

Historical Evolution of Uzbek Narrative Poetry

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Abstract: In this Uzbek literature, the problem of narrative poetry and its poetics is scientifically and theoretically analyzed. This issue is summarized through specific examples of the emergence of folklorism in poetry and as a phenomenon of literary type and intergenre stylization and modification.

Keywords: Legend, folklore, poetic form, stylization, modification, artistic style.

Introduction: Each national literature has its own historical development and stages of formation. Uzbek literature has also achieved various levels of formal and stylistic research, having passed through very large historical periods until the present time. It is known that, as in the history of the literature of all peoples, Uzbek literature is the heir of folk oral art. It was the rich national-spiritual heritage of oral folk art, religious relations in the understanding of the world and man, which, when transferred to written literature, laid the foundation for the emergence of various artistic forms and arts.

Today, as is observed in all types and genres of our literature, a process of qualitative change and renewal is taking place in poetry. This is manifested, first of all, in the originality of the artistic image, in the spiritual and intellectual activity of the characters, in their spiritual life. The study and evaluation of spiritual values by human criteria, the growth of self-awareness, the desire to further strengthen the ideology of independence based on the return of our people to the roots of spiritual sources are manifested to a certain extent in modern poetry.

METHODOLOGY

There are significant scientific works in folklore studies on the genre of narration and its specific features. Also, in our literary studies, a number of monographic

studies have been created on such issues as symbolic and figurative imagery, artistic psychologism, the relationship between image and rhythm, the principles of poetic interpretation of life, the personality of the creator and the lyrical hero, folk poetic thinking, stylistic research, the poetics of modern poetry, and the nature of the poetic cycle in classical and modern Uzbek poetry. In particular, in studies devoted to the scientific and theoretical analysis of such issues as prose poetry in Uzbek literature [3], folklore in the artistic development of poetry [7], the skill of poets in using folklorisms [1], dialogue in poetry and its artistic function [9], tradition and artistic skill [2], genre modification in poetry [10], new views on poetry were put forward and scientifically and theoretically generalized. However, there is still no scientific approach to the poetic expression of legends and the issue of poetic skill in it.

RESULTS

Examples of oral folk art, created over centuries and passed down from generation to generation, have been renewed, enriched, and ideologically and aesthetically improved by generations in all periods. It is known that "folklore is an artistic chronicle of the life and historical path of the people. Folk beliefs and historical events associated with real historical figures who lived in the past served as the basis for the birth of a number of traditional epic plots. If the basis of the plot of historical

epics, historical songs, historical legends and myths is characterized by the fact that they are built directly on the basis of real reality, then the historicity of many motifs and images in the plot-compositional system of folklore works also shows the direct connection of folk art with social life. Therefore, folklore can be considered as the historical memory of our ancestors' past that has reached us through artistic thinking" [4. 5].

In this sense, narratives acquire special significance due to their thematic classification and genre features. It should be noted that any phenomenon, in particular, a work of art, arts, is polished over time and undergoes certain forms and updates according to the demands of the time, the spiritual needs of a person, and the nature of thinking. After all, "The genre of legends narrates about folk heroes, moral norms, and confirms them on the example of real facts. In it, ideal manners and work experience are approved, while negative traits are condemned" [5. 75]. Therefore, although the narrative, as a genre belonging to oral folk art, is mainly expressed in prose, later there are many cases of artistic interpretation of existing narrations in a poetic way.

DISCUSSION

As folklorists have defined, "One of the important properties of the *rivoyat* (narrative) genre is its narrative style, which is based on prose narration. This is its dominant characteristic. This aspect equates it to the genre of legend. Monologues and dialogues are rarely used in the telling of events" [5. 5]. Without negating these views, it can be said that in recent years, a number of scholarly studies have recognized that folklore traditions and artistic depictions are appearing in a blended form across various genres of modern literature. In particular, literary scholar L. Sharipova emphasizes the following in this regard: "Folklorism is born only when folkloric material merges with the thinking of a specific creator and becomes an element within the composition of an artistic work. Specifically, synthesized folklorism integrates into the work's composition, enriching and perfecting its plot and playing an important role in the realization of the author's purpose." When a creator weaves a folkloric plot into the plot of their work, and these two plots merge to become inseparable, a synthesized form of complex folklorism emerges... In most cases, the plots of folk tales and legends play an important role in the

creation of synthesized folklorism" [7. 17].

Indeed, such phenomena are often encountered in literature, and the peculiar interpretation in written literature of artistic images, traditions, motifs, and subjects characteristic of oral folk art is scientifically substantiated. It should also be acknowledged that in this process, along with the emergence of folklore in works of art of any type and genre, inter-literary type and inter-genre stylization and modification are also important. In the research conducted by the researcher K.Mamiraliev for the degree of Doctor of Philosophy in Philological Sciences, the following conclusion is made: "The phenomenon of modification manifested itself in the combination of aesthetic criteria, types of regularities with others within certain limits, undergoing changes. The emergence of the modification phenomenon in the poetry of the period is explored, along with the practical and theoretical significance of this process in Uzbek literary studies and the issue of the liberalization of genre boundaries in poems written in the *barmoq* meter. During the independence period, it can be observed that lyrical genres do not conform to specific molds. In this stage of renewal, the formal and thematic scope of Uzbek poetry has somewhat expanded. The means of expression, genres, and styles have become more diverse [10. 60].

