



STUDY OF THE PLOT AND SYSTEM OF IMAGES OF THE NOVEL GENRE

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Article history:	Abstract:
Received: 8 th January 2025	The article deals in detail with the issues of studying the plot and image system of the novel genre. It also discusses the term novel, its terminological meanings in dictionaries, and types of novels. In addition, studies on the plot and image system of the novel are comparatively studied.
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In literary studies, there are many scientific and theoretical opinions and debates on the issue of literary types and genres. Meanwhile, the classification consisting of epic, lyrical, and dramatic genres is significant for its scientific basis. However, literary critic Bahodir Sarimsakov also expressed his opinion and scientifically substantiated it about the fourth literary genre. If we pay more attention to the scientist's thoughts, it becomes clear that this is not just a hypothesis. However, we are far from discussing literary genres, because firstly, in terms of volume, and secondly, this issue is not within the scope of our problem. Taking this into account, we will dwell on the thoughts about the novel genre belonging to the epic genre. In general, there is a tradition of using the term "genre" in two meanings. This word, borrowed from the French language, means "kind" and "kind". Therefore, if earlier the term "genre" referred to epic, lyrical, and dramatic genres, then later the forms of their manifestation in a certain historical period (such as a novel, short story; comedy, tragedy; sonnet, elegy) were referred to with this term. As a result, the word "genre" in some sources that today's reader may be familiar with means a literary type, in others a specific genre, and in still others a genre appearance.¹

When dividing works of the epic genre into certain genres, certain laws are necessarily followed. For example, when talking about the novel genre, its size, broad perception of reality, covering a large period of time related to the hero's life, describing the lives of various people and characters, and the presence of multi-layered plots are taken into account. Literary critics express different opinions about the novel genre, in particular: "Roman (fr. Roman - originally from the word Roman - a work written in the Roman (Romance) languages) - a novel. A large-scale epic work in modern literature, the main features of which are a comprehensive and complete description of human life in all its complexity, and a multi-level plot reflecting the fate of the participants. These features are manifested differently at different stages of the development of the novel genre. Some sources refer to Apuleius's "Daphnis and Chloe", Petronius's "Satyricon", and von Eschenbach's "Tristan and Isolde" as novels. Although such works indeed contain important features typical of novels, the true novel in its current sense appeared towards the end of the Renaissance. The formation of the novel genre is associated with the emergence of Boccaccio's "Decameron"-type novellas created during the Renaissance. It should also be noted that the term novel was used in different meanings at different times. For example, in the 12th-13th centuries, stories written in Romance languages such as French, Italian, and Portuguese were called novels to distinguish them from epic works written in other languages. Later, as a result of the formation of large-scale epic works as a special genre, the adjective "romance" became an independent genre term, that is, "novel".²

In English literary dictionaries, including "The Routledge Dictionary of Literary Terms", "A Dictionary of Literary Terms and Literary Theory" and "The Concise Oxford Dictionary of Literary Terms", there is a lot of information about the term novel and its types. The word novel is used in English literary studies with the term "novel", and its genesis is given in the Routledge dictionary as Romanus meaning "related to Rome", and it developed into English through French in connection with the word "novel", that is, romanticism, romance, in contrast to this explanationIn "A Dictionary of Literary Terms and Literary Theory" it is said that "the emphasis on things being 'new' or a 'novelty'. And it was used in contradistinction to 'romance'" ("the emphasis is on things being 'new' or a 'novelty' and is used in contradiction to the term 'romance'"), and also in the dictionary (It 'tale, piece of news') it is taken from

the Italian word and means "story, tale", "news", is used in both French and Spanish in the sense of "plural", in this respect it was originally applied to the stories in Bacchae's "Decameron". It seems that the ideas expressed in literary criticism complement each other, and most interestingly, the views on the genesis of the genre are consistent, and it is said that the formation of the genre as it exists today dates back to the Renaissance.

