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I. Introduction

It is known that the formation of historical works in European literature is regarded as starting from the fifth-third centuries BC. The history of historical works in Uzbek literature dates back to prehistoric times, too. However, the formation factors, genesis, and perfection of historical works in U.S. literature that form part of our research object do not have such a long history. In particular, its comparative study of Uzbek literature, including the historical basis of historical works, has not been sufficiently studied.

First of all, it is necessary to clarify the concept of "historical work". Because in the process of studying the sources devoted to the study of historical works, we have observed that there is no clear statement in world literature in the approach to the concept of "historical work". “This problem is explained by the inconstant feature of the genre. Literary critics approach this concept from their own point of view and consider themselves to be absolutely right ”[1,6 (36)]. Indeed, in historical works, especially in the notions of "historical story", "historical narrative", "historical novel", a clear historical process, a historical event is described through the lifestories of certain historical figures.It also reflects the biographical information of specific historical figures and the sequence of events in the life of a particular society. In doing so, the author follows his own memory, the order in which the events he saw took place. This requires the study of these works in terms of memoirs, memories, diaries, biographies or historiography. Although the creation of historical works began from such a complex point, in terms of the synthesis of genres, the evolution of genres, each of them puts forward a clear goal and an artistic-aesthetic concept.Another researcher notes that "the principle of showing the time of events in a historical novel, as well as the methods used by the novelist to describe historical events in the literary work" distinguishes the historical work from others. Yet, Uzbek scholars' approach to historical works is unique in sense of attempting to evaluate the realities in the novel by artistic-aesthetic approach, to define the relationship between historical reality and fiction, and attempting to shed light on contemporary issues through historical events.

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II. Materials and Methods

The history of historical novels in the United States does not begin from as old times as in Uzbek literature. Although it is true that one of the sources of historical novels in American literature is Indian folklore, which is native to America, first works of American literature in English began only with the immigration of the British to America. The first book in American literature is John Smith’s “A True Statement of Hospitality in Virginia” (1608) [2, 559 (688)]. It describes how the first Englishmen who immigrated to America in late 1606 and early 1607 were welcomed by the natives.J. Smith later published a work named as "A General History of Virginia" (1624). It deals with the domestic life of the Indians, the complex relations of the natives with the British who came to America. There John Smith recounts the impressive stories of Princess Pocahontas who saved him and some other Englishmen from death. Thus, in this country called New England, the genres of historical works, memoirs and historical novels were founded even during the British colonial period.In 1625, William Strachey's historical account of the shipwreck in Bermuda was published. The work was originally written in the 1610s, before Smith's work was published. However, this work, which was in the form of a letter to a high-ranking woman, was published much later because it clearly described the real situation in the British colony. Although this work is based on historical events, the first was much superior in the work of art among the terms of fiction and historical reality.There are also some shortcomings in the issue of the role of the character in a historical work in historical events and

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the artistic plot. For example, the character of Pocahontas has many mythical elements, which casts doubt on whether the existing character is a real historical figure. However, should it be admitted that they also have a certain plot, a clear composition, a system of characters, and the language of the work, the theme and the unity of ideas have a quite simple appearance.

In addition, among the emerging American historical works, there are many works on religious themes, which are distinguished by their reflection of events through the prism of divine destiny. "Diary" (published 1878-82) of Samuel Sewell, one of the literary figures forming the stream of Puritanism, became especially popular. However, because the predominance of religious motives in it, it is not commendable from an artistic and aesthetic point of view.

In general, although the representatives of the literature of this period had a large popularity, they made almost no attempt to create national perception, national values, and specific problems of literature. This is explained, firstly, by the fact that the country called the United States has not yet been formed then, the main lands belonged to the empire called New England, and secondly, although most people were absolutely free and liberated, artistic-aesthetic thinking was far from the principles of high cultural life.True, there was a cultural life. But they recognized the superiority of English culture, yet considered the culture of the rest of the peoples to be secondary, and the spiritual life was built solely on a religious basis. Due to a number of similar factors, the artistic perception of historical reality and the creation of a purely historical work, the formation of the national consciousness of the people, the desire to build the foundation of a new society was weak. A number of scholars have given different views on this point. In particular, Professor B.A. Gilenson enumerates ten factors in the formation of American literature [4, 9-14]. The factors put forward by the scholar are fully consistent with the socio-historical foundations of the formation of the American people.Each of the factors listed and cited has been proven using clear evidence. Including 1. Colonization. The first settlers were those fleeing from religious persecution in Europe. They began to form a civilization similar in many respects to that of Europe. 2. Ethnically diverse composition of the emerging society. Over the years, New England, later known as the United States' population has multiplied at the expense of immigrants, mainly from Europe and Asia, who brought with them various national values and traditions. 3. Slavery. The United States was established as a capital-based state. The north was industrialized and the south was agriculturally adapted.It was on the southern plantations where cotton was grown, using the labor of black slaves. The conflict between North and South escalated into a civil war. The long years of war that ended with the victory of the Northerners, and the subsequent influx of people from Africa, permeated the new American society and slowly influenced their culture. Though it was only at the end of the twentieth century that the culture reached the level which was to be recognized by the world, their role in the works of popular writers such as Fenimore Cooper and Mark Twain is of particular importance.

