



**Specifics of the development of the small epic genre in Russian and Uzbek prose at the beginning of the 20th century**

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**Abstract:** In this article, the comparison of Russian and Uzbek prose at the beginning of the 20<sup>th</sup> century in terms of small epic genre samples. It should be stressed that epos are divided into three genre groups, such as large, medium and small, according to the scope of the artistic image. Small epic genres include legend, anecdote, parable, novella, essay, narration, fairy tale, etude, story, narrative, etc. In this article, essay and story in Russian and Uzbek prose are investigated.

**Key words:** Prose, epic, genre, Russian literature, Uzbek literature, story, essay, novella.

**Introduction.** The term epic has two meanings. In the historical and literary sense, folk poems and fairy tales (Russian folk epic, ancient epic, etc.) are called



epic. In a theoretical sense, an epic is a genre whose main feature is a detailed depiction of human characters. The term epic comes from the Greek ἔπος - "word", in contrast to lyric (lyre - a musical instrument: a lyric poem was originally a song, sung to the accompaniment of a lyre) and drama (δρᾶμα - a Greek word and means "action"). Unlike lyrics expressing feelings and drama, where the characters directly act on the stage, the epic is a narrative genre that tells about the life path of a person, describes the events in which he participates, the actions that he performs, shows the relationship of people between yourself.

An epic image is an image based on a developed multifaceted human character, representing a certain individuality, shown in a certain completed (i.e., having a beginning and an end) moment of one's life path (in the plot). Depending on the completeness of the depiction of the life process, in which the human character is revealed, one can speak of three main forms of the epic genre - small, medium and large.

**Literature review.** The small form of the epic genre shows a person only at a certain moment in his life path; medium - covers a certain period of his life, a number of such moments; large - the life path of a person in its most complex manifestations, intertwined with the life path of other people, shown as versatile as he is (whereas in the small and medium form in the center there is mainly one detailed character, and the rest are shown only in passing). The difference between these three forms of the epic genre is based, therefore, on the fact that each of them shows a certain type of life process, which differs from the others in its very organization. The point is not only and not so much in the fact that we have here forms of the life process increasing in complexity, which determine the quantitative difference between one



epic form and another. The fact is that each of these forms reflects a form of human activity that is unique and characteristic of the life process.

There are such contradictions that are associated only with one or another moment of human life, others cover already known periods, and finally, still others unite the most complex issues, require understanding in connection with them the most diverse aspects of life. Depending on what phenomena of life the artist is dealing with and, on the other hand, to what extent he has deeply understood their complexity, he chooses to reflect them a form of character depiction that is appropriate in its complexity. Therefore, in every epoch in the development of literature, we observe the development of these various forms of the epic genre. It is clear that the historical situation determines each time the specific originality that these forms receive from one artist or another, but we also catch the similarity between them, since we see in them a form of depicting a human character that is homogeneous in its compositional construction: in a separate moment of life, in its known period, intertwined with others and in a number of periods.

The main feature of the small epic form is that it speaks of a separate event in a person's life. Because of this, the character is shown as already established, definite; what happened to him before the beginning of the given event and what will happen after the event ends, remains outside the narrative or is only touched upon in passing; the number of characters is small, since they participate in only one event. Hence the volume of the work is small. The very event underlying the plot of a small epic form, of course, has a plot, a climax, a denouement, in particular, it breaks up into more particular events, but on the whole these events constitute precisely one episode in a person's life and have no further development. The followings are



regarded as small epic genre such as legend, anecdote, parable, novella, essay, narration, fairy tale, essay, etude, story, narrative.

The story is a small epic genre form of fiction with a focus on a small volume and on the unity of an artistic event. As a rule, the story is dedicated to a specific fate, speaks of a separate event in a person's life, and is grouped around a specific episode. This is its difference from the story, as a more detailed form of narration and where several episodes are usually described, a segment of the hero's life. But the point is not in the number of pages (there are short stories and relatively long stories), and not even in the number of plot events, but in the author's attitude to the utmost brevity.