In general, significant research has been carried out on the novel. In particular, the plot of the novel and the system of images have been studied within the framework of large monographic works. In particular, in his study of "Days Past", Uzoq Jo'rakulov seriously studies the plot and characters of the novel. The scholar expresses his thoughts on which national and foreign novel traditions Qodiriy followed as follows: 1. The fact that there was no literal novel genre in the history of Uzbek literature before Qodiriy. 2. The lack of novel writing experience. 3. The fact that the novels of the Arab writer George Zaydon could not serve as a basis for "Days Past" because they were on a narrow everyday topic. 5. The fact that classical folk tales and classic epics are "completely different phenomena in form and content." 6. Since the European novel continued on the path of decadence in the 20th century and went beyond the 1500-1700-year-old traditions of ancient Greek literature, Qodiriy's novel could not follow the traditions of such a new era. The spirit of the novel did not correspond to this³. It seems that the scientist emphasizes not that "Bygone Days" has no connection with the traditions of world novelism, but that it is written more based on oriental, national traditions. Moreover, these conclusions of U. Jurakulov are also consistent with the opinions of U. Normatov, B. Karimov.

U. Normatov He raises the legitimate question, "There have been many attempts to write novels in the history of literature, even before Qodiriy, but none of them could come close to "Days Gone By"?" and gives the following reason: "The following can be cited as the main genre characteristics of the realistic novel:

1. The presence of novelistic thinking in the work, intellectual and philosophical scope.
2. A new concept of personal life.
3. An impartial and objective expression of a person's life, as if in a mirror, loyalty to the truth of life, the priority of truth over the writer's personal inclinations and views.

The first work in Uzbek literature that fully met these requirements was Qodiriy's novel "Days Gone By."⁴ In fact, the scientist's ideas are well-founded, because these three works fully reflect the possibilities of the novel genre. Moreover, they are not devoid of the experiences of European novelism.

The first ideas about the image appear in the work of the Greek philosopher Aristotle, "On the Art of Poetry." He notes that the main reason for the emergence of an "image" is the artistic reflection of reality - "mimesis." "An artistic image is an aesthetic category that characterizes reality by absorbing and transforming it in a way that is unique to art. "Image" is an animated poetic model of an object existing in reality, as an artistic perception of a real person, which is born as a result of the depiction of a life path and a system of events that continue in a certain time and space. "An artistic image should not be confused with a real object; it differs from real reality by its conditionality and symbolism and constitutes the inner "illusory" world of the work."⁵ It seems that the artistic reflection of reality in the image, its poetic revival in a certain space and time, is emphasized as the central problem.

Russian literary critic V. G. Belinsky wrote: "...There is nothing accidental or superfluous in it. All parts are subordinate to the whole, all are directed towards one goal, all together bring out one beauty, integrity, and individuality."⁶ – says another Russian scholar LI Timofeyev, "it is a generalized and at the same time, precise picture of human life, created with the help of artistic texture, which has acquired aesthetic value."⁷ – concludes.

Literary critic Bahodir Sarimsakov thinks about the artistic image as follows: "The artistic image is the re-creation of reality, life observations, and impressions through the imaginative worldview and aesthetic ideal. Consequently, the essence of the artistic image is determined by the fact that reality has become an artistic generalization and is reflected or expressed in a unique individuality. Therefore, the generalization of the artistic image encompasses reality more broadly and deeply than its direct reflection in its own shell."⁸ It seems that the scientist views the image more as a generalization.

Another literary scholar Dilmurod Kuronov: "An artistic image is a reflection of existence (a thing, event, etc.) seen through the eyes of an artist and creatively processed on the basis of an ideal, expressed in a form that can be perceived emotionally. Of course, in this reflection we find many familiar traces of existence, but this is no longer the existence that we know, but a completely new existence - artistic existence."⁹ – puts forward the idea. "Therefore, it would not be wrong to say that the image is a unique poetic phenomenon that is somewhat withdrawn from real existence and reality, striving for ideality, and artistically processed. In general, the artistic image is created based on the worldview of the creator and expresses the aesthetic ideal of the writer in the world of the work of art."¹⁰

³Jurakulov U. Qodiriy and the Thought of the Novel. – Tashkent: Nurafshon Business, 2020. – P. 10-11.

