

The Gradual Development of The Genesis of National Prose

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Abstract: Literature is an integral part of human life. Humanity has appeared that the palette of talent, scattered from its mind and mind, has caused it to live directly with the magic of art and literature, to enjoy the secrets of the universe. And the desire to understand, feel and understand the phenomena that are happening around the Lord in the human soul, we will not exaggerate to say that he served as a tamaddun in the emergence of modern literature. And life is the main source of literature that surrounds a person. Because as life is, so are the societies that arise in it. As society develops, the literature in it also begins to change. The ideological content in literature, while the aesthetic ideal, develops according to the demand of the era and times. While the literary hero embodies both positive and negative aspects, he directly reflects the essence of the period in which the creator lived. Why, by the way, the creator does not take into account the sum of his impressions from the events and phenomena that took place in the life of the society in which he lives, but polished and enriched in his literary thinking. And the reader familiar with the work of art will feel the experiences that the creator felt, will live with him in the life of that time, which we would not exaggerate to say.

Keywords: Genesis, prose, classical literature, tazkira, narrative, memoir.

Introduction: The deep roots of Uzbek literature have developed over millennia in harmony with the literary traditions of Eastern nations, closely linked to Arabic and Persian-Tajik literature. Following the emergence of Islam, it further evolved through the influence of Sufi teachings and tariqa traditions. While narrative prose works appeared relatively early in the literature of European nations, in the East they emerged somewhat later—as written prose—around the 5th to 8th centuries, evidenced by the Orkhon-Enisei inscriptions.

The flourishing of poetic forms was accompanied in the 10th to 12th centuries by the creation of epic works such as *Qutadghu Bilig* by Yusuf Khass Hajib and *Hibat al-Haqa’iq* by Ahmad Yugnaki. During the same period, notable prose works also appeared, including *Gershaspnamah* by Abdulmu’ayyad Balqi, *Makramat-i Hamidiy* by Hamiduddin Balqi, and *Jawami’ al-Hikayat wa Lawami’ al-Riwayat* (“Collection of Stories and Waves of Narratives”) by Sa’d al-Din Muhammad al-Awfi al-Bukhari.

[Uzbek National Encyclopedia, p. 92]

The literary scholar Sanjar Sodiq, in his textbook *History of New Uzbek Literature*, divides the history of Uzbek literature into the following three periods:

1. The period of ancient Turkic texts written in Orkhon-Enisei (runic) script
2. The period of classical Uzbek literature under the influence of Islamic ideology (11th–19th centuries)
3. The period of new Uzbek literature (from the early 20th century to the present)

[Sanjar Sodiq, p. 3]

The scholar also notes that each of these major periods can be further subdivided into stages. As previously mentioned, the Orkhon-Enisei inscriptions date back to the 5th–8th centuries. Therefore, it is reasonable to suggest that the emergence of written Turkic prose dates from the 6th to 10th centuries. Following the Arab conquests, a new phase of literature developed in the 11th century, marked by such mature examples of classical Uzbek literature as *Diwan-i Hikmat* by Ahmad Yassawi, *Diwan Lughat al-Turk* by Mahmud al-Kashgari,

Qutadghu Bilig by Yusuf Khass Hajib, and Hibat al-Haqa'iq by Ahmad Yugnaki. These works laid the foundation of written Turkic literature.

In the 13th–14th centuries, one of the first examples of Uzbek prose was Qissas al-Rabghuzi by Nasiruddin Rabghuzi, which compiled narratives about the lives of the prophets. This work not only depicts the lives of prophets, but also reflects on the creation of the world, conceptions of the cosmos, natural phenomena, and the historical development of society. Each story integrates parables, tales, and aphorisms, and effectively utilizes poetic forms such as ghazal and bayt, enhancing the expressive power of the prose.

Comprehensive analyses of this work and its significance can be found in textbooks and teaching manuals by literary scholars such as N. Rahmonov, Q. Sodiqov, N. Jumakhoja, I. Adizova, and H. Abdullayev. Scholarly dissertations such as M. Kurbanliyazov's *The Development of the Narrative Genre in 14th-Century Uzbek Literature (Based on "Qissas al-Rabghuzi")*, Z. Shukurova's *Folkloric Traditions in "Qissas al-Rabghuzi"*, and I. Ostonakulov's *Qisas al-Rabghuzi as a Literary Work* provide further insights.

