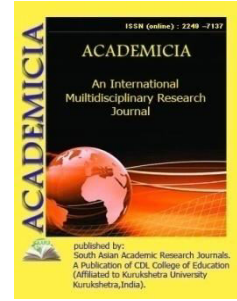




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## A TRADITION AND ARTISTIC-AESTHETIC RENEWAL - AS A FACTOR FOR THE DEVELOPMENT OF LITERATURE

**Boltayeva Iqbol Tadjibayevna\***

\*Associate Professor of Uzbek Language and Literature,  
 Candidate of Philological Sciences,  
 Uzbek State University of Physical Culture and Sports,  
 UZBEKISTAN

### ABSTRACT

*In the article, the term "tradition" refers not to all aspects of the literary process of a particular period, but to certain events in it, more often in the past, features that were accepted by many in the examples of the literary process in later periods. due to the fact that it is adapted to the requirements of the time with some changes and additions, and sometimes it is applied exactly without any changes and additions, the tradition also follows the law of uniqueness in repetition, resulting in literary succession. The article can be used by philologists dealing with various issues of fiction and a wide range of readers interested in art.*

**KEYWORDS:** *Uzbek Literature, Uzbek Classical Literature, Alisher Navoi, Zahiriddin Muhammad Babur, The Future, Repetition, Literary Tradition, Ghazal, Rubai, Tradition, Cognitive Process.*

### INTRODUCTION

Due to the constant change of seasons in nature, day and night, the constant movement of life, the progressive flow of time can be seen. Although the years, seasons, months, days, and nights in which change is regular and inevitable seem to be repeated in an invariant uniformity on the surface, in reality each of them, on its own scale, the whole being, is definite. has a unique significance in the lives of society and individuals.

In the midst of a time that seems to repeat itself in a regular and unchanging way, someone is born, grows up, studies, achieves a goal, starts a family, has children, works. , holds events, dies, and so on. Such events, which are crucial for a particular person, constitute unique stages in the life of every person who lives in the midst of constant repetition. This uniqueness leads to

changes in the uniform flow of existence in the repetitive shell of existence, and corrections sometimes lead to complete reconstruction and renewal. So, the philosophical essence of life, the flow and development of being, is due to the harmony of repetition and the uniqueness that is born in it.

This theoretical issue has not yet been specifically studied in Uzbek literary criticism. This monograph provides an example of the dialectic of repetition and uniqueness.

Rubai in classical Uzbek poetry is a lyrical genre with an independent form of four lines. It is a poetic genre in which the Hajj Sea of Aruz weight must be written in only two genealogies, each consisting of twelve branches, such as ahrab and ahram. It is well known that every poet who claims to write in the rubai genre has to obey the students. If he does not comply with these requirements, his work will not be considered a rubai. Therefore, all Rubaiyat poets can be considered Rubaiyat only if they repeat the requirements of this law in their works. At the same time, every original rubai created by different artists must be unique in its content, images and artistic expression.

In general, literary succession occurs because tradition also follows the law of uniqueness in repetition. This law is the result of certain traditions in the literary process and their innovative (innovative) application. The most difficult part of this problem is to understand that the literary process, along with the phenomenon of tradition and all other factors outside it, is repetitive, and that the uniqueness of repetition ensures the gradual continuity of literary succession.<sup>1</sup>

"Education of our national mentality, respect for the traditions and customs of the people through the delivery of the unique artistic freshness of Uzbek literature on the basis of Uzbek classical literature to students is the basis of our national education," Alisher Navoi said. He was not only a great poet, a great statesman, a thinker, a philosopher, a literary critic, a linguist, a historian, and even a scholar of music. "

Hazrat Navoi made a unique poetic discovery in the experience of artistic creation while depicting the external beauty of his mistress based on the use of words in the famous rubai, which begins with "Silence of my soul ...", using the appearance of letters in the Arabic alphabet.:

Jonimdog‘i “jim” ikki “dol”ingg‘a fido,  
Andin so‘ng “alif” toza niholingg‘a fido.  
“Nun” dog‘i anbarin hilolingg‘a fido,  
Qolg‘on ikki nuqta ikki xolingg‘a fido.

In a poem written in one branch of the same genre, Babur expresses the irreversible image of a lover who has not reached the heights of his beloved, based on a thousand-year-old tradition, as follows:

Jismimda isitma kunda mahkam bo‘ladur,  
Ko‘zdin uchadur uyqu chu axsham bo‘ladur.  
Har ikkalasi g‘amim bilan sabrimdek,  
Borg‘on sari bul ortadur, ul kam bo‘ladur.

