



The Genesis of the Novel and the Combination of Methodological and Formal Research

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ABSTRACT

The article describes the role of genres in explaining the essence of the literature of the national renaissance, as well as the stage of formation of the novel genre from these genres. The emergence of the novel genre in Uzbek literature and the first attempts in this genre, as well as comments on the successes and failures of these works.

Keywords:

National Awakening Processes, Genre Characteristics, Specific Features of the Epic Type, Novel Genre, Enlightenment of Jadid Literature.

The period of the national revival in Uzbek literature was aimed at awakening the spirit of the nation as a whole. The protagonists of this literature were not, as in the past, high-ranking officials or figures enlightened by divine power, but ordinary people who came from within the masses, returned to them, and were therefore more likely to influence the people. Jadid writers tried to express new themes in new genres and through new images. Another important point is that Jadid writers were not only creative but also public. They were determined to awaken the nation not only with their pens, but also with their social, political and enlightenment actions.

It is safe to say that the Uzbek literature of the National Renaissance was a key factor in shaping our current literary process. Because during this period, our literature has literally shaped our identity, our nationality, our spirituality, as well as the main link in the literature of the next generation. During the National Awakening, the features and possibilities of types and genres were updated

and moved to a new process. In the period of Jadid literature, the epic type A. Qodiriy, the lyrical type A.S. Cho'lpon and the dramatic genre have been perfected through the work of our enlighteners such as A. Fitrat, and the next generation has contributed to the development of our literary genre. However, the development of literary genres during the national renaissance is of particular importance. Because the question of the essence of experience and innovation always shows the way to success and failure, the basis of the formation of the novel genre in Uzbek literature is Abdulla Qadiriyy's "O'tgan kunlar". It is known that the first experiments in the Uzbek literature in the novel genre were "Befarzand Ochildiboy" and "Yangi Saodat". And the fact is that these works have not been successful in the novel genre. We will analyze the causes and consequences of this.

The emergence of the novel genre in Uzbek literature is associated with the names of A. Qodiriy, Hamza, Mirmuhsin Shermuhammedov. In particular, S. Husayn tries to explain the difference between the novel and other literary

genres as a genre in the analysis of "O'tkan kunlar". considers it an original work. Before commenting on the novel genre, it is necessary to explain the feature of the epic genre. When it comes to the specific features of the epic type, eventfulness is mentioned first. In fact, the epic depicts the events of space and time, creating a full-fledged artistic reality that can be revived in the reader's imagination in the image of reality. It is said that the artistic reality in the epic is described as "plastic" because it is animated by the appearance of the reader in the imagination. In addition to plastic elements, the epic also contains non-plastic elements, which are important in imagining the author's image. Non-plastic elements of an epic work are the author's observations, thoughts, emotional attitude to the subject of the image. Naturally, non-plastic elements, unlike plastic elements, do not come to life in the reader's imagination during reading. There is a difference in literature on the principles of genre division of epic works. There are a number of features that need to be considered. First of all, this is due to the fact that the scope of artistic life in epics varies. For example, an epic piece captures a single episode (story) from the life of the protagonist, an entire stage (story), or a major period in the life of the protagonist (novel). Accordingly, literary genres are divided into large, medium, and small epic genres. However, in the later stages of the development of fiction, with the advent of drama in the epic and the shortening of the plot time, the weakness of this principle became apparent. After all, in modern prose, for example, not only a period of the hero's life, but also novels written in one stage (for example, "Kecha va Kunduz", "Ulug'bek xazinasi") are created. Of course, size is not the criterion for classifying epics. Because some stories or novels are close in size to the narrative, and vice versa. But it is also an undeniable fact that stories, novels, and novels usually grow in size.

Information and comments on the first examples of the novel genre are given in the comments of our literary scholars: "In Uzbek literature, before Abdulla Qodiriy, Mirmuhsin Shermuhammedov's work" Befarzand

Ochildiboy "appeared. Then Hamza's "Yangi saodat". Hamza's is definitely in manuscript form. "Befarzand Ochildiboy" is also an incomplete work, consisting of one or two chapters. It was at this point that he began to write the novel, but the author was not strong enough. Neither Hamza nor Mirmuhsin Shermuhammedov was able to finish. Therefore, they could not be included in the so-called novels. Although Abdulla Qodiriy vacated them after them, he wrote a work that literally meets all the requirements of the novel genre. It is rightly recognized as the first Uzbek novel, both in terms of its subject matter and its protagonists, as well as the fact that the conflict within the novel has an important vital basis. At the same time, under his influence, the novel genre appeared in Kazakh, Turkmen and other literatures. "(Source: www.bbc.co.uk/uzbek/kh-davron.uz) - with literary scholar Naim Karimov from a conversation interview.

