



AMERICAN NOVELLA: TO THE DEVELOPMENT OF GENRE

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Abstract

In American literature during two centuries the genre novella experienced changes, developed and found its own place. Some writers such as V. Irving, N. Hawthorne, G. Melville and E. Poe established main rules of short epic. At the end of the nineteenth century American novella was accepted as an independent genre and developed its own features. Expressing unity of impression is one of the main characteristics of American novella. Furthermore, this genre strengthened the internal plot and weakened the exterior plot. The twentieth century American novella writers moved in the direction of the European realistic story writers. In short epics the author approaches the hero, the narrative is told in the first person which the hero expresses his own experiences. This helps show the hero's inner world, mental ability and psychological states vividly. In this field many American writers contributed and established the rules.

Key words: novella, genre, American, term, process, development

The history of the development of the genre novella in American literature dates back around two hundred years. During its evolution, it underwent significant changes, continued to develop, put forward problems that required new artistic solutions. In literary criticism, the leading term "short story" contributed to the creation of certain social and economic requirements. [1, p. 116]. In the United States the term novella almost did not take root and used rarely. In the preface of a collection of her stories, the famous American writer K. Porter writes, "We have four titles, exhaustives next division: short story, long stories, short novels, novels." [5, p. 6]. The term "story" was coined by Henry James [1883], in his book "Daisy Miller: a Study of Other Stories". Since the early twentieth century, the term "story" had been used more widely. "...Was born the new American short story, new genre, anything characteristic and undoubtedly ours in the world literature" [3, p. 3]. Along with the term "novella" other terms used in literary criticism such as *рассказ*, *короткий рассказ* – in Russian, *contre* – in French, *Geschichte*, *Kurz-geschichte* in German, *story*, *short story*, *short-short story*, *long story*, *long short story* - in English.

The modern American novella is going its own way. Its roots was in the twentieth century. Like any other national literature, American literature grew out of the past. "Only that innovation is fruitful, based on the best traditions. Exactly traditions help master the present artistically and thus enter into the content and form of modern short stories" [13, p. 208].

In the first half of the nineteenth century in American literature the genre novella took a prominent place. That genre was written by V. Irving, N. Hawthorne, G. Melville and E. Poe, who became the creators of the theory of the genre. The term "American novella" is related to the discovery of compositional principles. E. Poe put forward the requirements, when creating short stories, writers should be guided. In his opinion, the distinguishing qualities of a well-

written story should be compositional and with artistic wholeness. E. Poe outlined theoretical views on the short story "Twice told stories" which two-volume short stories by N. Hawthorne. Piece of art must have a certain "effect" on the reader. Having chosen the plot that interested him, the author is obliged consistently and step by step leads the reader to the goal. According to the American classic essential advantage of a work of art is unity or the integrity of the effect or impression that it makes. As a result, I strongly prefer short writing – a story can be read in one setting. In the story he sees the desired completeness of the work and the structure of the work should not be a single word in the essay which directly and indirectly would not correspond to a well thought out plan. The overall idea of the work is its plot and other components must find the final expression in the denouement. "Only this case might find to attach for subject the absolutely necessary effect of sequences or causality" [4 p. 17]. The American novelist argued that the work of beauty, novelty is freshness, originality of thinking and imagination. In American literature history he was the first one who attempted to conceptualize "short story" as an independent genre. All novelists of the United States: W. Irving, E. Poe, N. Hawthorne, and Melville were romantics. The emotionality of a work was a defining features of the American romantics. In the midst of novelistic brevity the concentration of "totally effect" lurked romantic attractiveness and emotional strength. E. Poe was able to establish the rules of short story poetics, allowing us to declare that the short story genre had attained a certain maturity by the first half of the nineteenth century. Without a doubt, the American novella was not unique and independent phenomenon. During the evolution process undoubtedly, there were both direct and indirect influences on it. Many American novellas from the first half of the nineteenth century could be compared to European ones, particularly German ones. For example, the work of V. Irving was marked by the influence of both English and German romanticists: V. Scott, I. Burger, E. Hoffmann, V. Tika, Brothers Grimm. That influence was especially obvious in the novellas "Rin Van Winkle" and "The Legend of Sleepy Hollow".

At the end of the nineteenth century, American novella became an independent genre and took a leading place in the American national literary process. In the twentieth century, novella "follows in the wake of the novel and expresses its most important features of the social and literary development of modern times" [14, p. 24]. In the first half of the twentieth century, critical works dedicated to the study of the novelistic genre. There were various definitions and interpretations. For example, D. Begak writes: "an attempt to give the genre of the short story a single definition according to essence of the matter cannot be crowned with success" because the name of novella or story characterizes such a diverse, genre essence, changing from epoch to epoch" [8, p. 243]. American literary scholars D. Gardner and L. Dunlap give the short story a special place among the genres of short prose. "Short story is a work where the central conflict is concluded in a single action" [2, p. 4].

One of the main features of the novella is unity of impression. "Short story is prosaic work that conveys the artistic and holistic reproduction of life through many means, first of all – themes, characters, actions, containing a conflict or crisis, situations and style" [6, p. 335]. The famous American researcher R. West argued that "the final definition of a short story will hardly ever be found... We will never reach an appropriate definition / .../ to define a short story means to impose on it restrictions that would destroy its attractiveness in many ways" [7, p. 1].