Russian scholars O.O. Nesmelova and O.B. Karasiks cite the abovementioned factors of the formation of American literature with slight modifications [5,5-6. (80)]: 1. The formation of the colony. 2. Ethnic diversity. 3. Slavery. 4. Frontir. 5. Regionalism. 6. Puritanism. 7. "American Dream". 8. Synthesis of fiction and non-fiction in literature. Scholars are mostly right, but not about the influence of the local population - the Indians - on the formation of American literature, especially the genre of the historical novel. In the second factor, counted are several ethnic groups from Europe and Asia, but Indians are not. Also, most scholars do not dwell on Spanish culture and influence in the formation of the United States.

Among the historians we can also see Benjamin Franklin. In his first work, "The Diaries of Adolescent Richard", he assessed the period for twenty-five years using folk proverbs, parables, and adages, preserving the chronological order of historical events [6]. This work has been published annually since 1732 for twenty-five years. Thus, the writer introduced folklore (proverb, parable, adage, phrase) into the historical work, brought the work closer to the reader, and drew attention to the charm of artistic language in the poetics of historical works. Franklin's "Memoirs" occupies a high place in the poetics of historical works, as it reflects the process of formation of the figure as a person, a participant in a number of historical events of the XVIII century on the basis of historical reality [7, 230]. In Franklin's work, the image of the East and Islam is remarkable for its role as a symbol of progress in American society. His pamphlet on slavery, written before his death, re-analyzes the long history of slavery in America [8,431 (423-436)], stating that Christianity exists in exchange of one slavery to another in the example of Sidi Muhammad Ibrahim of Algeria [8,431 (423-436)]. He claims that the European's way of life is “savagery” in the eyes of Indians, especially in terms of morals and upbringing. He proved in his own life that a person from the lower strata of society can only gain the highest level of respect in society through morality and knowledge. Created as a work in the genre of memoirs, the realistic image in the "Memoirs", the solution of problems such as the artistic expression of historical truth, later made a significant contribution to the formation of historical works. The enlightening significance of historical events, the principles that the spiritual power of mankind is in true history, were later reflected in the historical works of Mark Twain. It was Benjamin Franklin’s views on the

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formation of society, the building of social and financial foundations on a spiritual basis, and the equality of citizens that later had a profound impact on Mark Twain's works.

III. Result and Discussion

The formation of historical works in American literature took a long time. Only after gaining independence, when the need for the formation of the American people, national statehood, the formation of a single nation arose, they began to look at exemplary historical events from an artistic-aesthetic, artistic-philosophical, socio-political point of view. As a result, the process of addressing the years of struggle against British colonialism, the artistic perception of that period, and thus the reassessment of the service of national heroes, began. Franklin's contemporary, the author of the Declaration of Independence, Thomas Jefferson (1743-1826), based on the historical account of Galileo, argued that "only perception and free observation are effective means against error and misguidance" [9]. In doing so, he puts forward the idea that truth can be achieved by analyzing historical reality and by observing it from the point of view of justice. Gaining independence in the United States has led to great changes in the worldview and spirituality of the American people. Especially in the late eighteenth century, a novel genre was slowly formed in American literature through a number of genres, including the works of Hugh Breckenridge and Charles Brockden Brown and others. But the novel genre was not perfected and was not divided into historical, political and modern types.

Analyzing the creation of historical works in American literature through memoirs, memories, diaries and everyday statements of a myriad of the above-named writers, we can note the chronicity of the poetics of historical works, the use of artistic imagery in the language, as well as the introduction of folklore and a clear plot and compositional structure in the works.

