

The Procedure Of Learning Uzbek Storytelling

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Abstract: This article analyzes the formation of Uzbek storytelling, its developmental stages, and the level of its scientific study. In particular, it highlights how the content, artistic features, genre nature, and stylistic features of Uzbek short stories were interpreted by scholars of different eras.

The article pays special attention to the role of Uzbek short stories in reflecting social life, depicting the human psyche, the skill of creating artistic images, as well as issues of language and style. At the same time, the role of the short story genre in modern literature and its significance in the modern literary process are also highlighted. As a result of the research, the scientific study of Uzbek short stories is systematically summarized, and the relevance of research in this direction is justified. This article serves to summarize existing scientific views on the study of the short story genre in Uzbek literary studies, analyze them, and draw new scientific conclusions.

Keywords: Uzbek short story, short story genre, literary prose, literary studies, scientific research, artistic image, style, composition, realism, depiction of social life, human psyche, literary process, national literature, genre features.

Introduction. In the development of Uzbek national literature, small prose genres, especially stories, have a special place. The short story genre has become important in the literary process due to its brevity, ability to express life events deeply and impressively. In particular, the possibilities of the narrative genre in reflecting the human psyche, social problems and the spirit of the times are wide, and this situation created the basis for its in-depth study by literary scholars.

The narrative genre in Uzbek literature was formed in the late 19th and early 20th centuries and reached a high level of development in the middle of the 20th century. Writers such as Abdulla Kahhor, Gafur Ghulam, Oybek, and Utkir Khashimov made a great contribution to this genre, and in the years of independence, storytelling was significantly updated in terms of new content and form. In the process of scientific study of Uzbek stories, many literary scholars have conducted important studies. These studies are important in forming the theoretical foundations of the narrative genre.

The relevance of this article is that it systematically analyzes how Uzbek storytelling has been studied by scientists in different periods, which aspects are more focused on, and the general picture of scientific views on this matter. The purpose of the research is to determine the level of scientific study of Uzbek stories, to generalize the existing scientific views and to reveal the main features of the research conducted in this direction. At the same time, the article describes the role of the story genre in today's literary process, its artistic and aesthetic possibilities and modern interpretations. This serves as an important scientific-theoretical basis for determining the directions of future development of Uzbek storytelling.

Literature review. The analysis of the literature on the topic shows that Uzbek storytelling has been studied in various scientific directions. In particular, sources related to the history of literature, including Naim Karimov's studies on the history of Uzbek literature, covered the stages of the formation and development of the narrative genre in a cross-section of periods. The advantage of these works is historical consistency and comprehensive approach. However, they do not deeply analyze the internal poetic features of the narrative genre.

In sources related to literary theory, in particular, in the textbooks and scientific works of Dilmurod Kuronov and Umarali Normatov, the theoretical foundations of the narrative genre are highlighted, and its

features such as compactness, plot density, and compositional integrity are scientifically justified. The advantage of these sources is that they allow to analyze the genre based on scientific criteria. At the same time, in these works, deep practical analysis on the example of specific stories is not sufficiently covered.

In the works of literary criticism and artistic analysis, including the works of Ozod Sharafiddinov and Ibrakhim Gafurov, the artistic and aesthetic features of stories, realism, image creation, language and style issues are deeply analyzed. The advantage of these studies is the strength of artistic and aesthetic approach. However, they cover a more general literary process and do not always provide a separate, systematic approach to the narrative genre. Also, the practical aspects of the story genre are highlighted in scientific works dedicated to the work of individual writers, and the possibilities of the genre are revealed on the example of concrete works. The advantage of such studies is that theoretical ideas are reinforced with practical material. However, they are often limited to a particular artist and do not fully allow to draw general theoretical conclusions.

In general, although the literature on the topic covers Uzbek storytelling from various aspects, it is observed that there are not enough special studies that combine them in a complex way and only focus on the narrative genre. In this regard, this article is important as it is aimed at summarizing and systematizing existing scientific views.

