



MODERN PROBLEMS IN EDUCATION AND THEIR SCIENTIFIC
SOLUTIONS

T. VULF'S STYLISTIC UNIQUENESS IN HIS PROSE

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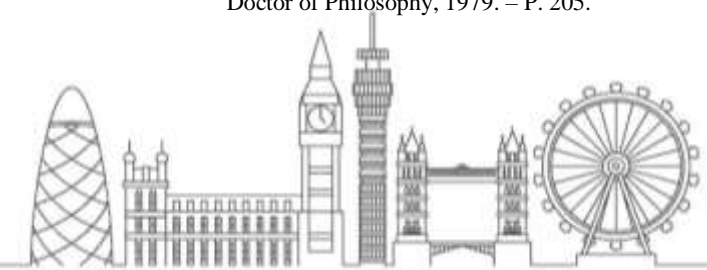
Abstract: *In the 20th century, American modern short story writing saw many remarkable, thematically broad, aesthetically captivating, and truthfully portrayed works, among which T. Wolfe's unique contribution stands out. This article discusses the writer T. Wolfe's individuality in literary creation, methodological specificity, and the breadth of his stylistic approach.*

Keywords: *Inner conflict, artistic form, duality, plot, thematic scope, descriptive expression, main idea, satirical features.*

It is often noted in literary studies that each author's works acquire their own distinctiveness. Naturally, every piece of writing has three main features: its content and thematic scope, how the writer's skill is reflected in it, and how the creator feels and conveys the artistic expression of reality—these factors are emphasized in the literature. T. Vulf's short prose stands out in 20th century American modern literature due to its significance and depth. Throughout his career, the author published nearly forty stories in fifteen different journals, in which he was able to depict the reality of the ruling environment from a psychological-philosophical perspective.²² T. Vulf's works continue the traditions of modernism, paying equal attention to both the outward and inward exploration of characters, encouraging philosophical reflection, and using various artistic devices to express the author's subjective attitude towards existing reality. His specific poetic expression is also notable. T. Vulf, born in 1900 in Asheville, North Carolina, USA, often used autobiographical approaches in his works. Although he lived a short life, the writer, who primarily wrote prose, secured a strong position in 20th-century American literature with four major novels, two short story collections, and a critical essay, delving deeply into the human psyche and expressing the layers of human emotion. T. Vulf acknowledged, "I have finally discovered my own America... And I will express this life, this road, this world, and this American landscape as I see it, to the highest degree, as faithfully, honestly, and purely as possible."²³ Throughout his life, T. Vulf remained steadfast in portraying the world he knew, the social and natural

²² Jahon adiblari adabiyot haqida. (Ozod Sharafiddinov tarjimalari). – T.: Ma'naviyat, 2010. – B. 179.

²³ Boyer James D. The Short Fiction of Thomas Wolfe. Submitted in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy, 1979. – P. 205.





