

DEVELOPMENT OF THE STORY IN XXI CENTURY IN ENGLISH LITERATURE

Baltaeva Barnokhon

Urganch RANCH University of Technology

Teacher of the "Uzbek and Foreign Languages" department

barnoxonboltayeva8@gmail.com

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Abstract. In this article we illustrate what is a narrative story, short story and its development and formation in 21 century and give some information about modern storywriters in English literature. Writers use different types of literature styles while they are creating a piece of work by considering the type information they want to express. In contemporary century one of the most widely used version of art is storytelling or narrative stories

Keywords: character, plot, short story, setting, epic, setting, conflict, practical, narrative, oral.

Аннотация. В этой статье мы покажем, что такое история, ее развитие и становление в XXI веке, а также дадим некоторые сведения о современных рассказчиках в английской литературе. Писатели используют разные литературные стили для создания произведения в зависимости от типа информации, которую они хотят передать. Одним из наиболее используемых видов искусства в современную эпоху является рассказ или повествовательные рассказы.

Ключевые слова: персонаж, сюжет, рассказ, обстановка, эпос, обстановка, конфликт, практический, повествовательный, устный.

Annotatsiya Ushbu maqolada biz hikoya, qissa nima ekanligini va uning XXI asrda rivojlanishi va shakllanishini ko'rsatamiz va ingliz adabiyotidagi zamonaviy hikoyachilar haqida bir oz ma'lumot beramiz. Yozuvchilar asar yaratishda o'zlari ifodalamoqchi bo'lgan turdagi ma'lumotlarni hisobga olgan holda turli xil adabiyot uslublaridan foydalanadilar. Zamonaviy asrda san'atning eng ko'p qo'llaniladigan versiyalaridan biri hikoyadir.

Kalit so'zlar: xarakter, syujet, hikoya, sahna, doston, manzara, konflikt, amaliy, hikoya, og'zaki.

INTRODUCTION. "The desire to listen to stories is deeply rooted in human civilization world over. Man, being the social animal, is always interested in other man's life. This feature of man's mind might have created the art of storytelling. Short stories date back to oral storytelling traditions which originally produced epics such as Homer's Iliad and Odyssey. Oral narratives were often told in the form of rhyming or rhythmic verse, often including recurring sections. Such device helped to recall the stories easily. Short sections of verse might focus on individual narratives that could be told at one sitting. The origin of short story can be traced back to the oral story-telling tradition. Perhaps the oldest form of the short story is the anecdote which was popular in the Roman Empire. Another form close to the short story is the fable. Short stories have no set length. In terms of word count there is no official boundary between an anecdote, a short story, and a novel. Rather, the form's limits are given by the rhetorical and practical context in which a given story is produced and considered, so that what constitutes a short story may differ between genres, countries, eras, and commentators. The short story has been considered both an apprenticeship from preceding more lengthy

works, and a crafted form in its own right, collected together in books of similar length, price, and distribution as novels” [1:2].

RESEARCH MATERIALS AND METHODOLOGY. Narrative stories are told by writers in written format and contains real events from daily life in a chronological order or else it can be imaginary piece of writing. Stories urge readers to be in the position of the characters by imagination and visualize their inner thoughts and feelings. A story includes several elements. Plot – it is the string of the story that connects events that go on until the end of it. Characters - they are the participants of story that their life progresses and changes according to the plot of the story. Setting – it is the places that events took place and characters live. Conflict – it can be an argument or problem and it should be solved in the end.

The author gives a brief description of the character in the beginning of the story itself. He gives him a name and gives a brief physical description but it should not be built by what the author says about him. The character should reveal his/her individual traits by what he does, how he thinks, the way he talks, the gestures he makes, the philosophy he expresses etc. The character description is not too lengthy and it is often woven into the story as the story moves forward. The character thinks, the way he talks, the gestures he makes, the philosophy he expresses etc. The character description is not too lengthy and it is often woven into the story as the story moves forward. The character should also be visualized according to the theme and situation of the story. If the writer wants to write about a New England farmer he should paint a word picture in accordance with the general description of the character somewhat differently from other persons of the same class. In same stories situation plays a more important role than the character. These stories are called atmosphere dominant stories where the situation or an event dominates the whole story than a character. Eudora.W. rightly observes of the atmosphere in a story. Thus, “We are bearing in mind that the atmosphere in a story may be its chief glory-and for another thing, that it may be giving us an impression altogether contrary to what lies under it”. The narrative technique also plays an important role in the short story. The short story writer puts forward his/her theme in the story in three ways, in first person, third person, or in an omniscient way. The first-person narration in other words is called authorial narration, which creates a close rapport with the reader. The storyteller strikes a direct contact with the reader, for instance, in Updike’s “Wife-Wooing” the story is narrated in first person and present tense, it greatly enhances the reader’s sense of immediacy. The reader identifies closely with the narrator, who is telling and seeing it all—inevitably in a light favorable to himself. In the third person narration the contact with the reader may be less but the scope for understanding the situation is wider. Sometimes it also creates a tension between what the characters do not know completely, between the external action and the internal reactions, between the grossness of gesture and the refinement of thought, between what really is and what the character thinks. About the third person narration as is seen in his short story “The Beast in the Jungle”, Henry James felt, “that the most effective point of view for a story was to submerge the storyteller into a character he called the “central intelligence” (Saint, 2019). Dialogue also plays an important role in the short story; every short story has a certain percentage of dialogue, which depends entirely on the writer. As Abrams rightly observes, in a character dominant story, “Nothing more happens than an encounter and a conversation between two people.” In Hemingway’s, “A Clear Well Lighted Plays” a dialogue between two waiters disclose the story of an old man, who is always

