

UDK: 821.111-32 D-14

THE GRADUAL IMPROVEMENT OF THE SHORT STORY GENRE IN WORLD LITERATURE²⁴

Davlatova Vazira Otabek kizi

Independent researcher, Efl Teacher,
Uzbek State World Languages University
Department of Practice Disciplines,
Tashkent, Uzbekistan
Email: vaziraotabekovna97@gmail.com
Orcid ID: 0009-0005-9100-5011
+ 998901105601

ABSTRACT

This article examines the short story genre, which is popular among academics worldwide and literary scholars. Identifying the stories, their unique traits, and how these traits have changed from the first short story works to the present is the study's goal. The following tasks made up this goal: a theoretical assessment of the importance of the short story genre in world literature. In addition, through the evolution of the short story, it is necessary to reveal how this genre has developed over time through examples of short stories in world literature, and to highlight the specific aspects of the short story genre against the background of historical conditions, literary currents and socio-political views. To analyze the evolution of the short story, this article uses the following research methods: comparative historical and sociological methods. The results of the study include the discovery of genre characteristics, terminology and concepts. The conclusion is that the study of the conventions and characteristics of the short story genre has been echoed by literary theorists, from Geoffrey Chaucer's *Canterbury Tales* and Giovanni Baccaccio's "The Decameron," to the genre requirements of contemporary short stories, to the main theme motif of short stories. To deepen and enrich the analysis, the authors include Edgar Allen Poe, Brender Matthews, V.G. Belinsky, Dilmurod Kuronov, J. F. Guimaraes, Anton Chekhov, R. and M. Shapard and W.S. It draws on the work of scholars and literary theorists such as Penn, providing valuable insights into their specific views of the genre. This article will reveal the importance of the short story genre not only in the previous era, but also in the modern literary artistic culture.

KEY WORDS

Motif, theme,
character traits, literary
environment, gradual
development, scientific
research, artistic culture,
analysis, literary trends,
genre requirements.

Received: March 5, 2024

Accepted: March 30,
2024

Available online: May 2,
2025

²⁴ **For citation (Iqtibos keltirish uchun, для цитирования):**

Davlatova V. The gradual improvement of the short story genre in world literature. // Komparativistika (Comparative Studies). — 2025. — Vol.2, № 2(6) — B. 300-317.

ЭВОЛЮЦИЯ ЖАНРА КОРОТКОГО РАССКАЗА В МИРОВОЙ ЛИТЕРАТУРЕ

Давлатова Вазира Отабек кизи

Преподаватель кафедры

практики английского языка,

независимый соискатель

Узбекский государственный университет

мировых языков Ташкент, Узбекистан

Email: vaziraotabekovna97@gmail.com

Orcid ID: 0009-0005-9100-5011

+ 998901105601

АННОТАЦИЯ

В статье исследуется жанр короткого рассказа, который привлекает внимание исследователей всего мира, в том числе и литературоведов. Цель работы – дать определение жанра рассказа, выявить его специфические особенности и проследить трансформацию данных признаков, начиная с самых ранних произведений, созданных в этом жанре, до современных рассказов. Достижение этой цели требует, в том числе, решения задачи теоретического обоснования роли жанра короткого рассказа (новеллы) в мировой литературе. Кроме того, наблюдая за эволюцией новеллы, необходимо на основе анализа научных исследований, посвященных описанию и анализу образцов жанра в мировой литературе, проследить, как она изменялась с течением времени, а также установить специфические свойства жанра новеллы на фоне исторических условий, литературной среды и литературных направлений, а также общественно-политических взглядов авторов. Для анализа эволюции новеллы в статье используются сравнительно-исторический и социологический методы исследования.

Результаты исследования включают в себя выявление жанровых особенностей, уточнение терминологии и установление различий между значениями (жанр рассказа и новеллы - как разные жанры внутри малой эпической формы или как один жанр – жанр рассказа при отсутствии их разграничения (в узбекском литературоведении). Вывод состоит в том, что изучение формирования традиции и жанровых характеристик короткого рассказа было прослежено теоретиками литературы начиная с «Кентерберийских рассказов» Джеффри Чосера и «Декамерона» Джованни Боккаччо и до жанровых норм современных рассказов, до их основных тем и мотивов. Для углубления и обогащения анализа в число авторов теоретических работ были включены такие ученые, авторы и литературные критики, как Э.А. По, Б. Мэтьюз, В.Г. Белинский, Д. Куронов, Дж.Ф. Гимарайнш, А.П. Чехов, М. Шапард и Р.П. Уоррен. Выводы, сделанные ими, содержат ценную информацию о специфике изучаемого жанра. Данная статья показывает значение жанра новеллы не только для предыдущих эпох, но и для современной литературно-художественной культуры.

