

An Important Factor in the Development of Literature

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Abstract: This article deals with some aspects of the problem of the creative influence of the classics of Russian literature- Gogol, Chekhov, Tolstoy on the formation and development of modern Uzbek literature. The analysis confirms the meaning that tradition and innovation is an important factor in the development of literatures.

Keywords: creative influence, national character, realistic portrayal, tradition and innovation.

Introduction

Tradition and innovation are an important factor in the development of literature. The influence of Russian classics on the work of many Uzbek writers of the XX century convinces us of this. As the outstanding critic V.G. Belinsky rightly noted, “the influence of great poets lies in the fact that it arouses the talent of a young poet, just as the sun arouses the earth’s own power”. A.P. Chekhov occupies an important place among the great Russian artists of the word who influenced the work of Abdulla Kadiri, Abdulla Qahhar. He belongs to the remarkable galaxy of Russian classics who have opened a new page in the development of the artistic thought of all progressive mankind with their creativity. A number of generations of writers were brought up on the magnificent works of Chekhov, they learned from him and are still learning a true, artistic depiction of reality, the graceful art of realism. One of the first among Uzbek writers and critics who turned to the study of the work of the great master of the word were Kadiri and Qahhar. Their literary and critical articles about A.P. Chekhov are distinguished by their deep penetration and content. They express not only the love of the Uzbek people for the work of the great Russian writer, but also show the great merit of Chekhov as the discoverer of a new page in the history of world literature.

Back in 1936, Qadiri wrote an article “The principle of saving words in small stories”[1,c.427]. In it, the author on the analysis of the story “Chameleon” convincingly shows the skill of Chekhov, his ability to use artistic details and landscape sketches. Qahhar’s article “Learning from Chekhov” (1939) is also small. Its author was able to highlight in the work of the novelist the main thing that determines his place in the historical and literary process. Abdulla Qahhar considered the main ideas of Chekhov’s work as ideas of humanism, opposed to the whole life of pre-revolutionary Russia. Qahhar sees the enduring significance of Chekhov’s work in his artistic perfection, in the rare harmony of the form and content of his works. “It is possible to express in a thousand forms the thought that is contained in a couplet, but none of the thousand variants conveys it as simply, briefly, strongly and impressively as a couplet. Chekhov’s story “The Intruder” can be written in a thousand variants, but it is hardly possible to characterize Denis in more detail, it is also impossible to find a better style than that of A.P. Chekhov [2, p. 238]. It was this peculiarity of Chekhov’s prose that gave Tolstoy, who was extremely strict in his assessments, called Chekhov” Pushkin in Prose “Qahhar emphasized this idea in his other speeches. Noting the exceptional role of Chekhov and Gogol in the formation and development of realistic Uzbek novelism, he wrote: “We, Uzbek writers, brought up on the models of the old classical rough and complex plot, were amazed by the graceful plots and compositions of Chekhov’s and Gogol’s stories. And we have the right to assert that the history of the Uzbek story began as soon as we began to study creativity, to master their skills”. So, directly linking the history of the genre of the Uzbek realistic story with the names of Russian classics, Qahhar especially emphasizes the role of Chekhov, who for the first time in Russian literature “broke the road to a small story” (I. Bunin) and created “completely new forms of writing for his world”. Qahhar consistently called on such a level of skill to his fellows in the pen, which naturally meant a high appreciation of their life experience. The question-Abdulla Qahhar and Russian classical literature cannot be resolved only on the basis of Qahhar’s judgments in his literary-critical speeches. Qahhar not only promoted, but also continued the advanced traditions of the classics of world literature on a new historical basis. Chekhov’s traditions and Qahhar’s innovations are the most important issue in our literary criticism, requiring a comprehensive and deep study, although there are episodic references to this problem in a number of works in recent years. Today there is no need to prove that Russian classics, especially Gogol and Chekhov, had a fruitful influence on Qahhar’s work. The creative influence of the latter on Qahhar is perhaps one of the most striking examples of continuity and innovation in fiction. It can be compared with such “golden” links of continuity and innovation in the history of world literature: Navoi-Saadi, Navoi-Fizuli, Pushkin-Gogol, Flaubert-Maupassant, Gorky-Fedin, Kazim Mechiev-Kaysyn Kuliev...

