

On the peculiarities of succession in Uzbek literature

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ABSTRACT

The centuries-old huge and inexhaustible treasure of Uzbek literature has served as a basis for the emergence of the artistic potential of countless famous prose writers, playwrights and poets. This article examines the problem of succession in fiction, its role in the development of any national literature, the means and methods of literary succession in the example of Uzbek literature, which is studied in depth, seriously and extensively in world literature.

The article can be used by philologists who deal with various issues of fiction and a wide range of readers interested in art.

Keywords: Fiction, Uzbek literature, inheritance, tradition, development, membership, continuity, historical, spiritual-aesthetic need, means, from generation to generation, humanity, reality, cognitive process, past, today, the future.

Ever since the dawn of time, mankind has lived in harmony with two great vital qualities. On the one hand, he creates and uses the material resources necessary for his body. It is the result of a person's desire to satisfy his physical needs. On the other hand, man tries to distract himself from the hard and difficult life, to restore the mental energy he has expended. He creates certain tools for himself and his people around him and draws spiritual strength from them. With their help, he tries to build confidence, mental endurance and

physical fitness in the future. It is the product of man's striving to satisfy his spiritual need.

In order to satisfy both needs, one must study and use the experiences of those who lived before him. He approaches the material and spiritual experiences formed by his ancestors from the point of view of his time and tries to accept that the traditions are still valid today. Some of the attitudes of the ancestors were creatively adapted to the requirements of their time, and they were able to change them a bit. In the process, he is confronted with a law called succession, and to some extent he obeys it. This can be seen in the literature, which reflects the aspects of the spiritual world of man. The monograph in your hand examines issues such as succession in fiction, its constituent elements, their specificity, types and characteristics.

The artistic and aesthetic foundations of succession, tradition and innovation in different periods of Uzbek literature and the reasons for this have been studied in detail. For example, Uzbek classical literature, in particular the works of Alisher Navoi and Zahiriddin Muhammad Babur, is based on examples of succession, adherence to literary tradition, and literary development.

It also examined the application of literary heritage to the works of such outstanding representatives of twentieth-century Uzbek literature as Abdullah Qodiri, Abdulhamid

Cholpon, Musa Tashmuhammad oglu Oybek, Abdulla Qahhor, Said Ahmad, Askad Mukhtor.

In the works of Odil Yakubov, Erkin Samandar, Ulugbek Hamdam and a number of other prominent writers of the literature of the independence period, which is a special stage in the history of our literature, how is the phenomenon of literary succession, literary tradition and its use and artistic innovation? has been studied in detail on a scientific and theoretical basis.

The system of views described in this article is the Decree of the President of the Republic PF-4947 of February 7, 2017 "On the Action Strategy for the further development of the Republic of Uzbekistan"; Resolution PQ 2789 of February 17, 2017 "On measures to further improve the activities of the Academy of Sciences, the organization, management and funding of research", April 20, 2017 "On measures to further develop the system of higher education" Resolution of PQ 2909 of September 13, 2017 "On a comprehensive program of measures for the development of the system of publishing and distribution of book products, the promotion and promotion of the culture of reading and reading" PQ 3271 The resolution also to some extent serves the implementation of the tasks set out in other regulations aimed at improving the morale of society.

Because in the current situation, when the role of an individual in the life of society has risen sharply, it is natural that the adornment of a person with good spiritual qualities is crucial. It is known that fiction is a socio-aesthetic phenomenon with unparalleled potential in the formation of noble spiritual qualities in the nation. Therefore, it is very important to identify the factors that contributed to the development of national literature, to predict its future

development. Because if the national literature is based on advanced and timeless traditions, the scale and level of its influence will be different. It is impossible to achieve the expected spiritual and moral results if we are surrounded by traditions that are temporary, but have no deep national and aesthetic roots. Therefore, the problem of succession in fiction is not only a scientific and theoretical issue, but also a topical issue that has a decisive practical significance in the formation of the spiritual and moral image of the ethnos.

Fiction, whether oral or written, is always aimed at the spiritual and moral development of a person. That is why man lives with the need to carefully pass on fiction from generation to generation, preserving it as an inexhaustible and powerful means of satisfying his spiritual needs. It is this vital need of humanity that has ensured that literature has existed for centuries in accordance with the needs and goals of different eras. By what means and ways has literature been passed down from century to century, from generation to generation? What laws does it follow in the process, and how can these laws ensure its sustainability? In addition to the spiritual needs of man, are there any factors that ensure the continuity of literature? There are no end to these questions. In order to give a reasonable and reliable answer to such questions, it is necessary to seriously study the phenomenon of literary succession and its peculiarities.

