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THE CYCLE OF NOVELS AND THE ROLE OF HISTORICAL SOURCES IN NURALI QOBUL'S CREATION OF HISTORICAL NOVELS

Jumayev Elmurod Bekpulatovich
Associate Professor, PhD, University of Information Technologies and Management
E-mail:elmurodjumayev272@gmail.com
ORCID: https://orcid.org/0009-0003-7433-7706
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Abstract. This article examines the role of historical sources in the creation of historical novels by Nurali Qobul and analyzes the significance of these sources in the formation of a cycle of novels. Particular attention is given to the author's approach to historical documents, chronicles, scholarly works, memoirs, and other source materials used in reconstructing historical periods, events, and personalities. The study explores how historical information is transformed into an artistic narrative through the interaction of historical fact, creative imagination, and the author's individual literary perspective. It also analyzes the principles of selecting and interpreting historical materials in the novel cycle, with emphasis on the representation of historical figures, social and political events, and the moral and spiritual atmosphere of the period. The article considers the relationship between historical authenticity and artistic fiction and demonstrates how the creative reinterpretation of historical sources contributes to the development of characters, plot structures, and thematic unity within a cycle of novels. Particular emphasis is placed on Nurali Qobul's literary approach to historical memory, national identity, and the representation of the past. The study concludes that the effective combination of historical sources and artistic interpretation constitutes an important factor in creating historically convincing and aesthetically significant novels.

Keywords: Nurali Qobul, historical novels, cycle of novels, historical sources, historical documents, chronicles, historical figures, historical events, historical reality, artistic interpretation, historical authenticity, creative imagination, historical memory, national identity, Uzbek literature, historical fiction.

Kirish. Mustaqillik yillarida o'zbek adabiyotshunosligida mavjud ilmiy an'analar bilan bir qatorda, dunyo adabiyotshunosligidagi yangicha uslub va yondashuvlarni ijodiy o'zlashtirish tamoyili shakllandi. Chunki, badiiy adabiyot, xususan, milliy romanlarda ikki qutbli dunyo haqidagi statik qarashlar yangilandi. Adabiy hodisalarni sabab-natija munosabatlariga tayanib izohlash an'anasi yoniga oqibatdan sababga qarab borish tamoyili qo'shildi. Poetik tasvirda ramziy-majoziylik salmog'i ortib, metaforiklik chuqurlashdi; tasvir predmeti va badiiylik moduslari yangilandi; badiiy ifodada mifo-poetik talqinlar, kinoyaviylik, tragiklik, satiriklik, dramatiklik moduslariga e'tibor kuchaydi. Shuningdek, muallif g'oyaviy-emotsional munosabatiga ko'ra, satirik modus markaziga qo'yilgan "niqob"langan ijtimoiy tiplar keskin inkor etildi; qahramonlik modusi transformatsiyaga uchradi; janr modifikatsiyasi sodir bo'ldi. Milliy romanning roman-epopeya, roman-pentalogiya, roman-tetralogiya, rivoyat-roman, mistik-roman; ilmiy-fantastik roman, ma'rifiy-biografik roman, esse-roman, roman-istehzo, roman-mushohada, roman-publitsistika, "mini-roman" kabi ichki shakllari yuzaga keldi. Janr namunalari semantik-struktur qatlamida esselashuv miqyosi kengayib, poetik ifoda imkoniyatlari ortdi.

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Bu jarayonni yanada ilmiy ifodalasak, roman janri trasformatsiyaga uchradi. Mustaqillik davri o‘zbek romanshunosligida dunyoni obrazli badiiy qayta gavdalantirishning G‘arbda taraqqiy topgan tamoyillarini Sharq-islom adabiy-estetik an’analari bilan uyg‘unlashtirish amaliyoti yuzaga keldi.

Ulkan yoki keng qamrovli taqdirlar, tarixiy davrlar, avlodlar o‘rtasidagi munosabatlar, kurashlar, ziddiyatlarni aks ettirishda roman imkoniyat ko‘lamining ayricha ekanligi o‘z isbotini topdi. Davr adabiyotining umumiy holatini bilishda va spetsifikasini belgilashda ham roman salmoqli mavqeda turadi. Bugungi kunda ayni janr tabiatida chuqur ichki sifatiy siljishlar, noana’naviy ilgarilashlar sodir bo‘lmoqda. Bu, ayniqsa, shakliy-uslubiy, tamsiliy-ifodaviy idrok hamda tafsilotlar tasvirida kuzatilayotir. Jahon miqyosidagi romanning shakliy o‘zgarish jarayonlarini, estetik hodisotni avvalgi davrlarda qat’iylashgan tayyor nazariy qoidalargagina tayanib tadqiq qilish ma’lum bir qiyinchiliklar tug‘diradi. Hozirgi davr romanlariga yangicha nazariy qarashlar bilan yondoshish ehtiyoji sezilmoqda. Hatto o‘ta oddiy hayotiy voqeliklar, juda sodda insoniy tuyg‘ular haqidagi fikrlar-u ifodalarning nasrdagi salmog‘i ortdi. Va yana ijodkor o‘z qalb olamini, sezimlar dunyosini manzaralashtirish imkoniga ega ekanligini har qachongidan yaxshiroq fahmladi. Buni ilmiy til bilan ifodalaganda psixoanalitik talqin deyish mumkin. Chunki roman inson ong qatlamlariga va tarixiy davr voqeligiga nihoyatda chuqur, teran kirib bormoqda. Zotan, ma’naviy zaruriyat bo‘lib qalbda avj olgan, qalbning tublarida yashirin hislar, latif mayllar mavji toshmog‘i, dard-u iztiroblar go‘zal badiiy bayonlarga do‘nishi, turfa kechinmalarning samimiy qorishiq tasviroti kitobxonlar botiniga ham begona hol emasdir.

