THE BASIS OF CONTINUITY AND CREATIVE TRADITIONS

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ANNOTATION

This paper talks about separate advanced practices laying under succession and creative traditions common both for the last and present. In particular, it is noted especially that these interrelated factors envisage in their own essence the highest degree of esthetic objective expressed in proper adoption, explanation and, finally, in creative process application in creatively improved appearance of different literary trends and schools of artistic skills that are considered as the most important on the theoretical and practical parts as well as lessons of word-painters leading to artistic-esthetic development.

Keywords: the Uzbek national literature, continuity, literary traditions, artistic and aesthetic principles, artistic and aesthetic thinking, traditional realism, realistic and mystical reality, real-mystical and allegorical images, romanticism, the traditional methods of critical realism, artistic concept, symbolism, philosophical and aesthetic and satirical humor, philosophical and aesthetic psychology.

Uzbek national literature, as an inseparable part of world literature, developed based on artistic and aesthetic principles embodying continuity and literary traditions. For many years, a pattern has taken deep root on the basis of the national verbal art, which clearly expresses the importance of the connection of continuity and creative friendship. If such an important cooperation does not operate in the creative process, in particular, if our poets and writers could not enjoy the best works of Russian and world literature, the rich experience of such classical authors as Shakespeare, Goethe, Balzac, Pushkin, Tagore, undoubtedly, Uzbek literature would not have reached such a level of development today.

Indeed, thanks to the fact that creative people write, cherishing continuity and literary and creative traditions as successfully tested on a global scale and an important value, our literature has passed a real path of formation, as well as preserved unique national characteristics.

The continuity and creative traditions are based on separate best practices peculiar to today, in particular, advanced literary experience, which is considered extremely important both from a theoretical and practical point of view for each interrelated factor, that is, it requires the application of a high aesthetic task in the creative process, through careful assimilation, propaganda, and finally, application in the creative process, having improved the lessons of various literary trends and schools of artistic skill, as well as various masters of the word, leading to artistic and aesthetic development.

Respect, careful study of the creative activity of predecessors, constant search on the basis of eternal experience and skills collected between yesterday and today, the desire to find the core of verbal poetics is a guarantee of increasing artistic, aesthetic and ideological effectiveness. It deserves special attention that the current development of artistic and aesthetic thinking in the process of renewal clearly demonstrates its inherent and organic nature, is the leading spiritual and moral need.

It is observed how the essence of this need is embedded in the creative concept of Ahmad Azam, Khurshid Dustmukhammad, Nazar Eshonkul, Ulugbek Hamdam, Salomat Vafo and Isazhon Sultan, who consistently write based on continuity and creative traditions. The worldview of these very fruitfully working authors is fed by artistic, socio-ideological and moral factors that embody the current process of renewal, and their creative research is distinguished by a kind of life sophistication. It should be especially noted that they, as followers of some modernist writers of world literature, chose the path of a polished poetic image of the constant contact of nature and society, the cosmos and man, spiritual and material integrity, aesthetics and ugliness in life, joy and sadness, hope and disappointment, devotion and betrayal, nobility and meanness. In their soul, the feeling of
expressing devotion to the trends of continuity and creative traditions is accepted as an aesthetic program of the criteria of variability in national and world literature and was born in the process of searching.

The noteworthy effectiveness of close cooperation with the schools of artistic skill formed in national and world literature is clearly observed in the work of KhurshidDustmukhammad. It is natural that the author, based on the requirements of today, even more broadly embraced continuity, learned the principles of mental renewal through consistent adherence to creative traditions, felt the need for new literary directions and the attractiveness of the original artistic and aesthetic method.

In the form and content of the first stories of KhurshidDustmukhammad, such as "The Sun of Kiowa", "Pain" and "Moving", some attractive signs of artistic and aesthetic perception, updated by the authors of innovators who came from the older and middle generation, made themselves felt. The traditional realism applied by the author has undergone a process of self-transformation on the basis of these artistic and aesthetic features. As a result of the modern transformation carried out in accordance with internal and external artistic and aesthetic factors, such stories in the allegorical spirit as "Miniature", "Guardian", "IbnMughanni", "The House in the pupil", "The man sitting Quietly" appeared.

