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## THE EVOLUTION OF THE NOVELLA GENRE IN AMERICAN LITERATURE: FROM ROMANTICISM TO MODERNISM

Annotation

The article analyzes the origin and evolution of the American short story genre in the era of Romanticism, a key period in the formation of the national literary tradition of the United States. The possible reasons for the appearance of this genre in America in the first half of the 19th century are considered. Special attention is paid to three prominent representatives of American Romanticism who played a crucial role in shaping the short story Washington Irving, Edgar Poe and Nathaniel Hawthorne. In addition, the focus is on writers of the early 20th century, such as Sherwood Anderson and John Steinbeck, who significantly influenced the development of the novel genre and its further evolution.

**Key words:** Novella, prose, American literature, authors, short story, narrative, realistic, genre, literature, approach, creating.

## ЭВОЛЮЦИЯ ЖАНРА НОВЕЛЛЫ В АМЕРИКАНСКОЙ ЛИТЕРАТУРЕ: ОТ РОМАНТИЗМА К МОДЕРНИЗМУ

Аннотация

В статье анализируется происхождение и эволюция жанра американского новеллы (короткого рассказа) в эпоху романтизма ключевой период формирования национальной литературной традиции Соединенных Штатов. Рассматриваются возможные причины появления данного жанра в Америке в первой половине XIX века. Особое внимание уделяется трем выдающимся представителям американского романтизма, сыгравшим решающую роль в становлении короткого рассказа: Вашингтону Ирвингу, Эдгару По и Натаниэлю Готорну. Кроме того, акцент сделан на писателях начала XX века, таких как Шервуд Андерсон и Джон Стейнбек, которые существенно повлияли на развитие жанра новеллы и его дальнейшую эволюцию.

**Ключевые слова:** Новелла, проза, американская литература, авторы, короткий рассказ, повествование, реалистичный, жанр, литература, подход, создание.

## AMERIKA ADABIYOTIDA NOVELLA JANRINING RIVOJLANISHI: ROMANTIZMDAN MODERNIZMGACHA

Annotatsiya

Ushbu maqolada Amerika novella (qisqa hikoya) janrining kelib chiqishi va rivojlanishi, Qo'shma Shtatlarning milliy adabiy an'analari shakllangan romantizm davrida tahlil qilinadi. Ushbu janrning XIX asrning birinchi yarmida Amerikada paydo bo'lishining mumkin bo'lgan sabablari ko'rib chiqiladi. Amerika romantizmining qisqa hikoyani shakllantirishda muhim rol o'ynagan uchta yorqin vakili — Vashington Irving, Edgar Po va Nataniel Gotorning ijodiga alohida e'tibor qaratilgan. Shuningdek, XX asrning boshlarida Shervud Anderson va Jon Steynbek kabi yozuvchilarning novella janrini rivojlantirishdagi va uning keyingi evolyutsiyasidagi muhim hissassi ham tahlil qilinadi.

**Kalit so'zlar:** Novella, nasr, Amerika adabiyoti, mualliflar, qisqa hikoya, rivoyat, realistik, janr, adabiyot, yondashuv, yaratish.

**Introduction.** Before the advent of hashtags, a novel was described in various ways: a retold anecdote, a part drama, a short novel, a story that can be read in one sitting, an unprecedented incident, or just news. The novella, or short story, has occupied an exceptional place in the American field of national literature formation for the past two centuries.

Before the novel appeared in America, there were various prose forms containing some elements characteristic of a short story. In addition to oral narratives (fairy tales, folk tales), which play an essential role in most cultures, there were other types of narratives in America that should be considered. The term novella has hardly been introduced in the USA and is used extremely rarely. The famous American writer K. Porter writes in the preface to the collection of her short stories: "We have four titles, exhausts the next division: short story, long stories, short novels, novels"[1]. The modern American short story has its roots in the 19th century. Like any national literature, American literature develops based on the past. "Only the innovation based on the best traditions is fruitful. It is traditions that help artistically master the present and thus enter into the content and form of a modern novel"[2].

**Literature review.** The author of the study analyzes the creative path of writers, paying special attention to the development of the novel form and linking the success of their literary work with the socio-historical periods of America in the 20th century. And in this article we will look up the short stories

of Irving, Hawthorne, and Poe elevated American literature to a global standing.

