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**DRIP THE ROLE AND IMPORTANCE OF TRADITION IN LITERARY
 SUCCESSION (ON THE EXAMPLE OF THE WORK OF
 ABDULLAQAHHOR)**

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ABSTRACT

The centuries-old vast and inexhaustible treasure trove of Uzbek literature has served as a basis for the emergence of the artistic potential of countless famous prose writers, playwrights and poets. In this article, the relationship of inheritance and tradition in fiction, the role of national and world literary experience in the development of Uzbek literature, traditions and innovations, literary communication and literary influence, creative use of traditions in the development of national literature, literary imitation and the artistic and aesthetic laws that apply in the process of renewal are revealed in the work of Abdulla Qahhor. The article is intended for philologists dealing with various issues of fiction and a wide range of readers interested in art.

KEYWORDS: *Fiction, Nationality, Succession, Tradition, Literary Tradition, Development, Literary Imitation, Artistic-Aesthetic Legitimacy, Abdulla Qahhor, Skill, Talent, Stories.*

INTRODUCTION

The term tradition is still widely and somewhat abstractly interpreted in literature. From the 1960s to the 21st century, a number of problems of literary tradition in Uzbek literature were studied, and many scientific articles and monographs were published. But today it is clear that in most of them the problem of literary traditions is studied in a very abstract way. Today's socio-historical development requires a historical-literary approach to the study of literary traditions, which is the main driving force of the process of artistic and aesthetic thinking.

THE MAIN FINDINGS AND RESULTS

Before classifying literary traditions, it is necessary to clearly define their essence. Because the experience of the literary-historical process shows that some traditions, while providing succession, may not serve the ideological and artistic development of literature. For example, in the Uzbek poetry of the XV-XVI centuries, genres such as ghazal, rubai, tuyuk raised the existing traditions of ghazal writing, rubai writing and tuyuk writing to a certain level of ideological and artistic height. However, the ideological and artistic position of these lyrical genres in the twentieth century did not reach the level of perfection of national literature. Because the demands of the social period had changed to such an extent that they differed sharply from the ideological and artistic potential of the above lyrical genres. Nevertheless, the formal features of these genres were preserved, but they did not rise to a new level in terms of ideological and artistic development. This suggests that literary traditions only served to ensure succession. Some literary traditions, in addition to ensuring succession, also serve to raise the national literature to a new level of perfection. For example, as early as the 1920s, Uzbek literature made a leap in literary progress by adopting a genre of realistic novels that was completely absent from the national literary experience. This literary-aesthetic leap was due to the use of the experience of novel-type epic works in the literature of other peoples, applying them to the novel genre as inheritors of national classics and folk epic traditions.

In the twentieth century Uzbek literature, the pursuit of the unique internal traditions of the national literature, the assimilation of the advanced principles that have existed in them for a long time, and thus the desire to ensure the development of today's national literature has significantly increased. It is unanimously acknowledged in literary criticism that A. Kadyri creatively used the advanced traditions of Eastern realist prose, on the one hand, and Western realist prose, on the other, in creating unique examples of national realist novels. Not only did the author use the existing traditions, but he was able to raise the world novel to a new level by enriching these experiences with his new, truly national news.

Later, this realistic style was successfully continued in the works of such great writers and poets as Cholpon, GafurGulam, Hamid Olimjon, Abdulla Qahhor, Oybek. In the works of these writers, Islamic themes, through traditional images, moved away from biblical figurative images to reflect the life of the people, their psyche and feelings on secular topics, through secular images in simple colloquial language. Thus, a realistic trend has emerged in Uzbek literature, and in recent years it has been a regular leader in the field of art.

The history of foreign traditions, which played an important role in the development of Uzbek literature, is also very ancient, and its first roots cannot be traced back to a specific period or literary monument. But one or two facts can be used to give a clear idea of the fact that foreign traditions have been used in our literature for a long time. For example, Yusuf Khos Hajib's "QutadguBilig" shows that the tradition of creating a large didactic work in Uzbek literature in the form of *masnavi* with the size of *aruz* poetry dates back to the 11th century.

If AlisherNavoi's work is examined in terms of the succession of foreign traditions, it should be noted that the great thinker himself admitted in one of the continents that he was a teacher of Persian poets: Hafiz Sherozi, KhisravDehlavi and Abdurahman Jami. In Hamsanavism, he repeatedly mentions that the great Azerbaijani poet NizamiGanjavi, who wrote in Persian, the

Turkish poet KhisravDehlavi from India, and Abdurahman Jami from Herat was his predecessors.

It is obvious that AlisherNavoi, creatively using the literary form, noble ideas and traditions of creating immortal literary types in the literature of other nations, was able to reach the peak of the development of ghazal poetry in Uzbek literature, as well as the basis of national solidarity. This means that the use of foreign literary traditions can also serve as an important creative factor in the development of a particular national literature in due course.

