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Article



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## SMALL EPIC GENRE IN RUSSIAN AND UZBEK LITERATURE FROM THE ASPECT OF CYCLICALITY (USING THE EXAMPLE OF LITERATURE OF THE 20TH CENTURY)

**Abstract:** In the article, the author writes about the significance of the Small Epic genre in Russian and Uzbek literature from the aspect of cyclicity (using the example of literature of the 20th century) as a great writer of the 20th century and points to the main directions of his work.

**Key words:** Small epic genres, words in style, plot, composition of the work, documentary, individual, Humanism, ethical categories, social enmity.

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### Introduction

The first (initial and very short) period of development of epic genres is associated with an attempt by literature to realize itself in the conditions of a cultural and historical fracture. The circle of people who determined the appearance of the literature of these years is directly related to the pre-revolutionary cultural and historical situation; most of its representatives will soon leave Russia or lose their lives under tragic circumstances. However, the range of problems raised during these years will remain important over the next decades. The extremely time-limited period of literary development demonstrates the diversity of ideological, genre-style aspirations, and their alternativeness.

A. Serafimovich. The destinies of these writers, the works they created at this moment are signs of different writer's biographies and different trends in the further development of prose. A. Tolstoy sailed from Odessa in the spring of 1919, in 1919 - 1920. will create the first novel of the Russian diaspora - "Walking in Torment", which will be known to the Soviet reader in a later edition as the first part of a trilogy called "Sisters"; in 1923 he will return to Russia, where the socio-psychological novel of the

realist Tolstoy will be included (after revision) in the composition of the novel - epic - the most revered genre of socialist realism. Alexei Tolstoy will return to become the "Red Count", the second man of the Soviet literary world after Gorky. A. Tolstoy will continue the traditions of realism in their classical version, act as the direct heir of the elder Tolstoy, and in the future create one of the most significant works of the XX century - the novel "Peter the Great". Fueled by the general need to master the new state of the world in the forms of life itself, realism, associated with such figures as M. Gorky, L. Leonov, M. Sholokhov, A. Tolstoy, will show amazing vitality in the twentieth century; a realistic type of generalization will be able to expand the scope of a person's vision and update the traditional system of genres, adjust the system of artistic coordinates, using the experience of "non-classical" prose. However, by the end of the literary era, realism will be represented by K. Fedin, whose prose, according to the fair remark of M. Chudakova, seeking to inherit the great novelists of the second half of the 19th century and "demonstrating (let's give her due) an understanding of the narrative tradition and fidelity to models," will be "gradually degenerate under his pen into what soon

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became epics by authors with signs on office doors.” “The Naked Year” by B. Pilnyak will be one of the first works of large epic form, picking up the achievements of Andrei Bely, who quickly went from symbolism to the avant-garde. Pilnyak will stage a kind of artistic experiment that reveals the productivity of ornamentalism (in particular, motifs as a means of organizing the artistic whole), neo-mythologism and grotesque imagery.

The phenomenon of the cycle and the process of cyclization are of increasing interest to historians and literary theorists. The study of literary cyclization is carried out using the example of texts from different eras and different gender affiliations. Undoubtedly, more attention was paid to the lyrical cycle, as a result of which a number of classifications of cyclic unities were created and the characteristics of cycles were highlighted. As for prose, and especially postclassical prose, in this area much is still unclear, controversial and requires careful consideration. The study of various manifestations of cyclization in Russian and world literature helps to understand the nature of what is new that appeared in prose at the turn of the century and successfully developed throughout the 20th century. The prose of the first half of the 20th century was characterized by a steady desire for various kinds of experiments, the negation of existing canons and attempts to implement new principles of organizing literary text. This is typical both for authors prone to modernist and avant-garde types of constructing an aesthetic phenomenon, and for writers who follow traditional narrative techniques. The structures of the realistic novel no longer correspond to the aesthetic demands of the time. This was one of the reasons that many authors turned to the cycle as a kind of transitional way of combining plots, characters, and ideas into a single whole at a time when returning to the old model of the novel did not seem fruitful, and new principles were just being established.