The talented writer Washington Irving contributed more to the creation of the poetics of historical works than any of his predecessors. In particular, his works "History of Muhammad" and "History of New York" are distinguished [9]. As a representative of romanticism, W. Irving in his approach to historical events can be seen as comparing history with the reality in his artistic and aesthetic ideal. This was very much to the liking of the representatives of the new society, who had emerged from the revolution with great enthusiasm. Thus, it would be correct to conclude that in the formation of the poetics of historical works, the writer's creative approach was mixed with the adaptation of Walter Scott's traditions to the American environment."Irving's novels, "Americans", were exactly consistent with the spirit of the times. The emerging national thinking sought a basis for itself in American national traditions, history, nature, and its unique legends. Irving gave society what it expected" [10].

When it comes to the problem of artistic perception of historical events, the creation of historical works, English literary critics consider dozens of great historical novelists of the XIX century such as Walter Scott, Thackeray, Charles Dickens, Fenimore Cooper and Mark Twain [11].

If W. Scott's works served as the basis for the formation of historical novels in Scottish literature, the revival of historical reality in the example of artistic images, the works of Ch. Dickens, F. Cooper, M. Twain developed in other separate directions. For example, in Dickens's novels, the spiritual impoverishment of society, various social vices, the spiritual world of the image of children and women are vividly portrayed in positive and negative colors using the method of critical realism, meanwhile Cooper illuminates the local population and their related adventures [12,54] in his works. Mark Twain, on the other hand, described European history in a simple, easily understandable way. In particular, Mark Twain's historical novels are characterized by historical-mystical (Janna d'Arc), satirical, and adventurous features.

Among the views on the viability of historical events in the human mind and the creation of historical works, the following opinion of the founder of historical poetics is distinguishable: "In some corner of our minds, an event that exists as a tried and tested experience, in my opinion, is a forgotten and suddenly unknown discovery that amazes us by being remembered again as new and with the old. We don't realize much that it's outdated. Because we do not understand the essence of such a psychological state that suddenly reminds us of old memories. The same thing happens in conscious literary life when the artistic demand of the people, the demand of the time, the old characters, the voices of characters, suddenly appear. In this way, folk legends are repeated, which explains the renewal of some plots in the literature "[13, 57 (404)]. This statement of the scholar can also be applied to historical events. An appeal to the event that once took place among the people ten, twenty, thirty or a hundred years ago arises from their natural need. This need occurs because of modern problems. Thus historical works are created. This can be explained by the fact that historical works are initially recorded in the form of memoirs, memories, diaries, and daily statements. However, as artistic thinking improved, so did historical works. As a result, historical events or a number of myths and legends became part of the works of art. Certainly, in this the balance must be preserved between artistic fabric and historical truth. That is, even if the historical truth is exaggerated, the work becomes a chronological one and moves away from art. If, on the contrary, the

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historical reality decreases and the artistic fiction increases, the work loses its historicity.

A new era of historical works in American literature is associated with the name of James Fenimore Cooper. He was the first to write a historical story about sailors called "Spy" and a novel called "Precaution". He later wrote five historical novels as part of "the Leatherstocking Tales" pentalogy. They clearly describe the way of life, ideals, worldviews, relations with immigrants, and the heroic struggle for their freedom of the natives who lived there before the Europeans came to America. Because the new society that was being formed had to know the spiritual world of the tribe, the people, which it was trying to eliminate. In addition, members of the new society had heard the myths and legends of the Indians who had lived here before them, and had begun to seek explanations for them. Due to this and many other factors, Fenimore Cooper's historical novels gained popularity among the people. The name given to pentalology ("Leatherstock") was also a term given by the locals to the boots of the people of the New World. Here, too, the writer's artistic and aesthetic views carried literally an experiment, in contrast to his works on the history of sailors, such as "Precaution" and "Spy", written in 1820-1821 [14]. He, through the character of Natty Bumppo, was one of the first to highlight that the positive changes in American life, such as the construction of new cities and villages, the development of farming, tackling landlessness, acquiring wealth from gold and oil, and the growth of the wood working industry was happening in expense of the tragedy that the local peoplewere facing. Originally an Englishman who lived in the woods and mountains by hunting, he was revered by the Indians for his intelligence, fairness, skillful sniper, strong will, and humanity, and was nicknamed as the "Hawkeye". There is a hint here that the hawk usually flies alone (sometimes in pairs) and that the Leatherstocking man can see its prey from as distant as a hawk. In addition, various tribes called him "Straight-Tongue" for his straightforwardness, "The Pigeon" for his quickness and agility, "Deerslayer" for his ability to find traces and smells anywhere, and "The Trapper" for his hunting skills. Firstly, the fact that these names appear in different novels and that Natty Bumppo is given a different name by each tribe for different situations shows a holistic system of protagonist character, secondly, locals' worldview, a unique assessment of reality and recognition of a mature person are recognized. Both of these two features are important from a universal humane point of view.

