



POETIC FEATURES OF THE HISTORICAL
BIOGRAPHICAL NO

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ABSTRACT

The article examines theoretical views on the formation, genesis, and development of the historical-biographical novel in world and Uzbek literature. There are various works of fiction that reflect historical reality, and each genre has its own specific forms of poetic expression. In biographical works, historicity and modernity are combined in a distinctive synthesis. The study also analyzes a number of processes involved in the representation of historical reality, particularly the use of historical figures and historical events as the basis for a literary work.

In recent years, extensive research has been conducted in world literary studies on the systemic-semantic structure of the poetics of the historical-biographical novel. It should be noted that the relationship between history and artistic invention becomes organically intertwined within any perceived reality. Uzbek literature has also witnessed various features of the historical-biographical novel and processes of poetic renewal. As a result, this provides an opportunity to penetrate more deeply into the comprehensive psychology of creativity. Studying the genre from the perspectives of plot and composition, as well as historicity in literary interpretation, creates favorable conditions for reaching the fundamental sources of the problem. In the architectonics of the historical-biographical novel, important factors of human will, as well as the reliability of facts and sources, are also determined. In particular, the origins of the emergence of the novel in ancient Greek culture have become one of the important and relevant theoretical issues today.



In contemporary Uzbek literary studies, artistic interpretation has become increasingly diverse in recent years. This diversity has contributed, in a genuine sense, to transforming the truth of life into artistic truth, demonstrating the writer's individual approach, revealing the diversity of expressive culture from the perspective of genre and form in epic works, and expanding stylistic modifications.

As literary scholar A. Rasulov notes: "The spirit of the Uzbek novel influenced poetry and drama: poetic novels and dramas resembling novels were created. Historical, analytical, biographical, mystical, adventure, fantastic, detective, satirical, and domestic novels appeared in Uzbek literature. Uzbek writers have mastered the practice of novel writing to a high degree: novel-dialogues, novel-trilogies, and even series of novels are being created" [1, p. 56].

Indeed, the beginnings of Uzbek novel writing emerged through the historical novel, and the talented writer Abdulla Qodiriy raised it to a high level. This tradition has continued, to one degree or another, for almost a century. Therefore, the novel genre itself has undergone changes in terms of thematic scope and generic renewal. It is well known that history develops amid unprecedented changes and transformations. As a historical period tests important aspects of human will, it is valuable because it embodies the distinctive characteristics of its era in understanding and conveying the truth of life. At the same time, the genesis of the historical novel, contemporary novel, and biographical novel synthesizes the principles of epic scope; the author is valued for being able to shape authentic sources into an artistic structure based on creative invention.

As literary scholar N. Karimov notes: "Two important trends can clearly be distinguished in novel writing during the period of independence.

[03.10.2026 9:59] Зечебова 2: While novels belonging to the first trend depict events and problems of the present, works belonging to the second trend are devoted to historical themes and the creation of images of historical figures... Usually, when we think of the novel, we imagine large-scale epic works devoted to depicting important pages in the history of a people and nation and artistically embodying the lives of great ancestors who lived in the past. In fact, the emergence of the novel genre itself began with such works" [2, p. 59].

When considering the historical development of works belonging to the novel genre, it is important to emphasize that epic reality has performed a primary function in depicting life, the complex and difficult existence of a people, or the place of great figures in the pages of history. History never approaches the complex solutions and questions before it with uncertainty. It should not be forgotten that anyone who begins to speak about history must approach its existing issues seriously. The tradition and process initiated by Abdulla Qodiriy at the beginning of the twentieth century laid the foundation for the creation of an almost century-long literary chronicle that continued until the period of independence. After all, each era is capable of speaking primarily about the problems that exist within itself.



Before discussing the historical-biographical novel, it is important to briefly consider the theory of the novel genre. The reason is that, while the novel comprehends the pains and problems of each era within a broad epic framework, it also makes it possible to recognize the individual style of every talented writer. Irving Stone writes: “The authors of such works have greater freedom in interpreting events than an ordinary biographer; therefore, their readers have greater opportunities to form subjective impressions about human passions. If the principle of bringing events to life is manifested in this process, it is precisely the same process that occurs in our memory: when we try to embrace our past imaginatively, nine-tenths of the events that occurred disappear from our memory, and we retain only the ‘essence’ of those events” [3, p. 97].

Indeed, when we consider the relationship between the writer as a creative personality and the protagonist within the nature of the historical form, we understand that only the most important aspects of human destiny are selected and delineated. It should not be forgotten that the truth of life does not automatically become artistic truth. Thus, the genre itself encourages the writer to select only those realities capable of bringing the turbulence of an era into a single artistic framework. “Every artist has his own country, and in this country there are his own citizens who live and reside there” [4, p. 56].

As has been reasonably emphasized, every artist of words begins to create a literary work based on his or her own worldview and artistic universe. Whether the work addresses a contemporary or historical theme, its significance is explained by its ability to reveal the writer’s creative conception. “It is natural for certain individuals in society to serve as prototypes for a work of fiction. However, equating literary characters with particular individuals from real life does not belong to the principles of literary scholarship. At the same time, no one has the right to restrict the writer’s creative freedom or the methods by which a character is brought to life. After all, a literary image may resemble someone in reality, or it may be completely different from them” [5, p. 188].

