

TYOLOGY OF THE NOVEL**Bekbergenova Mariya Dosbergenovna***Candidate of Philological Sciences, Professor**Nukus State Pedagogical Institute named after Ajiniyaz***ТИПОЛОГИЯ РОМАНА****Бекбергенова Мария Досбергеновна***кандидат филологических наук, профессор**Нукусский государственный педагогический институт имени**Ажинияза***ROMAN TIPLOGIYASI****Bekbergenova Mariya Dosbergenovna***Filologiya fanlari nomzodi, professor**Ajiniyoz nomidagi Nukus davlat pedagogika instituti*bekbergenova53@mail.ru

Аннотация: Ушбу мақолада романнинг типологияси кўриб чиқилади. Эпик жанрнинг ривожланиши тарихи муаммоси ўрганилади. Қиёсий тарихий аспектда ҳикоя насрининг жаҳон адабий жараёнида пайдо бўлиши масалалари таҳлил қилинади. Қадимги достон ва замонавий роман ўртасидаги ўхшашлик ва фарқлар масаласида олимларнинг қараишлари ўрганилади. Миллий қорақалпоқ романининг типологияси масалалари сўз этилади.

Таянч сўзлар: Роман, достон, манбалар, типология, синтез, жаҳон адабиёти

Аннотация: В данной статье изучаются вопросы типологии романа. Рассматривается проблема истории развития эпического жанра. В сравнительно – историческом аспекте исследованы вопросы зарождения повествовательной прозы в мировом литературном процессе. Изучены взгляды ученых по проблеме сходства и различия древнего эпоса и современного романа. Также рассмотрены вопросы типологии национального каракалпакского романа.

Ключевые слова: роман, эпос, источники, типология, синтез, мировая литература.

Annotation: This article studies the typology of the novel. The problem of the history of the development of the epic genre is considered. The issues of the origin of narrative prose in the world literary process are studied in a comparative historical aspect. The views of scientists on the problem of similarities and differences between the ancient epic and the modern novel are studied. The issues of the typology of the national Karakalpak novel are also considered.

Keywords: novel, epic, sources, typology, synthesis, world literature.

Introduction: The earliest origins of the novel emerged as a form of narrative prose in ancient literature, specifically in the history of Greek literature, including Greek literature during the Roman period. The founder of the Greek novel is considered to be Yamylich, who lived in the 2nd century CE, while its last notable author was Chariton in the 6th century. [1.250] The first example of narrative genre is the novel about the Assyrian prince Ninus and his wife Semiramis. This novel appeared in the 1st or 2nd century BC. [1.251]

Around the same time, the novel of the Syrian Yambul was also written. The content of this novel is about the interesting events experienced by the hero.

Main part: In the Middle Ages, the French called "roman" poetic works written not in Latin, but in their native Romance language. In the 13th century, this term was first applied to a narrative work in prose, and later became known by this term.

Petronius is a representative of the 1st and early 2nd centuries AD. Excerpts from his novel

"Satyrikon" have been preserved. This work is considered the first novel in European literature. [1:395] Apuleius, a representative of the most recent period of Roman literature, was born approximately in 125 BC. Apuleius has the novel "Metamorphoses" or "The Donkey". The title "gold" was added by readers of this work.

In the content of the novel "The Golden Donkey", it is said that a hero named Lucius turned into a donkey. This plot is found in the fairy tales of many peoples. A young man named Lucius went to Thessaly. This place is renowned for its magical powers. He stopped at the house of a man named Lucius Milon. Mylon's wife, Pamphyla, became a sorceress. Lucius found common ground with Photis, who was in Pamfil's service. Pamphyla, being human, turns into an owl at night. Lucius wanted to turn into a bird, asking Fotida for help. But the girl mistakenly turned Lucius into a donkey, not a bird. Now, to return to human form, the young man needed to eat a rose. According to the terms, it can be done next morning. Lucius spent that night in the guise of a donkey. At night, robbers enter the usurer's house, and the donkey gets caught by the robbers. Thus, Lucius experienced many events. No one paid attention to the donkey. As a donkey, Lucius knows the secrets of many people's inner worlds. He witnessed the crimes and cruelty committed by people, and Lucius was left starving, often escaping death. The donkey is used by robbers, runaway slaves, and wandering liars. Finally, the donkey escaped from its owner, went to the shore of the sea, and prayed to the goddess Isis to transform it back into a human being. God appears to him in a dream, promises salvation, but puts him on the condition that he will be his faithful servant. The next day, during a miraculous act, God's representative gave Lucius a bouquet of roses to chew, and Lucius was transformed back into a man.

