

# Literary influence is the objective law of the development of artistic creation

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**Abstract:** This article talks about the fact that literary influence is an objective law of the development of artistic creativity and the forms of literary influence. Information on internal and external effects is provided. The fact that Abdulla Qadiri was influenced by the works of the Arab writer George Zaydon, and the famous Turkmen writer Khidir Deryayev's novel "The Past Days" by Abdulla Qadiri were analyzed on the basis of the laws of literary influence.

**Keywords:** Influence, creative communication, internal influence, external influence, admiration, creative appropriation, interpretation.

**Introduction:** In his speech at the meeting on spirituality and enlightenment on December 22, 2023, President Shavkat Mirziyoyev stated: "Whether someone likes it or not, our people must follow the path shown by our Jadid ancestors. Their ideas and programs are in complete harmony with the strategy of building a new Uzbekistan." He spoke about the importance of the ideas and programs of our Jadid ancestors. Furthermore, the President emphasized the need for well-rounded individuals educated on the basis of national upbringing, whose works are imbued with national character, and who can nurture the growing young generation through their own works: "At present, as our country is entering a new, advanced stage of its development, we desperately need qualified personnel like our Jadid ancestors, who are educated in Western scientific achievements while being steeped in the spirit of national values."

Abdulla Qodiriy is one of our passionate Jadid ancestors who promoted ideas such as freedom, national upbringing, and national values in his works. It is known that the early period of Abdulla Qodiriy's work was infused with Jadidist ideas. His poems and works such as "Fikr aylagil," "Ahvolimiz," and "Millatimga bir qaror," written to enlighten the people and bring them knowledge and enlightenment, are considered powerful spiritual and aesthetic means that strongly influence the reflection of reality. In literary works, the problems of a certain period, peoples, and nations are

reflected artistically in various hues, serving to form and cultivate vivid noble qualities in people.

## Main Part

The centuries-old history of literature and art demonstrates that there have never been writers who remained confined within their national boundaries, who did not learn from the exemplary works of brilliant wordsmiths from other nations, as well as from their own predecessors' truthful artistic portrayals of life, or who were not inspired by them. Indeed, thinking beyond national boundaries and engaging in broad-scale intellectual and creative exchange has always been a key characteristic of progressive aesthetic views [1, p.65].

In literary studies, although some monographs and scholarly collections have briefly touched upon the issue of literary influence in A. Qodiriy's work, the matter has not been comprehensively and objectively assessed in the author's oeuvre.

Despite numerous opinions on literary influence in Abdulla Qodiriy's work expressed in articles and monographs by Sobir Mirvaliyev, M. Qo'shjonov, N. Soatova, and other literary scholars, the problems of literary influence in Qodiriy's works have not been systematically studied as a specific research subject. One of the pressing issues in our literary studies is to scientifically examine the essence of literary influence in A. Qodiriy's work, to study the writer's oeuvre based

on literary connections and creative influences, to fully substantiate the artist's mastery, and to evaluate it according to the principles of realistic art. Literary connections and influences are international in nature, and it is considered conditional to speak about the influence and role of a particular artist on another creator's work. Some textbooks and manuals from the former Soviet era demonstrate a one-sided approach to the issue of literary influence. For instance, in the "Dictionary of Literary Terms" compiled by H. Homidiy and Sh. Abdullayeva, information about M. Gorky's fruitful influence and Mayakovsky's impact on the poetry of Uzbek poets Hamid Olimjon and G'afur G'ulom is presented as follows:

Often, the progressive ideas and creative methods of accomplished poets and writers who preceded or were contemporary to them become a school of mastery for subsequent generations of writers. M. Gorky had a profound and productive influence on many writers of his time, including S. Ayniy and Oybek. As a result of the beneficial influence of M. Gorky's works "Childhood," "My Universities," and "Among People," S. Ayniy created "Memoirs," and Oybek wrote the novella "Childhood." Influenced and inspired by Mayakovsky's free verse, poets like G'afur G'ulom and Hamid Olimjon created beautiful examples of "platform literature" in Uzbek Soviet poetry. Hamid Olimjon's "Valley of Happiness" and "Death to the Enemy," and G'afur G'ulom's "To the Standard-Bearer," "On the Roads of Turksib," and "You Are Not an Orphan" are works written under the inspirational influence of Mayakovsky's poetry [2, p. 38].

