

## STORY TYPES AND DISTINCTIVE ASPECTS

Shahlo Abdusaitova

A master's student of the Uzbek-Finland Pedagogical Institute, specializing in Uzbek language and literature.

<https://doi.org/10.5281/zenodo.7952273>

**Abstract.** In fiction, such primordially literary themes connected with human nature and the psyche should miraculously and uniquely be reflected in the story, the smallest, miraculous genre of the epic type. The genre of the story acquires an ideological and emotional value due to its conciseness, form and content, compositional structure, originality of language, style and other poetic elements. In it, the heroes can appear on the stage ready, and in the process of depicting reality, they can become an integral image-character. This aspect depends on the style of narration, the artistic intention, or rather, the aesthetic ideal of the narrator. It is the emptiness and uncertainty of the aesthetic ideal that destroys the epic of hundreds of pages. The depth and integrity of the same theoretical basis increases the effectiveness of a few pages of a wonderful story and ensures its longevity. The poetic possibilities of this small epic genre are great. For a story, it is important not to tell the story dryly, but to create a character through images, symbols, artistic details. A story is considered a literary event with a beautiful poetic form, which with one stroke is quickly imprinted in human thinking. The parable of the story is a catchphrase, phraseological unit, wisdom found in its place. This article attempts to dwell in more detail on the types and specific aspects of the story.

**Key words:** epic genre, story, poetic, character, type, event, human qualities, psyche, aesthetics, image, image.

The genre of the story acquires an ideological and emotional value due to its compactness, the construction of form and content composition, the originality of language, style and other poetic elements. In it, the heroes can appear on the stage ready, and in the process of depicting reality, they can become an integral image-character. This aspect depends on the style of the narrator's depiction, artistic intention, or rather, his aesthetic ideal. The dictionary meaning of the word "story" is to tell significance of the novel and the story indicates that the ancient forms of this genre consist of a concise description of an event that can be heard quietly and without breaking the silence. The very fact that the word "history" means "innovation" implies such terms as interesting, unheard of, original, amazing. Literary critic V. P. Skobelev explains the genre characteristics of the term "story" as follows: ".A story must describe a strange domestic event, an adventure that arouses interest in the reader: unlike a novella, a story is a typical domestic relationship and considered a short work on public morals, it depicts scenes of everyday life. In the story, the writer wants to show a strange event from the life of the characters, in the story it focuses on the ordinary, that is, what happens in everyday life" narrates unusual events and shows a small picture of social morality. For example, A. Qahhor's stories "Patient" and "Artist" are almost the same in terms of volume. Domestic life is described in the story "The Patient". Events and actions of heroes are not new to us, we have heard and seen. It does not go beyond our traditional imagination. The events are drawn in the same chronological order, there is no unexpected solution. "Artist" is completely different. The work begins with an unexpected beginning - the node. The reader does not know whether to laugh or regret. Social and spiritual

conflict is growing. The hero reveals himself through the details of speech. The illiteracy of the hero is clearly visible due to the unexpected decision of the story - he cannot write the capital letter "y". In Literary Types and Genres, "the story is such a genre that one can get an idea of the character and fate of the hero from the beginning of the story and from some of its clear and sharp lines and details. In this regard, it can be said that the story belongs to those genres that make the reader himself one of the characters, require observation and fill in the necessary gaps with their own imagination" [6, 67]. It seems that the authors pay attention to important aspects of the story, different from other genres. They emphasize that when the process of reading stories begins, one can "get an idea of the last character and fate of the hero", "the reader can turn into one of the heroes of the work", "it is not necessary to have a solution". The above features form the basis of the narrative genre.

Thus, relying on the above rules, the essence of stories can be clarified as follows:

1. In the story - the story has a typical ending, that is, everyday life is described in small scenes.

2. In the story - the story begins with an unexpected introduction. In such works, the plot of the story is activated. The way it starts and the lack of foreshadowing gives the story psychological tension. The development of the story is often determined by the consistency of the story and the activity of the hero.