The essay is one of all varieties of the small form of epic literature - the story, which differs from its other form, the short story, by the absence of a single, sharp and quickly resolved conflict and the greater development of the descriptive image. Both differences depend on the features of the problematics of the essay. Essay literature does not touch upon the problems of the formation of the personality's character in its conflicts with the established social environment, as is inherent in the short story (and the novel), but the problems of the civil and moral state of the "environment" (usually embodied in individuals) - "moral descriptive" problems; it has great educational diversity. Essay literature usually combines features of fiction and journalism.

Novella (Italian novella - news), like a story, belongs to the genre of short fiction. As a literary genre, the short story was approved by Boccaccio in the 14th century. This suggests that the short story is much older than the story in age. That is, a more or less clear concept that defines what a "story" is, arose in Russian literature in the



18th century. But there are no obvious boundaries between the story and the short story, except that the latter, at its very beginning, looked more like an anecdote, that is, a short funny sketch of life. Some of the features inherent in it in the Middle Ages, the short story has retained to this day. It differs from the story only in that it always has an unexpected ending (O'Henry's "The Gift of the Magi"), although in general the boundaries between these two genres are very arbitrary. Unlike the story, the plot in the short story is sharp, centripetal, often paradoxical, there is no descriptiveness and compositional rigor. In any short story, chance dominates in the center of the narrative; here, life material is enclosed in the framework of one event (the early stories of A. Chekhov and N. Gogol can be attributed to the genre of the short story). It goes back to the folklore genres of oral retelling in the form of legends or instructive allegory and parable. Compared to more extended narrative forms, the novel has few characters, one storyline (rarely several) and one problem.

Artistic development in general and the development of epic genres in particular in the 1920s-1950s proceeded not only according to the logic of aesthetic laws. It was under the pressure of political and ideological factors and reveals a certain synchronicity with the processes that marked the socio-political life of the Soviet era. With a greater or lesser degree of conditionality, we can talk about the existence in the history of the epic genres of the 1920s - 1950s of several periods, the boundaries of which are associated with a change in the forms of literary life, with a change in the main participants in literary development, with the emergence of a new problem-thematic orientation and the nature of genre preferences (Skorospelova E.B., 1985).

### **Research methodology.**



As the theme of the article is to compare the development of small epic genre in Russian and Uzbek literature at the beginning of the 20<sup>th</sup> century, the research was held on the basis of comparative, distributional methods of investigation. In this perspective, different genres related to small epic prose and their ideas in both literatures have been looked through thoroughly.

### **Results and discussion.**

The themes of revolution and heroic construction in the prose of the second half of the 1930s were far from the only ones. The writers sought to emphasize the signs of a new life through the normality of its course, through the everyday life, through the images of ordinary people, even if they are found by a government award, as she found the switchman Semyon Tuchkov, who prevented a train crash, in Platonov's story "Among animals and plants". The disclosure of the heroic and beautiful through the everyday and the ordinary becomes the aesthetic principle of such prose, which tells about the "ordinary land" and the same people of Meshchera (Konstantin Paustovsky), about the ordinary Arctic (Boris Gorbатов), about the unpretentious story of two students of geologists in Vsevolod Ivanov's story "Marble". Particular attention was paid to the images of children and the elderly, which express the original, still (or already) unclouded essence of human life ("Lenka from a small lake", Paustovsky's "Old Boat", a number of Platonov's stories).

Konstantin Paustovsky (1892-1968) - the author of the then popular stories "Kara-Bugaz" and "Colchis" (we will talk about the skill of the artistic embodiment of a foreign character below) - in the second half of the 1930s. turned to the image of life in Central Russia. The true hero of his works was Russian nature. The writer called



the Meshchersky region (near Ryazan) his second homeland, where he felt himself Russian to the last vein.

In the stories about the Meshchersky region, there are no direct author's indications of the typical nature of the pictures of nature depicted by the writer, but it is felt in the careful selection of characteristic details: "The path in the forests is kilometers of silence, calmness," says Paustovsky. "These are sticky oils covered with needles, tough grass, cold porcini mushrooms, wild strawberries, purple bells in the clearings, trembling of aspen leaves, solemn light and, finally, forest twilight, when it smells of dampness from the moss and fireflies burn in the grass ...".