The general conclusions about the development of the formation of the novel are as follows.

At the time of writing "Befarzand Ochildiboy" and "Yangi Saodat" neither the new Uzbek prose nor the authors had sufficient experience in the novel genre. But that is not the only reason for the failure. It would be useful to compare the failure of these works with the success of "O'tkan kunlar". Let's recall the factors that contributed to the success of "O'tkan kunlar": The main factor that led to the rapid popularity of the novel and its hand-to-hand reading, in our opinion, is its national literary traditions. standing on the ground. Of course, if the novel genre is a phenomenon of Western literature, this view may seem contradictory. However, it is clear that if the ground of our literary traditions was not conducive to the novel's roots, the emergence of the Uzbek novel in the 1920s would have been impossible. We had folk epics, stories, folk books with roots dating back thousands of years, epics written in the masnavi way of our classic poets - in short, a rich epic tradition. A number of features of our first novel (system of images, plot motifs, letters) are based on folklore and classical epic traditions, which

shows that it was a representative of our national literature even before it became an experiment in Western literature. Dilmurod Quronov. "Some comments about the novel", - Star of the East. 2011-5)

At this point, we will try to understand the term by reviewing the analysis of Mirmuhsin Shermuhammedov's work "Befarzand Ochildiboy".

Is it because of the atmosphere of the time that Befarzand Ochildiboy in the literature of the National Renaissance was not fully formed? Or, indeed, was the writer powerless? Perhaps the content of the work does not demand the essence of the novel. Didn't we recognize this work as a novel, in fact, because the author's repression would not be completed? Shouldn't Mabado be considered an unfinished novel anyway? We will now try to understand the answers to such questions in terms of the content of the work and the requirements of the novel (although there are some commonalities to the novel, although there are no definite rules).

Below we get acquainted with the essence of the work:

A few years ago, there was a man named Ochildiboy in the neighborhood of our city. He was not the child of Ochildiboy, but a child of night and day. Ochildiboy himself was so rich that he could not keep up with the rich people in his house. He took three or four wives in a row, and none of them gave birth to a daughter or a son. His profession was farming and his name spread all over Turkestan. He also had a lot of money and rented two hundred rupees a month to people in need for a hundred rupees. Unfortunately, with so much wealth in the world, the school was so rich in knowledge that it never saw the light of day.

He was saddened that he had not had a child with four wives, and said to himself, I would bow down to my laborers and put good horses under them. " The thought that if God gave him a son, he would teach him in good schools and bring him up in a modern way would not come to mind. The thought of the day and night was, "I would head for my farmers." He always smiled and said that he would drink boza with me.

Like his contemporaries, Ochildiboy was a peasant but rich enough to make a living. But, alas, so much wealth, so much wealth, so much knowledge, so much wealth, so much wealth, so much wealth, so much wealth, so much wealth. Yes, Science is dry. Ochildiboy was as ignorant and rich as the rich people of that time. Despite the fact that he had so many wives, he dreamed that if I had a son, I would teach him and become the educated mullah of that time, and not my boss. In our opinion, Mirmuhsin Shermuhammedov wants to convey to the reader from the very beginning that not only rich people but also ordinary people can be happy through science and enlightenment. As you read the book, we see that man is trying to prove at every step that he can achieve happiness through knowledge, including when Ochildiboy and his comrades are sitting in a conversation room: One of the friends of the Union said one day out of curiosity "B Ochildiboy, what would you do if God gave you a son?" Ochildiboy was astonished at this unexpected question and said: "I was a bitch," he said. And his friends, too, prayed to Ochildiboy for a son and prayed to God for a son. We see in the essence of this work that at every step of the writer's skill, he sharpens the idea that he originally set for himself. When Ochildiboy said that if he had a son, he would teach him and become a learned mullah, everyone wished him a child. This means that society, both ordinary people and educated people, want such people to be born. We continue to comment on the content of the work, once again amazed at the skill of the writer. If we look at this work not in form but in content, we try to express the idea that it really meets the requirements of the novel. Zero Ochildiboy: "... He thought about it and fell asleep.

