

FORMATIVE HISTORY OF THE NOVEL

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Abstract

This article delves into the intricate evolution of the novel, tracing its origins from ancient oral traditions to its contemporary forms in today's literary landscape. Through meticulous research and insightful analysis, the author navigates through key historical periods and pivotal moments, illuminating the influences that have shaped the development of the novel as a literary form.

Keywords: Novel, history, genre, period, development, research, literary form, origin.

Introduction

A novel is a type of literature, usually written in prose, that tells the story in great detail of the life and character development of one or more heroes during a difficult time, during a unique stage in their lives, or during a period of significant social and historical change.

Novels are literary works of vast length, typically composed of prose. The novel's subject is the detailed and all-encompassing representation of people's lives within a specific historical period. Many characters' destinies are covered by the plot, which gives the story a multilinear structure and contributes significantly to its volume[1. 12.]. The work portrays the hero's life in all its complexity, including ideas, challenges, sentiments, paradoxes, and ambitions towards the ideal. The novel's protagonists are shown as evolving individuals, and their story is told against the backdrop of a public life picture that both the heroes and the public experience and impact in different ways; the hero's personal destiny turns into a "mirror of the world"[2. 35.].



The Renaissance is when the narrative starts to take shape. He was the one who, in the words of scholar M. M. Bakhtin, "led the process of development of all literature of the New Age." This indicates that the novel's most popular genre is realism.

The novel's history dates back to antiquity, the heyday of the "chivalrous romance" (Parzival Wolfram von Eschenbach, 1198–1210, Arthur Thomas Malory, 1469), and the Middle Ages, when the so-called "ancient romance" (Daphnis and Chloe Longa, Petronius's Satyricon, Metamorphoses, or the golden Ass of Apuleius) emerged. The term "novel" has its roots in the Middle Ages and is derived from the language used to write the work. Latin, the literary language of the ancient Romans, was most frequently used in writing from the Middle Ages in Western Europe. During the 12th and 13th century. AD Plays, stories, and stories written in Latin, which were mostly read by the affluent classes of society, started to give way to novels and stories written in Romance languages, which were mostly requested by members of the democratic social classes who were not familiar with Latin. The term "conte roman" was first used to describe these works; it later took on a definition of its own. This is the origin of the unique moniker "narrative works." A novel is now referred to be a work in any language that possesses a lot of volume, specific topic elements, compositional structure, plot progression, etc. The book rose to prominence as a major genre in modern times, particularly in the 18th and 19th centuries.

The novel emerged as a distinct genre towards the close of the 16th and early 17th century. Because of its relatively late arrival, it was able to fully assimilate the defining characteristics of the early modern era: middle class ideology, the drive to find moral and religious answers, interest in science and philosophy, and a fervor for diverse forms of inquiry and discovery. The book began in the fixed, stable realms of religious literature, chivalric romance, and epic, but soon found that a linear narrative was better suited for the unpredictable world of streets and highways than the journey of the soul or the voyage of a knight seeking the Holy Grail. Beginning in the middle of the 16th century, tales of the adventures that different kinds of outlaws and wanderers had to go through started to surface. Unlike tales of military bravery, these tales were connected to adventure in and of itself, and social knowledge about the world piqued curiosity rather than being a means of reaching a lofty spiritual ideal. Because of its profound psychology,

Cervantes' Don Quixote was well above the purview of such rudimentary adventure and clumsily constructed storylines. Even still, the reader continued to find it appealing because he was eager to learn about stories about far-off castles, enigmatic inns, roaming actors, covert villains, and experiences with brutal reality that were far different from his own. All of the genre's capabilities are present in Don Quixote. Ever since this masterpiece first appeared, the novel has aimed to accomplish the goal that Cervantes assigned it: to go beneath the surface of appearances and uncover the real situation.

Not much progress was made in the field of the book throughout the 17th century. The explanation for this was probably because play continued to carry the social and psychological signals of the time, while narrative poetry was embodied by such formidable poets as Milton and J. Dryden. Furthermore, a lot of people still thought the new outfit was tacky and uncool. It did not appear to need for a great deal of talent, and its subject matter was obviously far from the ideal of the court. The Princess of Cleves (1678), an exquisite book on court life by M. M. de Lafayette that closely investigates the moral choices and emotional states of the protagonists, was an exception. The book, which was distinguished by astute social observation and nuanced psychological analysis, foresaw for many years how the psychological novel would emerge in England, across the English Channel.

Defoe was the first significant figure in the history of the English novel. He was a journalist who, in Moll Flanders (1722), the story of a prostitute in London, skillfully emphasized the signs of city life, and in Robinson Crusoe (1719), which satisfies the public's thirst for the exotic by telling the story of a man who is more concerned with practical survival than with adventures. Although both novels are written fairly carelessly, they are also early examples of the peculiar fusion of adherence to fiction and reality, which is the novel's fundamental idea.

Richardson, who is often regarded as the novel's father, gained his title mainly due to his curiosity for psychology during a time when such matters were not given much thought. The arrival of Clarissa (1747–1748) and Pamela (1740) in the book signals the novel's concern in emotional experiences. The subtleties of feelings are described in thousands of pages. Richardson originally intended Pamela to be a practical writer for girls, but she eventually turned into a study of

the human mind—a genre that would later be important to Joyce, Dostoevsky, James, and Proust.

The upcoming 19th century was for novels what the 17th century was for science: a period of brilliant minds and great discoveries. The novel has come to be seen as a whole literary and cultural experience, a historical resource, a study of social mores and morality, an analysis of contemporary political and ethical theories, a study of wealth and poverty, wellbeing and crime, or, to put it another way, a comprehensive picture of every facet of human activity.

The 19th century novel attempted to express historical events, societal developments, and national character through an abundance of details and the portrayal of magnificent panoramic scenes, before notable changes within the genre. With his social canvases drawn from the histories of Scotland, England, and medieval France, Scott was at the forefront of this genre of novel writing. Dickens' first published work, *The Pickwick Papers* (1837), was another example of a "high road novel." He was able to create characters that are unforgettable by profoundly penetrating the social life of modern Victorian society. Thackeray looked to the field of sociohistorics for inspiration as well.

In conclusion, the history of forming a novel is a rich tapestry woven with the threads of human creativity, innovation, and storytelling prowess. From its humble origins in ancient oral traditions and early written narratives to its evolution into the diverse and vibrant literary landscape of today, the novel has captivated readers across cultures and generations. Throughout history, authors have continually pushed the boundaries of the form, experimenting with narrative structures, themes, and styles to reflect the complexities of human experience.

Moreover, the history of the novel is also a testament to the power of storytelling to inspire empathy, provoke thought, and foster understanding across diverse perspectives. Through the pages of novels, readers can journey to distant lands, inhabit the minds of characters from different backgrounds, and gain insights into the complexities of the world around them.

As we continue into the future, the history of forming a novel serves as both a foundation and a springboard for new generations of writers to build upon. By honoring the rich legacy of those who have come before and embracing the boundless possibilities of the written word, authors can continue to push the boundaries of storytelling, creating works that resonate deeply with readers and

stand the test of time. In doing so, they ensure that the history of forming a novel remains a vibrant and enduring testament to the power of human imagination.

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