

## SHORT STORIES AND THEIR GRAMMATICAL ASPECTS(WITH EXAMPLES IN UZBEK AND ENGLISH)

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**Annotatsiya:** Ushbu maqola qisqa hikoyalar tuzilishi va uslubiy xususiyatlarini tahlil qiladi. Qisqa hikoyalar odatda soddalashtirilgan shaklda bo‘lib, aniq bir vaqt, joy va bir necha asosiy qahramon doirasida rivojlanadi. Har bir so‘z va tafsilot muhim ma‘no yuklaydi. An‘anaviy hikoya qurilishi — boshlanish, cho‘qqi nuqtasi va yakuniy yechim — ko‘plab qisqa hikoyalarda uchrasa-da, zamonaviy qisqa hikoyalar ko‘pincha voqeani o‘rtadan boshlaydi va o‘quvchini darhol jalb qiladi. Maqolada, shuningdek, ochiq yakunlarga ega bo‘lgan hikoyalar keng tarqalayotgani va ular insoniy xulq-atvorni va hayotni chuqurroq anglashga undashi ta’kidlangan.

**Annotation:** This article analyzes the structure and stylistic features of short stories. Short stories are typically simplified, focusing on a specific time, place, and a few main characters. Every word and detail carries significant meaning. While many short stories still follow a traditional narrative structure — with a beginning, climax, and resolution — modern short stories often start in the middle of the action to immediately capture the reader’s attention. The article also highlights the growing trend of open-ended conclusions, which encourage deeper reflection on human behavior and the complexities of reality.

**Аннотация:** В данной статье анализируется структура и стилистические особенности коротких рассказов. Короткие рассказы, как правило, отличаются упрощённой формой, концентрируясь на определённом времени, месте и

нескольких главных героях. Каждое слово и каждая деталь в них имеют важное значение. Хотя традиционная структура рассказа — с началом, кульминацией и разрешением — по-прежнему используется, современные короткие рассказы часто начинаются с середины действия, чтобы сразу увлечь читателя. Также подчёркивается распространение рассказов с открытыми концовками, способствующих более глубокому осмыслению человеческого поведения и реальности.

**Key words:** short story, structure, critical thinking, language education,

### What is a short story?

A short story is a work of prose fiction that can be read in one sitting—usually between 20 minutes to an hour. There is no maximum length, but the average short story is 1,000 to 7,500 words, with some outliers reaching 10,000 or 15,000 words. At around 10 to 25 pages, that makes short stories much shorter than novels, with only a few approaching novella length. A piece of fiction shorter than 1,000 words is considered a “short short story” or “flash fiction,” and anything less than 300 words is rightfully called “microfiction.”[1]

The frame of a short story is often simplified, focusing on a specific time and place, and presenting one or two main characters without providing full background information. In this concise and concentrated format, every word and every detail must carry significant meaning. Short stories usually center on a single plot, avoiding the complexity of multiple subplots. Some short stories follow a traditional narrative structure, beginning with a description, followed by rising action, reaching a climax, and ending with a resolution. However, many modern short stories tend to begin in the middle of the action, immediately engaging the reader with a dramatic scene.

While traditional stories often aimed to deliver a clear moral lesson, today it is common to encounter short stories with open-ended conclusions. These endings invite readers to interpret the story in different ways and encourage a deeper, more complex

understanding of human reality and behavior. Such narrative techniques reflect the maturity and creative approaches of modern short story writers.

### **What is the impact of short story in education?**

By using short stories, students are able to connect what they learn in the classroom to their own real-life experiences, which fosters more active communication between teachers and learners. The use of diverse materials offers rich content to enhance classroom discussions and equips language learners with the necessary skills to tackle real-world problems.

Currently, the approach to teaching reading strategies in Iranian schools faces several challenges. One major issue is the lack of effective methods that help students derive meaning from texts. As a result, students often struggle to understand the core message of what they read and to engage in critical thinking about the material.

