

STORY, STYLE AND INTERNAL TYPES IN THE STORY GENRE

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In the perspective of short methodological directions

The current renewal period and human spirituality require a deeper approach to some issues of artistic creation, a new understanding of today's process and a number of theoretical ideas. The relationship of style, art and genre plays a significant role in this series of issues. Indeed, “in relation to the concept of style, various problems have arisen, such as style and method, style and form, style and genre relations, as well as methodological directions and style comparisons (typology). requires input¹. “

For, no matter how private and varied an individual style may be, it cannot be free from the influence of the laws of artistic creation, the ongoing change in the perfection of method and genre, and the leading features. Therefore, if the writer's style gives the work originality, the work itself serves to improve the genre to which it belongs, and the genre serves to enrich the method.

The role of epic genres in the manifestation of the vitality of realism, the uniqueness of its possibilities and the large-scale expression of creative artistic thinking is significant. This is especially evident in epic genres - novels and short stories - that reflect reality on a large scale, in the context of different images and sharp conflicts. Indeed, “the genre is characterized when the work is formed as an aesthetic whole, when the method of its formation is determined. Talking about the perfection of the conflict in terms of expressive and pictorial means leads us to the sphere of style. Thus, in the structure of a work of art, the creative method, genre and style are interrelated.

The nature and aspects of this connection are evident in the analysis of the overall text, the compositional structure of the work. In this process, the genre characteristics of the story, such as its evolution, the process of renewal, play an important role.

¹ Boltaboyev H. Prose and style. Tashkent. Science. 1992. P. 3.



Storytelling is a genre that has been active in Eastern literature since ancient times, and it has been interpreted differently at different times. In the medieval Muslim world, epic works about some famous heroes, prophets and saints who sacrificed their lives in the name of religion were directly referred to as “stories”. The “folk books” that narrate epic works of folklore in the prose way are also called by the same name. In modern literature, the term “narrative” is used to refer to works that tell the story of a particular period in a person's life.

In literature, there are different views on theoretical issues, such as the peculiarities of the short story genre, its attitude to the narrative genre. Some literary critics consider the story to be an independent genre that differs from the narrative genre in Russian and European literature. For example, the literary critic, Professor S. Mirvaliev: ... “In terms of the internal volume of the content of the story, it seems that the concept of the story can no longer fully express itself. As a result, the story remains an independent genre between the story and the narrative genre². A. Abrorov also considered narration and story as separate genres: “A new prose genre - short story - appeared in the shell of the narrative genre³”. Literary critic K. Kubaev, in his article “Narrative and short story”, agrees with the views of the above scholars and divides a single genre, which is used in two different terms. A second group of scholars argues that both “story” and “narrative” are bilingual terms of the same genre, that “story” is an oriental term, and “narrative” is a Russian term. For example, the authors of the Russian-Uzbek Glossary of Literary Terms write: “Such works (meaning narratives - (F.R.)) Are identical to the narrative genre in terms of their character, genre possibilities, artistic principles, and methods. That is why the term short story in modern prose should be understood as a synonym for the term narrative⁴. “

The question arises as to which of these views is correct. Because there can be no two different correct judgments about something in science. Approached from

² Mirvaliev S. Uzbek prose. – Tashkent. Science. 1969. P. 277.

³ Abrorov A. Uzbek narrative . – Tashkent: Science, 1978. – P. 88.

⁴ K.Kubayev. Narrative or story. Literature and language study. Tashkent. 2005. № 3. P. 61-64

this point of view, the second view, that is, the view that story and narrative consist of synonymous terms, is close to the truth.

In general, the story as a genre has gone through long stages of historical development and has belonged to a certain creative method according to the style of literary-aesthetic thinking at each stage. His so-called classical narratives are dominated by romantic imagery in his past creations and realistic imagery in his later creations.

It should be noted that the idea that modern Uzbek realistic storytelling originated in the 1930s is controversial. Even before this period, there had been attempts to portray reality in an epic plan. A striking example of this is Hamza's *New Happiness* or *The National Novel*.

Although the author called this work, published in lithography in 1915, a “novel” (it is also called a “great story”), the main feature of the story is the consistent artistic narration of a certain period of life in one protagonist (Olimjon), the volume of which is narrower than the novel. is a priority. Therefore, this work gives grounds to say that realistic storytelling began to take shape in the 10s of the last century. The following years were a period of gradual improvement. Naturally, the story continued to change because it was a historical category. Because “any genre, while maintaining its stable characteristics, is renewed and changed from within, firstly, according to the specificity of the literary type and the laws of the genre, and secondly, in close connection with the socio-historical environment and literary process. This process, which began in the twentieth century, is experiencing a new, higher stage in the period of independence.

