



HISTORICAL FACTORS OF THE STORY PLOT

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Tashkent named after Alisher Navoi

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Article history:	Abstract:
Received: 24 th October 2026 Accepted: 20 th November 2026	The article provides a detailed study of the historical factors of the story plot. In this work, the genre characteristics of the story, the specific aspects of the plot are studied in comparison with such genres as myth, folk oral literature as fairy tales, short stories, epics, and scientific and theoretical conclusions are drawn. It is also based on the fact that the story is as ancient as the genres of the novel, short story, and novella.
Keywords story, story plot, historical factors of story plot, realistic story, fantastic story, sentimental story	

The story is considered the smallest unit in the system of epic genres. However, despite this, the role and significance of this genre in the history of artistic thought cannot be considered small. The story is as ancient as the genres of the novel, short story, and novella, and has performed an important artistic and aesthetic function in the history of genres.

The Uzbek modern thinker Abdurauf Fitrat defines the story as follows: "Works written in the form of a "narrative" describing the circumstances of a person or an event are called stories. The story reveals the spiritual state of its hero; it illuminates the dark secrets of many events that are constantly present in our lives; it embodies many of our habits, the evil of which is not yet noticed, and shows them to us with all their tragic consequences. That is why the story plays an important role in life ¹." This definition, according to our observations, is considered the first theoretical definition of the story in the history of modern Uzbek literary theory. In addition, it is known that no such theoretical textbooks were written before Abdurauf Fitrat. If we proceed from the originality of this definition, it seems to be a rather simple vodka compared to today's theoretical definitions. However, we should emphasize that even in this initial and simple definition, the leading features of the genre are reflected. So, *firstly*, it is indeed true that the story "clarifies the dark secrets of events" that occur in life. The story does not take an event encountered in life as the basis for its plot. It selects the most important and unique ones from among these events. In this sense, it appears as an active "participant" of social reality. Although the genre Despite the fact that it is unrelated

to journalism from a journalistic point of view, it also performs a journalistic function. It revives and shows the members of society and the people of the nation the evils that arise in their lifestyles. It holds a mirror up to the face of society. Most importantly, from Fitrat's definition, it is clear that the story is based on real events and social life realities from a historical point of view. This quality and feature inherent in the story genre is clearly visible in the story writing of the Jadid period. The first examples of Jadid prose, called "National Novel", although presented in the form of a novel, meet the requirements of a larger story or novella. Later, the stories "Uloqda" written by Qodiriy, "Qiyamat" by Fitrat, "Zahroning imoni", "Lola in the Snow" by Cholpon, and "Novvoy kiz" can be seen as the first steps towards professional storytelling. The main thing is that in all examples of Jadid storytelling, reality served as the basis of the story plot. *Secondly*, the plot of a realistic story is based on the events that are happening in our current way of life and in our lives. For example, the plots of a number of stories by Abdulla Qahhor, Shukur Kholmirezayev, O'tkir Hoshimov, Olmas Umarbekov, Erkin A'zam, Ahmad A'zam, Murod Muhammad Do'st can serve as clear evidence to prove our idea. *Thirdly*, the story shows events that are relevant to the life of the nation and the people. It introduces society to them. If necessary, it warns it of tragic situations. It artistically expresses the spiritual evolution, changes and diversifications in society. As evidence of these ideas, A. Fitrat shows such works as A. Qodiriy's "Uloqda" and Cholpon's "Qor ko'ynida tola", and it is clear that his conclusions are based on facts and evidence typical of the literary process of the 20s.

¹ Абдурауф Фитрат. Адабиёт қоидалари. – Тошкент: Ўқитувчи, 1995. – Б. 97-98.



Observing the current literary process, or rather, today's Uzbek stories, shows that the thinker's conclusions are not yet outdated. What is more, modern Uzbek realistic storytelling continues to artistically reflect important events taking place in the life of our people today. At the same time, it is worth noting that new forms of the narrative genre and plot are being discovered in modern Uzbek prose.

According to research, the story is a genre with a very deep genesis, historically dating back to the most ancient times. It has gone through a number of stages before it was formed in the form of today's modern story. It is important that each stage has influenced the plot, composition and system of images, and even its style. The first forms of the genre were seen in folklore in the form of fairy tales and narratives ².