In The Pioneers, the first novel of pentalology, written in 1823, the author sought to explain the sharp differences between the civilization formed by the natives and the civilization brought by the Europeans [14]. In particular, the differences between social, philosophical, economic, legal and political principles, spiritual rules are reflected in the contradictions of the characters' attitude towards people and nature (in fact, Indians are also humans, they were in their homeland, they wanted to preserve their freedom, their civilization). Precisely, it is the conflict of societies that becomes the pinnacle of the work's conflict.Indeed, in the novels there are also other types of conflict happening between the characters, such as psychological conflict, social and personal conflict, all of which served to reveal the clash of two civilizations. " It is not for an American to find fault with the laudatory tone of a work which reflects the ardent love of country felt by the writer. Yet in many respects it is a singular production. Any one who formed his notions of this country exclusively from this book, would be sure to fancy that here at last paradise was reopening to the children of a fallen race. After this remark, it may seem ridiculous, and yet it is perfectly just to say, that Cooper, so far from giving way to exaggeration in his assertions.

As the author maintains the objectivity between the two through the character of Natty Bumppo, as Professor Thomas Lawnsbury points out, he "behaves within the framework of reality". But in doing so, he observes in practice that the Americans are invading the lands of the Indians. Here the position of the writer becomes clearly obvious because the oppression machine had started and it was impossible to stop it. This reveals about the people who live according to the rules of nature and the majority of whites who come with various mechanics, techniques and weapons of death and consider themselves superior to them, but in fact are much inferior to them in a number of spiritual and moral rules.It is also rightly pointed out that selfish people, who are notorious for disregarding the indigenous people and the slaves brought from Africa and their rights to life and rights to a positive attitude as a human being, cast a shadow over the spiritual image of future American society.

In fact, the writer must "arrange the parts of the event in such a way that when a part is replaced or removed, the whole thing changes, because what is felt to be non-existent cannot be an integral part of the whole." Based on this demand, F. Cooper formulated the pentalogy on the basis of a logical sequence, the chronology of the protagonist's life, in accordance with the events of Natty Bumppo's youth, middle age, and old age. As noted above, after the publication of "The Pioneers", other novels which would be included in pentalology, such as "The Last Mohican" (1826), "Deerslayer" (1840), "The Hunter" (1841), and "The Prairie" (1827) were written [14]. It is true that the historical event is literarily recycled, that the creative intention of the writer and his artistic-aesthetic concept is embedded in it. In particular, it is stated that the Indians being far behind the Europeans in social development, living in a collective system, still had a very rich spiritual world.

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The author enhanced the novel's literacy through landscape and portraiture techniques. In particular, he effectively used the images of the forest, mountain, river, lake and sky to reveal the psyche of the characters. For example, the majesty of Chingachgook's character was in harmony with the image of the forest and mountains in which he lived, while his son Uncas was as fast as a river in the foothills. In the conversations of Hawkeye and Chingachgook, he was able to effectively express their character traits, the flow of events and, of course, the artistic and aesthetic function of the work. "On that day, two men were lingering on the banks of a small but rapid stream, within an hour's journey of the encampment of Webb, like those who awaited the appearance of an absent person, or the approach of some expected event. The vast canopy of woods spread itself to the margin of the river, overhanging the water, and shadowing its dark current with a deeper hue. The rays of the sun were beginning to grow less fierce, and the intense heat of the day was lessened, as the cooler vapors of the springs and fountains rose above their leafy beds, and rested in the atmosphere" [14,34 (559)].

