



SCIENTIFIC-THEORETICAL INTERPRETATIONS OF THE SHORT GENRE

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Article history:	Abstract:
Received: 26 th September 2025 Accepted: 24 th October 2025	The article examines in detail the scientific and theoretical interpretations of the short story genre. In particular, the history of short stories, the lexical meanings of the terms short story and narrative, the place of the short story genre on the border between the story and the novel, and the characteristics of the genre are studied. The influence of religious stories, folk tales, and written classical short stories on the formation of Uzbek short stories is also studied.

Keywords: story, story genre, story hero, narrative, motif, detail, image, artistic plot, artistic chronotope.

The short story genre, formed in the literary-historical process, is an ancient genre that has gone through a long historical path, has its own genre nature and criteria. In literary studies, there are many scientific and theoretical opinions and debates on the issue of literary types and genres. At the same time, the classification consisting of epic, lyrical, and dramatic types is significant for its scientific basis. However, literary scholar Bahodir Sarimsakov also expresses his opinion and scientifically justifies the fourth literary type (Paremic type). If we pay more attention to the scientist's thoughts, it becomes clear that this is not just a hypothesis. Unfortunately, these scientific and theoretical views have been ignored by literary scholars. However, we are far from discussing literary types, because, firstly, in terms of volume, and secondly, this issue is not within the scope of our problem. Taking this into account, we will dwell on the ideas about the short story genre belonging to the epic type. In general, there is a tradition of using the term "genre" in two meanings. This word, borrowed from the French language, means "kind" and "kind". Therefore, if earlier the term "genre" referred to epic, lyrical and dramatic genres, then later the forms of their manifestation in a certain historical period (such as a novel, a short story; comedy, tragedy; sonnet, elegy) were referred to by this term. As a result, the word "genre" in some sources that today's reader can get acquainted with means a literary type, in others a specific genre, and in still others a genre manifestation¹.

In the system of epic thought, the genre of the story occupies a central place between the story and the novel. If we look at the work of many writers, the role of this genre in the formation of a novel-like style of thinking by writers who first tried themselves in the story, and later by writing the story, is incomparable. In dividing works of the epic type into certain genres, of course, certain laws are followed. For example, when it comes to the story genre, its The novel genre is unique in terms of its brevity, the complexity of the images, the breadth of the scope of reality, and the concentration of dozens of stories in one plot, when a certain episode of the hero's life is described. In the story, the issue of the hero's fate is brought to the fore, and the writer's creative intention and artistic idea are told in the language of a certain character. The characteristics of these three genres are of great importance in determining the scope of epic thinking and showing the current state of affairs. In particular, the short story genre is considered the core of epic thinking. Because small genres arise from the downward deviation of the story, and large genres arise from its upward rise. In this regard, the literary critic Dilmurod Kuranov's "story-short story-novel" triad can be called the backbone - the core of the system of epic genres. The story, located in the center of the triad, can move towards both the story and the novel with its ideological and artistic aspects. For example, it is appropriate to state that while stories such as "The Holy One" (O.Yakubov), "One of the Old Men" (M.Muhammad Do'st), and "There is Still Life" (A.A'zam) retain signs of kinship with the story, stories such as "Return to Galatepa" (M.Muhammad Do'st), "Guli-guli" (E.A'zam), and "The Lonely Monument of

¹Quronov D. Adabiyot nazariyasi asoslari. [Matn]/- Toshkent: Akademnashr, 2018. – 480 b. (367)



Summer" (Kh.Sultanov) are noticeably approaching the novel ¹.

The term qissa is derived from the Arabic word and means "to tell a story", "to tell a story". According to its lexical meaning, it is a genre that describes a certain period in the life of a particular person. In literary dictionaries, different opinions are expressed about the qissa: "Qissa... 1. Folklore and written literature works widespread in the Near and Middle East; 2. In Uzbek prose, in recent decades, works of art that are larger than a story, smaller than a novel, and in most cases based on the adventures of the main character are also considered qissa. Such works are identical to the narrative genre in terms of their character, genre possibilities, artistic and pictorial principles and methods ²."

It seems that in the nature and canonical features of the short story genre, features inherent in both the story genre and the novel genre are noticeable. If we look at the history of this genre, the main features are that it has a long ancient history, that events revolve around the life of a certain hero, and that his fate is placed in the center as the main problem. The ideas presented in the "Literary Dictionary" support the above features of the short story genre. "With its genre features, a short story is a phenomenon between a story and a novel: in a story, only one event from the hero's life is described, in a novel, a large period of the hero's life in a complex system of social relations, in a short story, one stage of the hero's life is described. While the focus of the story is the event, in a novel, the focus of the world perceived through the hero (the current state of society), the center of the short story is always the hero" ³.

We are far from the firm opinion that the central problem of the short story genre is the fate of the hero, because in this genre, the fate of several characters, the socio-political problems of the era, and a broad picture of life are depicted through one character. Academician Izzat Sultan expresses this opinion: "... works that depict the fate of one person and several people whose lives are connected with him

in a moderate volume, but do not set themselves the task of drawing a broad picture of life, belong to the short story genre ⁴." We also find a similar idea in the explanatory dictionary of literary terms: "In short stories, several important events that occurred around the main character and the participants in the event, the relationships between them, are depicted in all their complexity..." ⁵.

The opinions expressed in Russian literary criticism note the content, poetic relationship, and genre nature of the story, short story, and novel genres. For example, V.G. Belinsky ⁶says: "...a story is a short scene from an unfinished novel about the fate of a person," and D.S. Likhachev puts forward the following ideas: "A story is shorter than a novel, there are fewer characters, their fate is not long, the plot is concise, even more intense ⁷." Another Russian theoretician, M.V. Golovko, writes about this: "This genre is completely changeable, mixed (hybrid). The boundaries between a story and a story, a story and a novel are constantly changing ⁸."