In this process, the diffusion of genres, the dimensional diversity of the plot and motifs, the naturalness of the complex psyche and the positive and negative points of reality in the image of the person, the reliance on artistic logic in relation to the main and auxiliary factors, the diversity of styles and methods. The principles of harmonization with the standards are changing and improving.

In this series of transformations, two cases stand out. The first is the relationship between traditional and non-traditional (modernist) trends in the phenomenon of style, and the second is that the phenomenon of syncretism in the texture of prose genres, and even individual works, is increasingly reflected. A new stage in this process was the period of independence. During this period, on the one hand, the vitality, scale and level of traditional realism were very wide, and on the other hand,



various creative-aesthetic currents, views, directions and styles were opened. Most importantly, in the epic and lyro-romantic genres of traditional realism, especially in short stories, the principle of in-depth artistic study of the inner world of the individual on the basis of modern thinking, symbolic interpretations is strengthened. This feature is also reflected in the stories created in recent years. In a number of stories, realism is seen as a synthesis of national-literary traditions, realistic imagery, modern interpretation. The stories of E.Azam, H.Dustmuhammad, Sh.Butaev can prove it.

The current stage of development of style in Uzbek storytelling is an integral part of the renewal and improvement of national prose, which reflects the traditional and modern style, journalistic interpretation, psychological analysis, individuality of each writer's talent, artistic perception and will, analysis and examination of the individual from a spiritual perspective. The principle of Also, the possibilities of realism are creating new features and appearances within certain genres and styles. In this regard, the following subtypes can be seen in today's stories: film story, dramatic story, monologue-psychological story, comical story, essay story, adventure-detective story, letter story, lyrical story.

It turns out that short story is a genre that is changing and improving with the socio-spiritual needs, literary and aesthetic requirements of a particular period. This phenomenon, especially in the artistic thinking of the independence period, has a large-scale character, and is reflected in the form of the story's connection with other genres, their interaction and mutual enrichment. In particular, the lyrical feeling of the poem, the experience, the high pathos, the dramatic action, the conflict, the epic scale of the novel, the story, the situation are absorbed into the text of the story at different levels. But in this way the story does not lose its essence as a medium epic genre.

As noted by the literary critic, Professor N. Rakhimjanov, such a renewal phenomenon in today's artistic and aesthetic thinking, including the development of certain genres, from the point of view of emblems, symbols), a new approach, assimilation and generalization has become a natural necessity of the literary-historical process. Indeed, the evolution of literary and artistic thinking, the updates in the series of short stories and the style of writers allow us to imagine more broadly certain aspects of the effect of this aesthetic need.

It is known that literature is a socio-aesthetic phenomenon and a set of specific works. In the transition and harmonization of literary creativity from society to art, firstly, the spiritual needs of the current period, the perfection of genres and styles, and secondly, the artist's artistic ability, the subjective aesthetic attitude to reality play a decisive role. These features, especially in the twentieth and early twenty-first centuries, have formed in our literary-aesthetic consciousness completely new principles and concepts, and certain similar stages have emerged in the development of national literature.

Literary critic K. Yuldashev divides this period into 3 stages as follows: 1) the period of Uzbek modern literature; 2) Uzbek literature of the Soviet period; 3) The period of independence is based on the Uzbek literature and the fundamental feature of each period - the aesthetic attitude of art to reality. Doctor of Philology N.Karimov's classification for this period also consists of 3 stages: 1) the period of national awakening; 2) period of social series; 3) Uzbek literature of the independence period⁵ “.

Methodological directions allow us to identify the leading features of artistic thinking specific to certain periods as one of the important events in the series of literary processes. These features show that artists with individual, unique style and tone belong to a certain creative style, as a result of which the main features of each period are formed stylistic directions. The beginning of the renewed methodological and formal directions in our national literature today is also connected with the new thinking that began to emerge in the second half of the last century. Literary critic U.Normatov, based on the analysis of works created in the prose genres in the 60s and 70s, including short stories, notes that during this period there were two methodological directions - a consistent realistic flow and a lyro-romantic trend. Literary critic, Professor S. Mamajonov identifies the methodological directions of this period in the context of Uzbek literature and divides them into three: 1) to show life in its own form; 2) conditional symbolic-methodical direction; 3) lyro-pathetic methodological direction. Apparently, the mention of realistic and lyro-pathetic methodological directions in both groupings is not accidental: the originality of the

⁵ K.Yuldashev. Bright word. – Tashkent: New age generation, 2006. – P.181–194.



former is a sign of the predominance of traditional realism, and the exaltation of the latter is a sign of the primacy of the elements of romanticism.

