

On the Issue of Literary Succession in Artistic Literature

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Abstract:

This article analyzes the issue of literary succession and inheritance in artistic literature, focusing on the works of the great poets and thinkers such as Alisher Navoi and Fuzuli, as reflected in the poetry and translations of Matnazar Abdulhakim.

Keywords: tradition, innovation, artistic literature, Turkic literature, succession, Navoi, Fuzuli, Matnazar Abdulhakim, aesthetic phenomenon, novelty, word, poetry.

Introduction.

Literary tradition is an evolving aesthetic phenomenon that serves as both a foundation and a catalyst for artistic innovation. In Eastern literature, traditionalism is a defining characteristic that sustains continuity while allowing for renewal and discovery. The contributions of prominent poets like Alisher Navoi and Fuzuli demonstrate how artistic inheritance plays a crucial role in preserving literary excellence. This study examines how classical literary succession continues to shape modern poetic works, particularly through the lens of Matnazar Abdulhakim's poetry. His creative engagement with Navoi's and Fuzuli's literary heritage exemplifies the ongoing relevance of traditional poetic structures in contemporary literature. This study aims to identify and analyze the mechanisms of literary succession, assessing their impact on artistic literature.

In literature, tradition is a constantly evolving aesthetic phenomenon. "Traditionalism is a distinctive characteristic and a driving force of Eastern literature, where common similarities and repetition coexist with innovation and discovery. The goals, aspirations, achievements, and successes of poets are often remarkably similar" (I. Haqqulov). This phenomenon reflects the stages of assimilation of tradition, the relationship between its internal and external types, and manifests itself in literary thought development as a necessary condition for innovation (tajdid). Innovation enriches tradition with new perspectives, ensuring originality in ideological and artistic content,

while repetition serves as a factor that leads the creator toward new achievements through previously tested forms.

Methods

This research employs a qualitative, textual analysis approach to examine the literary succession of classical poetic traditions. Key methodologies include:

1. **Comparative Literary Analysis:** Examining similarities and differences between the works of Alisher Navoi, Fuzuli, and Matnazar Abdulhakim.
2. **Historical Contextualization:** Placing literary texts within their respective historical and cultural frameworks.
3. **Structural and Thematic Examination:** Identifying recurring themes and poetic techniques that signify literary inheritance.
4. **Intertextual Analysis:** Investigating the use of poetic responses (nazira), incorporations (tazmin), and other stylistic adaptations in modern poetry.

Primary and secondary sources include classical texts, contemporary poetry, and academic studies on Turkic literary traditions.

These characteristics of literary tradition—its role in creative and artistic perfection, longevity, the talent of the artist, the mode of thinking, and the expression of social-aesthetic ideals and essence in innovation—demonstrate the rich potential of Eastern, particularly Uzbek, literature. Folklore and written literary traditions, which have continued since ancient times, remain an important source and foundation for artistic creation today. Naturally, in this process, the traditions of our millennium-old classical literature continue to inspire and motivate.

The centuries-old traditions of Uzbek classical poetry are based on the works of extraordinary literary geniuses and exceptionally talented poets. The works of Navoi, Fuzuli, Babur, and Ogahiy have continued to enrich poets to this day. Literary succession to their traditions is mainly observed in two directions:

1. Harmonization with lyrical works, particularly following the experiences of ghazal, musammat, and other small poetic genres.
2. The creative assimilation and enrichment of narrative-epic traditions (dostonchilik), both in terms of content and form. In this regard, interpretations of the “Khamisa” quintet are particularly considered.

Drawing inspiration from the profound philosophical and educational teachings of Navoi, contemporary poets who align with his ideals and remain steadfast successors have demonstrated the inherent continuity of literary creativity. Through their works, they have highlighted the intrinsic nature of artistic expression, emphasizing the fundamental status of the poetic word and the origins of literary tradition. Their dedicated engagement with literary heritage portrays them as committed scholars and creative figures advancing the exploration of literary succession.

Results

The findings reveal that literary succession in artistic literature manifests through various methods:

1. **Thematic Continuity:** Abdulhakim’s works frequently engage with classical themes such as justice, benevolence, and intellectual pursuit, mirroring Navoi’s epic compositions.
2. **Structural Adaptation:** Classical poetic forms like ghazal and masnavi remain integral to modern poetic compositions, though contemporary poets often introduce variations in rhythm and meter.

3. **Intertextual Engagement:** Poets like Abdulhakim actively incorporate elements of classical literature into their works, using references, direct citations, and symbolic allusions to enrich their poetry.
4. **Poetic Innovation:** While preserving traditional literary values, contemporary poets reinterpret classical themes to reflect modern socio-cultural contexts. For instance, Abdulhakim's "Ko'prik" exhibits an expansive narrative style that builds upon Navoi's epic tradition while introducing contemporary motifs.