AbdullaQahhor, a well-known Uzbek writer of the 20th century, follows the traditions of A.P.Chekhov, a great representative of Russian literature, a brilliant realist writer, and O. Henry, an unparalleled American comedian; he skillfully used the imagery methods of these creators, their word-use skills, their approaches to life topics. It should be noted that Qahhor creatively used the tradition of creating an image in the story “Chameleon” by A.P. Chekhov, written between 1883 and 1885, in creating the types of chameleons in the story “Nationalists”, written in 1937. Because in the images of MirzoBahrom and Tavhidiy in the story of A. Qahhor there are lines that are very similar in character to the image of Ochumelov in the story of Chekhov. But Qahhor does not remain in the stage of imitation in this story. He is able to skillfully use the literary techniques used by teachers to portray the psyche of other personalities in a completely different context in a different national context. The Uzbek writer manages to portray his comic heroes in a unique way on the national soil, in the embrace of national spirits.

It is no secret that A. Qahhor's 1937 novel The Teacher of Literature was influenced by Chekhov's “Uchitel'slovesnosti”, written between 1893 and 1895. Because the protagonists of these stories, such as superficial, amateur teachers like Nikitin and BakijonBakaev, were created in similar ways and methods. While he is embarrassed that he has not read Nikitin Lessing's “Hamburg Dramaturgy”, which he considers to be very knowledgeable, BakijonBakaev tries to get rid of his sister-in-law, who is a college student, by not being able to answer his questions about literature, and shows that he is a very helpless person, both as an expert and as a person. They are able to show the unique flaws of their nature in a unique way while depicting the national psyche of living people in the new era and in a different space.

The literary types in both stories attract the reader's attention with their vitality and authenticity. Because A. Qahhor was able to create completely new artistic characters using the method of drawing the artistic landscape in the stories of A. Chekhov. The reality of the Uzbek writer's story “Teacher of Literature” is that if there was no *chalamulla* (*illiteracy of saint*) in our national life, who tried to present himself as knowledgeable, and AbdullaQahhor would not describe them as very vital; external tradition, influence could not be a factor in the creation of such an immortal work. This shows that when referring to foreign literary traditions as heirs, it is necessary to pay close attention to whether there are conditions and opportunities for the application of these traditions in the national literary soil. This is because in the creative assimilation of an external tradition, there is a vital connection between the national reality and the tradition being assimilated, and the circumstances that appear in the tradition can be confirmed in the national context.

A.P. Chekhov's story “Disaster” has some aspects that are similar to AbdullaQahhor's “Pomegranate”. The similarity in these works is not in the subject matter, nor in the expression,

nor in the use of visual aids, but in the literary problem, that is, in the writers' conception of the meaning of man and his life.

The story is about the bloodless tragedy of a man who lived together for forty years and did not know or think about not only his wife, but also the life he lived, his life was spent drinking vodka and beating his wife. The play depicts the life of a man in ignorance without light, and his inner world, which is darker than his past life. The writer does not dwell on these aspects of the blacksmith's life, nor does he fantasize about the protagonist. It would be unnatural and unbelievable for someone who has lived a life of suffering and ignorance to think like that. The master's life is illustrated by the rumbling of a blacksmith driving a car. Only the mosaic of those ringing murmurs full of sorrow tells the thoughtful reader that ignorance and ignorance are the main reasons why so many lives of two people are so tragic.

In the story "Pomegranate" A. Qahhor does not exaggerate the fate of a person who did not give meaning to his or his wife's life. The similarities between these stories can be seen only in similar external aspects. In "Disaster" the blacksmith's wife died when he realized that he had lived a life of drunkenness and beating his wife, and began to think of living like a man. Turobjon in "Pomegranate" reflects the fate of a young man who is in a tragic situation, unable to fulfill a natural wish of his wife. On the surface, the two stories are similar. However, these works differ significantly in the nature of the national color and expression expressed in the inscriptions.

Chekhov's protagonist, who spent his life drinking and beating his wife, thinks about his past. The lifestyle that led to his sadness and resentment is more typical of Russian life. Turobjon in "Pomegranate" is a completely different type. He does not live a wrong life, nor does he oppress anyone, knowingly or unknowingly, willingly or unwillingly. He is an Uzbek guy who is looking forward to his day. A. Qahhor's achievement is that he was able to show the nature, spiritual world and intellectual potential of the Uzbek young man in the most convincing examples of life.

