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THE DEVELOPMENT OF THE GENRE OF THE SHORT STORY IN THE WORKS OF AMERICAN AND BRITISH WRITERS.

Abstract

This article pays attention to the issue development of the genre of the short story in the American and British literature. The authors of the short stories overcame difficulties with the extensive search for ways to update the figurative and expressive means powered to their common basic paradigm shift.

Analysis of the researching devoted to the theory and history of the genre of the short story inevitably was powered by common understanding blur definition of its genre associated with general laws taken place in the literary process of the XIXth century.

The high artistic level achieved the small prose in the England and its traits was fruitfully investigated by Russian and Western scholar and enlightened the experience manner of writers, therefore this genre should be considered as creative activity improved the unique technique, carried out in practice the experiments with a plot and themes finally successfully developed in their narrative prose.

Keywords: genre, short story, novelette, ethical aspect, metaphysical, idea, creative, artistic convention, embodiment, narrative, hierarchical relation, novelistic clue, epic, intertwining motif, concept, synonym, author manner, technique of writing

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АМЕРИКА ЖӘНЕ АҒЫЛШЫН ФИЛОЛОГИЯЛЫҚ ЗЕРТТЕУЛЕРІНДЕГІ ҚЫСҚА ӘНГІМЕ ЖАНРЫНЫҢ МӘСЕЛЕСІ

Аңдатпа

Бұл мақала америка және ағылшын әдебиетіндегі қысқа әңгіме жанрының даму мәселесіне арналған. Қысқа әңгімелердің авторлары баяндаушы құрылымның ерекшеліктерін толық көлемде жеткізе алатын көркем және мәнерлі құралдардың бейімделу тәсілдерін қарқынды іздестірумен байланысты елеулі қиындықтарды еңсерді. Зерттеудің талдауы қысқа әңгіме жанрының теориясы мен тарихын қамтиды, ол жанрлық құрылымның ерекшеліктерін жалпы түсінумен және олардың 19-шы ғасырдың әдеби үрдісінде орын алған әртүрлілігімен байланысты. Англиядағы шағын прозаның жоғары көркемдігі және оның өзіндік ерекшелігі орыс және батысеуропалық әдебиетшілерімен терең зерттелді, олар әр автордың жеке мәнерін зерттеді және бұл жанр көркем шығармашылықтың түрі ретінде қарастырылды, оның ішінде жазу техникасы, сюжеттері мен тақырыптары бар практикалық эксперименттер әрі қарай олардың көркем прозасында табысты дамыды.

Түйін сөздер: жанр, новелла, новелла, этикалық аспект, метафизика, идея, креатив, көркем шарттылық, әсер, баяндау, иерархиялық байланыс, романистік кеңес, эпос, өрілген мотив, концепт, синоним, авторлық мәнер, жазу техникасы

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РАЗВИТИЕ ЖАНРА КОРОТКОГО РАССКАЗА В РАБОТАХ АМЕРИКАНСКИХ И БРИТАНСКИХ ПИСАТЕЛЕЙ

Аннотация

Данная статья посвящена проблеме развития жанра короткого рассказа в американской и английской литературе. Авторы коротких рассказов преодолели значительные трудности связанные с интенсивным поиском способов адаптации художественных и выразительных средств способных передать в полном объёме особенности повествовательной структуры. Анализ исследования включает теории и историю жанра короткого рассказа который был связан с общим пониманием особенности жанровой структуры и их разновидностями, которые имели место в литературном процессе 19-ого столетия. Высокий художественный достигнутый малой прозы в Англии и её своеобразия были глубоко исследованы русскими и западно европейскими литературоведами которые изучали индивидуальную манеру каждого автора и этот жанр рассматривался как вид художественного творчества включающую технику письма и обнаруживающий практические эксперименты с сюжетами и темами которые в дальнейшем были с успехом развиты в их художественной прозе.

Ключевые слова: жанр, новелла, новелла, этический аспект, метафизика, идея, креатив, художественная условность, эффект, повествование, иерархическая связь, романистическая подсказка, эпос, переплетающийся мотив, концепт, синоним, авторская манера, техника письм

Introduction: The rapid development in the English artistic narrative in the XVIII century encouraged the producing the wide range of genres including a start story. However the breath of mind as inherent distinguish features the novels and realistic way of depiction [2] by D. Defoe, Fielding and other writers has not benefit by the genre of a small story, because its plot couldn't include a lot of level threads and layered composition structure.

The process of extending of the mentioned genre has complicated by the fact, that the readers in the beginning of the XXth century considered the fiction as the way of interpretation of reality and accepted only the genre of novel with a solid volume.

According this view the authors of short stories overcame difficulties with publication of their works. At the end of the XVIIIth century - beginning of the XIXth century the English literature has characterized by the extensive means led to their common basic axiological paradigm shift.

The philosophical and ethical of the artistic creativity postponed the approach to straight board depiction of reality or derided the achievements of the previous period. The English writes admitted the metaphysical idea as the basic for philosophy and aesthetic and limited its nature.

