



COMPARATIVE ANALYSIS OF HISTORICAL WORKS

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Abstract

The article discusses that Mirkarim Osim provided the unity of form and content in the creation of historical work by finding a harmony between the composition of images, the composition of the narrator's speech, the composition of the plot. The similarity of the mythical worldview with the folklore narrative style of Mark Twain's historical novel can be traced in the story, but in terms of the narrative and the novel genre, some differences can be distinguished as both works have their own artistic and aesthetic concept.

Keywords: Time and place, set of characters, composition formation, historical narrative, historical novel, genre, situation, literary form, plot.

INTRODUCTION

It is known that the works are sometimes divided into such forms as "historical", "modern" and "fantasy". Herein, usually, the subject matter, time, and place are taken into account. By itself, its set of characters, as well as the language of the work refer to the subject, place, and time of the event. Hence, this feature also affects the designation of the compositional structure of works.

Moreover, the terms "historical narrative", "historical novel" are also actively used, the meaning of the word "historical" has been partially explained above. The concept of "historical genre", "historical novel" is based on specific historicity [1, p.23]. The historical novel genre requires the depiction of a historical figure, a historical event, and a chronotype using romantic ideation. In this sense, even if a historical story is a product of epic ideation, it differs from the novel genre.

The second word in the terminology as "story", and "novel" define the difference in the genre of historical works. Even though both of them cover a historical theme, they differ from the compositional point of view. For example, when we talk about the story it is implied that the image, plot, the language of the work, the composition of the story, the possibilities of the genre are less than in the novel, the set of characters is simple, the image is not as wide, the number of characters is limited compared to the novel.

It is considered natural that the novel is a wider and larger work in terms of genre, and its structure (composition) is also different. Hence, the composition of the work depends on the genre of the work.



Then, why the relationship between composition and genre is not studied, or even if they're a few, the number is little, and they do not adequately address the problem. In the meantime, the terms "genre" and "composition" are similar in some ways.

For example, the authors of the "Literary dictionary" have specified noting that "genre – literary genre, a historically formed type of literary work", "...general features may include the literary type of the specific work, the main aesthetic feature, compositional features, image scale, forms of artistic speech and nature and others" [2, p.400]. If we pay attention, we can see that the features of the genre of the work also include compositional features.

The "Literary Encyclopaedic Dictionary", on the other hand, provides rather detailed information of scientific and theoretical information: They advance an idea that "composition is the proportion and relationship of the components of the literary form, that is, the construction of a work according to its content and genre" [3, p.164].

But there is one misunderstanding, which is that if the composition means the "coherence and relationship of the components of the literary form", then the content understood from the phrase "according to content and genre" in the definition is not included in the component of the form.

Herein, if the content and form are considered to be interrelated philosophical categories, then the genre and composition are included in the category of interrelated concepts within a work, and both are forms of content expression. Hence, the genre plays an important role in the composition of historical works. According to the Russian theorist G.N. Pospelov, "genre is not a specific historical phenomenon, but a typological one."

Here the scholar considers the genres included into one scope of one literary type, such as the epic genre of story, short story, novel as the works based on a broad description of their genres and a typological phenomenon in relation to each other. In this sense, too, the story and the novel as a genre have similarities in terms of their compositional structure.

Consequently, the historical reality expressed in historical works can be created based on the possibilities of the story or novel genre. Only in this case, the composition of the work is formed based on the requirements of this or that genre [4, p.233].

The connection of composition and genre was correctly shown by V.M. Zhirmunsky in his time: "Theories of composition and theories of poetic genres in the field of art, especially those that have already attracted the attention of researchers, are interrelated.

Each poetic genre (Elegy and ode, novella and novel, lyric poem and heroic epic, comedy, and tragedy) first manifests itself in music (sonata, symphony, etc.) as a unique compositional task that we encounter. The particular qualities of the art genre are determined by its composition".

Thus, it is possible to analyze the composition of a story and a historical novel brought by the scientist based on the connection of the composition and genre. Notably, the composition of Mark Twain's novel "Joan of Arc" can be compared with the composition of the story "Tomar".

True, the poetics of historical novels in world literature has been covered in works of such scientists like J. Nild, B. Matthews, H. Kem, A. Dickinson, A. Holder, G. ; Butterfield, E. Lacey. In particular, the



pursuit of activity of a separate research center on American historical novels at the Belarusian State University shows the need to pay attention to this problem in Uzbek literature.

Mark Twain created several historical works. However, among them, the novel Joan of Arc stands out as a mystical-tragic work. The main plot of the novel tells about the active social life of the protagonist Joan of Arc: her fight against the British invaders, her victory, speeches to inspire the people's spirit, the betrayal of the French aristocracy, the unfair trial and finally burning her alive. In fact, Joan, like Tomaris, has become a symbol of patriotism, courage, and bravery in the context of international cultural traditions.

The stability of these two women and the immortal courage they have left in the minds of mankind have helped them to discover new possibilities for each era. While the legend of Tomaris was still circulating among the peoples of the world during her lifetime, the poem "A Word About Joan of Arc" by the French poetess Christine de Pisan poem "A Word About Janna d'Arc" became popular during Joan's lifetime in 1429.

At those times, the folk drama "Mystery of the siege of Orleans" was staged. Since then dozens of mature writers have addressed this character sketch. We have also observed a similar attitude towards the personality of Tomaris and her courage. However, the poetics of the literary-historical works about them, in particular, the compositional structure, have not been compared.

References

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