Features Of The Romance Genre

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Abstract— This article analyzes the artistic criterion of modification through literary works of its uniqueness in literature. The individual style of Isajon Sultan, the image of his creations, reflects the reality of a talented scientist, one that is related to the world, and the process of expression of the sensitive human feelings in his heart.

Index Terms— attribute, criterion, modus, measurement, modification,

1 LITERATURE

IN any epic work, the story of events and the structure of the plot take a special place. Although the content of the artistic work is relatively constant in each period, the structure of the plot changes relatively slowly. But it should be considered natural that the plot of the work of fiction is presented in different styles. In this regard, the literary critic Damin Turaev says in his research on the subject of poetry in modern Uzbek prose: "One of the most important principles of the development of national prose in recent years is the expansion of the range of topics as a result of freedom." [1] Indeed, freedom in creativity has had a positive impact on the subject, the style, and the plot. Accordingly, there is a need to examine the nature of the novel's themes today from a new perspective. Studying prose works based on the elements of the literature that have been emphasized so far in literary studies, assessing the modifying phenomenon in the plot, and exploring the factors of literary influence will help to uncover many of the literary features of Isajon Sultan's novels. After all, the plot of the novels in the novels is similar, but at the same time the genre of the genre in the novel "The Eternal Wreck" and "The Free" differs in a mixed and traditional way. The shifting of different types of plot in the novels of Isaac Sultan, and occasionally the coherent use of the author's plot types in his novels, allows us to reflect on this modification of theoretical understanding. It is well known that Uzbek literary scholars have theoretically discussed literary plots that exist in the world literature and have highlighted their variants, such as chronicle, concentric, retrospective, associative plots. In chronicle novels, the story is told in conjunction with the passing of the central image of the series, years and years. It is appropriate to cite examples of Abdulla Kadiri's novels like "The Past Days", Oybek's "Navoi" and Pirimkul Kadyrov's "Bobur". In novels based on a concentrated plot, the events are interconnected with some internal cause and effect. In this case one of the events requires the other. An example of this is the novels of Ernest Hemingway's "The Old Man and the Sea", by Abdullah Kahhor's "Sarob". If the plot of the prose is based on retrospect, such novels will have a "retreat," "retreat." Examples of such novels are Ch.Aytmatov's novels "Doomsday", "Doomsday", "Chinor" by Askad Mukhtar, "Between Two Doors" by Utkir Hashimov. The associative plot system is directly related to spiritual typhoons, and in these works, the spiritual experiences of the heroes as a result of involuntary imagination and remembrance of something. An example of this is Murod Muhammad Dost's novels "Lolazor" and Odil Yakubov's "Ulugbek's Treasures". In Isaac Sultan's novels there is a harmony of plot types. In particular, the genetical novel is distinct from the novel. Although the narrative of the novel tells the story of the narrative in a chronicle, it retreats in the interim - to retrospectively. There are situations in which a word or story of a novel is plotted in a different direction under the influence of the association. The text of the novel provides very good and valid examples of the cases of association with a word, event or noun. The novel depicts the portrayal of Aunt Sofia, the fate of that woman, the days of the bride, her life, and her old age. The author effectively uses the type of imagination, retreat - retrospecting and association of the plot to bring this image to events. In his work, the writer prepares to mention Aunt Sofia about the element of nature - the moon shining in the sky: "Oymomo is the mother of those places, where the night sky is shining. In other places, it is said that the moon does not look like this and my name is not a mummy. The moon of a desert or endless wilderness may look different. Our own moon, cherished by mulberry trees and poplars, on the night of the scent of the trees. If I say repentance, Aunt Sophia will come to my mind. She was a very mild-tempered, pale-hearted woman. Sophie Auntie reminds me of the wonderful Oymomo who shines high. The novel portrays Oymomo and Aunt Sofia in parallel. Whenever the author wishes to portray his hero in a manner consistent with the elegance and innocence, the writer mentions the moon and likens it to the moon. At times, when the novel refers to the Moon, it can be understood that Ms. Sofia is a modifier between such an image and the element of nature that gives the novel its aesthetic beauty and elegance. Unique images are also appealing to the reader. In fact, each writer can be influenced by one world and the other by the creative aesthetic, but does not duplicate it. Various components of the novel also reflect the literary and aesthetic principles of this artist. Literary scholar Zulfiya Pardayeva emphasizes an important aspect of the novel: "Another noteworthy feature of the genre of the novel is that genre-specific components appear in every novel." In particular, the literary-theoretical components of Isajon Sultan's novels are unique. Genetic has a special section titled Aunt Sofia. Of course, the title or image of the novel, especially the title or place in the title, should be described in greater detail in the structure of the novel and should be more closely linked to the issue at the center of the novel. Such poetic method is also present in the history of world literature and Uzbek romance. For example, Mikhail Bulgakov brings "Pontius Pilate" in the first part of his novel "The Master and Margarita" and the second in "Margarita." In the novel, both characters are adequately described. At the same time, events occur in the presence of the heroes or in their psycho-psychological environment. Abdulla Kadiri's book The Past Days includes such seasons as "Otabek Yusufbek Hoji uulu" and "Yusufbek Hoji" and "Zaynab". The direct seasons are named after the place names in Pirimkul Kadyrov's Star Nights novels in the