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environment surrounding him, and created a real picture of reality in his artistic expression, remaining true to his life concept. His childhood, which was marked by emotional trauma, separations, and various trials, his adolescence spent in loneliness and distress, and the difficult and turbulent times he faced in becoming a writer, all contributed to the artistic power of his work. In his concise essay titled *Thomas Wolfe*, H. Holman discusses the writer's work, his creative individuality, and the factors that played a role in the manifestation of these poetic tendencies, highlighting that the author fought against the "strange and bitter miracle of life," expressing his hatred and anger towards it. Over the course of his career, the author tried to prove in his works that duality exists in everything, and that any issue cannot be solved until the negating side of this duality is revealed. T. Vulf's short prose has received relatively little attention from literary scholars. After H. Holman's concise essay was published in 1960, it provided general insights into the writer's work, but it wasn't until 1979 and 1991 that T. Vulf's short stories were studied in greater depth by J.D. Boyer, P.D. Watkins, and J.M. Bentz, respectively. The limited attention given to his short prose can be attributed to the fact that his stories were not published as a collection until after his death in 1987, with thirty-five stories that had never been previously published.²⁴ In this phase, we attempt to explore the author's mastery in the creation of characters in his short stories, the role of characters in narrative expression, the distinctive features of modern short storytelling, and his unique style in character creation in stories like *Return* and *No Cure for It*. One of the first monographic works that thoroughly analyzed T. Vulf's short prose was J.D. Boyer's 1979 research on *Thomas Wolfe's Short Prose*.²⁵ The scholar divides the stories into three periods: early stories (1932-1934), middle period (1935-1936), and final period (1937-1938), and analyzes them accordingly. In the fall of 1979, P.D. Watkins' dissertation *Thomas Wolfe's Stories* further examined the factors that influenced the author's development as a storyteller, elevating his short stories to an art form. Watkins divided his study into several stages: early stories (written between 1929 and March 1935), middle period stories (written after April 1935), late stories (written between October 1936 and January 1938), and posthumous stories (published between 1939 and 1966). T. Vulf lived for thirty-eight years, and despite this short life, it was not an easy one. His experiences during this time significantly influenced his development as a writer. While his first story was published in 1932, his short prose only saw the light of day as a collection after his death in 1938. During his lifetime, his stories were published in fifteen different journals, and this period was a time of experimentation for T. Vulf.

²⁴ Boyer James D. The Short Fiction of Thomas Wolfe. Submitted in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy, 1979. – P. 205.

²⁵ Watkins P. D. The Short Stories of Thomas Wolfe. - A dissertation in the Department of English submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy at New York University, 1979. – P. 320.





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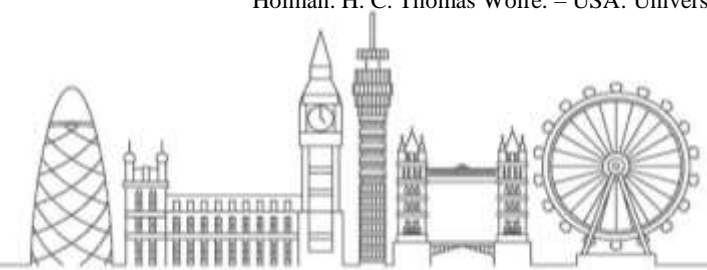
Literary sources note that his early stories, written during his student years, were not as mature artistically, but the special work done with editor Elizabeth Nowell in later years helped him create stories with strong artistic form and content. T. Vulf's early stories, published between 1932 and 1934, are notable for their substantial length, lyrical digressions, and perspective shifts, with a style of characterization based more on mannerism than on inner conflict. These stories are loosely connected, often with a common theme or narrator, and their plot structures are free-flowing. One characteristic of T. Vulf's early works is that some of the stories later became parts of his novels. However, stories like *I Have a Thing to Tell You*, *Child by Tiger*, *The Lost Boy*, *Chickamauga*, and *The Prologue* remain exceptions. One of the dominant themes in these early stories is time and its significance in understanding the meaning of life.²⁶ This thematic approach remains a dominant motif in the writer's short prose until his final stories. The author skillfully uses metaphors like fountains, rivers, and lakes to depict the theme of time, suggesting that both time and water are constantly moving, representing the inexorable passage of life and the preciousness of each moment. In his early works, T. Vulf focuses on lyrical descriptions, often using nature to express the central idea. The characters and images in these stories are not dramatic but rather static, with each character carrying a deep philosophical meaning. These qualities might not contribute to the plot's progression, but they play a significant role in realizing the author's overarching goal. T. Vulf's short prose is marked by a departure from the traditional plot structure and character conflicts, instead focusing on personal issues and daily contradictions people face. In his stories, we see hopeful youth, elderly individuals resigned to old age, and restless, aimless characters.

In conclusion, T. Vulf's works possess a unique, unrepeatable artistic style that has made his stories a timeless and authentic legacy. His ability to convey personal experiences and emotions in a real and psychological manner differentiates him as a modernist writer with a distinctive individualistic approach to storytelling.

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²⁶ Holman. H. C. Thomas Wolfe. – USA: University of Minnesota, 1960. – P. 48.





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