Research Methodology. In this article, historical-comparative, analysis and synthesis, and structural methods were used in order to determine the level of study of Uzbek storytelling by scientists. In the research process, first of all, the collection, sorting and systematization of scientific sources related to the topic was carried out as the main stage. During the work, the scientific views presented in the available literature were studied and summarized through the methods of analysis and synthesis. Also, using the comparative method, the approaches of different researchers were compared and their similarities and differences were identified. This made it possible to assess the scientific views on the topic as a whole. In addition, the study of the narrative genre based on the historical approach was considered in the section of different periods. This method became important in understanding the process of formation and development of storytelling.

In this way, the methods used in this research served in harmony with each other and made it possible to illuminate the level of scientific study of Uzbek storytelling in a general and systematic way.

Analysis and results. The scientific study of Uzbek storytelling has been carried out in several important directions, among which historical-literary, theoretical, poetic and methodological analyzes have a special place. Scientists working in each direction have deeply studied certain aspects of the story genre and tried to reveal the laws of its development. First of all, the services of Naim Karimov deserve special attention in studying the historical development of Uzbek storytelling. In his research, the scientist systematically sheds light on the stages of development of the story genre during the period of modernism, and later during the Soviet period and the years of independence. According to his views, the narrative genre developed in close connection with social and political changes in society, and each era met its own artistic requirements [1].

Umarali Normatov plays an important role in developing the theoretical foundations of the story genre. He scientifically substantiates the characteristic features of the story as a genre, such as conciseness, density of the plot, drama and an unexpected ending. The scientist determined the criteria that distinguish the story from other prose genres and served to strengthen its status as an independent genre [3].

The scientific works of Ozod Sharafiddinov are important in the analysis of stories from an artistic and aesthetic point of view. He studies the issues of realism, vitality and artistic truth in the stories, and deeply analyzes the artistic means of revealing the human character in the work. According to the scientist, a successful story is distinguished by its ability to illuminate the subtle aspects of the human psyche [1].

Ibrahim Gafurov has a special place in researching the language and style of the story. It broadly explains the formation of the writer's individual style, the use of artistic image tools, and the possibilities of language in image creation. The scientist emphasizes that every word has an important place in the story genre, excessive images and details do not match the requirements of the genre [4].

The researches of Bakhadir Karimov are noteworthy in the study of the poetic features of modern Uzbek storytelling. He analyzes issues such as plot construction, composition, artistic thinking renewal in the stories of the new era, and shows the emergence of experimental styles in modern storytelling [5].

Dilmurod Kuronov also developed typological features of the narrative genre, genre criteria and methods of artistic analysis. It justifies the need to use modern methodological approaches in the scientific study of stories and offers a comprehensive approach to genre analysis [6].

In addition, Uzbek storytelling has been widely studied directly on the example of literary works. In particular, the stories of Abdulla Kahhar [7] have been analyzed by many scientists in terms of realism, satire and human psychology. His work is evaluated as a perfect example of the narrative genre and occupies a special place in scientific research.

In general, Uzbek storytelling has been deeply studied by various scientists in various directions, and these studies have served to enrich the theoretical and practical foundations of the narrative genre. As a result of this scientific research, the laws of development, artistic features and modern trends of Uzbek storytelling have been more clearly defined. In addition to these scientific views, another important aspect in the study of Uzbek storytelling is the internal evolution of the genre, that is, the process of changing the artistic form and content. In the early stories, more enlightenment and didactic spirit prevailed, while in the later stages, the image of the human psyche, inner experiences and individual thinking came to the fore. This situation shows that the narrative genre is becoming more and more complex and artistically mature. Especially in the period of independence, new themes and ideas, new artistic thinking began to form in Uzbek storytelling. Now the writers are not limited to describing the external reality, but they are trying to illuminate the inner world of a person, spiritual conflicts, life choices based on philosophical observation. This led to the rise of psychologism in the narrative genre.

In modern stories, the composite structure also differs from the traditional form. If earlier stories had a clear beginning, development, and ending system, open endings, symbolic expressions, and internal monologues are widely used in the stories of the current era. This encourages the student to think independently without limiting him to a ready-made conclusion. Also, in Uzbek storytelling, the issue of nationality and universal humanity has been studied as one of the important scientific problems.

