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THEORETICAL AND PRACTICAL STUDY OF THE GENRE OF NOVELLA IN KARAKALPAK LITERATURE

Abstract: In the article a special attention is given to the genre of novel and its peculiarities. There are experts' viewpoints about the genre. In addition, novels of local and world writers are analyzed. What is more, various works in Karakalpak literature belonging to the novel genre have been diversely investigated. Furthermore, problems concerning artistic skills in works of modern karakalpak novel writers are discussed and analyzed.

Key words: novel, genre, literature, writer, work, narration, event, human, incident, investigation, feature, term, writing, view.

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Introduction

In modern world literature, the method of reporting the events and cases of social life through the genre of novella has been significantly improved, which confirms the fact that it is one of the most relevant genres. We have seen many writers who have come to the world of oeuvre by making the first step on this genre and then moving on to major genres of literature. From this point of view, the genre of novella is a unique kind of oeuvre that comes as the main school of mastery in the developing of a writer's mastery and his entry into the literary world.

In the world literary studies in recent years, new theoretical perspectives have emerged in the study of originality, artistic features, poetic functions, language and style of the genre of novella. The concept of the novella, its theoretical concepts regard different interpretations of literature, and the specifics in the coverage of social life were revealed. As genres cover everyday life, its basis on the principles of novella has also been studied. In particular, the study of the role of the novella genre, its literary interpretation, and the ability to cover real events and

situations in public life is one of the pressing issues in Karakalpak literature today.

The main part

"Novella is the best school for a writer" [1, 355]. Indeed, the novella serves as a real school for writers. Because when we look at the life and work of any well-known writer in the world literature, we see that most writers started their work in the genre of novella. It is also one of the most popular genres in the world literature. Famous and well-known writers P. Merime, E. Zolya, G. Mopassan, A. P. Chekhov, U. S. Porter, S. W. Moem, V. Stefanik, J. London, S. Tweig, E. Hemingway, A. Nesin are the true masters of the genre of novella. Looking at their oeuvre, we find some great examples of the genre. For example, outstanding events in human's destiny in the plots of such novels as P. Merme's "Carmen", G. Mopassan's "Moon night", S. Tsweig's "Chess Novel", "A letter of an unknown woman" and so on, are noticed to be illustrated with acute conflicts, sharp turns of events, unexpected conclusions. Although the plot of the novels is intended to portray small events, we can see

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that they are hiding important issues with many important events which need to be solved.

Wonderful examples of novels in world literature have positively influenced the work of Karakalpak writers. From the 1960s to 1970s of the last 20th century, an extensive study in Karakalpak literature of novels appeared in world literature can be noticed, especially in terms of translation. This period can be considered as a period of the appearance or formation of the genre of novella in Karakalpak literature for the first time.

Up to this time, the genre of novella in Karakalpak literature has evolved considerably, ideologically, thematically, scenically and stylistically. Of course, the emergence of works in each new genre in our literature is an artistic process that is closely linked to the creative work and research of talented writers. The great examples of such writers are A. Sultanov, M. Tawmuratov, K. Smamutov, U. Oteuliev, who have tested the genre of novella in Karakalpak literature for the first time and are still writing in this genre. When we look at the prosaic works of recent years, we can see the aspiration for writing novels in the works of writers such as M. Jumanazarova, B. Esmurzaev, H. Otemuratova, G. Tursinova, G. Ibragimova. However, no specific research on the genre of novella has been carried out in literary studies. This indicates that there is a problem in this area.

It is well-known that the study of the genre suggests that the original translation of the word novella means something new. It is a small epic genre. Literary studies also recognize that the novella is very close to the genre of story. Some researchers believe that there is not yet a definitive conclusion on the genre of the novella, that is, there are those who consider the terms "story" and "novella" to be synonymous, and those who differentiate them from each other. Along with this, the scientific views and conclusions of researchers who have examined the genre of novel serve as a tool towards confirming the role of the novella genre in literary criticism. [2].

