



## Formation of the Novel Genre and Content in the Prose of Jadid Literature

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**Annotation:** This article is about the essence of the period of national renaissance, the general idea of the period of modern literature, the environment of social activity and the factors and initial experiences regarding the basis of the formation of the novel genre. is about national expression. Regarding the views on the genesis of the novel genre in Uzbek literature and the analysis of the novel "Yangi Saodat", which is considered as the first attempt at the novel genre.

**Keywords:** "Rules of literature", national revival, modern literature, novel, "New Happiness".

### Introduction

In order to explain the concept of literature, Abdurauf Fitrat first describes art and fine arts in "Rules of Literature" and defines them as "Music, painting, sculpture, architecture, play (dance), literature." divides it into two categories. The first category includes literature, music, dance, and the second category includes painting, sculpture, and architecture. Commenting on the statement of expression, "Literature is to describe the waves of our thoughts and feelings with the help of words and sentences, and create the same feelings in others."<sup>1</sup> In the era of Jadid literature, while expressing the essence of the literary term in a simple, understandable and clear way, it was certainly a naturally expected phenomenon that Uzbek literature would have genre updates, the style of expression of the theme, and the modernization of form and content. However, in the period of modern literature, genre revolution and renewal and formation processes were also observed. At this point, we quote the following quotations to explain our analysis as genre innovations in modern literature.

- "The genre is reborn and renewed in each new stage of literary development and in each work belonging to this genre." Since the genre is reborn with the development of literature and its renewal, we will give an example of Bakhtin's phrase to justify our opinion more clearly<sup>2</sup>.

- "The genre lives in the present, but it always remembers its past and origins. Genre is a representative of creative memory in the process of literature development<sup>3</sup>.

<sup>1</sup> Abdurauf Fitrat. Tanlangan asarlar 4-jild. T.: Ma'naviyat. 2006. 13-bet

<sup>2</sup> Бахтин.М.М Собрание сочинений в 7 т.Т.6.-М. , 2002.-С.120

<sup>3</sup> Бахтин.М.М Собрание сочинений в 7 т.Т.6.-М. , 2002.-С.120



While we are basing ourselves on revealing the essence of "Jadid literature" updates based on the sources, we quote the term "Mujaddid" mentioned in "Turkistan Jadidlari va Gasprinsky" (the beginning of the word) by Doctor of Philology Zaynobidin Abdirashidov and recalling the work of Ismailbek Gasprinsky, who was awarded this name. let's go

As a result of the actions of Mr. Ismailbek Gasprinsky, in Turkestan, where all Muslims are Muslims, first of all, the concepts of the unity of language and religion of the nation created a general commonality, and this formed a common idea and goal. In the era of modern Uzbek literature, a common idea, striving towards a goal formed the national KOLRID in our literature. On this basis, the establishment and development of the dramatic genre in our written literature, the formation of journalistic, lyrical, epic genres and the renewal revolution formed the content of modern literature as an important event. In the following article, we will present the harmony of artistic expression about the development of the epic genre - the genesis of the formation of the novel genre, first of all, we should note a number of features, noting that the theory of dividing epic works into genres has not yet reached a consensus in literature. we present the necessity and an expressive statement of this. When dividing epics into genres, it is usually based on the fact that the scope of artistic coverage of life (reality) in epic works is different. For example, a certain epic work covers a single episode from life (or the life of a hero), a whole stage of a hero's life (short story), or a large period of a hero's life (novel).

Accordingly, large, medium and small epic forms (genres) are distinguished in literature

In Jadid literature, the formation of the novel genre was a discovery of renewal in the literal sense. When it comes to the novel, its theory is usually that it describes life on a large scale, takes a large period from the life of the hero and interprets it in connection with various social relations, can reflect the current state of society through the destinies of many and various people. genre features such as having a complex and multi-linear plot are noted. The novel genre defines the image of the literature of any period and nation in terms of the breadth of the scope of images, the ability to comprehensively analyze a certain period of people's life, the ability to express complex actions and human destinies.