The essence and nature of Qahhar’s studies with Chekhov can be revealed in the words of great thinkers, in particular, the wonderful German poet I. Becher. He said: “We learn from great masters, from all together and from each separately. But this is

not the special school that I am talking about. The essence of the special school, which I have in mind, is that, looking at which, we say: without taking our eyes off it, I will begin my ascent. "Qahhar - using the words of the great poet - could say with good reason that he began his ascent, aligning himself with the work of Gogol and Chekhov. In the preface to the story "Tales of the Past", as well as in the famous article "From a fact of life to fiction," Qahhar gratefully recalls the name of Chekhov, emphasizing that the great Russian writer played an important role in the creation of many talented works. In the article "The Mentor" (1960), the influence of Chekhov speaks even more definitely: "When I first took up the pen and turned to Russian writers for help, I followed many, but no one contributed to my creative definition as much as Chekhov. If I have achieved some perfection in style, then I undoubtedly owe this great master Chekhov" [2.p.280]

The fruitful influence of Chekhov on the work of Abdulla Qahhar is due to the demand of the time and with the steel attention of the Uzbek writer to the similarity of Chekhov's talent. Here is the confession of Abdulla Qahhar about the invaluable lessons of Chekhov, an incomparable mentor: "30 years ago I read Chekhov's works. Something amazing happened, as if the teacher gave me his glasses. "Put them on and look back at the past of your people." Chekhov taught me to look and see. I saw that Chekhov's "intruder" and my "stubborn thief" Babar were like two halves of an apple from the tree of the era" [2.p.200].

Abdulla Qahhar, like other prose writers, is attracted to Chekhov's work by high humanistic principles, advocating for a person, everyday life as a natural state of manifestation of human character, a measure of his intellectual, moral, and aesthetic value. All this was in tune with the high ideological quest of Abdulla Qahhar, a novice writer, who reflected in his work the process of a radical breakdown of the public consciousness of the masses, the awakening of human dignity among ordinary workers. Like Chekhov, he talks about the events and experiences of a person associated with specific manifestations in their life, in everyday life. The influence of Chekhov is thus revealed in the desire for everyday life, in the desire to show the inner spiritual world of the hero in everyday life situations. Most researchers of the talented writer, comparing the works of Abdulla Qahhar and Chekhov, come to the conclusion that they are similar. The stories of the Uzbek writer "Pomegranate", "Thief", "Sick", "Teacher of Literature" and others, which are based on a simple everyday episode of ordinary life of ordinary people, which suddenly ends in a catastrophe, are close to Chekhov's. In them we find an organic combination of the realistic with the convention, the tragic with the comic. Each word and typical detail of the story carries a deep and rich semantic load for him.

However, A. Qahhar's stories are not simply copies of Chekhov's works, but are the fruit of a creative study of the skill and experience of the Russian writer, preserving their originality and national identity. A striking proof of this is a comparative study of the famous stories of Qahhar and Chekhov, which differ in the truthfulness of the depiction of reality and the typicality of the circumstances. Let us recall one of Chekhov's short stories "I Want to Sleep" and Qahhar's story "Sick". The famous writer Sergei Antonov, comprehensively studying the magnificent stories of Chekhov, admires the unique skill of the writer: the whole human life is described on two or three pages. If you want to write "Sleep" in order, then you would first have to write how Varka lived in the village, how her father-breadwinner died, how Varka and her mother went to the city to hire a wealthy owner, and so on. But Chekhov in the story says nothing about the relationship of little Varka with her parents in the village. It is only said that when the mother comes from the hospital and reports the death of his father, Varka goes into the forest and cries. This message is itself a whole story; in her all her childhood: need, fear, loneliness [3.p.14]. Qahhar's story "Sick" is also small, it occupies only two pages in the book. But with his brevity, simplicity and accuracy of psychological characteristics and the power of generalizations, he is a brilliant example of realistic prose.

Here is an excerpt from the story: "Sick"; "Satyvalda's wife fell ill ... His four-year-old daughter, sitting down next to her sick mother, drives off the languid, annoying flies from her face with a handkerchief. Sometimes the girl falls asleep with her head resting on her hands, tightly gripping the handkerchief. There is silence all around ... Only flies are buzzing, a sick woman is moaning, but the rattling voice of a beggar can be heard from somewhere in the distance: "Give alms for the sake of Allah. "One night the patient felt especially bad. Satyvaldy called the old woman's neighbor. She came, straightened the patient's disheveled hair, lightly stroked her, and then sat down and ... sobbed ..." [2.p.45]. The language of Abdulla Qahhar is distinguished by the accuracy and simplicity of depicting the life and emotional experiences of the heroes. Artistic details are of particular importance in these stories. They carry out a great semantic and emotional load and help to understand and feel sorry for Varka and the four-year-old girl from the stories "I Want to Sleep" and "Sick".

The Qahharaveda unanimously affirm that the indisputable and enduring artistic merit of Abdulla Qahhar lies primarily in the development and perfection of the Uzbek story genre, which has received worldwide recognition.