At the same time, the typical pictures of nature in the works of Paustovsky retain the unique charm of every single corner, every natural phenomenon. Forests, rivers, lakes of Meshchera pass from story to story, but the writer does not repeat himself: he knows how to show the life of nature in its relentless development - at certain times of the year, at certain hours of the day. In the essay "In the depths of Russia", the poetry of this unique summer morning is conveyed by the freshness and aroma of the air infused with herbs - this happens only after rain. And, finally, just one touch - water droplets shining on flowers - makes it possible to imagine how it is, washed by rain and dew, is uniquely beautiful. The author is especially attracted by the "transitional" states of nature - the onset of bad weather, twilight, dawn.

Let us turn to the essay "Second Homeland": *"By four in the morning, the sky in the east begins to turn green. Birds are waking up on mshars, cranes are cooing, turtle doves are cooing. Wild ducks fly overhead with a heavy whistle. The fog swirls from the water, floats in shaggy islands, rises to the tops of alders and birches, and*



*the lake turns into a sea - the shores are not visible. Fish begin to play in the black water and mist. (...) Water is still poured into the banks, like black glass.*

The landscape is built on a harmonious combination of visual and auditory sensations, for which an exact verbal designation has been found. Paustovsky notes the gradual change in color in nature (“the sky begins to turn green”), he catches all the sounds that have replaced the silence of the night, and selects words that, in their sound, resemble the sounds of nature - cranes coo, and doves coo. The sound perception of the cry of ducks by the author is inextricably linked with the sensation of the flight of slow, heavy birds, and with the help of the metaphorical epithet "heavy whistle" he creates a visible and integral artistic image.

In many stories - "Fenino's happiness", "Gift", "Gray gelding", "Cordon 273" - the writer's desire to build a landscape solely on visual perception clearly affected. Vigilance Paustovsky learned from painting. His ability to distinguish between shades of colors and lighting really does honor to any painter, and his ability to find the right word for color indicates an excellent knowledge of the Russian language. Paustovsky's landscapes are usually called "painting in prose." He, like a painter, attaches great importance to the location of the components of the landscape, color, lighting.

The prose of these years is characterized by acute conflict; its ideological core is the clash of two worlds. This led to the ultimate drama, the dynamics of the story. Characteristic in this regard is the collection of stories by L. Sobolev "Sea Soul". The author does not give the hero's background, portrait sketches are rare - there is not the slightest deviation from the action, there is a single dramatic center.





The narrative about the rise of the human spirit in a feat, as a rule, takes one or two pages. The literature of the war years is distinguished by documentary narration, reliance on true events. Many characters have prototypes (“Stories of Ivan Sudarev” by A. Tolstoy, “Sea Soul” by L. Sobolev), sometimes their names do not even change (“Young Guard” by A. Fadeev, “Volokolamsk Highway” by A. Beck, “Spiritual People » A. Platonov), the place of action is precisely indicated. But the best works of the war years also acquire philosophical content. So, the story of A. Platonov "Spiritual people" was first called "Animated people". With the change of name, its philosophical sound has intensified. The character of the story, political instructor Filchenko, looking at the sleeping fighters on the night before the battle, understands how “great and interesting life is, and you can’t die.” He imagined the Motherland as “a field where people grow, similar to multi-colored flowers, and there is not one among them that is exactly like the other; therefore, he could neither understand death nor be reconciled to it. Death always destroys that which exists only once, which has never been and will not be repeated forever and ever. And the grief of a dead person cannot be comforted. That's why he was standing here - in order to stop death, so that people would not experience inconsolable grief.

The duel of a Russian person with a fascist appears as a struggle of the highest "spirituality" with "inanimateness" ("Inanimate Enemy"). The conditional plan of many works of A. Platonov does not remove the sharpness of the conflict, but translates it into a broader philosophical channel.

If we look through the small epic genre of Uzbek literature at the beginning of 20<sup>th</sup> century, it should be stated that in the formation and development of modern Uzbek prose, on the one hand, the influence of the examples of prose in our folk art and classic literature, and on the other hand, the realistic prose of world literature,



was great. As a result, in the 20s, various works in almost all genres of prose appeared in our literature. In the 20s, many works were written in the narrative genre, a short and current form of prose. A. Qadiri in his stories ("From the memoirs of Kalvak Makhzum", "Tashpolat Tajang nima deydi", etc.) exposed the oldness. Gafur Ghulam's stories like "Yigit", "Soat", "Elatiyada bir ov", "Jo'ra Boza", "Eshon obod" promoted a new way of life and new customs. A. Qadiri and G'. G'ulom's stories are distinguished by their artistic maturity, the strength of laughter, the clarity of character, the effective use of folklore melodies and the riches of the lively folk language (Mirzayev S., 2005).

