



## THE HISTORY OF THE DEVELOPMENT OF THE SHORT STORY GENRE IN ENGLISH AND UZBEK LITERATURE

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**Abstract:** *This thesis analyzes the historical development of the short story genre in English and Uzbek literature. It shows through examples how this genre emerged in both literary spaces, which writers enriched it, and what aesthetic stages it went through. It reveals that writers such as Poe, Hawthorne, Mansfield, Joyce in English literature, and creators such as Qodiriy, Chulpon, Erkin A'zam, Hamid Ismailov in Uzbek literature played an important role in the development of the short story genre. The article substantiates the fact that the short story remains relevant today as a tool for psychological analysis.*

**Keywords:** *Story genre, English literature, Uzbek literature, psychological analysis, realism, modernism, literary development, short story, aesthetic form, society and personality.*

The short story genre is one of the ancient and at the same time constantly developing forms of literature. In English and Uzbek literature, this genre has formed in its own directions and developed in accordance with the historical, social and cultural conditions of each. In English literature, the short story genre began to develop as a separate literary form in the 18th century with the rise of realism. Writers such as Daniel Defoe, Edgar Allan Poe, Nathaniel Hawthorne enriched the short story genre stylistically, forming it as a short, impressive, meaningful literary tool. By the 19th century, the short stories of writers such as Charles Dickens, Thomas Hardy, Mark Twain served to illuminate social problems, human values, and moral issues. In the 20th century, writers such as James Joyce, Virginia Woolf, and Katherine Mansfield introduced internal monologue, stream of consciousness, modernist style, and experiments into the story. English storytelling is characterized by multi-genre, multi-voice, and psychological complexity, especially in modern times.

In Uzbek literature, the genre of the story appeared in the late 19th and early 20th centuries under the influence of Jadid literature. Creators such as Mahmudkhodja Behbudiy, Abdulla Qodiriy, and Cholpon tried to illuminate the social awakening of the people, their desire for freedom, and the problems of the time through this genre. During the Soviet period, the story developed even more and became a means of promoting social life and demonstrating socialist values. However, in the 1960s–80s, the story genre became increasingly characterized by the depiction of psychological depth, personal experiences, and complex relationships between people and society. Writers such as Erkin A'zam, Khurshid Do'stmuhammad, U'rol Pulatov, and Hamid Ismail turned the story into an artistic form that expresses not only an event, but also a state of mind and spirit. During the years of independence, the story became a



powerful tool in Uzbek literature for freedom, the search for identity, a return to history, and the sharp edges of modernity.

Today's global literary processes show that the narrative genre has become the most flexible and versatile form of modern literature. In English literature, the narrative is becoming widely popular in various experimental genres - micro-story, flash fiction, fantasy story, postmodern story. Writers are successfully using such techniques as presenting complex ideas in a short volume, delivering an emotional shock to the reader, and analyzing modern life through symbolic images. The development of the Internet and digital literature is further expanding the audience and expressive possibilities of the narrative genre. Journalistic stories, blog stories, and short artistic forms circulating on social networks are being widely tested by authors working in English.

These trends are also reflected to some extent in Uzbek literature. Younger writers - such as Askar Mahkam, Ulugbek Hamdam, Nargiza Mamatqulova - are striving to reflect new themes, new styles, inner freedom and individual psychological states in the narrative genre. In this way, they not only continue the traditions of Uzbek storytelling, but also take it to a new level. In particular, monological analysis, symbolic layers, historical and cultural intertextual approaches are widely used in the narrative. Modern Uzbek storytelling is now also beginning to address global issues - migration, intercultural conflict, technological transformation, personal isolation.

Edgar Allan Poe plays a special role in the formation of the short story genre in English literature. He is the writer who developed the theory of the short story and introduced this genre as an independent artistic form. His stories, such as "The Black Cat" or "The Tell-Tale Heart", illuminate human inner fears, psychological suffering and states of spiritual uncertainty. These stories are recognized not only as stories, but also as a means of understanding the story, understanding the fundamental essence of the human psyche.

Nathaniel Hawthorne's "Young Goodman Brown" is an example of religious symbolism, moral choices, and the struggle of the human spirit, exposing the hypocrisy of human nature through the story. In the late 19th and early 20th centuries, Katherine Mansfield provided a deep psychological analysis behind ordinary social events through her stories such as "The Garden Party" or "Miss Brill". Virginia Woolf's stories, especially "Kew Gardens", are based on the stream-of-consciousness technique, completely renewing the traditional narrative structure.

In Uzbek literature, the story genre initially developed in a didactic, educational, and social spirit. Abdulla Qodiriy's stories such as "Uloqda" or "Tashpolat Tajang nima deydi?" served to illuminate the unique worldview, character, and social thinking of the Uzbek people. Chulpon's stories "Flowers in the Snow" and "A Sad Day" enriched Uzbek storytelling with lyricism, spiritual anguish, and personal experiences.

During the Soviet era, the story was more socially realistic, depicting the life of the people, workers, peasants, and intellectuals. At the same time, Erkin A'zam's





stories such as "Hijron kunlari", "Usta Gafur", and "Piyozboqar" expressed human values, depression, and loneliness at a high artistic level. These stories are examples that form the basis of modernist psychological analysis in Uzbek literature.

Another important writer is Hamid Ismail. His stories such as "The Feast of the Demons" and "Summer Night" are rich in symbolism, intertextuality, and philosophical layers. For example, in the story "Summer Night", a simple incident artistically shows the connection between time and memory, the gap between past and present consciousness.

In contemporary English short stories, writers like Jhumpa Lahiri ("Interpreter of Maladies") and Ian McEwan ("First Love, Last Rites") have explored themes such as globalism, immigration, cultural identity, and personal isolation. They have turned the story into a vehicle for illuminating the interconnectedness between society and the individual.

In Uzbek literature, Ulugbek Hamdam's "A Tale of the Female Race," Asqar Mahkam's "Dream of Three Spring Days," and Nargiza Mamatqulova's "Wolves" reveal the internal problems of modern Uzbek life, gender issues, and personal dramas under societal pressure.

Thus, it can be seen from the examples that, although the narrative genre in English and Uzbek literature has its own national characteristics, in general it has developed as an artistic form with equal opportunities in illuminating universal issues such as human psychology, place in society, moral choices, and understanding of time. The narrative genre has gone through long historical stages in English and Uzbek literature, taking its own form and improving in both literary spaces. While in English literature the narrative has developed as a short genre rich in spiritual and psychological analysis, in Uzbek literature it has initially developed in didactic and social content, and later in deep philosophical, symbolic, and modernist forms. In both literatures, the narrative genre has broadly and aesthetically illuminated the inner world of man, his moral choices, his life's suffering, and his place in society. This has made the narrative a genre that is in constant dialogue with its time and reader, open to renewal, and relevant.

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