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form of "Kuva", "Samarkand" and "Kabul", which are also divided into numbers and sections. Accordingly, certain sections in the Genetic novel are named "Aunt Sofia", "Ubay aka", "Friend", "Teacher". Reflecting on such elements, it turns out that Isaac Sultan thoroughly studied the romance of the world and especially the peculiar master of the Uzbek writers. In fact, the title of the person or place in any headline should do something in the novel's plot. Aunt Sofia, who plays a key role in the novel's plot, is described in more detail in the chapter "Aunt Sofia": "My aunt Sofia was a rural woman who had married her unconscious. With her little fists, she came to her mother's dough with doughs, swept the courtyard, set fire in the backyard, looked after the cows, set firewood in the cold in the winter….

When I remember, she became an adult woman, when her first marriage broke down and her husband expelled her for giving birth to a girl. Each image introduced in the novel should have its own image, attract the attention of the reader and, in general, help the artist's ideological position. In Genetics, Sofia describes her aunt's life, her life, and the purpose of her life. At the same time, it was important for the writer to describe how hard a person has spent his life. The writer who links Sofia to the moon, Oymomo, completes her fate. “My aunt Sophia was a religious woman. I would go to him to play. When I arrived, he would immediately make dinner and eat sourdough. "My nephew is here to see me," she would cheer. My aunt had a big mulberry in her backyard, had sparrows in her horns, and we were interested in getting her noodles. But we were afraid it was going up, because there was a big snake. Our fear of the snake was more intriguing, and we could not see it under the mulberry tree. Aunt Sofia's childhood helps her to remember the innocuous memories of her childhood. The novel recalls what happened to the protagonist, and he does not forget Aunt Sofia even when she was an adult. He goes to her and they meet and talk to her. In this case, the hero's life is given successively in a chronicle-based plot. But the reason for giving this sequence is, of course, the fact that Sofia's name is reminiscent of the Moon - that pair's association. “My aunt's name was not that different from other women's names. The names of the women in our village are Ayniso, Turgunniso, Khosiyat, Nazira, Ibadat ... and how could a stranger whose grandfather, who had spent his life in the field, know nothing of it? Of course, I didn't even know the meaning. Since the woman's name is called "moon" or "khan", she would call my aunt "Sofia" or "Sofiai", in rural language she had already become "Sapia." I like the name Sofiai, and it reminds me of the dream of a full moon in the clouds of night. " In addition to the lunar scenery, Aunt Sofia has already seen the moon in her dream. In fact, when one does not know the meaning of his name, and when the meaning of his name is explained to him, his eyes are filled with joy and delight. So, what does "Sofia" mean? “When I was growing up, my aunt was an old woman. I still miss that light, those faces. Sometimes I want to see them at night. I long for the soft smile, the purity and purity of the face. When I grew up, I found out the meaning of that name. When I learned that "Sofia" means "divine wisdom" in Greek, and "purity" in Arabic, I thought, "Of course, I tell my aunt, she's glad to hear." My aunt at that time was fonder of me and leaned on me as my "boy." (Source, p. 267). In discussing this name, the author mentions Sofia's name as "Muhammad's wife, referring to our mother, Sophia," in an accompanying note. The student's imagination goes back to a long history. At this point, the writer links the genesis of reality even further. The fact that the novel is called "Genetic" and that its main character is a specialist in this field is a special issue. But the story of Oymomo and Aunt Sophia's family goes back to a long history - in the time of the Prophet (PBUH) and even further away. Genetics is a scientist involved in the human gene. The plot of the novel includes episodes of Aunt Sofia relating to the scientist in the field. The scientist examines aunt's nephew Sofia's hair in a special laboratory. As a result, he encounters a remarkable discovery, which "confronts the treasures of the world's scientists, the most unique, most pure Eve gene in the world." In the novel, the events of the scientist's youth overlap in the text of the work, in accordance with the causal category. In addition, the main purpose of the novel is to emphasize that the genre of the Uzbek people dates back to antiquity. “As I studied the diversity of peoples' movements and movements across the globe, I came across some of the genotypes of the Greek islands, similar to those that my aunt Sofia had with her face. People in the Altai Mountains sleep with my grandfather, and another ancient warrior who lived in the foothills of Tien-Shan turned out to be a relative of Ubay! In my light, I counted on my aunt Sofia, my grandfather and myself, and I could not believe the result: the genes I identified would indicate that the dynasty was fifty-two thousand years!” Such a large-scale merging event is a great warning to the human race, which is actually spread from Adam and Eve. The children of a single parent should protect the earth from various catastrophes, and this novel, which is flooded with enormous ideas of calling humanity to unity, provides the basis for a variety of research. In particular, the genetics of the plot modification in the novel is a way of expressing its achievements in science, and the fact that the work is divided into compositions. Because, in the same way as genetics, the frequent reference to the past in the course of its scientific research, and the interest in the lives of its ancestors, is a combination of the retrospective association with the novel. Literary scholar Azimjon Rakhimov makes a very good impression on the future of the novel: “Now the main plot of the novel is not the flow of events, but the reaction of the hero to the external events, the thoughts, thoughts and memories that are born in his heart. The movement of the plot to the inner world of such a person was the result of increased interest in the spiritual world, enriched the novel with lyricism, psychology, and intensified the story's personality. " Indeed, such features are particularly memorable, and the storyteller's activeness in the narrative is clearly reflected in the novels of Isajon Sultan. The themes of his novels are enriched with “lyricism and psychology”. In the novel The Genetic, for the narrative of other events in plot dynamics, the hero's thoughts, memories, and remembering something are the basis for retreat. “The images of people are also intertwined with certain events, and those who do not remember will come alive in connection with a particular event. I imagine Ubay aka with the winds, my aunt Sofia sleeps with lunar scenery, produces beautiful honey and honey from Dashti Kipchak, my mother with mint, basil and flowering scoops, my father with axes or saws, truncated branches, or well overgrown area. I see it in the middle. I imagine myself like a honeycomb flying through these scenery. The more I approach it, the bigger it becomes and the smaller. ” The main characters in the stories of Genetics, Sophia, aunt Ubay, a girl from Dashti Kipchak - Intizor, Mother, Father, and grandfather, gradually move around the world through scientific research. He is very proud of his scientific discovery by presenting the

