

Literary Types of Epic Genres and their Analysis

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Annotation: *In this article, various genres of artistic works, important aspects of the period are analyzed in depth, and the ideas and problems that attract the attention of many people are analyzed.*

Keywords: *Sense of time, Character, Plot, Genres, epics and short stories, short stories and essays, feuilleton.*

Introduction: Works of art are so diverse that they are divided into three main types based on what and how they represent. These are: epic, lyric, drama. To analyze the important features of the period (about what) in depth, to highlight the ideas and problems that attract the attention of the majority, and to express the thoughts born on this basis in a clear and representation through new images (how to describe) is a whole, integrated process.

Just as they cannot be separated from each other, epic, lyric, and drama are a single literature (tree). Their root, body is one - only this "body" - it consists of three "horns" - literary types.

Although all three types feed from the same basic life, and all three explore the world of what could be, at the same time, each of them has a subject that gives them their own identity. An epic is an event, a lyric is a spiritual experience, and a drama is an action. The hero of an epic is an event, the hero of a drama is a human personality (V. Belinsky), the hero of a lyric is a person's inner feelings.

For this reason, today it is unreasonable to invent "lyro-epic type" poetic novel, epic, ballad, parable, "historical-artistic type" essay, reportage, diary, because they do not have their own subjects.

That's why V. Belinskiy says: "There are only three types of poetry... there can be no more than that" and we proceed to reveal the laws of types and genres based on this fact. From this, it is determined that according to the subject of each type, all the means that create an artistic work - character, plot, conflict, artistic language, elements acquire different characteristics. History is the main character of the epos, since great events that affected the fate of the nation are recorded. For this reason, both the fate of the nation and the fate of an individual depend on a historical event of worldly importance, this historical event drives them and decides their fate.

Main part: It is clear from this that the epic is dominated by the event, not the person. According to this basis, its specific laws are as follows:

In terms of the author's attitude to life. In the epic, the artist describes life "like Homer, the event as something separated from itself" (Aristotle). "The poet is not visible in this; a certain plastic world develops by itself, and the poet remains as if a simple narrator of the event that arose by itself" (V.G. Belinsky). This is impartiality, objectivity.

From the point of view of the sense of time. There is a certain distance between the events of the past narrated in the epic and the time when the work is being created. The artist works as a storyteller of a past event. In particular, the events in "The Past Days" take place in the second half of the 19th

century, and it is narrated by A. Qadiri in the twenties of the 20th century (1926).

In terms of size and appearance. If we look at a novel that combines all the features of an epic, it is a huge work. In terms of appearance, it consists of many sections and chapters.

If life is a single river, then the epos tries to cover this river with all its scope and strength (I. Sultan). Such scope and events provide an opportunity to discover all the leading aspects of the depicted characters (by showing the life path and activities from birth to death), to describe in detail in accordance with the idea.

For example, Tahir Malik stated that he worked for 17 years (he started the work in 1984) on a good short story consisting of four books - "Shaytanat", which contains about 200 characters, 50 of which are the main characters ("Marifat" newspaper, 1 December 2001).

As the art of "event - showing the character" (R. Welleck and O. Warren), the means of revealing the character is the plot, and the plot, in turn, is the history of the interactions of the characters in the work, their formation and development. For this reason, it lives in abundance in the epic. Since the epic likes many life details, the plot opens up all the possibilities. The plot is created in accordance with the theme and idea of the work, that is, it obeys the universal law that follows the logic of the characters from the logic of the events in the work, and the logic of the events from the logic of the characters.

The harmony and cooperation between the character and the event should be at such a level that the event should be the key to clearly show the character, and the character, in turn, should be the key to understanding the essence of the event (typical situation). In the end, this key must reveal the vitality and contagiousness of the idea. Based on this law, in an epic work (for example, the events of three directions in "Days of Past"...) there are many directions of the plot, and the chain of events consists of certain stages (prologue - initial state - node - development of the story - culminating peak - solution - conclusion) grows with.

In the epic, the speech of the author and the speech of the characters become a complete event in a complex connection with each other.

Since the author is the narrator of all his works, he performs the function of "commander": he describes the position, thoughts, opinions, conditions... of each character through words, the thoughts in the work moves them towards the realization of the idea. He connects these situations and explains them to the reader.

At the same time, it impressively reveals its spirituality and potential. Because every person's speech reflects his wholeness (spiritual mood and feelings), that's why words are considered a mirror of character."As V. G. Belinsky wrote, "the content of a lyrical work is not the development of an objective event, its content is the subject itself and everything that passes through it... that occupied, excited, delighted, saddened a person, everything that pleases, calms, excites, in short, everything that forms the spiritual life of the subject, everything that enters the subject, everything that appears in it, the lyric accepts all this as its legitimate wealth" (Selected Works, page 184). So, the main feature of the lyric is the experience that occurs in the heart of the poet, the art of expressing the feelings caused by this experience through words.

In terms of the author's attitude to life. The artist "does not change his personality and remains himself" (Aristotle). "In this, poetry remains in the element of the inner world, within the perceiving and thinking imagination; in this, the soul passes through the external reality, hides itself inside, and gives poetry the unparalleled brilliance and brilliance of the inner life that reflects the external world. In this, the personality of the poet is shown in the foreground, we accept and understand everything only and only through him" (V. Belinsky). This is personality, subjectivity.

