

STAGES OF FORMATION OF NARRATIVE GENRE IN UZBEK LITERATURE

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Abstract

This scientific article describes the stages of formation of the narrative genre in Uzbek literature, classical literature.

Key words

classic literature, short stories, novella, narrative, historical context, genre theory, story and narrative, anecdotes, Qur'an and Hadiths, "Gulistan" and "Boston", classic, stories of Rabguzi, Khoja, Gulkhani "Zarbulmasal" by Abdulla Qadiri, Abdulla Qahhor, artistry.

In Uzbek literature, the story goes back to Uzbek folklore and folk tales with its historical roots. The story lived in the form of the main folk books, legends, and anecdotes until the 13th century. Later it was enriched with new elements. For example, most of the prose samples given under the name of stories found in the work "Kissasi Rabguzi" are not far from the rules of the narrative genre. Stories are based on historical and divine events. They go back to the Koran and "Hadiths, the history of the creation and development of mankind, folk oral creativity. However, most of these are re-perceived, first of all, with the help of Rabguzi's artistic thinking, and find an artistic interpretation. According to the scope of the subject, the stories in the work are very colorful, glorifying God, who is the owner of all creation in the world, remembering the stories about the lives of the prophets, father and mother, child relationships, love and loyalty, homeland and patriotism, will and justice. , such topics as friendship and solidarity, war and peace are among them. The influence of Arabic and Persian-Tajik literature - 7 - such as "Gulistan" and "Boston" by Sheikh Sa'di was noticeable in the creation and formation of works of the narrative, narration, short story type in classical literature. The stories in

Navoi's epics "Farhad and Shirin", "Layli and Majnun", "Sabbayi Sayyor", "Saddi Iskandari", "Lison-ut Tair" are unique, and they are also the basis for the formation of modern storytelling. It should be noted that Poshhokhoja's works "Muftahul-adl" and "Gulzor" written in the 16th century were also based on folk legends. Khoja's division of his stories into seasons, giving stories specific to his content in each season, adding moral and didactic phrases and poetic passages to these stories is his reminds us that it is not free from the influence of the works of "Gulistan", "Bo'ston", "Bahoristan", which are famous in the east. For example, it is appropriate to start storytelling (prose stories) in Uzbek literature with Khoja. In fact, "Khoja was one of the first in Uzbek literature, who created wonderful stories that serve to illuminate the socio-social issues of the time, and in them he was able to express advanced views and humanistic thoughts in a moral and educational spirit with high artistry." Because the aesthetic value of the artistic works of this period is determined by the skillful expression of didactic ideas by poets and writers. Here it is appropriate to give some information about classic stories. A classic story is a form of ancient Uzbek prose. Most of the time, when the story is told, the lives of prophets, semi-historical, semi-legendary figures, pir murshids, rulers, famous figures of science, culture, literature and art, various events related to them are told in short, compact, small prose plates are intended. The first sign of classic stories is the presence of "paradigm" feature. The second sign is that it must have complete content. The third feature is that the language of the stories should not be perfect, and the expression should be close to the oral creativity of the people. "Fourth is that stories don't have to contain poetic passages."

True, most stories end with poetic passages. But sometimes there are stories that do not look like this. According to N.Vladimirova and M.Sultonova, "such small-scale stories, parables with a deep meaning were widespread both in the literature of the East and in the European literature of the medieval Renaissance. These short stories and parables, which reflect scenes from real life, have a great impact and are exemplary in that they convey an idea and moral education to the reader and listener in a figurative and understandable form. It should be noted that the anecdotes related to the name of Nasriddin Efandi and Aldar Kosa, Gulkhani's "Zarbulmasal", prose versions of the epics "Khisrav and Shirin", "Layli and Majnun" are the emergence of the genre of realistic stories. is one of the important factors in history. "Once upon a time there was a king. Bisyar was just. One day he said to a minister: I'm going to perform hajj, do you think you're going? The minister said: O king, if you leave the throne empty and go to the Kaaba, wouldn't it be a disaster for the people? The king said: if it doesn't happen, give me a reward for a pilgrim