results of genetic testing of genetics at a worldwide conference. After all, it is worth noting that the way the genetics in the novel corresponds to the chronological plot of the journey to the report. While the main features of the plot in the Sultan's novels remain, some unconventional changes, such as those above, show the modification of the plot. At the same time, it is necessary to note the variation of plot elements in the novel's narrative, and that there is a change. The novel exhibits traditionalism, but the culmination at the end of the novel changes. It is worth noting that there are also seasons, such as "Aunt Sofia", "Ubay aka", "Bobom", "Science Place", and "Autumn", which are included in the first part of the title "Mother soil". The second part is titled "Introduction to Geneticism," a modification that is characteristic of the narrative throughout the seasons, namely the transmission of poetic feelings in a prose. In particular, the excitement of the inner mood in the episodes of "Earth Deer" and "Lamentation of the Deer" shows the success of the novel. At the same time, the classic poet in the "Absolute Judgment" is familiar to everyone:

"There was no headache in my head,"
Everything I did was a mistake.
I set my ground and turned to the Indian crown,
O Lord, what a hundred years of age!

Did you know? Yes, he is Zahiriddin Muhammad Babur. My grandparents, my grandparents, my aunts, my brothers and sisters have told me to go away. I crossed the Sindh river, approached the Indian people, established the state and introduced the religion of Tangi ... But I lost you, says ... ”Such a lyrical epic exposes the characters involved in the novel plot system to communicate with their ancestors, regardless of time and place. The novel, which begins with a simple village, is a wonderful combination to the near and distant past of the nation, with its stories, myths and legends. That is why the plot of the novel sometimes refers to folk songs, Bilga Hagan books, and works by Abu Rayhan Beruni and Mahmud Kashghari. There are examples of works by Alisher Navoi and Bobur. Novel:

“The morning has come,
Then, the earth exploded in his tracks.
The sun was up and it was light.
The young man crawled, and he encountered God…”

The epigraph, beginning with the words, was taken from the Iqr inscription. Most importantly, this epigraph is repeated at the end of the novel, including the phrase "The guy wished happiness, God gave it." This extract is important for the whole plot of the novel, for the development of events and especially for the plot. After all, he was a young man looking for happiness, goodness, and discoveries in the field of genetic science. He sought happiness and found his happiness in science. Anyone who seeks his own identity will surely find himself. This philosophy is also typical of I. Sultan's novels "Eternal Wandering" and "Free". In summary, the modification of the plot, that is, enrichment and interchangeability of one type, will help guide the writer's intentions, enhance the novel's idea, and acquire the universal context. The modification of the plot in the novels of Isajon Sultan shows the mutual use of different types of themes. For the plot dynamics, Isaacan Sultan sometimes places more emphasis on psychological and sometimes lyrical portrayals in his novels, suggesting literary variation.

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