In particular, researcher B. Tomashevsky asserts that "the novella is a genre that evolves as event, not a conversation" [3]. G.N. Pospelov said: the story is about a short scene that covers everyday life. Writer in the novel shows unexpected events in the life of the hero" [4,139]. Indeed, the novella has features in the interpretation of clarification and plot towards the story. There are the illustrations not only of the events of people's daily life, but also of sudden turns, and an unexpected conclusion is drawn. E.M. Meletinsky says "... the novel does not have a single and complete rule, and can not have" [5, 4]. At the same time, the researcher says about the peculiarities of the novel: The peculiarity of briefness is the most important feature of the novel. Briefness distinguishes novella from the great epic genres, mainly novels and

narratives, and connects them with fairy tales, heroic stories, myths and anecdotes" [5, 4].

A. Barkina, who has done a great research on the novella, deserves attention [6]. She gives a detailed account of the genre of the novella and its typology in Russian literature of the 1930s, analyzes the genre of the novella of her time, and divides novella into fantastic and non-fantastic. And a fantastic novella is studied by being divided into:

- A novella-fairy tale;
- Novella-poems;
- Gothic novella;
- Novella-myth

She classifies non-fantastic novellas as follows:

- Novella-anecdote;
- Psychological;
- Liro-epic;
- Mysterious novellas.

The author also explores that the genre has not been fully explored during this period, analyzes the poetics of novella of the researchers as N. J. Berkowski, M. N. Bent, E. M. Meletinsky and interpreted novellas in German, English, French, and American literature. At the same time, in her work A. Barkina examines aspects of novella in Russian literature as a distinctive genre and the peculiarities of its development from theoretical and practical points of view.

Hence, although novella is set in a short period compared to short stories, it differs from other literary genres by its deep content and idea. However, in some cases it is not justified to consider some works of small volume, those ones close to the genre of narratives, as narratives. It is important to note that anecdotes, not short stories, are the first versions of the novella, and the narratives and myths are the first versions of the story, so it worths perceiving "novella" and "narrative" separately.

While publicist spirit, philosophy, documentary, personal thoughts, non-evidence-based viewpoints in some "novellas" are mostly based on lyricism, in the true novella rules the interpretation of epic without the author's intervention and, of course, clarification of an interesting or new story, unexpectedness, sharp turns, the emergence of a "bang" in the solution, and serious conflicts are leading.

The genre-specific features of the genre of novella can be clearly seen in the works in Karakalpak literature of the late twentieth century while in the literary works of the past show the dominance of the narrative genre. Probably, that is why elements of narratives can be seen to be leading in the novels created during that period. This, in turn, led to the fact inability in the Karakalpak literature to distinguish between the genre of novella and the narrative genre, that all of the small works were regarded as the genre of the narrative, and on the basis of it lies the fact that the genre of novella was not perceived as a research object.

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In the research work of Karakalpak literary researcher M. Nurmuhamedov, one can see that the novella was treated as a kind of narrative genre. [7, 264]. The scientist spoke about the fetishes, essays, stories in the Karakalpak prose of 1956-1964, and also touched upon the writer G. Seitnazarov's "The Novella Kyzylkum" (Nukus, 1962) [7, 264]. He chooses a novel named after the collection, following the stories "My Love", "You will be back, Guljan". Following the artistic discussion, the author concludes: It is not a novelty in our literature to compare old and new. But comparing the two fates of sand - past and present - is certainly a new motivation for the Karakalpak prose. The author pushes the reader to understand the main idea of the novella. The absence of the dry noise, eloquence, the natural, artistic and convincing portrayal of the events force the reader to believe in the idea of the story. It's a great skill". The discussion of this work reveals that the author sometimes referred to as a novella and sometimes a narrative and it can be seen that in the 1960s literary studies did not have a differentiated approach to narrative and novella, and that when mentioning about small epic genres only essays, feuilletons, stories were made a special word, with no separate mentioning of novella. That is to say, the insufficient amount of works belonging to novella in the literature may have led researchers to do so.