AN Veselovsky in his book "Historical Poetics" puts forward the following idea: "The connection between myth and fairy tale is not determined by the genetic connection between them, and in this case, a fairy tale would be no different from a myth without a soul. The fact is that the material, method and scheme integrity between fairy tale and myth provide this connection ³." It is known from scientific literature that myth and fairy tale are the first examples of plots that acquired artistic essence in the processes of the history of thought. Almost all of the myths cited in NA Kun's work "Myths and Legends of Ancient Greece" have a narrative character. In all myths about goddesses, heroes, Argonauts, Troy and Thebes, plot and the leadership of the event are noticeable. Even though some myths center on specific figures such as Zeus, Hera, Poseidon, Hermes, Narcissus, Oedipus, Jason, some event from their lives is the basis for such myths. The plots are so interesting that the person reading them feels as if they are reading a fairy tale or a story. We mean that they are not a lifeless plot. Let's take the myth of Narcissus, or in Uzbek, Nargis, as an example. According to this myth, no matter how many beautiful nymphs and forest girls love him, Narcissus does not consent to anyone's love. He does not show any favor to the poor lover who loves him. As a result, he is cursed. As a result, he is punished in such a way that he falls in love with himself. He falls in love with his own

reflection in the lake and spends his days and nights absorbed in himself. Finally, enchanted by her beauty, she falls into the water and dies ⁴. There are similar aspects in fairy tales. This is also acknowledged by major folklore scholars.

Indeed, as in the folklore of other peoples of the world, the specificity of the story is also noticeable in Uzbek folk tales. This idea is unanimously recognized by modern Uzbek folklorists: "One of the most ancient, popular genres of folk oral creativity, *oral stories that are built on the basis of fantastic and life textures* and carry a broad knowledge, educational, didactic idea are called fairy tales," writes Prof. Shomirza Turdimov about the fairy tale genre ⁵(emphasis ours, Sh.S.). We think that there are three aspects in Sh. Turdimov's definition that are important for us: 1. The oldest and most popular nature of the genre. 2. The construction of the fairy tale plot on the basis of fantastic and life textures. 3. The fact that the fairy tale is an oral *story*. The first of these three aspects concerns the genesis and receptive scope of the genre. Because the fact that the fairy tale is a very ancient genre links the genesis of the story to primitive times. Since ancient times, the fact that this genre has been told, listened to, evaluated, and influenced on a mass scale shows that its receptive scope is wider than that of many other genres. In fact, everyone from the king to the beggar, from seven-year-old children to seventy-year-old old men and women have listened to fairy tales, and still do today. The world-famous fairy tales "1001 Nights" and the moral-didactic collections "To'tinoma" clearly show that this situation is not far from reality. Secondly, the fairy tale is formed from a strong synthesis of fantasy (fiction) and real events, that is, real and imaginary plots. The story also has this aspect. Because the story has turned to fiction and fantasy at almost all stages of its historical formation. In their fantastic stories, they showed a fairy-tale and fantasy character. This aspect was especially evident in the prose of the Enlightenment and Romanticism. Thirdly, the storytelling style typical of oral storytelling has migrated to modern stories. Why? Because folk tales themselves have a tradition of using various methods and styles at the same time.

² Қаранг: Жанр расказ <http://litset.ru/stuff/35-1-0-368>

³ Веселовский А.Н. Историческая поэтика. – М.: Высшая школа, 1989. – С. 302.

⁴ Нарцисс ҳақида ҳикоя //Н.А.Кун. Қадим Юнонистоннинг афсона ва асотирлари. – Самарқанд, 2005. –Б.22.

⁵ Турдимов Ш. Ўзбек мифологияси ва фольклори. – Тошкент: ILM VA FAN, 2023. – Б. 148.



According to AN Veselovsky, each plot consists of motifs: "The plot is a system of motifs" ⁶. Although this idea is expressed in the book in relation to the fairy tale genre, it applies to primitive stories, myths and even modern stories. The same idea was put forward in the works of AN Fanasev and VY Propp, who were engaged in the poetics of myth and the poetic morphology of fairy tales. ⁷The plot is defined by AN Veselovsky as follows: "Plots are complex schemes of well-known acts inherent in human life and psyche, alternating in everyday reality" ⁸. He explains the motif that constitutes the main unit of this complex scheme as follows: "By motif I understand a unit that tells a simple story, responding to primitive consciousness or everyday observations. For example: a) the myth of creation (Legendes des origines); the representation of the sun as an eye; the understanding of the sun and the moon as brothers or husband and wife; 2) a domestic situation: the abduction of a wife or daughter (an episode typical of a folk wedding), separation (in fairy tales), etc. ⁹" The scientist, who understood the plot as a system or set of motives, considers as its ancient forms "1) the tale of the sun and its mother, the sun-cannibal; 2) the tale of abduction, abduction. The more complex the combination of motives in fairy tales, the more difficult it is to understand them. The differences in the lifestyles, household foundations, and psychological characteristics of peoples indicate that they arose in the environment of different tribes ¹⁰." Thus, as a result of various combinations of many motives in one subgenre, the entire fairy tale plot emerges. At this point, AN Veselovsky also puts forward an idea that is important for us and our dissertation. Such internal and external composition, content combinations characteristic of fairy tales or primitive myths and stories "the mastery and acceptance by a writer, a poet, a playwright leads to the modernization of the plot ¹¹."

