



THE LITERARY CONSTANT OF THE CENTURY

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Article history:	Abstract:
Received: March 11 th 2024 Accepted: April 8 th 2024	This article deals with the manuscript and lithographic sources of the divan of Sayyid Muhammad Nasir tura Sultaniy, the prince poet who created in the Khorezm literary environment in the late 19th - early 20th centuries. A textual study of the poet's book will be carried out, samples of his poems will be presented.
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In the mid-1950s, French novelists Alain Robbe-Grillet and Natalie Sarraute published manifestos proclaiming the birth of a new genre of literature called the «nouveau roman». They declared that the traditional plot and character-driven novel was dead and that a new type of writing was needed. The term «nouveau roman» was coined by the critic Emile Henriot in a review of two of his novels, *Jealousy* and *Tropisms*. The debate surrounding the «Nouveau Roman» reached its peak in 1971 when a symposium was held in Serizy-la-Salle. In his essay «The Path of the Future Novel» Alain Robbe-Grillet wrote about the need to break away from traditional literary conventions and focus on the narrative experience of the reader. He argued that character, atmosphere, form and content had become stale and outdated and that the main focus of the novel should be on the story itself.

Roland Barthes argued in the essay «*The Death of the Author*» that the era of authorial literature has come to an end and the author no longer shares their inner thoughts and feelings with readers. He believed that literary works should be viewed independently of their creators and that authors should not impose their personal opinions and beliefs on readers. Instead, he argued, readers should focus on the text itself and its meaning rather than the author's intentions. How can we explain the changes that have transformed the concept and perception of the novel completely? The twentieth century was marked by two World Wars that led to a shift in the place and role of man in the world, as well as the destruction of stereotypes about human uniqueness and the loss of man's connection to society. These factors have led authors such as Alain Rob-Grillet to focus on the helplessness of individuals in the face of adversity and tragedy. This sense of powerlessness motivates them to describe objects and surroundings in great detail, as seen in Rob-Grillet's concept of «chosisme» which means «thingness».

D. Zatonky describes this concept as «...through the world of objects, the world without humans, the writer came to a rejection of humanism. Through this rejection he came to a world of objects that is completely deaf and alienated from all things. The plot of the work revolves around the description of these objects which leads to a realization of the absurdity of human existence.

For her unique style of writing, N. Sarraute was called the «sorceress of French literature». She explains this by saying that she simply «sees» things so it is better for her to express herself. To accurately and fully express herself, she introduced the term «tropism» into literature which originally meant the body's response to external stimuli. According to Sarraute, tropisms are mental responses, images that enter a person's mind on a preverbal level. This is the state the author seeks to capture: thought before it is transformed into words. After the war Sarraute began writing her first novel, «*Portrait of the Unknown*», which was published in 1948, although the novel was ignored by critics at the time. Jean-Paul Sartre wrote a preface for the work praising Sarraute's style as «halting, groping, honest, full of self-doubt and approaching her subject with pious caution». He described her writing as «full of modesty and fear of complexity» and suggested that it might be psychological, but he believed that N.Sarraute had developed techniques that allowed her to capture human existence beyond the confines of psychology.

The characters in Sarraute's books are a kind of anonymous «I» who follows the elderly gentleman and his daughter through the novel with the meticulousness of a detective, trying to uncover the mystery of their relationship («*Portrait of the Unknown*»). Martero, the protagonist of the work of the same name, and the people around him are put in a banal everyday situation associated with the vicissitudes of buying a home («*Planetarium*»). They could easily become participants in ordinary novel stories presented in traditional genres such as detective, psychological or social novels.

Sarraute firmly rejects the beaten paths, as Jean-Paul Sartre pointed out in the preface to »*Portrait of the Unknown*» when he called the work an «anti-novel». «Natalie Sarraute, a writer active in the literary scene of the mid-century and a revolutionary of traditional forms, was considered a classic in the 1980s and was even included on lists of Nobel Prize candidates, according to Russian translator Irina Kuznetsova, who wrote about her. However, she was no longer seen as a representative of the rebel group «the new novel». Natalie Sarraute has received numerous awards

and awards for her work, including the prestigious International Literary Award in 1983, and has been a member of the prestigious Goncourt Academy since 1980. In addition to her literary achievements, Natalie was a strong advocate for human rights and free speech. In his first collection of short stories, «*Tropisms*», Sarraute is interested in the «*psychological magma*», which is an abstract psychological element that is gradually freed from the subject with which it was once fused. There is no clear description of any character or specific situation in the work and there is no connection between the chapters or fragments. There is however a sense of an invisible link between the characters and a feeling of thought transmission along a chain that eventually unites everyone. The author expresses her view on the literary norm of the novel: «They are ugly, unoriginal and faceless. They are really old clichés that she has seen many times in Balzac, Maupassant and *Madame Bovary*. These are copies of copies. «Copies, they seemed to be examined in detail, reproduced, described until they became smooth as pebbles, sleek, polished, with not a single roughness, not a single scratch. There was nothing to which she could cling in them: nothing threatened them. Despite some isolation and detachment, a rejection of reality, she expressed and conveyed her attitude towards the process of literary fashion clearly.

Another book by Sarraute – «*Childhood*» (1983) – is a connection to the Russian culture. There are Russian songs and fairy tales in it, a Russian nanny and «endless white» plains, wooden huts, birch trunks under the snow, lace of narrow carved wood, houses in Ivanovo and much more. The appeal to autobiographical prose might seem unexpected for Sarraute because the image of universal impersonal processes of psychic matter – it would seem – can be no place here. The immersion in the element of memories from her own childhood suggested a movement towards those traditional literary forms that were rejected by the author at the time. All this means that the author of «*Childhood*» has renounced aesthetic principles? Indeed, in Sarraute's book, her main character Natasha (Tashok, Tashochek) appears clearly before us and her mother, father and other people connected to her fate are described so convincingly and reliably that there is a desire to classify this book as traditional literature: the realism of characters and images, the description of real-life events. But even in this book Sarraute remains faithful to her creative credo. She uses her own life experiences to understand universal psychological depths in contact with abysses. In Sarraute's work there is a focus on the subconscious mind from which psychic energy rises. She is also interested in how the universal subconscious interacts with individual consciousness and what results from this collision between the two. This is a theme that is explored in Sarraute's stories to a greater extent than in her other work. Memories are transmitted as individual, distinct episodes, like flashes of memory, the memories of a child passed on by an adult.

N.Sarraute continues to explore through words and actions the inner and outer expressions of human nature. The spoken word or phrase serves as an irritant, «to resurrect childhood memories... it's a bit awkward to hear these words... how everything seems to be floating, changing, fading away... You move blindly, feeling all the time, reaching out... for what purpose? Was is it? It's like nothing... nobody ever talks about it... It breaks free, you hold it with all your strength, you push... Where? It doesn't matter as long as it ends up in a favorable environment where it can grow, where it might be able to survive...»

Faithful to herself and others, Sarraute shows how a human being is formed from the faceless elements of «tropisms» in the process of self-discovery. French critics argue that N.Sarraute's style is truly unique and some have even called her work the «literary constant of the century». This is because her works resist classification or structuring making them difficult to categorize.

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