

## ARTISTICITY IN THE STORY GENRE

Sevara Abdumalikovna Suleymanova  
Teacher of the Faculty of Primary Education  
Chirchik State Pedagogical University

### Abstract

If we take into account that there are always psychological problems in the short story genre, the essence of the problem becomes clear. It is clear that only one-sided study of the problem does not fit the dimensions of our research.

**Keywords:** Short story. genre, spirituality, theory, prose, literary studies, poetics.

### Introduction

If we take into account that there are always psychological problems in the short story genre, the essence of the matter becomes clearer. It is clear that only one-sided study of the problem does not fit the dimensions of our research. Because the theory of classism and non-conflict, which began in the 20s of the 20th century, and secondly, the currents of Shura politics, limited the possibility of deep penetration into the issue. Only after the 60s, the winds of freedom (and not a full-fledged principle!) began to allow to approach the problem from the point of view of accuracy. Writers who lived and worked in the territories of the former union, who could not go out of the iron legal framework, often managed to reveal the war and its negative consequences! Ch. Aitmatov's "Jamila", O. Yaqubov's "Holy", P. Kadyrov's "Erk", "Kadrim", O'. Umarbekov's "Love, My Love", Sh. Kholmirezayev's "Waves", O'. Hoshimov's "Spring" Dozens of short stories such as "he will not return" include major and minor changes in the mentality of the people of that time, the interpretation of identity, family and interpersonal relationships. After the 70s, the interpretation of a completely different system of images began to emerge in the style of writers such as M.M. Do'st, E. Azam, A. Azam, A. Dilmurod. Finally, after the 1990s, the tradition of depicting a person himself, presenting his problems in various ways and styles in fiction colored the density of measurement. It is observed that many of them plunge into the issue of spiritual interpretation of the image of a new person. Therefore, it is necessary to evaluate the problem according to the outlook of different eras and the presentation of the current forces.

In a number of studies on the poetics of short stories in 20th century literary studies, Prof. It is true that in the research conducted by U. Normatov, Y. Solijonov, A. Rasulov, N. Khudaybergenov and K. Yoldoshev, one or another aspect of the issue was interpreted against the background of poetic changes in the series of periods. Most of these studies were interpreted from the point of view of that time and received their scientific evaluation.

Throughout the past period, writers have focused on three principles when studying a work of art:

1. To what extent the writer was able to solve the problem of expressing society's problems.
2. To what extent is it expressed in accordance with the reality of life.
3. Will it be able to fully



demonstrate the household traditions that are part of nature (to what extent it was able to contribute to the policy of collective farming). The artistic researches of the writers who meet these three concepts are duly evaluated and presented to the readers as artistic lines (works) that are important to read. This zinhor does not justify his trust. Because today's socio-cultural life proves the importance of even one-sided interpretation and research ultimately contributing to the artistic value of prose.

It cannot be denied that the origin of the short story genre in Uzbek literature arose from the interpretations of epic images in folklore works. It turns out that the glorious image of heroism, (Alpomish) is one of the most important conditions for the celebration of bravery and nobility. Based on this, the first story is determined by the stories about the prophets in the holy word of God - the "Holy Qur'an", and the instructive stories about the Father and Eve. One of the unique works of the 13th century, the stories in "The Story of Rabghozi" by N. Rabghozi created a wide opportunity for further improvement of the genre. Later, in European, American, Russian and Eastern literature, unique forms of short stories began to appear.