Tadqiqot metodologiyasi. Amir Temur hukmronlik qilgan va buyuk saltanatga asos solingan davr millatimiz tarixining eng yorqin sahifasidir. Biroq Amir Temur shaxsiyati, faoliyatiga bo‘lgan munosabat tarixda har doim bir xil bo‘lmagan.Buyuk sohibqironning vafotidan keyin, hatto xonliklar davrida ham, sho‘ro zamonida ham Amir Temurning qadr-qimmati, shon-shuhratiga yetarlicha e’tibor berilmagan. Faqatgina jadidlargina buyuk sohibqironga “mustaqillik, ozodlik ramzi sifatida qaradilar” [1].

Sohibqiron so‘zi “O‘zbek tilining izohli lug‘ati”da “qiron egasi” sifatida talqin qilingan va ilmi nujum hamda afsona, rivoyatlarda Mushtariy yoki Quyosh planetasining ekliptika davrining ma’lum bir darajasida to‘qnash kelish vaqtida dunyoga kelgan farzand, bunday bolaning baxtli, g‘olib muzaffar va ulug‘ martaba egasi bo‘lishi bashorat qilinganligi qayd etilgan. Manbalarda Sharq mamlakatlarida qudratli, kuchli hukmdor, jahongirlarga nisbatan qiron unvoni qo‘llanishi keltirilgan. Ma’lumki, Amir Temur ayni shu pallada tug‘ilgan va yuksak unvon bilan sharaflangan.

N.Qobulning romanlar turkumida yozuvchining xohish-irodasiga zid tarzda, ijtimoiy hayot va ijtimoiy tiplar aks etgan. Soddaroq qilib aytganda, roman qahramonlari har qancha boshqalarga o‘xshamasa-da, o‘zgalardan unchalik farq qilmaydi. Ular ikki qutbda yashaydi: faqat o‘zi uchun yashaydiganlar, ikkinchisi, o‘zi, oilasi, xalqi uchun kurashib yashaydiganlar

Darhaqiqat, romanda alamangiz istehzo hech qanday nazokatsiz, oshkora aks etgan. Xalq dostonlari, xalq og‘zaki ijodi, islom dini tub asoslaridan tortib, A.Qodiriyning “O‘tkan kunlar” asarigacha nafis ifoda uslubi va oliyjanob g‘oyalari jihatidan yaqinlik mavjud.

Xulosa. Mironshoh timsolidagi nafs va shahvoniy hirs qabihligini fosh etish asnosida, moddiy olam va insoniyat ong-shuuriga daxldor barcha qonuniyatlar (keng ma’noda, bashariyat madaniyati) butkul rad etilgan. Aql-idrok sohibi sanash mumkin bo‘lgan Mironshoh (chunki Amir Temur o‘z

[1] Зиёев Ҳ. Буюк Амир Темур салтанати ва унинг тақдири. – Тошкент: Маънавият, 2008. – Б.7.

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farzandlari tarbiyasi bilan maxsus shug‘ullanadigan kishilar ajratgan, shahzoda yetarli bilim olgan edi) aslida, xiyonat va nafrat oralig‘idagi arosat holat – individual va ijtimoiy iztiroblar og‘ushida yashashga mahkum. Uning aysh-ishrat balchig‘iga botishi g‘oyat oson kechadi. Chunki ma’naviy dunyosi omonat bo‘lgan bu jo‘n odam qalbida eng yovuz illat– hasad bor, u hatto o‘g‘li Muhammad Sultonga ham hasad qilib yashaydi. Bu toifadagi kimsa hech qachon o‘z ruhini yuksaltirishga qodir emas.

CONCLUSION. Nurali Qobul’s historical novels occupy an important place in the development of contemporary Uzbek historical prose. His cycle of novels devoted to the history of Amir Temur and the Temurid period demonstrates the writer’s consistent effort to combine historical reality with artistic imagination. The novels that constitute the cycle present historical events and personalities not merely as factual material, but as a means of exploring moral, social, political, and philosophical questions relevant to human life.

The analysis shows that historical sources play a fundamental role in the creation of Nurali Qobul’s historical novels. Information about historical personalities, political events, military campaigns, diplomatic relations, and the social environment provides the factual and historical foundation of the novels. At the same time, the writer does not limit himself to reproducing historical facts. He interprets them creatively, reconstructing the psychological world of historical figures and presenting their personal choices, conflicts, relationships, and moral qualities through artistic means. This approach allows historical figures to acquire a more complex and human dimension within the fictional structure.

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