

GENRE CHARACTERISTICS OF THE MODERN STORY

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ABSTRACT

This article illustrates the historical foundations of the genre of story, the stages of its development and the research conducted in this field in the world and Uzbek literature. Changes in the canons of the genre of story, its architectonics, specific features, the tendency to update the nature of its form and content, the factors that contributed to the development of short stories are scientifically covered. The influence of the stories of world literature on the development of Uzbek story writing and the innovations in this sphere of the independence period are studied.

Keywords: short story, genre canons, narrative, author, plot, composition, nature of genre, protagonist, three dimensions, genre specification, architectonics.

INTRODUCTION

In the world literature, it is continued to set the genre canons of fictions, to disclose the structure and specific features of the genre, to use effectively the advanced methods of analysis and to study artistic and methodological researches. The study of the evolution of the genre of the story, its architectonics, the poetic possibilities, the structure of the images, the phenomenon of parallelism between the author and the protagonist is one of the important issues in literary criticism.

The story is one of the ancient genres of today's literary process, having gone through a long literary historical process and achieved artistic perfection. The story as a middle genre of the epic genre reflects the process between novel and narrative. A number of views have been put forward and debated among literary scholars on the genre features of the story. In all the descriptions given to the genre of the story such as the epic scale, the plot construction, the image of the protagonist are shown as the main dimensions. The poetic construction of the story is focused on the object - the protagonist. The plot of the story is characterized by the coverage of important and specific periods of the hero's life, rather than the entire life adventures of the hero.

In Russian literature, the nature of the story, its structure, the creative fulfillment of genre canons between the novel and narrative, the story of the individual hero are theoretically proved in the researches of V.Belinsky, S.Likhachev, N.Nadezhdin, L.Golovenchenko, V. Golovko, V. Kozhinov and M.Bakhtin. In the genre of story, in Uzbek literature scientists such as I.Sultan, M.Kushjanov, O.Sharafiddinov, A.Abrorov, U.Normatov, B.Nazarov, S.Mirvaliev, B.Sarimsakov, A.Rasulov, A.Ulugov, D.Quronov and A.Kozikhodjaev have conducted research and studies. Story writing is an Arabic word meaning "story", "adventure" and the origin of the story genre is associated with the Koran. Literary critic A.Kazikhodjaev's observations in the genre of short stories are significant: "When we look at the specifics of the story genre, we see

that it is the stories that come close to the divine essence that stand out as a shining example of the genre. This high profile of the story can serve as a model for all time stories. Man's artistic thinking is nourished by a divine source. The divine inspiration given to man leads him to the divine truths".

In the verses of the Koran, stories are given, and the name of the 28th chapter is named "Qasas," meaning "story". Since this chapter is more detailed and complete than any other surah, it describes the Prophet Muhammad (peace be upon him) from the time of his birth to the time of his birth as a prophet, and the exemplary lives he witnessed. It is called "This chapter describes the birth of Moses (peace be upon him), one of the beloved prophets of God, the process how he became a prophet and the exemplary lives he witnessed throughout his life, in more detail and perfection than any other chapters, so this chapter is called Qasas". "Of course it is a real story. Allah! There is no god worthy of worship except Him. Surely Allah is Mighty and Wise. Surah Al 'Imran, verse 62); "This is an example of the people of the people who denied our revelations. Tell them these stories that they may understand. (Surat al-A'raf, 176). "We relate to you the best of stories through Our revelation of this Quran. And before this (from revelation) you (O Muhammad!) were among those unaware [of them]. (Surah Yusuf, 3). So when Moses came to him and told him his story, he said, "Don't be afraid. You have escaped from those oppressive people."