It is important that the study of the laws of continuity and creative traditions created a solid basis for KhurshidDustmukhammad to conquer the limits of the national and world outlook. Because the author's style has consistently become based on a versatile consideration, a comprehensive artistic and aesthetic perception and a deep acceptance of reality through new artistic and aesthetic mean.

KhurshidDustmukhammad, conducting various literary experiments concerning only his style in a large-scale atmosphere of poetics in need of innovation, is more interested in expressing reality and fantasy, complex life and psychological collisions, works in constant contact with the artistic imagination, conscious and subconscious processes, the state that has arisen in the imagination stops in space and time and constantly strives to comprehensively study and express it, as a result, in a single unconscious prism, the action is focused on determining the attractive volumes of internal and external logic, understanding the complexities and features of the material and spiritual world. Such an artistic and aesthetic process is especially vividly felt in such stories as "Miniature", "The House in the Pupil", "The Man sitting Quietly", "The Guardian". Highly appreciated by literary criticism, these stories represent originality in their form and content, they cannot but rejoice at the instructive lessons of continuity, the effect of feeding from advanced literary traditions and trends.

Occupying a solid place not only in the works of Khurshid Dustmukhammad, but also in the history of the national story "Miniature", according to the system of real-mystical events, real-mystical and allegorical images, is related to such stories that have collected such artistic and aesthetic criteria as "Afandi will not die", "Hassan Kaifi", "Mullah Nasriddin Afandi and Shaitan alaih ul-lana".

More precisely, in the "Miniature", the intelligent and innocent, sympathetic and sharp-sighted mythical Zardusht bobo resembles the enlightened and mystical images of Nasriddin Afandi and Hassan Kaifi, which are considered the result of the artistic skill of Gafur Gulyam, and it is important that the essence of artistic and aesthetic harmony concerning the images of the four stories is revealed along with feelings of hostility to ignorance, selfishness, meanness and treason.

Indeed, Khurshid Dustmukhammad received spiritual and moral food, an artistic and aesthetic lesson and creative inspiration from the artistic skill achieved by Gafur Gulyam in writing stories, that is, from the art of presenting the aesthetic ideal through fairy-tale reality and mythical images that absorbed folk wisdom.

At present, the writer, despite the domination of socialist dogmas far from reality, he was also inspired by the awakening sprouts of renewal in the works of such literary teachers as Abdullah Kahkhar, Said Ahmad, Askad Mukhtar, Shukur Kholmirzayev. It is no secret that the writer, through careful assimilation of the secrets of these teachers, confidently encountered the sources of world literature.

The style and school of mastery created as a result of combining the methods of Romanticism and traditional critical realism of Abdullah Kahkhar, rose before the writer's eyes as a symbol of expressing a new approach to social realism and the criteria of artistic verbal art. The teacher's principles of not clogging up words, not loading the text with excessive coloring, accurately determining the dimensions of logic and thought without deviations, have become one of the leading factors in the formation of the writer's worldview and style, and ultimately, his
style shows signs of commonality between the artistic and aesthetic views considered the basis of this style and the artistic and aesthetic and ideological views of the teacher.

For example, if we compare the content of an allegorical image based on the text "The Author of Literature" with a deep allegory and metaphors reflected in the plot "The man who sat Quietly", it is felt that the writer received the blessing of the teacher and turned into a student who deeply feels the scale of dramatic poetics inherent in his philosophical, aesthetic and satirical humor. The attention of the writer is also attracted by the conduct of imaginative reflection on life in such stories as "Horror", "Thief", "Sick", created with great skill by Abdullah Kahhar, he introduces this quality in his works, as a result, in all three stories it is doubtful that a person suffers from loneliness, enjoys life in the embrace of the dialectical danger existing between nature, society and life, on the contrary, an artistic concept expressing the difficulty of existence in this interval, being in confusion, and as a result, the arrival of untimely decline and catastrophe, the form and content of such stories as "Ibn Mughanni", "The Guardian" penetrates into the essence.

The degree of inspiration of the writer from the teacher's work is also reflected in the nature of artistic images, for example, the similarity in the fate of a sick mother in a "White Robe" and a woman with a serious illness in a "Sick" is the personification of important artistic symbolism. It should be noted that the psychology of the image of a mother suffering seeing the torments of her region depicted in the "White Robe" is more deeply analyzed with social injustices.