God, by His grace, gave his second wife a son on the day he put him in the cradle. Ochildiboy used to ask the imam of the mosque in his neighborhood what to name his son. When he came to the place, he saw Ochildiboy sleeping at the door of the mosque.

In this dream, we see that in writing the novel, as the author himself wrote in the article "Etizor", I wrote in a simple fluent language,

realizing that it would be understandable to ordinary people, and at the same time the harmony of these images with the epics of our classical and later periods. Of course, as we have already mentioned, the novel came into being as an epic and began to take shape. M. Shermuhammedov expressed the idea of this work through the image of Qulahmad. In the time of Qulahmad, he borrowed money from Ochildiboy to hold a wedding for his children and could not return the money after the wedding.

"It simply came to our notice then. When Andin was getting married to his son two years ago, he gave Ochildiboy a promissory note for a thousand soums and a monthly rent of two soums for five hundred soums. was taken.

Qulahmad is a poor jeweler. His two sons, Ernazar and Shernazar, grew old and became circumcised. Qulahmad himself was married to his father during his lifetime. He was married at the age of twenty-five, and in those 14-15 years he had saved seven hundred rupees for the wedding of his two sons. He probably intended to spend the money on his son's wedding. The courtyard where he was sitting was not his own, and the 27-story building between the warriors left by his father-in-law was an old courtyard. As for his sons, Ernazar was nine years old and Shernazar was seven. They both went to the old school in their neighborhood. Qulahmad himself is not a good mullah and he does not really value science for his chalasavod. The eldest son, Ernazar, used to recite the Qur'an, while the youngest used to recite the Qur'an for a week. Although the teacher taught them in ancient times, ijihad was good for the children. Because if a nine-year-old child reads the Qur'an, he will definitely take care of the teacher ... "

Mirmuhsin Shermuhammedov In this play, he shows ignorance not only through the image of Ochildiboy, but also through Qulahmad. In the time of Qulahmad, he collected money for a wedding, but the people around him, his relatives, neighbors, his wife, and even his wife, under the pressure of their faith, did not make the wedding a small affair. the incident encourages him to think broadly of the whole nation, and the writer shows that these people

are the roots of true ignorance in the play, that society is originally made up of unhealthy people. Qulahmad's wedding was held at a relatively low cost, and the rest of the money was not allowed to be spent on his children's education. Her children, Ernazar, read the Koran, and Shernazar read the weekly. Now, because of this debt, their sons could not go to school or madrasah, and could not even read the Qur'an or the weekly. All these events were due to ignorance. Ignorant people tried to show through this wedding that not one or two people, but the whole society was illiterate. Depending on the analytical content of the work, the scale of the problems posed in the work can be taken as an element that determines the characteristics of the genre. In this sense, the novel, which is a great epic form, is aimed at knowing the world and the epoch, while the protagonist is the protagonist, and the story is a concrete life event. As we can see, the protagonists of the novel, short story, and narrative genres differ in their position, importance, and role in the play. For the novelist, the protagonist is the means of understanding the world (that is, the goal), for the narrator, the protagonist is the goal (the means of events), and for the storyteller, the event itself is the goal. Thus, the essence of the work is that the author did not define it as a novel genre due to factors such as the term, purpose and means for the novel genre, as well as the incompleteness of the work. From the first works of the novel genre, we have concluded only with the comments given in the example of "Befarzan Ochildiboy", and there are many comments on the success of the work "O'tkan kunlar".

It is impossible to fully comprehend the great personalities and their works, just as it is impossible to fully comprehend the jewels in the heart of Oman. No matter how much time passes, no matter how much such work is studied, new aspects of it will be discovered. Abdulla Qodiriy is one of such great figures. It is no exaggeration to say that Befarzan Ochildiboy was an experiment and a first step in the founding of the Uzbek novel genre. As the German researcher Maurice Schroeder put it, "The novel captures the hardships of going

from inexperience to experience, from ignorance to the realities of life."

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