⁴Normatov U. The miracle of Qodiriy. – Tashkent: UZBEKISTAN, 2010. – P. 193-194.

⁵Abulkhayr M. An explanatory dictionary of Navoi's works. -T.: "OzME", First volume. - T., 2000. - B. 78.

⁶Belinsky V.G. Literary dreams. - T.: Literary and Art Publishing House named after Gafur Gulov. 1977. - B. 101.

⁷Timofeev L.I. Fundamental theory of literature. - M., 1959, - S. 53.

⁸Sarimsakov B. Foundations and criteria of artistic creativity. – T.: "Bokmany print" publishing house, 2022. – P. 7.

⁹Kuronov D. Fundamentals of literary theory. – T.: Akademnashr, 2018. – P. 135.

¹⁰Ziyayeva Y. Poetic development of the images of "lover-lover-rival" in Uzbek novels of the independence period – Doctoral dissertation in philosophy in philology. – T., 2023.

Another literary critic, U. Juraqulov, in his monograph "Qodiriy and the Thought of the Novel," puts forward the idea that the historical basis for the plot and images of the novel "Bygone Days" is the account of an event related to Adam in the Holy Quran. The images of the lover, beloved, ag'yor (rival), the roots of the motifs of "first meeting," "separation," and "parting" in the plot construction are compared with the reality of the Quran and analyzed according to their content and form. As a result of the analysis, he proves with a number of arguments that "Bygone Days" took the "first plot" in the Quran as the basis for its art: "The plot of the novel consists of a system of artistic motifs known as "first meeting," "separation," and "parting." If in a European novel these motifs are built on the basis of chance, in Qodiriy's novel "fate" is understood as the force that governs the entire reality of the novel. "The plot fragments in the novel are manifested in the form of trials on the path of the heroes' fate, struggles between good and evil, faith and satanism," the scientist writes about this.¹¹

The scholar also analyzes, in addition to the traditional lover-beloved-rival triad in the novel's system of images, the image of the parent, the image of the friend, the image of the servant, the image of the companion, and the universal image. The literary critic says: "The system of images in the novel is made up of the integral actions of many characters (in activity and speech). There is not a single character in the novel who does not serve a specific purpose and is in the position of a pudiment organ. The author even assigned a specific task to Akrom Haji, who is mentioned at the beginning of the novel, and Pirnazar the executioner, who appears in one of the last chapters."¹²

Another literary scholar, Suwon Meli, in the article "The Principle of Triad in the Structure of "Bygone Days", he expresses the following opinion: "In the novel "Bygone Days", there are many participants, but three of them are the leading characters, namely Otabek, Kumush, and Yusufbek Haji. The overall idea and artistic structure of the work are realized through these characters. This triad in the structure is a solid triad. It holds the two themes at the center of the work - love and the sorrow of the people and homeland - on its shoulders."¹³

Literary critic Bahodir Karimov writes: "The talented writer enjoyed Uzbek, Russian and world literature, folk oral art and the living language of the people. There is no doubt about this. In my opinion, one side of the root of this enjoyment goes back to "Boburnoma". Therefore, there is a need to compare the poetic connection between "Boburnoma" and "Bygone Days"."¹⁴ Continuing his views, the scholar typologically compares these two great miraculous works in terms of the creative use of the words "street" - family, wife in "Boburnoma" by Qadiri, portraits ("Shakl-shamoyil sahifiti" section), naturalistic images ("Odimlar, khalallar" section), points of view on the philosophy of life ("Jon qadri - umr zamnani"), the height of artistic skill ("I'jaz maqomi" section), artistic time and space ("Zamon o'l'kovi" section), interior depiction ("Gulli sahnalar" section), character psychology ("Bo'za bazmlari" section), compositional construction ("Sarlavhalar" section), etc.¹⁵

In the above several studies, it is evident that scholars have done significant work in terms of the plot of the novel and the system of images. In recent years, comparative-typological studies have also been revived in literary studies. In particular, large and complex novels in the epic system of thought, which require responsibility from the researcher, are being studied in a comparative and comprehensive manner.

