ISSN NO: 2770-8608
March 2026

Some Conclusions On The Poetics Of The Uzbek Historical Novel

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Abstract: The article presents the specific features of the development of the Uzbek historical novel, the study of the poetics of Odil Yakubov's historical novels, and the conclusions drawn regarding the possibilities of polyphonic interpretation.

Keywords: historical novel, polyphonic novel, historical-biographical novel, literary conflict, epoch, environment, character, individual.

Although the Uzbek historical novel has traversed a complex period in its development, it has consistently advanced the tradition of the artistic interpretation of historical figures. In the process of interpreting the main idea of a specific era, its contradictions, and various aspects of social life, the author of a historical novel strove for self-awareness, aiming to convey the historical figures' activities on the stage of history to the reader in the spirit of that era through their artistic portrayals. Embodying the diverse contradictions of the era, historical figures found their expression in literary works through the creator's imagination and mastery in revealing the reality of that environment.

In 20th-century historical novel-writing, gradual processes of renewal were observed in the traditions of poetic depiction in terms of content and form. Namely, the traditions initiated by Abdulla Qodiriy underwent a process of elevation and poetic renewal in the 1940s by Oybek, and by the 1970s and 80s, through the mastery of writers such as Odil Yakubov, Pirimqul Qodirov, and Mirmuhsin. Consequently, this laid the groundwork for the emergence of historical novels by Muhammad Ali, Nurali Qobul, and Isajon Sulton during the years of independence. Furthermore, it necessitated the evaluation of the evolutionary development of historical novel-writing and its thematic and genre manifestations from the perspective of global and independence-era literary criticism.

It is appropriate to recognize the development of historical novel-writing directly as the product of the evolution of socio-aesthetic thinking. As is known, historical figures, who embody the leading characteristics of a social era, are formed and act under the influence of family, society, environment, and historical reality. This allows for an understanding of the historical novel's thematic scope and the historical environment through the interpretation of its gallery of images. It is evident that the expansion of the thematic scope of historical novels brought about principles of renewal in poetic interpretation and depiction.

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

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

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

"In 20th-century Uzbek literature... quite powerful works were created about great poets, scientists, and statesmen such as Alisher Navoi, Mirzo Ulugbek, Beruni, Ibn Sina, and Zahiriddin Muhammad Babur. In this regard, the services of our writers such as Odil Yakubov and Pirimqul Qodirov are particularly

ISSN NO: 2770-8608
March 2026

noteworthy"[1]. As a result, *"... a school was created that serves as a basis for producing works that fully meet the requirements of the historical novel"*[2]. Especially, *"O.Yakubov's historical novels "Ulugbek's Treasure" and "Ancient World", created in the 70s and 80s, constitute a new stage not only in the writer's oeuvre but also in the development of the Uzbek novel"*[3]. Under this influence, *"The writer (O. Yakubov) introduced many innovations to the poetics of the Uzbek novel. In particular, he laid the foundation for the Uzbek historical-polyphonic novel"*[4].

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

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

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

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

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

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

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

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

ISSN NO: 2770-8608
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The artistry and linguistic features of the work manifest in the study of the creator's individual style, the richness and potential of the era's national language reflected in the novel, the writer's mastery of word usage, and the extraction of the aesthetic value and emotional impact of linguistic tools.

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

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