Literary influence plays a key role in the creation of many works, but the works mentioned in the above source lead to the conclusion that they were created mainly under the creative influence of Russian literature. The issue of literary influence is one of the most comprehensive and complex processes in literary studies. When writers of any nation create a work, they are primarily nourished by the literature of their own people, as well as by exemplary works of world literature. Writers like Oybek and H. Olimjon, during their creative process, were influenced by the works they read or by ideas that emerged during translation, which sometimes became the impetus for their works. Therefore, the literary influence of Mayakovsky on the works of H. Olimjon and G. G'ulom is debatable. We do not intend to deny the influence of Mayakovsky's poetry with these thoughts. We want to emphasize that the works of certain creators are influenced by their national literature, as well as Russian and world literature. Focusing solely on the literary influence of one creator on the works of writers and drawing conclusions based on this may lead to a narrower

understanding and interpretation of literary influence, and may result in a lack of depth in revealing the skills of writers. Researcher Sukhrob Saitov's article "Literary Influence and National Mentality in American and Uzbek Literature" discusses that literary influence does not constitute a specific period, its spatial and temporal scope is broad, and how literary influence is realized and what form and content it takes can be periodized. The author of the article also cites the following two principles of the origin of literary influence:

1. A certain creator directly reads the works of another wordsmith, becomes aware of them, and this manifests itself in some way in their works;
2. Literary influence arising from translations: in this case, it is either translated by the creator themselves, or the principle of literary influence emerges as a result of reading translated works [3, p. 144]

Indeed, literary influence is one of the main processes in the structure of literary traditions, and one of the fundamental principles in the emergence of literary influence is the impact on the creator during the creative or translation process while reading a work. However, in our opinion, Suhrob Saitov's justification of the principles underlying the issue of literary influence is presented in a somewhat narrow scope. In Volume II of "Theory of Literature," compiled in 1979 under the editorship of M. K. Nurmammedov, the following foundations for the origin of literary influence are presented:

1. A writer's acquaintance with the literature of another nation in its original form;
2. The penetration and influence of one literature into another through translation;
3. Creative assimilation of ideas, plots, and images existing in one literature;
4. Adaptation of historically and geographically distant events to one's national context;
5. Living creative relationships between writers of different nationalities;
6. The creation of an image representing one nation in another national literature;
7. The influence of creative connections on the qualitative change and enrichment of literature;
8. Comparative study of similar images found in the verbal art of closely related peoples, and so on [1, p. 69]

Suhrob Saitov's interpretation of the second principle that justifies the origin of literary influence, namely the literary influence that arises through translation, is well-founded. As the majority of creators engage in

literary translation, the inspiration derived from a work, and the creation of new themes, ideas, forms, and images as a result of being influenced during the process of translating works by writers of other nations, is one of the frequent occurrences in literary studies.

The issue of literary influence is one of the means of ensuring the continuity of literary tradition, creative succession, and mentor-student relationships. Since the emergence of fiction, our people, initially influenced by examples of oral folk art, have played a key role in reworking literary works, enriching them with their impressions and experiences, and passing them down from century to century. For instance, Abdulla Qodiriy emphasized that events he heard from his father formed the basis for certain incidents in his major works such as "O'tkan kunlar" (Days Gone By) and "Mehrobdan chayon" (Scorpion from the Altar). Similarly, H. Olimjon recalls the fairy tales told by his grandmother in the fairy tale-epic "Oyguil bilan Baxtiyor" (Oyguil and Bakhtiyor). Consequently, literary influence also plays a role in the events heard by creators in oral form.

In the doctoral dissertation of Professor N. Soatova, the influence of oral folk art, including folk books and epic poems, on the creation of A. Qodiriy's novel "O'tkan kunlar" (Days Gone By) is discussed. In her dissertation, the scholar studied the influence of folk books and the epics of A. Navoi on the work of A. Qodiriy and came to the following conclusion:

In the emergence of "O'tkan kunlar" as the first Uzbek historical novel, not only Eastern and Western novel writing but also, first and foremost, Uzbek folklore and the epic traditions of our classical literature played a crucial role in shaping the uniqueness and mastery of the great writer's work.

