



THE IMPORTANCE OF HISTORICAL NOVEL OF PIRIMKUL KODIROV'S "HUMOYUN AND AKBAR" AS A MATURE LITERARY PHENOMENON

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Abstract. *The article discusses the importance of historical novel of Pirimkul Kodirov's "Humoyun and Akbar" as a mature literary phenomenon. Some historical facts and events have been analysed.*

Key words: *history, novel, event, fact, historical figures, artistic interpretation.*

It is known that historically in novels there will be two different types of artistic tissue: the first is the artistic tissue in the interpretation of historical figures, and the second consists in expressing the reality of the era in fictional images, which are the product of pure badily tissue. The artistic interpretation of literary types that clearly reveal such laws in historical novels, while the laws of fantasy in historical research are revealed by means of a clear analysis of evidence, is paramount. The juxtaposition of historical reality with artistic texture allows for a more realistic and vivid picture of the reality of the period that the writer is describing. Therefore, the artistic texture in a literary work cannot be replaced by any other medium. The beginning of the artistic texture is visible at the birth of creative intention, the yarq etlb. P.Kadyrov's novel "Humoyun and Akbar" has a footnote that says "from the author". It is in this scroll that there is an allusion to the reasons underlying the birth of the creative intention that inspired the writer to create the novel: "modern needs encourage us to learn from history. The big problems that today's humanity is bothering have fallen on the heads of our ancestors, albeit in different forms and on different scales in past times. They have gone through a lot of spiritual research towards understanding and solving this problem, and have inherited their historical experience to us.

Among these problems is the fact that a person has inflicted a lot of suffering on the breed - a massacre caused by the animosity of various states and ideologies-Wars. In particular, the pursuit of evil forces in their passion to dominate the present world to light a terrible atomic flame in the sparks of the Cold War puts human life in jeopardy. To the work to eliminate this danger, the progressive forces of the whole world and the most instructive experiences of all peoples are being mobilized. The intention to contribute little to this universal mobilization from the historical experience gained by our ancestors gave impetus to the writing of this novel. Its main events take place in India, a neighboring and friendly country to us, in the 16th century. It is widely believed that during this period, the work of talented historical figures who went to Movarounnahr to the cultural upheaval that took place in the life of the Indian people was absorbed. From the grafted points of the history of our peoples, the fruits of spirituality matured, which spiritually bring different peoples closer to each other and elevate peat cultures.



India, which at that time became one of the most powerful and progressive countries in the world, was looking for new ways to rid all peoples of national strife, in the midst of a scourge of religious animosity, declared all peoples and beliefs equal, was one of the first in the world to initiate a "peace kull" - a policy of all-round peace. Akbar, who was born and raised in India and regarded it as his homeland, was the initiator of this policy. Of course there were big differences and strong conflicts between politics and life. Both Akbar and his father Humayun lived in a whirlwind of internal-external conflicts throughout the unr. It is known from historical documents that in the most dangerous cases, representatives of an impartial, honest working people saved them from cash deaths. I therefore sought to define the ideological direction of the novel through people's representatives such as Nizam, Salim, La'l Chand, Mohim". When it is said that Badily tissue begins with the birth of creative intention, first of all, an figurative idea is envisaged. Because the writer is impressed by the impressions he receives in the process of artistic analysis of both today's modern needs and the lessons of history-he finds the main idea that will become the basis for the novel to be written. The writer begins to imagine figuratively that many of the problems that bother our contemporaries once also fell on the heads of our ancestors, who, having solved these problems, left their historical experience to us as a legacy. The creative intention of the writer is so great that he thinks not only of his native people, but of the prospect of all mankind:

"Not bowing to all losses and troubles" among the passers-by, Humayun and his son Akbar are the basis of the ideological intention that the King's figure and activities form the mature content and perfect plot of the novel. The historical and textural images depicted in the novel are all of the leading literary type - that is, Akbar gathers around the King, badly forming a joint. In itself, it is understood that the figure of King Akbar is the seed that forms the unity of thought in the novel, that is, the basis of the figurative idea. The writer begins his novel by skillfully drawing the landscapes of historical reality, a blessed and fertile land that roars and bruises this seed. In the eyes of readers, the events of 1528 come to life. In the landscape created by the writer, it is included in the image that Khanzoda begim khomush, who is over the sixties in age, with his hair turned white and his body small, sat alone in one image: the writer seeks to compare two kings - Humayun and Sherkhan and reveal the truth of the era with truthfulness. Sherkhan, then in his forties, was well versed in accounting and business, and hated the chaos and bribery in Cesaran. He also gains fame in the style of an educated man who knows most of Sheikh Sadi's poems by heart. It also works with entrepreneurship in measuring the land of the peasants in cesaran, calculating the harvest without fail, and ending the begging of the taxers. His benefactors begin to call him "righteous". Meanwhile, Babur dies-Mahmud Lodi, the Inis of the late Ibrahim Lodi, gathers the vengeful Afghans around and rebels against Khumoyun. Mahmud Lodi also subdues Bihar and Sesaran to himself-yu forcibly joins Sherkhan with his navkars, starting a war against Humoyun. It was absolutely not interested in war. The writer assures readers that there will be no idea that is devoid of humanity, as he also creates the image of the Nizam side by side with Humoyun. As he raises the Charter to the height of the literary type of the Humoyun period, only a single person is the creator of all events and all ideas,



only a person himself is the creator of a miracle, and if he truly strives, he will also be able to dominate the forces of nature, seeking to embody the reality of the era in his style.