The above said evaluation and approach urged them to accept the romantic perception of reality and to discover the new trends of interpretation and representation of Universal and human feeling existence.

The writers modified and discarded the philosophical and aesthetic theories, which were shown for a long time before in acceptance in favor of a new hypothesis served to understanding the laws and boundaries of reality.

The adverted trend was linked with the common historical changing process took place in social, political and religious structure of European society and in turn inspired over throwing the accepted concept with respect to value human background and the part of personality in evaluation of Universe and development of historical advances.

Defined above process motivated the overall organization seemed deployment, creative implementation of the artistic tradition, romantic variety of function and unique author artistic convention and embodiment, which defined the features of English narrative of the second half of the XIXth century.

Many Western scholars connected the establishment of she short story attributed the emergence with science discovers in the middle of the XIX century.

According to the authoritative researcher short fiction W. Allen, features of the first modern English story should be traced in the works of Sir Walter Scott [1,43].

The Russian scholar J. Levidova attached to this view believing that the modern story has powered by tradition originated from the middle of the XIX century [2,57].

Analysis of papers devoted to the theory and history of the genre of story inevitably was powered by common understanding blur definition of its genre associated with general laws of the literary process of the XIX century taken place. [3], [4].

According these investigation researchers differently defined the stages of this process.

Russian scholars O. Antsiferova believed that since the beginning of the XIX century the British writers took the first place in their creativity search for new means of artistic expression and other weighty artistic tasks [5].

In the consequence of this search, mind approach the working out of the genre category was retreated into it's the background. E. Ponomareva, investigating the problem of genre, proposed that "it should be analyzed like process associated with the permanent overcoming the established hierarchical relations with the wholegenre system, where any genre built model without the absolute and static character of its shades"[6, 65].

Therefore, the very novelistic clue, underlying the genre of the story, based on the mobility and openness of the artistic experiments.

According to the observation of the English literary historian X. Orell, the majority of English writers of the XIXth century considered the genre of she story as she matter of peripheral interest.

They paid attention to the artistic language and called all works of less than 12000 words as a "small prose", "brief narratives", "short fiction" regardless of whether it has about the texts included by the plot about the real or imagined events.

Therefore "the difference" in terms such as "tale", "sketch", "story", "short story", "novel the" and even "novel" meant for the writer in the XIXth century much more than for their forerunner in England in the XVIII-beginning of the XIXth century.

Afire mentioned plurality indicated that up to the last decades of she XIXth century English writers used a genre a short story and tried to work a new version of the forms of the artistic narration.

Only in the 1800 – years the short story has been defined a literary genre wish different features from a novel or an essay.

Methods.In particular, one the first researchers of the American novel B. Matthews tried to give a detailed description of the genre "short story". This concept appeared as a symbol of a literary genre only in the last decades of the XIXth century in communication wish development of a short narrative in American literature in the second half of XIXth century.

In 1884, the literary newspaper "London Saturday Review" published the article of B. Matthews "The Philosophy of the short story".

Defining the short story as a special literary genre, the scientist has put forward seven basic principles distinguished it from other genres:

- 1) The original story;
- 2) The story should be produce a single impression, and therefore it should be represented by only one character, one event, one feeling or series of feeling caused by this event;
- 3) The story has should be characterized by brevity expressed has only in the presentation of events but in the author style;
- 4) The vividness of representation;
- 5) The story has to tell of bright and interesting event, as reelected in the action;
- 6) The plot of the story should unfold in a strict logical sequence;
- 7) Most preferably the story with a fantastic plot however, currently there is no more or less stable and common accepted definition of genre.

Modern literary scholars spoke directly about the “neglect” of criticism to the genre of story the “immaturity” of its theory, which was largely due to the confusion in terminology in definition of small narrative forms.

Discussion. The English literary criticism, dealing with a small genre, made efforts to set concepts and terminology such as “story”, “short story”, “novelette” and meet difficulties to draw clear line between these definitions.

In addition the scientists made attempts to investigate the problem of the relation of the story and the novel in the historical aspects related the development the novel prose genres took place in the works of Helm and other scholars [7].

Russian literary critics defined the story and the novelette as two close but not identical genres, considering the story as “Russian version” of a short narrative and the novelette as a foreign version of such kind narrative.

Another view accepted the concept of opposition the novelette and the story as small narrative genres.

In this regard, a well-known historian and literary scholar A. Mikhailov admitted in his article “The novelette” that this kind of fiction was a special form of epic narration involved a number of structural features, opposed the short story [8].

Close structure of novelette expressed in the integration of all its formal and substantive elements in a single unit detached from reality wish its breadth and diversity, but concentrated and developed into a symbol of the integrity of its display.

A. Mikhailov believed that the novelette being strictly organized the whole, provided a simple way, which was represented as a genre released the restriction of a novelette.

According the approach the short story is possible to turn into a complex prose shape through internal complexity and intertwining motifs [8].

In the Western literary criticism, essay, story still refers to similar with concept “tale”, “short story”.

Indeed, it is not always possible to find out fundamental differences in the nature of a narrative story a short story and a novelette.

