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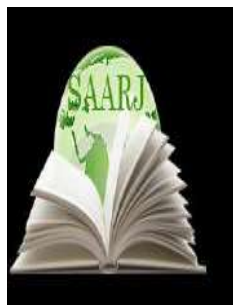
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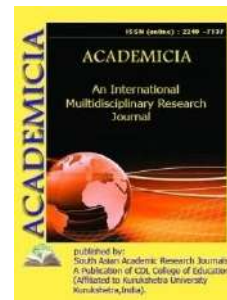
VISION

The vision of the journals is to provide an academic platform to scholars all over the world to publish their novel, original, empirical and high quality research work. It propose to encourage research relating to latest trends and practices in international business, finance, banking, service marketing, human resource management, corporate governance, social responsibility and emerging paradigms in allied areas of management including social sciences , education and information & technology. It intends to reach the researcher's with plethora of knowledge to generate a pool of research content and propose problem solving models to address the current and emerging issues at the national and international level. Further, it aims to share and disseminate the empirical research findings with academia, industry, policy makers, and consultants with an approach to incorporate the research recommendations for the benefit of one and all.

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CONTAMINATION OF THE GENRE OF THE CLASSIC STORY IN “WOMEN’S PROSE”

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ABSTRACT

The article examines the genre and specificity of the author's style of works by Victoria Tokareva and Zulfiya Kuralboy kizi. The works of the authors are prone to contamination of genres, since they combine the features of several genres. The interaction of genre and individual style turned out to be extremely fruitful for the work of Tokareva and Zulfiya Kuralboy kizi, they led to long-term success and recognition of the general public.

KEYWORDS: *Genre, Author's Style, Features Of Genres, Classic Story, Women's Prose, Fantastic Story, Wisdom, Philosophy, Aphorism, Parable, Style.*

INTRODUCTION

The specificity of the genre traditions of each nation reflects the world in accordance with its ethno semiotic systems. Differences in the worldview are directly related to mentality. It is the mentality that forms the conceptual picture of the world. The literary image, being refracted in the context of linguistic consciousness, acquires new interpretations, associations and serves as the basis for the creation of national cultural phenomena that serve as means of representing the artistic picture of the world. The text of a work of art makes it possible to decode literary phenomena, to understand their deep artistic implications, since each work is born as a product of the creative artistic and aesthetic world of perception.

II. LITERATURE REVIEW

The work of Victoria Tokareva and Zulfiya Kuralboy kizi stands out against the background of no less talented and close worldview authors with a special realism, which creates the effect of the reliability and truthfulness of the events described, and special attention to moral issues, the

solution of which among writers is raised to the level of philosophical generalization. At the same time, the authors remain within the bounds of that reality, which limited time, space and human characters that they and readers see every day and who they themselves are.

In their works, the authors turn to eternal themes: the search for the meaning of life, the spiritual evolution of man, his inner world, the way of thinking, the problem of the hero's moral choice. Synthesizing in their texts the features of the classical story and "women's prose", they create a number of works that allow drawing conclusions about the genre originality, the nature of the reflection of reality in the literary text. It is difficult to identify contamination in their works, since they skillfully use their artistic synthesis, while the story and novella are dominant in the work of these authors.

III. Analysis

This study defines a set of methods of comparative-historical, structural-semantic, comparative-typological analysis, as well as the principles of hermeneutics (interpretation of texts) and methods of literary analysis of the text. The work also uses general scientific and literary methods, namely analytical, contrastive, comparative, inductive and deductive.

The prose of Tokareva and Zulfiya Kuralboy kizi tends to be synthetic, as it can combine signs of genre contamination, which are universal for these authors. The interaction of the contamination of the genres of the classic story in "women's prose" turned out to be extremely fruitful for the stories: from the anecdote and the fantastic story in them, the unusualness, brightness of the plot, originality, "momentary" situations, scenes and at the same time, vital reliability and convincingness, expressive giving stories absolute authenticity in the eyes of the reader; from the parable - wisdom, philosophy, depth, universality, universality of the story being told, the instructive meaning of which is long-lasting.