КЛЮЧЕВЫЕ СЛОВА

Мотив, канон, характерные особенности, литературная среда, эволюция, научное исследование, художественная культура, анализ, литературные тенденции, жанровые требования.

JAHON ADABIYOTIDA QISQA HIKOYA JANRINING TADRIJIY TAKOMILI

Davlatova Vazira Otabek qizi

O'zbekiston davlat jahon tillari universiteti
Ingliz tili amaliy fanlar kafedrası o'qituvchisi,

Mustaqil izlanuvchi

Toshkent, O'zbekiston

Email: vaziraotabekovna97@gmail.com

Orcid ID: 0009-0005-9100-5011

+ 998901105601

ANNOTATSIYA

Ushbu maqolada dunyodagi ko'plab kitobxonlarning e'tiborini o'ziga jalb qilayotgan qisqa hikoya janri o'rganilgan. Maqolaning asosiy maqsadi – qisqa hikoyaning dastlabki namunasidan tortib hozirgi kungacha bo'lgan hikoyalarning xususiyatlari va ularning rivojlanishdagi o'zgarishlarini tahlil qilishdir. Bu maqsadga erishish uchun maqolada qisqa hikoya janrining jahon adabiyotidagi ahamiyatini nazariy jihatdan aniqlash vazifalar belgilangan. Bundan tashqari, qisqa hikoyaning tadrijiy takomili orqali ushbu janr vaqt o'tishi bilan qanday rivojlanganlini ilmiy tadqiqotlar va jahon adabiyoti qisqa hikoya namulari orqali ochib berish hamda tarixiy sharoit, adabiy muhit va adabiy oqimlar, ijtimoiy-siyosiy qarashlar fonida qisqa hikoya janrining o'ziga xos qirralarini yoritiladi. Qisqa hikoyaning tadrijiy takomilini tahlil qilish uchun bu maqolada Qiyosiy tarixiy va sotsiologik tadqiqot tahlil metodlaridan foydalanilgan. Tadqiqot natijalari - janr xususiyatlarini, atama va tushunchalarni ("short story" "qisqa hikoya", short-short story janri "eng qisqa hikoya" janri kichik epik turga kiruvchi hikoya janridan alohida janr sifatida kiritilishi: o'zbek adabiyotshunosligida "qisqa hikoya" janri, alohida janr sifatida qaralmagan") kashf qilishini o'z ichiga oladi. Qisqa hikoya janri kononlari va xarakterli xususiyatlarini o'rganish adabiyotshunoslar tomonidan Jefri Choserning "Kenterberi hikoyalari" va Djovanni Bakachchoning "Dekameron" dan boshlab o'rganilgan bo'lsa, hozirgi kundagi zamonaviy qisqa hikoyalarida qo'yiladigan janr talablaridan tortib, qisqa hikoyalarning asosiy mavzu motivigacha o'z aksini topgan. Tahlilni chuqurlashtirish va boyitish uchun muallif Edgar Allen Po, Brender Metyuz, V.G.Belinskiy, D.Quronov, J.F.Guimaraes, Anton Chexov, R. Shapard va W. Penn kabi adabiyotshunoslar nazariyalariga murojaat qiladi, ularning qisqa hikoya to'g'risida o'ziga xos xususiyatlari to'g'risida qimmatli tushunchalarga tayanadi. Ushbu maqola qisqa hikoya janrining nafaqat oldingi davridagi hamda hozirgi zamonaviy adabiy badiiy madaniyatdagi ahamiyatini ochib beradi.

