



## Uzbek Romance in the Period of Independence

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**Abstract:** *The article reflects the importance of genres in the meaning of the literature of the national renaissance period and the stage of formation of the novel genre from these genres. The emergence of the novel genre in Uzbek literature and the first attempts in this genre, as well as the success and shortcomings of these works are discussed.*

**Key words:** *processes of national awakening, characteristics of genres, specific characteristics of the epic type, novel genre, Jadid literature enlightenment.*

It would not be wrong to say that the Uzbek literature of the period of national renaissance was the main factor in the formation of our current literary process. Because during this period, our literature literally shaped our identity, nationality, spirituality, and moreover, the main link of the literature of the next generation. During the period of national renaissance, the features and possibilities of genres were updated and moved to a new process based on the demand of the time. In the period of Jadid literature, epic type A. Qadiri, lyric type A.S. If we say that the cholpan and dramatic types have reached their perfection through the works of our enlighteners such as A. Fitrat, representatives of the next generation have contributed to the development of our literary types and genres. However, during the period of national awakening, issues related to the development of literary genres are particularly important. Because the question of experience and innovation always shows the way of success and failure to express the essence. The basis of the formation of the novel genre in Uzbek literature is Abdulla Qadiri's "Otkan Kunlar". It is known that the first experiments in the novel genre in Uzbek literature were the works "Befarzand Ochildiboy" and "Yangi saodat". And the fact is that these works did not succeed in the novel genre. We will analyze the causes and consequences of this.

We believe that the emergence of the novel genre in Uzbek literature is connected with the names of A. Kadiri, 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 "Literary Rules" In particular, S. Husayn tries to explain the difference of the novel as a genre from other literary genres in the process of analyzing "O'tkan Kunlar". considers it an original work. Before commenting on the genre of the novel, it is necessary to understand the characteristic of the epic type. When talking about the specific features of the epic type, the eventfulness is mentioned first. In fact, the epic work describes the events that take place in space and time, creating a full-fledged artistic reality that can come to life in the imagination of the reader through the medium of words. It is said that the artistic reality in the epic work is described as "plastic" because it comes to life with its external form, similar to reality in the reader's imagination. In addition to plastic elements, there are also non-plastic elements in the epic work, and these elements play an important role in imagining the image of the author. The non-plastic elements of an epic work mean the author's observations, thoughts, and emotional reaction to the subject of the image. Naturally, unlike plastic elements, non-plastic elements do not come to life in the reader's imagination while reading the work. There is a difference in literary studies regarding the principles of dividing epic works into genres. It is necessary to take into account a



number of features. First of all, it is caused by the fact that the scope of artistic coverage of life in epic works is different. For example, an epic work covers a single episode from the life of a hero (story), an entire stage (short story) or a large period of a hero's life (novel). Accordingly, large, medium and small epic genres are distinguished in literary studies. However, in the later stages of the development of fiction, as drama enters the epic and the subject time shortens, the weakness of this principle remains obvious. After all, in modern prose, for example, novels are created that are written not for a large period of the hero's life, but only for one stage (for example, "Night and day", "Treasure of Ulugbek"). Naturally, volume is not a criterion for dividing epic works into genres. After all, some stories or novels can be close to short stories, and vice versa. However, it is an undeniable fact that the volume of stories, short stories, and novels usually increases according to the order in the number. First of all, we present the information and comments about the first examples of the novel genre from the comments of our literary scholars: "In Uzbek literature, Mirmuhsin Shermuhammedov's work "Befarzand Ochildiboy" appeared before Abdulla Qadiri. Then Hamza's work "New happiness". Hamza's is definitely a manuscript. "Befarzand Ochildiboy" is also an unfinished work consisting of one or two chapters. Now, at that time, the author began to say that he was starting the novel. Neither Hamza nor Mirmuhsin Shermuhammedov could finish. Therefore, they could not rise to the ranks of works called novels. Even though Abdulla Qadiri left behind them, he literally wrote a work that meets all the requirements of the novel genre. It is rightfully recognized as the first Uzbek novel, the basis of the novel, both in terms of its theme and characters, as well as the fact that the conflict within the novel has an important vital basis. At the same time, under his influence, the novel genre appeared in Kazakh, Turkmen and other literatures. [Source: [www.bbc.co.uk/uzbek/kh-davron.uz](http://www.bbc.co.uk/uzbek/kh-davron.uz)] - from an interview with literary scholar Naim Karimov.

