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METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**THE GENESIS OF RELIGIOUS-ENLIGHTENMENT NARRATIVE PROSE IN
UZBEK LITERATURE****Sevinch Aliyeva***Doctoral student at JDPU**Lecturer at the Jizzakh Branch of the National University of Uzbekistan**Jizzakh, Uzbekistan***ABOUT ARTICLE**

Key words: qissa (narrative tale), narrative tradition, epic (doston), story (hikoyat), supplication (munojot), religious-enlightenment work, Rohati dil, Islam, upbringing, morality and etiquette, artistic mastery, Ibrahim ibn Adham.

Abstract: The article is devoted to the study of the history of the emergence of religious-enlightenment narrative works in Uzbek literature. The genesis of epic-narrative texts (doston-qissa) is examined through a stage-by-stage approach. In addition, the artistic features of Rohati dil by Xojamnazar Huvaydo are analyzed.

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Introduction. The comprehensive study of the spiritual-enlightenment, scholarly-gnostic, and religious-cultural heritage, as well as the lesson-filled lives of our ancestors — who made a significant contribution to the development of our national history and universal civilization — has become one of the pressing tasks of literary scholarship.

Particularly today, in educating the younger generation to be spiritually healthy and appreciative of their ancestral legacy, it is of great importance to gain a deeper understanding of the masterpieces of classical literary and artistic literature, especially narrative tales (qissas), and to analyze them with an objective and unbiased approach.

As a term, qissa is of Arabic origin and, in addition to expressing meanings such as “story” or “narration about a particular person,” it also denotes the content of a literary genre that constitutes a distinct field within both written and oral literature. Although qissa is

considered an ancient genre, it has not fully developed into an independent genre with clearly defined characteristics. Writers of the past understood qissa as a term conveying meanings such as legend, event, or situation.

Methodology. Indeed, having emerged in close connection with folklore, religious-Islamic legends, and Eastern literature, and later enriched with Sufi, didactic, and enlightenment-oriented ideas, religious-enlightenment narrative prose (qissachilik) became one of the important epic genres of Uzbek literature. The qissa is “a genre that has passed through a long literary-historical process and has attained artistic maturity.” . While examining stylistic changes in Uzbek narrative tales created at the end of the twentieth century in his doctoral dissertation titled “Uzbek Narrative Prose (Qissachilik): Problems of Development,” the literary scholar A. Xolmurodov studied such issues as the historical roots of the qissa genre, its theoretical nature and transformation, composition and epic depiction in narrative prose, the image of the narrator, the specificity of period representation and psychological analysis in contemporary qissachilik, the problem of character creation in historical narratives, the specificity of the historical qissa, the role of real historical figures and artistic fiction, new artistic thinking, and the creation of historical images — all based on narrative works produced during the last twenty-five years of the previous century.

It is evident that, compared to other literary genres, the qissa has acquired a greater level of complexity from a chronological and temporal perspective. Therefore, it can be said that in literary studies the term qissa has been approached from historical, theoretical, and contemporary viewpoints.

If we turn to the lexical meaning of the word qissa, it derives from the Arabic words qassa and qassatun, and is used in the sense of “to narrate,” “to tell a story,” or “a narrative,” that is, a depiction or episode from the life of a particular person . Thus, the word qissa entered Uzbek literature from the Arabic language through the influence of Islam and acquired a terminological meaning. In particular, Qur’anic narratives hold a special place in the origin of both the term and the genre itself. When we consider the specific features of the qissa genre, it can be observed that narratives which have drawn closer to a divine essence stand out as vivid examples of the epic mode. This elevated form of the qissa may serve as a model for narrative tales of all periods . Thus, the term "Qissa" originates from the Arabic language. In terms of its lexical meaning, it conveys artistic and historical connotations such as a story, an adventure, or a narration of a specific period in the life and activities of a particular person. It is a genre widespread not only in Uzbek literature but also in the literature of the peoples of the entire Near and Middle East. Therefore, in some dictionaries explaining literary terms, its two

interconnected meanings, representing its entire historical evolution, are described as follows: "Qissa... 1. A work of folklore and written literature widespread in the Near and Middle East. 2. In Uzbek prose, works of art that are larger than a short story but smaller than a novel, and which in most cases are based on the adventures of the main character, have also come to be referred to as a qissa in recent decades. In terms of their character, genre possibilities, and artistic-depictive principles and methods, such works are identical to the povest (novella/novelette) genre."