The story, due to its genre specificity, stands out from the entire existing system of epic genres. In literary criticism, there is an idea of the story as a particularly mobile genre, which can become a form where the artistic trends of its time are reflected with maximum concentration.

This form of literary creation was chosen for them by Victoria Tokareva and Zulfiya Kuralboy kizi on a par with the story. And the choice was not accidental. With the help of stories, authors can change themes, plots. Such works are easy to read, they do not take much time, but they leave a reflection in the mind of the reader like a flashing comet. Where else, as in the story, you can leave the reader the right to reflect on the ending and allow yourself not to go into details. Meanwhile, a short description requires a lot of effort by the author, since every word and phrase must be clear, concise and significant.

The stories of Tokareva and Zulfiya Kuralboy kizi are of a psychological nature. It is fate, the inner world of "little people" in an ordinary or difficult, dramatic life situation for them that creates the storyline of their stories and stories and their moral low pathos. In stories and novellas, the character of a character is revealed in relationships with other characters, as well as its introduction into everyday life circumstances, in little things, depending on the time. In addition, the authors are interested not so much in the social status of the characters as in their behavior, psychology and their human nature.

The central conflict is predetermined by the difference in ethical views and moral principles of the characters. The prose of Tokareva and Zulfiya Kuralboy kizi is humanistic and full of

feelings. Their heroes, not free from everyday worries, problems, poverty or life trials, do not lose faith in life, hope for the realization of the romantic dream of happiness. The plot center of a work is usually a "situation of choice", a test that reveals the true content of a person, the strength and depth of his moral convictions.

Authors give the reader the opportunity to be present in a "life" experiment "when specially selected circumstances guarantee the accuracy of the test and to some extent determine the actions of the characters. The logic of the stories of Victoria Tokareva and Zulfiya Kuralboy kizi follows the logic of everyday life, which helps to bring the work closer to reality and simplify its understanding by the reader. Seemingly ordinary people and ordinary life situations. But this is just the beginning. For each phrase in the works of the authors, an irony of fate is expected, tests that the hero will have to go through. This reveals the fundamental difference that exists between the habitual, forced acceptance of certain moral norms of life and the true moral content of a person. A test always helps to see the difference that always attracts a real artist. The authors focus on depicting the complex process of a person's spiritual and moral development, the formation of a harmonious, self-sufficient, happy personality.

Each work of Victoria Tokareva and Zulfiya Kuralboy Kizi is a small journey inside yourself ... Country and era, cities, streets and houses, city life, rural life, heroes - all this is subordinated to the main idea of the work. Such "travels" leave a mark in our consciousness and cause certain images from our subconscious, since the described events and places are a direct reference to the life of people in the recent past and present. This explains the phenomenon that the reader presents the world, characters and life to the smallest detail, despite the fact that the works of the authors are not filled with detailed descriptions. They write very succinctly.

Each of their lines in a literary text has an intrinsic appeal: there are no unnecessary phrases, no meaningless phrases - each is valuable in itself and creates vivid imaginations and memorable images. For example, V. Tokareva's prose is aphoristic. For example, in the story "Japanese Umbrella" whole paragraphs are created from aphorisms: "When a person can afford anything, he can afford the luxury of walking in an old coat. And I am not yet rich enough not to value money. Not wise enough to stop looking for the meaning of being. Not old enough to enjoy life as such. And he is not young enough to rejoice without reason, submitting to biological optimism"[1, p. 136].

