

Three Famous Writers of the Story Genre in English, Uzbek And Russian Language

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ABSTRACT

The article provides general information about the genre of the story, its types and place in Russian, English and Uzbek literature, and the data is analyzed in depth with the help of examples. There is also talk of writers who have taken the story genre to perfection. It is also written about the novelties of modern storytelling, about the differences between stories in three languages.

Key words: *genre of the story, modern storytelling, writer, storytellers, prose, short stories.*

Introduction

Along with the creation of unique examples of the story in Russian literature, literary scholars such as B.T.Belinsky and B. Tomashevsky also identified, interpreted and studied its theoretical and scientific features.

In English literature, too, scientific research has been conducted on the emergence and development stages of the story genre. In particular, Charles May identifies the stages of development of the story genre in English literature, and provides detailed information in his research. In his view, the roots of the story genre go back to the Renaissance. He admits that his genre features are also observed in the stories in the Bible and the Qur'an. However, the stories created by Boccaccio and Chaucer, who lived and worked in the 14th century, are typical examples of the genre.

II.Literature review

As we interpreted the story genre, we sought to identify the stages of development, the characteristics, and the leading storytellers of each period. For example, in the 19th century the stories of Hoffman, Gogol, Edgar Allan Poe, O. Henry, G. James raised the genre to a perfect level, while in the 20th century Hemingway delights readers with his stories created in the creative style of Chekhov. The names of Virginia Woolf and Nadine Gordimer are important in modern storytelling.

Anton Pavlovich Chekhov's influence on the Russian and world story genre.

Abdulla Qahhor, a well-known master of short stories in Uzbek literature, in his article "Let's Learn from Chekhov" 23, spoke about Leo Tolstoy's attitude to Chekhov's work, saying: Leo Tolstoy

called Anton Pavlovich Chekhov "Pushkin in prose." This was a high assessment of Chekhov's work by the great Russian writer. He sees Pushkin as a genius poet, while in prose he sees Chekhov in the same position. The fact that the work of the unique prose writer Chekhov deserves such an attitude is recognized today in the literature of the whole world, and it is not in vain.

III. Analysis

The famous Russian writer Anton Pavlovich Chekhov was born in 1860. He graduated from the medical faculty of Moscow University in 1884. He worked as a doctor. From 1892 to 1898 he lived in the village of Melikhovo (now Chekhov) near Moscow, where he provided medical care to local farmers. He opened schools for their children. He contracted tuberculosis and moved to Yalta in 1898. After his health deteriorated, he went to Badenweiler (Germany) in June 1904 and died there.

In the second half of the 1880s, Chekhov wrote for the theater the poems "Ivanov" (1887-89), "The Devil" (1889, later renamed "Uncle Vanya"), the one-act play "Wedding" (1889), as well as "On the Harm of Tobacco" (1886), "Bear" (1888), and "Jubilee" (1891-92).

He traveled to Sakhalin in the 1890s and became acquainted with the tragic lives of exiles and exiles. Memories of this trip are reflected in the story of the 6th Chamber (1892) and the book Sakhalin Island (1893-94).

By the end of the 1890s, Chekhov's dramatic skills had reached their peak. The staging of the plays Chaika, Uncle Vanya (1896), Three Sisters (1900-1901), and Olchazor (1903-1904) at the Moscow Art Theater in 1898 marked the beginning of a new era in Chekhov's work.

Chekhov's work consists of three periods: 1. The period up to the mid-80s; 2. The period from the mid-80s to the early 90s; 3. The period from the early 90s to the death of the writer.

Although in the early days of Chekhov's work he wrote works based on the tastes and orders of various publishers, the main themes of the writer's work began to emerge. Chekhov's short stories, such as "Fat and Lean," "The Death of an Official," "The Bull," "The Mask," and "Unter Prishibeev," explored the art of humor, humor, and the art of depicting events. demonstrates perfect mastery. He uses satire skillfully in his works, and the reader who reads it is involuntarily laughed at. Commenting on Chekhov's use of satire in his stories, I. Gurvich said:

"He causes laughter not by some oddities or quirks, but, on the contrary, by his generally ordinary actions. Funny, but, as a rule, not anecdotal, makes you laugh, but does not amaze, does not amaze. The more important is the question: what are we laughing at".