As is known, the narrative style in prose is considered a means of realizing artistic intent. In lyric poetry, the author-character relationship, defined by value-based criteria, creates a complex for evaluating and understanding reality and its aesthetic significance. This situation, firstly, differentiates the level of practical-aesthetic refinement of the artistic discourse and, secondly, enhances the functional importance of the narrative technique. Furthermore, it clarifies the positions of both the author and the character.

Folklorist K. Imomov notes in his research that "Narrator is derived from the word rivoyat, which means one who repeats what he has personally heard. Some facts indicate the existence of narrators in ancient times. Abu Rayhan Beruni reports that there were professional narrators in the Muslim world: "Ash Sha'bi is a narrator who narrates Muslim narrations..." It can be said that there were narrators in ancient times. Later, narration disappeared. After that, anyone can tell the narration at any time. It doesn't have to be

told by a professional storyteller or epic narrator; rather, the person who has heard and known it narrates it at any time and in any form" [5. 72].

This is the opinion of the scholar K. Imomov, who conducted special research on legends, regarding the genre classification. "As is known, there are two classifications of narratives. One is classified according to its theme, the other according to the criterion of artistic-formal structure. In the second type of classification, the main focus is on the plot structure, more precisely, the form and appearance, the element of motives. It should be noted that the artistic level of the narrative is relatively weak" [5. 79]. As recognized in scientific sources, "Narrator - (narrator, storyteller, informant) - a subject of narration in epic works, a person who narrates events, conveys details about the place and time in which they occur, about the characters participating in them, and expresses a certain attitude to the subject of depiction. In an epic work, the narration is carried out mainly through the author's, and sometimes through the character's, voice. It is also sometimes observed that several narrators participate in the work" [8. 256-257]. Therefore, in the poetic presentation of legends, this situation manifests itself on a larger scale. This situation can be explained by the fact that in the narrative, the narrative expression of the event, plot, and its essence is of great importance. The main focus is on conveying the essence of a particular event in aesthetic expressiveness. It should be recognized that, based on the laws of physics, if in artistic interpretation the epic narrative has a traditional tension, then poetic expression creates a high-voltage power. Theoretically, the poet tries to recreate the existing plot in lyrics by moving to the same mental state under the influence of a certain narrative and its content. Here, performance lyrics play a leading role. It is known that "one of the distinctive forms of performance lyrics in terms of subjective formation is a poem in which the lyrical experience is expressed in the language of another person. That is, in this case, the poet transforms into another person, plays his "role," and as a result, the hero of the performance lyrics becomes the only subject of the lyrical experience. Although the roots of performance lyrics are observed in the form of buds in folklore and classical poetry, its widespread popularity dates back to the 20th century" [8. 110].

Sources note that during the lifetime of the poet "Khilvati" (Mulla Yuldash Turaboy ugli), three poetic treatises were published - "Mavludi sharifi turkiy," "Sayr uljibol min sayr irrijol" ("Mountain excursion from men's walks"), "Chirogi maktab" ("School lamp"), which became popular among the people. "Sayri jibol" (1328) was written in the masnavi style, while "Charoqi maktab" is a moral, religious-educational poetic work. This work is written about theology (believers) and is intended for primary school children. It poetically describes the attributes of Allah, His creation, His absoluteness, the names of the 25 prophets mentioned in the Quran, the attributes of the last prophet Muhammad (peace be upon him): the events of Mi'raj. Xilvatiy wrote "Mavludi Sharif" in Turkic. This is the first poetic narrative in Uzbek about the Prophet's birth in classical literature" [11].

L. Sharipova, who studied the peculiarities of folklore traditions in modern poetry, in her research, recognizes "Literary lullaby," "Literary yor-yor," "Literary riddle," "Poetic anecdote" as a phenomenon of folklorism and gives them detailed characteristics. The scholar notes that "the first written lullabies were created by children's poets... Over time, even creators who were not considered children's poets created lullabies. After the stylization of this genre, the need arose to use the term "literary lullaby" to distinguish it from folklore lullabies... To distinguish a written lullaby from a folk lullaby, it is expedient to use the term "literary lullaby" [7. 20-21]. In addition, commenting on the "Poetic Anecdote," in its section, E. Vahidov, who created poetic anecdotes in the 70s of the 20th century, took a unique approach in this regard, transferring folk humor to written poetry" [7. 22], - he especially acknowledges. In accordance with these conclusions, another monographic study also reflects a concise attitude towards the narrative method in poetry. The author of the study acknowledges that "Another satirical poem by Abdulla Aripov, "The Stubborn Boy," was written in 1994. The fact that under the title of this poem there is a commentary "From the treasury of comedians" also indicates that it is connected with folklore and satire. The poem's narrative style, beginning with the traditional tale-like verse "There was and there wasn't, There was a boy," proves our point" [6. 113]. From this it is understood that when folklore genres are artistically interpreted in fiction, in particular, in poetry,

the poet turns to the subject according to a certain reality, the spirit of the time, and the spiritual need.

CONCLUSION

It can be seen that the harmony of literary type, genre, and forms performs a specific aesthetic effect and a certain artistic function in artistic interpretation. Therefore, along with such genres or literary terms as "Prose poem," "Poetic novel," "Literary lullaby," "Literary yor-yor," "Literary riddle," "Poetic anecdote," which have been studied in literary studies and substantiated conclusions, the use of the term "narrative poetry, or poetic narrative" has its own basis. Based on existing scientific and theoretical views and observations, it can be said that the body of poetic narration is poetry, and the spirit is characteristic of folklore.

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