

EPIC ANALYSIS OF THE FEUILLETON GENRE: LEGENDARYNESS, AUTHOR'S POSITION, AND THE POETICS OF SOCIAL TYPES**Maxmadaliyeva Maftuna Sirojiddin qizi**

Teacher at Turon University, Karshi city, Uzbekistan

Annotation

This article aims to determine the epic nature of the feuilleton genre, analyze its narrative structure, the poetic mechanisms of the author's voice and the depiction of social types. The research is based on comparative-poetological and narratological approaches. As a result, it was shown that in the feuilleton, epicism is combined with satire, and the plot, character and author's commentary are combined into a single system. The work offers criteria for the epic analysis of the feuilleton.

Keywords: feuilleton, epicism, narrative, narratology, satire, author's voice, social type.

Introduction

The feuilleton is often conceived as a small form within journalism, aimed at expressing a quick social reaction; however, its internal structure, narrative logic, and system of images often operate with mechanisms specific to epic genres. The question of the epic nature of the genre is complicated, on the one hand, by the faleton's proximity to facts, its capture of the details of modern life on the principle of "here and now"; on the other hand, by the artisticization, typification, and active organizational role of the author's position that distinguish it from a purely news text. Therefore, studying the faleton from an epic perspective not only clarifies the genre classification, but also reveals the laws of the functioning of the journalistic-artistic synthesis.

In scientific literature, the poetics of satire and laughter have been repeatedly noted as the main features of the faleton, and there are also various approaches to its place in the system of journalistic genres, its stylistic possibilities, and its speech strategies [1], [5]. However, in practical analyses, the "what" of the faleton and "whom it criticizes" often come to the fore, while issues of epic construction such as "how it is narrated," "how the event and character are constructed," and "in what narrative mode does the author's voice operate" remain secondary. The lack of epic analysis increases the risk of equating the feuilleton with a mere journalistic reaction and obscures the layer of the genre that is relevant to artistic thought.

The problem of this article is to identify the main mechanisms of epic formation in the feuilleton text and characterize them as stable analysis criteria. The research gap is that an integrative model that would view the feuilleton on a par with epic genres, combining narrative theory and satirical poetics, has not been systematically developed in Uzbek philology. The purpose of the article is to create a conceptual basis for the epic analysis of the feuilleton genre, systematize the forms of manifestation of epicism in the feuilleton, and show the function of typical epic components. In accordance with this goal, the following tasks were set: to compare the narrative structure of the feuilleton with epic norms; to distinguish the author's voice and narrative mechanisms of evaluation; to analyze the construction of characters and social types from the point of view of epic typification; to determine the epic function of details, dialogue, compositional turn, and the final "point"; as a result, to propose practical criteria for the epic analysis of the feuilleton.



Methods

The research methodology was based on viewing the faleton not as a journalistic text, but as an artistic-journalistic construction with a narrative. A narratological approach was chosen as a theoretical basis, since in the faleton the presentation of the event, focalization, the relationship between the author and the narrator, and the location of the assessment within the text determine the impact no less than the content of the genre [6]. At the same time, concepts related to the poetics of satire, in particular, the stylistic mechanisms of laughter and critical assessment, and the principles of creating a social type were also taken into account [8]. The methodological synthesis allows us to show the functional orientation of the artisticization of the faleton, not limiting the epicness of the faleton to the "presence of reality".

As empirical material, typical compositional solutions found in texts close to the traditional model in which the faleton genre was formed in the Uzbek press and literary process were summarized; the analysis was not focused on a single author's style, but rather an "average" poetic model of the genre was singled out. In this, comparative analogies were built with epic mechanisms in the experience of Russian feuilleton writing and international satirical journalism through the comparative method [2], [4]. The analytical method analyzed the compositional role of microelements of the text, namely the title, introductory episode, conflict-generating detail, dialogic clash, author's comment, and the final irony or paradox. Intertextual observations served to show ready-made social stereotypes, formal speech patterns, and artistic processing of everyday discourse in the feuilleton [7]. These methods are appropriate for the purpose of the article, since epic analysis requires the disclosure of not only the subject, but also the formal-semantic mechanisms that constitute the narrative.

Results

The analysis showed that the first and most stable form of epicism in the faleton genre is the "miniature epic" model of eventfulness. Despite the fact that the feuilleton is often small in size, it contains an initial situation, a cause that gives rise to the conflict, an episode that intensifies the conflict, and a final point. This sequence may not give the appearance of a full-fledged plot, like a traditional narrative composition, but it functions as a minimal cycle of narration: the reader observes the event, restores the cause-and-effect relationship, and finally, a conclusion that leads to an assessment is given in a "ready-made" state. Thus, the epicness of the faleton is determined not by its size, but by the presence of a narrative cycle.

The second result is related to the epic organizational role of the author's voice. In the feuilleton, the narrator usually appears not as a neutral observer, but as an instance that critically evaluates, subordinates selected details to one direction and leads the reader to a certain interpretation. This situation is reminiscent of the author-director function in epic texts, but in the feuilleton it becomes more "visible": such devices as commentary, ironic note, question and answer, unexpected comparison, parody of formal style operate directly within the narrative. As a result, the author's voice does not stand outside the plot, but becomes a narrative mechanism that determines the rhythm of the plot.

The third result concerns the poetics of character and social types. In the feuilleton, a character is often typified not by psychological depth, but by a social role, speech habits, stereotypes of behavior, and configuration of interests. This typification is a special form of generalization characteristic of epic genres: rather than a separate "person", a pattern of behavior that is repeated in a particular social situation is indicated. In creating a type, signs are identified that become even more important than a name: speaking in departmental terms, shifting



responsibility, resolving the situation “on paper”, hiding meaning through formalization. Thus, the epic character system in the faleton acts as a short but specified “actors” of social dramaturgy.