Results and discussion. The main features of qissa-epics and their genesis are associated with the following characteristics: the narration of epic events; heroic and adventure motifs; the reflection of folk traditions and values; and often being created in poetic form (in the form of an epic/doston).

It is known that in Uzbek literary studies, the emergence of the doston-qissa genre as a literary term and its formation as a genre are linked to folk mythology and religion. At this point, it is appropriate to address the genesis of doston-qissa. Given that "historical qissas are considered much more complex in terms of their characteristics and nature compared to other prose genres, which is often explained by the harmonious manifestation of syncretic genre features," the genesis of doston-qissa can be divided into three stages:

1) The oral stage – formation in folklore and transition to the written stage. It is known that the earliest qissas and doston emerged on the basis of oral folklore and were recited among the people by bakhshis and storytellers. Among these, works dedicated to folk heroes based on historical events, legendary figures such as Alpomish and Goro'g'li, or those narrating the life and adventures of a hero in an engaging manner—such as "The Story of Ibrahim Adham," "The Story of Mashrab," and "The Story of Zufunun"—were very popular among the people. Initially, qissas were also performed orally; later, some of them were literarily reworked by talented individuals (many of whom remain unknown), and through the recording of these works, they transitioned into a literary written form and were transcribed. In this regard, it is especially important to note that the stories about prophets (qisas al-anbiya) played a highly significant role in the formation and development of the qissa genre.

2) Religious and historical narratives. Indeed, qissas are also connected to the religious narratives recounted in several surahs of the holy book of Islam, the Qur'an; that is, the surahs and verses of the Qur'an present stories about the prophets. "The Qur'an narrates the fate of peoples who lived in ancient times and were punished for committing polytheism. This theme developed in connection with the stories about the prophets and later gave rise to a literary-historical movement in Eastern literature known as Qisas al-Anbiya (Stories of the

Prophets)." . Attention should also be paid to the naming of this type of work, as they are referred to as "qissa." Examples include Qisas al-Anbiya, Qissai Mashrab, and The Story of the Four Dervishes. The term "qissa" is an Arabic word, and according to its lexical meaning, it is understood as "adventure" or "story." It has evolved and developed throughout the literary-historical process. "...There is information that the qissa initially existed as a concise account concerning the creation of humanity, which found its way onto the pages of the Qur'an. It was first used within the Qur'an itself, conveying divine narratives about the destinies of the prophets. Additionally, the 28th surah of the Qur'an is named 'Al-Qasas,' meaning 'The Story.'" The concisely presented stories (qissas) were enriched with details by storytellers (qissakhons). Later, major epics (dostons) were created based on these qissas. Alongside this, qissas known as "folk books" were also created, depicting the lives of famous people interwoven with divine miracles. These qissas reflected in the surahs can also be studied as the ancient roots of the modern qissa genre in Uzbek literature. Among these, works such as "The Story of Yusuf and Zulaykha," "The Tale of Sulayman and Bilqis," "The Tale of Naml," "The Event Concerning Zayd and Zaynab," and others can be researched as the roots of the qissa genre in religious sources.

3) The period marking the beginning of the first written examples of religious-educational qissa writing, considered an important starting point of Uzbek qissa traditions, is the 13th–14th centuries. Written by Nasiruddin Rabghuzi based on religious narratives, Qisasi Rabghuzi (The Story of Rabghuzi) is a major prose work composed in the Turkic language. With his qissa, the author initiated a tradition of compiled qissa writing. The qissa presents a collection of tales and narratives, with events related to the lives and activities of the prophets arranged sequentially in a serial manner. That is, there is no overarching plot, nor is it centered on a single protagonist. Through stories about prophets, saints, and historical figures, the work imparts moral lessons and ethical ideas in a language accessible to the common people. The qissa primarily conveys religious narratives, the lives of prophets and saints, and moral-educational ideas. The main purpose of this genre is to call people toward spiritual purity, honesty, and righteousness.