Chekhov describes the situation in the story in such a way that everything seems natural, but behind this natural laughter there is a certain meaning. With this humor, he exposes the problems that plague society, the actions of officials who abuse the interests of the people.

In the second period of Chekhov's work, the central theme of the writer acquires clear edges. It is not the mental world of the protagonist and even the course of events that is at stake, but the impact of social relations and domestic conflicts on the character of the protagonist. This issue is first and foremost reflected in Chekhov's The Gangster (1898). In this play, the sheath becomes a symbol of life based on lies and oppression, on someone living a life of luxury and suffering.

The principles of this period of Chekhov's work are characterized by a new artistic power in the 3rd period. Chekhov's short stories "The Upstairs House", "My Life", "Ionich", "The Lady Led by Laycha" and others tell the story of the inner world of Russian society at that time. In these works, the

theme of human indifference is explored not only spiritually and psychologically, but also socially. Chekhov constantly examines his protagonist's ability to awaken, to resist the environment, to rebuild his life, looking at different strata and social strata.

Chekhov's work in the field of drama had a great influence on the development of Russian theater. The theme of the lack of spiritual connection between the people reflected in the author's prose works is also interpreted differently in his plays. Chekhov's best prose works and plays have been translated into Uzbek. All his famous plays have been staged in Uzbek and Russian theaters throughout the country.

Chekhov had a significant influence on the development of world literature with his prose and drama. Chekhov's traditions also served as a factor in the emergence of the genre of realistic storytelling in Uzbek literature and in the formation of the work of storytellers Abdulla Qodiri, Cholpon, Abdulla Qahhor.

Chekhov is also an artist who, in his stories, is able to depict the real picture of Russian life, without interfering with reality, in any way, in a deep way, in words. Every work of a writer is a living part of his people, his nation, his homeland. His work is a perfect, profound portrait of Russia. But through these images, the writer leads the reader not only to Russia, but also to the deepest boundaries of the spiritual world of mankind, the soul, creating instructions for its inspection. V. Yermilov said about Shekhov's work:

“Chekhov was a great artist who could paint images and real-life situations with great skill. His skill helped him create stories that were deep, broad, and weighty, with a very small but ideological-artistic content. Chekhov was a great artist in the writing of short stories of world literature, who could create perfect artistic types with the help of a few sharp details and strokes, the necessary conditions for the plot” (Translated by A. Urazayev and H. Muhamedkhanov).

The ideas put forward by the author, the goals of his work are universal. It loses the notion of nation, space and time. They begin to generalize, unite, round up, and serve to understand the nature of the universe and man.

Importantly, the rise to such a position is provided by the author's unique style of creating works, cast, concise prose, unique skills. Abdullah Qahhor's above-mentioned article describes the mastery of creativity: “Two lines can express the idea of a poem in a thousand ways, but none of these thousand variants is as simple, short, powerful and effective as these two lines. will not happen”²⁷. The same can be said of Chekhov's prose. We are convinced that the situation in the work, the images of nature, and the nature of the images can not be expressed more clearly, more convincingly, more effectively, more differently. The author has created a unique, Czech style with his work. In this way, he was able to create a stable place for himself in the vast field of world literature, following in the footsteps of many representatives of world literature. “This is how Chekhov became a great storyteller in the history of world literature. He may have had a great influence on Russian European and American writers with his new form.”²⁸ I. Gurvich spoke about Shekhov's mastery and his great work:

“Chekhov had a powerful influence on the development of the twentieth century story. And today Chekhov's tradition is one of the most productive. Chekhov's discoveries have entered the arsenal of world art, they are actively assimilated by modern foreign short stories. Time has shown: Chekhov and artistic progress are inseparable”.

According to Gurvich, Chekhov made a significant contribution to the development of the story

genre in the 20th century. Moreover, the study and continuation of Chekhov's tradition of storytelling in storytelling has not lost its value even today.

IV. Discussion

The role of Abdullah Qahhor in the development of the Uzbek story genre.