who has done Hajj. The minister kept saying, "We need to buy a pilgrim for the king." (The old man) said: There is a hermit in such and such a place. He walks twenty times to the Ka'bah and performs Hajj without eating food from anyone, so go there. If he sells a hajj, take it for the king. They went and brought the ascetic to the king. The king said: O hermit, will you sell us the reward of your pilgrimage? Zahid said: why do you? The Sultan said: I will give you a thousand red coins. The ascetic said: A thousand red coins are not enough. The Sultan said: O ascetic, I will give you ten thousand red coins. Zahid said: stay a little. The sultan said: wish whatever you wish. The ascetic said: Oh my king, don't make a pilgrimage, I will give you the reward of twenty volumes, if you give me the reward of doing justice for one hour. Sultan said: O ascetic, what will be the reward of doing justice for an hour? The hermit said: the reward of one hour of justice is greater than the prayer of people, angels, and saints." After the invasion of the Russians, the Central Asian nations began to show more or less creative activity in science. That is, mass media - newspapers and magazines have been published in Uzbekistan. Due to this, attention to realistic literature began to increase. Literary critic Naim Karimov, while writing the preface to the collection of Turkish stories, focused on the following points about the history of the story: "Although the roots of the story genre go back to the ancient times of classical Eastern literature, the Turkish realistic story was born approximately at the same time as the Uzbek realistic story. We, literary critics, usually associate the birth of the Uzbek realistic story with the beginning of the 20th century. But the first samples of the Uzbek realistic narrative genre were created at the end of the 19th century, and they were published in cities such as Bogchasaroy, Ufa, Kazan, and appeared in newspapers and magazines. Hamza in the preface of "New happiness or a national novel": "This pamphlet is not specially for school, but is read among the husbands and wives of our black people, "Jamshid", "Zarqum", "Aldar Kosa", "Bayaz ", "Vali Mukhtar", "Gulandom", "Efandi" were replaced by baseless books that violate morals" wrote, Abdulla Qadiri read Tatar newspapers and published "Oyina" in Uzbek during these years. ", "Sadoyi Turkistan", wrote news for the newspapers, wrote the drama "Bakhtsiz Kuyov" in 1915, wrote and published the cavalry story "Juvonboz" based on the "novels" and "stories" published in Tatars. In the 1920s, small prose samples began to be published for the first time on the pages of "Turkiston Gazeta" under the rubrics "Road Memories", "Literature and Art", "Excerpt", "Memory". They are a "story". It was called "small story", "small story", "story". Scientific literature began to provide theoretical information about the story. In particular, the scientific article of Abdurahman Sa'di was published. In Uzbek literature, the modern story is related

to the work of Mirmuhsin Shermuhammedov. Later, the modern stories of Sadridin Ainiy, Shakir Sulayman, Ghairatiy, Hamid Olimjon, Cholpon, Fitrat and other creators began to appear in the press. M. Shermuhammedov's "Smallpox of Communism" is considered the first Uzbek story. "It describes the family situation of a worker. Unable to bear the plight and hunger of his working children, he went out into the streets, joined the demonstration, and died participating in the popular uprising. The Smallpox of Communism is only a few pages long, but two generations and two historical periods are covered in this compact story. The compositional device of the story also consists of several sections depending on the content. Allegorical parts describe the condition and lifestyle of workers and their children before and after the revolution. In one small work, the past of several generations and historical periods is summarized artistically"³. An example of a story in Uzbek literature that can fully meet today's demands is the story "Uloqda" by Abdulla Qadiri. "Abdullah Qadiri is quick to show life artistically. His mastery in prose is perfected. The story "Capricorn", written in 1916, is a work of an incomparable level compared to "Juvonboz" and other works. The writer has mastered the techniques of storytelling. The unfolding of events, their development and resolution is in the development of the novella form of the new age. In this work there are vivid, painted images. People's portraits are clear and embossed. The language is very different from the dry, colorless language of Juvonboz. The story is written in a vivid, figurative language, folk words and expressions are integrated into the artistic texture of the story. Individuals also speak their own language. In the story "Capricorn", the artist takes the place of the propagandist and the preacher. In this work, the writer does not discuss, explain or prove events, but shows them with images. In this story, there is a certain "morality" and "example" that condemns useless habits, but it is not driven by morality."⁴ The writer also showed his features as a modernist in this story. The idea is embedded in the story that due to the fact that the customs and traditions of the people exceed the norm, for the nation that is just forming as a person and is looking for its identity in science and enlightenment, such customs are more harmful than beneficial. In the work, the author expressed his goal with the episode of Esonboy's death. Esonboy died. The reader feels that the situation of the orphaned children is the beginning of a tragedy at a time when hunger and starvation are ruling. However, Abdulla Qadiri's skill is that he wraps his thoughts in images. "morality is not forced". "My father and the Bolshevik" is a serious protest of Abdulla Qadiri against the system of the time. Below the title is written in small letters (laughter). The hero of the play is Adib's own father. He points to this by stating that he is 99-

100 years old. "Thus, for forty years, he has seen the time of Muslim khans, fifty years of Russia's tsarist power, and now, for five years, he sees the power of the working people". All three regimes did not understand my father's dreams. All are one. It smells like stones of blame. This is justified by the sentence "...the working people of today are not friendly to the government either." "Sometimes your old man starts to lose perspective. - It's what God wants! We were left in the hands of the infidel. We have no motivation. If the country spits in one mouth and turns out to be a black club even without weapons, he would not care. What if the young men of the old days are still alive today, uh-ha, let your life go..."⁵ This story, in a sense, served as the leaven for the novel "Bygone Days", a correct conclusion can be reached. By the way, "there is still a social phenomenon - liberation in creation."

In conclusion, we can say that although the development of the narrative genre was expressed in different forms and contents in the literature of different periods, it can be observed that it was formed in a unique way in the literature of the 20th century.

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