

Formation of The Mythologeme “Asia” In the Aspect of Analysis of Genre Characteristics

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Abstract

The article provides an analysis in the aspect of studying genre characteristics in the formation of the mythology "Asia". The correlation of the national topos with the topos of the entire country illustrates the connection with the previous tradition, since with the accuracy of spatial designations a fantastic whole arises.

Keywords: mythologem, genre features, literature, image of the world, Asia, topos, space, symbol, genre.

Introduction

The correlation of the national tops with the tops of the whole country in the works of V. Vasiliev illustrates the connection with the previous tradition, in particular, the juxtaposition of the two capitals: Moscow and St. Petersburg, transformed into the antithesis of St. Petersburg – Tashkent, and filling with individual content. So, the grading method: Tashkent, Gazalkent. Iskander allows you to show the “county” from which the new Russia will begin. An alternative interpretation of historical events, time shifts indicate the formation of the mythologeme “Asia”, since the accuracy of spatial designations creates a fantastic whole.

In the cycle “Fantastic Novels” by A. Vasilyeva, the palpability of details points to the Central Asian region: “along a narrow but angrily foaming river, admire the frozen mountains on both sides of it with protrusions of red rocks. the dark green of slender firs, lit up by the morning sun with lilac sage candles on the inaccessible slopes among the plexuses of spring grass that has not yet burned out” [1]. However, at the same time, the mystery, mystery, and fanaticism of the whole emphasized, “they have one goal, namely, a reserved, quiet lake, and everyone has a different attitude to this goal”, which leads to an unexpected and emphatically successful ending: “There was no door”. It is just a single sentence, a statement of fact, which sets a special tone for the subsequent presentation. This ending in the first novel “The Door” emphasizes one of the defining genre features of the novel. As is well known, the complexity of the historical understanding of the novel genre is associated not only with objective reasons. But also with national-specific ones: “In Russian literature, a short story appears, in general, only occasionally, as if by accident and as if only to create a transition to the novel, which is considered by us to be

a higher or more worthy kind" [9]. In this case, in our opinion, it is necessary to agree with B. M. Eichenbaum, since the stories of A. S. Pushkin, N. V. Gogol, O. M. Somov, I. S. Turgenev with a volume of about 20 pages cannot be called a short novel, which is read "in one sitting". To identify the specific genre features of the novel, some researchers conduct a comparative analysis with short stories, novellas, and even novels. Thus, I. A. Vinogradov in his work "On the theory of the Novella" notes: As a "junior" genre, fragmentary in relation to the novel, and at the same time as an extreme "concentration" of life, Belinsky considers the novella (calling it a novel) [5]. In our opinion, in the article "On the Russian story and the novels of G. The critic noted the most important factors affecting the genre of the story, in particular the connection with modernity. Pointed to the relationship of the novel and the story as a whole and part, to the "close framework of the story". "There are events, there are cases, which, so to speak, would not be enough for a drama, would not be enough for a novel, but which are deep, which in one moment concentrate so much life as not to live it out in the centuries-the story catches them and encloses them in its narrow framework" [4, p. 150]. All these comments, of course, reveal the essence of the story as a genre, but the question of how legitimate it is to put an equal sign between the story and the novella remains open.

A special group of studies consists of works devoted to the consideration of the novel and the novella: "The novel and the novella are not only not homogeneous, but internally hostile and therefore never develop simultaneously and with the same tension in the same literature. Novel-a syncretic form < ... > novella-a basic, elementary form <...> Novel-from history, from travel; novella – from a fairy tale, from an anecdote" [9]. By comparing B. M. Eichenbaum deduces the main genre features of the novel: contradiction, contrast, small size and plot emphasis at the end – and comes to the conclusion: "Such conditions create something completely different in purpose and techniques from the novel" [9]. M. A. Petrovsky also compares the novel and the novella: "Centrifugal forces seem to possess the novelist, the novelist – centripetal <...> the novella, as a short story, is designed for continuity and unity of effect, for reading (or listening) "in one sitting", in the words of Edgar Poe. The novel is visible as a single act, and this visibility postulates the specific structure of the novel, as a result of which the architectonics in it should be considered as not only not indifferent, but as the most essential moment of its organization" [8]. Thus, M. A. Petrovsky emphasizes not the linearity of the plot development, as B. M. Eichenbaum: "emphasis at the end", but the integrity of the "centripetal" of the novel. In addition, M. A. Petrovsky focuses on architectonics and believes that the novel provides an opportunity for universal structuring. In this regard, the title of the work of M. A. is significant. Peter's "Morphology of a novella", written in 1927, that is, almost simultaneously with the famous work of V. Ya. Propp "Morphology of a fairy tale" (1928). In addition, in the work of M. A. Petrovsky, it is important to take into account the reader's perception: designed to read "in one sitting".

The works of E. M. Meletinsky "Historical poetics of short stories" and Y. N. Tynyanov "Poetics of Short Stories" are devoted to the consideration of the historical aspect of the development of the novel genre. History of literature. Movies. The researchers note that the novella, both preclassical and classical, characterized by the use of plots of other genres. For example, the medieval novella develops the folklore heritage, using simultaneously legends, fragments of Holy Scripture, historical anecdotes, oriental apologies, ancient fables, the classical one refers to folio, novella, Provençal nova's, parables, exempla, legends, chronicles, chivalric novels, ancient plots.