In these years, writers such as Shakir Sulayman ("O'ch", "Qotil", "Hukm", "Gulasal", "To'ti", "Qiz", "Lolazorda Shumg'ia"), H. Olimjon ("Zaharli yurak", "Tong shabadasi"), G'ayraty ("Tilanchi xotin", "Hashar"), Zarif Bashar ("Hormang", "Ipak ko'ylak") also created various stories on modern themes. In the story-telling of this period, there was an aspiration to create the image of a new person (a positive hero). In the story "Tong shabadasi", Hamid Olimjon created the image of Kunduzoy, who escaped from the clutches of the tyrant Boronboy with the help of the public and became an active member of the public.

In the 1930s, Uzbek prose developed in line with the demands of life. S. Ainiy, Abdulla Qadiri, Cholpon, Oybek, Abdulla Qahhor. Due to the effective creative work of writers like Aydin, Husayn Shams, Parda Tursun, a number of realistic works were created in all genres of Uzbek prose.

The artistic essay was formed as a full-fledged cliff. A. Qadiri's "G'irvonli Mallaboy Aka", G'. G'ulom's "Zarbdorning tug'ilishi", "Oq Jo'raning bolalari", "Semurg' qanotida", Aydin's "El quvonchi", "El og'zidagi ertak", P. Tursun's



"Majlis", "Dadajon Rais", in the essays "Traktorchi", "Dovon Oshganda", "Mehnatbaxt garovi" by H. Shams, the achievements, morale and character of ordinary hardworking people are described. In these essays, special attention is paid to showing the news in the life and consciousness of our people, promoting the ideas of patriotism, patriotism, and hard work.

given In general, the essay writing of this period was in tune with the times, and achieved certain achievements in immediately promoting the changes and news in the country and bringing the image of contemporaries into literature. However, some essays are buried in facts and figures, they lack artistic color, or, on the contrary, some essays are fascinated by the description of adventurous events and do not pay enough attention to revealing the character of the heroes (P. Tursun, H. Shams. N Some essays of Safarov and Aydin are an example of this).

In the 1930s, Uzbek writers, in particular, A. Qadiri, G'. Writers such as Ghulam, A. Qahhor, Aydin also created a fruitful work in the small and contemporary genre of the epic genre - storytelling.

It is known that storytelling is one of the current genres of any literature. This genre in Uzbek literature is effective in the world of realistic storytelling, on the ground of a new reality was formed under the influence and began to grow according to the demand of the time. It is gratifying to note that no important and major event in the life of the people of Uzbekistan was left out of the attention of storytelling.

This case shows the breadth of the scope of Uzbek storytelling, its closeness to marriage, and its current response to the demands of the times. In the storytelling of the 1930s, contemporary themes, in particular, works that expose the old and promote the new, took the main place. A. Qadiri's comics, G'. G'ulom's "Laughing



Stories", A. Qahhor's "Stories", Aydin's "Baby's Chakmoncha", G'airati's "Black Hearts", H. Shams' "Qalbaki hujjat" examples of storytelling of this period are listed.

Uzbek storytelling A. Qahhor, G. Ghulam, Aydin, S. Abdulla's works have also made significant progress in illuminating the past. Famous stories such as "O'g'ri", "Anor", "Bemor", "Hiylai Shar'i", "Hazil Emish", "Yamoqchi ko'chdi", "Gulsanam" are the products of this period.

In the 1930s, artistically weak works appeared in Uzbek prose. Nevertheless, the 1930s were a unique stage in the development of Uzbek prose, short stories and novels.

### **Conclusion**

All in all, it should be noted that in Russian literature, at the beginning of 20<sup>th</sup> century, besides, the themes of revolution and heroic construction in the prose, the emphasis was also put into the signs of a new life through the normality of its course, through the everyday life, through the images of ordinary people. In addition, during the war years, literature is distinguished by documentary narration, reliance on true events. In Uzbek literature, the themes of small epic genre are characterized by exposing the oldness, simultaneously, with the promotion of a new way of life and new customs. Besides, realistic stories were written by the writers.

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