In this branch of the same genre, the modern Uzbek poet Jamol Kamol, in accordance with all the requirements of the rubai, expresses the confused mood and mood of our contemporary - a man of the twenty-first century, who is struggling to recognize himself. tries to:

Ko'nglim sari ko'p sirqima, yosh, tomchilama,

Yosh bo'ldi bu ko'ksimdagi tosh, tomchilama.

Sabrim tugadi, bo'ldi odosh, tomchilama,

Zulmat chekinib, chiqdi quyosh, tomchilama.

According to Professor A. Hayitmetov, Alisher Navoi wrote 133 rubai in Uzbek and 73 rubai in Persian. This means that the great thinker repeated himself two hundred and six times in his 206 rubai. But none of these 206 rubai actually returned the other in terms of content or expression. Also, if Bobur's collection, prepared by the scientist E. Ochilov and published in 2007 as "Sochi's trade fell", contains 209 rubai, the poet in their creation is two hundred and nine times repetitive in terms of genre canons, creative intent and its expression. I had to put. However, if we look at the ideological and artistic features and content of the rubai, it seems that each rubai was created as a unique literary phenomenon that does not repeat each other. This means that Babur, as the inheritor of the rubai tradition, created two hundred and nine unique literary works based on two hundred and nine repetitions. Jamal Kamal's book "The Burning Field" contains 113 rubles. Apparently, the poet relied on one hundred and thirteen repetitions to create a unique work.

So, what determines the uniqueness of lyrical images in ghazal poets? Or does the poem have to be unique? By what criteria is the artistic level of a ghazal measured? It is natural that a number of such questions arise.

In fact, the uniqueness of the lyrical image is just as important in the ghazal genre as the uniqueness of the image in general. It is noteworthy that the Eastern ghazalism, from the distant past to the present, has also ensured the high development of classical lyricism, in accordance with the law of repetition. The question arises: how could poets achieve uniqueness in the context of defined patterns, lyrical images that must be present each time? Real talents can be found in new situations and spaces, in a new mood, in a new mood, without completely replacing the existing lyrical images, such as a stable form, a lover, a mistress, a rival, a flower and a nightingale, with completely different forms and images. through the show they went on the path of poetic discovery of completely new aspects of traditional emblems. The ability to achieve uniqueness in repetition is one of the most unique, greatest and most powerful manifestations of Eastern lyricism, especially in ghazal poetry. As Garcia Lorca once rightly pointed out, not only the creation of a new image, but also the discovery of other features of the existing image, new aspects of its nature, is an important means of creating an artistic image.<sup>2</sup>

As the saying goes, a true work of art exists in a unique whole. And again, these would mean that you have to spend for these processes. After all, a situation that requires constant repetition encourages the talented person to get out of the clutches of these repetitions. What makes such a repetition of a true work of art?

Upon closer inspection, it can be seen that this kind of recurrence occurs in several cases. First, the fact that any artist depicts a genre, or a theme, or a person, or exactly the same events in the

presence of the same images is an important factor that creates repetition. For example, in modern Uzbek literature there are several works dedicated to the life of Alisher Navoi. Oybek's novel "Navoi", epics "Navoi" and "Guli and Navoi", the story "Bola Alisher"; Alisher Navoi drama by Uygun and Izzat Sultans; Lydia Bat's short story "Boston of Life", B. Boykobilov's four-volume poetry novel "Troubled Khorasan", "Glorious Caravan", "Silent Khorasan" and "Bloody Khorasan", Omon Mukhtor's "Navoi and the Artist" The novel-dilogy "Abulkhair", the drama "Amir Alisher's pain" and many other works are dedicated to the life and work of the great thinker Alisher Navoi. These works are unique in that they are written about the life of a single historical figure, the time and place in which he lived and worked. However, these repetitive aspects, such as the level of artistic and historical coverage of each artist, the way of artistic research, analysis and interpretation, the genres to which they refer, the methods of using existing information, are not repeated in every work on this subject. allowed to create uniqueness.

Second, even if each artist's well-written work is created as a unique product, any writer or poet in his or her creation is doomed to shake the pen, nourished by the creative experiences of many unique artists. For example, when creating a novel or epic about Oybek Navoi, it is impossible not to use the experience and traditions of the novel or epic, the requirements and opportunities of this genre. It is also clear that Alisher Navoi studied scientific, historical and artistic writings. It seems that uniqueness in the repetition that ensures the succession in the literature is a stable law that applies in each national literature, in each of its stages, in the work of each representative, with its own scope, its own scale.

Indeed, the creator must be able to look at reality in terms of genre possibilities when creating any work. It is in the process of this view that he reconstructs the content of reality, its essence, in an order that meets the requirements of the genre, using intuition. This reconstruction of the creative process allows the artist to create a new idea, a unique artistic image. This possibility is due to the fact that the genre is defined by repeated requirements that have been repeatedly tested in the creative process. This means that the development of literature is ensured by the fact that the uniqueness that arises from repetition occurs in the same repetition.