Probably, in the above fundamental work of M. Nurmuhamedov on the study of Karakalpak prose, he may not have intended to separate the narrative and the novel as separate genres. S. Bahadirova, a researcher in Karakalpak literary studies, who later carried out research on small epic genres, focuses on the narrative genre in Karakalpak literature as well [8]. Among the scientific publications published on the subject, the article entitled "About a story and a novella" is noteworthy [9]. As the title of the article illustrates, the author draws on the scientific and theoretical perspectives of Russian and Uzbek literary scholars, explaining the differences and similarities between these two small epic genres. It is clear that, in fact, differential attitudes towards these two genres began to form in the Karakalpak literary science in the early 1970s. In her article she also proves the peculiar genre of the story based on the views of such researchers as V. G. Belinsky, L. Timofeyev, N. Vengrov, L.V. Shepilova, L. G. Abramovich. This article focuses more on the genre of narrative than the novella. It reveals the genre aspects of the story and tells the story of each section as the roots of the current realist story, highlighting the chapters of the great poems, stories, storytelling. The article also quotes M. Gvegadze, A. Naumov, V. I. Sorokin, G. N. Pospelov, who treat novella as a separate genre, and comments on the novel: "The main difference is the sudden start of the story, the sharp plot, the unexpected, features such as conclusions, ideological acuity, speed of movement, effect unity, dynamics and so on" [9]. In

conclusion, the author concludes that the novel is not a separate genre, it is a narrative-novella. As we have already seen, in the early years of the Karakalpak literary studies, the novella was not recognized as a separate genre.

But we cannot treat the novella as a synonym for narration. The reason is that today, along with our well-known writers, we see a lot of novellas by young talented writers which are completely different from narratives. Unraveling its genre and artistic nature requires deeper research.

The dictionary of literary terms published in the Karakalpak language also recognizes that the novel is a distinct genre: Novella is a small genre of prose that portrays a dramatic turning point in the life of a hero in short and sharp artistic psychological form. In the novel:

- a) the story has a historically strong connection to the life of a particular hero;
- b) unexpected start of the plot;
- c) The issues raised are centered around a particularly impressive artistic detail;
- d) it can be shown that the work can contain the content of a very long period even for an absolutely short period of time, and so on [11,147-148].

Of course, such features reaffirm that the novel is a distinctive genre.

Another characteristic of the novel is that it is about events that can make the mind and heart tremble. In particular, V. Goethe says that "the story is interesting in its novelty", and I. A. Vinogradov points out that "... there are more events with clear and artistic beauty than those with the beauty of novelty".

Indeed, the truthfulness of life, life situations in the novella are formed for a shorter time compared to narratives, human's internal affection, worries, feelings are mostly given with lyricism, the sudden turn of events are formed, clear decipherment of mind and thoughts are noticed. It should be noted that in Karakalpak literature of the present time writers such as K. Samamutov, A. Sultanov, M. Tawmuratov are actively involved in the genre of novella. In particular, K. Smamutov's book "Bala" ("Child") tells of the infinite love of a child for parents and some mothers' emigration to work abroad and its consequences. The child in the work lives missing his parents. He waits for them and hopes that one day they will come. It is based on everyday events in life. But the author was able to skillfully explain the plot in the work and to ensure that the images were artistic. The author's book "Poshsha torgay" ("Lark") tells about the motherland. It does not contain the simple commentaries of the author it reflects the inner thoughts and feelings of the hero Aymurat.