The stories reflect the national spirit, traditions, and mentality, but also cover issues such as general human values - love, conscience, justice, and the meaning of life. This makes Uzbek storytelling an integral part of the world literary process. From the point of view of artistic language and style, the narrative genre requires a great deal of skill from the writer. Because it is not easy to give a big meaning in a small size, to express a deep thought through a short image. Therefore, every detail, every word in the stories acquires an important artistic load. This situation shows the formation of the principle of artistic density in Uzbek storytelling. Another noteworthy point is that in modern storytelling there is a synthesis of different genres. Some stories combine elements of essays, journalism, or even drama. This indicates that the possibilities of the genre are expanding. At the same time, there are issues that have not yet been fully resolved in the scientific study of Uzbek storytelling. In particular, directions such as the comparative analysis of the narrative genre with world literature, the influence of new literary trends, the expression of postmodernism elements in Uzbek storytelling have not been sufficiently researched. This determines important tasks for future scientific research.

Conclusion/Recommendations. The scientific study of Uzbek storytelling has been conducted in different directions, and their comparative analysis reveals the multifaceted nature of the genre. In particular, Naim Karimov studies the story genre in connection with the historical-literary process and systematically illuminates the stages of its formation and development. His approach is important in understanding the development of storytelling across the ages.

From a theoretical point of view, Umarali Normatov and Dilmurod Kuronov analyze the main features of the narrative genre - brevity, plot density, drama and compositional integrity on a scientific basis. Their work serves as an important methodological basis for defining the story as an independent genre and determining the criteria for its analysis.

In the artistic-aesthetic and stylistic direction, Ozod Sharafiddinov emphasizes the issues of realism and vitality, the opening of human character in the stories. Ibrakhim Gafurov considers the language, style and skill of image creation as the main factor and connects the artistic effectiveness of the story with the means of expression. These two approaches complement each other as views that provide unity of content and form.

In the modern stage, Bakhadir Karimov analyzes the processes of renewal in storytelling, new poetic research and experimental methods, and shows the current directions of development of the genre. The

researches of these scientists are combined and illuminate the historical development, theoretical foundations and artistic-aesthetic features of Uzbek storytelling in a comprehensive way. Therefore, it is necessary to use all these approaches together to fully understand the narrative genre.

In general, the scientific study of Uzbek storytelling is a multi-directional and consistently developed process, in which historical-literary, theoretical, methodological and modern poetic approaches are combined. These studies served as an important scientific basis for elucidating the formation and development of the story genre over time, defining its artistic and aesthetic criteria, and defining its unique features as a genre.

At the same time, the results of the research show that the story genre has not only artistic, but also socio-philosophical significance. Through the story, the inner world of a person, changes in society and the spirit of the time are expressed in artistic form. This confirms that Uzbek storytelling has an important place both within the framework of national literature and in the global literary process.

However, in addition to the existing scientific research, there are still areas that have not been studied in depth or have not been adequately covered. In particular, the comparative analysis of Uzbek storytelling in the context of world literature, the study of the impact of modern literary currents - in particular, postmodernism and intertextual approaches on the narrative genre - remains one of the urgent issues. On this basis, the following proposals can be put forward:

Firstly, it is necessary to systematize the stories of each period as a separate corpus (complex of texts) in order to further study the stages of development of Uzbek storytelling.

Secondly, it is advisable to use linguopoetic, cognitive and comparative methods in the study of the narrative genre, not limited to traditional literary approaches.

Thirdly, it is necessary to form special scientific research directions for the analysis of new artistic forms and experimental methods observed in modern stories.

Fourthly, it is important for young researchers and doctoral students to create electronic scientific databases on Uzbek storytelling, digitize existing stories and place them in open scientific resources.

Uzbek storytelling is a complex literary phenomenon that combines rich historical experience and modern artistic research, and its comprehensive study is considered one of the important tasks of national literary studies. Continuing research in this direction will serve to open new scientific aspects of the narrative genre.

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