Determining how literary succession and its mechanisms of action in art are one of the most unexplored scientific and theoretical problems in Uzbek literature remains. Many issues, such as the problem of the phenomenon of succession in fiction in advanced European countries, including Russian literature, the means and methods of its movement, traditions and innovations, literary influence and relations, are studied in greater depth, seriousness and comprehensiveness. given

In particular, the main aspects and principles of succession in Russian literature, their historical forms in this literature, the way of their manifestation between Russian and foreign literature, the positive and negative aspects of the phenomenon of literary succession in the historical development of national literature. a number of issues, such as mystery, have been studied in detail, relying on rich and colorful artistic materials.¹

Unfortunately, the study of the problems of literary succession in the Uzbek literary criticism in the literary-theoretical direction is not on the agenda at all. However, some aspects of it, such as traditions and their continuity, and the relationship between tradition and renewal, have been somewhat scientifically researched.²

¹Конрад Н. И. Проблемы современного сравнительного литературоведения.// Конрад Н. И. Запад и Восток. -Москва: ГРВЛ. 1972.-с.290-314; Яна ўша. К вопросу о литературных связях.//О'sha kitob, 315-328-бетлар; Жирмунский В. М. Байрон и Пушкин. Пушкин и Западные литературы. -Ленинград: "Наука", 1978; Яна о'sha. Сравнительная литературоведение. Восток и Запад. - Ленинград: Наука. 1972; Яна о'sha. Из истории западно-европейских литератур.-Ленинград: Наука. 1981; Яна о'sha.Гёте в русской литературе.-Ленинград: Наука. 1982; Бушмин А. С. Преемственность в развитии литературы.-Ленинград: 1978; Ванслов В. В. Прогресс в искусстве. -Москва:1973; Баллер Э.А.Преемственность в развитии культуры.-М.: 1969; Арутюнов Л.И.Взаимодействие литератур и проблемы новаторства. -Москва: 1972; Бушмин А. С. О специфике прогресса в литературе.//О прогрессе в литературе. -Ленинград: "Наука", 1977.-е. 3-49; Лихачев Д. С. Прогрессивные линии развития в истории русской литературы.//Yuqoridagi to'plam. 50-77-бетлар; Иезуитов А. Н. О критерии прогресса в литературе. //О'sha to'plam, 78-120-бетлар; Андреев Ю. А. О соотношении и эволюции художественного и научного познания.//О'sha to'plam, 121-162-бетлар; Емельянов Л. И. Развитие литературы и проблема народности. //О'sha to'plam. 208-237; Мурянов М. Ф. О понятии и термине «прогресс» (историографические заметки). // О'sha to'plam, 238-262-бетлар. Тьянянов Ю. Русская проза. -Ленинград: Академия, 1926; Эйхенбаум Б. О прозе. О поэзии. -Москва: "Художественная литература", 1986; Бахтин М. Эстетика словесного творчества -Москва: "Искусство", 1986; Храпченко М. Б. Художественное творчество, действительность, человек. -Москва: «Художественная литература», 1982; Затонский Д. Искусство романа и XX век. -Москва: «Художественная литература», 1973; Кожин В.В. Происхождение романа -Москва: «Советский писатель», 1963; Боров Ю. Теория литературы. Т. IV (Литературный процесс) -Москва: 2001. Ортега-и-Гассет. Эстетика. Философия и культура -Москва: "Радуга", 1990; Восток и запад: Литературные взаимосвязи в зарубежных исследованиях. -Москва: 1989; Вульф В. Современная художественная проза//Писатели Англии о литературе -Москва: "Прогресс", 1982.

² Yunusov M. Barhayot an'analar. -T.: 1968. 3-74-бетлар; Sulaymonova F. Sharq va G'arb (Qadimiy davr va o'rta asrlar madaniy aloqalari). -T.: «O'zbekiston», 1997. Rahimov A. O'zbek romani

This fact shows the need for a special theoretical and practical study of the problems of succession in Uzbek literature, and this monograph can be considered as a product of one of the first attempts in this direction.

As in nature and society, in fiction, progress is based on a fixed internal law of continuity and succession. Because inheritance is an everlasting law that connects the past, the present, and the future of reality, the process of cognition, and the transition of consciousness from one state to another in a stable whole.

Inheritance is a factor that ensures that the leading feature of the law of negation is applied in nature, society, and thought, thereby determining the level and direction of development in nature and society. Any development is based on the law of succession. Because history has shown that development can only happen if we rely on any tonight, any early today. Indeed, the continuity, consistency and continuity of development requires this.