AbdullaQahhor focuses on portraying the protagonist in "Pomegranate" with small details that seem insignificant. The writer is able to focus every detail of the work on the factors that led to Turobjon's tragedy. The author does not interfere in the development of the plot. It follows a completely neutral path. The more the writer refrains from intervening, the more the image becomes influential. The story begins in the form of "***As Turobjon rushes in the door, his pen is hung on the sleeve of his jacket and torn to the elbow***". The author does not mention Turobjon's poverty in the story. It does not allow artificiality anywhere in the story to achieve its artistic purpose. It simply tells the true story of a young man who believes that he is doing something that will please his loved one. The second detail in the story is as relevant to the first as the ring itself. Seeing Turobjon's haste, it is natural and vital for the bride, who is burning with pomegranate pain, to stop feeling the corn and run to the future of her son-in-law. At the same time, there is not the slightest bit of violence in the image of "***the bridegroom is spinning and the half-grown corn is falling to the ground***". ***The image of a lame cat walking in the yard biting the spilled corn, which he did not seem to like, and our complaint to Turobjon, "mau", is a painful logical continuation of the previous scenes.***

These details in the story serve to show the roots and scale of the tragedy in the lives of Turobjon and his bride. The writer does not say or comment on the characters and their spiritual world, their actions, but only shows them in action. The reader seeks to make sense of every detail used

by the writer, to find more meaning in the image than in the image itself. Although it is not mentioned anywhere, the student knows that Turobjon is poor because he could not give the pomegranate to his wife. That's why he sees the beginning of the tragedy in the tearing of the not-so-old side to the elbow. The sheer amount of corn on the cob, especially the smell of it coming from the cat, adds to the frustration. Because in the Uzbek family, any animal's food is considered unclean. Which means it's about to be the most delusional time of the year, as well. This can be a source of frustration and frustration.

The writer is deeply aware of the nature of the characters being portrayed. Turobjon sees his wife protesting and rebelling when he sews his torn shirt and his daughter-in-law "takes the yacht and puts it aside". An Uzbek man does not stand up to his wife's rebellion, he is ashamed of it. That's why Turobjon speaks harsh words to his wife.

Abdulla Qahhor also adds to the chain of images in the story the details of the muscles being fired at the cradle wedding in MullajonQazi's garden. The skill of the writer is to make every detail of the story convincing and true. Unable to afford a pomegranate for his wife due to his poverty, Turobjon began to calculate how much money would be spent on useless muscles and how much pomegranate he could get for the money. Because of this muscle, the bride thinks: **"..he imagined a garden: not a garden, but a pomegranate ... In the pomegranate trees hung pomegranates, pebbles, teapots"** is something else.

As academician M. Kushjanov said: **"The talent of A.P.Chekhov, a great artist and writer, who realistically portrayed the tragic events, dramatic situations of his time, in particular, the comic events of a simple working relationship with the ruling class, tends to see these aspects of life"** [1, p. 30]. Knowing that he had the same tendency, AbdullaQahhor realized that looking at the past of the Uzbek people through the eyes of AP Chekhov would have a greater artistic and aesthetic effect. In fact, the teacher was not deceived by the writer's mind and emotions.

Abdulla Qahhor is determined to portray the people's past with absolute objectivity, without painting, without violently raising it, and at the same time without hitting the ground. Because the writer's talent tends to see tragedy and comedy in harmony, he portrays scenes from the past in such a way that human dignity and smallness go hand in hand. At the same time, his works vividly reflect the extent to which humanity has changed in recent times, the way of life has been completely renewed, and this is reflected in the way of thinking and spiritual climates of people.

It seems that a real talent can use the existing literary experience to achieve a completely original artistic and aesthetic result, using the literary tradition and creating new traditions from it. Indeed, the depiction of the psyche of the heroes of Abdulla Qahhor's works, the scale of their tragedies, and the clarity of the image are in many respects more weighty, influential, and weighty than the social-life meaning derived from the depiction of characters in the works of his teacher A.P. Chekhov. The example of Abdulla Qahhor's work shows that being able to use existing literary experiences wisely can turn external traditions into a factor in creating internal traditions.

Creative use of foreign literary traditions is very important. It is well known that the application of best practices from the history of literature does not always lead to positive results. Uzbek writers such as A. Qodiriy, Cholpon, A. Qahhor, Oybek, P. Qodirov, O. Yakubov, Said Ahmad, Sh. Kholmiraev, O. Hoshimov, first of all, national literary experiments, then Cervantes, Dante, Bokachcho, Balzac, Flaubert, Mopassan, N.V.Gogol, L.N.Tolstoy, I.S.Turgenev,

F.M.Dostoevsky and other famous writers. Sh.Butaev, I.Sultan, S.Vafo, T.Rustamov, Proust, Kafka, Marquez, Ch.Aitmatov, Borges, Faulkner, M.Frith, etc., have written good works using the traditions of modern world writers. There are also artists who follow the traditions of avant-garde, impressionism, abstractionism, Dadaism, chauvinism, modernist trends in Western literature, and works created in the flow of consciousness, experimenting and creating in a variety of ways.

CONCLUSION

In general, the adoption of the literary and artistic tradition being mastered in order to achieve true succession through the creative assimilation of foreign literary traditions and their application to the national literary process; there must be a national-literary basis for its implementation and development. It seems that external and internal literary and artistic traditions and practices are the most effective means of ensuring the continuity and continuity of literary succession.

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