KALIT SO'ZLAR

Motiv, konon, xarakterli xususiyatlar, adabiy muhit, tadrijiy takomil, ilmiy tadqiqotlar, badiiy madaniyat, tahlil, adabiy oqimlar, janr talablari

INTRODUCTION

A short story is a type of mini-epic that represents three elements: It represents a single action that takes place in one place, in one day. V.G. Belinsky's description of this genre characteristic is the summary of the short story: "Once upon a time and somewhere in the story" is an episode from the unbroken poem of the human destiny. A story is a book broken up into a thousand chapters. Some stories and incidents are insufficient for a drama or novel, but ultimately represent the most profound and unforgettable life lessons preserved for centuries. The narrative selects these stories and incidents and places them within its specific parameters. According to Edgar Allan Poe's "Philosophy of Composition", the most crucial rule is that a short story should be read in a single sitting (Alan, 1984; 77). The short tale is "a joyful art, a vivid and moving entertainment; it may be frightening" according to H. G. Wells (Fatma & Gulnaz, 2012; 2). Dilmurod Kuronov, in his book "Literary Dictionary of Science," there is a transition between the story and the novel: in the story there is only one story from the hero's life, in the novel there is a large period of the hero's life in the complex system of social relations, in the story there is a stage of the hero's life, in the story the story is the focus of the story, in the novel the focus is on the world perceived by the hero, the hero is always in the middle of the story. (Kuronov, 2004; 388) Short stories don't have a standard length. In terms of word count, there is no formal boundary between a story and a novel. In a short story, a character, an event, and an emotion, or a situation involving many emotions, are all derived from a single story. Before the 19th century, the short story was not considered a literary genre, although many consider it a modern genre, as old as our language. In the distant past, humanity has enjoyed all kinds of short stories based on fables, such as romances, morality tales, short and historical stories, fairy tales. But it was not the 19th and 20th century that gave these types of short stories the term "short story" at the time, but the beginning of the short story. These stories have spread through written and oral traditions in different countries and cultures. So Santos mentioned that a short story emerged from an oral tale, a fable (Santos, 2012; 25). The oral storytelling customs that led to Homer's lyrical epics, including the

Iliad and the Odyssey, served as the model for short stories in the beginning. These oral narratives, which often contain recurrent phrases and epithets, are frequently presented in song or rhythmic form. Stories have been adapted, translated, and remembered using these stylistic devices as mnemonic aids.

The oral tradition of storytelling in Europe dates back to the 14th century, with Geoffrey Chaucer's "Canterbury Tales", Giovanni Boccaccio's "Decameron", and "One Thousand and One Nights", a collection of short stories. "The Canterbury Tales" (written around 1388-1400) is a medieval literary work by the poet Geoffrey Chaucer (1343-1400 AD), consisting of twenty-four tales in many literary genres, ranging from fate to love, marriage, pride, and death. After the introduction, each tale is told by one of the heroes (thirty-two in all) who make the pilgrimage to Thomas Becket's Shrine in Canterbury. The collection of folk tales "One Thousand and One Nights" is a collection of fairy tales written mostly by Middle Eastern and Indian authors of unknown origin and authorship. "The Thousand and One Nights" is a collection of fairy tales that have evolved over the centuries. Initially collected orally, it was gradually expanded with the addition of new oral tales in different times and places. The collection went through six stages of development, with additions from Persian, Arabic, and Egyptian sources, and in its final version included tales of anti-Islamic crusades and Mongol influence.

The architecture of the short story: structure and form. There are connections between mythology, folklore, romance, genre theory, cognitive science, narratology, speech analysis, and the visual arts through discussions presented as short stories. Initially intended to bridge poetry and fiction, the short tale has evolved to show its versatility (Hanson, 1985; 47). In addition to the novel and the lyric, the short story is also associated with the essay, the letter, the cinema, and the photograph, as well as the painting and visual arts, and the short story is seen as a close cousin of these fields. The short story has been likened to a form at the margins, because the genre of the story has been theoretically neglected for many years. Irish writer Frank O'Connor was the first to define the short story as "the lonely voice of outlawed

