

**GENERAL OVERVIEW OF THE EPIC GENRE: DESCRIPTION,
NARRATIVE, AND THE AUTHOR'S PERSONA****Nazarova Nurjakhon Bahodirovna,****Associate Professor of SamSIFL**

Annotation: This article analysis investigates the core structural features of the epic literary genre, including its fundamental principle of narrative quality. The text clarifies the division of the epic work into "plastic" (shown) and "non-plastic" (commentary) elements, emphasizing that the latter embeds the author's image within the text. Furthermore, it scientifically substantiates that in the historical evolution of the epic narrative, the influence of other art forms (dramaturgy) led to a decrease in the dominance of narration and a corresponding increase in the role of dialogue and details. The analysis also explicitly states that the concepts of "epic work" and "prose work" are not synonymous

Key words: *Epic Genre, prose, narration, artistic reality, reflections, thoughts, analyses, prose work.*

The most fundamental characteristic of the epic genre is its narrative quality. Epic works inherently depict events and occurrences that happen in time and space. Through language, this process creates an artistic reality in the reader's imagination that closely resembles real-life scenarios. Because this artistic reality is "brought to life" in the reader's imagination with an external form similar to real life, it is said to be rendered "plastic" (or sculptural) in its depiction. However, the epic work is not composed solely of plastic (visually evoked) elements. It also contains non-plastic elements, which are crucial for our understanding of the author's persona. Non-plastic elements refer to the author's reflections, thoughts, analyses, and emotional attitude toward the subject matter. Naturally, these subjective elements do not materialize visually while reading [2; 4-12].

A harmonious fusion of objective (artistic reality) and subjective (author's persona) principles is observed in the epic work. We conventionally take the artistic reality as the objective principle. Why "conventionally"? Because this reality is not a simple copy; rather, it is a reflection of reality that has been viewed through the creator's ideals, evaluated, and creatively reprocessed. Therefore, the author's persona and judgment are always present, even in works written in an "objective depiction" style where the author attempts to remain detached.

While most epic works are written in prose, the mere fact of being written in prose does not qualify a work as epic; the concepts of "prose work" and "epic work" are not identical. The defining characteristic of the epic genre remains its narrative quality.

Epic works typically depict events unfolding in space and time, narrated either by the author or by a narrator-character. This necessitates that narration (*rivoya*), description (*tavsif*), and dialogue appear in a blended form within epic works. These three elements collectively serve to plastically animate the artistic reality.

In the traditional epos, narration assumes the leading position. It is the medium through which dialogue and various details (landscape, portraiture, and objects) are introduced. However, a tendency is observed in the refinement process of the epic genre for the proportional weight of narration to decrease. For instance, in oral tradition (fairy tales, legends), narration is dominant, while dialogue and details are sparse. As the genre developed, the role and significance of dialogue and details increased [3; 5-8].

This change can be understood as an expansion of the possibilities of depiction resulting from the connection between literary art and other art forms, specifically the assimilation of their characteristic methods. Notably, the development of dramaturgy and theatre refined the dramatic techniques used to create human character. The art of theatre prepared the audience to comprehend character created through dramatic methods and to grasp the essence of artistic reality constructed via dialogues, thereby developing literary taste. Based on this, dramatic elements entered the epos. The dialogue in an epic work differs from that in a dramatic work by its greater verisimilitude and broader semantic scope, owing to the epic work's ability to provide extensive context regarding the situation, psychological state, and character traits of the participating personages.

Conclusion

The uniqueness of the epic genre is defined by its narrative quality. An epic work unites plastic (visually rendered) artistic reality with non-plastic (abstract) elements that embody the author's personal evaluation. This signifies the integration of the work's objective (depicted events) and subjective (authorial voice) principles. In the historical development of the genre, the dominance of narration decreased, and under the influence of other art forms (especially dramaturgy), the significance and proportional weight of dialogue and details notably increased. Consequently, dialogue in the modern epos gained the capacity to express complex psychological states and contextually rich situations.

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