



THE COMPARISON OF WRITING STYLE OF HISTORICAL NOVELS OF WALTER SCOTT AND ABDULLA KADIRI

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ABSTRACT

It is widely known that in the development of historical novel Walter Scott plays an important role in the world literature. Simultaneously, Abdulla Kadiri is a writer who has laid the ground for a literary genre, novel in Uzbek literature. In this regard, this article discusses about historical novel writing style in the English and Uzbek literature through the works of Walter Scott and Abdulla Kadiri comparatively. Furthermore, it targets at studying the similarities and differences of their writing style in the works of English and Uzbek writers and clarify their thoughts using examples applying the methods of comparative analysis and historical-analytic analysis. The works of Oybek, S. Mirvaliyev, Habibullo Kadiri, G'ayrat Murod, Matthew J. Philpot, Georg Lucas, and Jerome de Groot have served as the methodological basis of the work.

Keywords: historical novel, protagonist, Scott's novel, historical period, historical characters, historical facts, literary fiction

INTRODUCTION

When analyzing the historical novels of the English writer W. Scott and the writer of Uzbek literature A. Kadiri, we see the skillful portrayal of the real facts described in them and the writers' artistic approach to the novel. Writing novels on historical topics developed in nineteenth-century English literature, and literary theorist and critic J. Lucas writes in his book: "What matters therefore in the historical novel is not the retelling of great historical events, but the poetic awakening of the people who figured in those events. What a matter is that we should re-experience the social and human motives which led men to think, feel and act just as they did in historical reality." [4, 42]

The literary critic argues that historical novels are not only about recounting events in the past, but also about instilling in readers the historical truth and epoch in their minds and making them feel it. It should be noted that the historical genre is the most complex of the novels, because a work written in this genre, along with all the artistic criteria must be able to meet the historical reality. The author of a historical novel, along with artistic skill, is required to have a deep historical knowledge, the ability to comprehend events and facts in historical context, the ability to convey the color of the language of the period described without making them archaic and ambiguous.

DISCUSSION

Analyzing the artistic skill of describing historical truth and fictitious events in the historical novels of Walter Scott and Abdulla Kadiri it is obviously seen the mastery of authors in the expression of them. For instance, W. Scott described historical moment in which an important crisis caused personal problems in individuals or group of individuals and usually his characters were men seeking peace and tranquility, most of which were fictional but some were real ones. While reading Scott's novels we understand that he makes us live in the past, he captured the spirit of an age, without going deeply into the causes of the historical events. Relatively, A.Kadiri writes his historical novels on the basis of knowledge about history of Kokand, Margilon gained from historical sources. Although there are some fictitious episodes in his novels, the author tried to portray the historical period of Khans.

Although Walter Scott and Abdulla Kadiri are representatives of the literature of the two nations, the only literary center that unites them is their historical novels. While Walter Scott laid the foundations for the historical novel genre in world literature with his first novel, "Waverly", Abdulla Kadiri took the first step in Uzbek historical novels in national literature through his novel "Days gone by".

Although the two writers lived at different times, the commonality in their novels suggests that Kadiri was familiar with the work of Walter Scott. It follows that in this section, we analyze the similarities and differences between the works of the two historical novelists. "Scott's novel", which appeared in the early nineteenth century, has a crucial place in the world of literature and penetrated into many national literatures, adapting to the principles of poetic and artistic requirements. Scott's historical novels have been translated into various languages, and his works have been used in Uzbek literature in Russian. Kadiri studied at a Russian-language school and read works in Russian. This suggests that the Uzbek

writer was well acquainted with the historical novels of W. Scott, whose works were widespread in Russia in the first half of the XIX century. Some of the artistic styles in the historical novels of the English writer W. Scott can be found in A. Kadyri's "Days Gone by" and "The Scorpion from the Altar".