It seems that Russian scholars, while indicating the clear boundaries of the genre of the short story, express their scientific and theoretical views on the variability, complexity, scarcity of personas, and conciseness of the plot inherent in the nature of the genre. One of the main features of the short story genre is that the plot is focused on the object. It should also be noted that the short story is characterized by the coverage of important and specific events of a certain period, rather than the adventures of the hero throughout his life.

In the Soviet era, the use of the term "povez" (story), adopted from the Russian language, instead of "qissa" (story), began to become a tradition in Uzbek literary studies. There are several opinions about these two terms and their use as synonyms in literary studies. Literary critic Abdulla Ulug'ov says in his monograph "The Edges of Our Storytelling" that "the terms "povez" and "qissa" logically mean almost the

⁴ Султон И. Адабиёт назарияси. – Тошкент: O'qituvchi, 2005. – Б. 170.

⁵ Салаев Ф., Курбониёзов Г. Адабиётшунослик атамаларининг изоҳли сўзлиги. – Тошкент: Янги аср авлоди, 2010. – Б. 315.

⁶ Белинский В.Г. Собрание сочинений. Т.3. – Москва: 1978. – Б. 271.

⁷ Лихачев Л.С. Неравнодушная проза. – Москва: Художественная литература, 1984. – С. 3.

⁸ Головкин В.М. Поэтика русской повести. – Саратов, 1992. – С. 6.

¹ Quronov D. Adabiyot nazariyasi asoslari. [Matn]/– Toshkent: Akademnashr, 2018. – 480 b. (378)

² Хотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. - Т.: Ўқитувчи, 1983. - Б.169.

³ Куронов Д. ва бошқ. Адабиётшунослик луғати. – Тошкент: Академнашр, 2010. – Б. 381.



same thing. They are logically equivalent. Therefore, in the Uzbek language, the term "qissa" is used instead of the term "povez". Now, ignoring this fact, it is debatable to say that "a new genre has emerged" by comparing the size of some works being created to the size of the works being created ¹. We know that the term "povez" is a word that Uzbek literature adopted from Russian literature. This term has been in use in literature for a certain period of time. Literary critic Umida Rasulova also puts forward weighty opinions about these two terms. In particular, the scientist rightly states, "Some experts have said that a new prosaic genre - short story - is emerging within the framework of the narrative genre. It is good to see the internal processes taking place in short story, to distinguish new features. However, in our opinion, it seems that we should not rush to predict that a genre is being formed within a genre." ²We agree with the opinion of literary critic D. Kuronov, who expressed weighty opinions about the term short story, that "there is still insufficient basis for interpreting these two terms as synonyms, and sometimes as different genres, and there is no need to use them as synonyms: the term "short story" itself is sufficient ³." After all, the term "short story" entered Uzbek literature in the 30s-50s of the 20th century. During this period, both names were used as separate terms, but all works called narratives are precisely the genre of the short story. Since Uzbek literature has a name that can express the characteristics of this genre, our literature does not need a term adopted from Russian literature.

The short story is an ancient genre that has undergone a long literary and historical process, changing and improving in form in the time and space in which it emerged. Literary critic Uzoq Juraqulov, in his major study "Chronotope Poetics in Alisher Navoi's "Khamsa," emphasizes that the short story genre is ancient compared to other genres: "It can be said that the relationship between short stories and hamsa epics is more clear and ancient than the novel, since it existed in a certain form even before fiction, from the point of view of time and space, covering Eastern and Western literature equally, having independent forms as both folklore and written literature genres, and the

uniqueness of the genre canons . ⁴The literary critic emphasizes the poetic relationship of short stories with hamsa epics and, in order to scientifically and theoretically substantiate their typology, shows five different classifications of the short story genre. The first of these is the "Quranic" stories, and it is emphasized that hamsa epics are built on the same sentence-concept as the "Quranic" stories. The second is the story of the Prophets. It is said that the story of Iskandar in the "Khamsa" epic was created based on the story of the Prophets, and the plot, image and style of the remaining three epics "Farhod and Shirin", "Leyli and Majnun", "Sab'ai Sayyor" incorporated the content and form features of the story of the Prophets. The third classification shows the closeness of folk tales to the hamsa epics, and that folk tales such as "Zufunun", "Ibrahim Adham", "Abo Muslim", "Chor Dervish", "Shah Mashrab", "Farhod and Shirin", "Leyli and Majnun" played a certain role in the creation of the hamsa epics. The latter distinguishes between forms such as epic stories and story-stories.

It seems that this classification emphasizes that the historical and theoretical foundations of the genre grew out of the structure of religious stories. Although the genre of the story does not exist in the history of world literature, in the literature of other nations, the role of religious stories, folk stories, and classical stories in classical literature in the formation of this genre, the emergence of theoretical criteria, and its development is incomparable. If any literary phenomenon is seriously studied, its historical, scientific and theoretical foundations can be found in the structure of sacred sources. Therefore, the history of the story genre also goes back to the distant past, and its initial form is associated with the stories of the prophets in the "Holy Quran". That is, religious stories, folk stories, stories in written literature serve as the foundation for the emergence of modern Uzbek stories.

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³ Kuronov D. Adabiyot nazariyasi asoslari. – Toshkent: Akademiashr, 2018. – 480 b. (378)

⁴ Жўрақулов У. Алишер Навоий "Хамса"сида хронотоп поэтикаси. – Т.: "Турон-иқбол", 2017. – Б. 30.



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