The fourth result reveals the epic function of details and subject-based imagery. The epicness of the faleton is often activated by one or two “specific details”: elements such as place, time, document, queue, stamp, announcement, writing on the door, telephone call not only enhance the credibility effect of the event, but also become the semantic center of the conflict. Detail serves not only as a background, but also as a sign of social relations: for example, excessive paperwork is visible through objects, negligence is revealed in small acts of behavior, and irresponsibility is objectified in repeated situations of the type “no one answers.” As a result, the epic image in the feuilleton, although short, functions with a high load as a system of signs.

The fifth result showed the role of dialogue and polyphonic effects within the genre. In the feuilleton, dialogue is often constructed as a clash of different discourses rather than as a record of “real” conversation: formal speech is attacked by everyday speech, standard answers reveal their emptiness in the face of concrete questions, and instead of “explanation,” a strategy of “evasion” is manifested. Here, epic polyphony arises not from psychological complexity, but from the contradiction of social languages. Dialogue as a stage accelerates epic development, because by “showing” the conflict, it reduces the severity of the author’s explanation and strengthens the mechanism of laughter.

The sixth result revealed that in the faleton composition, the final twist, the ironic “point” and the epiphoneme perform an epic function. The ending often connects the event within the narrative with a general norm, principle or paradox and completes the reader’s assessment. This ending may seem like a conclusion or moral in an epic text, but in a faleton it is often given through humor: an unexpected comparison, a reversal of the meaning of a formal expression, a connection of a small detail to a larger systemic problem. As a result, the epic narrative “closes”, but the effect of an open question is also preserved: the reader senses the possibility of a repetition of the criticized situation.

Discussion

The results obtained allow us to view the faleton genre in a new way: faleton can be interpreted not only within the framework of satirical journalism, but also as a model of epic minimalism. In genre theory, the relationship of journalistic forms with art is often limited to the general definition of “mixed nature”, but if the internal mechanisms of this intervention are not indicated by clear criteria, the analysis of faleton remains at the level of random impressions. In our analysis, the systematic functioning of epicism through incidentality, authorial voice, typification, semantics of detail, dialogic conflict and final turn showed the existence of an internal “poetological skeleton” of the genre.

In Russian literary criticism and journalism theory, faleton is often explained in terms of critical laughter, exposure of social vice and parody of speech [2]. This approach is important, because the evaluative nature of feuilleton cannot be denied; however, emphasizing only evaluation relegates the narrative itself to the background. Our results show that the power of evaluation is “produced” precisely through epic mechanisms: the story must be constructed in such a way that the reader accepts the evaluation as evidence, the character must be typified in such a way that he or she appears not as an isolated case, but as a symptom of a systemic problem. Thus, the poetics of satire cannot function fully in isolation from epic construction.

The problem of the relationship between satire and narrative has been widely covered in international literary criticism: it is emphasized that a satirical text often constitutes a normative



horizon (which norm is violated) and its artistic manifestation (how the violation is “shown”) together [8]. In our material, the epicness of the feuilleton also emerged precisely through the objectification of the norm and violation within the narrative: the norm is often not directly stated, but is perceived through detail, dialogue, or the final turn. This distinguishes the faleton from didactic speech: the feuilleton relies on “showing” rather than “teaching”, and showing is a minimal but clearly developed form of epic imagery.

In Uzbek literary criticism, the issues of journalism and satire are more often covered in terms of the genre system, language and stylistic features, and social function [1], [5]. This tradition correctly defines the cultural function of the feuilleton, but the separate development of the criteria for epic analysis is less common. The model we propose combines the experience of Uzbek feuilletonism with artistic-prosaic thinking: through an epic analysis of the feuilleton, it will be possible to show where the artistic effectiveness of journalistic satire comes from. In particular, viewing the mechanism of typification as an epic category helps to more accurately describe the process of formation of social types in Uzbek satire.

Within the framework of Bakhtin’s views on dialogism, the polyphonic effect in the faleton can be interpreted as a clash of social languages [7]. Our results show that dialogue is connected with the fact that dialogue is a “stage” in the feuilleton, where official discourse exposes itself to everyday logic. Here, polyphony is not seen as a large-scale struggle of worldviews, as in novels, but as a conflict of discourses in everyday practice. However, dialogism enhances the epicness of the faleton, since the narrative becomes a field of “audible” discourses rather than a monophonic explanation.

Also, from the point of view of narratology, the visibility of the author’s voice is not a defect for the faleton, but a condition of the genre. Genette’s classification of narrative modes shows that the degree of authorial intervention in the text varies across genres [6]. In the faleton, this intervention serves a critical purpose: the author alternates “showing” and “explaining” at a short distance, so the epic narrative does not lose its speed and evaluative intensity. At the same time, excessive transparency of the author's voice can reduce artistic credibility; therefore, epic analysis also helps to observe the normative-aesthetic balance of the feuilleton.

Conclusion

The article systematizes the main mechanisms that reveal the epic nature of the feuilleton genre. It was found that epicness in the faleton is manifested through a minimal plot cycle, the organizational role of the author's voice, social typification, highly semantically loaded details, dialogue built on the clash of discourses, and a final ironic turn. The proposed criteria for epic analysis allow us to analyze the faleton not only as a journalistic reaction, but also as an artistic-journalistic construction with a narrative. Theoretically, this approach clarifies the genre classification by integrating satirical poetics and narratology; practically, it serves to determine the location of compositional effectiveness, type creation and evaluation in feuilleton texts within the text. Future research should be conducted in the direction of the historical evolution of the faleton, variant epic models in authorial styles, as well as narrative transformations of the faleton in the modern media environment.

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