ANALYSIS

In particular, the description of the period demonstrated at the beginning of Scott's novels refers to the historical time, the state system, the behavior, spirit, conditions of the people of that period:

"The latter part of the fifteenth century prepared a train of future events, that ended by raising France to that state of formidable power, which has ever since been, from time to time, the principal object of jealousy to the other European nations. Before that period, she had to struggle for her very existence with the English, already possessed of her fairest provinces; while the utmost exertions of her King, and the gallantry of her people, could scarcely protect the remainder from a foreign yoke. Nor was this her sole danger. The princes who possessed the grand fiefs of the crown, and, in particular, the Dukes of Burgundy and Bretagne, had come to wear their feudal bonds so lightly, that they had no scruple in lifting the standard against their liege and sovereign lord, the King of France, on the slightest pretence. When at peace, they reigned as absolute princes in their own provinces; and the House of Burgundy, possessed of the district so called, together with the fairest and richest part of Flanders, was itself so wealthy, and so powerful, as to yield nothing to the crown, either in splendor or in strength..."[5.1]

We can see this artistic similarity in A. Kadiri's novel "Days Gone by", which begins with "Introduction". In this novel, the author clearly defines the historical period and its social image, describes the dirtiest, darkest days of Uzbek history:

"Modomiki biz yangi bir davrga oyoq qo'ydiq, bas biz har bir yo'sunda ham, shu yangi davrning yangiliklari ketidan ergashmakka majburmiz. Shunga o'xshash dostonchilik, ro'monchilik va hikoyachiliklarda ham yangarishg'a va xalqimizni yangi davrning "Tohir Zuhra"lari, "Chor darvesh"lari, "Farhod-Shirin" va "Bahromgo'r"lari bilan tanishdirmoqg'a majburmiz. Yozmoqg'a niyatlanganim ushbu "O'tkan kunlar", yangi zamon ro'monchilig'i bilan tanishmoq yo'lida kichkina bir tajriba, to'g'risi bir havas. Ma'lumki, har bir narsaning ham yangi qabul qilinish – ibtidoiy davrida talay kamchiliklar bilan maydong'a kelishi, ahllarining yetishmaklari ila sekin-sekin tuzalib takomilga yuz tutishi

tabiiy bir hol. Mana shuning daldasida, havasimda jasorat etdim; havaskorlik orqasida kechaturgan qusur va xatolardan cho'chib turmadim. Moziyg'a qaytib ish ko'rish xayrlik, deydilar. Shunga ko'ra mavzuni moziydan, yaqin o'tkan kunlardan, tariximizning eng kirlik, qora kunlari bo'lg'an keyingi "xon zamonlari"dan belguladim."[8, 5]

Unlike Walter Scott, A. Kadiri did not give a broad description of the historical period and character of the historical figures in the first chapter of the novel. The Uzbek writer limited the motives of adventure, a key element in historical novels, and instead strengthened psychology of characters and society. Instead of a lengthy description of the historical environment and historical figures in the preface, he brought clear and vivid epic landscapes into the sequence of events, creating a holistic and realistic image of the time depicted by adhering strictly to the principles of history.

For example, the first chapter of Quentin Durward contains the full personality of King Louis XI of France (1423-1483) and historical information about the period. The historical work "Waverly" begins with a description of historical data, family chronicles. Unlike the English writer, Kadiri narrates historical information during the events of the work in order not to bore the reader. In particular, the first chapter of Chapter III of "Days Gone by" in the section "Introduction to the oppression of Musulmankul" introduces the description of historical figures such as Musulmankul, Khudoyorkhan, Normuhammad Kushbegi, and the historical processes. In "The Scorpion from the Altar", the author draws the reader's attention to the historical process as he narrates about the origins of one of the protagonists. This second chapter, entitled "The Maid of Amir Umorkhan", reveals the history of Kokand, the portraits of Amir Nasrullo, his sons Alikhan and Madalikhan. [7]

In terms of attitude to historical material, historical fact, description of the historical period, Walter Scott's novels depict important events in the history of Scotland, England, and France through the adventures and destiny of the fictional hero.[1,36] Historical events, historical figures occur only in some fictional episodes, and historical events seem to be of secondary importance. But in fact, such a historical event and the depiction of historical figures in the literary text is absorbed by the actions of the textual heroes and characters, by means of artistic texture, creating a broad and complex picture of the past, clarifying the reader's impressions of history.

Abdulla Kadiri also refuses narrating historical facts in his novels and tells the events in relation to the implicit event that makes up the content of the novel, but through this personal story he reveals us the inner facts of historical events, their background. The life of

the country and the color of the work, their customs and peoples are evident in every feature of the historical novel. Therefore, the historical novel as a science is the point where history merges with art, as the appendage of history; as if it were the other side of it.

