

Poetical Performance Of Uzbekistan Short Story

Maftuna Norkulova

Tashkent State University Of Uzbek Language And Literature, University Teacher, Uzbekistan

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Abstract: The article comprehensively studies the poetic development of Uzbek storytelling. In particular, it is scientifically proven that the initial foundations of storytelling are connected with religious stories, and that stages such as folk storytelling and written classical storytelling served as the poetic basis for subsequent examples of Uzbek storytelling.

Keywords: Short story genre, history of short stories, religious short stories, folk tales, written classical short stories.

Introduction: In literary criticism, different points of view are put forward in determining the poetic development of Uzbek storytelling. Some scholars emphasize that the first stories are connected with religious stories, that is, events related to the lives of prophets, while others say that storytelling originated from stories created in folk oral art. In our opinion, the formation of Uzbek storytelling is connected with real reality, which is connected with religious stories, that is, the lives of prophets. In the Holy Quran, divine information about the lives and biographies of prophets is described in the form of stories.

In addition, "The name of Surah 28 in the Quran is "Qasas", that is, "Qissa". It seems that the word qissa is given not only in the context of the surahs, but also as a separate name. This, in our opinion, is an indication of its weight, level, and benefit, and is described as summing up the essence of the lessons and trials of humanity from its creation to its end. In it, the fate of one or more people is presented in different dimensions of space and time."

The most beautiful of the stories mentioned in our Holy Book, the Holy Quran, is the story of the life of Prophet Yusuf (peace be upon him). The story is entirely devoted to the life and experiences of Prophet Yusuf (peace be upon him). The story also contains many lessons, as it is said: "Indeed, in (the story of) Joseph and (his) brothers are signs for those who ask" (Surah Yusuf, verse 7). Throughout the story, we find lessons such as: keeping secrets, avoiding envy, avoiding actions that lead astray from the right path, walking on

the right path, being patient, asking people for help, purifying oneself from slander, being calm, and not forgetting the importance of supplication in the life of a Muslim. Surah Yusuf was revealed in Mecca at a time when our Prophet Muhammad (peace be upon him) was going through difficult trials. Allah Almighty comforts our Prophet by reminding him of the hardships of Yusuf (peace be upon him) and their eventual salvation. The following aspects also justify the fact that this story is the most beautiful story:

Firstly, it is the largest of the stories in the Holy Quran; secondly, it lasts forty years (eighty years in some sources) from beginning to end; thirdly, other stories are told in different surahs, while the story of Joseph (peace be upon him) is told in its entirety in one surah; fourthly, the events of other stories take place among strangers, while in this story the events take place between parents and brothers; fifthly, in this story the dominance of good views, the description of the situations in comfort, hardship, obedience to Allah, as well as captivity; sixthly, even though Joseph's brothers wish him harm, he does not respond to their evil and is tested with patience; seventhly, the beautiful reference to the fate of our Prophet through the reality of a dream in the beginning, middle, and end of the story; Eighth, the story is called "a love story" because it ends with love.

Literary critic A'zamkhon Qazikhodja comments on the following aspects inherent in the nature of the short story genre. He says that "in the center of each "story" is the life path (plot) of a specific person, all events (plot lines) take place around this person and are directly