This plot appears in Lucian's work "Lucius or the Donkey" before Apolius. This work is narrated in the name of Lucius and consists of a single book. Apolius's work "Metamorphoses" consists of 11 books. [1:424]

It is known that the knightly romance appeared in the Middle Ages. The main theme of these novels is love. The conditional element of the knightly romance was fantasy. One of the sources of the knightly novel is the Celtic legend of Tristan and Isolde.

In French, this legend is reworked, and it has many variants. Many have disappeared, with small fragments remaining from others. By comparing the French versions of Tristan and reviewing its translations into other languages, scholars have restored the genre of the French novel that emerged in the mid-12th century. [2.96]

The plot is as follows: Tristan, the king's son, loses his parents in childhood and is kidnapped by Norwegian merchants. He escaped from captivity and went to Cornwall, to the palace of his brother, King Mark. Mark raises Tristan. Because he is old and childless, he intends to make Tristan his heir. Tristan grew up and became a knight. He does a lot for his adopted relative. One day, Tristan was wounded with a poisoned weapon. Unable to find a cure, he boarded a ship and sailed wherever he could. The storm carried him to Ireland, and the Queen of Ireland, who knew how to heal from various herbs, healed Tristan. After Tristan returned to Cornwall, the local barons stipulated that she marry King Mark and have a child. To get rid of them, Mark announced his intention to marry a golden-haired girl. Tristan sets out on a journey to find this beautiful girl. Tristan goes to Ireland. The daughter of the Irish king finds the golden-haired Isolde. He killed the dragon blazing from its mouth that was destroying Ireland. Therefore, the king gave Tristan the Isolde. Tristan intends to take Isolde to his brother Mark. On the way to Cornwall, they mistakenly drank the "water of love" that their mother had prepared for Isolde and Mark.

Thus, love arose between Tristan and Isolde. After arriving in Cornwall, Isolde becomes Mark's wife, but she and Tristan meet secretly. The palace officials tried to stalk and capture them. Mark acts as if he doesn't even know about it. Finally, the lovers are caught, and by the court's verdict, they must be executed. Tristan and Isolde run away. For a long time, they hide in the forest. Mark forgave them, but on the condition that Tristan go far away.

Tristan goes to Brittany. There he met a girl named Izolda. He became fascinated by his former beloved daughter, Isolde, and married her. But after the wedding, he regrets it, because he can't forget his first love, Isolde. Several times he secretly came to Cornwall to see Isolde. In a battle in Brittany, Tristan was seriously wounded and sent his friend to Cornwall to bring Isolde. Tristan agrees to put the white sail on his friend if he is carrying the Isolde.

When the ship carrying Isolde appeared on the seashore, Tristan's jealous wife, having learned of their agreement, informed Tristan that the ship was coming with a black sail. Upon hearing this news, Tristan died. Isolde arrives, lies next to Tristan, and she too dies. They buried both of them, and that night, two trees grew from the two graves. Their branches climb and wrap around each other. Similar to this early novel, other French novels about Tristan were imitated in a number of European countries, including Germany, England, Scandinavia, Spain, Italy, and others. Among them, the novel by the German Gottfried of Strasbourg, who lived at the beginning of the 13th century, is well-known. In this novel, the inner feelings of the characters are well analyzed, and knightly life is skillfully depicted. [2.97]

The novel "Gargantua and Pantagruel" by François Rabelais, a prominent representative of French Renaissance humanist literature, is well-known. This work blends satire and fiction. The main idea is humanity and the acquisition of knowledge.