Another artistic commonality in the historical novels of W. Scott and A. Kadyri is a way of "keeping a secret". Scott began his historical novel, *Quentin Durward*, with a method of secrecy. A young and courageous young man who had come to France from Scotland in search of work met here a well-dressed urban man. Sometime later, with the help of his uncle, he enlisted in the royal guard and saw the same man in the palace and learned that he was King Louis XI of France. Similarly, Abdulla Qadiri has skillfully used this artistic method in his historical novels as well. *Otabek* and *Kumush's* first meeting in "*Days Gone by*" and "*Scorpion from the Altar Sultanali's* betrayal of *Anvar* are described in a "secret" way.

M. Kushjanov writes about this as follow: In "*The Days gone by*", the author's unique style, which is evident from the very beginning of the work, is to keep certain aspect of the events in the image in secrecy. Something has happened, is happening, or is about to happen. The reader is well aware of it. However, the author does not immediately acquaint the reader with this event and keeps it a secret. Sometimes it hides the essence of the story. But still, to this reader, the writer hints at certain changes in the psychology of the protagonist in connection with a specific event." [2,7]

Another commonality in the historical novels of A. Kadiri and W. Scott is reflected in the fact that at the end of this work the author provides information about the further life of the hero, his fate, the state of his generation. As W. Scott finishes his novel "*Ivanhoe*", it is stated that *Ivanhoe* later served successfully at *Richard's* palace, and after the king's death, all his dreams were dashed.

"*Ivanhoe* distinguished himself in the service of *Richard*, and was graced with farther marks of the royal favor. He might have risen still higher, but for the premature death of the heroic *Coeur-de-Lion*, before the Castle of *Charles*, near *Limoges*. With the life of a generous, but rash and romantic monarch, perished all the projects which his ambition and his generosity had formed; to whom may be applied, with a slight alteration, the lines composed by *Johnson* for *Charles of Sweden*." [6,291]

At the end of both novels, Abdulla Kadiri describes the fate of the heroes in a commentary entitled "*From the Writer*."

“Keyingi Marg’ilon borishimda yaqin o’rtoqlardan Yodgorbek to’g’risida surishtirib bildim: Yodgorbek ushbu asrning o’n to’qquz va yigirmanchi ochliq yillari miyonasida vafot qilib undan ikki o’gul qolibdir. Og’ullaridan bittasi bu kunda Marg’ilonning mas’ul ishchilaridan bo’lib, ikkinchisi Farg’ona bosmachilari orasida ekan. Bu kunda nomu nishonsiz, o’luk-tirigi malum emas, deyilar.” [8,381]

Another similarity in the historical novels of W. Scott and A. Qadiri is that they depict the writer's control of the system of events as a subjective narrator. W. Scott addresses the reader directly through word expressions and phrases about the main character in “Quentin Durward” “The youth whom we have described...”, “We left our young stranger in France situated more comfortably than he had found himself since entering the territories of the ancient Gauls. The breakfast, as we hinted at the conclusion of the last Chapter, was admirable...”.

It is also visible the participation of author in the works "Days Gone by", "Scorpion from the Altar": “Endi biz tashqari hovlini qo’yib, mehmonxona yonidan ichkariga kiramiz...”, “...yuqorida Otabek tomonidan olingan maktubning haqiqati manashu yo’sin xiyonatning natijasi edikim, biz endi xiyonat qahramonlari bilan o’qig’uchini tanishdiramiz” [8,5], “Shu choqqacha bir neca sahifalarni mahdumning ta’rifi bilan to’ldirdik”, “Ehtimolki, domlaning g’iybatini ham qildik va qilarmiz”. [9,28]

W. Scott also focuses on the story in his novels as in the epic, and the story acts as the protagonist, which determines both the activities and the destiny of the protagonists. This also limits the ability of the characters to express them in a completely realistic, historical way.

In Abdulla Kadiri's novels, he pays great attention to the expression of the spiritual world, evolution and contradictions of the heroes, following the conditions and characteristics of the epic type.

CONCLUSION

In conclusion, W. Scott and A. Kadiri, in writing a historical novel, adhering to the principles of the historical genre, they were able to convey historical facts to the reader in the form of fiction and real events, the attitude to past events, the depiction of past landscapes skillfully. The historical facts, geographical locations, prototypes of the heroes, the depiction of the period expressed in the novels allow the reader to embody the events of the past. As we analyze the historical novels of these two authors, we can observe some similarities and some

differences in the writing style used by the authors in expressing historical truth and literary fiction.

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