in a drunken mood. Dialogue used in the short story is qualitative rather than quantitative. The character always speaks about something that is relevant to the story's problem and not about some distant incident that is irrelevant to the subject. Dialogue is always relevant to the character and to the situation. Thus, all these tenets of the short story are to be developed well in order to create a good short story [2:4]

Narratives and stories enable us to make sense of them, to identify their significance, and even, when they are painful or unpleasant, to accept them and live with them. Narratives and stories feature prominently as sense-making devices, through which events are not merely infused with meaning, but constructed and contested. [3:3]. A short story is usually around 5,000 to 10,000 words and is created in a smaller size than novel. We can say that a story includes countable chapters and so characters also. For this reason the whole story focuses in one plot. 21 century stories are different the old ones not only in plot and format but also the topics that are being highlighted. Nowadays lovers of stories are enjoying different current topics for example identity, social events, problems of modern era, technology, capitalism and its effects on the society, history and memorable events of people and migration. We cannot say that there is a word limit in story writing but it usually consists of 10,000 or else 15,000 words, however, average stories include up to 7,500 words on average. Defining the short story as a special literary genre, the scientist has put forward seven basic principles distinguished it from other genres:

1)The original story;

2)The story should be produce a single impression, and therefore it should be represented by only one character, one event, one feeling or series of feeling caused by this event;

3)The story has should be characterized by brevity expressed has only in the presentation of events but in the author style; 4) The vividness of representation;

5)The story has to tell of bright and interesting event, as reelected in the action;

6)The plot of the story should unfold in a strict logical sequence;

7) Most preferably the story with a fantastic plot however, currently there is no more or less stable and common accepted definition of genre. Modern literary scholars spoke directly about the neglect of criticism to the genre of story the immaturity of its theory, which was largely due to the confusion in terminology in definition of small narrative forms. Discussion. The English literary criticism, dealing with a small genre, made efforts to set concepts and terminology such as story, short story, novelette and meet difficulties to draw clear line between these definitions. [4:4]

The story is much inferior in terms of the novel according its volume, therefore , it is full on content, and each its linguistic unit is not just information point also is included in the complex system of contact and instant semantic, emotional estimates relations organized to transfer she main implicit sense of the author narrative . The Western researcher H. Bates admitted in his works. The Modern Short Story, that genre of a story should be called as the most accurate and the most complicate prose genre for using in creative process and so it can be compared with the building the conduction from the matches. Such kind of construction maybe comes to a point when adding only one match will be cause to distorting the whole its body [5:303]

The English literary criticism, dealing with a small genre, made efforts to set concepts and terminology such as story, short story, novelette and meet difficulties to draw clear line between these definitions. In addition, the scientists made attempts to investigate the problem of the relation of the story and the novel in the historical aspects related the development the novel prose genres took place in the works of Helm and other scholars [6:157]

RESULTS AND DISCUSSION. XXI century short story writers are highlighting current issues of our society and the characters are also modern people that are busy with modern problems. Outstanding British writers who wrote short stories for the modern story genre are: Harold Pinter, Brian Aldiss, Samantha Shannon, Joseph Delaney, Robert. H., and Susan.S, Karen Russell is the author of three story collections, most recently “Orange World and Other Stories”; the novella “Sleep Donation”; and the novel “Swamplandia!”, the winner of the New York Public Library Young Lions Fiction Award and a finalist for the Pulitzer Prize. She has received a MacArthur Fellowship and a Guggenheim Fellowship, the Bard Fiction Prize, and a Shirley Jackson Award. Born and raised in Miami, Florida, she now lives in Portland, Oregon, with her family.[7]

CONCLUSION. Short stories have a specific structure and style that sets them apart from longer works of fiction. In a short story, every word counts, and the author must use their words carefully to create a complete and satisfying narrative in a limited amount of space. Another reason why short fiction is important is that it teaches writers the value of conciseness. Because short stories have a limited amount of space, writers must learn to be economical with their language, and to choose their words carefully. This skill is valuable not just in short fiction, but in all forms of writing. Short fiction also allows writers to explore ideas in a more focused way than longer works of fiction. Because short stories are shorter, they can be used to explore a single idea or theme in depth, without the need for a complex plot or multiple subplots. This allows writers to delve deeper into a particular idea or theme, and to do so in a way that is more accessible to readers. Another important aspect of short fiction is that it provides a platform for new writers to showcase their work. Many literary magazines and anthologies specialize in publishing short fiction, and this provides an opportunity for writers who are just starting out to get their work in front of a wider audience. This can be invaluable for writers who are trying to build their careers and establish themselves in the literary world” [8].

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