figures wandering about the fringes of society”. In his view, the short story “never had a hero”. Mary Louise Pratt also links the short story to regional, gender, and political marginalization (Saeed Abbasi & Al-Sharqi, 2016; 2) He believes the genre will flourish in new groups emerging in national literatures or in regions seeking to assert their voice in the process of decolonization (Pratt, 2012; 83). Because the short story is situated at various intersections, defining the genre of the short story has been problematic (Gillespie, 1967; 117). By stating this point, the author implied that in some countries, including America and France, a short story was developed well as a genre in the XIX century, while in other countries in England and other countries, it was not established well. Attempts to clarify have been very varied: short stories have been approached in terms of unity (Poe, Brander Matthews), brevity, intensity, and sharpness (Oates, Bader, Friedman, Cortázar) (Carol, 2012; 107), lyricism (Lukács, Moravia), subject matter (O’Connor, 2012; 87), concept, idea, and mystery (Exenjbbaum, May, Rohrberger), hybridity (May, Pratt) (May, 2012; 72), fractals (Leslie Marmon Silko), and conclusion (Lohafer, Gerlach) (Lukács, 51; 1971). However, it’s still hard to pinpoint the unique characteristics that set it apart from other genres. Different problems and perspectives have also informed the discourse in this genre: the emergence of the short story in myth and oral narrative (May); its focus on the inexpressible (Rohrberger); the issues of length in the form of a modern interest in the minimalists (Zavala, 2007; 86); its association with fragments, endings, or frames (Reid, 1963; 83) or the shared relationship of the short story with novels, poems, autobiography, letter writing, music, etc. According to the Russian formalist Boris Eikhenbaum, the short story is the basic elementary form that has retained its strong connection with myth, shortened and concentrated. He believed the short story and the novel were not merely different, but also diametrically opposed. The novel is synchronous, with elementary form. The primary distinction between them is their length. The short story, on the other hand, uses the metaphorical language of poetry, along with its immediacy and suggestion strategies, while sharing genre traits with the book. Despite using the same literary format, the novel and the short tale have different artistic styles (Shaw, 1995; 3).

American culture is considered a pioneer of the short story. In the early 19th century, Washington Irving's "Rip Van Winkle" (1819), Nathaniel Hawthorne's "Twice-Told Tales" (1837), and Edgar Allan Poe's "The Fall of the House of Usher" (1839) created the first short stories.

METHODS

This article uses historical comparative and sociological, which are the main methods of scientific creative methods, to analyze and study the empirical development of the narrative genre in world literature. In the comparative historical method, the importance and development of the short story genre in English and American literature are historically compared: while the short story genre originated and developed in American literature, this genre is ignored in English literature, and the main focus is on the novel genre, which is why the "Three-volume novel" system is cited as the basis. By contrasting the American and British short story genres, Brender Matthews explains why the American short story genre is more advanced than the English short story genre, and why the English "three-volume novel" system creates less demand for the short story genre in the UK: writers of short stories are not financially incentivized and popular, while writers of novels in three volumes are well paid. As a result, most writers refuse to write short stories. In the 19th century, there were far fewer short stories in English literature than in American literature. However, some of the shortest pen-wielding authors in English literature are Stevenson, Besant, and Anstey.

The sociological analysis method was used, which analyzes the ideological aspects of the short story. In this case, the artistic reality of life events process (Kipling was deeply affected by the tragic disappearance of his daughter, and wrote the sociological method story called "they". In this story, the injustice of society is explained by the cruelties that are inflicted on young children. The excitement of the story and the unanswered questions surrounding the children reveal Kipling's grief and longing for his missing daughter) and the social roots of the artistic elements.

RESULTS

In 1885, in the American literary magazine “Lippinoots”, Brender developed the laws of the short story, thereby introducing it to literary critics as the “short story” genre. He distinguished between the novel and the short story, and set the following requirements for the latter: 1. Originality 2. unity 3. compression 4. brilliance of style 5. action 6. form 7. substance 8. fantasy (if possible) (Stanhope, 1927; 7). That same year, Matthews became the first person to call a new genre the “short story” (Saeed Abbasi & Al-Sharqi, 2016; 2)

. It is interesting that in Uzbek literature, there is still no “short story” as a genre. His book “The Philosophy of the Short Story” (1901) is also dedicated to the short story genre. In this work, Brender Matthews discusses the differences between the novel and the story, noting that, although the short story genre was shaped by Chaucer and Boccaccio, there was no writer who wrote in the short story genre until Hawthorne and Poe, but many novelists during these five hundred years: the unity of expression in the short story is absent in the novel genre, and in this respect the short story resembles the classic French drama, just as the short story consists of one place, one day, one character. The second difference is that the main theme of the novels is love, because in this genre, the love theme is the means by which the long-running events are kept interesting until the end. There are also novels that are not based on the theme of love (Robinson Crusoe), but most novels emphasize that love is the main tool of conversation: *“However, the author of short tales is not subject to such restrictions. Of course, he can write a story about love if he wants to, and if it organically and enrichingly enters his story. However, he doesn’t have to worry about love at all unless he wants to. Some of the best short tales are also love stories, such as “Margery Daw” by Mr. Aldrich, “Mrs. Knollys” by Mr. Stimson, and “Love in Old Clothes” by Mr. Bunner. However, most of them are not love stories. I believe that if we selected the top ten short stories, we would discover that less than half of them mentioned love at all. The love of a man for a woman, which is typically the main topic of discussion in a novel, is barely mentioned in the “Snow Image,”*

