



ACTUAL PROBLEMS OF MODERN SCIENCE, EDUCATION AND TRAINING

KHOREZMSCIENCE.UZ





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THE DEVELOPMENT OF SHORT STORY GENRE POETICS IN ENGLISH LITERATURE OF THE LATE XX – EARLY XXI CENTURIES

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Annotatsiya: Maqolada ingliz adabiyotida zamonaviy qissaning janr sifatida rivojlanishini ilmiy tahlil qilish zaruriyati jahon adabiyotining muhim masalalariga aylanib borayotganini inobatga olib ingliz adabiyotida zamonaviy qissalar poetikasining rivojlanishi o'rganilgan.

Kalit so'zlar: qissa poetikasi, Grem Grin va Saymon Van Buy hikoyalari, ingliz adabiyoti, janr rivojlanishi.

Аннотация: Развитие современной поэтики короткого рассказа в англоязычной литературе и произведениях современных авторов коротких рассказов является фундаментальным моментом наших сравнительных исследований. Необходимость научного анализа развития современного короткого рассказа в английской литературе как жанра становится важной проблемой мировой литературы.

Ключевые слова: поэтика рассказа, рассказы Грэма Грина и Саймона Ван Буя, английская литература, развитие жанра.

Abstract: The development of contemporary short story poetics in English literature and works of modern short story writers are fundamental point of our comparative studies. The necessities of scientific analysis of advancement of modern short story in English literature as a genre are becoming important issues of world literature.



Key words: poetics of short story, Graham Greene`s and Simon Van Booy`s stories, English literature, development of genre.

Introduction. Short story is a narrow sense, a short piece of fiction that comprises unity of characterization, theme and effect. It points to show a single narrative effect with the greatest economy of means and paramount emphasis. It has deep-rooted history in all nations` literature. Writing style of short story has been changing over the years. In this research paper, we will discuss the development of short story in English literature. The writers mostly are searching information and news that happen in society and lives of people. Also, when we investigate contemporary literature, we cannot exclusively mark a few themes or settings. Since society changes over time, authors` point of view and writing style do see dramatic modification. Contemporary authors frequently take style and views from the writers who lived before them. As a matter of fact, contemporary literature put more emphasis on the events, actions, moods and literature of the past so as to make create the present`s atmosphere. Additionally, the technological advancements of the 21st century have led other writers to write about the future, usually to remark on the present and invoke self-analysis. [1]

As a broad sense, literature teaches us about life by exposing us to the lives of different people through their stories, and from these vicarious experiences, we learn important lessons and values. Literature teaches us humanity, to be sensitive and empathetic towards others. Also, literature makes a sense of present and learns about life on the world.

Literature review. Nowadays the leading role in English literature is played by narrative genres. It is noticed that there are more short stories, also like the texts of other small genres, than large genres as novels. Nowadays all over the world there are many investigations on clarification of mechanisms of relation between new and traditional aesthetics on different levels of postmodern literature poetics, creative processes and their stylistic development occurring in the prose of the late XX century are investigated and described, the principles of narrative construction of narrator`s "Self" and character`s "Self" in fictional and non-fictional texts are elaborated as well as the criteria of self-identification of speech are distinguished. However, on the agenda the problem of revealing the most consequential aspects of genre development of small prose in English literature is still remaining. [2]

British practitioners of the arts such as H. E. Bates, Sean O`Faolain, V. S. Pritchett stress that "a short fiction text must be exemplary, represent the world in brief compass and satisfy the reader`s craving for paradox and shape, his longing to perceive a dramatic pattern and significance in experience". Most of the analysts hold on meaningful openings and natural suitable endings. [3] Occasionally, a certain controlling image manages crucial unity which outstrips, as it integrates, the unity guaranteed by some more clear devices. It can be partially incorrect to consider that the genre requires the same degree of control and overall design as a sonnet.

Analysis. The inductive approach of the genre deals with the notion of brevity and analyses structural features of a short story. In this case, study of endings is the best way to understand this approach. Two analysts, Susan Lohafer and John Gerlach rely heavily on Edgar Allan Poe`s compositional principles and prevail approach that



ending or closure of a short story controls the beginning and the middle of story. As Susan Lohafer mentioned that the “genre is distinctively and expressively end-oriented, which is to say that short story writing is a supreme art form.” For her, the ending-oriented poetics of the genre enables it to have first and foremost an intense ontological impact on the reader. This means that a short story is prone to disturb, transfer and become part of our life with rhythms and patterns. Like the structure of a sentence, the pattern, structure, rhythm of a story at once oppose and fosters the reader’s impetus to closure. A story takes the reader’s attention more closely to the sentence level. [4]

Contemporary writers take the real events and characters as their hero or whereas write more fantastic stories. Technological advancement helps to investigate new areas for many writers and opens more places to go and learn different cultures. Also, scientific works are reflected in their writings that show new discoveries. [5]