Although it is the same, inheritance in society in general, and in fiction in particular, is

poetikasi (syujet va konflikt): Filol. fan. d-ri ... diss. -T.: 1993; To'rayev D. Hozirgi o'zbek romanlarida badiiy tafakkur va mahorat muammosi (60-80-yillar): Filol. fan. d-ri ... diss. -T.: 1994; Karimov H. Hozirgi o'zbek nasrida hayot haqiqati va inson konsepsiyasi (70-80-yillar): Filol. fan. d-ri ... diss. -T.: 1994; Quronov D. Cho'lpon poetikasi (nasriy asarlari asosida): Filol. fan. d-ri ... diss. -T.: 1998; Solijonov Y. XX asrning 80-90-yillarida o'zbek nasrida badiiy nutq poetikasi: Filol.fan. d-ri ... diss. -T.: 2002; Pardayeva Z. Hozirgi o'zbek romanchiligining taraqqiyot tamoyillari: Filol. fan. d-ri ... diss. -T.: 2003; Doniyorova Sh. Istiqlol davri o'zbek romanlarida milliy ruh va qahramon muammosi: Filol. fan. d-ri ... diss. -T.: 2012; Qurbonov T. Odil Yoqubovning portret yaratish mahorati: Filol. fan. nomz... diss. -T.: 1997; Rahimov Z. Odil Yoqubovning «Ko'hna dunyo» romani poetikasi: Filol. fan. nomz... diss. -T.: 2000; Isayeva Sh. O'zbek tarixiy romanlarida xarakter ruhiyatini tasvirlash usullari: Filol. fan. nomz... diss. -T.: 2001; Karimov B. XX asr o'zbek adabiyotshunosligida talqin muammosi (qodiriyshunoslik misolida): Filol. fan. d-ri... diss. -T.: 2002; Pirnazarova M. Hozirgi o'zbek romanlarida uslubiy izlanishlar (O. Muxtor, X. Do'stmuhammad, U. Hamdam, T. Rustam romanlari misolida): Filol. fan. nomz... diss. -T.: 2006. Rasulov A. Ilmi g'aribani qo'msab... -T.: "Ma'naviyat", 1998.; Yo'ldoshev Q. Modernizm: ildiz, mohiyat va belgilar//Yoshlik, 2014, № 9. – B. 26-33; Sodiqov S. Roman va tanqid. -T.: "Fan", 2008; Quronov D. Adabiy o'yalar. -T.: "Turon zamin ziyo", 2016; To'rayev D. Davr va ijod mas'uliyati. -T.: "«Yangi asr avlodi»", 2005; Karimov B. Ruhiyat alifbosi. -T.: G'afur G'ulom nomidagi NMIU, 2016; Ulug'ov A. Qalb qandili. -T.: "Akademnasr", 2013; Jo'raqulov U. Hududsiz jilva. -T.: "Fan", 2006.

fundamentally different from inheritance in nature. It is well known that inheritance in nature takes place on the basis of biogenetic laws, and that aspects of its nature as a biogenetic species exist entirely outside of human will and occur there. Inheritance in literature, on the other hand, is the result of complex causal connections that take place in the form of renewal by adapting the most healthy and viable aspects of experiences formed up to a certain stage of literary development as a result of conscious human activity. In this sense, literary succession is a vital bridge that connects the literary process of today with the literary process of the past and the future, without which there can be no question of the continuity and development of literary creation.

So who ensures the succession in the literature, and what or who controls its continuity and continuity? A number of such pertinent questions remain unanswered in Uzbek literature.

It is important to note that literature is also based on realism in ensuring its continuity and continuity. Fiction draws strength from the real being that is the product of the author's creative imagination and embedded in a particular work. Therefore, in the process of literary development, on the one hand, the creative labor, on the other hand, through the transfer of codes of literary observation, experience and artistic style to the next samples of creativity, the events that move from period to period and from work to work create inheritance. This means that a literary work created through the creative talent, hard work, observation, and experience serves not only to reflect reality and delight readers, but also to ensure the continuity of the literature directly. Literary succession is not only about this, but also about the creation of new works of art with its attractive and

remarkable aspects. In this way, fiction is self-reproductive.

While the power of survival and development in literature is provided by real-life existence and the talent and hard work of the creator, the literary skill of the creator plays a decisive role in the literary legacy. Because not everything that exists in yesterday's literature, but only important aspects that are skillfully created and have the power to attract the attention of consumer readers, will be transferred to the content of today's and tomorrow's literature.

The creative personality, his unique talent, his level of creative power, reveals, nourishes and perfects the aspects of fiction that are worth living in later times. In this sense, there is no denying the new power, momentum, unique renewal and refinement introduced by the talented artist in ensuring the continuity of succession in fiction. Thus, the application of the law of succession in literature, the acquisition of different features and forms in different historical periods can be accurately determined by the specific stages of the literary process, a thorough analysis of the works created in them.

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