In a language accessible to the general mass of readers, she simply and clearly conveys her thoughts and, after reading her works, you do not notice how her words and phrases appear in everyday life. It is very important "when this or that writer's" statement enters "the social, cultural and verbal use, far beyond the boundaries of literature" [2, pp. 267-274], - this is popular recognition, triumph, an indicator of literary talent. As for the prose of Zulfiya Kuralboy kizi, the artistic embodiment of the author's idea of reality in her stories is the individual author's use of visual means, especially primitive rural vocabulary, the stylistic use of which makes it a means of typing, the basis for creating a system of characters and the author's tone in the story. Zulfiya Kuralboy kizi uses a language that is close to the common man, at the same time, giving it imagery and correctness in the author's manner, the artistic imagery of which arises at the intersection of the sentimental and the natural. The composition of commonly used vocabulary in works is diverse and covers various aspects of human life. The author often switches the attention of readers, using transitions of lexical components or chronological "swing" (a progressive description of the past and the present, often in the wrong chronological order, for

example, in the story "The Daughter-in-law"). Thoughts and ideas of the author are not lost in cumbersome phrases, ornateness does not change the meaning due to its complete absence.

Many works of Victoria Tokareva and Zulfiya Kuralboy kizi contain elements of philosophical prose. Writers are trying to find answers to such philosophical questions as the transience of life, happiness and the right to it of an ordinary person, the need for loyalty and love of men and women. Elements of a philosophical narrative are visible in the constant discussion of "good and evil", "the phenomenon of happiness", "love". The authors show a keen interest in universal human problems, maximalism in solving moral and ethical issues, strive to "expand" the internal conflict of characters, "reliable convention" of situations and urban and rural life itself, acting rather as a specific artistic method for posing and solving deep philosophical questions. The authors make readers think, realize how difficult and ambiguous everything human is, how unexpectedly difficult it is to get into "simple" circumstances, how accidentally invisible "sacrifices" of ordinary people bring family, love, happiness into life.

It is obvious that, for example, Tokareva's early stories differ from her later ones. In the early stories ("About that which did not exist", "-Rubl sixty is not money", "Japanese umbrella", etc.) a somewhat fantastic element prevails, the author is inexhaustible on unexpected plots to describe ordinary everyday situations. The stories "A Day without Lies", "One Cube of Hope", "This Best of the Worlds" are different in tone: they are dominated by regret about unfulfilled dreams, sadness, the writer's skepticism, expectation of a miracle, they are more philosophical. In some works we find the author's opinion on the necessary correct distribution of happiness and goodness on Earth. For example, in the story "One Cube of Hope" we read: "The bus braked sharply - apparently, a cat or a dog was running across the road, and the driver did not want to take a sin on his soul. All passengers fell forward in unison, and those who stood first must have experienced unpleasant moments, because they could have been flattened against the driver's cabin. And those who stood behind were in the most advantageous position. Then the bus jerked sharply before going further, everyone swung back, and the latter swapped places with the former. The last was bad, and the first was good. The law of higher equilibrium has worked. A person cannot be bad all the time or good all the time. And those who, like Laura, stood in the middle, experienced about the same in the first and second cases. It was not very good for them and not very bad"[3, p.410].

We often meet such a metaphorical description of life in Tokareva. Life is compared with a bus, seasons or repairs: "... her life is a continuous endless repair, where one is broken, the other is being built, and then after everything it turns out that what is broken should not have been broken. And what was built did not have to be built" [4, pp. 281-282].

IV. DISCUSSION

Zulfiya Kuroloy Kizi is an excellent philosopher. Her story "Kelin" (Daughter-in-law) is a vivid proof of this. She brings two generations together to show how people change, values and life itself and eternal questions and their perceptions are subject to change according to circumstances.

Considering the work of Victoria Tokareva and Zulfiya Kuralboy kizi, it is easy to notice that the theme of the city and the village runs through their works. Authors often try to convey the style of the time and the character of the characters through the description of the city and village. Attention is drawn to the specificity of the reflection of the city and village in the text: here is a

description of the equipment, and urban and rural life, and the features of buildings with people living in them.

The dominant meaning in the stories of the writers is the city and the village, as a collective image: the description of streets, villages, parks, squares, courtyards, public transport, just mentioning the words of the city and the village. Describing the city and the village, urban life and rural life, the authors acquaint the reader with the subconscious awareness of their involvement in the events of the story being read.