Lark is a part of nature and is devoted to its native land. Even though it suffers from the disastrous effects of nature, it does not leave its native land and the native nature. This is a unique feature of the lark. However, even though Smamutov's novel "Lark" is

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named so, this plot tells about the human and his destiny, his attitude to the nature and the environment. That is to say, the “Lark” is a work containing is a unique way of writing about the native land and the motherland, and the author calls it an elegy. Q. Jarimbetov, a specialist in literature and literary critic mentions in his article “Aymurat, Lark and Saksaul or talk about motherland”: “In fact, elegy is understood as a work which gives sad, grief feelings. It is possible to convey such feelings both in music and in words and the work was called the genre of elegant story. In our opinion, the work fits into the genre of the novella. This is because the descriptions of the genre characteristics in the world literary studies go with this work.

If any author wants to create something in a literary genre, first of all, he or she seeks to arouse the interest of readers. For example, he strives to represent the content and idea of the work issuing from his skills. Novella is a genre with the same characteristics. It gives a short and clear idea of what the author wants to say. However, the epic narrative in the novella develops in a dramatic, rich, noisy, unexpected way, rather than being interpreted consecutively in the same way as in the narrative. It shows the actions of the heroes themselves, not commentator. Through these actions, the plot becomes sharpened, the conflict escalated, and the events take a sudden turn. So these are some of the features of novella. That is, in K.Samamutov's novel “Lark” we can see the image of Aymurat, a child who loves his hometown, cherishes close relatives, a 13-14-year old poet who seeks the attention of his parents. The events in the work are set shortly, the sharpness of the plot, escalation of conflict, and unexpected turn of events, are seen in ending with a dramatic state. From the very beginning of the novel, Aimurat's character and personality are revealed. He is separated from others because of his parents' cruelty. He speaks not much and does not join his peers. Even his peers call him “born as an old man”. Aimurat's inner world can be seen through such illustrations. He puts his motherhood, love, and brotherhood above all. The internal monologues used by the author in the work have provided the content and artistic skill of the hero's character.

A. Sultanov's book “Qorqitiw” (“Intimidationr”) tells of a tragic death of three-year-old boy left alone and eaten by mice. A father who prefers drinking more than a child's upbringing puts a three-year-old in a

basement in order to intimidate him. By the time the meal is ready, the father forgets about his child. What a sight it is, he sees the baby's lifeless body already eaten by mice. Such cases certainly encourage any parent to be considerate in the child's upbringing. Also, the clarification of events, formation of the plot, the exposure of internal feelings and unexpected turns in such works of one of the outstanding authors of various prominent genre works in current karakalpak literature M.Tawmuratov, as “Jolly”, “Doctor”, “Algisnama” (“Gratitude”), are absolutely different from those of a narrative and show the genre requirements of novella.

Conclusion

To sum up, it is getting necessary to carry out special research on genre and artistic features of novellas in karakalpak literature from the last quarter of the 20th century to the present day, and to bring these works into a separate scientific circulation. In this case, there is a great opportunity to identify the differences between the genres of the narrative story and the novella, and their distinctive characteristics. Moreover, the content of any work is estimated by its artistic value. As a result of his or her artistic ability, the writer is able to convey the events of everyday life in an imaginative and dramatic way. It is important how the content is conveyed. Consequently, the content and form of the work are two similar sides of artistry. The clarification of a great meaning in a small prosaic genre as novella can be frequently met in the works of Karakalpak writers today. They feature sharp plot events, original compositional structures, and artistic involvement of the author, i.e. while the writer K. Smamutov's novels differ with their simplicity of idea and theme M. Tawmuratov's novels differ with their feature of gathering and justifying life situations around a particular detail. In A. Sultanov's novels, he describes all the events of life and draws the reader's attention with the occasional conflict and turning times. Therefore, there is an urgent need for Karakalpak literature to carry out specific research on genre and artistic features of novellas from the last quarter of the twentieth century to the present day, and to disseminate the works of this genre to a particular scientific perspective. This creates an opportunity to distinguish between the genres of narration and novella, and to identify their specific features.

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