3. The story is aimed at describing the general view of society in symbols that are understandable to the public.

4. In the story - the resolution of conflicts takes on a mysterious appearance, the change in the mentality, behavior, and events of the characters creates a certain drama.

5. In the story - the reader can become a participant in the events and imagine how the story will end.

6. In the story - the hero is distinguished by unexpected decisions. It is impossible to understand the development of events until the solution.

Writer A. Hasan's story "Mangulik" is based on the author's personal reflections, based on the image of Husayn's departure from Afshana. The situation of Ibn Sina's expulsion from his homeland is described by the author in the form of a prose poem. The expression of an exemplary event by the narrator under the influence of the feelings and experiences of the hero of the work without the participation of the heroes strengthens the features of lyricism. Since the work does not obey the boundaries of time and space, it carries more lyrical elements. This work can be called a lyrical story because the author exaggerates "me" in "Mangulik".

"He's gone. They expelled him from his motherland.

He left. Husayn, a young man who was exiled at the age of twenty-five, turned a thousand years old and returned to his motherland, shining like an old man and a symbol of eternity. Unexpectedness in the work can be seen in the infinite expression of the time dimension.

A. Azam's stories can also be divided into two. In naming his works, he is very close to the features of the story. Based on the requirements of the genre, it is better to divide the writer's stories into lyrical and psychological stories.

The musicality, form, and illumination of the works of the writer, which he called a lyrical story, through the impressions of the hero, is the basis for calling this genre of the work the 5th "lyrical story."

In the images of N. Eshanqul, man and his tragedy, past and future, courage and captivity are expressed in symbolic colors. The writer chooses such an original style that we can say that it is a phenomenon and events that concern all of humanity. Each story is not just a picture of life that we are used to. It shows the emergence of a new interpretation of artistic thinking, the depiction of the mental and psychological state, deeper research of the layers of the subconscious, the emergence and justification of behavior from the drama of feelings and emotions. We will realize that the mystical illusions described by N. Eshanqul are not myths. As they say, "The style is the writer himself", we are sure that N. Eshanqul's style, his identity as a writer is capable of awakening our emotions that are dormant in the depths of our brains.

N. Eshanqul is one of the innovative writers who founded the psychological story in Uzbek literature. His works do not fall into the mold of stories that we are used to. In them, the restless spirit and condition of a person are widely analyzed. So, lyrical and psychological stories determine the diversity of Uzbek stories. While the plot of an epic story is based on a characteristic event, the plot of a lyrical and psychological story is based on the interpretation of tone, experience, feeling, impression, mental states and observations from the events.

It is more appropriate to use the term poetic story in relation to small works of a lyric-epic character, imbued with the spirit of humor, built on the basis of an interesting plot, and ending with an unexpected solution. In the poetic stories, there are no extraordinary events, sharp conflict, anecdotal endings, and direct conclusions are drawn from moral issues. For example, Erkin Vahidov's "Battle of the Ants", A. Oripov's "Fox Philosophy", and "Adi-badi's Story" can be included in the type of poetic stories. R. Iezuitova, thinking about the ballad: "a characteristic feature of all ballads is an unexpected novelistic plot direction. This principle can be used both at the beginning and in the middle of the work. Then the story takes a different turn and the play ends differently than expected at the beginning. This often leads to the ending of the plot of the work with an unexpected finale" [12, 77], he says. These ideas can also be applied to a poetic story. If the main driving force of the ballad plot is lyricism and drama, the main center of the poetic story is an unexpected turn, a sharp conflict, an "explosion" in the solution. True, there is lyricism and drama in the story, but they do not rise to the level of dominance.

Erkin Vahidov's series of "Wise Village anecdotes" series of poetic stories were created based on anecdotes that are examples of folklore. In the poetic story "Matmusa's Hat" some of the flaws that are encountered in our nation are lightly satirized. Anyone who tries something new - buys a house, a car, goes to school or has expensive clothes - is "washed" by his friends and relatives. It is better to have enough money for that party. What is enough for happiness. What if there is no opportunity? Hotamtoy, which is made from children's food and parents' pockets, is no longer a joke. Pain is the laughter of suffering. The reader reads "cursed to the one who has gone and borrowed".