Genres underwent various changes during the development of the literary process (including, if we compare the scope of the ancient epic with the ocean, the modern epic is a world in miniature), condensed and enriched. In accordance with social and spiritual development, some (for example, the ghazal in the history of our classical literature) took the lead, some fell out of use (for example, the

problem in the Uzbek literature of the 20th century), some (for example, (sonnet, novel, tragedy) appeared in our 20th century literature. Condensation, especially in the epic form, is still ongoing. This feature is clearly visible in the genres of epic, epic, novel, short story. "There are important reasons for compacting genres in this way in terms of size. First of all, this phenomenon is related to changes in people's lifestyle. People's time is getting tighter as the years go by. Because they constantly seek to improve and make their living conditions comfortable. Their work is increasing more and more. As people's needs increase, their time becomes more valuable. In times when time is becoming scarce, people find it difficult to read a five hundred thousand page novel. People will not have time to read such a voluminous work. The nature of a person is such that if he sees that he can do something, he will do it. If not, it will not disappoint. In general, the volume of the novel was shortened due to the increase in the value of time in people's lives. In his novels, the famous writer Honore de Balzac (1799-1850) described in detail the clothes of his characters, which tailor made them, how to get to his house, and the scenery of the place. there are no such fine details, page after page of natural scenery. Now the novels of such writers as Stendhal (1783-1842), Zolya (1840-1902), like the works of Balzac, have become obsolete with their verbosity. The genre of the novel has become compact in exchange for abandoning its traditional multiplicity. With this change, it adapted to the lifestyle needs of modern people.

However, despite these changes, the unchanging laws of genres (for example, ghazals are written in aruz, rhymed in the style of a-a, b-a, v-a...) have been preserved and are still used in practice. But studying the invariable rules of genres on the example of a single genre does not give the expected result, it is better to study it in the unity of specific genres, only then the historical and specific period features of artistic thinking will be taken into account. By the way, as we mentioned above, there is no pure literary genre, just as there is no pure literary genre. The characteristics of one genre can live in the other, but it will not be a claimant to the leadership and defining characteristics. According to these principles, taking into account the similar and different aspects of genres, it is more reasonable and necessary to divide them into types and to reveal their own invariable laws within the type.

Writers such as Abdulla Qadiri, Hamid Olimjon, Gafur Ghulam, Abdulla Qahhor, Nazir Safarov, Sunnatilla Anorboyev made a significant contribution to this genre of Uzbek literature of the 20th century. A feuilleton (it. feuilleton - leaflet) is a satirical genre that often explores the real vices in life, the flaws of specific people who carry these vices, and vividly exposes its social essence. Moreover, what D. Zaslavsky said is very reasonable: "The factual aspect of the column should be very clear. You cannot fabricate a fact or add anything to it. The literary aspect of the column is the work of the columnist, it depends on his skill, artistic taste, and ideological level."

Conclusion: It can be seen from this opinion that not all inconsistencies in life, light-hearted events, but concrete (targeted) shortcomings and vices that have social value and are obstacles to development, have deep roots, causes, and essence researched and analyzed; after that, the "ripe" material is processed in a literary sense: a form suitable for the content is invented; methods of comparison or gradual sequential description, typification, enrichment with artistic texture, etc. are used. In the end, the satirical image, which is the heart of a documentary or literary feuilleton, appears with its full character. These are the works of A. Qahhor "Instigator", "Quyushkan", "Bribery", "Sausage Gori" by Said Ahmad, "Five Pictures in the Museum", "Hypnosis" by H. Tokhtabayev.

Khatira Arabic word, meaning: "1) memory, 2) Remembered impression about someone or something, 3) name") is also a documentary genre. It does not consist of simply telling (writing) what he saw and forgave, but it should consist of a comprehensive and impressive image of an important event. Often, memoirs about the life and work of a certain artist are narrated in memory, this narration is based on facts and evidence, and requires deep analysis and research. For example, memoirs such as Habibulla Qadiri's "About My Father", Almas' "Ta'zim", Said Ahmed's "What I Lost and What I Found", Zarifa Saidnosirova's "Oybegim Mening", Kibriyo Kahhorova's "Quarter Asr Hamnafas", Shukrullo's "Jewelry Chest". It leads us to a more complete and deeper understanding of the creative and human images of artists such as Abdulla Qadiri, Gafur Ghulam, Oybek, Abdulla Qahhor, to a

more fundamental understanding of the heroes who inspired them, to enter more into their creative laboratories, the creation process of their famous works, creative gives an opportunity to draw lessons and instructive conclusions from their experiences.

"You live in the heart of my heart", "In memory of Abdullah Qahhor's contemporaries", "In memory of Oibek's contemporaries", "In memory of Mirtemir's contemporaries", "In the circle of teachers" (Nasir Fazilov) - the creation of dozens of collections - valuable historical information about artists they are documents, words of the heart, evaluations. All of them are invaluable for professionals and enthusiasts in reviving the image of a certain artist in their imagination.

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