
THE SOCIAL NOVEL AS A LITERARY GENRE: THE SPECIFICS OF THE GENRE.

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Abstract

A socio-psychological novel is a genre of literature that combines elements of social analysis and psychological portraiture of heroes. The main themes that are considered in such works are social justice, inequality, segregation, discrimination, violence, moral choice, personal growth and self-knowledge. A feature of the poetics of the socio-psychological novel is a deep study of the psychology of the characters and their interactions in the social environment. The authors of such works often use a multifaceted narrative style, using various literary techniques, such as empathy, irony, symbolism

A social novel is a type of novel that focuses on the social, economic, and political issues of a particular time and place. This genre originated in the 19th century during a period of rapid social change and industrialization in Europe and North America. Social novels were written to expose social injustice and inspire social change. The social novel often focuses on the lives of marginalized, oppressed, or poverty-stricken characters. These characters are often used to illustrate broader social issues such as inequality, injustice, and exploitation. Social novels usually use vivid descriptions of the characters' social conditions and surroundings to highlight the harsh realities they face.

The social novel deals with the study of the character of a person determined by social reality. The post-non-classical view of reality becomes a source of the most important social contradiction. On the one hand, social reality is a constructed model. It is possible to assume the dependence of the design on its authors, creators of ideological codes and their combinations. This dependence, of course, is not as straightforward as it was in totalitarian states, which, in particular, is proved by the very abundance of ideological codes and attempts to explain their combinations, generally shown in the previous section. At the same time, there is a kind of centering, systemic dependence. Even in the period of post-industrial civilization, the influence of the market, the position of an individual in the system of market

relations determines the degree of its participation in the production of any values, including ideological ones. Simply put, what is bought is produced. Accordingly, the creators of ideological constructions create what is in demand. On the other hand, the attraction to everyday life, which has become inevitable in the context of the postmodern type of thinking, also highlights the needs of everyday life. This is where the contradiction arises - reality depends on a person's consciousness, therefore, it must be creatively active. All ideas about reality and its perception in modern knowledge are based on this activity. However, the consciousness of today's individual tends to the mundane, cultivates elements of the mundane, is leveled to the level of the mundane. The personality no longer strives to comprehend the whole, being content with the perception of the immediate environment.

The historical boundaries of the genre of the social novel are traditionally determined by the period of Modern Times. In relation to English literature, the term "social novel" first appears in the work of the French scientist L. Kazamian "Social Novel in England" (1903) for "defining a group of works written on urban and industrial themes and published between 1830-1850, This phrase successfully absorbed the meanings of the terms "industrial novel" adopted in England itself("industrial novel"), "the novel of the problem" ("problem's novel"), the novel "the Situation of England" ("Condition of England novel"), relating to literature related to the Industrial Revolution, industrialization and the social problems generated by them. In the English literature of the twentieth century, the history of the social novel continues, including the "socialist classics" of the 30s, and the works of the "working class" theme of the 60s. In the broadest sense of the word, the term "social novel" refers to all works of realistic literature. The novel as a product of the ideology of Modern Times is by definition social, since in it, according to the classical interpretation, private actions appear as an artistic development of the integral essence of the social world that gave birth to these heroes, the meaning of the novel becomes the artistic development of public life through the prism of the individual fate of a "private" person. In this regard, adding the definition of "social" to the term "novel" looks sufficiently tautological. One can agree with the long-standing categorical statement of P.A. Nikolaev that "all novels of the latest literature are social" The modern interpretation of the term somewhat narrows the scope: "a social novel tells about the influence of social institutions and economic and social conditions on characters and events."

In English-language literary studies, with a clear interest in addressing the Victorian industrial novel, a rare example of addressing the problem directly on

modern material is K. Hutchinson's monograph "Reaganism, Thatcherism and the Social Novel" (2008), where the author defines the social novel as a work "more or less explicitly addressed to modern social and political problems".

To one degree or another, the problems of the modern social novel are considered in the works of M. Bradbury, D. Watson, S. Connor, A. Gaziorek, D. Taylor, A. Sinfield, F. Tew, both in terms of compliance with the realistic tradition and reflection of social changes in the novel, and from the perspective of "cultural studies"

Pierre Bourdieu was a French sociologist who developed a theory of action based on the concept of habitus, which had a significant impact on the social sciences. He argued that social agents develop strategies adapted to the structures of the social worlds they inhabit. These strategies are unconscious and operate at the level of bodily logic.