Consequently, no matter how much he was influenced by Arab and Western novel writing, it is impossible to study Abdulla Qodiriy's work in isolation from national literary sources. Indeed, it was natural for the writer who committed himself to "familiarizing our people with contemporary "Tohir Zuhra," "Chor Darvesh," "Farhod and Shirin," and "Bahromg'ur" to be sufficiently familiar with our oral and written literature, and for this influence to be directly and indirectly reflected in "Days Gone By." [6, p.4]

In literary studies, traditionalism and innovation are interconnected literary categories that require and complement each other and are closely related to modernity. Innovation does not deny progressive literary traditions, but relies on them and creatively uses them. [6, p.13]

## **RESULTS AND DISCUSSIONS**

It is known that there are several forms of studying the issue in studies devoted to the study of literature from each other, mutual creative relations, and existing in scientific consumption.

As the process of influence occurs on the basis of the above-mentioned forms of literary influence, the ideas that are the result of these forms sink into the creator's mind and, under the influence of other factors, the artist touches upon the idea and theme that he is developing in his imagination, is also considered a natural phenomenon in the creative process. For example, the famous Turkmen writer Khidir Deryayev, after reading Abdulla Qodiriy's novel "Days Gone By," becomes very excited. Events encountered in the life of the Turkmen people come to life before their eyes, come alive in their imagination, and inspire them to create a work. The writer Kh. Deryayev explains his impressions and excitement from the novel "Days Gone By" as follows:

The idea that arose in me as a result of the influence of the novel "Days Gone By," - says Kh. Deryayev, - did not leave me in peace during the years of study in Tashkent, and even after returning to work in Ashgabat. Although I kept the events of the novel I wanted to write and its characters in my heart for a long time, I couldn't get to work quickly. Kh. Deryayev began writing only in 1933. [1, B, 83]

One of the factors that influenced Abdulla Qodiriy's writing of novels was Russian and world novel writing, more precisely, the great representative of Arabic literature and the historian Jurji Zaydon. It is known that the writer himself mentioned this and acknowledged that "the Egyptian scholar who inspired me to write the novel was mentor Jurji Zaydon" (Sharq Haqiqati newspaper, 1929, issue 284). [4, p. 79]

In the article of Sabir Mirvaliev, information is given that at the same time, such great artists as George Zaydon were influenced by Western novels, in particular, by such writers as W. Scott, W. Hugo, and that nineteen historical novels created by George Zaydon were also created under the influence of Western novels, primarily the work of W. Scott.

The above quotations indicate that the writer Khidir Deryayev was creatively influenced by Abdulla Qodiriy, Abdulla Qodiriy by the Arab writer George Zaydon, and George Zaydon by writers such as W. Scott and W. Hugo. Thus, it is no exaggeration to say that literary influence in the creative process is one of the important processes that passes from century to century as a creative heritage to the creative generation after master writers, inspires them, expands their creative observations, and encourages the writer to conduct a comparative analysis.

The influence and interaction arising as a result of the interaction of different national literatures, inextricably linked with the process of artistic creation, is one of the most complex and multifaceted issues of literary studies. It includes, first of all, the concept of internal and external influence. Internal influence is a phenomenon that continues within the framework of one nation's literature; a major artist of the past century can depict writers of the next century with their fluent style of expressing immortal ideas, folk language, and variety of genres. This influence is manifested both among individual writers and in the form of a holistic influence of the literary movement of one period on the literary movement of another period. [1, p. 67]

After all, the formation of the originality and skill of the great writer's work in the emergence of "Days Gone By" as the first Uzbek historical novel played an important role not only in the novels of the East and West, but also, first of all, in the epic traditions of Uzbek folklore and classical literature.

Of course, agreeing with the scientist's opinion, we want to say that the factors of internal influence also have a special place in the writer's work. Abdulla Qodiriy is a connoisseur of Eastern and Western literature. When writing his works, the writer was primarily influenced by the national foundation. We can say that he created his works under the influence of our Uzbek life, traditions, historical real materials, and progressive traditions of Uzbek and world literature.

## **CONCLUSION**

In conclusion, it should be noted that since the emergence of literature, literary influence has been developing alongside it. The influence of oral folk art also plays a significant role in the creation of the works of writers. Creative influence is one of the main processes in the structure of literary traditions and, passing from century to century, occupies an important place in the development of fiction. Each literature has its own originality. The influence of the literature of another nation, along with being of primary importance in the development of the national literary process, is a means of inspiration after the imagination and impressions received by creators from internal influence. Because for every writer, the materials given by the life of the national people, childhood memories, as well as the phenomena of learning from the classical literature of their people, are of primary importance in the lives of writers.

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