It's not a hat - it's a fairy tale,  
Not a cap - a golden crown!  
Why not, in a restaurant  
There is no way to wash it.

Look at the praise. The owner of such praise cannot help but feel sorry for himself. We often feel these praises, but they also burn like oil. The poet was able to give such characteristics of Uzbekism in short lines:

He gave leather to the cap

They drank for Suvsar.

He sold such a hat

They drank for Ovsar.

The narrator effectively uses lyricism, i.e. repetition of words and melody, in telling epic stories. The bitter irony built on the basis of poetic thoughts makes the character of Matmusa look tragic. Of course, they say that "there is a fullness, there is a spill." It is not difficult to notice that the praise will be sent to heaven and earth. The story ends with an unexpected event - giving away the hat at a cost.

Abdulla Oripov's story "Eastern Story" is also based on an anecdote. In addition, the poet's works such as "Hangoma", "Turgunboy", "The story of an advanced worker and a quick reporter" can also be included among the excellent examples of poetic stories.

A. Qahhor, Sh. An attempt was made to reveal the plot and compositional structure, style, and novelistic peculiarities of the stories of Kholmiraev, N. Eshonqul. In fact, the mentioned writers defined the genre of their works that we are analyzing as stories. The reader who starts reading the story "Pomegranate" for the first time is bound to be aware of an unexpected beginning - the knot of the work, and to increase his interest in what is the unique thing that is ready to "give half of his life". However, the surprise in the story destroys the happiness of both Turobjon and his wife. After that, conflicts begin, a conflict arises:

- Get up, look at your corn! See him, the cat touched him.
- What a disaster this place is! What if I am addicted to gluttony, salt, and meat like people!
- After all, be a fool, be at home.

Scenery, struggle between characters, drama continues. A. In the stories of Qahhor, the heroes appear both in a comic and in a tragic way. characters reveal themselves. This situation is caused by stagecraft. We seem to see them and watch them: we clearly feel that their face is red and depressed. A. The main characters of Kahhor's stories seem to be ordinary people who have no place in life. The novelistic features of the writer's works are reflected in unexpected twists, accumulated prestige, a shaky career move, and a messy break with an inconsistent path. This situation puts the characters in a tragic state and exposes the character to laughter. The same plot line can be observed in "Wedding Mourning", "Girls", "Roads", "The Artist", "The Woman Who Didn't Eat Raisins" and other stories. In the stories of Kholmiraev, entrepreneurs, businessmen, masters of every field are depicted, people who can show their identity in any situation. In the stories "Bedazor where the dew fell", "Almond bloomed in the winter", the epic image and landscape, equal to the size of the story, are widely covered. Both stories are symbolic. The battle between Tursunoy and Ikramjon, the swordplay of dialogues creates dramatic situations. Tursunoy's obstinacy, short-temperedness, speaking first and thinking later, Ikramjon's faithfulness, patience, and spiritual suffering cause family disharmony. The surprise in the story is that Tursunoy does not feel or think about the consequences of all his actions. The abstractness of the development of the plot is revealed by the separation of the two freaks in the clue. The reader does not expect such a development of events. In the story "The almond blossomed in winter," a sudden turn in Nasirjan's psyche, an amazing, unexpected event shakes the heart of the reader. The revolutionary change in Nasirjon's familiarity with letters and in his mind is convincingly described. In the development of characters, the main task was performed by the conflict characteristic of the story. In literary studies, descriptiveness corresponds to the requirements of the narrative genre, while sharp conflict arises from the nature of the narrative genre. For example,

