



UNIQUE REPRODUCTION IS A WAY OF REVEALING LITERARY SUCCESS

A.T. Baltayeva

Tashkent State University of Transport

Department of Uzbek (russian) Language,

Associate Professor, Candidate of Pedagogical Sciences

ABSTRACT: Literary tradition and renewal, that is, the continuation and development of tradition by the next generation of creators, is an important aspect of the dialectic of repetition and uniqueness. 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 classical literature, Alisher Navoi, Zahiriddin Muhammad Babur, Ergash Jumanbulbul, succession, repetition, literary tradition, tajdid, Uzbek poetry, epic, ghazal, rubai

Introduction All beings can exist only on the basis of certain and definite laws. Any law requires repetition, and only then will it be effective. Because legitimacy is the result of repetition based on cause-and-effect relationships. Consistent and regular repetition is a factor in life endurance. Repetition does not simply mean repetition without absolute change, but through the unique events that



occur in repetition, the being changes and develops on the basis of certain updates. 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, 1 There are many books and articles in the literature on different types of traditions. Here are some of them: Yunusov M. Alisher Navoi on the creation of artistic traditions and innovations // Literary heritage. Book 1. -T 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. The laws of repetition and uniqueness in fiction are essentially different from the laws of repetition and uniqueness in nature. If in nature this law applies independently of man and his consciousness and will, in art and literature it is governed by creative talent, consciousness, labor, will, artistic skill, belief, worldview. depending on. Therefore, in the science of Uzbek literature, some aspects of these issues are studied in the context of the relationship between literary tradition and artistic and aesthetic innovation (innovation). On the mastery of storytelling by Alisher Navoi and Hisrav 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.² The phenomena of repetition and uniqueness in Russian literature were studied by academician A. S. Bushmin, Yu. Yes. It has been thoroughly researched in detail by scholars such as Barabash.³ Dehlavi // Issues of literary mastery of Alisher Navoi. - T. : 1993, pages 109-126; Vahidov R. "Majlis un-nafois" and the tradition of Zullisonayn. That package. Pages 35- 155; Nagiyeva J. Navoi traditions in Azerbaijani literature. Ibid., Pp. 164-170; Yunusov M. Living traditions. -T. : 1969; Hasanov S. Roman o Baxrome. -T. : 1988; Mallayev N. Alisher Navoi and folk art. -T. : 1974; Sobirov O. Uzbek realistic prose and folklore. -T. : 1979; Hakimov M. Alisher Navoi's lyrics and folklore. -T. : 1979; Muhiddinov MK The concept of man in the works of Alisher Navoi and his predecessors. DDA, -T. : 1995; Hakimov M. Traditsii folklora v tvorchestve Alishera Navai. ADD, -T. : 1989; Egamov X.K. Typology and interrelation of skazochnyy traditsii tyurkooyazychnyx narodov sovetskogo Vostoka. ADD, -T. : 1988; Tulakov I. Poetic traditions and character of the hero in the Uzbek poem (60-70s). AKD, -T. : 1981 ;; Karimova C. Genre features and traditions of Zokirjon Furkat's lyrics. NDA, Samarkand, 1999; Xamidov X. Firdousi and Uzbek 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. "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 literature. ADD. -T .: 1991; Kadyrov K. Traditsii folklora v poezii M.Shayxzade. AKD. -T .: 1973; Suvankulov I. Sufi Allahyar and his literary traditions. DDA, -T .: 1997; Hayitov AJ Prose of Alisher Navoi's "Khamsa": tradition, transformation and interpretation. NDA, -T .: 2000; Matyokubova T. Interpretation of traditional images in Ogahi's poetry, NDA, -T .: 2001 and others..

2 Boltayeva I. Adabiyotda vorisiylik muammosi. Monografiya. "Muharrir nashriyoti". 2020 yil, 21-bet.

3 Бушмин А. С. Преемственность в развитии литературы. - Ленинград: 1978, с.131-160; Бушмин А. С. О повторяемости в процессе развития литературы // А.С. Бушмин. Наука о литературе. - Москва: 1980. с.184-201; Барабаш Ю. Я. О повторяющемся и неповторимом. // Современные проблемы литературоведения и языкознания. - Москва: 1974. с.65-93.

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 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 1799 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. 5 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 a unique individuality by deviating from them than by following the general laws. The ideological and aesthetic uniqueness of a work of art does not mean that it is universally accepted and appreciated by all students. The objective and subjective value of a work is determined by the degree to which the ratio of repetition to uniqueness is purposefully combined. 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 emish⁸. 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, ⁸ Alisher Navoi. MAT. Volume 3 –T.: 1994. P. 573. ⁹ Zahiriddin Muhammad Bobur. Devon. –T.: 1994. B. 96. 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, kishi⁹. 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 foilon¹⁰ " 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! ¹⁰ Alisher Navoi. A perfect collection of works. Twenty volumes. Volume 16 –T.: "Fan", 2000. Pages 71- 72.

And the creator is faced with the need to express new ideas and feelings in the old way. This is where the true power of talent lies. That is, a talented artist cannot simply put his poetic product into existing patterns. Rather, it seeks to reform within the existing mold, to make changes, to create innovations that are unlike any of its predecessors. The stronger the repetition, the less likely it is that the uniqueness of a particular work will manifest itself. Great talents can create an unexpected uniqueness in the heart of repetition, and the value of a work of art lies in this irreversibility. It seems that the survival of the art of speech continues through the



same complex and intricate interrelationships of inheritance. Thus, the development of literature is possible only due to the application of the law of succession, which manifests itself in the form of repetition.

References:

1. Alisher Navoi. A perfect collection of works. Twenty volumes. Volume 16 –T.: “Fan”, 2000. Pages 71-72.
2. Alisher Navoi. MAT. Volume 3 –T.: 1994. P. 573.
3. Zahiriddin Muhammad Bobur. Devon. –T.: 1994. B. 96.
4. Kuronov D., Mamajonov Z., Sheraliyeva M. Literary Dictionary - T.: "Akademnashr", 2010. Pages 204-205.
5. Kazakhboy Yuldosh. The word flame. –T.: Ghafur Ghulam NMIU, 2018.
6. Gafforov N. N The image of Sufis in Alisher Navoi's "Khamsa". Monograph. "Education". Tashkent 2017
7. Boltayeva I. The problem of succession in literature. Monograph. "Editor's Publishing House". Tashkent. 2020 p
8. Boltayeva I. T., Musayev I.S., Rakhimova M. A. Literary success -a product of combination with confirmation and denia // Journal of American Studies, 84 (2021), 4, 1816-1825
9. Boltayeva I.T., Ayxodjayeva M.S. Uzbek language. Study guide. Lesson Press LLC Publishing House. Tashkent, 2020, p.72.
10. Bushmin A. S.Preemstvennost' v razvitii literatury.- Leningrad: 1978, c.131-160;