The most beautiful pages in "Humoyun and Akbar", the impetuosity that leaves minds lol, the hard work won by engaging in a face-to-face battle with death, may have found its artistic expression in the Nizam literary type. Readers believe that in the face of the activities of the Charter there is a kind of naturalness opposite to the bowing of Humoyun, the ingenuity of the Charter, its imagination, the thought-provoking events in overcoming deaths, which represent the common people in the world. Therefore, this literary type is considered sacred. Because perseverance in the Charter, dishonesty, self-confidence, loyalty to a friend are sacred. His hatred of the good he created, and against any filth, is sacred. There is no spark in it from envy, from greed, from crime. He is only a symbol of honesty, loyalty, good. The writer pays a lot of attention to this literary type, gives him all his affection, raises him to the height of the lesson, therefore, the Charter is cultivated as it moves from event to event. In fact, this image is also a historical figure whose name is mentioned in the works of the muarrichs. The writer correctly commented that Humoyun's accession to the throne of Nizam such was recorded in Abulfazl's "Akhamoma", Jawhari's "Humoyunnoma", in the memoirs of Gulbadanbegim. It is in this character that honesty is a quality inherent only in hardworking people. Despite having bypassed several deaths in a gruesome battle with sherkhan, Humoyun, who is drowning in an empty River, is about to be rescued by Nizam Saker. However, Humoyun, unable to see the river come out alive, said, "Put me down. save yourself". The Nizam replied, "No, Lord. I will serve on your ship and receive a salary. If I do not let you out of the water, let the bread You Give be unclean. I've learned to eat honest bread," he says.

Humoyun understands that if a guy who serves as an oarsman on a ship does not forget the honest - unclean even in such a risky situation, then there is a caromat in this. Indeed, he will soon witness this karomat. The Nizam's clothing shalabbo recalls that this wounded young man was the Crown Prince of that day, and tells Zun that "if you see me in the death of I, who was taken for granted, there are two mouths worth," and explains to him the truth of the period when Humoyun was instrumental in his fate: "with corrupt officials, deceitful sheikhs have.

The dire consequences of Humoyun's defeat in his war with Sherkhan become increasingly oppressive. The parents of the seven thousand who died drowned in the water and the five thousand who died in battle, the people-relatives of Humoyun, begin to father a stone of reproach. Indians will be bullied from Humayun. By placing the Nizam on the throne, he seeks to win the favor of the Indians and thus gain their trust. However, the gulfs that fall on Beaver's head do not bypass Humayun either. Disputes between the Agha - ini begin to escalate. The throne of Toju also sends down a background of misfortunes on the head of the Nizam, leaving him a life-long triumph. With the approval of the charter, the wedding of Humoyun and Hamida Bonu will take place. Thus, the ground is laid for the arrival of the protagonist of the novel, Akbar, into the world.

By creating the character of the writer Humoyun Mirzo, the great reality of the era goes page by page to Page the incredibly difficult task of creating a large centralized state by joining forces belonging to different sciences, different ideologies. When Humoyun



confronts Sherkhan, King Ismail and King Tahma, ne - ne leaves the deaths in the dog, and with his bravado and entrepreneurship, the SIQS are overcome by dolmo and boldly progress. Each image in the novel performs a specific artistic task, that is, davming carries a reality imposed on him. Let's take the image of Sherkhan as evidence of our opinion. Sherkhan sits on the throne for five years in exchange for military tricks, betrayals, murders, forming a new state with great intensity and pace. However, after his death, the wars between the two-he, caused internal strife, and this state, which was built with shiddata Sura't, quickly disintegrated. Sherkhan's eldest son relocations Odilkhan, while not involved in the fighting, arrives in Agra and declares himself king. However, a number of other emirs recognize Jalal Khan, the middle son of Sherkhan, as vallahd. Of Sherkhan's most famous Army leaders, Havas Khan rebels against Jalal Khan in Sirhid. The governor of Punjab, Haibat Khan, also does not recognize Jalal Khan. In Chinar, Sherkhan's son-in-law Ahmadkhan Sur, in Bangola Ibrahim Sur, and others fall into the movement of becoming independent tsars in their own right, shattering the unified state. With this, the writer was able to artistically express the truth of the era that any major state built on the basis of betrayal and deception is doomed to fall apart no more than one day.

The writer reveals that Humoyun, who stands at the center of the novel, has inherited his part in addition to the life of Babur Mirzo, who has given his life to his liver, while being depicted in the manner of Babur's crown prince. Those defeats that took place in Babur's life, those persecutions, those Sardars also fall on Humayun's head. He is heartbroken by the dispute between the ogaa-Ini and is destined to gather his three brothers at a table after a seven-year struggle within the very large Jabru-Jafas.

The writer shohlík was able to express teran on the example of the realities of the period when the kingdom was restored to the people during his reign, when the kingdom was ruled by brave and enterprising persons, and the elu yurt also became balogardon for him, and justice and honor, popularization and enlightenment literalized the life of the Kings. The peculiarity of Adib's artistic skills is that he instilled these truths into the types of Kings adably created by himself through the medium of artistic weaving. It is clear from history that the Indian Ulama, who brought to the surface the enormous talents of Babur, Humoyun, Akbar, had been among his memorable historically personas. The writer also created rare monuments to the prospects of mankind, even because he studied these historical truths in depth and in detail and was able to choose their activities for the loss of religious and national animosities as the main ideological direction in his historical work. Especially for historical novels created about historical figures at the moment, where there is now a risk of religious extremism, the passion of personal interests threatens the future of mankind, and for the skillfully discovered literary types of Kings who carry the truth of the era, it makes it possible to discover extremely important life truths. So is the importance of Pirimkul Kadyrov's historical novels as a mature literary phenomenon.



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