This aspect is clearly visible in the works of the high examples of Eastern prose, "Kalila and Dimna" and "To'tinoma". For example, in "To'tinoma", we can be sure that the composition of the work is structured in the same way as the small "Thousand and One Nights". In the complex of Arab folk tales "Thousand and One

Nights", in the story of the King and Shahrizada, that is, the king, who is disappointed in the female race and wants to execute them after one night of marriage, changes his mind after marrying Shahrizada. Because the interesting stories that Shahrizada told him during 1001 nights prevent such an execution. Because by this time, 2 years have passed - she is 7 months old Time passed. The child born to the king by Shahrizada - he was a walking donkey. In this way, Shahrizada was saved from death. However, with this, the Arab folk wisdom did not only promote the fact that a woman could escape death through her intelligence, but also intended to collect the stories she told in one volume, perfect their theme and artistic composition. In order to classify the tales according to their thematic, meaning and content, and ensure the compositional harmony of the work, each story, that is, the plot of the tale, was derived. Doctor of Philology Uzoq Juraqulov, in his monographic study "Chronotope Poetics in Alisher Navoi's "Khamasa", writes about the compositional features of "Kalila and Dimna" and "1001 Nights" as follows: "Indeed, the works "Kalila and Dimna" and "Ming bir kecha" demonstrate a relative genre form in terms of compositional construction. Accordingly, it seems necessary to consider the issue of including them in the "series of works". After all, *although these two works at first glance seem like collections of short stories (stories)*, they have a complete composition, far from the subject diversity, content dispersion, and fabular noiziness typical of a series or collection. In this case, the fabula, or rather, the template-composition, which forms the integrity in the structure of the works, provides. In "Kalila and Dimna", the template-composition function is performed by "Kalila and The story "Dimna" performs. All the novella-like plots within this story-pattern are connected to it both in terms of content and form. As a result, the content of the story about the heroes is revealed in detail, and the compositional integrity of the work is also ensured. Therefore, no introduction-novella dominance is felt in the naming and artistic perception of this work. The work is perceived as a whole in the form of the story "Kalila and Dimna". The same principle applies to "One Thousand ¹² and One Nights". Hundreds of stories,

⁶ Веселовский А.Н. Историческая поэтика. – М.: Высшая школа, 1989. – С. 301.

⁷ Каранг: Пропп В.Я. Исторические корни волшебной сказки. – Ленинград: Издательство Ленинградского университета, 1986; Афаасьев А.Н. Дерево жизни. Избранные статьи. – М.: Современник, 1982.

⁸ Веселовский А.Н. Кўрсатилган асари. – С. 302.

⁹ Веселовский А.Н. Кўрсатилган асари. – С. 305.

¹⁰ Веселовский А.Н. Кўрсатилган асари. – С. 305.

¹¹ Шу асар, шу бет.

¹² Jurakulov U. Chronotopic poetics in Alisher Navoi's "Khamasa". – T., 2015. – P. 42-43.



narratives and novellas of different themes and forms are united by a short story-novella with only one hero (the king listening to the tale) in the center" (italics ours, Sh.S.). In fact, the works "Kalila and Dimna" and "1001 Nights", as noted in the work of U. Jurakulov, consist of a collection of short stories. The novella, that is, the compositional elements that combine stories into one volume, are the story "Kalila and Dimna" and the king listening to a fairy tale in "1001 Nights." In reality, the real goal is to unite the independent stories in the work, to gather them together.

It turns out that the modern Uzbek storytelling that we are studying today, the plot characteristic of the same storytelling, the principles of its creation did not appear by chance or in a year or two. They appeared, improved, and developed in the process of mastering the thousand-year-old plot traditions. Therefore, the plot of modern Uzbek stories, its specific features are formed by literary traditions that have gradually improved in Uzbek mythology, folklore, and examples of classical literature.

Adabiyotlar

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