### **Experiment with students**

The study demonstrated a significant impact and a level of agreement among the students, showing that meaning, critical thinking, creativity, and engagement were enhanced. The results suggest that the integration of nutrition topics can serve as a valuable educational tool in EFL education, contributing to improved learning outcomes and classroom environment. This study highlights the importance of promoting interdisciplinary approaches to support the global development of language skills. Further research is recommended to examine the effectiveness of this method in different educational contexts, to validate these findings and expand its application in EFL settings. [2]

### **What is the benefit of short stories in grammar learning?**

With a little creativity, stories can be used to teach nearly any grammatical structure. In this section, I provide a few examples for four frequently taught grammar topics: simple past, relative clauses, time-order words and structures, and modals of

prediction and possibility. A story is a natural place to use verbs in the simple past, and the number and variety of activities to practice this in the classroom are staggering. Stories are a great way to work on time-order words. Beginners might focus on simple sentences using, for instance, first, next, then, and finally. High beginning and intermediate learners are ready for complex sentences with after, before, when, and while. As learners become more proficient with time-order words, they can gradually move on to new verb tenses. For example, a high beginner might understand and use the simple past in sentences such as When Bessie Coleman was a child, schools were still segregated. High intermediate and advanced learners would be ready for more complicated structures such as Bessie Coleman became famous for her stunts as a pilot, but she was killed while flying at the age of 3. Another frequent grammar topic in stories is the relative clause. At high beginning and intermediate levels, students can work on *who*, *which*, and *that*. At high intermediate levels, they can work on *whose* and restrictive versus nonrestrictive relative clauses. Modals of prediction and possibility: Students read or listen to the first half of a real or fictional story. They predict how the story ends using modals (e.g., *They might live happily ever after.*) [3].

This study investigates the effectiveness of using short stories as a tool for teaching grammar in a more engaging and contextually meaningful manner. It aims to address the challenges of traditional grammar instruction, often criticized for being disconnected from real-world language use and monotonous for learners. Focusing on Shirley Jackson's short story "The Lottery," the research develops targeted activities that explore grammatical structures such as verb tenses, sentence complexity, and direct and indirect speech. These activities are designed to help learners see grammar in action within a narrative framework, making abstract rules more tangible and relevant. An experimental approach was adopted, with participants divided into two groups: a control group taught using conventional grammar exercises and an experimental group that used short stories to explore the same grammatical concepts. Both groups were assessed through pre- and post-tests, allowing for a direct comparison of their learning outcomes. Additionally, a survey measuring student



engagement and motivation was administered to both groups. The results demonstrate that learners in the experimental group showed significant improvement in their understanding and application of grammatical structures compared to the control group. Furthermore, students in the experimental group reported higher levels of engagement and motivation. The study's findings suggest that integrating short stories into grammar instruction not only improves language retention but also fosters a more dynamic and interactive learning environment. This research offers a practical framework for educators looking to enhance grammar teaching through literature, providing insights for more effective language pedagogy[4].

### **The Use of Grammatical Aspects in Short Stories**

Short stories play an important role in English language learning, as they help learners understand and apply grammar rules in a meaningful context. These stories are often based on real-life situations, enhancing students' retention and practical use of the language. In linguistics, short stories are valuable not only for their content but also for analyzing grammatical structures in action. Most English short stories are written in the Past Simple tense. This is because narratives typically recount events that happened in the past.

The Past Simple tense is used to describe actions in chronological order within a specific time frame. For example: "She walked into the room and sat down quietly." In addition, the Past Continuous tense is frequently used to set the background or describe actions occurring simultaneously in the past. It is effective for expressing ongoing actions. For example: "While he was reading, the door suddenly opened." Sometimes, it is necessary to refer to an event that happened before another past event. In such cases, the Past Perfect tense is used to show the order of past events. For instance: "He had already left when I arrived."

The Present Simple tense also appears in short stories, often to express general truths, character traits, or to create a vivid and direct narrative style. This is especially

common in stylistic or artistic storytelling. For example: “He always tells the truth, even when it hurts.”

The Present Perfect tense, though less common in stories, is used to show actions that began in the past and continue to have relevance in the present. Example: “She has lived in London for five years.”