"The challenges that arise when attempting to define the short story genre are explained by the historical range of literary forms and the diversity of themes within the category itself. To

define such means to enclose a short story in a narrow framework, to canonize and absolutize genre features, which is completely unacceptable if we consider literary genres, types and forms from the point of view of the variability and mobility of their boundaries" [13, p. 200]. Thus, it is necessary to consider a short story in everything variety and variety of forms, taking into account the existence and characteristics of this small genre form.

"The calculation for a large form, is not for a small one," wrote Yu. N. Tynyanov [16, p. 56]. "The limited volume of the story dictates the peculiar principles of poetics, specific artistic techniques. First of all, this reflected in the properties of literary figurativeness. The story is highly characterized in "economy mode", it cannot have long descriptions, therefore it is not characterized by details, but by details-symbols, especially in the description of the landscape, portrait, interior" [12, p. 1].

Novella writers of the twentieth century (M. Twain, J. London, T. Dreiser, S. Anderson, etc.) gravitated to the European realistic story of Turgenev, Maupassant, Tolstoy, Kipling, Chekhov. "Story- it is a complete episode of life, a unity of mood, situation, action" [12, p. 2].

A short story's narrative is action-packed, in which "the action develops quickly, dynamically, strives for a denouement, and the denouement contains the whole meaning of the work – primarily with its help the author gives an understanding of the situation, makes an assessment of the depicted characters and events, and puts emphasis as needed. [11, p. 222]. With the help of very efficient system of characters, usually as many as are required for the ongoing development of the action, the plot develops dynamically.

The short epic form is characterized by symbolic details, especially when describing the landscape, such detail "acquires increased expressiveness, and as a rule refers to the creative imagination of the reader, suggests co-creation, conjecture. [13, p. 277]. A detail in a short story is "a concise thought, not expanded by the artist. A detail is frequently revealed to be a carrier of subtext or fulfills a metaphorical role, providing motivation for reflection after reading" [11, p. 65]. The master of artistic detail in American literature was V. Irving and A. Chekhov in Russian literature. Their novellas distinguished by their special picturesqueness and graphic clarity. They built their descriptions on the principle: conjecture based on the impression of one or two parts – symbols. This poetic tradition was continued by novel writers of the twentieth century (Yu. Welty, T. Capote, J. Updike, G. James, etc.). Psychologism is one of the characteristics of the novel genre that stands out in particular. In a short narrative, the depiction of the hero's inner world establishes a leading emotional background, an atmosphere of the hero's psychology at the given moment. This phenomenon is called "emotional psychological effect" by E. Po.

A. B. Esin defined psychologism in literature as "a special depiction of the inner world of a person by artistic means, the depth and sharpness of the writer's penetration into the hero's mental world, the ability to detail describe various psychological states and processes, to notice the nuances of experiences – that's signs of psychologism in literature". [11, p. 66]. The need to explore the natural causes that obstruct consciousness's ability, function normally and fully explains to a considerable extent the prevalence of psychologism in short stories. Art is social in us... It is very naive to understand the social only as collective, as the presence of many people. Social is mainly about one person and his personal experiences. Therefore the action of art ... is a social action" [10, p. 238]. G. Maupassant, A. Chekhov in European literature and E. Poe, E. Hemingway, D. Cheever, Y. Welty in American literature were the

masters of this psychological story. "A modern foreign novella is turning into a psychological study and a detailed analysis of various psychological breaks" [9, p. 64].

The ending, which "has either the character plot denouement, or an emotional ending" is crucial in the composition of a short story, as it is in any small form [13, p. 266]. The short story ending's primary purpose is "emphasizing the theme of the narrative" [13, p. 227]. B. Runin stated in his article "Laws and Crises of the Genre" that "the genres of the epic spectrum show a tendency towards lyricism" [15, p. 4]. The same trend is also observed in the short story genre. The narrative is told in the first person, the author approaches the hero, often the hero and the author are the same person and the subjective form of art prevails thinking in the works of novelists of the second half of the twentieth century. (T. Capote, J. Updike, G. James). The first person narrative is the most popular type of storytelling, allows for the ability to depict reality through the hero's unique experiences. At the same time, poetry and objectivity are frequently mixed, providing a broad overview of the directly observed reality. Analysis of novellas by the twentieth century American writers (Sh. Anderson, Y. Welty, W. Faulkner, D. Chivera, B. Malamuda, and others) allows us outline a number of characteristics of the short story genre. They manifest themselves by "strengthening the internal plot and weakening the exterior plot, in the complexity of the composition, diversity, lyricism, extensive use of subtext, internal monologue" [13, p. 146]. American novella demonstrates the existence of multiple forms within the genre. Short story is one of the most dynamic genres of the twentieth century. Conditions of modern life contribute to its development. The technological age has put man in a tight life and ever-changing world. Novella captures and reflects by characteristic features of this world and inhabiting people. [13, p. 248]. And since in US literature the short story genre occupies one of the leading places, the study of the features of the formation and development of this genre is relevant and fruitful.

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