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THE GRADUAL DEVELOPMENT OF LITERARY TRADITION AND INNOVATION IN POETRY (From the Post-1960s Period)

Submission Date: November 09, 2024, **Accepted Date:** November 14, 2024,

Published Date: November 19, 2024

Crossref doi: <https://doi.org/10.37547/ajps/Volume04Issue11-16>

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ABSTRACT

This article discusses the issues of literary tradition and innovation, concepts with certain theoretical principles in literary studies. When the periods after the 60s of the 20th century are divided into decades and analyzed, the different nature of the work of Uzbek poets, such as Erkin Vahidov, Abdulla Oripov, Omon Matjon, Usman Azim, Fakhriyor, who are considered representatives of different literary generations, is revealed. has been determined.

KEYWORDS

Traditionalism, innovation, literary period, individual style, classic literature, folklore, modernism, postmodernism, mythology.

INTRODUCTION

Tradition and innovation are concepts in literary studies that rely on certain theoretical principles. They manifest in connection with all matters related to time, movements and styles, artistry, and, overall, the vitality and development of literature. This necessitates that inheritance and succession in national and world

literatures remain a primary focus of research to enable profound and truthful reflections on literature and individual creativity. Particularly in today's era of intensified global connections, the analysis and interpretation of contemporary works that combine



traditional, non-traditional, and modern characteristics make this topic particularly relevant.

The adherence of contemporary Uzbek poetry to literary traditions is especially evident in the works of representatives of the 1960s generation. Notable among them are Erkin Vohidov's flawless classical gazals and musammats in the aruz meter; Abdulla Oripov's collections such as Haj Daftari and Hikmat Sadalari, which embody the spirit of arba'in (forty sayings) and Eastern wisdom traditions; and Omon Matjon's Qush Yo'li, a response to the epic Lison ut-Tayr. These works reflect a profound connection to literary traditions. Unlike later poets, the 1960s poets distinctly recognized the boundary between tradition and innovation and expressed this awareness in their works. For instance, in Omon Matjon's collection Ardaxiva, poems are divided into two categories: "Tradition" and "Non-Tradition." The "Tradition" section includes gazal-like rhymed poems and philosophical quatrains reminiscent of classical poetry, while the "Non-Tradition" section features poems with unconventional forms and modern poetic techniques. Similarly, Erkin Vohidov's Yoshlik Devoni showcases classical gazals and musammats, adhering flawlessly to poetic requirements.

In this context, the poetry of the 1970s generation demonstrates several distinctive features. These include the dominant influence of Western poetic traditions over classical Uzbek literature, an increased

tendency to incorporate elements of folklore, and the emergence of works with compositional structures similar to folk epics. A notable figure of this era is Usmon Azim, whose work reflects the strong influence of 20th-century literature and oral traditions over classical forms. His collection includes a mix of ballads, free verse, and a few classical genres like gazals, demonstrating the coexistence of tradition and innovation.

The poetry of the 1980s marks a period when modernism in world literature began transitioning into postmodernism. This era saw the broad application of the term "modern" in literary innovation, though its meaning varied. While "modernism" refers to a literary movement with specific rules and principles, "modern" denotes contemporary literary styles and methods. In the analysis of post-1980 poetry, it becomes clear that tradition and innovation are inherently interconnected. Traditional poetic elements were not preserved in their purest form but were transformed and refined through the creativity of poets. For example, the use of mythological concepts as poetic tools in modern poetry, such as in the works of Faxriyor, illustrates the integration of global and Turkic mythologies into poetic forms. Faxriyor's poems, rich with mythological figures like Adam, Hawa, and Icarus, display innovative approaches to traditional themes, presenting them with contemporary relevance and creative reinterpretation.



Moreover, the innovative use of literary devices like metaphor, simile, and wordplay characterizes the poetry of this period. Faxriyor's skillful wordplay and original similes reflect his distinct poetic ingenuity. For instance, his creative adaptation of traditional poetic forms and concepts into modern contexts reveals the dynamic interplay of tradition and innovation in his work.

By the 1990s, the poets of the 1980s generation, such as Abduvali Qutbiddin, Shavkat Rahmon, and Muhammad Yusuf, had reached their creative maturity. The poetry of the independence era is characterized by several features:

- **Traditional and innovative:** Expansion of religious and mystical themes, renewal of Sufi symbols, and the expression of classical national literary features in modern Western genres.
- **Modern:** Emphasis on observation and cold intuition, divergence from traditional poetic principles, prioritization of intertextuality, and integration of literature with science and art.

It is evident that contemporary literary works, which exhibit diverse artistic features, require analysis based on the interplay of tradition and innovation. This approach aligns with global literary trends, as Uzbek national literature, being an invaluable and inseparable part of world culture, reflects all cultural, spiritual, and intellectual transformations.

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