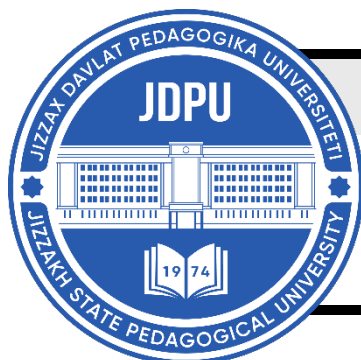


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METHODOLOGICAL JOURNAL****MENTAL ENLIGHTENMENT SCIENTIFIC –  
METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**THE EARLY ROOTS OF REALISTIC STORIES****Akhmad Baisov**

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**ABOUT ARTICLE****Key words:** Literature, thought, story, psyche, mood, image, evolution, conflict.**Received:** 09.06.24**Accepted:** 11.06.24**Published:** 13.06.24**Abstract:** The mechanism of renewal in social thinking was clearly visible in the researches of truly modern thinkers. It showed the unity between the person and the environment, the way a person lives together with his values, the happiness and happy life of his ancestors, and at least the desire to be similar. Unfortunately, in the world of art, such hope does not come true by itself. For this, a writer has to overcome many conflicts and pains. So, the storyteller should deeply understand the sad mood of the time and the changes in people's psyche.**INTRODUCTION**

At the end of the 20s of the 20th century, the development of realistic stories began to be seen in dynamic pictures. In the works of A. Kadiri, Cholpon, Fitrat, A. Qahhor, G. Gulom, Oybek and other writers, the interpretation of changes in social life, sometimes with a complex plot, sometimes in a satirical spirit, began to emerge. In this process, satirical stories also mean that art is gradually emerging as a critic of the Soviet ideology, as a necessity. The mechanism of renewal in social thinking was clearly visible in the researches of truly modern thinkers. It showed the unity between the person and the environment, the way a person lives together with his values, the happiness and happy life of his ancestors, and at least the desire to be similar. Unfortunately, in the world of art, such hope does not come true by itself. For this, a writer has to overcome many conflicts and pains. So, the storyteller should deeply understand the sad mood of the time and the changes in people's psyche.

Is there a clear boundary to the narrative genre? This question was raised many years ago by our literary critics. Nowadays, since the precise boundaries of the genre are mixed with globalism, it is customary to call it by names such as "metanovella", "drabll", "meta story", "mini story". "Many scholars use various analogies for the narrative genre. As some literary critic said, the story is like a person leaving home with a very necessary job. All actions, thoughts, behavior should be focused on this necessary work. O. Kenzaburo expresses the following opinion: "The story is like a mirror mounted on the handlebars of a bicycle that is going at high speed. While the mirror is in motion, it is able to reflect the person who is in motion. And the novel is the last thoughts of the driver after getting off the bike. Indeed, such definitions given to the story may have preserved its essence, but with the passage of time, the synthesis of its genre-compositional integrity will be complicated and polished, and it is certain that new aspects will be revealed.

### **MATERIALS AND METHODS**

Professor G. Sattarova writes: "By the 90s of the 20th century, the narrative genre was improving artistically. One of the characteristic features of this period is that, thanks to their creative freedom, our writers began to introduce unconventional characters, new types of characters, unique national characters into literature. This situation began to be reflected more in the prose of the period of independence. The artists who retreated from the method of socialist realism now began to turn to the news. The literature of Argentina, Spain, Japan and Turkey, which was presented as progressive literature during Soviet propaganda, was now seen as progressive literature. The works of Jorge Luis Borges, Julio Cortázar, Ryunosuke Akutagawa, Yasunari Kawabata, Kobo Abe were translated from Russian, and dozens of artistic, philosophical and scientific works were directly translated from Turkish. . Since the bonds of brotherhood can be felt in the spirit of the text, lovers of literature read these works with thirst." This interpretation perceives only one side of the matter. After all, in the artistic and stylistic researches of A. Chekhov, F. Dostoyevsky, I. Turgenev, and L. Tolstoy in Russian literature, the poetic construction is measured by the ability to universally embody certain everyday problems in space and time. That is, it is important for the artist to be a child of the times and to be able to correctly understand the weight of thinking in his mission. In this sense, it became clear that the scales of artistic skill in Uzbek and English prose of the 20th century, both in style, form, content, and idea, are united in a single aesthetic center. The smallest detail in the story can also prove that the creative world of the writer has a great thinking potential. It is here that the real goal of a person becomes clear: ideological and artistic thinking.

Until the 70s and 80s of the last century, formal and stylistic research in Uzbek prose brought about great growth and changes in some writers. The writer Shukur Kholmirezayev conducted a lot of creative research about this. It started a new era in storytelling. As he said with complete confidence, he created beautiful and unique stories, proving that there are 4 great storytellers in the treasury of world literature. Sh. Kholmirezayev carefully studied English, Turkish, Russian, and Indian writers and was able to experiment with some of them in Uzbek literature. Therefore, these experiences justified confidence in a certain sense. In particular, there were times when he carefully studied the works of European writers and even expressed a critical attitude to some of them. The writer Sh. Kholmirezayev writes about this: "When I say classics, I am content to mention four great story writers: Chekhov in Russian literature, Jack London in English literature, Tagore in Indian literature, and Abdullah Qahhor in our own literature. Abdulla Qahhor himself said that Chekhov is "my teacher", and there is a lot of wisdom in this, besides, Chekhov is recognized as a master of storytelling in world literature. In a certain year, Konstantin Fedin spoke to journalists on the train while returning from Germany. It was printed in "Literaturnaya Gazeta" and it was rightly said that, "you know, young writers all over the world have followed Chekhov and Hemingway for the next twenty years, and this is also very wise..." By the way, the writer Sh. . The puzzle of existence: the living space of a person, no matter what genre it is, tirelessly to find its place in life by educating our thoughts and feelings, our world of thought, our inner self with beautiful behavior requires work.