The novel flourished in Spanish Renaissance literature. Its earliest form is the Renaissance knightly novel. This genre of the novel is considered an analogue of the heroic-novel epic in Italy of the late 15th and early 16th centuries. The adventure-heroic plots of the Middle Ages formed its basis. It also became a novel depicting the lives of shepherds in Spain. This novel is called a pastoral novel.

Two great writers of Spanish Renaissance literature, Cervantes and Lope de Vega, wrote works in the pastoral novel genre. Cervantes' unfinished novel "Galatea" is known in the pastoral novel genre. Only the first part of this novel has been published.

Lope de Vega wrote the novel "Arcadia" in the pastoral novel genre. In Spain, knightly and pastoral novels reflected aristocratic interests. [2.290]

At the end of the 16th century, another genre of the novel emerged. This type of novel is called a Plutovsky novel. This novel depicts real life and is subjected to harsh criticism. The origins of this genre can be traced back to Spanish short stories written in verse in medieval literature. In terms of plot and style, they are close to the French fable. [2.294]

Miguel de Cervantes Saavedra, a prominent figure in late 16th-century Spanish literature. The writer intended to write the famous novel "Don Quixote" as a parody of knightly novels. With this

novel, Cervantes makes fun of knightly novels. [2.305]

"The novel, borrowed from the French language and originally written in Romance languages, is a major form of the new era epic genre," explains L.I. Timofeev. [3.328]

"The novel is a large-scale prose work, and its main characteristics lie in its comprehensive and complete depiction of human life in all its complexities, possessing a multifaceted plot that depicts the fate of the participating characters." [4.189].

The sources of the modern novel date back to Antiquity and the Middle Ages. "Daphnis and Chloe," Apuleius's "Metamorphoses" ("The Golden Donkey"), Petronius's "Satyricon," the knightly novel "Tristan and Isolde," von Eschenbach's "Loengrin," and Melori's "The Death of Arthur." These prose works have a number of characteristics close to contemporary novels. [3.328]

Methodology: L.I. Timofeev defines these as analogous phenomena. A true novel began to take shape at the end of the Renaissance. During this period, novellas like Boccaccio's "Decameron" are considered sources of the novel. The novel is considered the epic of a person's life. Comparing epics and novels in folk oral tradition, there are several differences between them. In folk epics, the central role is played by the images of heroes, who represent the people, society, and the state. But in a true novel, the image of ordinary people is depicted. In their actions, only their personal fate is discussed.

Another difference between a heroic epic and a novel is that while the first narrates major historical events, the novel tells the stories of a person's life.

In the history of world literature, novelists include Prevo, Fielding, Stendhal, Lermontov, Dickens, Turgenev, and others. In the novels of these authors, the social content of the period is deeply revealed in the personal lives of the main characters. [3.329]

At the end of the 17th century, psychological prose began to develop. Architectural literature of the 16th-17th centuries also played a role in the formation of the novel. Memoir prose became an experiment during the writing of D. Defoe's novel "Robinson Crusoe."

In the history of world literature, the novel continued to grow and develop in the 18th century. One of the earliest examples of the novel of this

period is Antoine Prevault's "Manon Lescaut." This novel combines elements of the adventure novel, psychological prose, and memoir genre.

Throughout the 18th century, the novel occupied a central place in Western European literature. During this period, the novel developed in two forms: a social-everyday novel and a psychological novel. Writers of socio-domestic novels, such as Fielding, Smollett, and others. The authors of psychological novels are Richardson, Rousseau, Stern, Goethe, and others.

At the end of the 18th century and the beginning of the 19th century, during the Romantic period, subjective-lyrical forms of the novel emerged. In the history of European literature, the historical novel emerged during the Romantic period. The creator of the first historical novel was the English writer Walter Scott.