Bourdieu's method reflects the social space in terms of the relative positions occupied in it by individuals and groups. He used the concept of "field" to express such positions and relationships, as well as the broader concept of "social space" and used a number of representational methods to propose a representation of such a space.

Austin Harrington is an author who has written extensively on social theory. He is the author of the book "Modern Social Theory: An Introduction", which provides a comprehensive overview of both classical and modern social theory. In this book, Harrington discusses his views on the social novel, which he defines as a work of fiction exploring the social and political issues of his time. He argues that the social novel is an important tool for understanding the complexities of society and can be used to study the relationships between people and larger social structures. He also notes that the social novel can be used to challenge existing power structures and promote social change.

According to Randall Collins (1988), the theory of the social novel is a systematic exposition and synthesis of American traditions in social and sociological theory. The writer Mary Wollstonecraft was a passionate advocate of educational and social equality for women and wrote a number of books in which she outlined her beliefs in this regard. Her most famous work, *The Defense of Women's Rights* (1792), is considered a classic of feminism. Her unfinished novel sequel to this work, *Maria: Or the Grievances of a Woman* (1798), is often considered her most radical feminist work and is a social novel that explores the injustice that women faced in the 18th century. In this novel, Wollstonecraft explores the ways in which women are oppressed by society, and the ways in

which they can fight back against this injustice. She also explores the power dynamics between men and women in relationships and how this dynamic can be changed to create a fairer society. Wollstonecraft's other works, such as *Love and Fury: A Novel* by Mary Wollstonecraft (2021), also explore themes of social inequality and power dynamics between men and women.

Mikhail Bakhtin, a Russian philosopher and literary theorist, also contributed to the development of the theory of the social novel. In his work, he argued that the novel is an art form that is uniquely suited to the study of social problems, since it allows a more complex and subtle study of the human condition than other forms of literature. He also argued that the novel is an art form that is uniquely suited to explore the effects of social and economic inequality, as well as the impact of class and gender on individuals and communities.

The social novel has been used by authors to explore a variety of social issues, including racism, sexism, classism, and poverty. Other examples of social novels include "Conspiracy against America" by Philip Roth, "Portrait of a Lady" by Henry James, "The Red Badge of Courage" by Stephen Crane, "The Road from Kurein" by Jill Ker Conway, "Noise and Fury" by William Faulkner, "The Stone Angel" by Margaret Lawrence, "The Stranger" by Albert Camus, "And The Sun Rises" by Ernest Hemingway, "The Temple of My Familiar" by Alice Walker, "The Three Musketeers" by Alexandre Dumas, "The Unbearable Lightness of Being" by Milan Kundera, "The Vapshot Chronicles" by John Cheever, "Their Eyes Looked at God" by Zora Neil Hurston and "The Warrior Woman" by Maxine Hong Kingston.

The classic social novel is based on the idea of social determinism. It presupposes the existence of an Objective reality. The postmodern type of thinking is based on the understanding of the world as a set of realities associated with a multitude of realities, a more ambiguous world of discourses as an ontological landscape. In this case, each reality is a product developed and validated by daily social interactions. Realism in the novel is "a world in which narrative truths have turned into narrative possibilities." Social reality is perceived as an imaginary construct. The fundamental opposition of the epoch is based on the fact that reality depends on the creative activity of a person, but the consciousness of today's individual development cultivates elements of the ordinary and is smoothed to the ordinary level. The "repeated list" as the reality of not only things, but also ideas, goals, ideals, knowledge, social institutions do not disappear absolutely, but they lose the "complicated values of intelligence", leaving only elementary signs of "daily occurrence". The concept of reality and the potential for its representation are revealed on the material of the novels of M. Bradbury, D. Barnes, W. Boyd, T. Lott,

B. Elton, D. King. British writers create a panorama of the commercial civilization of post-late capitalism in the era of postmodernism. The self-sufficiency of a person in a classical social novel is replaced by an independent construction, as it is presented in sociological and psychological studies. The intellectual as a social figure, defining the public consciousness until the end of the sixties, becomes a simulation. At the end of the century, he is rapidly losing his social positions. In the "History" of M. Bradbury, the reader finds a reflection of this process. This is especially evident in connection with the profession of the main character involved in sociology. "People of knowledge" cease to participate in the development of feelings in the last decades of the 20th century. Now they are applied to the method of deconstructing old ideological systems, dividing them into separate components and combining them in new systems, abandoning the demand for the market.

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