



THE NATURE OF THE GENESIS OF THE STORY GENRE

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ABSTRACT: *This article discusses the nature of the genesis of the story genre. We are talking about the growth and development of storytelling in our country and the traditions that continue to this day.*

Keywords: story, novel, author, literature, story, term.

INTRODUCTION

In the first decades of the twentieth century, Uzbek writers became acquainted with the literature of Russian, Turkish and other nations. They translated unique masterpieces of world literature into Uzbek. Romantic stories in our national prose - folk books have been replaced by new realistic stories. In this sense, the realistic story is a novelty of our twentieth century national prose, of course.

In this process, the terms "novel" and "story" were used freely. In fact, storytelling is an alternative to the story genre. Storytelling is not a new genre. "Story" and "narrative" are two different names for the same genre. Therefore, it is not justified to try to differentiate them artificially. This means that in the 30s and 50s of the twentieth century and beyond, all works in Uzbek realist prose called "narrative" are "stories"¹.

MATERIALS AND METHODS

The 80s and 90s of the last century were a turning point in the history of Uzbek storytelling. Talented writers such as Murod Muhammad Dost, Togay Murod, E.Azamov, H.Dostmuhammad, N.Eshonqul, Sh.Botayev have created effective works in this genre. This enriched Uzbek prose both qualitatively and quantitatively. In their stories, the young artists raised the current issues of the time. Our writers, who differed from each other in their stylistic directions, ideological and artistic peculiarities of their works, were a step forward in ensuring the socio-artistic activity of the story genre in this period.

¹Literary types and genres. - Tashkent: Fan, 2019. P.28



RESULTS AND DISCUSSION

The observance of polyphonic imagery in Murad Muhammad Dost's *Return to Galata*, the artistic interpretation of the socio-political life and the relationship of the individual, the place of the concept of the individual and humanity in the realities of the new historical epoch deserve special attention.

In describing the psyche of the heroes, M.M. Dost made a sharp turn in Uzbek storytelling. He described in a unique way the phenomena that occur in human psychology, such as the inner monologue, meditation, anger, rhythmic change in behavior, used in our traditional storytelling².

In the 80s and 90s of the twentieth century, talented young writers entered Uzbek short stories. They enriched our realistic narrative not only in quantity but also in quality. The work of H. Dostmuhammad, N. Eshonqul, Sh. Botayev is a proof of our opinion.

As in the socio-political and economic spheres of our country's independence, there is a need to follow the path traversed in literature, including the genre of short stories, to sort out the achievements, to evaluate them from a new ideology, a new perspective.

During the years of independence, artists were completely free from ideological pressures, free from the false criteria of writing "commissioned works" and evaluating the work of art only from the ideological point of view. Among the issues to be considered are the evaluation of the stories created in the last quarter of the twentieth century in terms of a new ideology, a broader and deeper analysis, the definition of theoretical principles.

It is known that the genre of short stories is genesis-linked to the prose traditions of the ancient Turkic and Persian-Tajik peoples. The stories that existed in medieval written sources, called "folk books" in those days, played a key role in the emergence of the modern storytelling genre. That is, the work is based on the adventures of a single hero, covering a specific event in the life of the protagonist. Beginning in the 1930s, modern stories began to emerge under the influence of Turkish, Tatar, Azerbaijani, and Russian literature and social life.

²Safoev J. *The secret of laughter*. - Tashkent: Manaviyat, 2008. - p. 78.



The artificial separation of the terms narrative and short story dates back to the same period of the twentieth century. One of the reasons for this is the lack of a historical-comparative approach to the story.

The problem becomes clear when we compare the stories created in the 60s and the problems raised in them with the stories created in the 70s and 80s and the problems raised in them. When some stories (for example, O. Yakubov's "Muqaddas", P. Kadyrov's "Qadrim") were ignored, most of the stories created in this genre did not go beyond the image of emotions, family and life problems. Some stories end with the death of a loved one, and the number of "love stories" that end in tragedy has increased³.

By the 70s, a period of revival in this genre began. Literary heroes were born with different personalities, psychology, and worldviews. In the story, the object of the image has changed, taken a new direction. The "participation" of the image of Qissanavis in events, its place in the image and interpretation, played a leading role in the transformation of the reality of life into an artistic reality.

It is well known that most of the stories created in the last quarter of the twentieth century were judged mainly on their ideological orientation. The image of the protagonist of M.M. Dost's "Return to Galatepa" Toshpolat Gaybarov shows the crisis in the spiritual life of society. At the heart of Gaybarov's attitude to tradition and the people around him is the image of a self-seeking person at the crossroads. The image of the hero, standing between two opposing worldviews, clearly reflected the complex image of the intellectuals of the time.

In the study of the poetics of the story, the individual style of the writer and the art of persuasion in the stories created in Uzbek literature in the last quarter of the twentieth century, the leading feature of the story is the national identity in the history of the Uzbek people, as well as customs, values of the national mentality, respect for traditions, attention.

CONCLUSION

The story of Uzbek writers of this period is united by the problem of finding a new hero in line with modern life. The new concept of the protagonist implied a spiritually strong

³Sultan I. Literary Theory. - Tashkent: Teacher, 2010. - P. 390.



character who was actively seeking to define himself, his position, and to fight against the evils and prejudices of the Soviet era. Also, a common feature of Uzbek storytelling is the expansion of the artistic conflict: writers began to draw attention not only to the social nature of the protagonist, but also to the ordinary events of everyday life, through which important social and philosophical works, spiritual problems began to be analyzed.

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