

## HISTORICAL GENRE AND WORKS ON HISTORICAL THEMES

*Namangan davlat chet tillari instituti  
Filologiya fakulteti Eng Eu-24 guruhi  
alabasi  
Jo'raboyeva Shahnoza Raximjon qizi*

**Annotatsiya:** *Tarixiy janr adabiyot va san'atning muhim yo'nalishlaridan biri bo'lib, tarixiy o'tmish voqealari va tarixiy shaxslar hayotini badiiy tasvirlashga xizmat qiladi. Ushbu janrda yozuvchi tarixiy haqiqatga tayanib, badiiy to'qima vositalari orqali davr ruhini, ijtimoiy muhitni va inson obrazlarini jonli aks ettiradi. Tarixiy asarlar nafaqat o'tmishni yoritadi, balki kitobxonlarda tarixga hurmat, milliy o'zlikni anglash va ma'naviy tarbiya hissini shakllantiradi.*

**Аннотация:** *Исторический жанр является одним из ключевых направлений в литературе и искусстве, направленным на художественное осмысление исторического прошлого и образов исторических личностей. В отличие от научных исследований, писатель использует художественный вымысел наряду с исторической достоверностью для создания ярких образов и передачи духа эпохи. Исторические произведения способствуют формированию уважения к прошлому и воспитанию духовно зрелой личности.*

**Annotation:** *The historical genre is one of the major directions in literature and art, focusing on the artistic representation of past events and historical figures. Unlike scientific research, writers combine historical accuracy with creative imagination to vividly depict characters and the spirit of a particular era. Historical works not only explore the past but also foster respect for history, national identity, and moral education among readers.*

**Kalit so'zlar:** *tarixiy janr, tarixiy mavzu, badiiy adabiyot, tarixiy shaxs, tarixiy haqiqat, badiiy to'qima, davr ruhi, milliy o'zlik*

**Ключевые слова:** *исторический жанр, историческая тема, художественная литература, историческая личность, историческая правда, художественный вымысел, эпоха, духовное воспитание*

**Keywords:** *historical genre, historical theme, fiction, historical figure, historical truth, artistic imagination, spirit of the era, national identity*

Historical genre and works on historical themes are among the main genres or topics in literature and art; they represent a body of works written about the historical past. One of the main tasks of fiction is to create works dedicated to events that occurred in the past and to historical figures who lived in either the near or distant past. Unlike scientific research, a writer or poet, while relying on historical truth, also effectively uses imagination in works on historical themes. Along with historical figures, the author may introduce fictional characters in order to vividly portray these figures and to provide a broad and detailed depiction of the period being described. Writing a work on a historical theme requires the author to study the

life of the depicted period or the life and activity of historical figures based on historical documents (archival materials, memoirs, etc.), to accurately reflect the historical atmosphere of that time, and to convey in the speech of characters the linguistic features typical of people of that era. The purpose of turning to historical themes is to familiarize readers with important events of the past and with the lives and activities of historical figures, to instill in them a sense of respect for their nation's history, and thus to educate an enlightened generation; to encourage contemporaries to learn lessons from historical events and from the exemplary aspects of historical figures' lives; and to express an attitude toward certain negative events and phenomena of the present through the depiction of the past. The theme of the historical past is mainly reflected in such genres as the novel, novella, and short story in prose; tragedy and drama in dramaturgy; as well as epic poems, ballads, and lyrical poetry. In world literature, the theme of the historical past has been masterfully depicted in the tragedies of William Shakespeare and Friedrich Schiller, as well as in the novels of Walter Scott, John Galsworthy, Leo Tolstoy and other authors.

At the same time, in some works of world literature based on the historical past—such as the novels of Alexandre Dumas or the “Little Tragedies” by Alexander Pushkin—there are cases of deviation from historical truth and even depiction of events that contradict it. In “Mozart and Salieri”, Pushkin completely misinterpreted the cause of death of the great composer Wolfgang Amadeus Mozart, claiming that he was poisoned by Salieri. Such cases in world literature have traditionally been explained by the artistic intention of the writer. However, with the development of the historical genre, writers and poets have increasingly been required to remain faithful to historical truth. Poets, while depicting scenes of the historical past through real-life events and characters, also created many fairy-tale epics. However, these cannot be included in the historical genre, because in any work on a historical theme, historicity must be the main artistic criterion, and the author must strictly adhere to historical truth. For example, although the image of Alexander the Great appears in Alisher Navoi's epic “Saddi Iskandariy”, it cannot be considered a historical or historical-biographical work. In the visual arts, the historical genre is based on the depiction of historically significant socio-political events and figures. Although it usually portrays the past, it also includes events of the recent past whose historical importance has been recognized by contemporaries. It often intersects with other genres such as everyday-life scenes, portrait, and landscape, especially with the battle genre that reflects the historical content of military events. The development of the historical genre is closely connected with the evolution of historical perspectives and socio-political views. Its periods of flourishing are associated with times of social conflict, social movements, the growth of national self-awareness, and the reflection of progressive social ideas in art. The dramatic clashes of historical forces, national liberation struggles, and the idea of the people as an active force driving history often find artistic expression in this genre. The historical genre originated in ancient times—during the primitive communal era—on the basis of remembering, commemorating, and depicting important events. In regions such as the Ancient Near East, Egypt, Central Asia, and Iran,

large-scale, complex compositions glorifying military campaigns, kings, and military leaders were created. The internal life of states, foreign relations, receptions of ambassadors, and other events were reflected in the works of painters and sculptors. Notable examples include the wall paintings and sculptures of Toprak Kala and the murals of Afrasiab. In Ancient Greece, important events and the images of historical figures were expressed through mythological forms and compositions.