Based on the foregoing and numerous observations, it can be concluded that a number of prose works by Qahhar, like other Uzbek writers, largely go back to Chekhov's: the desire to take as the basis of the story an everyday phenomenon and the ability to find in it something that is behind which there are big questions of significant, generalizing meaning. In terms of volume, such stories are very short, the plot is simple, there are few characters in them. The action takes place at the same time, and a great ideological semantic load is given to this or that artistic detail. An important role in Qahhara's stories is given to the speech characteristics of the characters, which is designed to contribute to the real reflection of the most important and essential in life. Here we can only talk about a certain impact, but in no case about imitation, creative perception of the great artistic experience of the great Russian writer by the famous Uzbek prose writer [4, p.123].

Although the Russian and Uzbek novelists were brought together by their love for an ordinary working person, their desire for good and happiness, they were distinguished by the display of the type of a simple person: for Chekhov, these are mostly downtrodden, unhappy people, oppressed by a hard life, demanding sympathy, compassion; the Uzbek writer has people of a new society that brought social justice, humanism to man, and gave true freedom and happiness. The position of the author, his attitude, assessment, his speech in various artistic details give a work of art meaningfulness and design, imagery, expressiveness,

liveliness, which is one of the means of revealing the character and idea of the work, an analytical image of the character's inner world, motivation of actions and deeds, gesture and a portrait, the image of a painting, nature, the close connection of character with circumstances. It is an indicator of the artist's skill, the key to determining the individual style of a writer. Abdulla Qahhar objectifies the narrative. It seems that he does not interfere with the actions of the heroes. Chekhov wrote in a letter to Avilova in 1892: "Here is my reader's advice: when you portray the unfortunate and talented and want to pity the reader, then try to be colder - this gives someone else's grief, as it were, a background against which it will appear its relief." After a while, in the next letter, he deepened this thought: "Once I wrote to you that you need to be indifferent when you write pitiful stories. And you did not understand me. You can cry and moan over stories, you can suffer along with your heroes, but, I suppose, you need to do so that the reader does not notice." [5, p.94]. Abdulla Qahhar, who considered Chekhov his teacher, follows this rule. Let's remember "Sick". The writer depicts the grave condition of Satyvalda, the death of his wife. And he never falls into sentimentality. The writer does not betray his pity for her, his sympathy. But the reader also suffers together with Satyvalda, a four-year-old girl.

Writing work is immensely complex and arduous, for literature requires not a part of the heart, but the whole of it. "If talent is not made to sparkle with daily labor, it will rust, become unusable," wrote Abdulla Qahhar. These are not words that have been read from a book and are not edification to the young. This is a natural conclusion from my own creative experience. In 1960, answering the question "How do you work?" By a literary critic, Qahhar wrote: "I can correct written pages and sentences. In order to correct a phrase or even a word, I rewrote the entire page from scratch. I rewrite each page on average 15-16 times and, of course, I polish it." Hard, meticulous writing is the path to maturity. He constantly studies life, selects facts and phenomena from it, which are then subjected to a subtle artistic transfer.

The first fascinating feature of the Qahhar language is its naturalness and simplicity. In his works, you cannot find a single phrase born of attempts. In no work does the writer speak loudly, as if addressing a deaf person. He does not have a single unnecessary phrase, not a single artificial verbal decoration. Qahhar avoids false elevation, artificial beauty. "As a person spoils his natural appearance, trying to appear beautiful in front of the lens," says Qahhar, "so the writer also violates the simplicity and naturalness of language, trying to write beautifully". As an example, we will give an excerpt: "The old woman, having risen a little light to knead the dough, decided first of all to look into the barn and visit the ox. Oh my God! There is no wolf, and there was a gap in the wall overlooking the street. For the farmer, let it be better to burn down the house, so as not to lose the ox. One or two heaps of straw, a dozen or a half poles a cart of reeds, and the house is complicated, but to buy an ox - how many long years to live from hand to mouth. It is impossible to change the phrase or insert any word, comparison, epithet into this passage. If you insert them, they will be striking, disrupting the rhythm of the phrase and the musical tone of the sound. The naturalness of the language of Abdulla Qahhar follows from the peculiarities of the realism of his works.

No matter how highly Qahhar appreciated the creativity and skill of the recognized classics of world literature, he understood that their works were inseparable from his contemporary historical era. Based on the doctrine of the creative assimilation of the cultural heritage of the past, Qahhar constantly reminded that not copying and imitation are the essence of traditions in modern literature, the essence of innovation passed not in reckless denial. He, as a true artist, was alien to both epigony and "spiritual blindness." This can be seen in the example of the creative influence of the satirist Gogol on the work of Abdulla Qahhar.