Prof. U. Rasulova: "The science of the angel (divine light), soul, and body (sperm) is first of all excellent, and covers the entire space of the earth. There is a reference to the test sent to man in the combination of the Shariah rules and the stories in the Qur'an. These stories are consistent in certain surahs, summarized in certain verses, and tell about the virtues and virtues of a certain prophet. Only in Surah "Yusuf" is the fate of the prophet comprehensively and systematically covered. In Surah "Baqarah" for the first time, the conflict between faith and disbelief is emphasized in the context of Adam and Eve's heavenly bliss and the devil's trick. In a certain place of the sura, the essence of the three creatures - a holy angel, a weak human, a cunning devil - shines on the basis of deep logic. It is known that 124,000 prophets came in the stories, and 313 of them were prophets, that is, without a book, and we all know that the history of 25 prophets is written in verses and chapters of the Qur'an. So, when we talk about the first roots of the genre, it is reflected in the holy book and the reforms carried out by the later companions. The stories about the Companions were also written in a separate book by religious scholars, philosophers, thinkers, poets and historians of our time.

In the following years, the genre gradually developed and acquired its own style. As Prof. M. Kochkarova noted: "One of the important theoretical features of the short story genre is that it tells the complete adventure of one hero. A short story is a genre between a novel and a story. Accordingly, in the short story, sometimes the elements characteristic of the novel genre appear, and sometimes the elements characteristic of the story, novella appear. The result of our observations on this genre of later theorists and our own shows that in a work where the story is dominant, along with its important features, sometimes other genres (novel, short story, short story, essay, memory) are present. elements will also participate. But still, it remains a short story due to the dominance of the short story genre." Therefore, the forms of expression of the short story among the epic types are distinguished by their essence, which is doomed to change due to the needs of the time. In other words, the reality that unites around one character is a derivative of the writer's creative concept.

As for artistic psychologism, two important aspects of the nature of the story require breadth of coverage. A. B. Yesin says that "psychology is the adequate use, detailed and deep



description of the experiences that are created in imagination and texture, personality and feeling, thought and lyricism with the help of specific tools of literature", L. G. Ginzburg in the interpretation - psychologism is not a rational, simplified image existence and a harmonious expression of the inner world of the hero, but begins with unexpected, random, unexpected moments of contradictions in the behavior, living, and understanding of the heroes of the work. Both scientists approach the problem of psychologism from different angles. The accidental reality is destined to lead the hero to severe depression, and happiness to the end of sadness. After all, the human spiritual world emerges around two opposite concepts. If a person's mood when suddenly happy and joyful leads him to be more willful, behind some depression, the ways to overcome the sea of trials and sadness are visible. The writer makes both aspects a living reality in his mind. We think that no contemporary critic can deny this.

It is necessary to determine the exact boundary in the story. It is important that complementary categories find their expression in it: "In the works belonging to the narrative genre, it is not necessary to describe in detail all the events in the life of the main character, regardless of the period covered. The writer chooses the most important of those events, which are convenient for revealing the character of the main character, and describes more broadly only the events that serve to reveal the idea of the work. In fact, the poetic regularity in the narrative does not give a wide opportunity to perceive complex and comprehensive issues, as in the short story. The writer moves against the background of a certain reality. The pains and problems of the period become evident in a certain class development. In the story, although the time is relatively limited, the evolutions in the inner world of the hero are interpreted mainly on the basis of the human concept. He subjugates the period, time, space, and his role in the historical aspect to the ritual, as a result, the landscape of the period is revived in front of the reader's eyes in a true form. Assoc. M. Bobakhonov prefers to evaluate the issue from the following angle, and it is possible to get closer to the essence of the issue. The author writes: "In modern literary studies, the tradition of placing the human being at the center of the problem (anthropocentrism) has given way to the tendency of "gereocentrism" as a legacy of structuralism, to the increased attention to the process of individual self-realization. Today, the study of a person as a hero of a literary work is carried out at the level of categories such as artistic interpretation of spiritual and philosophical problems, genre, composition, theme. Therefore, the psychological interpretation is not only in the world of the hero, but the flame of suffering that grew out of the psyche of the writer. It allows us to emphasize the unity of balance in the nature of all the characters participating in the story plot. If, over time, a problem arises in the methodology of the image organized around the main character, the reality will be scattered by itself. Especially in the stories written about love, the dynamic growth of the direction in which the writers fall in love is evident. This emotion will gradually develop in the character and enter the heart of the reader. So, the writer - the landscape of the time, the psyche of the hero. A creative goal does not become a conceptual space if it does not condense the flow of reality into a single denominator. From certainty comes uncertainty. It is not a matter of fact that they appear right before our eyes in the lines of a complex image.

