

Constructivism In Teaching And Learning Process

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Abstract— This article is dedicated an interesting development in fiction, abetted by Modernism, was a shift from naturalistic to poetic writing. There was an increased tendency to select details and endow them with symbolic meaning, to set down the thought processes and emotions of the characters, and to make use of rhythmic prose.

Keywords— iction, online workshop, foundation, depiction, nostalgically, evocative details, common folk, triannually.

1. INTRODUCTION

Like other national literatures, American literature was shaped by the history of the country that produced it. For almost a century and a half, America was merely a group of colonies scattered along the eastern seaboard of the North American continent--colonies from which a few hardy souls tentatively ventured westward. After a successful rebellion against the motherland, America became the United States, a nation. By the end of the 19th century this nation extended southward to the Gulf of Mexico, northward to the 49th parallel, and westward to the Pacific. By the end of the 19th century, too, it had taken its place among the powers of the world--its fortunes so interrelated with those of other nations that inevitably it became involved in two world wars and, following these conflicts, with the problems of Europe and East Asia. Meanwhile, the rise of science and industry, as well as changes in ways of thinking and feeling, wrought many modifications in people's lives. All these factors in the development of the United States molded the literature of the country.

2. MAIN PART

American Short Fiction is a nationally circulated literary magazine founded in 1991 and based in Austin, Texas. Issued triannually, American Short Fiction publishes short fiction, novel excerpts, an occasional novella, and strives to publish work by both established and emerging contemporary authors. The magazine seeks out stories "that dive into the wreck, that stretch the reader between recognition and surprise, that conjure a particular world with delicate expertise—stories that take a different way home." [1]

American Short Fiction sponsors two annual short fiction contests, the Halifax Ranch Fiction Prize judged in 2018 by ZZ Packer, and the American Short(er) Fiction Prize. The magazine also sponsors a reading series in Austin as well as online workshops for fiction writers.

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American Short Fiction was founded in 1991 by Laura Furman at the University of Texas Press, in cooperation with the Texas Center for Writers and "The Sound of Writing" broadcast on National Public Radio. It quickly gained a national reputation for first-rate fiction. The magazine is a two-time finalist for the National Magazine Award for Fiction and was selected in 2019 as a winner of the Whiting Literary Magazine Prize. American Short Fiction is a 501(c)(3) non-profit and is based in Austin, Texas.

Issued triannually, American Short Fiction publishes work by emerging and established voices: stories that dive into the wreck, that stretch the reader between recognition and surprise, that conjure a particular world with delicate expertise—stories that take a different way home. Stories published by American Short Fiction are anthologized in Best American Short Stories, Best American Non-Required Reading, The O. Henry Prize Stories, and The Pushcart Prize: Best of the Small Presses, and elsewhere.

In the inaugural issue of the magazine, which included Joyce Carol Oates and a young Dagoberto Gilb, Furman wrote of the "shared love and respect for narrative itself" that formed the foundation of American Short Fiction and continued: "We have great faith in our readers. We are sure that, just as we do, they have a love of reading and a desire for the involvement that good writing gives us all." Our goal here at American Short Fiction is to respect that involvement by offering consistently intelligent, engrossing, and beautiful reading, in print and on this website, and we appreciate your company. "Stories! Stories, stories, stories!" cried the narrator on the final page of that first Spring '91 issue, in a work by W. D. Wetherell. Stories, indeed.

American short fiction editors:

1991–1994: Laura Furman

1994–1998: Joseph Kruppa

2005–2006: Rebecca Bengal

2006–2009: Stacey Swann

2009–2012: Jill Meyers

2013–present: Rebecca Markovits and Adeena Reitberger

The first group of fiction writers to become popular--the local colorists--took over to some extent the task of portraying sectional groups that had been abandoned by writers of the new humour. Bret Harte, first of these writers to achieve wide success, admitted an indebtedness to prewar sectional humorists, as did some others; and all showed resemblances to the earlier group. Within a brief period, books by pioneers in the movement appeared: Harriet Beecher Stowe's *Oldtown Folks* (1869) and Sam Lawson's *Oldtown Fireside Stories* (1871), delightful vignettes of New England; Bret Harte's *Luck of Roaring Camp, and Other Sketches* (1870), humorous and sentimental tales of California mining camp life; and Edward Eggleston's *Hoosier Schoolmaster* (1871), a novel of the early days of the settlement of Indiana. Down into the 20th century, short stories (and a relatively small number of novels) in patterns set by these three continued to appear. In time, practically every corner of the country had been portrayed in local-colour fiction. Additional writings were the depictions of Louisiana Creoles by George W. Cable, of Virginia blacks by Thomas Nelson Page, of Georgia blacks by Joel Chandler Harris, of Tennessee mountaineers by Mary Noailles Murfree (Charles Egbert Craddock), of tight-lipped folk of New England by Sarah Orne Jewett and Mary E. Wilkins Freeman, of people of New York City by Henry Cuyler Bunner and William Sydney Porter ("O. Henry"). The avowed aim of some of these writers was to portray realistically the lives of various sections and thus to promote understanding in a united nation. The stories as a rule were only partially realistic, however, since the authors tended nostalgically to revisit the past instead of portraying their own time, to winnow out less glamorous aspects of life, or to develop their stories with sentiment or humour. Touched by romance though they were, these fictional works were transitional to realism, for they did portray common folk sympathetically; they did concern themselves with dialect and mores; and some at least avoided older sentimental or romantic formulas.

Samuel Langhorne Clemens (Mark Twain) was allied with literary comedians and local colorists. As a printer's apprentice, he knew and emulated the prewar sectional humorists. He rose to prominence in days when Artemus Ward, Bret Harte, and their followers were idols of the public. His first books, *The Innocents Abroad* (1869) and *Roughing It* (1872), like several of later periods, were travel books in which affiliations with postwar professional humorists were clearest. The *Adventures of Tom Sawyer* (1876), *Life on the Mississippi* (1883), and *The Adventures of Huckleberry Finn* (1884), his best works, which re-created the life of the Mississippi valley in the past, were closest to the work of older humorists and local colorists. Even in his best work, however, he succumbed now and then to the temptation to play the buffoon or sink into burlesque. Despite his flaws, he was one of America's greatest writers. He was a very funny man. He had more skill than his teachers in selecting evocative details, and he had a genius for characterization. [3]

3. CONCLUSION

Born and raised in Ohio, William Dean Howells was an effective advocate of a new realistic mode of fiction writing. At the start, Howells conceived of realism as truthful portrayal of ordinary facets of life--with some limitations; he preferred comedy to tragedy, and he tended to be reticent to the point of prudishness. The formula was displayed at its best in *Their Wedding Journey* (1872), *A Modern Instance* (1882), and *The Rise of Silas Lapham* (1885). Howells preferred novels he wrote after he encountered Tolstoy's writings and was persuaded by them, as he said, to "set art forever below humanity." In such later novels as *Annie Kilburn* (1888) and *A Hazard of New Fortunes* (1890), he chose characters not only because they were commonplace but also because the stories he told about them were commentaries upon society, government, and economics.

4. REFERENCES

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[2] Wolitzer, Meg. *Best American Short Stories 2017*

[3] <https://www.amazon.com/Best-American-Short-Stories-2017/dp/054458290X>