related to him; the entire "story" is built on a single content, sentence-concept." Indeed, we know that in the "best" of stories, the life path of a specific person - the prophet Yusuf - stands, and all the events in the story take place around Yusuf. The entire content of the story is based on the sentence-concept "beautiful patience", which is spoken by a father who has lost his child. The literary critic says about this: "Even before the word "beautiful patience" at the core of the story is uttered by the father who lost his child, the scope and branches of the entire story are tied to that word, that is, "beautiful patience." A single fragment taken from the life of Prophet Yusuf (peace be upon him) becomes a model and example for all future generations. The themes of love and jealousy, love and hatred, piety and patience, and a beautiful outcome appear before our eyes in a way that leaves us helpless during the continuous adventures of Prophet Yusuf (peace be upon him). Such a beautiful form of the story, if set as a model for all stories of the time and turned into an object of research, allows us to come to a number of new conclusions." We know from divine sources that since the creation of the first Adam, peace be upon him, Satan has been determined to mislead Adam and his descendants until the Day of Judgment. Based on the real reality of the fall of Joseph into the well, Satan's trick serves as a primary task. The brothers, who fell into the trap of Satan's temptation, throw their brother Joseph into the well. The test of our Prophet in the well, his patience, his contentment with his fate, and the preservation of respect for his brothers show how great a personality Joseph was, free from flaws and defects. Also, Zulayha, the wife of the Egyptian saint, was tempted by Satan and led Joseph into adultery. When Zulayha brought Joseph into her house and locked the doors with a chain, Yusuf felt uneasy and began to untie his trousers. Seeing this, Zulaikha, thinking that Yusuf was untying his trousers, rejoiced and covered the idol standing on the porch with a tent. The story of Yusuf (peace be upon him) begins with the teaching of Satan and his tricks and hostility towards humanity.

According to A'zamkhon Qazikhodja, the first basis of stories is connected with the story of Yusuf alayhissalom. In his study entitled "Characteristics of the Story Genre", the scientist scientifically and theoretically substantiates the fact that all other stories grew and were formed from this story. "This supreme form of the story can serve as a model for stories of all times. Human artistic thinking is nourished by a divine source. The divine inspiration given to man leads him to divine truths. Looking at the specifics of the story genre, we observe that stories that are close to the divine essence stand out as a bright example of the genre."

Doctor of Philology Umida Rasulova, in her study "20th

Century Uzbek Storytelling," emphasizes that the formation of this genre is connected with the stories found in the Holy Quran: "The surahs tell about the hardships of the prophets on the path of preaching, the tragedy of the peoples who perished. The concept of a hero summarizes the real life of the prophets, their advice, will, and patience in situations and tests. Importantly, for the first time, the story is used in the Holy Quran, which is significant in that it provides divine information about the fate of the prophets." When we read the history of the prophets, we become aware of their hardships on the path of preaching. Let's take the story of Noah, peace be upon him, who was sent by Allah to call his people to worship, to abandon the worship of idols, statues, and statues. Very few people, the poor, the needy, follow his calls. The rich, however, rejected the calls of the Prophet Noah and set a condition for them, saying, "We will follow you only if you leave the poor, needy, and needy who have believed." Noah, peace be upon him, rejected this demand and, without despairing, called his people day and night, openly and secretly, for about a thousand years. The Holy Quran says that the lives of many prophets were also difficult. The history of the prophets begins with the history of the first man. Real events related to the lives of the prophets who came after Adam, peace be upon him, their mission, biography, and various hardships are described in the form of stories in the sacred sources. Such information about the personalities of the prophets is later reflected in a changed and distorted form in the form of myths. Later, this reality was reflected in various forms in the oral works of all peoples, in the epics, through the lives of heroes. For example, in epics such as "Bilgamish", "Ramayana", "Mahabharata", "Iliad", "Odessia", "Alpomish", "Go'ro'g'li", it is noticeable that some aspects characteristic of prophets are manifested in the lives and personalities of heroes. In general, real events from the lives of all prophets are reflected in folk epics, folk tales, and fairy tales, so that the current process, in addition to serving as a historical basis for the development and progress of Uzbek storytelling, plays an important role in determining the poetic identity of storytelling in the following period.

Some literary scholars believe that the history of storytelling goes back to folk tales that developed in oral folklore. Since such tales were created in oral folklore, they were called "folk books." This term first appeared in Europe and later spread to the literature of other nations. This term covers not only the genre of stories, but also short stories, epics, and in general, all works related to the narrative genre created in the Middle Ages. Although the above are genres belonging to the epic type, they are called stories because they