People's writer of Uzbekistan, writer Abdullah Qahhor, who made an invaluable contribution to the development of Uzbek literature and art, created immortal works about the life of the Uzbek people, the inner and spiritual world of man. He is one of the leading writers of Uzbek prose of the 20th century. Abdullah Qahhor is not only a great writer who entered literature as a poet and later became known as a storyteller, but also a publicist, short story and novelist, satirical comedian and lyric playwright, journalist and translator, and word artist.

The great writer, poet, writer, playwright, translator Abdulla Qahhor, who made a significant contribution to the development of Uzbek literature of the twentieth century, was born on September 17, 1907 in Kokand in the family of a blacksmith.

The family where Abdullah Qahhor was born and raised has experienced the horrors of a difficult life. His father, Abdukakhor Jalilov, made a living as a blacksmith. The family moved to the surrounding villages of Kokand to earn a living. Abdullah's childhood was spent in villages around Kokand, such as Yaypan, Nursukh, Buvayda, and Olkar. At the age of ten, he went to the old school in Buvayda, where he studied at the Mamajon Qori Method Savtiya school in the village of Akkurgan. After his family moved to Kokand, he continued his education at the Istiqlol school. From there he studied at the boarding school, Kommuna, Namuna schools, and then at the educational institution.

Abdullah Qahhor will take part in the first rehearsals of the "Adib" manuscript magazine of the university. He is the editor of the "Ishchi-Batrak Maktublari" page of the Tashkent-based newspaper "Qizil O'zbekiston". In 1925, while working for a newspaper, he graduated from the Central Asian State University, Faculty of Labor.

Abdullah Qahhor will return to Kokand to teach teacher retraining. He was soon appointed secretary of the regional newspaper "Yangi Farg'ona" and director of the comedy department "Chig'irliq".

Abdullah Qahhor began his literary career as a poet. His first comic poem "When the Moon Burns (Oy kuyganda)" was published in 1924 in the magazine "Mushtum" under the pseudonym "Norin shilpiq". Later, some of his humorous poems and stories were published in magazines "Mushtum", "Yangi Yo'l" and the newspaper "Qizil O'zbekiston" under the pseudonyms Mavlon Kufur, Gulyor, Erkaboy, Evoy.

Abdullah Qahhor returned to Tashkent in the 1930s and entered the pedagogical faculty of the Central Asian State University. The writer was then executive secretary of the Soviet Literature magazine. He later worked as an editor and translator at Uzdavnashr (1935-1953), and from 1954-56 as chairman of the board of the Writers' Union of Uzbekistan.

Abdullah Qahhor was awarded the People's Writer of Uzbekistan (1967) for his services in the field of literature, the State Prize, and the Order of Great Merits during the years of independence.

Abdullah Qahhor has made a significant contribution to the further development of the culture of the Uzbek people with his colorful work and his work as a great artist. In 1987, the Abdullah Qahhor House-Museum was established in the house where the writer lived.

Today, it is named after several streets, schools and collective farms in Tashkent and Kokand, as well as houses of culture and the Republican Satire Theater.

Abdullah Qahhor, who began his career writing poetry, has done a great service in developing the genre of short story, which is just beginning to emerge. It further enriched it with deep content and highly artistic imagery methods. He raised the genre, which he left behind with his stories. He reached out to other genres. It has a strong place in literature and will remain in history forever.

By the 1930s, the writer's talent in this field was flourishing. His best stories occurred during this period. Powerful, popular stories began to be presented to readers one after another. "Headless Man", "Opening the Blind Eye", "Pomegranate", "Sick", "Thief", "Woman Who Didn't Eat Raisins", "Literature Teacher", "Artist", "Hypocrite" Have emerged as perfect examples of short storytelling.

V. Conclusion

First of all, Abdullah Qahhor skillfully typed the necessary aspects of different categories of people in life and created them. Large-scale works open the way for the creation of human character. The authors of such works have brought their heroes into different situations, confronted them with different people, described their portraits in various ways, and painted many energetic characters. But it takes a great deal of art for authors to be able to create characters in small works, to bring them into struggle, to decide their destinies convincingly, and to draw their characters carefully. Abdullah Qahhor, on the other hand, shows in his above-mentioned stories that he has mastered this difficult art.

He achieves this by being able to fully understand the life of the people, to penetrate deep into the inner world of people. This is an opportunity to express the joys, sorrows, excitements, anger and strong feelings of their heroes.

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