“Ambitious Guest,” “Gold Bug,” and “Fall of the House of Usher.” (Lippincott’s Magazine, October 1885). In addition, by contrasting the American and British short story genres, Brender Matthews explains why the American short story genre is more advanced than the English short story genre, and why the English “three-volume novel” system creates less demand for the short story genre in the UK (Zverov 1999; 54): writers who write only three-volume novels are well paid, while short story writers do not receive financial incentives or popularity. As a result, most writers are reluctant to write short stories. In the 19th century, there were far fewer short stories in English literature than in American literature. For example, the short-story genre in English literature includes authors such as Stevenson, Besant, and Anstey. In the 1880s, the modern short story emerged and developed in Britain. In English literature, the most famous short story writers were R. L. Stevenson (1850-1894), Rudyard Kipling (1895-1936), and H. G. Wells (1866-1946). In contrast, American literature lacked the “three-volume novel” system, which judged a work of fiction not by its length or shortness, but by its semantic quality and quality, so that popularity and good financial incentive were also achieved through writing short stories. *“The United States has a demand for short stories that Great Britain does not, or at least not, to the same extent. For the American magazine, the short story is important. However, the serial novel is the only significant item in the British magazine, “The writer of three volumes is the best paid of literary laborers in England.” In England, three-volume novels have supplanted short stories” (Lippincott’s Magazine, October 1885).* In French literature, the short story is known as Émile Zola, and in Russian literature, it is known as Turgenev, who commented that in other countries, the short story is not yet available. Effie May Stanhope, in her 1927 study *Six Representative American Masters of Short Story Technique*, divided this period of the short story into the following phases:

- a) Washington Irving (1783-1859) - first interval - from Irving to Hawthorne
- Nathaniel Hawthorne (1804-1864) - the second interval - from Hawthorne to Po

- b) Edgar Allen Poe (1809-1849) - the third interval - from Poe to Bret Harte
- c) Bret Harte (1836-1902) - fourth interval - from Harte - to Hamlin Garland
- d) Hamlin Garland (1860-1940) - fifth interval - from Garland to O. Henry
- e) O. Henry (1862 - 1910) (Stanhope, 1927; 7)

Washington Irving was the first writer to use “local color” effectively, using artistic details to portray the nationalities, people, and landscapes of America in his stories, and bringing humor to the genre to make his short stories appealing. Hawthorne’s contributions to the short story include depicting only one critical situation, that the short story ends with a moral judgment, and that the short story is enriched with themes from German fantasy romance with moral overtones. And Edgar Allen Poe systematized the short story genre, bringing to it a unity of structure and wholeness of effect, and also removing the short story from its everyday themes, giving the short story a journalistic aura and appearance. In English literature, Walter Scott’s “The Two Drovers”, written in 1827, is the first short story in the genre. Overton, W. and A. J. (1986) “Scott, the Short Story and Its History: The Two Drovers” contains an analysis of the above story by Walter. Overton’s article examines the significance of Walter Scott’s short story “The Two Drovers” in terms of the development of the short story form and its historical expression. Summary of this article: The Origin of the Short Story: Overton acknowledges Scott’s influence on the emergence of the short story genre in English literature, noting his contributions alongside Walter Allen’s views on the subject. Scott’s short stories: He wonders why Scott wrote short stories, but then abandoned the form, and why it was not re-adopted by many British writers until the late 19th century. In this article, Overton selects “The Two Drovers” as the best example to consider the characteristics of Scott’s short stories, particularly its historical aspects. The works of Russian author Anton Chekhov, considered the indirect founder of the contemporary short story, also contributed to the advancement of scientific views about the genre. Through the introduction of new literary fiction trends and forms in the 1890s, Chekhov transformed the short story. His rejection of the narratives that make up the beginning, middle, and finish of his stories, his refusal to address the

characters, and his disregard for the composition's use of culmination and resolution all helped define a new style (Saeed Abbasi & Al-Sharqi, 2016; 2). His short story "A Letter to a Learned Neighbor" is a story in this style, with the introduction of a landowner named Vasily Bulatov, who is writing a letter to his neighbor, a scientist. In a condescending and somewhat humorous way, Vasili describes himself as "an insect without a brain". Despite his humble self-description, Vasili is impressed by the scientific achievements of his neighbor. At the same time, he expresses skepticism and even dismay about these scientific discoveries, calling them "sharp nails driven into my throat". His letter is full of spelling mistakes, again confirming his ignorance and contempt for the world of science. For example, he criticizes the scientific theories of a neighboring scientist, whom he calls the "pearls of wisdom":