The formation and evolution of written literary genres have led to complex interrelations among them, influencing one another in various ways. This process has resulted in both hybridization and the emergence of distinct literary techniques, including "nazira" (poetic response), "tazmin" (incorporation of another poet's lines), "payrav" (imitation), "sharh" (commentary), "zullisonayn maktub" (bilingual letters), "mushoira" (poetic contest), and "shiru shaker" (poetic dialogues). These elements have played a crucial role in shaping literary tradition. A compelling example of this can be found in the interpretations of the word "so'z" (word) within literary discourse.

One of the earliest references to the conceptualization of "so'z" appears in "Tatimat al-Yatima" by the 10th-11th-century Arab scholar, poet, and merchant Abu Mansur As-Saolibi. Although traces of poetic succession can be found in the works of poets from this era, the specific term "tazmin" is absent. Instead, phrases such as "his word" and "my word" are used to indicate textual continuity and interpretation. This underscores the notion that even the most accomplished poets engage in the lifelong pursuit of mastering the intricacies of the poetic word. As I.Haqqulov states, literary "discoveries" occur through the persistent and skillful engagement of a poet with language. A notable example of such creative mastery is Navoi's epic "Hayratul Abror", one of his most extensively analyzed works, which continues to captivate the interest of literary scholars and poets alike.

In classical literature, the poet Tabibiy expressed his literary devotion to Navoi by titling his own epic "Hayratul Oshiqin", thus continuing a tradition that persists to this day. For instance, literary scholar U. Juraqulov has examined the chronotope (the spatiotemporal artistic dimensions) of "Hayratul Abror"[1], while S. Sayyid has enriched the "tazmin" tradition with his epics "Birinch Hayrat" and "Yuz, Oh, Zahiriddin Muhammad Bobur"[2]. Similarly, Matnazar Abdulhakim has made a significant contribution to the "liro-epic" tradition with his works "Ko'chki", "Ko'prik", and the poetry cycle "Fasllar qo'shig'i"[3].

Acknowledged by the literary community as a sagacious poet, Matnazar Abdulhakim was a devoted admirer and connoisseur of Navoi's literary heritage. He extensively studied Navoi's epics and lyrical poetry, striving to grasp their deeper meanings and drawing creative inspiration from them. His profound appreciation for the "Khamisa" epics is evident in his continued engagement with this tradition. This deep-rooted literary connection is also reflected in his poetic compositions.

For instance, notable similarities and unique features emerge when comparing Navoi's "Saddi Iskandariy" with Abdulhakim's "Ko'prik":

1. Both works exhibit a broad epic scope, with themes of justice, benevolence, and compassion taking precedence.
2. The portrayals of King Iskandar (Alexander the Great) in Navoi's work and Muhammad Aminiddin, the ruler of Khonqa, in Abdulhakim's work blend realism with elements of romanticism, fostering an emotional connection with readers.
3. The embedded stories within Navoi's epic, particularly the moralistic narratives concerning Iskandar, find resonance in Abdulhakim's work, where folkloric tales-such as those about Polvon's canal, water, and an intelligent donkey-are interwoven.

4. While Navoi adhered to the uniform “masnavi” form, Abdulhakim introduced structural variation by employing multiple genres and poetic meters, including both “aruz” and “barmoq”, adapting his approach to the demands of his narrative.
5. The embedded parables in both works maintain a relative completeness within the overall structure, serving as secondary yet integral elements that reinforce the author’s thematic objectives and expand the scope of the epic narrative.

Additionally, in Abdulhakim’s poetry and epics, the frequent invocation of legendary characters from Navoi’s “Khamsa”—such as Farhod, Shirin, Layli, Majnun, Mehnbonu, Bahrom, and Dilorom—serves a deliberate artistic purpose. These references underscore his engagement in an intertextual dialogue with classical literary traditions, further solidifying his role in the continuum of Navoi’s literary legacy.

It is well known that the “word” is a vast and historically enduring phenomenon, representing one of the fundamental forms of human thought. By its essence, it belongs to the realm of philosophical reflection and serves as the verbal expression of comparative and intellectual cognition. While the “word” evolves over time, its social significance remains intact. Academic N. Karimov characterizes this phenomenon as a philosophical-intellectual form of thinking, emphasizing its contextual relevance to each historical period. He states: “It is gratifying that in the late 20th and early 21st centuries, poets such as Erkin Vohidov, Abdulla Oripov, Rauf Parfi, and Matnazar Abdulhakim stood alongside Asqad Muxtor in shaping philosophical-intellectual poetry”[4].