Here are the general conclusions about the development of novelistic formation. It is said that when the works "Befarzand Ochildiboy" and "Yangi Saodat" were written, neither the new Uzbek prose nor the authors had enough experience in the novel genre. However, this alone cannot explain the reason for the failure. It would be appropriate to explain the failure of these works by comparing them with the success of the work "Bygone Days". Let's recall the factors that ensured the success of "Bygone Days". standing on the ground. Of course, this opinion may seem contradictory if we consider the novel genre as a phenomenon of Western literature. However, it is also clear that if the ground of our literary traditions was not favorable for the novel to take root, the emergence of the Uzbek novel in the 20s of the last century would have been impossible. We had folk epics, short stories, various folk books, epics written by our classical poets - in short, a rich epic tradition. It can be seen that a number of features of our first novel (system of images, plot motifs, letters) were developed on the ground of folklore and classic epic traditions, which is a proof that it is a representative of our national literature before being an experiment in the way of Western literature. 1:5] At this point, we will try to understand the term by considering the analysis of Mirmuhsin Shermuhammedov's work "Befarzand Ochildiboy". Is the environment of the period the reason why the work "Befarzand Ochildiboy" in the literature of the national renaissance period was not fully formed? Or, really, the writer's strength is not enough? Maybe the content of the work does not require the essence of the novel. If this work is true, did we not recognize it as a novel because the writer's encounter with repression will not be completed as a result? Couldn't we still call why an unfinished novel? Now, we will try to understand the answer to such questions by the content of the work, and keeping in mind the requirements of the novel (although there is no specific demarcated rule for the novel, there is a generality). There used to be a man named Ochildiboy. He did not have a child for Ochildiboy, but he was busy with children day and night. Ochildiboy himself was so rich that there were none of the rich among his consorts. Ketbaket took three or four wives, and one of them gave birth to neither a daughter nor a son. His profession was farming, and his name spread throughout the Turkestan region. He also had a lot of



money, and he used to rent two soms per month for one hundred soms to people in need. Unfortunately, he was the owner of so much wealth and the world, but he was a rich scholar who had never seen a school. He felt sorry for the fact that he had four wives and did not have a single child. I would give good horses to my peasant workers," the tyrant would say with a sigh. The thought that if God gave him a son, he would teach him in good schools and bring him up to date, would never come to his mind. The thought he was thinking yesterday and during the day was "I was helping my farmers". He always used to drink boza with me. Ochildiboy, like the environment of that time, was a peasant person, but he was rich enough to afford everything that he had an adequate income. But it's a pity that he was the owner of so much wealth and the world, but he was a rich and knowledgeable person who had never seen a school. Yes Scientifically dry. Ochildiboy was just a rich man without knowledge, like the rich people of that time. Despite the fact that he married so many wives, he fantasized that if I had a son, I would educate him and become an educated mullah of that time, and I would lead my peasants. From the beginning of the work, Mirmuhsin Shermuhammedov wants to convey to the reader the idea that not only rich people, but also ordinary people can achieve happiness through knowledge and enlightenment, no matter how rich they are, because of ignorance. When you read the work, you will see that he tries to prove his opinion that a person can achieve happiness through knowledge and enlightenment at every step, for example, when he was sitting in the meeting room with his friends, one of the members of the union said out of curiosity, - "O Ochildiboy, what would you do if God gave you a son?" - when asked, Ochildiboy was surprised by this unexpected question and then said: - "O honorable nobles, let me be your witness, thank you (God Almighty) for ever giving a son, I will give him to the schools according to the wishes of the present time. "I was waiting," he said. And his companions also prayed to God for a son and blessed him with this speech of Ochildiboy. We can see from the essence of this work that the skill of the writer is polishing the idea that he set for himself at the beginning like a maturing clay. When Ochildiboy said that if I had a son, I would train him to become a learned mullah, and everyone wished him a child in good faith. So, the society favors the birth of both ordinary people and educated people, and the development of such persons. We continue to comment on the content of the work, once again amazed at the skill of the writer. If we consider this work not in terms of form, but in terms of content, we will try to express the opinion that it really meets the requirements of the novel. Because Ochildiboy said: - "... After thinking about this, his eyes went to sleep and he dreamed something. God blessed his second wife with a son, and he nursed that son in the cradle. It is said that Ochildiboy was in front of the mosque in his neighborhood asking what to name his son. The dreamer came to that place and saw Ochildiboy sleeping at the door of the mosque. In this dream event, we can see that the writer writes in a simple and fluent language, understanding that it will be understandable to the common people, as he wrote in the article "Etizor", and at the same time, we see the harmony of these images with the epics of our classical era and the era after that. we can reach Of course, as we mentioned, the novel appeared as an epic composition and began to take shape. M.Shermuhammedov expressed the idea of this work very appropriately through the image of Gulahmad in the opening. During the time of Gulahmad, he took a loan from Ochildiboy saying that he would marry his children and failed to repay the money after holding the wedding. "... This is the reason why Gulahmad was found to be in debt. Two years ago, when Andin was getting his son married, he gave Ochildiboy a promissory note of one thousand soums and borrowed two soums per month for five hundred soums and one hundred soums. took Gulahmad is a poor man who works as a jeweler. A's two sons, Ernazar and Shernazar, reached the point where they were circumcised as they grew older. Gulahmadni himself was married to his country during his father's lifetime. If he got married at the age of twenty-five, he had 700 soums of money, which he saved up for the wedding of his two sons in 14-15 years. He must have intended to spend this money on his son's wedding. The yard where he was sitting was not his own, but an old yard with 27 sorghum buildings among the vuzuzakhors left by his father-in-law. As for their sons, Ernazar was