Small and medium volume of prose is not weighty evidence to be characterized by a clear designation of the genre and therefore the concept of in short story “and “novelette” can be considered as synonyms.

The English researcher Bennet took in this issue refusing the obligation to establish borders between these genres [9].

The developing of the genre short story in English Victorian period found but transformation of this genre in creativity by Dickens and enlightened the stylistic originality of individual author manner.

The small prose of Thackeray in the first half of 1840-years revealed the synthetic nature of the story and its genre parody basic.

The process of formation and developing the story genre in the works T. Handy took place as reflection of social and moral problems of a modern English society.

The short story T. Handy as, for example, “Dry Hand” represented the genre version of the Victorian novel. The general problem of developing and evaluation of genre of the short story in English prose was very important for understanding the overall process was observed in the literary and cultural life I England.

Results. The high artistic level achieved by the small England prose gives an opportunity to analyses the experience manner of writers of the great Victorian period, therefore these stories should be considered as creative activity of the authors improved the technique of writing, carried out in practice the experiments with a plot and themes then more finally developed in their narrative prose [10].

Speaking about the place of meaning the genre of the short story in the fiction of the United States of America, the American scientists R. Scholes and R. Keller proposed in their book “The Nature of Narrative” that investigation of literary genres was focused mainly on the novel with a solid volume”.

The story is much inferior in terms of the novel according its volume, therefore “it is full on content, and each its linguistic unit is not just information point also is included in the complex system of contact and instant semantic, emotional estimates relations organized to transfer she main implicit sense of the author narrative .

The Western researcher H. Bates admitted in his works “The Modern Short Story”, that genre of a story should be called as the most accurate and the most complicate prose genre for using in creative process and so it can be compared with the building the conduction from the matches. “Such kind of construction maybe comes to a point” when adding only one match will be cause to distorting the whole its body” [11, 93].

The equilibration of all parts of the story, strict selective means of expression, depth of meaning, overall depiction of reality there are the main features of the genre of the story.

The works by H. Bates should be represented a literary-theoretical studies on the analysis of composite imagery and narrative structure of the story genre, which was distinguished its own specific features in the American literature.

The little volume of the story put writer in a strong position according the whole text and provided the potential reader clear orientation in the enfolding the plot and the content of the whole product.

The American researcher P. Shurdess proposed that American fiction of the XIXth century was characterized by the representation of events from different perspectives and different characters in the narrative, or, on the contrary, a complete lack of internal perspectives .

The process of transition from author speech to “hero voice” took place not only in a shift of point of view, but also linguistic level of narrative has altered by represented considerable shift of the work structure.

The desire of the contemporary authors to bring the story to real life forced the narrative to become simpler toward its stylistic and syntactical body.

The point of view the author and his image always dominated the entire structure of the work, and all its development and tenor depended on the formation and demonstration the author intention, regardless of whether it had actually executed by the author or had taken place reassignment the speech from the author to other characters of the novel. The aspect point of view organized art space time structure, strategy, intention and the whole style of the story as the whole text, forming its imagery.

The Western Studies actually enlighten the genre features narration and the overall development of the genre of travel and images of characters is American Literature.

Conclusion.In the center attention of researchers there were various representation and attempts to come to agreement according the problem “ the author-hero “ and system of poetics features and composition structure of the story as a special fiction genre.

This problem was fruitfully investigated on the basic the short stories by M.Twain such as "The Innocets" and others [12].

The growing interest in the creativity of American authors was discovered in Russia after translation and publication of his stories included "Frog of Calaveras Country of Steed" and others.

The Russian readers gladly made acquaintance with two the famous book of American writer “The Prince and the Pauper” and “The Adventures of Tom Saner, an American bog”.

In this connection should be noted the major literary studies on the works by Mark Twain and his role in the development of Russian literary edited by J. Zasursky.

The twenty first century found out again the everlasting interest in the creative heritage of the American writer from a side of scholars and readers.

According this issue should be mentioned study “Creativity by Mark Twain and the national nature of American Literature discovered the system of genres in the works of writer and its relationship with American literary tradition.

Also should be named a monograph by D. Pyanova devoted to evolution of the genre of travel” prose by M. Twain in the term of the interpretation this affair from point of view historical aspect [13], [14].

It is worth to make acquaintance as well with the thesis of D. Shablikova investigated the evolution of the short story genre in the context theme “travel” leading by a former literary tradition.

Thus, the short stories American writers represented themselves the British fruitful experiments and trend to mobility to synthesis and “the intellectual and extensive capacity building genre” [15], [16], [17].

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НОМАДИЧЕСКАЯ КАРТИНА МИРА В ПОВЕСТИ «БЕЛАЯ АРУАНА» С. САНБАЕВА

Аннотация

Мифы, сказки и легенды отсылают читателей прозы С. Санбаева в древние времена жизни Великой Степи, несмотря на то, что действие в художественных произведениях происходит в XX веке. Повесть Сатимжана Санбаева «Белая Аруана», ставшая визитной карточкой казахского прозаика, посвящена актуальной теме «человек и природа». Ведущими в исследуемой повести