an expression in a story, a "stable" meaning affects a person's psyche not in seconds, but gradually. This condition affects our senses immediately. "The virtue of a story with an unexpected ending is that its impact hits the heart with a thump. It is known that the pain of something touched by a tattoo is strong" (H. Karimov). Conflict is the driving force of the plot. On the one hand, it is an axiom that "conflict is an artistic expression of real contradictions in life" (M. Koshjanov), and stories cannot be created without serious conflicts and conflicts. Any news that occurs in social life causes serious contradictions and conflicts. When a real-life event takes the form of an artistic discovery by a writer, i.e., when creating a story, it is natural that there are characters who cannot reconcile with their time or act contrary to the innovations of the time. These conflicts are expressed in a completely unexpected way in the story.

We can witness Abdulla Qahhor's skillful use of conflict types (psychological (spiritual), social, personal-intimate) in a number of stories. Conflicts in these stories can in one way or another form characteristic episodes in the development of the plot. In the story "Pomegranate" social conflict is seen in the environment created by the contradiction between Turobjon and his wife's living period and conditions, drama between Turobjon and his wife is set in motion through personal-intimate conflict. The clash of opposite characters and, in turn, the hero's mental collisions (Turobjon sometimes chooses the path of fire and sometimes compromise). Such cause-and-effect results of conflict types play a special role in creating a sharp plot of the story genre, having unexpected turns, creating drama, and solving an emergency conflict.

Sh. The style of some of Kholmiraev's stories includes more dramatic features. "A writer who has shown in his first stories that he can add tension to the psyche of characters through dialogue" [11, 349] uses this technique more effectively when creating a story. Sometimes the narrator stands aside and observes the events behind the scenes. As a result, the writer's stories have a strong inner drama. Although this situation is not obvious, acute suffering and intense pain are felt through the rhythm of the story.

In a series of stories by Nazar Eshankul, fairy-tale features prevail. The works created by the writer are "a product of creativity in which a symbol is hidden behind every word and sign." In addition, as they say, "Every great work of art is a fantasy" (V. Nabokov), "The Dog of Bahauddin" can be considered as a metaphorical expression of the process of purification and worship, and in "Art-1" the image of divine love. This shows that the story is a special genre of the epic type and occupies an important place in the development of artistic and aesthetic thinking. It gives color to the world of artistic creativity.

In conclusion, we note that the images and characters reflected in Uzbek stories, with their beauty and tragedies, pride and doubts, all their sorrows and sorrows, are a huge mirror brought to the face of the Uzbek people. Looking at it, we can see ourselves, our history, the faces of people we know, the faces of different destinies, mistakes and achievements. Indeed, through all sorts of stories, humanity receives spiritual nourishment and compares life experience. It will not be wrong to say that this encourages every student to draw conclusions.

## **REFERENCES**

- 1.A. Qadiri. Creativity is hard work. - Tashkent 1998.
2. Shepherd. Is literature rare? - Tashkent Cholpon, 1994.
3. I. Sultan. Works. Four roofs. The second volume.-Tashkent 1972.
4. Normatov U. The magic of creativity. - Tashkent 2009.

5. O. Sharofiddinov. The happiness of realizing creativity. - Tashkent "Sharq", 2004.
6. Literary types and genres... – B. 67.
7. Aristotle. Poetics. His morals are great. Tashkent New age generation, 2004
8. Azam A. On the other side. - T.: Young Guard, 1989. - B.144-166.
9. Azam A. There is still life. - Tashkent UZBEKISTAN. 2011. – B. 210-241.
10. Joraev T. People who gave birth to a century. - Tashkent EAST. 2007. – B. 44-94.
11. Yoldoshev Q. Hot word. -Tashkent New age generation, 2006. - B. 349.
12. Ibrohimov M. Uzbek ballad. - Tashkent Science, 1974. - B. 77.
13. Skobelev V. P. Poetika rasskaza. - V.: Varonezhskogo Universiteta, 1982. - S. 51.
14. Hasan A. Hot sand. - T.: Literature and art publishing house named after G. Gulam, 1988. - B. 293-300.