While future tenses are rarely used in short stories, they may appear at the end of a narrative to suggest consequences or express a character’s intentions. The Future Simple tense is commonly used in such cases. For example: “She will never forget that day.”

The tenses used in short stories serve to clearly convey the flow of events, the sequence of actions, and the emotions of the characters. Through such texts, learners can better understand the distinctions between English tenses and successfully apply them in real communication.

### Exam in Uzbek

Bir kuni kichkina bola bog‘da o‘ynab yurdi. U to‘satdan yiqilib, tizzasini jarohatlab oldi. Bola yig‘lab yubordi. Onasi yugurib kelib, uni bag‘riga bosdi va: “Qo‘rqma, bolam, hammasi yaxshi bo‘ladi,” dedi.

O‘zbek tili darsliklarida keltirilgan qisqa hikoyalar grammatik birliklarni o‘rgatishda muhim manba bo‘lib xizmat qiladi. Misol tariqasida 7-sinf “O‘zbek tili” darsligida keltirilgan “Ona mehri” hikoyasini ko‘rib chiqamiz. Ushbu hikoya kichik bola va uning onasi o‘rtasidagi mehr-muhabbatni tasvirlaydi. Hikoyada turli grammatik birliklar, jumladan, fe‘llar, sifatlar va bog‘lovchilar samarali qo‘llanilgan. Matnda uchraydigan fe‘llar (masalan, o‘ynab yurdi, yig‘lab yubordi, jarohatlab oldi) harakatning ketma-ketligi, davomiyligi va kuchaytirilganligini ifodalaydi. Sifatlar (masalan, kichkina, yaxshi) predmet va holatlarni aniqlashda ishlatilgan. Bog‘lovchilar (masalan, va, hammasi) esa gaplar orasidagi mantiqiy bog‘liqlikni ta’minlaydi.

Bu kabi hikoyalar o'quvchilarning grammatik bilimlarini real kontekstda mustahkamlashga yordam beradi. Shuningdek, ular orqali grammatik birliklarning amaliy qo'llanilishini tushunish osonlashadi [6].

### **Exam in English**

"Fleeting Marrow" is a short story written by Yan F. Zhang that explores the emotional impact of a personal tragedy on an individual's psyche. The story centers on a woman named Joy, who loses both her father and son, and the complex emotions she experiences after their deaths. The author does not merely depict the tragedy from a historical perspective but also delves into the character's inner world, examining her relationship with the past and her psychological state.

Joy's recollections and reflections on past events reveal her psychological struggles. As the story progresses, her memories of loss and regret are highlighted, providing insight into the mental turmoil she faces. Each remembered moment reveals her inner conflicts and the resolute yet open nature of her emotional state. This story not only portrays the sharp turns in a person's life but also explores the changes that occur in their mental and emotional world.

### **Pronouns and Prepositions:**

"Fleeting Marrow" serves as the central theme of the story. This title reflects the fleeting nature of memories and emotions, suggesting that they are short-lived yet deeply significant. "Fleeting" is an adjective that conveys the sense of time passing quickly, suggesting the transient nature of the events being described. "Marrow" refers to the "core" or "essence" of something, which is metaphorically used to represent the deepest and most intimate emotions.

### **Tenses:**

The main events are described using past tense (narrating events that happened in the past): "Joy lost her father and son." However, psychological states and emotions are

expressed in present tense, to reflect their ongoing impact: “The loss lingers, echoing through her memories.” This shows how the tragedy continues to affect her in the present.

### **Modals and Conditional Verbs:**

Modals such as “could have been” and “would have” are used to express missed opportunities and regrets: “If she could have saved them...” These modals help convey the character's sense of regret and the actions she wishes she could have taken in the past.

### **Complex Sentences:**

The story makes use of complex sentences, where multiple clauses are linked to present the character's internal world and past memories. Example: "She remembers the moments of joy, and yet the bitter feeling of loss always returns." This structure emphasizes the contrast between moments of happiness and the persistent sadness that follows<sup>7</sup>.

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