Tokareva and Zulfiya Kuralboy kizi's descriptions of urban life lack elements of mysticism and fantasy. All their descriptions are real, and in them every ordinary reader can recognize his village, his city, especially since often in the works the specific name of the city simply does not sound. This gives their prose a special realism.

People interact closely with the city. They live in it, walk the streets, ride public transport, look for houses, work in various organizations. Heroes are inextricably linked with him. From Tokareva's story "Happy End": "We stood at different ends of the city and listened to each other's breathing ..." [6, p. 427], - thus, ordinary telephone communication shows the psychological connection between people despite the distance.

Descriptions of life in the city and difficult rural life, we see in the stories of Zulfiya Kuralboy kizi "Muhabbat va naftrat"(Love and hate)" Ten years ago, he came to town saying 'I'm reading'. Laughing at fate, the girl, who had been admitted to the institute and had spent five years working hard, refused to return to the village, and since she had known her mind, she had dreamed of living in the city. So he didn't want to leave. "It's easy to live here," he thought at the time. (Ten years ago she came to the city to study. Fate smiled at her, she went to college. With all her efforts, she graduated from it and refused to return to her native village, because she had always dreamed of living in the city from her childhood. "It's easier to live here - she thought then."

Tokareva's stories, some, contain elements of folklore - references to long-known ancient Russian works, images from folk art (for example, Prince Guidon in One Cube of Hope, Tsar Solomon in The Unromantic Man).

Very often she uses words that can be called "Tokarevs". They are not so many times used in everyday vocabulary (and some were invented by her herself), but they are so ideal for this or that episode in her narratives: "they are interesting, comprehension", etc. With the help of such specific words, the author most clearly and aptly expresses his idea. And it seems that if she had chosen a different word, the moment he conveyed would have been perceived by the reader less expressively or in a completely different direction. Not only "her" words, but also only her inherent manner of combining them, the unique intonation that expresses the writer's worldview, helps her describe her thoughts and her own attitude to a person. The genre specificity of the stories of Tokareva and Zulfiya Kuralboy kizi are generated by an unusual union, the contamination of several genre types. Before us are psychological, philosophical, everyday stories and stories. In the stories of the authors, much attention is paid to women's problems and women's psychology.

Admittedly, the contamination of the genre by Zulfiya Kuralboy kizi is colorful, each story amazes the reader with the novelty of the topic, completely different characters. Artistic and

psychological interpretation, a mystical plot that attracts the reader with a series of extraordinary events and romantic descriptions. Zulfiya Kuralboy kizi does not look for the reasons for such situations, but simply describes them.

The story "Ayol" ("Woman") is vitally reliable and with all its agitated lyricism is subordinated to the study of the emotions experienced by the heroine, the psychological content of these experiences. The author seeks to extract an extract of feelings, an extract of moods, thereby creating a psychological flow, a complex movement of the female psyche. The peculiarity of the composition of the story is in its circular character.

The work begins and ends with a description of a beautiful morning, when the "radiant and shining" sun wakes up and begins to warm everything around, which allows the reader, despite the tragedy of death, to poeticize the image of the Woman. Zulfiya Kuralboy Kizi turned everyday drama into a story about mysterious attractiveness, charm, vitality of femininity, embodied in the image of Nazokat (graceful). The style in the story "Ayol" ("Woman") by Zulfiya Kuralboy kizi has specific properties: accuracy and laconicism contain deep subtext behind reticence and silence.

If in the story "Ayol" ("Woman") the writer demonstrated subtlety, scrupulousness in the selection of vital material, then in the work "Kulanka" ("Ghost") she deliberately does not care about lifelikeness. At first glance, it may seem that this is the author's miscalculation, but Zulfiya Kuralboy Kizi, in our opinion, deliberately omits some moments in the development of the action, since it was more important for her to show the characters not as an object of artistic observation, but as a subject of ethical choice. This allows us to speak about the author's attempt to create a modern story-parable about Love.

The proximity of implausible fiction with reliable reality in this work helps the author combine the techniques of fiction (entertaining intrigue, ease of assimilation, accessibility to different ages and segments of the population, regardless of their education, melodrama, etc.) with the parable of the story [9].