Since the beginning of the 20th century, there has been in indication in much contemporary fiction a style of writing which may be most appropriately expressed as “poetic.” This genre is identified by a persistent and widespread use of figurative language, symbolism, imagery and other linguistic and structural elements traditionally more nearly connected with the method and characteristics of poetry than with those of prose. It applies language not only as a vehicle for communication but also as a weapon for attracting to the creative, theoretical, and esthetic sensibilities of the reader, as poetry does; it allows the writer to include dimension, depth and extension of meaning to his fiction of a sort which is impossible in ordinary prose. [6] If roughly employed, it can become monotonous and precious, making the reader crave for old-fashioned fiction of the variety which tells a dramatic story and conveys all of its thematic statement plainly on its surface; but if aptly conducted, it may produce a prose which is subtle, intense, and beautiful. Except in the fiction of such earlier nineteenth century short story writers as Edgar Allan Poe, Melville, and Hawthorne, the poetic style is not characteristic of much nineteenth century American fiction before Crane and James. [7] The most possible reason why it is not is that the widely popular varieties of fiction, both long and short were action-centered, the story or novel transacting its business primarily through a plot, to which other considerations were subordinated. Therefore, poetic style became more usable in writing short stories after the wake of realistic movement and also, the focal center of fiction had shifted from external action to character analysis and to the central drama of the mind and after the mode of realism had advanced beyond the Howellsian concept of writing about familiar material in ordinary language. [9]

In addition, a moot question is used frequently in short stories rather than novels, because it comprises brief events and characters and existing problems are solved in the blink of an eye in stories. James and Crane did use a moot questions in their writings. Another obvious reason is that while metaphorical dilations of language may be necessary for novelists, it is functionally useful to short story writers who strive to space peak meaning in restricted space. Poe said: “In the whole composition, there should be no word written, of which the tendency, direct or indirect, is not to the one pre-established design.” Chekhov said that the short story must be “brief, brief as possible. ...” that it would be better for the story writer “to say not enough than to say too much.” Kipling observed that a story “from which pieces have been raked is like a



fire that has been poked.” James noted in his book entry that he wrote stories in tremendously succinct and so that he created a little gem of bright, quick, vivid form. The impulse beyond economy, intensification, and compression of statement has pursued to rise in the short story, as has the attempt to reach psychological depth, to offer meanings extending toward the fundamental events which move the story forward. [10] Additionally, the modern story writer gains a extremely personal or subjective view of the world and often places it in his fiction in an imaginative and emotional manner. For these reasons, the modern short story has come to present essentially the same creative problems that the lyric poem poses, and it is therefore quite natural that many writers have resorted to the use of poetic devices to solve these problems. In fact, this trend, which is drawing the short story ever nearer to poetry, particularly in the precise and beautiful use of language has become so pronounced that even some years ago one critic flatly asserted that “no story of the present worth a second glance is without its poetic overtones.”[11]

Moreover, two broad and opposing classes of short stories, the lyrical and the mimetic, lessened our confusion which critical writing of short stories. Lyrical means to those which similar poetry in their stylistic and structural techniques and mimetic refers to those which attain their whole effect by representing in ordinary prose a chronologically straightforward series of events whose significance is comprised in and completed by the resolution of the events. This distinction infers a basic difference of intention in the two classes: both use action and character to develop a theme, but the mimetic story places the basic emphasis on narration, whereas the lyrical subordinates the narrative element to a secondary or even inconsequential role and takes the emphasis on dramatizing an idea or emotional situation, as the lyric poem does. It is also, noted that when the narrative element in a lyric poem accepts a very strong emphasis the narrative still serves only as a means to an end, the author’s aim not being to narrate a story but to show an idea in a dramatic context. Overlooking this difference of intention may lead to serious misunderstandings and faulty interpretations. As a rule, writers narrate a story that it leads to mimetic type which helps to express, but in lyrical story type he should add more poetic style, the linguistic dilations he employs will lead to function on a relatively ordinary pictorial or sensory level; that is, the imagery, figurative language, and symbolism will be a means simply for enlarging or improving the impression or effect he is searching to produce instead of presenting as the means for widening the story’s thematic implications and making the reader to read between or beyond the lines, as more complicated applications of the poetic style do. [12]

Conclusion. In addition, a moot question is used frequently in short stories rather than novels, because it comprises brief events and characters, and existing problems are solved in the blink of an eye in stories. James and Crane did use the moot question in their writings. Another obvious reason is that while metaphorical dilations of language may be necessary for novelists, it is functionally useful to short story writers who strive to space peak meaning in restricted space. Poe said: “In the whole composition, there should be no word written, of which the tendency, direct or indirect, is not to the one pre-established design.” Chekhov said that the short story must be “brief, brief as possible. ...” that it would be better for the story writer “to say not



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