Examples of these methodological trends in Uzbek prose continued rapidly until the 1990s. But each of them was in a different position according to the scale and level of application. Literary critic H. Boltaboev, who has deeply observed this process, draws attention to the growing tendency to realistic analysis in the system of methods and recognizes the following areas: 1) consistent analytical direction; 2) lyro-romantic direction; 3) conditional-symbolic direction. Importantly, in the classifications of master scholars, it is unanimously noted that the realistic direction is leading in the series of methods, although it is called consistent, “showing life in its own form”, “consistent analytic”.

At the same time, it is not ruled out that within the framework of a particular creative method, several methodological directions may occur in a number of works in full or in the form of elements and tendencies.

It is no coincidence that in the classifications of the later period the emphasis was on the conditional-symbolic methodological direction. Because conditionality and symbolism are one of the main features of the nature of artistic creation. Indeed, “there are also Western views on the renewed literary-theoretical principles in the world. Whether we like it or not, they do not have signs of Eurocentrism. For Eastern literature, conditionality has always been a priority rather than overt realism, and symbolism over abstractionism. “

The economic, spiritual and psychological changes that have taken place since independence and the freedom of creativity, the diversity of artistic thought have further expanded the scope of ideological and artistic research in today's literature and allowed for the establishment of unique literary and theoretical principles. One of them is the so-called modernist phenomenon, which manifests itself in all genres of our national literature, including short stories. It is being evaluated in research as a new phenomenon that has been added to the existing methodological approaches. In particular, it is noted that there are the following types of methodological directions in the novel: “a) consistent analytical; b) lyro-romantic; c) conditional-symbolic; g) modernistic “. At this point, the theme of each story, the differences in internal genre characters, form, and expression should be taken into account when defining style.

In all the classifications of these methodological directions for the next twenty-five years, more emphasis is placed on realistic and modernist directions. This, in our view, is not in vain. While the first shows the vitality of long-standing traditions of thought, the second is evidence that new principles of artistic study of man and the world are also taking shape in the national literature of the East. Academician B. Nazarov rightly writes about the modernist works of Uzbek writers H. Dostmuhammedov, N. Eshonqul, Omon Mukhtor and others in recent years: “These researches in the last stage of Uzbek literature are examples of certain renewal. They are in tune with what is happening and what is happening in world literature. “

It is safe to say that today's literature, which began to take shape at the beginning of the last century, has not been indifferent to the research in world literary thought, including the now “modern” trends. In particular, modernist features in the form of artistic elements in realistic works in the 20s and 60s (in the works of Cholpon, Abdulla Qodiri, Oybek, Abdulla Qahhor and others), in the 70s and 80s as trends and influences of world literature (Askad Mukhtor, Khudoiberdi Tukhtaboev, Shukur Kholmiraev, In the works of Sharp Hoshimov).

Since the 90s, it has become widespread as an independent direction (Omon Mukhtor, Khurshid Dostmuhammad, Murad Muhammad Dost, Nazar Eshanqul and others).

You can even see an artist swinging a pencil in different directions. For example, in H. Dostmuhammad's story “My Hijran is mine, mine” the lyro-romantic style is used, while in the stories “Panoh”, “Nigoh” we see the synthesis of conditional-symbolic and modern features. This is especially evident in the stories of N. Eshonqul. In his works, he appeals more to consistent analytical and modernist methodological directions. His stories “People of War”, “Thunderstorm” are realistic, “Night Fences” and “Black Book” are purely modernistic. Literary critic D.Kuronov's views on the interrelationship of styles are justified: “Realistic and non-realistic forms of artistic thinking have existed since ancient times, and the contradictions between them show the strengths of each and complement the weaknesses of both”. Hence, the affiliation of narrative writers to a particular direction does not preclude individual differences in their style. For example, in the prose of H. Dostmuhammad, M.M Dost, G. Hotamov, the human spirit, the puzzle of the heart is covered in a more specific aspect of the event, in the works of N.

Eshonqul, Sh. Hamro, U. Hamdam the analysis of symbols, supernatural images, details and emergencies are given.

List of used literature

1. Boltaboyev H. Prose and style. Tashkent. Science. 1992. P. 3.
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