

THE TERM OF HISTORY AND ITS DEVELOPMENT IN LITERATURE

<https://doi.org/10.5281/zenodo.10019730>

Jurayeva Shalolakhon Khusanboyevna

Fergana State University,

Faculty of Foreign Languages,

French language teacher

Abstract: *This article describes the use of the term history, its development, its place in literature, and its classification.*

Key words: *history, event, past, novel, image, society*

Introduction. Today, several works show that the competition between the writer and the historian is outdated, which prompts us to consider a common problem. At the same time, there is serious editorial confusion in terms of genre classification.

We use the term "history" in a broad sense, as specific events or general situations, recognized as anonymous actors, and coming from a more or less recent past, but which can be associated with an identifiable space and time. We use it in relation to individuals.

Research scientist Todorov: in the novel we are interested in, the use of recent history emphasizes the difference between restoring the past and using it. That is why we are not looking for historical truth, and we are not looking for clues that reveal this history. We see the novel here as a "place of memory", a moment in the history of world images.

To do this, first of all, it is necessary to abandon the opposition between memory and forgetting, which includes the assumption of the existence of an objective memory, as if we are talking about a place where images of the past are stored intact. Based on the ideas of the Spanish philosopher Manuel Cruz, we believe that memory is a set of practices aimed at forming the identity of each individual, each society or micro-society. In this sense, it does not store information, but it highlights some, signals or attracts attention.

It is precisely these choices that relate to the notion of originality that we believe post-1975 novels are important to. In the changing present of a democratic transition, we were rendered unreadable by a lack of landmarks.

Santos Alonso notes a "renewed commitment to realism and to the human" in his "transitional" novel. In fact, current reality is often written through subjective perception and transcription of what it is and what causes it. And here we find a concern for morality today in the form of an individualistic and sometimes ironic sensibility.

Material and methods. In the process of identifying this person, Manuel Cruz believes that "to understand the present is to face the past and look forward to the future." It will not be possible to understand the past at the level of society, because the past and the

future are two inseparable sides of the same coin, and it does not clearly perceive its project for the future.

We wanted to present some directions of philosophical reflections on the issue of history in the novel.

In the process of political and intellectual normalization, the reader (-citizen), but before that the writer (-citizen) established new signs of cultural identity very quickly, it was necessary. It was primarily the ethics of secrecy, the collective practices of tertulias or "generations" (from the 27th century, from the middle of the century ...), which became individual after the period of literary solidarity. Then the writer had to redefine the legitimacy of his creative act and strengthen his position in the field of information. In this sense, the restriction of politics changed the writer's methods of intervention.

The new commercial mechanisms of the editorial world forced negotiations to preserve the independence of creativity. They also sparked debates involving publishers, critics, and writers, and the relationship between creative literature and consumer literature.

At the official level, the redefinition of novelistic models has the characteristic of exploiting some novelists, from Eduardo Mendoza to Soledad Puertolas, from Juan Millas to Jesus Ferrero is combined with the increase of sub-genres (detective, investigation, adventure, eroticism, etc.).

If we observe the modes - the initial predominance of the historical story, then the adventure, then the fashion of science fiction or eroticism, the predominance of the investigative story or psychological suspense - all these coexist with an additional specificity where the boundaries move. More often than not, creation happens through general disruption and the bursting of horizons of expectation.

Finally, and here we come to the heart of our problem, the passion we have in the editorial and journalistic world for modern national history has led to the need to determine the position of the writer for or against its use. Some have seen the use of historical fiction or political fiction, or even police chronicles for historical issues. In others, on the contrary, the refusal to write historical memory was clear, creating one of the variants of escapism that defines postmodernism.

For the author, this is a tendency to "escape" from reality, to which one can expect one's commitment. Such non-participation exists in areas other than whether or not to include historical material;

if the past is a way of being in the present, can we really escape it, or is it all just a case of reconstruction?

The writing of history has its own dimension, because memory can be seen as the retrospective consciousness of a person who thinks to be the same as someone who thought at another time in the past. Or because Memory is based on memory, or, as Shoemaker puts it, "quasi-memory," that is, remembering that one has or has had such an experience.

On the other hand, we do not set any event or temporal limit for the upper limit of the so-called recent past. We understand it as any moment before writing.

In questioning the relationship of the recent past to the present, we believe that the more distant the past, the better to take responsibility for it, and conversely, the more recent the past, the better. We don't know if it will be difficult. In retrospect, we can actually adopt the exact opposite attitude: no temptation to blame or blame ourselves, no sense of guilt at all.

For a writer, this is especially important in conflicting or conflicting historical events or situations.

In general, when novelists set out to narrate fragments of history, recalling moments in the process, they approach the way of writing today. And this is true even for the youngest, who have not lived through this period, but feel the need to tell the story in order to adapt to it, and then find themselves in reality.

In addition, the connection of reality to the literary work has other forms. How realistically can you choose to write? How does reality become a literary object? Indeed, reality, even if it is different, remains an obligatory reference for the writer.

Results. Therefore, we clarified that the concept of history does not in itself include the time interval necessary for a past moment to reach a level of history that blurs the boundaries of the past and therefore of history.

We have also seen that the past can be derived from a historical or fictional reference. Finally, we have shown that history can be problematic and not only anecdotal, and that it transcends past and present barriers. After making these considerations, we'll look at some ways to add history.