4) The Classical Literature Period (15th–17th centuries). During this period, religious-educational qissas were enriched with Sufi and ethical ideas. Qissas were often written in the form of dostons (epics) or hikayats (tales). For example: Alisher Navoi's Hayrat ul-Abror (The Wonder of the Righteous) and similar works.

The 18th–19th Centuries (The Development Period). During this period, religious-educational qissas became widespread among the people. The works acquired a more didactic

and educational content. Khojamnazar Huvaydo's Rohati dil (Joy of the Heart), a work created in a simple style comprehensible to the common people, conveying moral advice and Sufi perspectives, can be counted among such works.

Based on the above, it can be said that religious-educational qissa writing in Uzbek literature emerged in the 13th–14th centuries on the basis of religious narratives, was enriched with Sufi and artistic dimensions during the Classical Literature period, and developed in a didactic and folk-oriented form in the 18th–19th centuries. Throughout this evolution, the genre preserved its traditional ties to religious sources and its characteristic of continuity. In this regard, it is worth noting that the genre composition of qissa-epics is based on classical poetic forms. They are primarily written in the light meters of aruz. Because epics (dostons) were performed with musical accompaniment, emphasis was placed on verses composed in musical meters. Genres formed on the basis of complex meters such as the rubai do not appear in dostons. Thus, the poetic genres used in dostons are selected solely according to the narration of events, and only then can they achieve harmony between form and content. A doston is written in a single poetic meter from beginning to end; only certain lyrical digressions and expressions of emotions are presented in a narrative style. This feature resembles the qissa. In a qissa, conversely, the events are presented entirely in a narrative method, while lyrical digressions and emotional experiences are expressed poetically. These poetic passages can vary in genre. The language of the work is also simple and fluent. In a doston, events related to the main character are built up to the climax of the plot development, after which the focus shifts to another character. In a qissa, by contrast, different characters are addressed frequently and in succession. As can be seen from comparative analysis, these two genres influenced each other over time. Certain features transferred from one to the other—that is, the conciseness characteristic of the qissa was transferred to the doston, while the detailed elaboration characteristic of the doston was transferred to the qissa. Although the narrative method is characteristic of the qissa, it was also effectively employed in the doston. From this, one can observe that the two genres influenced each other as they developed alongside one another. Even when poets traditionally turned to the same plot, they strived to "give each work a new form and new imagery," and "...each writer infused it with his own worldview and style, striving to create a work that would engage the reader to the best of his artistic ability." .

Didactic literature also has a long history in the literature of Turkic peoples. Mahmud al-Kashgari's *Divan Lughat at-Turk*, Yusuf Khass Hajib's *Qutadghu Bilig*, and Ahmad Yugnaki's *Hibat al-Haqayiq* are among the earliest examples of didactic literature. In these works, the authors express their views on justice, enlightenment, and morality, as well as their

admonitions and advice. Didactic literature was used as a means of popularizing social, philosophical, and scientific ideas. The word "didactic" comes from Greek and conveys the meaning of instructive or exemplary.

Religious-didactic works are particularly concerned with how the sacred sources of the Muslim world—the Qur'an and Hadith—are regarded, as well as the attitude toward the Prophet and his predecessors. Works on this theme include narratives (rivoyat), tales (hikoyat), epics (doston), wisdom sayings (hikmat), and parables (tamsil). "Works in these genres are oriented toward the spiritual maturity and moral perfection of the individual. They address human issues such as love for humanity, purity of faith, friendly relations among people, reverence for the righteousness of prophets and saints, and restraining the self (nafs) from vile and improper deeds to avoid sin." . Such works also include Khojamnazar Huvaydo's qissa Rohati dil (Joy of the Heart), which can be regarded as "an educational poem that illuminates heedless hearts with the light of wisdom." Rohati dil consists of 30 chapters and the story "Ibrahim Adham." The work analyzes the universal ideas of Islamic and Sufi doctrine, as well as moral issues, through instructive tales (ibratli hikoyat). The doston presents instructive stories on various moral themes such as greed, gluttony, faithfulness, permanence, transience, the benefits of goodness, the harm of evil, beauty, diligence, and material and spiritual purity.