Also, we find the contamination of the genre of the classic story in Tokareva's prose, these are elements of anecdote and parable: these genres, for their entire opposite, have much in common: they are characterized by brevity, accuracy, expressiveness, situationality and, at the same time, generalization of the plot, simplicity of composition.

The text of the story with elements of a parable was originally designed for different interpretations. The interesting thing about this work is the peculiar impossibility of the final meaning ... Tokareva uses the elements of the parable as an allegory, an attempt to sacralize certain knowledge. The author does not always manage to admit something, even to himself. And she uses this technique, consciously or, more often, unconsciously - she creates a parable in order to explain to herself and make available to the reader some thoughts that she cannot express directly. Not because of his linguistic inadequacy, but because of deep psychoanalytic reasons.

The use of parable elements in Tokareva's work is a consequence of the changing goals and functions of new literature. Elements of parables in stories help connect the plot with eternal truths and truly reveal the meaning and essence of the work. In many cases, we can only talk about the presence of formal signs of a parable. In the world portrayed by Tokareva, two

opposite qualities are paradoxically combined: specificity (an abundance of everyday and even naturalistic details, historical and social characteristics) and the non-plasticity of this world - in fact, disinterest in things as such. Elements of the anecdotal genre are manifested in V. Tokareva's works in several guises: these are just comic situations, sarcastic remarks of the characters and the author himself, effective verbal solutions, and sometimes an unexpected witty ending of the story. All this is intended to attract more attention and interest of the reader, and to make the work of lightness, without losing the semantic load on the text.

“The semantic constant of the anecdotal genre is an emphasized focus on the operational identification of the absurd (in a person, society, the world) at a given moment. Deploying an anecdotal situation is a very expressive technique, when the anecdotal core is overgrown with additional plot lines, motivations, details ”[7]. This can be seen in the story “One Hundred Grams for Courage”: “Tell me, please, what is your best perfume? - Nikitin asked the saleswoman. - "Triple" take, "Triple", - suggested Fedya "[8, p. 351].

CONCLUSION

From all of the above, it follows that “women's prose tends to be synthetic, since it can combine the signs of genre contamination, which are universal for these authors. The interaction of the contamination of the genres of the classic story in "women's prose" turned out to be extremely fruitful for Tokarev's stories: from an anecdote and a fantastic story in them, the unusualness, brightness of the plot, originality, "momentary" situations, scenes, and at the same time, vital reliability and persuasiveness, expressiveness of dialogues giving stories an absolute authenticity in the eyes of the reader; from the parable - wisdom, philosophicality, depth, universality, universality of the story being told, the instructive meaning of which is durable.

The works of Zulfiya Kuralboy kizi combine the contamination of principles and methods such as realism, romanticism, modernism, postmodernism, mysticism. Each work of the author is a whole world, each image is individual. The genre of her prose is unique, the language of the work is unique. The works reflect the fate of a woman, her experiences, her desires and dreams. Zulfiya Kuralboy kizi does not exalt her heroines to heaven for chapped hands from black work or for cracked heels of feet, does not exalt them for their loyalty to their spouse and family. She only appeals to readers so that they hear the cry of her soul addressed to women: "Hey, woman, realize yourself, appreciate yourself, find your true path." Knowing this feature of the author's stories, the reader will see stories in the stories that will make you think about your own and someone else's life, sympathize with the heroes and personally feel the situation - after all, this is so close to ordinary everyday life. The women's prose of Victoria Tokareva and Zulfiya Kuralboy kizi is marked by the search for universal models of national life. It traces the author's desire to establish a moral and spiritual national experience in contrast to the fragmented and disharmonious nature of modern life.

Thus, on the example of the stories of Tokareva and Zulfiya Kuralboy kizi, the authors investigated the contamination of the genre of the classical story in “women's prose”, the search for universal models of national life. In their works, universal models of national life are traced, in which the author seeks to assert the moral and spiritual experience of the people as opposed to the incoherent and disharmonious modern life.

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