



**“CREATIVE CONCEPT, ISSUES OF MUTUAL  
INFLUENCE AND ARTISTIC MASTERY IN RUSSIAN  
AND UZBEK SHORT STORIES (DRABBLE AND  
NOVELLA)”**

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**ABSTRACT**

*This article explores how brevity shapes meaning in Russian and Uzbek short fiction. Focusing on Anton Chekhov and Salomat Vafo, it examines the expressive role of small details, silence, symbols, and open endings. Comparative and close-reading approaches reveal a shared interest in psychological depth alongside different narrative emphases. Chekhov often presents inner conflict through ordinary events and restrained irony, whereas Vafo's prose is discussed in relation to contemplative imagery and emotional suggestion. The article argues that concise writing is not merely short writing: its artistic strength lies in what it allows the reader to infer.*

**Introduction**

Short fiction makes particular demands on a writer. A novel can return to a character or develop an idea over hundreds of pages; a short story often has only one scene, a few gestures, or a single turning point. The words left unsaid may matter as much as those on the page. This is one reason why short prose continues to attract readers in an age of rapid communication without necessarily sacrificing literary complexity.

Russian and Uzbek literatures have rich, but different, histories of concise storytelling. The Russian short story is closely associated with Chekhov's psychological precision and understated narration. Uzbek prose draws on modern narrative forms as well as traditions of parable, moral reflection, and suggestive imagery. Comparing these traditions helps clarify how literary economy can serve different artistic purposes. This article considers brevity as an



aesthetic principle rather than a measure of word count. It concentrates on the short story and literary miniature. The term drabble, in its strict sense, refers to a work of exactly one hundred words; it should therefore not be applied automatically to any brief story.

#### Approach and Literary Context

The discussion combines comparative literary analysis with close attention to narrative structure, psychological detail, and imagery. Theoretical perspectives on literary form and textual meaning associated with Eikhenbaum, Bakhtin, and Lotman provide a broader framework [1–3]. The comparison is typological: resemblance between two writers does not, by itself, establish direct influence.

Russian narrative techniques became familiar to Uzbek writers through literary education, publishing, and translation. At the same time, Uzbek fiction developed its own ways of combining lived experience with ethical and philosophical reflection. Literary exchange is therefore better understood as adaptation and dialogue than as a simple transfer of techniques.

#### The Power of a Small Detail: Chekhov

Chekhov's stories show how an ordinary incident can expose a whole system of fears and expectations. In "The Death of a Government Clerk," an involuntary sneeze becomes the starting point of an increasingly painful misunderstanding. The comic situation gradually reveals the protagonist's dependence on rank and authority. Chekhov needs neither an elaborate plot nor direct moral instruction: the character's repeated apologies tell the reader what social fear has done to him.

In "Sleepy," the repetition of physical sensations and the narrow domestic setting give the narrative its force. Varka, a child servant deprived of sleep, loses the ability to distinguish exhaustion from the reality around her. The story's terrible ending grows out of that pressure. Rather than explain every motive, Chekhov lets rhythm, repetition, and the heroine's fragmented perceptions carry the psychological burden.

In both stories, brevity does not mean simplicity. A limited set of details organizes the reader's response, and the absence of a comforting explanation makes the events harder to dismiss. Chekhov's restraint leaves room for moral and emotional judgment without prescribing it.

#### Silence and Symbolic Suggestion in Uzbek Short Prose

Uzbek short prose often places considerable expressive weight on landscape, household objects, and moments of hesitation. Such images can connect an outwardly uneventful scene with a character's memories, expectations, or sense of loss. The meaning of a window, a letter, or the wind depends on the particular story; these images are not fixed national symbols. The discussion of Salomat Vafo in the source study emphasizes reflective pacing, natural imagery, and emotional understatement. Read in this way, silence is not an empty interval between actions but part of the narrative: it invites the reader to notice what a character cannot easily



articulate. Where an extended explanation might weaken an experience, a small image can preserve its ambiguity.

It would nevertheless be misleading to contrast all Russian prose as “analytical” with all Uzbek prose as “intuitive.” Both literatures contain realism, lyricism, irony, and symbolism. The value of the comparison lies in observing particular artistic choices, not assigning permanent characteristics to two national traditions.

#### Common Ground and Key Differences

Chekhov and Vafo can be considered together because both invite the reader to participate in the creation of meaning. Their concise forms depend on selection: the significant detail is placed in the foreground, while explanation recedes. This selective technique gives gestures and pauses an importance they might not possess in longer prose. The difference is one of emphasis. In the Chekhov stories discussed here, apparently minor events develop into social and psychological conflict. In the account of Vafo’s prose offered by the source study, mood and symbolic association are more prominent. These are useful tendencies rather than rigid rules; conclusions about individual stories require direct examination of authenticated editions.

The comparison also reveals why brevity can cross cultural boundaries. Readers may not share every association carried by an image, yet they recognize expectation, vulnerability, embarrassment, and silence. Short fiction makes these experiences legible without exhausting their possible meanings.

#### Conclusion

The strength of short fiction lies not in its limited length alone but in the precision with which that length is used. Chekhov demonstrates how a repeated action or an ordinary object can expose complex psychological and social pressures. The Uzbek short-prose tradition discussed here highlights how imagery and silence can sustain inward reflection. Taken together, these approaches show that brevity is a form of artistic organization: it compresses events while expanding the reader’s interpretative work. Future comparison would benefit from verified editions and closer analysis of specific works by Salomat Vafo so that claims about influence and narrative technique can be tested at the level of the text.

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