It is clear that the uniqueness of repetition, that is, the essence of innovation, is crucial for the development of any national literature. In scientific sources on Uzbek literature, the term "innovation" is still used to refer to the uniqueness that appears on the basis of repetition. In the current context of growing national identity and fiction being the most influential tool in the process of identity recognition, we felt it appropriate to call this phenomenon "innovation".

When it comes to the existence of uniqueness in repetition, the question arises as to which of them is more important for literature and the study of literature. This question can only be answered in the light of the nature of fiction. In essence, both science and art, including fiction, study the objective being and man. For example, the science of history studies the history of the path that humanity has traversed and traversed during its development, while art and literature study the life of an individual who is a traveler on that historical path. li, an artistic study of the spiritual world, emotions, joys and sorrows.<sup>3</sup>

While art and fiction are encouraged to portray the life, destiny, feelings, and thoughts of an individual, it naturally sees it as a primary task to portray the unique aspects of a person. It is natural, therefore, that in art and literature it is more important and costly for an artist to achieve

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a unique individuality by deviating from them than by following the general laws. According to LN Tolstoy, "In describing the historical period, the historian and the artist have two distinct and at the same time interrelated aspects. If the historian is wrong in describing the historical personality in its entirety and in its complex relationship to all aspects of life, then the artist who tries to reveal its historical essence cannot do his job."<sup>4</sup> - It should be noted that the idea that.

We will try to express our opinion more clearly with the help of examples from the history of Uzbek literature. It is known that between Alisher Navoi and Babur rubai there are many works that are very similar or very close in terms of themes and ideas. But no matter how similar and close the theme and artistic intention are, the rubai of these two great artists are completely unique. For example, in the following famous rubai of Alisher Navoi, the grief of a stranger in exile, the strangeness of joy to him, the absence of a compassionate and kind person for such a person, even though he is richer and poorer than living freely. It is sung in a way that any poet will never forget:

G'urbatda g'arib shodmon bo'lmas emish,  
El anga shafiqu mehribon bo'lmas emish.  
Oltun qafas ichra gar qizil gul bitsa,  
Bulbulg'a tikondek oshyon bo'lmas emish<sup>5</sup>.

In the lower rubai of the king and the poet Babur, as in the poem of Hazrat Navoi, it is expressed that no one remembers a stranger, does not try to make him happy, and a stranger does not know what joy is:

Yod etmas emish kishini g'urbatta kishi,  
Shod etmas emish ko'ngulni mehnatta kishi.  
Ko'nglum bu g'ariblikda shod o'lmadi, oh,  
G'urbatta sevunmas ermish, albatta, kishi<sup>6</sup>.

The rubai quoted from the works of both poets are written on the same theme, in the same genre, and even in the same weight as the ahrab tree of the Hajj sea. The aspects enumerated now constitute the repetition in these writings. But it is clear that it is impossible to say that these two works are the same, after reading one and not reading the other. Each artist's unique artistic interpretation of the subject makes them unique writings.

A similar situation can be seen in the works of artists of completely different periods, both in terms of time of creation and in terms of the principles of artistic approach to life. Hazrat Alisher Navoi in his work "Mezon ul-avzon" writes about the genre of tuyuk, which is used only in Turkish poetry: The goal is to:(tuyug')

Yo rab, ul shahdu shakar yo labdurur?  
Yo magar shahdu shakar yo labdurur?

***Foilotun foilotun foilon***

Jonima payvasta novak otqali

G'amza o'qin qoshig'a yolabdurur?

*Foilotun foilotun foilon<sup>7</sup>*

Some time after the great thinker, in the epic "Ravshan" sung by Ergash Jumanbulbul, a poem with a completely different meaning from the language of Hasankhan, written in a completely different context, was written in the same genre of ostrich. Because the poem in the epic meets the requirements of the genre of ostrich, described by Hazrat Navoi, in many respects. It is true that the hen used in the epic is not in the form of a dream, but in the finger system, which is traditional for Uzbek folklore. Consequently, the frame frame does not fall at the target weight at all. But the hen in the folk epic, like Navoi's work, has eleven syllables, in which the word tajnis, which has different meanings, has served as a rhyme:

Qo'lingdan kelgancha chiqar yaxshi ot,  
Yaxshilik qil, bolam, yomonlikni ot!  
Nasihatim yod qilib ol, yolg'izim,  
Yolg'iz yursa, chang chiqarmas, yaxshi ot.

It seems that neither time nor space can prevent the fulfillment of the basic requirements that determine the nature of a literary genre. At the same time, the two hens have nothing in common but similarities in shape. This means that in art, the unique personality of the artist, his unique talent, the individuality of his worldview, and the uniqueness that arises due to the life and mood of the artist are depicted.

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