



INTERPRETATION OF GENRE AND PERSONAL CHARACTERISTICS IN MODERN STORYTELLING

Shukurova Bahor Boltayevna

Termiz Institute of Engineering and Technology is a senior teacher, researcher at BukhSU

Abstract: The development of the literary and artistic process, the entering of the art of speech into a new era, shows that certain changes are taking place in the structure of the story in terms of form and content. Such a phenomenon is manifested, including, in Uzbek prose. Such evolutions are visible not only in the story, but also in the artistic device of the novel, which is considered a large epic form. Through the study of some stories, the article talks about the traditional features of the artistic-poetic world of the story, as well as its updates.

Keywords: Story, epic type, expansion of the chronotope, brevity in the story, ("brutal") realism, "Government", "Mysterious policeman", "Lost under the call", "Laughing with laughter", "Almonds bloomed in winter", The stories "Aralashkurgan", "Stupka", "Man led by a monkey".

The story is a genre that has a special place and importance in the system of the epic genre. When we look at the history of world literature, we are sure that it has developed and improved over time, outwardly and inwardly. The "Dictionary of Literary Studies" describes the story as follows:

"STORY is a small form of the epic type. H. usually writes one (sometimes several interrelated, short-term) events from the hero's life. The short duration of the depicted events requires H. to be small in size, the plot is simple, and the number of participating characters is small" [1].

The quoted quote mentions the following main features that have been characteristic of the minor epic genre for many years:

- 1) compact size;
- 2) often one, sometimes several events from the hero's life are expressed;
- 3) occurrence of the described event(s) in a short period of time.
- 4) simplicity of the event system;
- 5) the small number of participants in the work.

This definition of a story in literary studies has remained almost unchanged for many decades. The owners of the pen generally treat this genre as described above. Even now, this approach to the story is still valid. However, the development of the literary and artistic process, the entering of the art of speech into a new era, shows that certain changes are taking place in the structure of the story in terms of form and content. Such a phenomenon is manifested, including, in Uzbek prose.

Through the research of the selected stories, along with the traditional features in the artistic and poetic world of the story, the following innovations were revealed:

1. Expansion of the chronotope of the story. Famous scholar M.M. Bakhtin showed that the artistic chronotope is of primary importance in the formation and perfection of the artistic



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text. Indeed, further studies in this regard show that the image of time and space expressed in a literary work has a very important artistic-aesthetic, as well as philosophical and ideological role. In the definition of the story that we gave above, in this genre, "the occurrence of the depicted event(s) in a short period of time" is indicated as one of the main characteristics of the minor epic form. From this point of view, writer Shukur Kholmirzayev's "Government", "Mysterious Policeman", "Lost under the call", "Laughing with laughter", "Almonds bloomed in the winter", Erkin Azam's "Aralashkurgan", "Stupka", When we study Nazar Eshanqul's stories "The Man Led by the Monkey", we can see that the event took place in a relatively short period of time.

Nazar Eshanqul's story "A Man Led by a Monkey" describes the event that took place over the course of several months - a young man living in a rented house entered the house of a lonely old man on this street several times, and once saw the pictures he had drawn. Although it is not clearly stated in the work, the plot system of the book assumes that this event took place in the autumn, winter and early spring days of the year. It should also be said that the scene description does not fully cover the three seasons mentioned above. The images in the text cover only a few days. Taking into account this aspect, it is possible to make sure that the event took place in a short time in a concise prose form.

Although the story is relatively short in size and time, it can cover a wider area of time with the help of various artistic means and can reflect the whole life or the main part of a person's life in his artistic world. In the story, such a sign can be clearly seen in the work "The Man Led by the Monkey". In this work, one can see the expansion of the territory of the artistic chronotope with the help of the narrator's memory, reflections, as well as the symbols expressed in the pictures drawn by the old man at different stages of his life.

Such a method, which is used in modern storytelling, was used by the writer with high artistic skill in Shukur Kholmirzayev's story "Government". In the work, the role of the narrator is assigned to the heroine - an old woman who retired after working as the leader of the Shura Soviet during the years of the Soviet regime.

The event described in the story takes place at the end of the eighties of the last century, during the historical period called "reconstruction". The main character is the "government sister" who retired, but did not accumulate wealth due to past politics, opportunities, and demands. The couple lives together with their youngest son. A boy who drives an old and rickety truck on a collective farm does not earn a decent salary. An ungrateful and grown-up child blames his parents for the lack of income. He is sad that his father and mother did not collect the state during the leadership period.

It is described in the play that the Afghan wind blows up the cardboard roof of the henhouse, which the youngest son has built in a shack. As the government sister said, "the top of the cage was opened. The chickens scattered. Your youngest son is going crazy. We don't have sheep. There is no cow. These four chickens". [2] The son tells his mother sarcastically and painfully: "Come on, go to your government now. "Let him give four cypresses," he said. The ex-chairman falls in love with two leaders who can help him one after the other (one of them is his student), he says, but times have changed, the requirements are different. That's why it doesn't work. In the end, his student, Kadirjon, who was sorry for his poor condition, sent some slates he had taken to repair his house to his master's house and repaired the roof of the hen house. A system in which a woman strongly believes does not work during a difficult



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time. It was not just one woman's tragedy, it was the bitter fate of hundreds of people who faithfully served for that time and were humiliated in the end.

Thus, in a story that is not so big, the scope of the chronotope expands and covers the entire period due to the narrator's speech and recollection of past events.