### Materials and Methods

The word “cycle” appears in Russian artistic culture and literary criticism, apparently, no earlier than the 19th century. M. Darwin gives the first, according to his data, examples of the use of the word “cycle” as a historical and philosophical concept. V. Belinsky, in an article about “Twilight” by E. Baratynsky, expressed himself this way: “Our Russia has outlived a whole cycle of life.” K. Sluchevsky already wrote about the possibility of “a whole cycle of the most original poems,” which could arise from the images, feelings, moods of F. Dostoevsky. As for literary criticism itself, the time when the concept of a cycle appeared in science is a controversial issue. M. Darwin believes that this concept becomes commonplace in literary criticism, starting with the works of A. N. Veselovsky, i.e. approximately at the turn of the 19th century - XX centuries, and sees two

ways to further develop the concept in the twentieth century:

1) the path of free application of the concept of a cycle to various phenomena of literary creativity. In other words, a cycle is synonymous with any unity. Most likely, this type of literary cyclization is meant, which V.V. wrote about. Vinogradov, i.e. classification of literary works with the aim of constructing a truly scientific history of world literature. In this regard, the scientist combined the works of different authors into cycles.

2) the way of applying the concept of “cycle” to one object: a group of interconnected works of one poet.

The question of how wide the scope of use of the term “cycle” is not fully understood. И Lyapina, for example, proposes to separate two concepts: cycle and cyclization, saying that cyclization is an objective process that gives rise to various types of artistic unities, the main of which is the cycle itself. In turn, the cycles themselves are divided by researchers into those conceived by the authors in advance and those resulting from the subsequent combination of works written at different times and for different reasons. In M. Darwin’s terminology, these are primary and secondary cycles<sup>5</sup> (primary is a cycle that is created by the poet from the very beginning as an artistic whole. Individual texts are written specifically for the cycle; secondary is a cycle that arises from the combination of various poems written by the poet more often all at different times and for different reasons; in our opinion, such a division is quite applicable to cycles in prose - as are the definitions given by the authors below), in I. Fomenko’s terminology - author’s and reader’s<sup>6</sup> (the author’s cycle is a lyrical ensemble consciously formed by the poet, in which poems are united by a common concept. It has a system of mandatory features that fundamentally distinguish it from adjacent poetic forms, regardless of the author’s genre designation - department, chapter, book, novel in verse, poem, super story, notebook, series, etc.; reader’s, or editorial cycle, accordingly, is deprived of the unifying force of the author’s plan), in E. Khaev – bound and free (according to the researcher, the bound cycle was initially set by the author: both key and peripheral texts are equally saturated with invariants; in the foreground there are not radial connections, but linear ones, determined by a given sequence of texts; The concise cycle is not built by the author, it has a concentric composition - this means that key texts are identified that form the semantic center of the structure and correlate with peripheral texts).

One of the little-studied aspects of the writer’s work, as already noted, is the genre aspect. Meanwhile, attention to the problems of the genre is one of the fruitful trends of modern literary criticism. For genres as “forms of vision and understanding of certain aspects of the world” consolidate the objective

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content of the material of a certain era, the originality of the author's position, in which the "memory of the genre" and the transformative power of the writer's creative talent are fused together. Here the genre acts as a "crystal through which life is analyzed."

### Results and Discussions

Having made an undeniable contribution to the development of the theory of the small genre, these studies nevertheless do not exhaust the problem. All of them consider each individual genre - essay, short story, short story - without connection with other genres. Thus, the life of the genre - in its formation, dynamics and development, in attraction, repulsion and interaction with other genre forms - remains outside the field of view of researchers.

The changing characteristics of the genre are determined by the uniqueness of the country, era, and author. That is why the genre should be considered in "dynamics, in the complex of ideological and aesthetic reasons for its emergence, development, modification, impoverishment, in connection with the historical and social situation of the era, in two-way connection with the development of a literary direction, movement, with intraliterary a process of continuity and negation of what was achieved before, with the development of criticism and theory."