We believe that the emergence of the novel genre in Uzbek literature is connected with the names of A. Qadiri, Hamza, Mirmuhsin Shermuhammedov, and the first theoretical comments on the theory of the novel genre are in the works of A. Sadi "Practical and Theoretical Literature Lessons" and Fitrat's "Rules of Literature" we will meet. In particular, S. Husayn tries to explain the difference between the novel as a genre and other literary genres in the process of analyzing "The Past Days". Miyonbuzruk Salihov emphasizes that he has no experience of writing novels in Uzbek literature, and considers "Otkan Kunlar" to be an original work. We analyze the novels of Hamza Hakimzoda Niyazi, who is considered the genesis of the novel genre in Uzbek literature.

It is known that Hamza Hakimzada Niyazi's first novel was not "Yangi saodat" but a novel called "Haqiqat kimda" written in 1908. since this novel has not been preserved to us, we will explain the analysis with the author's biography: "I wrote an airless, operatic novel called "Haqiqat kimda" from the Journey of the Old Kings, I stole it, and today it cannot be found. From now on,



my poems began to take on national and revolutionary colors."<sup>4</sup> If we rely on this information from the autobiography of an author, we understand that this novel is, first of all, on a historical theme - about the old kings, and that this work is just a work as an airless experiment, and at this point, the work of the writer is lost. we can learn that his later poems began to take on a national and revolutionary tone. This makes it easier for us to analyze the writer's next work, the novel "Yangi Saodat", because this work was written in 1914, but it is no exaggeration to say that it corresponds to the time when his work was developing in a national and revolutionary tone. It is for this reason that this novel was named "Yangi saodat or national novel".

"New happiness or national novel". In the announcement attached to Hamza's "White Flowers" collection, there is information that he has written two "National Novels". One of them - "New Happiness" was written in 1914 and published in 1915. The second - "Turmush Achchigi" was published in 1916, when "Aq Gul" was published. His further fate is unknown.

Despite the fact that "New Happiness" is Hamza's earliest known attempt in prose, the art of imagery, the brightness of the characters, the consistent development of the idea and the linguistic features of the author indicate that the author has a great "prose" talent. indicates.

Olimjon is the main character of the work. His way of life is that he overcomes the hardships of life, marches towards a bright goal and becomes a person "necessary for a foreign nation" which is especially typical for the heroes of modern literature. He wants to show his people an exemplary example, the way to achieve happiness. Hamza's work "Yangi Saodat" is imbued with the ideas of enlightenment, in which the poor young man Olimjon achieved family happiness thanks to knowledge. When he walks out, from himself

He used to bless the younger children as much as he could, greet the older people with manners and morals, and did not join bad children, he always went to religious and national temples such as mosques and madrasas. His father left the people who knew Abdukahhar in a state of admiration, he attached the love of each of them to himself and hoped for excellent results. Even though his mother Maryam studied in old schools, her mind had matured and she patiently raised her children despite all the difficulties. He intended to reach his lost country after education. Alimjon had a friend named Ahmadjon, who studied at the Usuli Jadid school. One day he takes Olimjon to school. From the first day, he won the love of his teacher with his good manners and thirst for knowledge and started studying at the school. Later, he also taught his sister Khadija. He achieved the happy days that his mother intended through knowledge. he would not even remain as a resident in his own city, and would not wander in a foreign country without the food he ate and the occupation he did while he was abroad. A person who is educated does not become a scientist, he does not reach happiness, and an uneducated person certainly cannot produce anything but happiness. In happiness and knowledge, in joy and anger, everything depends on the actions of a person. However, if you sow wheat, you will get wheat, and if you sow barley, you will get barley.. Because his father was an ignorant merchant, he is deprived of "knowledge and enlightenment, which are the first and foremost mandatory for happiness and true life." had become According to Hamza, because of this flaw in life, he starts "stepping into foolishness (ignorance) and slanders day

<sup>4</sup> Laziz Qayumov. Hamza. Yosh gvardin. Tosh.: - 1973. 7-bet.



and night" and as a result, he loses gambling, "the place where he sleeps in the manger is empty, and the money he finds for food is from gamblers." will become a tal. The fate of six-year-old Olimjon and his three-year-old Khadija is in the hands of a wise mother. No matter how hard it is, Maryam raises her by herself, and sends Olimjon to a modern school. Olimjon, who won the teacher's love with his good manners and talent, will soon gain prestige. At first, he worked as a teacher's assistant and taught at a school, then he married a merchant named Abdirahman and married his only daughter, the "light of his eyes" Nazokat Khan. At the same time, Olimjon finds out about his lost father and brings Abduqahor, who has been making a living in Tashkent, to the bosom of the family. After Abdurrahman passed away, Olimjon got the wealth left by him, and they reached "a state without hardships and a real life".