Rabguzi's "Qissai Rabguzi" (the stories of Rabguzi), based on divine sources and hadiths, is a perfect example of the short story genre in our classical literature. Classical story writing played a key role in the emergence of modern story writing The first example of a modern Uzbek realist story is Hamza's "Yangi Saodat" (New Happiness). The work of Cholpon named "Doctor Muhammadyor" is also a story. Modern story in Turkic peoples, including Uzbek literature, appeared in the 1920s. K. Bayalinov's "Dragon" in Kyrgyz literature, M. Avezov's "The Fate of the Defenseless", "The Statue of Shugen" by B. Mailin in Kazakh literature, M. Hamroev's "In Difficult Days" in Turkmen literature are proof of our opinion. The image of the storyteller has a special significance in the genre of story. Storyteller unites all the images in the work and through it the writer's experiences and thoughts are given. The image of the narrator-author was studied by V.V Vinogradov, M. Bakhtin, MP Brandes, Yu.M. Lotman, B.O. Korman and in Uzbek literature it was studied by O.Sharafiddinov, M.Kushjanov, N.Karimov, U. Normatov, S. Mamajonov and S. Mirvaliev. Russian scientist V. Vinogradov, studying the image of the storyteller in the story, notes that the storyteller will always be among the heroes. The storyteller observes the behavior of the heroes, evaluates them, draws conclusions. "First of all, this image embodies the writer's experiences. Also, the struggle between the protagonists of the story shows the psychological aspect of the storyteller's struggle with himself. "It is obvious that in the play the storyteller expresses not only the fate of the protagonists, but also his own "I". Subsequent research on the story, along with the canons of the genre, also emphasizes the author-protagonist relationship.

In her dissertation "American story writing in the XIX century" I.Kumskova compares the genre features of the novel and the story and concludes: "... the difference between a story and a novel is that in the novel the writer's creative power is more complete, focused on the deep development of human relations with the world, with special attention to the inner world of the

protagonist, individual aspects of consciousness. "... the difference between a story and a novel is that in the novel the writer's creative power is more complete, focused on the deep development of human relations with the world, with special attention to the inner world of the protagonist and to the individual aspects of consciousness. In the story, however, the character of the protagonist is given only some aspects of his connection with the world, this in itself undermines the importance of the individual characteristics of the protagonist and highlights the relationship of the environment with the social consciousness, that is, the socio-typical characteristics of the protagonist..." In her research, I.Kumskova highlights the protagonist's relationship with social environment in the relationship between the author and the protagonist in the story. In the story the formation of the "I" of the person on the basis of the relationship between man and society is emphasized. N.Tamarchenko argues that the nature of the story genre is changing: "According to the canons of the short story genre, it is smaller than a novel, larger than a story, and has its own architectonics. Approaching the canons of the genre as a strict criterion is not appropriate today. It's natural for the genre to get mixed up". The inclination of the story, sometimes towards the novel, sometimes towards the narration, is an indication that the canons of the genre are not based on strict criteria. Literary scholar I.Sultan explains this feature of the genre as follows:

"... No gender or genre can be found in literary creation in its purest form. A certain mix of genders and genres is a characteristic feature of fictions". There is no such thing as an absolutely pure genre. It is natural that in each genre there are elements specific to other genres.

In determining the core of epic genres, the views of literary scholar D.Kuronov are well-founded: For the novelist, the protagonist is the means of understanding the world (the goal), for the story writer, the protagonist is the goal (story writer is the means), and for the narrator, the event itself is the goal. ... The poetic structure of the story is determined by the goal - the hero. N.Tamarchenko focuses on the canons of the genre and its poetic possibilities, the structure of images, the relationship between the author and the protagonist: in the story rather than the novel the storyteller and the protagonist's attitude to reality is mixed, that is, there is a mixture of the two voices." In her research, N.Tamarchenko combines the self-awareness and confession of the protagonists in the evolution of the short story genre, the formation of the protagonist's inner world as a result of plot tests, and the clarity of purpose in the finale. The direction of the artistic evolution of the period - the change of attention to the protagonist as a subject of image and perception (evaluation) - in this genre, the course of events is slower than in the novel, and the character system is compact.

N.Tamarchenko, who studied the specific features and structural structure of the story, applied the concept of "three dimensions" formed by the theorist M. Bakhtin took into account the structure of the genre in three aspects: the dominant scheme in the plot, the type of narrative forming the compositional basis, the type of connection between the world of the protagonist and the existence of the author.