"Автор текста выражает резкое несогласие с теорией эволюции человека от обезьян. Он считает, что если бы человек произошел от обезьян, то у него были бы хвост и грубый голос, а люди стали бы объектом показа в зверинцах. Автор использует сарказм и иронию, чтобы подчеркнуть свою точку зрения. Он задает риторические вопросы о том, почему люди носят одежду, а обезьяны нет, и почему люди любят женщин, если бы от них пахло обезьяной. В целом, автор текста выражает негативное отношение к теории эволюции и демонстрирует убеждение в том, что человек не мог произойти от обезьян." (Chehov, 1883) You claimed that humans evolved from ape tribes, from apes. Forgive me, but I don't agree with you on this important point. Because if the ruler of the world, the most intelligent breathing creature, had come from a stupid and ignorant ape, it would have been a monkey with a voice and a wild voice. If we were monkeys, the apes would have taken us to see the cities, and we would have paid to show each other, dance at the orders of the apes, or sat behind the bars.

This narrative style suggests the story has no plot, but rather an architecture with no beginning and no end, that invites the reader to think about the conclusion, to explore the meaning. And the famous English writer, Joseph Rudyard Kipling, was born in British India, which had a huge influence on his work. He made a significant contribution to English literary scholarship through his novels, short stories, and

poems. Popular story collections include the “Maugli” (“Jungle Book”), which was edited into a single full-length film in 1973 (with some episodes shortened), “Kim”, and “Just So Stories”. His literary legacy also includes “The Man Who Would Be a King” and “They”. It’s a collection of short stories, like “They” and “Mary Postgate”. Kipling’s mastery of the short story was widely recognized, and his children’s books testify to his ability to tell timeless stories with rhythm. His story, “they”, written in the sociological method in 1904, tells the story of a group of lost travelers in the village of Sussex, where he was born, who seek refuge in a wonderful house belonging to a blind woman who cares for children. And what’s surprising is that these children are reluctant to interact with this strange passenger and are suspicious and afraid of him. The mystery of these children’s identities and their flight from the stranger forms the core of the story. The theory is that Kipling was deeply affected by the tragic disappearance of his daughter a few years earlier. The story’s exciting setting and the unanswered questions surrounding the children reflect Kipling’s grief and longing for his missing daughter. Although he was offered prestigious positions, such as the Poet Laureate and a knighthood, he declined. However, his legacy has been controversial due to changing political and social conditions. While some continue to applaud his creative work, others criticize his views on colonialism. For example, his short story “The Man Who Would Be a King”, published in 1888, tells the story of two men who dream of becoming the king of Afghanistan. Their plan succeeds at first because they convince the locals of their divine status. However, when one of them is wounded by his wife, it becomes clear that they lack the divine qualities, revealing their human weakness. This betrayal of their divinity would lead to a swift revolt against them. This story is often seen as a commentary on British rule in India. In George Orwell’s essay “Shooting an Elephant”, he shows that the British Empire’s attempt to portray itself as a pillar and a god ultimately backfired. They had to expose their own faults and weaknesses, like any human, which led to a loss of respect and ultimately contributed to the downfall of their empire. Written during World War I in 1915, it describes the mental anguish of Mary Postgate, a loyal servant who secretly crushed Winnie, the son of

the family for whom she worked. Mary is devastated by the tragic death of Vinnie in a flight training exercise, but she hides her grief. When the downed pilot lands in his garden, he sees an opportunity to take revenge on the enemy for Vinn's loss. This story, with its ambiguous ending, can be interpreted in many ways. On the one hand, this can be seen as conflating Germans with patriotism, reflecting the strong anti-German sentiment of the time. Whatever the case, Kipling's literary legacy remains a controversial but influential figure in history, renowned for his unique portrayal of the British Empire and his ability to tell a great story. This genre of story reached its peak in the United Kingdom in the early 20th century. Although there is no maximum word length for short stories in English literary scholarship, they typically range from 1,600 to 20,000 words, which is much shorter than novels. According to researcher Shapard, writers have likened a novel to a mammal, a short story to a bird, and the shortest short story to an insect to make it easier to learn (Saeed Abbasi & Al-Sharqi, 2016; 2).