A new stage in the history of the novel's development began in the 19th century. Novels by Stendhal, Lermontov, Balzac, Dickens, Thackeray, Turgenov, Flaubert, and Maupassant were written.

In the second half of the 19th century, Russian writers L.N. Tolstoy and F.M. Dostoevsky made a significant contribution to the development of the novel with their works. In the novels of these two great writers, along with depicting the personal lives and inner worlds of their characters, the fate of all humanity is revealed. The novels of L.N. Tolstoy and F.M. Dostoevsky paved the way for the further development of the novel in the history of world literature. Famous writers T. Mann, Franz, Rolland, Galsworthy, Hemingway, and others considered the novels of Russian writers Tolstoy and Dostoevsky as examples.

Conclusion: V. Kojinov, who specifically studied the history of the novel's development in the history of world literature. [5]

E. Khudayberdiyev indicates that the history of the development of the Uzbek novel can be divided into two periods. [6:256]

In the first period, A. Kadri's novels "O'tkan kunlar" ("Days Gone By") and "Mehrobdan shayon" ("Scorpion from the Mihrab") Aybek's "Qutli Xan" ("Blessed King") and "Nawayi" ("Navoiy"), Husayn Shams's "Dushpan" ("The Enemy"), S. Ayniy's "Doxunda" and "Qullar" ("The Slaves"), and Cholpon's "Keshe ham kundiz" ("Night and Day") were written.

The second stage in the development of the Uzbek novel dates back to the post-war years. During these years, novels such as Parida Tursun's "Oqitiwshi" ("Teacher"), Asqad Muxtor's "Apasini liler" ("Sisters") and "Shinar" ("Plane Tree"), Odil Yoqubov's "Diyonat," and Primqul Qodirov's "Juldizli tu'nler" ("Starry Nights") were published.

The Karakalpak novel emerged at the end of the 1950s. The first Karakalpak novels are A. Begimov's "Balıqshınıń qızı" ("The Fisherman's Daughter"), J. Aymurzaev's "Amıwda'rya boyında" ("By the Amu Darya"), and O. Ayjanov's "Aral qushagında" ("In the Embrace of the Aral Sea"). The development of Karakalpak novels continued in the 60s and 70s. During these years, major works such as K. Sultanov's "Oqdaryo" and "Ajiniyoz," T. Qayipbergenov's novel-dialogue "Sońğı hújim" ("The Last Attack") and "Qaraqalpaq qızı" ("The Karakalpak Girl"), the historical novel tetralogy "Qaraqalpaq dástanı" ("The Karakalpak Epic") J. Aymurzaev's "Qizketken," O. Bekbaev's "Beruniy," and Sh. Seytov's "Iǵbal soqpaqları" ("Tropes of Fortune") were published.

Researchers of the Karakalpak novel include Academician M.K. Nurmukhamedov, J. Narimbetov, A. Kozhikbayev, S. Bahadirova, and P. Nurjanov. The history, characteristics, types, characters, and issues of the emergence of the Karakalpak novel have been discussed in the works of these scholars. Academician M.K. Nurmukhamedov, while studying the problem of literary influence, expressed the opinion that the reason for this phenomenon is that a writer, by familiarizing themselves with thousands of books of world literary classics, expands their knowledge, improves their skills, and strives to create works like major figures of world literature. As an example, he compares I. Yusupov's story "Old Saydon's Shoes" with I.S. Turgenov's story "Mumu" and the characters in M. Sholokhov's novel "Ashılǵan tıń" ("Cultivated reserve"). [8.193]

J. Narimbetov, a dedicated researcher of the Karakalpak novel, believes that the historical sources of the Karakalpak novel developed within the framework of national Karakalpak epics and literature. [9.33]

Even during the period of independence, the Karakalpak novel entered a new stage of development. Historical, philosophical, fantastic, journalistic, and memoir types of novels emerged.

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