## RESULTS AND DISCUSSIONS

We say that the story should be rich. Many writers forget that it is necessary to work hard to rediscover the constructive semiotic layers of his art. In this sense, the artistic mode in Uzbek and English storytelling includes the following two aspects.

1. Collisions aimed at the philosophical-symbolic reflection of the manner of "discovering" the human psyche due to the changes of the era.
2. The manner of perceiving essay-like metaphors in the context of a story, in a journalistic way, in connection with a certain season and ceremony, values, religious traditions.

These two characteristics continue to be consistent today. After all, humanity always acts in harmony with the history that preceded it. In order to fill this gap, it is very important that the writer's artistic thinking has great depth.

The following comments of Aristotle apply to any genre-compositional art, and the writers of later times still refer to it: "Epic seeks to reflect important events (persons and actions) and follows tragedy in all spheres except for pompous weight. The epic differed from

the tragedy in the uniformity of weight and narrative style, as well as in size. After all, the tragedy tries to fit into the time frame of one day (or a little more) as much as possible, and the epic is not limited in terms of time, the main difference is that; by the way, at first this feature was the same in tragedies and epics. Some parts of the tragedy are common to the epic, and some parts have only their own characteristics. In fact, Aristotle, in the form of tragedy, draws our attention to the way of describing reality in epic, lyrical and dramatic works. In it, epic and tragic reality are integrated. For those who can distinguish between good and bad tragedies, Aristotle concludes that epos (epic) also has no difficulty in determining its value. If we follow this principle, what is present in the tragedy does not mean that the tragic mood is fully present in the epic.

In the second half of the 20th century, every genre entered the field of enormous evolution. If we look closely at the life of the period after the Second World War, the transformation of the genre is clearly visible. There is not much reality in it, it has turned into a plot with a complex plan. For example, English and European writers in general start the story in a sad (tragic) mood. The arrival of autumn, the arrival of spring, and the fate of one poor person left in the grip of winter, the decline of the whole society, the psycho-social crisis is manifested. As we have seen, the life after the Second World War was brought closer by the fate of the person who strives to preserve the status of the individual. In it, the unity of ideology, faith and profession also manifested itself. "The development of the literary process in Uzbek culture in the 1970s and 1990s is determined by a system of characteristics on two levels: external (social-cultural situation, socio-political reality, oriental artistic thinking, rules of the aesthetic text system). The main principles of the development of Uzbek literature were the transformation of the moral-psychological researches of national writers and the sharp change of their worldviews, as well as the social and cultural situation in general, and the legal result of the evolutionary changes in literature. On the basis of such an interpretation, it will be possible to correctly understand the socio-psychological changes in the literature of different nations that occurred nearly 50 years ago. Therefore, a person is constantly struggling with the great goals that are happening inside him. In particular, life is not uniform, the place and task that each person leaves to fate is different. Because, even today, poetic changes in Uzbek and English prose are rich in metaphors, giving priority to symbolic-figurative criteria, especially situations aimed at increasing social responsibility. Prof. S. Meliyev specially notes: "Global artistic interpretation directly belongs to fiction, which is implemented by people of literature, poets and writers in their works created and to be created. It can be considered that it applies not only to the era of globalization, but also to the artistic monuments created throughout the

history of mankind. After all, any artistic work is an artistic interpretation of a certain idea and event. However, globalization, which has manifested itself with all its might in the 21st century, as a process and phenomenon, has an incomparably strong influence on the artistic consciousness of humanity and changes the attitude to the artistic and cultural heritage to a certain extent. It creates a unique opportunity for the emergence of potential meanings hidden in the depths of artistic monuments created in the past. So, by global artistic interpretation, we understand the global artistic meanings both in the past literary heritage of mankind and in the centuries that are being created now.

In fact, only the global artistic meanings will survive, small things will be forgotten." It seems that with the passage of time, it became clear that the demand for an artistic work has a changing nature. In the fiction of European peoples, the "surviving" meaning, socio-political decline, closer approach to enlightenment, and allegation of drastic changes in the human psyche are sure to be important. After all, fate does not happen by itself. Chances and struggles make every person spiritually uplifted. J. Joyce from Ireland, A. Camus from Algeria, F. Kafka from Germany, A. Christie from England, J. London from America, G. Mareks from Latin America in their artistic works always create with great attention to the unity of feeling and mind, fragments of emotions. they did After the First World War, European peoples' attitude towards fiction led to the conclusion that "life without books is impossible." Compared to literature and art, they considered it equal to the worship of value. Because the current progress and development was the fruit of thinking, reading and research, it is impossible to forget the power of real literature. With these aspects, writers living in Uzbek literature from A. Qadiri to this day appreciated the original art, conducted serious research for its development, and were ready to sacrifice their lives if necessary. In this regard, the bitter and painful fate of the Jadids can serve as an example for each of us.

### CONCLUSION

In general, since the 20s and 30s of the 20th century, the poetic legitimacy of the narrative genre underwent a radical change. The methods of depiction, prominent in folklore and classical works of art such as narratives, stories, and short stories, have become more serious and have evolved into symbolic and metaphorical interpretation. Unexpected images that affect human thinking have appeared. Whether it is detective, psychological, mystical or traditional, it should not be forgotten that all of them are essentially interpretations of human phenomena.

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