This continuity of tradition has been integral to the creative process, where the concept of the “word” has been extensively employed. In classical literature, various terms such as “she’r” (poetry), “nazm” (verse), “roz” (confession), “kalom” (discourse), “nutq” (speech), and “ibora” (expression) have been used interchangeably with “word” depending on the context—a practice that continues today. Matnazar Abdulhakim, while occasionally adopting this stylistic approach, integrates it into his unique poetic vision. Inspired by Navoi’s perception of the “word” as a “precious gem”, Abdulhakim reinterprets this notion in a modern framework.

Virtually no poet has remained indifferent to the concept of the “word”. Their engagement with this theme typically manifests in two ways: either through dedicated poetic compositions or through individual verses and stanzas within larger works. Both approaches are evident in Abdulhakim’s poetry. His poem “Bir so‘z” (One Word) is devoted entirely to defining the “word”. Consisting of seven quatrains written in an 11-syllable “barmoq” meter, the poem explores the power and responsibility associated with the “word”. Demonstrating remarkable craftsmanship, the poet uses the term “word” and its derivative forms in 11 instances across eight stanzas, embedding multiple layers of meaning. This strategic repetition, rather than appearing redundant, enhances the poem’s artistic coherence.

A few illustrative examples include:

1. “Bir so‘z topmadingiz”, “Bormi shunday so‘z”.
2. Izlaysan, izlaysan, o‘shal bir so‘z yo‘q.
3. Yurakda mag‘izdek chotgan so‘z bilan
4. Bu bir so‘zni esa qanday bo‘zlayman.

For Abdulhakim, the “word” is a multifaceted concept—it signifies fortune, hope, reunion, and a profound riddle tied to the heart. This perspective is vividly encapsulated in the following lines:

So‘z o‘rniga umrim berayotir ro‘y,
Aytilmagan so‘zdir qutlug‘ har lahza.

Dard chekkan tabibim, endi bilib qo'y,
Yo'q men uchun so'zdan og'irroq narsa[5].

This quatrain highlights another dimension of the poet's artistry. The term "word" appears three times in four lines, with additional occurrences of "din" and "dan" as suffixes. These elements serve a semantic purpose, reinforcing the poem's structural unity—any alteration would disrupt its coherence and expressive integrity. Similarly, another quatrain features "so'z" in three instances alongside "so'zlayman" (twice) and "so'zni", seamlessly integrating them into the poem's thematic framework.

Discussion

The study affirms that literary succession remains a defining feature of Turkic literature. Classical poets like Alisher Navoi established foundational aesthetic and thematic principles that continue to inspire contemporary writers. Abdulhakim's poetry exemplifies the balance between tradition and innovation, illustrating the dynamic nature of artistic inheritance.

Through the use of poetic techniques such as nazira, tazmin, and imitation, poets navigate the interplay between preservation and originality. The intertextual dialogue between classical and modern poets sustains literary continuity while accommodating evolving artistic sensibilities. Furthermore, the role of poetic succession extends beyond mere imitation; it serves as a means of philosophical and artistic dialogue that enriches the literary canon.

This study underscores the necessity of recognizing literary succession as an evolving rather than static process. As contemporary poets reinterpret classical works, they contribute to the ongoing development of artistic literature, ensuring its relevance for future generations.

These lines inevitably evoke parallels with Navoi's "Hayratul Abror", where similar artistic techniques are employed. The master poet utilizes the phrase "so'z" with the rhetorical device of repetition in both his "masnavis", reinforcing its thematic prominence through suffixes such as "-ga" and "-din", which add emphasis and indicate continuity of thought:

So'z gavhariga erur oncha sharaf
Kim bo'la olmas anga gavhar sadaf.
To'rt sadaf gavharning durji ul,
Etti falak axtarining burji ul".

In addition, Navoi's use of "guhar" (gem) and Abdulhakim's use of "ko'ngil" (heart) as metaphors for "word" underscore their distinctive poetic sensibilities.

Every poet possesses recurring images and concepts that define their creative vision, and the "word" is a central motif used in both positive and negative connotations.

It should be emphasized that the "word" represents a field of thought and a space for exploration. Every creator, in accordance with their talent, engages with events and objects through an aesthetic lens, demonstrating an affinity for specific words and literary genres. In Matnazar Abdulhakim's intellectual framework, the concept of "word" is deeply rooted in tradition, yet it retains a unique and unparalleled originality.

Conclusion

The research highlights the enduring significance of literary succession in artistic literature. By examining the works of Navoi, Fuzuli, and Abdulhakim, the study illustrates how classical literary traditions continue to shape and inspire modern poetry. The mechanisms of succession—whether through thematic continuation, structural adaptation, or poetic innovation—demonstrate the

dynamic relationship between past and present literary expressions. This study reaffirms the importance of literary inheritance as a foundation for artistic creativity, ensuring the longevity and evolution of artistic literature.

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