DISCUSSION

In 1937, Elizabeth Bowen noted that "The short story is a young art of this century and has developed simultaneously with cinema and photography" (May 1994; 152). In the words of Mary Rohrberger, the artistic work of Hickey is as old as the history of literature.... But the short story, as we know it today, is the newest of literary genres (Rohrberger, 1976; 80). Charles May notes the short story was, from its inception, a hybrid, combining the metaphorical style of Old Romanticism and the metonymical style of New Realism (May, 2013; 72). Although the short story has evolved on its own, it has been theoretically neglected compared to other genres, such as poetry, drama, epic, or novel. Half a century ago, it was not literary critics who theorized about this genre, but its practitioners: in the nineteenth century, Edgar Allan Poe, Herman Melville, and Anton Chekhov; and in the twentieth century, Henry James, Flannery O'Connor, Julio Cortázar, and Eudora Welty, among others. Although critical and theoretical investigation of the short story has developed during the final decades of the twentieth century, interest in the form has

been continuously increasing since the 1960s. The short story's rise as Poe's critical criticism facilitated a genre in the middle of the 1800s.

As the first theorist of the narrative genre, Poe discussed issues of form, style, length, design, authorial intent, and reader impact. Judging by the status of the short story as a genre, he considered it second only to the lyrical form in the pantheon of art. Its compact and unified form, which shares a lyrical nature, allows the short story to achieve effects that are unattainable in a novel. He also observed that the short story genre's brevity and intensity created a strong "undercurrent of suggestion". Poe was the first to consider the outcomes as the crucial elements of compositional strategies. Efforts to explore the short story as a relevant science can be seen in the theoretical collection "Coming to Terms with the Short Story", "Short Story Theories at a Crossroads" and "The Tales We Tell: Perspectives on the Short Story", 1983 by Susan Lohafer (Saeed Abbasi & Al-Sharqi, 2016; 2). Rather than any other components in a story, Lohafer connects the story with the closure elements and analyzes the reader's perception of the narrative and the pre-conclusion view. Similarly, John Gerlach's *Toward the End: Closure and Structure in the American Short Story* (1985) creates a comprehensive system of closure categories for the short story, based on the assumption that endings require us to read the entire text and endings themselves (Gerlach, 1985; 46). The study of autonomous short stories, which emphasized various interconnections between works in the same volume, introduced a new genre for theoretical analysis called sequential short story cycles (Forrest Ingram, 1971), sequential short stories (Luscher, 1989), and compositional short stories (Lund Dictacks, 1999; 148). As Rolf Lund Roxtein has pointed out, short story compositions go back to Boccaccio's "Decameron" or Chaucer's "Canterbury Tales" and are based on independent, but interconnected stories and episodes that represent the earliest of the tales. The study of short story composition focuses on the different textual strategies, networks of associations, and key patterns, themes, characters, and motifs that exist. Beginning in the 1980s, many studies have examined short works of art from different schools and artistic periods, such as

modernism or postmodernism. “Short Stories and Short Fictions, 1880-1980” (1985), by Clare Hanson, as well as her collection “Re-reading the Short Story” (1989), and Dominic Head’s “The Modernist Short Story” (1992), which analyzes the many ways in which modernism has altered the modern art form, replacing the subject with mood, the inner impression. “The Postmodern Short Story: Forms and Issues” (2003) by Farhat Iftekharudin also explores the next stage in the evolution of the narrative genre through the analysis of postmodernist works of art, a literary movement that emphasizes the fallacy of truth, the adaptation of artistic methods to the theme of the work of art. In the 1980s, Wayne launched two series, one on short fiction studies and the other on the critical history of the short story. *Modern Fiction Studies* published form-specific issues (1982) and the Dutch journal *Poetics* (1988); the *Journal of the Short Story in English*, founded in 1983, launched its first international conference in 1989, which was to become a biannual event; and by 1994, the short story genre, which formed the basis of the journal, had already established an autonomous field of study.