Russian literature: The historical aspect of the development of the novel genre in Russian literature is the subject of A.V. Barykina's dissertation "The novel genre in Russian literature of the first third of the XIX century". The researcher notes: "The novella, a genre that is quite popular

in world literature, is in the process of formation in Russia in the first third of the XIX century. V. F. Odoevsky, A. A. Marlinsky, M. N. Zagoskin, O. M. Somov, A. F. Veltman, A. Pogorelsky, M. P. Pogodin, V. I. Panaev and a number of other writers are actively beginning to turn to this genre” [2]. The advantage of the work is the classification of short stories: the selection of fantastic, non-fantastic and short stories-anecdotes. The specifics of the first one revealed as follows: “An incredible event is at the heart of a novel of a fantastic type” [3]. The last two definitions are not quite correct, since the term “non-fantastic” is very vague, the term “novella-anecdote” is a pleonasm. since the “Short Literary Encyclopedia” notes anecdote as one of the primary foundations of the novel genre: “The novel could simply be based on anecdote, but it was the skillful rigor of its construction that the novella transformed the anecdotal content and gave it special significance and typicality in the forms of the most atypical, unusual”. [7, p. 306]. Thus, a novella is not just an anecdote, but also a certain transformation. The term “fantastic novels” also has some semantic redundancy, since in the novella “the improbable becomes a sign of the ordinary and typical, the petty and vulgar is revealed as terrible and mysterious” [7, p. 306]; the novella “focuses on an exceptional and surprising, in fact, unexpected event” [7, p.306]. However, modern science cannot yet offer a better definition, and the phrase “fantastic novels” is firmly entrenched in the terminological apparatus of literary criticism.

Genre analysis of the cycle “Fantastic Novels” by A. Vasilyeva showed that all, except for the novel “Airship”, really have deliberately realistic endings with the effect of everyday life. So, in the novel “Fantomas”, the argotic vocabulary “failure” is specially introduced: “I know one thing for sure: from now on, never, under any circumstances, even if he slaps me with “failure” during the exam in the spring, I will not call Yevgeny Mikhailovich Kudryavtsev a Fantomas” [1]. In the novel “Psychic”, the ending resembles a fairy tale: “And Ekaterina Andreevna and Nikolai Borisovich had a son exactly one year and two months later. They called the boy Stanislav” [1]. A special ending in the novel “The Airship”. On the one hand, it is extremely tragic: “Kostya! Back! – What is it?” he yelled, naming the Good one in a way he had never even thought of. However, Kostya did not have time. Part of the ceiling along with the glass collapsed and knocked him down”. There are no further explanations, but it guessed that the roof of the hangar, consisting of floors and glass, caused serious injuries. The departed Igor, if you believe the words of the Good, will never be able to land on the ground, and the dreams of Aristarchus Ivanovich will never come true. On the other hand, we can say about the rebirth of the soul in the very businesslike, extremely pragmatic Aristarchus Ivanovich Ikornikov, because in an extreme situation, trying to save the inventor, who gave him hope, dreams, all the diverse range of feelings, he called him “as never, even in his thoughts, called him”. The validity of this interpretation of the finale evidenced by the beginning of the work: “Aristarkh Ivanovich Ikornikov was in a good mood. If it were not for this slightly relaxed state of mind that visited him, in those days when it was possible to receive or fulfill a large state order, it is unlikely that he would have allowed Konstantin Fyodorovich Blagoy, the inventor, to enter his luxurious, amazingly and tastefully furnished office”. Nevertheless, if at first it was just a “complacent mood”, “a slightly relaxed state of mind”, then in the end it is the cry of a real human soul. Since all this is not explicated in the text, but is revealed from the context, the final can be called open, because “Aristarchus Ivanovich, as he stood, and remained standing and looking at the empty and indifferent sky”.

“The symbolist novel occupies a special place in Russian literature. This phenomenon considered in the article by O. E. Timofeeva “Italian” novellas of the symbolist magazine “Libra”: problematics and poetics”. The author believes that “The Symbolists sought to create a new prose, not similar to the realistic and naturalistic prose of the late XIX century”. It is with this that the researcher connects the appeal of symbolists to the cultures of the past, in particular to the artistic

heritage of the West: to the genre tradition of the Italian novella: “The authors of *Libra* themselves characterize their prose as “novellas” in the after words to the titles of the works”. Further, the author explains the reasons for this interest in the novel. It is important to indicate the ways in which the Italian cultural text introduced: city names, historical facts, images, and motifs. In this regard, the novel “*Betrothal*” by A. Vasilyeva also contains the names of iconic cities: “He spoke about the war with Venice, which drained the rich and powerful Genoa of blood”. Here you can draw a direct parallel with the works of V. Bryusov, which were included in the collection “*Novellas and Short Stories*”. Six works included in the collection published in the publication “*Earth Axis. Stories and dramatic scenes*”, two-from “*Nights and Days. The second book of short stories and dramatic scenes*”. It is significant that the collection opens with the work “*Under the Old Bridge*”, about which the “*Note*” says: “In 1896, Bryusov decided to write a collection of short stories under the general title “*Novelle simplice*” (“*Simple stories*”)... However, for the planned cycle, only two short stories written – “*Under the Old Bridge*” and “*Blue Eyes and Black Hair*” [6, p.342]. Thus, the question of genre definition remains open, since the terms “novella” and “short story” coexist without any special reservations.

Resources

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