However, at the turn of the 19th and 20th centuries, the novel genre faced a crisis. The traditional form gradually lost its relevance, ceasing to reflect the spirit of the times, characterized by post-war changes in worldview and the abandonment of previous optimism. In the 1920s, the American short story underwent significant changes that responded to social shifts and determined the development of the genre for many decades. This turning point was primarily due to Sherwood Anderson and John Steinbeck. Anderson's key works, such as *Winesburg, Ohio* (1919), *The Triumph of the Egg* (1921), *Horses and Men* (1923), and *Death in the Woods* (1935), laid the foundation for a new approach to literature. Steinbeck continued these traditions by writing such landmark novels as *"Of Mice and Men"* (1937), *"Cannery Row"* and *"Grapes of Wrath,"* which explore in detail the plight of California's working classes.

**Analysis and result.** In American literature of the first half of the nineteenth century, the novel genre occupied a prominent place. W. Irving, N. Hawthorne, G. Melville and E. Poe wrote in this genre, who became the creator of genre theory. His name is associated with the discovery of the compositional principles of the American short story. E. Poe put forward the requirements that an artist should follow when creating short stories. In his opinion, the characteristic features of an artfully written story should be compositional and artistic completeness. His theoretical views on the novel by E.Poe outlined in the

preface to the two-volume short stories by N. Hawthorne "Twice-told Stories". A work of fiction should have a certain "effect" on the reader. Having chosen the plot that interests him, the author is obliged to consistently, step by step, lead the reader to the goal. The American classic considered the main advantage of a work of art to be unity, that is, the integrity of the effect or impression it produces. Hence his strong preference for short prose, a story that can be read in one sitting. It is in the story that he sees the desired completeness of the composition and structure of the work: there should not be a single word in the composition that does not directly or indirectly correspond to a premeditated plan. The general idea of the work, its plot and other components must find their final expression in the denouement. "Only on this case might find to attach for subject the absolutely necessary effect of sequence or causality"[3]. The American short story writer argued that novelty, originality of conception and imagination, that is, the creation of beauty, is the essence of art. He was the first in the history of American literature to try to theoretically comprehend the "short story" as an independent genre.

The short story writers were all the outstanding romantics of the USA: W. Irving, E. Poe and N. Hawthorne. The emotionalism of a work of art was the main feature of the American Romantics. The novelistic brevity and concentration of the "totality effect" contained romantic charm and emotional power. E. Poe was able to outline the principles of novelistic poetics, which makes it possible to assert that the novel genre reached a certain maturity already in the first half of the nineteenth century.

Undoubtedly, the American novel was not an isolated and independent phenomenon. Undoubtedly, there were direct and indirect influences on it during the development process. Many American short stories of the first half of the nineteenth century can be correlated with European, in particular, with German. For example, the work of W. Irving is marked by the influence of both English and German romantics: W. Scott, I. Burger, E. Hoffmann, V. Thicke the brothers Grimm. In the novel "Rin Van Winkle" this influence is especially noticeable.

At the end of the 19th century, the American short story became an independent genre and took a leading place in the American national literary process. In the twentieth century, the novella "follows in the wake of the novel and expresses with it the most important features of the social and literary development of modern times"[4]. In the critical works of the first half of the twentieth century devoted to the study of the novelistic genre, there are various definitions and interpretations of it.

Irving is undoubtedly the founder of the American short story tradition, and his collection "The Sketch Book" (1819) is considered the first American collection of short stories. The writer was criticized for imitating the style of prominent representatives of English-language prose by Addison J. and Goldsmith O., and was accused of borrowing plots for some works from European folklore, in particular German. However, by creating such works as "The Legend of Sleepy Hollow" (1820) and "Rip Van Winkle" (1819), the writer took a significant step towards the development of the short story genre in American literature. So, instead of following the laws of the genre prescribed by the aesthetics of Enlightenment, V. Irving experiments with small prose. According to Yu. V. Kovalev, in the "Sketches" of V. Irving's "abstract meditateness of the essay was mixed with concrete descriptions of the essay of morals, picturesque picturesqueness – with the dynamic plot of folk legends and legends, the abstract universality of educational images – with the romantic individualization of character"[5]. V. Irving became the first to capture the nature of America in fiction, giving the short story concreteness and definiteness of the place of action. It should be said that at the beginning of the 19th century, the environment for aspiring American writers was not favorable. The absence of an international copyright law allowed publishers to republish the works of British authors at low cost, ignoring the work of as yet unknown American writers, which naturally suppressed the development of national literature. Book publishers generally did not agree to print collections of short stories, considering them unprofitable. Hawthorne tried to start his literary career by publishing collections of short stories, but could

not find a publisher for his first books. Instead, their stories appeared separately in different publications and only after some time they were collected, but in a different version than originally planned by the authors[6]. In his works, N. Hawthorne often mentioned the difficulties of the writing profession in America. In this situation, E. Poe, striving to create an independent American literary tradition, pays attention to periodicals as a means of creating national literature and attracting more readers. E. Poe saw the magazine with a concomitant emphasis on short literary forms (lyrical poems, essays, short stories) not only as a means of developing his own career, but also the future of American literature[7]. It is not surprising that it was E. Poe who became one of the first theorists and practitioners of the novel genre. If V. Irving founded the genre the American short story, then E. Poe and N. Hawthorne are the ones who consolidated its status as a new literary form.