This landscape hints at the temporary seat of Chingachgook and Bumppo, and that both of them are as powerful and as fierce as the mountain and the river depicted. The image gives the impression of a conversation between these two interlocutors after the passage, the history of the two civilizations, the course of events, and the point where the two powerful currents of the world meet each other. The author, in the person of Hawkeye and Chingachgook, makes a long and quiet conversation about the war in the world and the injustice in life.They were both old and dear confidantes, respecting each other, expressing their problems and thoughts in a quiet voice, while at the same time not forgetting to control the environment. The author also gives a portrait of these two sitting people, through which Chingachgook's muscular body, burning eyes, feathers tied to a shaved and leaving a strip of noticeably longer hair in the center, and the feathers shaking in the weak wind blowing from the river, all of which together show the character's determination, clear purpose and strong will. Especially from the Chingachgook's words one can understand that his ancestors believed in the Great Spirit, sat around a campfire and gave advice to each other, so that they were brave, powerful, and then that other whites came before the British and gave them fiery water, which gradually weakened them and that they were squeezed out of their lands as a result. Revealing his psyche through the character's speech, the writer also reveals that Chingachgook is a smart, intelligent and thoughtful person. These qualities ensured the harmony of form and content in the novel in accordance with the abovementioned description of the forest and the river.

The author constructed the architecture of pentalology in such a way that Indian myths and legends were absorbed into the newly formed legends and mythical views of the Europeans, giving an appeal to the events on which the pentalology was based. In particular, the indians' deity, Manitu, whom Chingachguk revered, and the fact that he remained silent about the extinction of the tribe he established and the migration of the tribes to the afterlife, underlie the indian view of the multidimensional world.

While the writer literarily describes the historical events, he skillfully conveys the harmony of man and nature, tragedy and the details around him in the image. This can be seen below. "The sun found the Lenape, on the succeeding day, a nation of mourners. The sounds of the battle were over, and they had fed fat their ancient grudge, and had avenged their recent quarrel with the Mengwe, by the destruction of a whole community. The black and murky atmosphere that floated around the spot where the Hurons had encamped, sufficiently announced of itself, the fate of that wandering tribe; while hundreds of ravens, that struggled above the summits of the mountains, or swept, in noisy flocks, across the wide ranges of the woods, furnished a frightful direction to the scene of the combat. In short, any eye at all practiced in the signs of a frontier warfare might easily have traced all those unerring evidences of the ruthless results which attend an Indian vengeance" [15, 540 (559)].

The image used in this passage also points to the way of thinking of the Indians and their specific concepts. In particular, Lenape was actually the original name of an Indian tribe that the British called Delaware, while the tribe that the French called Huron called themselves Wyandotte. The sun shines equally on both tribes. In saying that it is also a man and that it has divine power, it has gone over and saw the mutual slaughter of its children, there are traces of poetic thinking as well. That is, the sun was in fact a great traveler and creator, seeking the light of goodness from the tribes of Lenape and Huron, but seeing one of them in a garment of mourning, and the other satiating the old. Here, in the way of thinking, greed and war are both given as literary images as well. That is, according to the Indians, war is a great evil, and if the first line of this war is described in the novel "Deerslayer", here its sound is stated as rested. But this victory did not bring good to either side.

In general, James Fenimore Cooper was one of the first in American literature to literarily reflect the Indian way of life, worldview, and describe events in U.S. history in an unbiased, somewhat romantic way, with the language, plot, and composition of the work being considerably mature. It should be noted that the debate over the poetics of the historical works created by Cooper is still ongoing. A group of writers objected his

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writings, including Mark Twain, who criticized Cooper's novels in an article of his.But many appreciate his art. Because most people in the world understood and learned about the history of the United States literally with the help of F. Cooper's novels. Therefore, he rightly received the title of "father of historical novels" and about his successor, Mark Twain, it can be said that he learned to write historical novels from his predecessors.

IV. Conclusion

When we study the opinions on the formation of a historical novel, American scholars say that "recount, or rather narration, expresses the idea of the time and its duration. Narration itself is history " [16, 231-232 (328)]. So, if telling, recounting, narrating past events is history, it can be the history of an event in the past, that is, the times which are already in the past tense today. In this sense, it would be appropriate to include the term long history or recent history in the time and space of the event being described.

To conclude our discussion here, the creation of historical works in the United States began much later than in Europe. In Uzbek literature, though the historical novel in the modern sense was created even later, it has been scientifically proven that the traces of folk epics, which served as a novel, go long into the history [17]. However, interesting is that in American literature, historical works began in the form of memoirs, memories, diaries and daily statements just as in European and Uzbek literature.

In general, the formation of historical works in world literature, in particular, in European, Uzbek and American literature, corresponds to different periods. However, in all of them, historical works were formed on the basis of popular works such as history, memories, memoirs and diaries. The factors of formation of historical works also vary depending on the way of life of each nation, their social, political, legal, economic views on the construction of the state and society, and especially on their artistic and aesthetic philosophy.

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