SOME METHODS

If we consider the inclusion of past history in the novel on a quantitative level, the extreme case is that the entire diegesis takes place in the past, and the narrative is conducted from the perspective of the narrator located in the past. But the story is rooted in the present, and the story can be more or less related to the past. In modern times, a writer may have a direct or almost direct memory of a more or less specific piece of history.

DICUSSION

By the way, we're taking a qualitative approach here. Next, a grade is divided between referring to the period vaguely, introducing events defined by the period, and finally working on these events.

Consequently, our study of the ways in which "history" is embedded in the novel does not involve a frozen image of the past, as if it were a territory to be discovered or preserved. It is a matter of considering them as a stage of construction development.

It should be noted that the mass media have played a decisive role in this regard over the past 25 years. They have become storytelling organs. Indeed, cultural history has become the reservoir from which the culture pages of newspapers are fed, and this is all

the more influential because many of today's novelists have been journalists, critics, or editors.

In conclusion, if we consider the author of a memoir as one of the variants of a historian, we can say that his service to the society is not to aspire to the distant past, but rather to stay in the past.

In this context, the writer performs an important task, while asking ourselves questions about the integration of recent history in the novel, we tried to illuminate how it can be understood by distinguishing the essence of the questions posed to the past.

Todorov talks about "the work of choice and combination, which is directed towards the search for good, not truth". This choice, which everyone makes in creating their own personal mythology, is not easy to achieve at the global level of society today. Therefore, beyond the certainty with which our time is filled, the individual and society at large can decide where the present takes them. Thus, the search for the past does not actually hide the loss of the concept of the future.

REFERENCES:

1. Eco Umberto, *Apostille au « Nom de la rose »*, Paris, Grasset, Le Livre de Poche, 1985, p.87.
2. Tzvetan Todorov, *Los abusos de la memoria*, Barcelone, Paidós.
3. Manuel Cruz, *Las malas pasadas del pasado – Identidad, responsabilidad, historia*, Barcelone, Anagrama, 2005.
4. Bouju Emmanuel, *Réinventer la littérature – Démocratisation et modèles romanesques dans l'Espagne post-franquiste*, Toulouse, Presses Universitaires du Mirail, 2002.
5. Christine Di Benedetto, « Roman historique et Histoire dans le roman », *Cahiers de Narratologie*, 15 | 2008, mis en ligne le 14 décembre 2008, consulté le 30 mars 2023.
6. Jurayeva, S., & Hakimova, Z. (2022). *TARIXIY SANALAR VIKTOR GYUGONING "BIBIMARYAM IBODATXONASI" TARIXIY ROMANINING MAZMUNI SIFATIDA*. Theoretical aspects in the formation of pedagogical sciences, 1(7), 36-41.
7. Jurayeva, S., & Shavkatova, G. *Characteristics of romanticism in french literature, development and innovations in science 2022/12/7*. Volume, 1, 4-7.
8. Xusanboyevna, S. J. (2022). *XORIJY TILLARDA MAQOLLARNING IFODALANISHI VA ULARNING O 'ZIGA XOS XUSUSIYATLARI*. *IJODKOR O'QITUVCHI*, 2(24), 281-283.
9. Azimovich, R. Z., & Husanboyevna, J. S. (2023). *FRENCH WRITER PROSPER MERIM HISTORICAL NOVEL THEME*. *O'ZBEKISTONDA FANLARARO INNOVATSIYALAR VA ILMIY TADQIQOTLAR JURNALI*, 2(17), 81-84.
10. Khusanboyevna, J. S., & Saidjonovna, M. M. (2023, April). *MÉTHODOLOGIE D'ENSEIGNEMENT DES LANGUES ÉTRANGÈRES AUX CLASSES PRIMAIRES*. In *INTERNATIONAL SCIENTIFIC RESEARCH CONFERENCE* (Vol. 2, No. 13, pp. 16-20).

- 11.Xusanboyevna, J. S. (2023). CHET TILINI O'RGANISHDAGI SAMARALI USULLAR. SO'NGI ILMIY TADQIQOTLAR NAZARIYASI, 6(4), 369-373.
- 12.Khusanboyevna, J. S., & Shukurjonovna, T. S. (2023). HISTOIRE DE LA LITTÉRATURE FRANÇAISE ET DE SON ÉVOLUTION. PEDAGOGICAL SCIENCES AND TEACHING METHODS, 2(22), 138-141.
- 13.Teshaevich, D. I. (2021). Fransuz, o'zbek va rus tillarida sodda nutqning qiyosiy taxlili: tarjimada leksik ekvivalent topish muammosi. FarDU ILMIY XABARLARI, 2(2), 212-214.
- 14.Teshaevich, D. I. (2021). Бадий таржимада миллий колорит (экотизм) ларнинг берилиши. In Международная научно-практическая конференция (Vol. 1, No. 1, pp. 656-458).
15. Teshaevich, D. I. (2022). UZBEK AND FRENCH SPEECH ETIQUETTE UNITS. Open Access Repository, 8(12), 61-65.
16. Dehqonov, I. (2022). NUTQIY ETIKET BIRLIKLARI (FRANSUZ VA O'ZBEK TILLARI MISOLIDA). IJODKOR O'QITUVCHI, 2(23), 222-226.