The strength of his powerful talent lay in a deep connection with the life of the people, with the great liberation struggle of the Russian people, in an indignant protest against the world of vulgarity and self-righteousness, in ruthlessness and courage in exposing the ulcers of the past. This can be seen from the example of the story "Overcoat", which had a great influence on the entire further development of Russian literature. With this story, Gogol laid the foundation for a literature that spoke out in defense of "little" people, whose lives are full of hardships and suffering in an antagonistic society. Gogol's work is of global importance. Leonid Leonov rightfully noted: "Happy literature, having such ancestors" [6, p.138]. Permeated with the spirit of nationality, patriotism, Gogol's works have had and continue to have a beneficial effect on the development of the literatures of the national republics. The leading writers of Uzbekistan Kadiri, Aini, Qahhar called Gogol their "first teacher" and assessed his skills as a great creative school for many writers, a school of "realism and expressiveness in depicting heroes, the ability to use all the riches of folk wisdom and language". "I got my first literary lesson from Gogol. After I started reading Gogol, I could not write for a long time. Only in 1929 he wrote the story "The Man without a Head", in which he tried for the first time to create a human character" [2, p.266].

The greatness of Gogol lies in the fact that his best works have not lost their significance today. We now live in a developed democratic society. But there are still many remnants of the old in the minds of our people. There are also stupid bureaucracy, self-interest, careerism and corruption in our reality, which hinder the steady growth of our movement forward. In this respect, Qahhar lives among us as an exposé of shortcomings and survivals, as a call for strict self-criticism and self-examination. Satire is one of the facets, perhaps the brightest, of Qahhar's owl-like talent. It is not without reason that we now know him both as a master of an acute satirical novel, and as one of the best comedians of the Uzbek theater, as a translator into the Uzbek language of Gogol's "Inspector General" and "Dead Souls", and such Chekhovian stories as "Chameleon", "Death of an Official", "Unter Prishibeev", "Intruder", etc. Back in the early 30s, through the mouth of one of the characters in his novel *Mirage*, Qahhar said: "Everyone can master existing knowledge and put it into practice in the old way. To bring something new into science, to enrich it, to find unbeaten paths and methods of scientific work - this is the real merit of man". Abdulla Qahhar followed this principle firmly. And this is one of the main reasons for the fame of the writer, the recognition of the readers. When we think about major Uzbek prose, we recall the novels of Qadiri and Aibek, while Qahhar is in the first place among the storytellers. As V. Smirnova correctly wrote, Qahhar has short stories that can be put on a par with the best examples of world short stories [7, p. 146].

When we talk about writers who have become the conscience of their people, the image of Abdulla Qahhar also appears before us. He believed in the mighty power of the artistic word: "Literature is stronger than the atom, but this power should not be used to

prepare firewood,” he noted. “If a moral code of a writer is created,” said Qahhar, “then I would put conscientiousness and courage in the first place.” A. Qahhar, as a true writer, remained faithful to this conviction until the end of his life.

A kind of school for young writers and readers is the artistic work of Abdulla Qahhar himself, his literary and aesthetic heritage. The well-known Uzbek writer Adil Yakubov rightly spoke about this: “More than one page can be written about Qahhar, his influence on modern Uzbek literature, about his relationship with young writers. Not a single young writer who seeks to master the most difficult art of the realistic school can pass without visiting Qahhar’s school, without visiting his workshop” [8, p.10]. The fruitful impact of Qahhar’s artistic experience, the experience of a short story writer, is noticeable not only in the works of modern Uzbek writers, writers of other fraternal peoples of the CIS also study with him. The well-known Kazakh writer T. Alimkulov, speaking about the collection “Uzbek Stories,” in particular, noted: “I deliberately did not talk about the stories of Qahhar, a recognized master of Uzbek art stories. He is represented in the collection by only two stories. But what stories they are! It seems to me that “The Vision of the Blind” by Abdulla Qahhar can serve as an example of artistic skill for many short stories.” The famous writer Leonid Lench, having read the story “Troun during the Savior” by Qahhar, also highly appreciated the incomparable skill of Qahhar the satirist: “To write a comedy about the death of a person is an extremely difficult matter. Only Chekhov could do that. Abdulla Qahhar solved such an artistically difficult task with amazing ease. We must learn from the master novelist Qahhar” [9, p.147].

Conclusion

A prominent statesman and writer Sharaf Rashidov testified that the famous writer Ho Chi Minh, the former leader of Vietnam, considered Abdulla Qahhar his teacher in artistic creation, especially in short stories. A. Qahhar has exerted and continues to exert a tremendous influence on modern literature with his talented works and literary and aesthetic views. We are convinced of this by the work of Sh. Khalmirzaev, U. Khashimov, Tagay Murad, recognized prose writers of modern Uzbek literature. We can safely say that many more talented writers will grow up under the beneficial influence of the classic of Uzbek literature, that the lessons of Abdulla Qahhar will become for them the same school of artistic skill as the works of the great Navoi, Gogol, Chekhov, Tolstoy were for him.

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