Jaloliddin is portrayed not only as a powerful sultan with unparalleled physical strength, but also as a powerful sultan who can use magical tools (stones) with divine power, and as a hero who is not afraid of any danger. In the work, Jalaluddin stands out through this magical stone, which only he can use. In general,..."in folklore and classical literature, magical objects such as mirrors, magic mirrors, mysterious chests, and mysterious combs are often depicted in adventure works."

The widespread use of the historical novel genre is explained not only by socio-political factors, but also manifests itself in the formation of a realistic character through a clear and consistent depiction of abstract events, far from absurdity in its content. This feature is far from the danger of distorting historical facts and, on the contrary, serves as a special tool for illuminating the charisma and inner world of historical periods and individuals. Also, historical novels reveal the periodic specificity of human relations and establish an artistic dialogue between ancestors and generations in a historical context.

Conclusion. Modern Uzbek literature, especially historical novels of the independence period, is rapidly developing compared to historical works of the initial stage. This is explained, first of all, by the disclosure of historical sources and the consistent intensification of scientific research. Secondly, it is inextricably linked with the growing need for creators and students to understand their history and national roots, to derive artistic and aesthetic pleasure from past realities, to pay increased attention to spiritual and moral education, and to connect future generations with the heritage of their ancestors. In this regard, the current development of the historical novel genre is one of the important stages in the development of Uzbek literature and national consciousness.

In general, in historical novels, artistic distance is of great importance for the author to objectively assess the reality of the past, to a certain extent to remain outside the scope of events, to illuminate their general and individual aspects, and to draw important conclusions for his time. In this process, the historical fact and creative skill complement each other and serve to make the work of art original and impressive.

#### List of used literature

1. Quronov D. Roman haqida ayrim mulohazalar // Sharq yulduzi, 2011. № 5. – B. 114.
2. Ulug‘bek Hamdamning O‘zR FA O‘zbek tili, adabiyoti va folklori institutida o‘tkazilgan “To‘rtko‘cha” romani taqdimotidagi o‘z nutqidan. 2024.11.29.
3. Raymond Williams. A Vocabulary of Culture and Society. – New York, Oxford University Press, 1976. – P. 19.
4. Karimov G‘. Prozamizda tarixiy tematika // Sharq yulduzi. 1979. № 3. –B. 196.
5. Georg Lukacs. The historical novel. –New York: Humanites press, 1695.
6. Isaxonova Sh. Sulton Jaloliddin Manguberdi yoxud Chingizxon tuzog‘iga