The volume and plot of the novel are also mentioned in the dictionaries. In "The Concise Oxford Dictionary of Literary Terms" "There is no established minimum length for a novel, but it is normally at least long enough to justify its publication in an independent volume, unlike the short story" (Baldick Ch. The Concise Oxford Dictionary of Literary Terms. - NY: Oxford University Press, 2001.— P.173.) (There is no minimum length for a novel, but it is usually longer than a short story for independent publication.) Regarding plot, "A Dictionary of Literary Terms and Literary Theory" states that a novel must have several plots, just as a short story cannot be imagined without a plot. The reader is initially drawn to the plot, becomes interested in specific characters, experiences them, and experiences them emotionally, and seeks to understand what happens in the sequence of events. The Concise Oxford Dictionary of Literary Terms states that "PLOT, or some arrangement of narrated events, is another normal requirement. Special *SUBGENRES of the novel have grown up around particular kinds of character (the *K"unstlerroman, the spynovel), setting (the *Historical novel, the *Campus novel), and plot (the detective novel); while other kinds of novel are distinguished either by their structure (the *Epistolary novel, the *Picaresque novel) or by special emphases on character (the *Bildungsroman) or ideas (the *Roman a These)" (Baldick Ch. The Concise Oxford Dictionary of Literary Terms. – NY: Oxford University Press, 2001. — P.174.) One of the requirements specific to a novel is plot, that is, the arrangement of the events being narrated. It is also said that there are special subgenres of the novel, such as those that have grown around certain types of characters (Künstlerroman), those related to plot (detective novel), those that are based on structure (Epistolary and Picaresque novels), those designed to emphasize character (Bildungsroman), and those that are based on idea. The types of novels are given different information in these dictionaries. In the book "The Concise Oxford Dictionary of Literary Terms" in English literary studies:

Bildungsroman: a "formation novel," depicting the growth and development of a character over time, a story that is followed both morally and psychologically.

Roman à clef: a novel that depicts real-life events and people under the guise of fiction.

¹¹Jurakulov U. Qodiriy and the Thought of the Novel. – Tashkent: Nurafshon Business, 2020. – P. 10-11.

¹²Source cited. – B.178.

¹³Meli S. Word for word. - T.: "Sharq" NMAK editor-in-chief, 2020. - B. 81-82

¹⁴Karim B. The phenomenon of Abdulla Qodiriy. – Tashkent: INFO KAPITAL GROUP, 2019. – P. 200.

¹⁵See: Karim B. The phenomenon of Abdulla Qodiriy. – Tashkent: INFO KAPITAL GROUP, 2019. – P. 198-229.

Historical novel: a novel in which real historical figures and events are incorporated into a fictional narrative.

Roman-fleuve: Literally translated, it means “river novel,” a series of multi-volume novels that follows the lives and development of characters over a long period of time, often depicting the passing of generations within a family or group.

Picaresque Novel: a novel characterized by the adventures of a rough, often lower-class hero who lives with his wits in a corrupt society. (Baldick Ch. The Concise Oxford Dictionary of Literary Terms. – NY: Oxford University Press, 2001. -- P.175.)

The book "A Dictionary of Literary Terms and Theory" lists the following novel types: epistolary novel, sentimental novel, sensational novel, campus novel, Gothic novel, historical novel, propaganda, regional, thesis (or sociological), psychological, proletarian, documentary novel, epic (or chronicle) novel, picaresque novel, major novel, anti-novel, detective novel, thriller, crime novel, spy novel, adventure novel, in French the following novel types are: roman-fleuve, the roman à tiroirs, roman-feuilleton, récit, (equivalent to detective novel), nouveau roman (equivalent to new novel), in German the following novel names are: Bildungsroman, Künstlerroman, Ritterund Rauberroman (picaresque), Briefroman (epistolary), Zeitroman, Schauerroman, Schlüsselroman (major novel), etc.

In conclusion, it can be said that considerable work has been done on the genre, plot, and system of images of the novel, which is the largest of the epic genres. These studies have been mainly conducted on the example of works about one nation. It should be noted separately that no matter how many studies have been conducted, there is a need for a comparative-typological study of world and national novels.

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