nine years old, Shernazar was seven years old. Both of them used to sit in the old school in their neighborhood. Gulahmad himself was not a good mullah, and probably did not really appreciate knowledge for the sake of literacy. Ernazar, the eldest son, recited the Holy Qur'an, while the younger one recited haftiyak sharif. Although his teacher taught them in the old way, his ijti had was good for education. Because a nine-year-old child should read the Qur'an with the help of a teacher... ".

In this work, Mirmuhsin Shermuhammedov shows ignorance not only through the character of Ochildiboy, but also through Gulahmad. During the time of Gulahmad, he collected money for a wedding, but under the pressure of people around him, his relatives, neighbors, his wife, and even the faith of the neighborhood, he did not skimp on the wedding, but the wedding was only once. The incident encourages him to think about the entire nation, and the author shows that these people are the roots of real ignorance in the work, and that the society consists of unhealthy people. They did not allow Gulahmad to spend the rest of his money on his children's education. His children, Ernazar read the Koran and Shernazar read Haftiyak. Now, due to this debt, his sons could not go to school or madrasa, and they could not even afford the Koran and haftiyak. All these incidents were due to ignorance. This wedding event tried to show that illiterate people are not just one or two people, but the whole society is illiterate. Judging from the analytical content of the work, the scope of the problems raised in the work can be taken as an element that determines the features of the genre. In this sense, the novel, which is a large epic form, is aimed at the goal of knowing the world and era, while the character of the hero is at the center of the story, and a concrete life event is at the center of the story. We see that the characters of the works belonging to the genres of novels, short stories, and short stories differ in terms of their position, importance, and function in the work. For the author of the novel, the hero is a tool, a tool for understanding the world (this is the goal), for the short story writer, the hero is the goal (events are the tool), and for the story writer, the event itself is the goal. Therefore, it can be understood from the content of the work that our literary experts did not define it as a novel genre due to factors such as the author's understanding of the term, purpose and means of the novel genre, as well as the fact that the work was not fully formed. From the first examples of the novel genre, we made conclusions with the comments given only in the example of "Befarzan Ochildiboy", and many comments were given for the success of the work "O'tkan kunlar".

It is impossible to fully understand the great people and their works, just like the jewels in the bosom of Oman. No matter how much time passes, no matter how much such works are studied, new aspects of them will be discovered. Abdulla Qadiri is one of these great figures. So, it is no exaggeration to say that "Befarzan Ochildiboy" served as an experiment and the first step to the founding of the Uzbek novel genre by "Otkan Kunlar". The German researcher Maurice Schroeder said: "The novel depicts the difficulties of going from inexperience to experience, from the mirage of ignorance to the realities of life."

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