The concept of "genre" also takes into account the specifics of national literatures, the national climate ("each genre expresses the content of the era in its own way"18), which makes it possible to further concretize and narrow the concept of "genre" according to its "nationality": Italian short story of the Renaissance, German romantic novella, Russian novella from the turn of the century. Further concretization of the concept goes along the line of "author, creative individuality."

"Thus, the very concept of genre combines the stable and the changeable," writes N.F. Kopystyanskaya in conclusion. - Genre is stable as a general theoretical concept. The genre is variable in continuous historical development and national identity. The genre is uniquely individual." At one time, F. Schlegel noted that "each poetic work is a separate genre in itself."

Cyclization in prose of the first half of the 20th century was a process whose scope expanded, and artistic possibilities were increasingly clearly understood. The result of cyclization as one of the most important transformation processes in the literature of the period under study was the creation of more or less closely related unities from a collection of short stories to a novel. The cycles of prose works of the early 20th century have been studied in much less detail than the lyrical cycles, but at the turn of the 19th - 20th centuries. was a turning point for Russian prose, a period that gave rise to a whole series of artistic unities of a new type, genetically descended from the cycle. Writers abandoned the classical forms

of the story and novel (consciously or unconsciously), developing new principles for constructing an aesthetic phenomenon. Let us emphasize once again the most important names and texts that indicate the objectivity of the process in the work of writers, traditionally of a realistic orientation.

The idea of a cycle was embodied in the prose of modernism in a number of structures of varying degrees of coherence - from a simple collection of stories with some signs of a cyclic composition to novels of a mosaic nature. Russian modernism as a unique literary phenomenon has also been studied more in terms of verse than prose; this also applies to the cycle. Having studied a large number of modernist prose texts, we come to the conclusion that the prose cycle in one form or another was necessarily present in the work of the vast majority of modernist writers, structuring both "large" and "small" prose. It seems that the works selected for detailed analysis, in the totality of their specific features and general principles of construction, serve as sufficient evidence of the objectivity of theoretical calculations and hypotheses. The most important conclusions concern the following artistic structures. One of the varieties of the new genre was the "patchwork quilt" novel (primarily "Navy Chary" by F. Sologub), which perfectly corresponded to the needs of the time and was reflected in the works of many modernist writers. The same form is felt in Mandelstam's prose ("Egyptian Brand", "Fourth Prose", etc.), and in Balmont's novel "Under the New Sickle", and in Bryusov's stylized novels, etc. Another "subspecies" of the genre - Sologubov's cycle "Fairy Tales", a universal phenomenon, a unity, potentially capable of entering into intertextual relationships with works of different eras and cultures - like any fairy tale, because the basis of such texts is very often myth, mythological images and connections. Myth generally develops cyclically, modifying itself and changing appearances from era to era, but each time returning to its unchanged essence. Such is the relationship of the Fairy Tales both with each other and with the literary tradition. An artistic invariant, implemented in all the stories of the book "Decomposing Masks" and serving to create a cyclical unity of a new type, is a meeting of a character with a mystical (divine or devilish) being, a test through which the characters (as embodiments of a single hero) pass successfully or unsuccessfully. Sologubov's earlier cycle, "The Sting of Death," organizes something similar. Each text in any of the two cycles is undoubtedly complete and aesthetically whole, but the themes chosen by the author - life, death, their opposition and inseparability, inseparability from each other - are most deeply revealed precisely in the structure of the cycle, based on the principles of inseparability and non-fusion of plots, characters, images.

The work examines cycles as unities, the tendency to transform the cycle into a more rigidly

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connected structure, the relationship of cyclization as a technique with the genre searches of Russian writers; the uniqueness of cyclic constructions of different writers, the dominants of the structure of the text at different levels, general trends and individual manifestations of each writer, the role of various integral elements in the specific functioning of cycles as aesthetic unities are studied; the connection of new phenomena with the Russian literary tradition and the global literary process is demonstrated.

The continuity of the search for genre synthesis, complicated by constant interaction, interpenetration of creative practice and the author's reflection on his own experiences, makes it difficult to comprehensively and systematically comprehend the genre uniqueness of Prishvin's prose. What is important here is the choice of a research position, which will provide the opportunity to explore the writer's genre quests in a new way. In our opinion, this approach requires the inclusion of historical-literary and historical-cultural components in the research methodology; an objective understanding of genre processes is possible only in the broad context of artistic quests of the early 20th century.