In Ancient Rome, the historical genre rose to a new stage of development; works became notable for their strong realism and detailed depiction, which was especially evident in relief compositions. During the Middle Ages, historical events were also portrayed in works on religious themes. In Asian countries, significant works were created in the historical genre, particularly in murals and narrative reliefs, and it developed widely in miniature and monumental art. During the Renaissance, the historical genre took shape as an independent genre, and in the 17th–18th centuries it rose to a leading position (with artists such as Diego Velázquez and Peter Paul Rubens). Attention to historical portraiture increased (sculptor Jean-Antoine Houdon, painters Joshua Reynolds and Jacques-Louis David, among others). From the 19th century onward, the historical genre began to reflect important events in human history and the great tragedies experienced by nations (such as in the works of Francisco Goya and Eugène Delacroix).

In the second half of the 19th century, European art was strongly influenced by the spirit of Romanticism, while in the works of the Peredvizhniki (the Russian realist movement), a critical spirit prevailed. On the eve of the 20th century, symbolic generalization and historical portraiture became widespread. The various movements and trends present in 20th-century world culture were also reflected in the historical genre (artists such as Pablo Picasso, André Fougeron, Otto Dix, George Grosz, Renato Guttuso, Diego Rivera, and David Alfaro Siqueiros, among others).

In the genre of the historical novel, historical images are mainly focused on great historical figures and their role in socio-political events. Early historical novels primarily centered on the lives of statesmen, military leaders, and royal dynasties. For example, in *Ivanhoe* by Walter Scott, the political events of medieval England and the campaigns of King Richard the Lionheart are depicted. *The Three Musketeers* by Alexandre Dumas portrays court intrigues and historical events of 17th-century France, presenting artistic interpretations of real historical figures. Meanwhile, *War and Peace* by Leo Tolstoy reflects the history of Russian society through the Napoleonic Wars. In these novels, historical processes are depicted through individuals and major events, combining artistic imagination with historical truth. By the late 19th and early 20th centuries, the themes of historical novels expanded, and historical images began to reflect not only rulers and military leaders but also the lives of ordinary people and social issues. For example, *Germinal* by Émile Zola depicts the industrial revolution in 19th-century France and the life of the working class. For example, *Sinekli Bakkal* by Halide Edib Adivar depicts social interclass relations in the Ottoman Empire. *Devlet Ana* by Kamol Tohir presents the historical development of the Turkish people from

the perspective of ordinary individuals. From the second half of the 20th century onward, historical novels increasingly focused on human psychology, and historical processes began to be portrayed through personal experiences. *The Handmaid's Tale* by Margaret Atwood reflects the interconnection between individual psychology and historical circumstances. *My Name is Red* by Orhan Pamuk interprets history from a unique perspective through the fate of historical figures and the philosophy of art. In contemporary historical novels, the concept of alternative history has also developed. In this approach, writers reinterpret historical events according to their imagination and create different scenarios. For example, *The Man in the High Castle* by Philip K. Dick is based on a scenario in which Germany and Japan won World War II. Similarly, *Fatherland* by Robert Harris depicts what the world might have been like if Hitler had won the war.

Overall, while historical novels initially focused on great figures and political events, they later expanded to include ordinary people, personal experiences, and alternative history. These portrayals help readers better understand historical processes in a vivid and artistic way.

#### REFERENCES:

1. William Shakespeare. *Historical Plays*. – London: Penguin Classics, 2005.
2. Walter Scott. *Ivanhoe*. – Oxford: Oxford University Press, 2008.
3. Leo Tolstoy. *War and Peace*. – Moscow: Eksmo, 2012.
4. Alexander Pushkin. *Little Tragedies*. – Saint Petersburg: Azbuka, 2011.
5. Alisher Navoi. *Saddi Iskandariy*. – Toshkent: G'afur G'ulom nomidagi nashriyot, 2006.
6. Georg Lukács. *The Historical Novel*. – London: Merlin Press, 1962.
7. O'zbekiston Milliy Ensiklopediyasi. "Tarixiy janr" maqolasi. – Toshkent, 2000–2005.
8. Quronov D., Mamajonov Z., Sheraliyev M. *Adabiyotshunoslik asoslari*. – Toshkent: Akadernashr, 2013.
9. Karimov N. *Adabiyot nazariyasi*. – Toshkent: O'qituvchi, 2010.