

*Zahro Mamadaliyeva**Teacher of Fergana state University**Davlatjon Komiljonov**Student of Fergana state University**4 th year student in English Phylology**davikomiljonov@gmail.com***HISTORICAL NOVEL GENRE IN ENGLISH LITERATURE**

ANNOTATION: In the early Enlightenment, English literature was dominated by moral and philosophical-allegorical essays, exemplified by writers like Addison and Steele. The realistic novel emerged as a genre that incorporated the full range of previous literary forms—not only earlier novels but also documentary prose, epic poetry, drama, journalism, memoirs, and various other types of writing.

Key words: prose, educational realism, English literature, realistic novel, comparison of realistic works, understanding of history, literary fame

АННОТАЦИЯ: В период раннего Просвещения ведущими жанрами английской прозы стали моральные и философско-аллегорические эссе в духе Аддисона и Стиля. Реалистический роман впитал в себя все, что было создано до него, не только писателями романов, но и в документальной прозе, эпической поэзии, драматургии, публицистике, мемуарной литературе и других формах письменности.

Ключевые слова: проза, просветительский реализм, английская литература, реалистический роман, сравнение реалистических произведений, понимание истории, литературная слава

INTRODUCTION

In English literature, the foundations of educational realism were laid by authors such as Daniel Defoe (1660-1731) and Henry Fielding (1707-1754). Defoe is widely recognized for his influential work *Robinson Crusoe* (1719), a novel that has since become a hallmark of adventure and human resilience. Fielding, on the other hand, gained literary renown through several significant works, including *The History of the Adventures of Joseph Andrews and of his Friend Mr. Abraham Adams* (1742), *The History of Tom Jones, a Foundling* (1749), and *Amelia* (1751). These writers not only advanced the novel form but also set the stage for various subgenres within the novel, such as the adventure novel, biographical narrative, historical and educational novels, travel novels, and other innovative formats that would influence generations of writers to come. Through their storytelling, they introduced realism that reflected both personal development and broader societal themes, establishing novel forms that expanded the literary landscape.¹

In the works of early English novelists, the protagonist's life journey typically revolves around his interactions and conflicts with the surrounding world, which serve to shape his character. Henry Fielding introduced a major narrative innovation with his use of third-person narration, setting his approach to storytelling apart from that of his predecessors. Unlike Defoe, who sought to emphasize the factual authenticity of his stories, Fielding embraced the creative liberties of fiction, believing that exaggeration, generalization, and artistic license could reveal deeper truths about common social phenomena. According to Lovett and Hughes in *The History of the Novel in England*, this shift

¹ Borodin S. *Stars in the sky of Samarkand*. - Tashkent: Uzdavnashr, 1957.

brought forth a new kind of protagonist—a pragmatic, self-interested individual whose private life, personal interests, and psychological depth became central.²

The 18th-century realistic novel had a profound impact on world literature. Daniel Defoe is often regarded as the founding figure of the educational realistic novel, paving the way for a genre that would be carried forward during the mature Enlightenment by authors such as Samuel Richardson, Henry Fielding, and Tobias Smollett. Key works from this period include Defoe's *Robinson Crusoe*, Richardson's *Pamela*; or, *Virtue Rewarded* and *Clarissa*; or, *the History of a Young Lady*, Fielding's *The History of the Adventures of Joseph Andrews and of his Friend Mr. Abraham Adams* and *The History of Tom Jones, a Foundling*, and Smollett's *The Adventures of Peregrine Pickle* and *The Expedition of Humphry Clinker*. Scholar S.V. Turaev observes that although the concept of "educational realism" has been disputed in some interpretations, this phase undeniably contributed to the broader development of realism in literature, marking a pivotal step in portraying human experience with greater depth and complexity.³

It is inaccurate to compare the realistic works of the 18th and 19th centuries solely to highlight the superiority of 19th-century realism. While it's true that the artistic achievements of 19th-century realists represent a significant advancement, some of the ideals celebrated by Renaissance and Enlightenment art—particularly the emphasis on affirming the ideal—were lost in the transition. As Turaev notes in *Introduction to the Western European Literature of the 18th Century*, the 18th-century focus on reflecting the morals and psychology of contemporary society brought literature closer to real life. However, the task of situating characters within specific historical contexts was not fully addressed, nor was it even an objective for these writers.⁴

In *Reflections on the Causes of the Greatness and Fall of the Romans* (first published in 1734, with a revised edition in 1748), Montesquieu convincingly argued that understanding the present and making sound judgments about the future are impossible without a deep knowledge of the past. He sought to uncover the essential, natural principles underlying public life, aiming to establish a causal understanding of history that would identify universal causes impacting the fate of nations, contrasting this approach with theological ideas of "supernatural" forces. Montesquieu applied this analytical method to his study of ancient Roman history, shedding light on the factors that shaped its rise and decline.⁵

Result

The development of the historical novel as a genre is marked by its ability to bring history to life through fictional characters and dramatized settings. Early examples, such as Sir Walter Scott's *Waverley* (1814), set a precedent for using historical events and settings to address national identity and social change. This established a template for later authors who used the genre to explore specific historical contexts. For instance, Charles Dickens's *A Tale of Two Cities* (1859) offers insight into the human cost of the French Revolution, showcasing both the heroism and horror that come from political upheaval.

Discussion

² Cosmo F. Ferrara, Gale Cornelia Flynn, Barbara King, Philip McFarland. *English and Western Literature*. California, Mission Hills, Glencoe 1987.

³ Elizabeth Ackley, Marlyn Sulsky, Catherine Sagan. *Understanding Literature*. California, Mission Hills: Macmillan Literature Series, 1987.

⁴ Margaret Drabble and Jenny Stringer. "Ivanhoe." *The Concise Oxford Companion to English Literature*. 2003. Encyclopedia.com. 31 Mar. 2009

⁵ Michael Alexander. *A History of English Literature*. Macmillan, 2000.

The appeal of historical novels lies in their dual ability to educate and entertain. By creating fictional stories grounded in real events, these novels enable readers to empathize with people from different times and cultures. Historical novels offer more than a mere recounting of past events—they add layers of interpretation, moral ambiguity, and character motivation. This makes history feel immediate and personal, rather than distant or abstract.

CONCLUSION

In summary, the historical novel genre in English literature has greatly enhanced readers' understanding of the past by blending historical events, figures, and cultural details into compelling stories. Beginning with Sir Walter Scott's foundational works and evolving through various modern interpretations, the genre reflects changing societal values and interests. Historical novels provide not only a window into the intricacies of earlier periods but also a means of exploring universal themes like human resilience, morality, and identity. By bridging fact with imagination, the historical novel continues to serve as a vital means of cultural reflection and remains a lasting part of English literature, inviting readers to connect with history on an intimate level.

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