It should also be noted that the lyrical principle manifested itself in a real way in the work of A.I. Kuprin only due to the fact that the author achieved the harmonious conditioning of a harmonious canonical plot and an organically accurate descriptive texture of the work, which seem to be inseparable from each other; moreover, they, by interacting, enhance the dynamism and emotionality of Kuprin's prose.

The direction chosen by the artist at the beginning of his creative career turns out to be decisive in the mature years of his work. Examples from short prose by A.I. Kuprin, exemplary from the point of view of the obligatory plot and compositional resource, represent an organic fusion of epic and lyrical principles. The emotional-associative plan in his stories is formed by a number of stable techniques, which are:

- symbolic character naming;
- antithesis and interdependence of rationality and emotion ;
- a dominant issue that brings the internal form of the whole into the lyrical plane, as well as a number of others, described in detail in specific chapters of the work.

All of the writer's works, to a greater or lesser extent, are permeated with a special lyrical feeling. The ways of forming a lyrical plan of content in a writer's works are varied. However, the main thing is attention to the life of the soul, not to events as such, but to the description of the experiences of these events, moreover, to the dynamism of what could be called a lyrical plot.

The following provisions are put forward for defense: the cycle as a structure and cyclization as a

process are closely related to the birth of new genre formations and therefore have always been the focus of attention of Russian writers and poets (as well as foreign ones), especially at the end of the 19th and first half of the 20th centuries. Cyclization was necessary for literature at moments when genre forms experienced a crisis under the influence of both internal and external factors. The model of the novel that emerged in the 19th century did not always satisfy both writers and readers and seemed to them insufficiently artistically fruitful and not in keeping with the spirit of the times at the beginning of the 20th century. Transformational processes in the structuring of genres among different writers are visible so clearly and clearly that this allows us to talk about the patterns of development of genres and super-genre unities; the general tendency towards cyclization in Russian realistic literature of the described period is undoubted, and the degree of cohesion of the resulting artistic unities, in which the previous typical forms move to the role of constituent parts and elements, forming a structure of structures or a complex, multilateral system of motivations, depended on the aesthetic task of the writer and his focus genre-style searches; in artistic unities, a new level of typification of heroes, forms of life and social relations appears on the basis of various incarnations of the invariant model of the cycle; the idea of a cycle was embodied in the prose of modernism in a number of structures of varying degrees of coherence - from a collection of stories with some signs of a cyclic composition to novels of a mosaic nature. F. Sologub was one of the first Russian writers who showed at the beginning of the 20th century the role of new prose structures in the development of literature in various genres - from the cycle of fairy tales to the novel.

### Conclusion

Thus, on the one hand, forgotten works are studied, their role in the literary process is shown, and little-known and forgotten texts are introduced into literary circulation. On the other hand, much attention is paid to the theoretical principles and methods of genre analysis; different approaches to epic genres are proposed, focused on semantic, formal content, inter-generic and inter-genre components.

As for foreign postmodernism, the situation around the cycle as an element of the artistic consciousness of the era is correlated with everything said above. This kind of observation of literary cyclization in modern postmodernism is, of course, sketchy in nature, since the study of prose of the second half of the 20th century is not included in the scope of this work, because the variety of genre forms of modern prose requires separate classifications. However, we can confidently assert the further development and modification of cyclization processes in the latest literature, which indicates the

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richest aesthetic potential and wide distribution of the cycle phenomenon.

Analyzing not equivalent and not identical, but interdependent literary forms in small genres, such as prose and poetry, lyric and epic, we come to conclusions that give an idea not only of the individual style of A.I. Kuprin, but also about the style of the era,

the bright exponent of which was the writer. Studying the synthesis of the lyrical and epic in the writer's stories and tales, analyzing linguistic mastery, structuring methods of lyricization in a prose work - all this is necessary for the most complete comprehension of the essence of the unique phenomenon of Russian literature.

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