The Greek philosopher Aristotle's interpretation of this in the form of a tragedy has not lost its meaning: "A narrative, as some think, is not a whole if it revolves around one character: for



there are an infinite number of -innumerable events may occur, even some of them may not have any integrity. The behavior of a person is also multifaceted, from which no single event can be created. Therefore, it seems that the poets who wrote "Herakleida", "Feseida" and similar poems are mistaken. They think that Herakles was one, and the narrative (about him) should be one. Homer (as distinguished from other poets in all other spheres) apparently, due to his artistic skill or natural talent, looked at this issue correctly. When he created "Odyssey", everything the hero went through. For example, he did not show how he was wounded at Parnassus, and how he drove himself mad while collecting aid for the war, because there was no necessity (or) probability that one of these events should be followed by another; Yes, he created "Odyssey" as well as "Iliad" within the framework of the same story. It seems that Aristotle logically emphasizes the importance of understanding the relevance of the art of storytelling (short story or epic) based on the psychological and social mood of the hero surrounded by conflicts. The theory derived from this is self-evident that the mental climate in a work of art is formed in the unity of the writer and the hero-environment, allowing one goal to emerge, like a prisoner seeking freedom. If we measure from this goal, the writer is a narrator who stands next to both the era and the hero. He compares his concepts of thought. The writer weaves the first sentence. It develops into a decisive force based on the image of nature or directly on the basis of the consistency of the life, location, behavior of the hero. In this sense, a person's original feelings of perception are also manifested, and the meaning grows from goal to goal and continues to turn into colorful expressions. It is not for nothing that Aristotle put forward the conceptual idea that where there is desire and desire, the realization of the dream is accelerated!

"It is known from the history of literature that innovation in any literary method does not appear by itself: new currents in literature, traditions as an aesthetic, social, ideological, ideological, thinking need, reflection excels in the art of speech. Regardless of the literature of the ancient period or the literature of the next hundred years, new currents, attitude to words, formal and artistic researches actually show the need of social thought and social consciousness emerging in that society. will do." It is understood that the historical-social process may not emerge by itself. It reflects the image of the era. The period is visible in the real picture of people's active social life.

In general, the gradual growth and changes of improvement of the psychological image in narrative poetics were perfected only after the 90s of the 20th century. Especially in the years of independence, the traces left by the "transitional period" in the fate of people did not prepare them to make a revolution as quickly as in any other period, of course!

The strong psychological situation in the story revolves around these three questions. The answer to the question emerges in the consistency of reality and shows the nature of polyphonic speech. In particular, in order to determine the possibilities of "author's word" and "stranger's word" in the case of contamination of the author's text (the phenomenon of mixing different speeches in the description), it is necessary to clarify the following:

a) changing the appearance of the author's text under the influence of a text that does not belong to the author, that is, the influence of a foreign word on the author's word;



b) changing the appearance of the text belonging to the indirect author due to the processing by the author, that is, the effect of the author's word on the word of a stranger;

Therefore, L. Borikhon expresses his sympathy and antipathy to both sides at the same time. The real spiritual and social skills of the crowd who believe that the fake and bright ways that the society has started are actually a pipe dream. The second is the interpretation of the mechanism of exposing the true face of the geopolitical hypocrisy, which is used to live in subjugation and long-term view of the ideology.

Therefore, twenty years have passed since the author L. Borikhon's story "The Mysterious Teacher" was written. In the novel "People in the Heat" by the author, the main character O'orak Umurzakov is embodied in the war, in which he died like a hero, and its extremely sad effect on the life of the village and its inhabitants.

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