



A Comparative Analysis of English and Karakalpak Short Stories

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Annotation

In literary science, the genre of the short story has always been in the spotlight due to its convenient form and profound content. The short story genre is considered one of the most complex and interesting genres, capable of depicting a small fragment of life with great significance. This article introduces the similarities and differences between stories, which are considered the most famous genre of Karakalpak and English literatures. During the research, by comparing the stories of Karakalpak and English national writers Muratbay Nizanov and Julian Barnes, it is proven that the short story genre is not just a beautiful text on paper, but a genre that represents modern life. As a result of the research, it is determined that the short story genre is widely developed in both nations, but their descriptive and cultural aspects are different.

Key words

Karakalpak, English, literature, story, analysis, genre, Nizanov, Barnes

Story (from Persian - "to talk" and "to converse") - is fiction of such briefness that is not able to support any subplots. A story usually depicts a single event from a hero's life. [3, p. 393] In the 19th century, the story genre reached its peak of development in Europe. In Karakalpak literature, it began to appear starting from the years 1920-1930

In the literature of every people, stories serve to express the mode of living, psychology, and social essence of the nation. The literary works in the genre of stories by Muratbay Nizanov and Julian Barnes, prominent representatives of contemporary Karakalpak and English literature, exhibit an interesting mutual parallelism. M. Nizanov created a new world in Karakalpak prose through his stories saturated with satire. For example, although his stories such as "Bir gu'ze altin, Sebet, Kim jen'edi and



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Ko’shenin’ abiroyi” are written in simple folk language, a deep social tragedy and flaws of human character are hidden behind the laughter in them. The stories of the English literature writer Julian Barnes are often considered “intellectual prose”. For example, in his stories titled “The Sense of an Ending” and “The Guide,” he reveals events not through external actions, but through internal feelings and doubts. However, the style of both writers consists of exposing major vices in society through a small detail. The main aim of the research is to analyze comparatively the stories written in two different cultural environments and their differences. This provides an opportunity to understand the short story genre of Karakalpak and English literature more deeply and to study the lifestyle of these nations.

Unexpected similarities can be observed between the works of the Karakalpak writer Muratbay Nizanov and the English writer Julian Barnes. The most significant similarity between these two writers is their ability to reveal large social and psychological problems through small details. Through simple clothing, objects, or a single word in a character’s speech, the authors skillfully expose the most severe and worst vices in society and individuals. For example, at Muratbay Nizanov’s story titled “Sebet”. In this story, the writer discusses the vice of egoism, which is widely spreading among people today, through an ordinary basket. In this story, the basket is not just an object for carrying things, but it has become the greatest symbol for describing the inner world of the characters and their actions for the sake of self-interest.

*-Sawǵanı qaysı dúkánnan aldınıız? — dedi Qátiyra apaǵa
tesilip qarap.*

-3-dúkánnan

-Biykar gáp! Basqa dúkánnan alǵansız!

-Mańlayına «Dúkan №3» dep jazıp qoyǵan eken ǵo, aq fenoplast penen.

-Durıslap qaramaysız ba?! Sol «3» degen sannıń izinde «4»





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*degen jazıw da bolǵan. Ol qoparılıp túsip qalǵan! Baslıqtıń
gápin húrmet etip, dıqqat penen qaraǵanıńızda, túsip qalǵan
sannıń ornın abaylaǵan bolar edińiz!*

*«Gúnakarlar» tómen qaraw menen boldı. Qarsı dálil ayta
almadı. Baslıqlar qátelespeydi ǵo.*

*-Qaytadan tórt yarım million tabasań! — dedi baslıq
Edenbayǵa suq barmaǵı menen shókelep. Edenbay dım úndemedi.
Keshe bizlerge «ulıqpanda barı usı» dep atır edi, yaq, ulıqpanda
ele bar eken.*

-Men aqırı ol dúkánǵa wáde berip keldim.[2, p. 204]

Based on the extract from the story above, it can be seen that the director in this story is depicted as a character who keeps his promises, but even for his own interest and reputation, he does not regret the money. We even see that he aimed for his own reputation under the guise of distributing baskets to the elderly for the sake of his promise.

Julian Barnes’s collection “The Lemon Table” is considered the highest example of revealing great psychological truths through small details. The stories in this collection, similar to M. Nizanov’s story “Sebet” are dedicated to analyzing vices in human character through small objects or actions. That is, the “lemon” in the story becomes a symbol of death and truth. The lemon table is an arena where the bitter but unavoidable truths that people face at the end of their lives are described.

As scientific analyses show, while social hypocrisy is exposed through the use of the basket detail in M. Nizanov’s “Sebet” the bitter fate of the characters is described through the lemon symbol in J. Barnes’s “The Lemon Table” collection. In both writers, small details perform a large artistic task. Alongside the similarities in the works of the two authors, there are also significant differences in the artistic methods they applied. In



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this section, we will compare and analyze the stories of the two writers from an artistic perspective.

While the main target in Muratbay Nizanov’s stories is social satire—that is, delivering social vices through humor—Julian Barnes’s stories are more dedicated to psychological analysis. While M. Nizanov criticizes the external actions of the characters, J. Barnes pays attention to their inner world. For instance, we can prove this through Nizanov’s story “Bir gu’ze altin taptim”. In this story, the moment an article is published about the writer under the title “Bir gu’ze altin taptim” the complete negative change of the people around him is described with rich humor. By saying “I found a jar of gold” in the story, the writer actually meant that he rejoices as if he found a jar of gold when he finishes writing a new work. In this part, the extreme impatience of people to the material wealth is also described.

While Muratbay Nizanov illuminate the external actions of his characters through the humor and satire, Julian Barnes directs his narrative focus entirely toward internal emotions and complex psychological nuances. If Nizanov’s prose is characterized by the predominance of satire, Barnes’s stories are underpinned by elegiac reflection and philosophical inquiry.

An analysis of the stories in Julian Barnes's collection, *The Lemon Table* reveals that the central themes revolve around the complexities of senescence the quest to decipher the mysteries of existence, and the human confrontation with mortality.

For instance, the story “The Silence.” Through the persona of an elderly composer, Barnes portrays a profound creative crisis. The composer, unable to produce new work for an extended period, strives merely to "listen" to the silence. In this context, silence is not merely an absence of sound but a potent symbol of the protagonist’s existential weariness and his perceived obsolescence. Barnes meticulously articulates the protagonist’s internal monologues, his descent into alcoholism, and the poignant agony





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associated with his memories, allowing the reader to experience the character's psychological state with intimate resonance.

In summary, a comparative study of the works of Muratbay Nizanov and Julian Barnes demonstrates that the short story genre serves as a mirror reflecting the unique national intellect and cultural illustration of a people. Although these two authors employ divergent artistic methodologies, their fundamental objective remains identical: to illuminate the essence of humanity and the intricacies of life through the medium of narrative.

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