The views expressed above are characteristic not only of historical works but also of contemporary literature. A writer artistically interprets the reality of an era that he or she has understood or seeks to understand. Therefore, the writer’s imagination, worldview, and particular ways of comprehending human beings and the world are incorporated into the artistic structure of a literary work.

[03.10.2026 9:59] Зєбона 2: It is well known that, if we look deeply at the paths and spaces traversed by human artistic thought from its earliest periods to the present day, it becomes clear that humanity underwent numerous transformations before the emergence of written literature. Artistic thought did not spontaneously become refined, developed, and transformed into its present conceptual essence.

The Russian scholar and literary critic I. Garin writes: “A creative person should write when emotions are overflowing, thoughts have become clear, and pain has turned into tears. A thought



must mature to such an extent that it burns your heart and gives you no peace—only then should you write. The content comes of itself” [6, p. 10]. At every stage of artistic thought, attempts to perceive the world poetically and transform it within a unified aesthetic framework, as a result of literary influence, creative individuality, style, and their dynamic development and transformation, have not always been successful. This is because the adaptability of the human psyche to different historical periods is also determined by its connection with the problems and primary needs of the society in which a person lives. “The figurative artistic perception of life and the expression of a creative conception in a form corresponding to its content ensure the credibility of artistic reality. A poetic image acquires real significance in artistic space and time. The author transforms his creative conception into artistic reality” [7, pp. 13–14].

As a result of society’s growing interest in the artistic word, art, culture, and literature, the nature of the novel has also become increasingly diverse, developed, and hybridized. If we take a closer look at the artistic chronicle of any nation, the essence of the problem becomes clear by itself. Considering that the novel is a changeable and plastic genre, we can understand how extensively the epic form has undergone mutations since the time of Aristotle.

There is no definitive and universally applicable rule concerning the novel. Each era has measured it according to its own standards and developed approaches to discussing the problems surrounding it. The writer plays a primary role in the nature and generic-compositional structure of the novel. This is particularly evident in the writer’s perception of the world and in the broad representation of human psychology, mood, genealogy, ideals, aspirations, and worldview. Therefore, the boundaries of novelistic thought have continued to develop, creating the basis for the adaptation of expressive culture that emerges through the depiction of a “compressed world.” Regardless of the subject they address, writers continuously work to master the laws of the novel quickly and effectively and to develop their own genuine methods.

The Uzbek novel is not a literary phenomenon that emerged spontaneously. Its initial roots can be understood as the product of traditions initiated by Abdulla Qodiriy at the beginning of the twentieth century, when literature began to serve as a mirror reflecting the life of a people whose roots were deeply connected with folklore. As every genre develops, literary scholars have recognized that genres such as the ghazal and rubai entered classical Uzbek literature from Arabic and Persian-Tajik literature, while the novel, the largest genre of the epic mode, developed under the influence of Arab, Turkish, French, and Russian novelists.

“Since there are some views that the novel also existed in ancient literature, it is natural to ask why the novel genre began to emerge in the twelfth and thirteenth centuries. The emergence of novels in ancient literature, particularly Greek and Roman novels, coincided with the period when the societies that produced them were disintegrating; in other words, ancient novels were born but were unable to survive” [8, p. 12].



It can be seen that, when discussing the fate of ancient novels, the scholar presents well-founded observations. In particular, he argues that they did not achieve the same level of fame as the epics *The Iliad* and *The Odyssey*. This, in his view, was because they primarily expressed the everyday concerns of a relatively narrow segment of society and did not provide a sufficiently profound portrayal of the psychological and social lives of their protagonists. Another important aspect is that in English literature the term “novel” was associated with the novella, and the genre began to develop after it became part of the social needs of England and France.

Although novels in England between the fourteenth and eighteenth centuries were referred to as “chivalric romances,” later, as they became associated with the representation and narration of reality in a more comprehensive form, works of the novel type began to spread more widely. This conception gradually spread throughout the peoples of Europe and subsequently, at a rapid pace, into Russian and Turkic literatures, entering the path of genuine development.

Initially, novels were expressed in poetic forms, including lyrical, dramatic, tragic, and comic forms. In Persian-Tajik literature, Ferdowsi’s *Shahnameh*; in the thirteenth century, Nosiruddin Burhanuddin o’g’li Rabghuziy’s *Qissasi Rabg’uziy* (epic); and in the fifteenth century, Alisher Navoi’s *Khamsa* reveal reality in poetic (masnavi) form and demonstrate a mixture of elements characteristic of the novel genre. Thus, depending on the manner in which a genre is expressed, it is possible to determine the significance of the particular style in which it emerges. After the emergence of written literature, primitive conceptions gradually gave way, and the dialectics of the heart devoted to art turned toward comprehending human experiences in all their complexity. At the same time, the genre itself became more sophisticated as a genre-forming system.

In general, just as the emergence of historical-biographical works has a long history in world literature, the history of the peoples of the East also possesses its own distinctive genesis and stages of gradual development. It should be particularly emphasized that the new forms of expression of historical-biographical novels, which have manifested themselves in various poetic forms, reached an even higher level of artistic perfection in Uzbek literature during the years of independence.

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