2. Traditionality and changes in size. In the definitions given to the story, "shortness of volume" is indicated as one of its main symptoms. Indeed, most of the stories created in the history of world literature are compact in size. Therefore, this genre is sometimes called "small epic form". In the early stages of his work, Shukur Kholmirzayev followed the criterion of "briefness in the story". One of his first small works, the story "The Stranger" (1960), consists of only two and a half pages. "Heart" (1961) is three and a half pages, "Bir korgan tanish" (!965) is six and a quarter, "Ikki korgan biljan" (1965) is about five pages, "Something is missing" " consists of three and a half pages. Among the stories he wrote before 1965, only "Under the Distant Stars" was relatively large, containing ten pages.

In general, most of the stories written by this word artist from 1960 to 1992 are from two and a half to seventeen pages long. Published in 1988, "Uzbek Character" (the writer also called this work "The Uzbeks") is a relatively large work created during this period and consists of seventeen pages.

After Abdulla Kakhor, Olmas Umarbekov entered the field of literature in the 60s of the 20th century, bringing the narrative genre to a higher level, discovering its new poetic possibilities, and conducting research on its improvement. O'tkir Hashimov, Uchkun Nazarov, Ne'mat Aminov. Amon Mukhtarlar was taken over by the generation of prose writers. Among the representatives of this generation, it should be noted that Shukur Kholmirzayev has a special place in the development of this genre. In the same year, the writer's stories "Bandi burut" and "Ball game" were created. Each of these two stories is about thirty pages long. Each story is divided by the author into certain parts - seasons: "Bandi burut" - 15, "Ball game" - twenty-two parts except the conclusion.

3. Development of consistent ("ruthless") realism. It is known that the Uzbek story was created on a realistic basis. In his first examples - "Juvonboz", "Uloqda", "My Father and the Bolshevik", we can see that the clear scenes of life and the dialectical understanding of the world are expressed. In the Soviet era, the fake "socialist realism" method prevailed in fiction. As a result, it seems that the negative influence of this "method" was manifested to one degree or another on story samples as well as on other genres. Despite this, it is possible to be sure that the works created on the basis of the requirements of the national art of speech were created on the basis of "social realism" realism. The creative legacy of Shukur Kholmirzayev, in particular, his stories, is proof of this opinion. More than thirty years of Adib's creative activity correspond to the period of the Soviet regime. He depicted life and man based on realistic principles in almost all his stories. The writer's stories belong to the stream of consistent or "brutal" realism.

We will try to prove this point by analyzing one of the stories created by the writer in the sixties.

It is known that socialist realism demanded to put positive characters in the center of the artistic work who are active in social life based on the requirements of "communist ideology" and who can always be an example and role model for others in this regard. The hero of the story "Wild Flower" by Shukur Kholmirzayev, created in 1966, is noteworthy for not



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meeting the above-mentioned requirements. You can be sure of this in the first lines of the story: "Vosit was a quiet, lazy and dreamy boy..." [3]

This "dreamy, lazy" young man was born in a village "under the hilly mountains" (p. 56), three hundred miles from the city, and spent his childhood there. This image in the work shows the unique aspect of this village: "There are many deer and anduz, which do not grow anywhere except on the hill above this village, and with the beginning of spring, their soft and sharp smell wafts into the village. was" (p. 56).

After Vosit graduated from the educational institution in the city, he started working as a proofreader (musahih) for the local newspaper. But by nature, he is a man of the fields and mountains, and due to his poor health, the air of this place has a bad effect on him. Lives on rent in different places. The owners of the house do not like such a disheveled, poor and dreamy child. At work, the attitude is not good, the salary is low, and because of lack of spending, he barely survives. Loneliness, neediness, unkindness of those around him have a heavy impact on him, as a result, he falls ill and is admitted to the hospital. He stays here for a long time - four months, because he doesn't have a kind person to keep him informed. After leaving the hospital, he starts living in a rented house again. One day, when he went on a trip to the mountains with his colleagues in Koklam, he planted a well-known medicinal deer plant in a rented yard and tried to take care of it. This work was a sign of the hero's desire for nature, the environment in which he grew up, and his inability to accept a foreign environment. Due to lack of water and poor care, the deer dries up. "Then he suddenly became disheartened, remembered the hill where this grass grew, and involuntarily cried: "Why did I bring this from the hill. It wouldn't grow there and it wouldn't dry up," he thought. Then he suddenly thought of himself for some reason, and with great surprise he compared himself to this flower.

A person can live happily and contentedly within his natural environment - family, place of birth, relatives, childhood friends. Leaving such an environment often leads to continuous difficulties, even tragedy, and can cause deformations (breakdowns) in the person's mental and spiritual structure.

4. The scope of the depiction of nature and human relations in the text of the story. Examples of literary genres, including stories, depict the relationship between nature and man. Natural phenomena and objects have been used in Eastern lyrics to reflect the psyche of the lyrical hero and create his portrait. In modern Uzbek prose, this problem is addressed by Sh. Kholmirzayev is a leader in his work. In almost all of his works, regardless of the genre, nature, its role in human life, the world of animals and plants, their preservation and transmission to future generations, the influence of nature on human spirituality during certain events, during the activities of heroes and characters will be shown. In particular, we see that images and observations related to this problem are expressed in many of his stories. "Blueboy", "Lost under the noise", "The man who flew into the cliff", "Laughing with laughter", "Bird language", "New breed", "Blue sea", "Death of a safe hunter" and more a number of small prose works belong to this series.

In general, in the size of the small epic works created in the following decades, while keeping the traditional criteria, some changes are also manifested: a phenomenon of consultation in the size of the story is observed. It can also be seen that the attention to nature and human relations is increasing.



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