In addition, Sherwood Anderson and John Steinbeck are among the writers who made a great contribution to the development of the short story genre in the early 20th century. Their works highlighted important issues of American society at the time and introduced new styles and themes into literature.

Sherwood Anderson's greatest contribution was his psychological analysis and emphasis on illuminating the inner world. He had a strong influence on writers, including the next generation of writers such as Ernest Hemingway and William Faulkner. Anderson's deep reflections on the style and depiction of human nature greatly contributed to the development of modernist literature in America.

Anderson's most famous work is "Winesburg, Ohio" (1919), which describes the life of people in a small town. This work consists of interconnected stories, each of which reveals the inner world of an individual. In this work, Anderson shows loneliness, misunderstanding and difficulties of people's self-expression. His style and themes influenced the next generation of writers, including Ernest Hemingway and William Faulkner.

The works of Sherwood Anderson, especially his most famous collection "Winesburg, Ohio" (1919), developed a trend in American literature of the early 20th century, emphasizing individuality and inner feelings. Anderson focused on people in small towns, showing their inner pain, feelings of loneliness, and difficulties with self-expression. Through his characters, Anderson showed how weak personal connections are and how strong misunderstandings can be between people. Many characters live in a struggle between their passions, dreams and adaptation to the demands of society. He described how people's attempts to adapt to society fail in the lives of residents of a small town.

Sherwood Anderson's short stories "The Triumph of the Egg", "Horses and Me" and "Death in the Woods" played an important role in the development of the genre in American literature. They encouraged the reader to see the philosophical content of everyday life, enriched the genre of the novel with realistic and psychological depth.

Anderson's works depict the lives of ordinary people in a realistic and touching way. While "The triumph of the egg" depicts a simple family life and hopeless dreams, "horses and people" highlights the manifestations and problems of a simple life in the marginalized strata of society. Anderson brought a new style to the novel genre. He combined dramatic or lyrical styles, seeking to illuminate life from an invisible but profound side. His novels focus more on the inner feelings of the characters than on the plot, which represents a new stage in the development of the genre.

Steinbeck's each story highlights the dreams, failures, and human experiences of an individual family. In this work, Steinbeck shows the contradictions between people's expectations and reality. His style and themes are notable for their similarity to Anderson's "Winesburg, Ohio."

John Steinbeck portrayed the economic and social problems of American society. His works are often devoted to the difficulties of the working class, economic instability and the relationship of people with nature. His novels, such as *The Grapes of the Gate* (1939), accurately reflected the problems of this period. Steinbeck showed the poverty, exploitation, and suffering

of the working class in American agriculture. Many of Steinbeck's works depict the complex relationship between man and nature. These works shed light on humanity's respect for nature and its boundaries in its management. Steinbeck showed that the American dream is the dream of the poor and the unrealistic for workers.

The works "Of Mice and Men" and "Cannery Row" are considered mature examples of the novel genre in American literature. These works expanded the possibilities of the genre, pointing the way to exploring larger social and personal issues in a simple but effective way. They remain a relevant source of coverage of important issues of humanity today. Both works belong to the style of realism and naturalism and attract the reader, reflecting the simple, sometimes bitter truths of human life. Steinbeck's works brought a realistic approach to the novel genre, showing the simplicity but complexity of life.

**Conclusion.** Thanks to the aspirations of American writers of the Romantic period to create an independent national

literary tradition and their experiments with small prose, the formation of the American short story takes place. The founders of the new literary form are considered to be W. Irving, E. Poe and N. Hawthorne, each of whom made a significant contribution to the development of the novel genre. Following this the works of Anderson and Steinbeck contributed to the perception of the novel not only as an artistic genre, but also as an important means of reflecting social change. Their work encouraged the reader to focus on individual experiences and social issues at the same time, which made literature more viable and meaningful. Thanks to these novels, American literature has achieved significant success in exploring the inner and outer worlds of man, which indicates that this genre has also influenced other national literatures.

In short, the short stories by Anderson and Steinbeck took the genre to a new level in American literature, laying an important foundation for literary development. Their work remains a valuable source of coverage of pressing human issues today.

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