On the architectonics of the story N.Tamarchenko interprets the following content:

1. In the epic formula of the characteristics of the story genre, the "narrated reality" ("the event being told") type of the plot dominates. This method is used when the protagonist is tested

according to the situation. In the organization of the composition of the story, the protagonist is tested through the reality described, his character is revealed.

2. This type of "Events of the story itself" ("события самого рассказывания") is based on a review of the main event and its generalization, the orientation of the protagonist to a moral position, and additional analogies in the finale.
3. In the "field of action of the image" of the protagonist, the incompatibility of the author and the protagonist in the life of society, in this inconsistency the character is highlighted, the contribution to be made in the story is revealed.

As mentioned above, in the process of studying the canons of the story genre on the example of Russian literature, N. Tamarchenko emphasizes the importance of the experimental plot in the structure, plot and composition of the story and distinguishes three main types: "To test existence, to test the hero, and to test the idea". In his observations at the stage of "testing the existence", the scientist observes that the importance of the protagonist's view of the criterion of evaluating the world has increased, and the focus has shifted to the subject of the image. Hence, in the story, the author's point of view plays a key role in re-controlling the protagonist's relationship with the outside world.

Influenced by world literature, modern Uzbek storytelling has undergone a number of innovations, such as letter-based reality, stylistic peculiarities, mosaic style (fragmentation of events and fragments based on a unified idea), the emergence of the absurd hero, the flow of consciousness as a result of what the story is not about the protagonist's active actions in social life anymore, but about the uprisings in his inner world, the fate of the heroes who are struggling with their inner self, who are preoccupied with their own world. Norealistic imagery methods, artistic conditionality, symbols, metaphorical thinking came to the fore. The authors began to interpret the human world from different angles in the stories.

"First of all, what are the methodological innovations in Uzbek short stories of the independence period, and what are the real reasons for this?" If we think about the question, it can be seen in the following.

1. Socio-economic innovations in the life of society, in turn, also affected art and literature. The changes observed in fiction, the formation and manifestation of a particular generation, influenced the nature of the story genre.
2. Changes in socio-political relations in connection with independence, in turn, brought the issue of literary relations and influence on Uzbek literature. Acquaintance with world literature, the great literary dream led to the expansion of new means of expression and style, the possibilities of poetic and mythopoetic interpretation. Relying on symbols and emblems in artistic expression has taken on a primary role in creativity. It has become a tradition to load artistic meaning on symbols and emblems, emphasizing additional meaning.
3. Reconstruction, changes in the mindset of society during the period of openness, the need for freedom occurred more actively than in any other period. In the stories of this period, the satirical spirit began to dominate in the investigation of the complexities and contradictions of social life and human nature. This situation was especially evident in the work of Erkin Azam.

4. The concept of personality has become a guiding principle in creativity, and the artistic expression of the processes of self-realization has become a necessity. The stories of the independence period began to describe the changes in human nature in the conditions of the free economy, the consequences of the supremacy of material over spirituality. In such a complex environment, the problem of self-awareness has come to the fore, and by looking at the present, looking to the future, observing, analyzing has intensified.
5. There are two major trends in Uzbek literature: traditional realism and modernism. At that time, realism was the preferred method in Uzbek literature, and in fact, it was a courage to try to create and experiment in the way of modernism. Representatives of the leading generation of that time Sh.Kholmiraev, M.M.Dust, T.Murod, E.Azam had created beautiful examples in the genre of stories. Unlike his peers, H.Dostmuhammad preferred an artistic experiment. Realist writers, on the other hand, have criticized this for following the "jungle-selva" (M.M. Dost).

According to the writer H.Dostmuhammad: "There is no good or bad genre in fiction, the novel is unique in its weight, and the story is unique in its conciseness. And the story is freer than the novel and the narration and attractive with its naughtiness, proximity to the heart. From time immemorial, story writing and storytelling have been widespread among our nation, and in our time, this type of work has become part of the experience of world literature, and has become more "cultured" as a genre as a result, due to the freedom and openness of the nature of the genre, the possibilities of the story have increased, its scope has greatly expanded. As a result, a new type of story has emerged, which differs from folklore and classical stories in its content and essence, and deeply reflects the landscape of the world and man.

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