CONCLUSION

In this study, the definition of the short story genre was analyzed by several literary scholars and theorists, and the specific characteristics of the short story genre and genre conventions were partially revealed. From the earliest works in the short story genre to the present day, the stories and their characteristic changes, and the importance of the short story genre in world literature, were theoretically determined. Researchers have studied this genre in its phases to develop the requirements for writing a short story. In addition, through the development of the short story, it was revealed how this genre has developed over time through scientific research and world literature short story examples, and the specific aspects of the short story genre were highlighted against historical conditions, literary environment and literary currents, socio-political views. The conclusion is that the study of the conventions and characteristics of the short story genre has been echoed by literary theorists, from Geoffrey Chaucer’s *Canterbury Tales* and Giovanni Baccaccio’s

“The Decameron”, to the genre requirements of contemporary short stories, to the main theme motif of short stories. It is important to note that Brender Matthews used the term short story in 1885. Although the short story was declared a separate genre, it was not yet recognized as a separate genre in Uzbek literature. To deepen and enrich the analysis, the authors include Edgar Allen Poe, Brender Matthews, V.G. Belinsky, Dilmurod Kuronov, J. F. Guimaraes, Anton Chekhov, R. and S. Shapard, and W.S. Scholars and literary theorists such as Penn have been consulted, providing valuable insights into their specific views of the genre.

REFERENCES

1. Alberto Moravia. (1954). The short story and the novel. In C. May (Ed.), The new short story theories (pp. 147-151).
2. Allan H. Pasco. (1991). On defining short stories. In C. May (Ed.), The new short story theories (pp. 114-130).
3. Anton Chekhov. (1883). A letter to a neighbour.
4. Bardolph, J. (2001). Telling stories: Postcolonial short fiction in English. Amsterdam: Rodopi.
5. Bader, A. L., & Friedman, N. (1945). The structure of the modern short story, and what makes the short story short? In C. May (Ed.), The new short story theories (pp. 107-115, 131-146).
6. Belinskiy, V. G. (1948). *Sobr. Soch.* (Vol. 3, pp. 112-113).
7. Bowen, C. (1952). The Faber book of modern short stories (p. 256). In C. May (Ed.), The new short story theories.
8. Chekhov, A. (1883). A letter to a neighbour.
9. Clare Hanson. (1985). Short stories and short fictions, 1880-1980. London: Macmillan.
10. Cortázar, J. (1980). Some aspects of the short story (p. 246).
11. Douglas Hesse. (2011). A boundary zone: First-person short stories and narrative essays. In L. Lohafer & C. Clarey (Eds.), Short story theory at a crossroads (pp. 85-105).

12. Fatma, G. (2012). A short history of the short story: Western and Asian traditions. Modern History Press.
13. Farhat Iftekharudin. (2003). Contemporary debates on the short story. Westport, CT: Praeger.
14. Fernández, J. F., & Bretones. (2007). Contemporary debates on the short story. Bern: Peter Lang.
15. Gillespie, G. (1967). Novella, nouvelle, novela, short novel: A review of terms. *Neophilologus*, 51(1), 117-127.
16. Gelder, K. (1984). The short stories of Robert Louis Stevenson.
17. Guimaraes, J. F. (2012). The short-short story: A new literary genre. Strategic Book Publishing.
18. Hanson, C. (1989). Re-reading the short story. New York: St. Martin's.
19. Lukács, G. (1971). The theory of the novel. Cambridge, MA: MIT Press.
20. May, C. (1996). Prolegomenon to a generic study of the short story. *Studies in Short Fiction*, 33(4), 461-473.
21. New, W. H. (1987). Dreams of speech and violence: The art of the short story in Canada and New Zealand. Toronto: Toronto University Pre.
22. Poe, E. A. (1984). Edgar Allan Poe: Essays and reviews. Library of America.
23. Pratt, M. L. (1981). The short story: The short and the long of it. In C. May (Ed.), *The new short story theories* (pp. 104).
24. Quronov, D. (2004). Introduction to literary studies. People's Heritage Publishing House named after Abdulla Qodiriy.
25. Reid, I. (1999). Generic variations on a colonial topos. In *The Tales we tell* (pp. 83-90).
26. Santos, A. (2012). The paratactic structure in the Canterbury tales: Two antecedents of the modern short story. In V. Patea (Ed.), *Short story theories: A twenty-first-century perspective* (pp. 25-48). New York, NY: Rodopi.
27. Shapard, R. (2012). The remarkable reinvention of very short fiction. *World Literature Today*, 86(5), 46-49.

28. Shaw, V. (1995). The short story: A critical introduction (3rd ed.). Longman. (Original work published 1983)
29. Zverev, A. M. (1999). Vashington Irving M. (Vol. 2, pp. 55–96). ISBN 5-9208-0008-9.
30. https://en.wikipedia.org/wiki/Short_story
31. <http://community.worldheritage.org/>