The stories "Above the Rocks", "Ibn Mughanni", "A Flower floating against the current", "A Drop of Mercury", "The Black Man" written in different years are the fruit of inspiration by philosophical, aesthetic and spiritual views expressing the ideas that were promoted by prominent masters of the word, in particular, that nature and man are comprehensively one. If, from the point of view of style, we compare "Above the Rocks" with "Cranes" (Said Akhmad) and "Lame Crane" (Shukur Kholmirzayev), we will be completely convinced of the correctness of this opinion, and also bale will feel more deeply that the circumstance of continuity is a means of strengthening creative traditions and cooperation, and finally, artistic and aesthetic discoveries.

It is also noteworthy that if in" Cranes "the aesthetic ideal is illuminated through the care of the wounded crane with love of the main character, then in" The Lame Crane " this is expressed by becoming a lame egg hatched at the expense of their own will and the generosity of their parents, through victory over various difficulties, and in the story "Above the Rocks" this is shown by depicting the delicate family relations between the eagle and the eagle, their courage and courage against the elements of nature to preserve their ancestry intact. According to this, " Above the Rocks "is in harmony with the" Lame Crane " in form and content, even the spiritual world of birds is represented by various pictures of material existence, for example, with the help of landscapes.

Understanding and depicting in a new way the essence of benevolence and beauty, ignorance and betrayal, is the foundation of the success of the current of modernism, which has raised world literature to a high level. It is gratifying that the solid assimilation of this creative tradition turns into a kind of trend in our national prose. In today's national prose, the influence of philosophical reflections and the poetic appeal inherent in the pen of such founders of the modernist movement as James Joyce, Albert Camus and Franz Kafka is clearly manifested. It should be noted separately that our national prose, thanks to this feature, began to compete, especially with world prose.

The legacy of Franz Kafka, who created an original school in the verbal art, can be compared to a storehouse of artistic and aesthetic discoveries that feed on fascinating words. The stories and novels of the great writer, which to this day cause various polemics, are a reflection of the various contradictions existing in society, and in the end, of his extraordinary personality, worldview, mind and knowledge. Based on the essence of such a natural union, it undoubtedly serves as a means of increasing the power of aesthetic perception of an artistic and aesthetic scale in works, creating an extraordinary psychological environment of rebellious feelings.

Franz Kafka's story "Transformation", imbued with deep philosophical and aesthetic psychologist, effectively uses such factors as myth and folklore, fantasy and mysticism, even awakens the impression of a fairy tale. It is also noteworthy that in this work we understand the general point of view of the writer, as well as the material and spiritual world, which is the object of the image, more deeply not only through carefully processed allegorical images, but also through the expression of sadness and sorrow, unfulfilled desires and spiritual suffering.
It can be traced that such creative tendencies peculiar to the work of Franz Kafka gave a separate incentive to the pen of KhurshidDustmukhammad. Indeed, due to the fact that the writer follows the path of depicting pain and sadness in Kafka's mysterious manner, his works are a complete artistic composition. For example, the artistic style and artistic concept that express the emotions of the individual's spiritual world in the story "The House in the Pupil "are embodied within the framework of mutual proximity with the artistic and aesthetic style and the artistic concept of"Transformation". In other words, the harmony of the state of the nameless hero acting in the "House in the Pupil" with the physical and mental state of GregorSamza, who turned into a centipede, is an expression of a kind of harmony of the worldview and artistic skill of both writers, moreover, our opinion also confirms that the nameless hero, whose eyes in an unforeseen situation took the form of a dark house and who got lost in the perimeter of the house,

In a word, the experiments of KhurshidDustmukhammad, successfully carried out in the genre of short story, are an important artistic and aesthetic event undergoing the process of renewal, receiving food from the regularity of continuity and creative and aesthetic traditions that have been formed over many years in national and world literature. Indeed, in the writer's work, traditional realism and the direction of modernism constantly complement each other in the poetic and visual field, are interconnected by form and content, and have become an attractive savior that cleanses thinking and shakes feelings.

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