In the history of our literature, the prose legacy of our great thinker Alisher Navoi holds a special place in the development of classical Uzbek prose. In his prose works, Navoi presents profound reflections on the socio-political, ethical-educational, and philosophical issues of his time. In *Mahbub al-Qulub*, written at the end of his life and composed of three parts, he employs rich prose elements to describe the typical life and challenges of his era, explore moral concepts, and contrast virtuous and negative human traits—enriching the narrative with parables and wisdom.

His other prose works include *Khamsat al-Mutahayyirin*, dedicated to Abdurrahman Jami; *Holati Sayyid Hasan Ardasher* and *Holati Pahlavon Muhammad*, which recount the lives and contributions of his mentors; and *Munsha'at*, which contains 88 letters, New Year greetings, peace treaties, and expressions of condolence from his time.

In the years of independence, scholarly studies have focused on the content and ideological-artistic qualities of Navoi's prose works. For example, Sh. Hayitov defended a dissertation titled *Sources and Ideological-Aesthetic Analysis of Alisher Navoi's "Mahbub al-Qulub"*, and F. Olimov authored *The Artistic Features of Alisher Navoi's "Khamsat al-Mutahayyirin"*.

In the history of Uzbek literature, the period from the 16th to the 19th centuries stands out for its distinct historical context and cultural development. The works produced during this time were primarily rooted in memoir and tazkira (biographical anthology) traditions.

Some works focused on the life of a specific individual, while others documented entire dynastic systems. Among these are *Abdullanoma* by Hafiz Tanish Bukhari, *Muzakkir al-Ahbab* by Khassan Khoja Nisari, *Mukhtahab al-Tawarikh* by Hakimkhan Tura, *Tazkirat al-Shu'ara* by Mutribi, and *Humoyunnoma* by Gulbadan Begum. Additionally, the works of authors such as Munis and Ogahi are notable examples of this genre.

Among historically significant works of national prose are *Shajarayi Turk* by Abulghazi Bahadur Khan, ruler of the Shaybanid dynasty and statesman, and *Baburnama* by Zahiriddin Muhammad Babur, founder of the Mughal dynasty and prominent figure in classical Uzbek literature. These prose works hold special value as historical narratives. They document the events of their time, the structure of state governance under Mongol and Turkic rulers, geographic data, as well as details about nature and daily life.

In her dissertation titled *A Comparative Analysis of the Literary Aesthetics of Historical Prose Works ("Baburnama" and "Shajarayi Turk")*, defended for the degree in philology, Marguba Abdullayeva analyzes both texts in terms of narrative impartiality and literary form. She concludes the following regarding their genre-specific characteristics:

"We do not intend to rigidly classify historical prose works strictly as historical records, artistic literature, or memoirs. Instead, we aim to highlight that features of each of these genres are found within historical prose examples. The works of the 16th–17th centuries embody the intellectual legacy of an entire society. The literary standards that apply to contemporary prose did not exist during that era—this reflects the natural evolution of literary norms. Therefore, it seems most appropriate to regard *Baburnama* and *Shajarayi Turk* as examples of historically grounded artistic prose with a memoiristic character."

[M. Abdullayeva, p. 31]

The history of modern Uzbek literature—from the early 20th century to the present—underwent several significant transformations. During the Soviet era, Uzbekistan's cultural, literary, and educational systems were subjected to the ideological frameworks and interests of the regime. This period witnessed a departure from many classical literary norms, both in poetry and prose.

However, with the emergence of realism in prose, authors began to draw upon contemporary life and modernist literary techniques. The Jadid movement, consisting of forward-thinking intellectuals, made great efforts to preserve national values, culture, and literary traditions through the press, theater, and drama, reviving neglected artistic expressions.

The first recognized prose work of the new Uzbek literature is Uloqda ("During the Polo Game") by Abdulla Qodiriy, which marked the beginning of a new tradition in Uzbek narrative writing. This was followed by Behbudiy's Padarkush ("Parricide"), Qodiriy's Baxtsiz Kuyov ("Unfortunate Son-in-Law") and Juvonboz ("Womanizer"), Fitrat's Munozara ("Debate") and Hind Sayyohi Bayoni ("Story of an Indian Traveler"), Hamza's Yangi Saodat ("New Happiness"), and Cholpon's Qurboni Jaholat ("Victim of Ignorance") and Doktor Muhammadiyor. These works reflect the ideological struggles and literary experimentation of the time.

The development of Uzbek prose did not begin in modern times. Rather, it has deep roots in classical literature. The masterpieces of classical prose served as a foundation upon which 20th-century writers built. The emergence of modern prose in the early 20th century drew nourishment from classical traditions, while also laying the groundwork for contemporary literary processes in Uzbek literature.

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