are written in prose. In ancient times, people gathered in circles and told epics and stories. In such circles, stories about "Abu Muslim", "Ibrahim Adham", "Chor Dervish", "Shah Mashrab" were listened to. Each nation, of course, has its own rich examples of oral folklore. Such examples of creativity are a mirror of the nation. Folk tales glorify the face of the nation, its way of life, customs, traditions, and folk spirit. Such tales are also important in highlighting the positive qualities of the hero, such as nobility, wisdom, generosity, and kindness. Literary critic U. Jurakulov emphasizes that "the Holy Quran and its method of narration are in the first place in the rise of Eastern artistic thought to a completely new level in terms of form and content." Literary critic U. Rasulova also says that the narrative method is the leader in folk tales: "The narrative method was the leader in preserving folk tales and bringing them to book form. They are mainly characterized by figurative love, and the relationship between the heroes is intertwined with complex situations and the influence of other people. The language of the work is simple, and in terms of space and time, sometimes historical places, sometimes imaginary places are included. Epic reality is organized on the basis of an ancient worldview and illuminates the relations between peoples and nations." Folk tales are distinguished by the hero's fight for the nation, his concern for the peace of the people and the homeland, his physical and mental superiority over his peers, his justification of the nation's trust, and other characteristics. In addition, folk tales glorify the traditions, customs, and values of the era. Folk tales were initially told in circles by storytellers. Over time, stories were compiled into books.

In general, it would not be wrong to say that the transition of folk tales to written literature was a new stage, a new process in storytelling. In Uzbek classical literature, in particular, in the story of Iskandar, which is included in the hamsa epics, or in the epics "Layli and Majnun", "Farhod and Shirin", "Sab'ai Sayyor", the poetic depiction of the heroes' life path follows the characteristics typical of religious tales. It seems that tales appear in a separate form in the composition of large epic works. In this, the hero of the tale plays a central role. The author's aesthetic ideal, creative intention, artistic concept are revealed through the hero. One aspect that is characteristic of the traditions of Eastern literature is that the artistic function of the hero of the classical tale is characterized by Islamic enlightenment. And it is clear that the stories of the Quran are based on the source of this enlightenment.

When talking about the history of Uzbek short stories and its role in the development of the genre, it can be observed that the examples of this genre have gone

through the development process of Soviet-era short stories, modern-era short stories, and modern short stories. At each periodic stage, the plot, theme-content, image object, and poetic components specific to the genre of Uzbek short stories are updated and passed from era to era and from creator to creator. Literary critic Uzbek Jo'rakulov, speaking about the history of Uzbek short stories, emphasizes the poetic features characteristic of the three stages of this genre: "The initial form was folk short stories, in which the narration of well-known events, that is, the method of narration, was dominant. By the Soviet era, short stories had radically changed their function. For certain reasons, the method of propaganda and agitation came to the fore. The third form of our short stories was formed in the 80s-90s of the 20th century, and these can be conditionally called new short stories."

Another literary critic, Dilmurod Kholdorov, distinguishes four aspects characteristic of the style of Uzbek short stories. "a) stories influenced by folklore; b) written classical short stories; c) Soviet short stories (Russian narrative); d) world realistic and modern short stories." It seems that both literary critics emphasize that the history of Uzbek short stories is connected with folk oral creativity. The literature of the Jadid period plays a large role in the history of Uzbek short stories. The leading role of critical realism is noticeable in the works created during this period. From this point of view, the short stories are built on a realistic plot and are based on real life events. For example, such features are noticeable in the stories "Befarzand Achildiboy" by Mirmuhsin Shermuhammedov, "Hind Sayyohi" by Abdurauf Fitrat, and "Obid Ketmon" by Abdulla Qodiriy. In the history of Uzbek short stories, A. Fitrat laid the foundation stone with his work "Hind Sayyohi", while A. Qodiriy took it to a higher level with his work "Obid Ketmon".

With the advent of the period of independence in Uzbek short stories, a number of changes occurred in the nature of this genre. The short story genre, which is at the heart of the epic genre, has reached a new level in its composition, structural-semantic nature, artistic plot, system of images, and style of depiction. The short story genre reflects the characteristics inherent in the literary process. This genre, which is between the story and the short story, plays an important role in expanding the creative thinking of the creator and determining the scope of his creative power.

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