The work is based on the fate of two types of people - educated and uneducated. Hamza finds these two characters from the same family. An uneducated person - an educated person Abdukahhar - is saved from the abyss thanks to his son Olimjon, and becomes a person who "distinguishes friend from enemy, honest and pious, kind and merciful".

"Kings will die one day, just like us. Beggars will be kings one day, my children," says Maryam when her family is in trouble. As the angel said amen to his words, his son Olimjon became a king due to his knowledge and enlightenment.

The writer does not reveal the idea of the work only by observing the fate of Olimjon, but also uses other opportunities to reach the heart of the reader. One of these possibilities is the method of sentimental imagery. The writer Olimjon tries to influence the reader's feelings in describing his mother Maryam, grandmother Ruzvan and other characters and the relationship between them. In general, it is difficult to find another work in modern literature where sentimentality shines as brightly as in "Yangi Saodat". It is probably because of this that the "Al-Islah" magazine, talking about "Yangi Saadat" and said, "In order to promote the people to education and writing, an impressive novel like this has been published in the dialect of Turkestan. is not divided," he writes.

The second image possibility used in the work is lyrical digression. The writer tried to bring his idea into the flow of events in the form of a lyrical digression. Pay attention to these words. "Educated people, even if they are young, are mudarris, big shopkeepers at the stalls, mirza for good places, good clothes, at the head of neat salas, honor and respect everywhere... But uneducated people, no matter how rich they are, are merciless and being merciless and dishonest, they insult our thoughts and hurt everyone with torture and bad insults..."

As Hamza shows people belonging to these two categories in his work, he wants other contemporaries to follow in Olimjon's footsteps, just as Abdukahhar's eyes were opened because of Olimjon. His intention to write this work was the same. In Hamza's interpretation, knowledge is "the real joy and charm of our world", while Ignorance is "the prison of ignorance and heedlessness". Hamza saw two reasons why most of his contemporaries live in such a prison. The first is the theft of educational work, and the second is the "baseless words and corrupt beliefs" of ignorant ancestors who say "God will give." "God is not a tyrant," says the writer, "he does not give to someone and does not give to someone." "God Almighty has repeatedly informed in his words that happiness is in knowledge, pleasure is in anger, and every work is in accordance with the



servant's own actions." Hamza concludes the goals of his idea and cites another hadith. According to this hadith, "Even if we cannot dominate the nations of the world, we must find a way to avoid being under their feet." Hamza sees such a measure in becoming knowledgeable. The ideological direction of "New happiness" was focused on revealing this idea.

Through Cholpon's article "Rare Literature", he defined the term and task of literature as "Literature, in its true meaning, cleans the black mud that has soaked into our blood, not just our body, in order to give spirit to the dead, withered, faded, wounded heart." the pure water of enlightenment that washes the corners of the sharp heart, the spring water that makes our dimmed glasses bright and clear, and cleans our eyes that are full of dust and dirt Hamza also knows knowledge and literature as the main issue in all examples of his work. Being able to realize social reality, he was able to absorb the content of literature as "national mentality". For this reason, he called the genre of "Yangi Sodat" a national novel. By studying the novels of Hamza, it can be concluded that:

- 1). "New happiness or a national novel". The manuscript was prepared in 1908-1910, and after it was re-edited by the author in 1914, it was published on March 5, 1915 by the publisher of the "Madoro" library. Later, Hamza published the five-volume "Collection of Complete Works". Included in The Second Roof (1988).
- 2). "Who has the truth?" It is known that this work was written in 1908.
- 3) There is information that "The Bitterness of Life" (National novel) was published in 1916.
- 4). "Meeting" ("Four Loves") was written in 1916 and the first part has reached us<sup>5</sup>.

By researching the novels of Hamza Hakimzada Niazi, we presented the following novels and tried to reveal their meaning. This study serves to reveal the genesis and theoretical basis of the novel in Uzbek literature. The German researcher Maurice Schroeder said: "The novel captures the hardships of going from inexperience to experience, from the mirage of ignorance to the realities of life." I can say that Hamza's novels serve as an experiment for the formation of the novel genre.

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<sup>5</sup> Islomjon Yoqubov. "O'zbek romani tadriji". T.: Fan va texnologiya. 2006. 7-bet.