Kitobimning/ otidur "Ro/hati dil",

V — — — / V — — — / V — —

Erur har bir/ so'zi tanbi/hi g'ofil.

V — — — / V — — — / V — —

Ko'ngul shahri/ yagona az/m qildim,

V — — — / V — — — / V — — -

Kitobim nas/r+edi, man naz/m qildim .

V — — — / V — — — / V — —

As a result of our study of Rohati dil—"a valuable source that enriches and refines our literary language, an example of a uniquely folk-oriented style, with its language deeply imbued with the national spirit and folk wisdom"—we observed that the work is composed in the hazaji musaddasi mahzuf and hazaji musaddasi maqsur meters of the aruz system. Huvaydo mentions in the work that the book is titled Rohati dil, that he first wrote it in prose and then rendered it into verse:

Bu Chimyon shah/rining piyru/ javoni,

V — — — / V — — — / V — —

Tamomiysi/ erurlar tur/ki(y)xoni.

V — — — / V — — — / V — —

Alar tojik/ so'ziga be/hunarroq,

V — — — / V — — — / V — ~

Dedim bo'lsa / kitobim tur/ki behroq

V — — — / V — — — / V — ~

As can be seen from the couplet quoted from the work, in order to preserve the metrical requirements, he appropriately employed *vasl* (conjunction) and *imola* (vowel shortening), and composed it in the meter of *hazaji musaddasi mahzuf*. The author intended to write the *doston Rohati dil* in Tajik (Persian), but since the majority of the population residing in Chimyon were "Turkic-speaking," Huvaydo, aiming to disseminate his views and ideas more widely, emphasized that it was preferable for the language of the *doston* to be "the better Turkic" ..

The couplets presented above are composed in two different meters. The first reflects the characteristics of the *hazaji musaddasi mahzuf* meter, while the second is written in *hazaji musaddasi maqsur*, which differs from the former by the overlong final syllable. In the first couplet cited, the word *turkiyxon* is read as *turkixon* to preserve the metrical integrity; that is, the consonant "y" is elided. Furthermore, in the third and fourth verses, the rhyming words *behunarroq* and *behroq*, which share the same original refrain (*radif*), reflect the characteristics of the *hazaji musaddasi maqsur* meter due to the overlong final syllable.

Conclusion. In conclusion, it can be stated that the study of the genesis of religious-educational storytelling in Uzbek literature and the artistic value of these works remains significant for literary studies today. Religious-didactic stories and epics are primarily composed in *ramal* and *hazaj* meters, and this tradition was exemplified by Khojanazar Huvaydo in his epic-story "Rohati dil."

It should also be noted that within the text, both *hazaji musaddas mahzuf* and *ramali musaddas mahzuf* meters appear, while the "Munojot" section is composed in an entirely different metric — the *ramali musaddas mahzuf* and *ramali musaddas maqsura* of the *ramal* meter. This can be explained as follows: the author included the *munojot* at the end of the epic and wrote this part later, which may account for its different meter. Additionally, when addressing God in the *munojot*, the author naturally refers to an originally created name or attribute. For instance, the author begins his *munojot* with "Xoliqo", and naturally, he may have been compelled to adapt it to a meter beginning with a long syllable.

Furthermore, the epic contains six *ghazal*-type poems, five of which are rhymed and one unrhymed. Among the *ghazals*, four are composed in *ramali musamma mahzuf* (*foilotun, foilotun, foilon; // - V - - / - V - - / - V - - / - V - -*), one in *hazaji musamma salim* (*mafoilon,*

mafoilun, mafoilun, mafoilun; // V --- / V --- / V --- / V ---), and one in rajazi musamma salim (mutaf'ilun, mutaf'ilun, mutaf'ilun, mutaf'ilun; // -- V- / -- V- / -- V- / -- V-) meters.

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