



APPEARANCE OF A CRITICAL STYLE IN RELATION TO NEW UZBEK LITERATURE

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Abstract: In the early twentieth century, Uzbek writers and literary scholars, following the literary process, began to create scientific and critical works about him and his creators in various genres from different perspectives, dealing with issues of oral creativity and creating outstanding research. Ibrahim Hakkul, like his contemporaries, followed the literary process, continuing the tradition of teachers. He has done a lot of research as a passionate researcher and observer of new Uzbek literature. The article discusses the scholar's attitude to the new Uzbek literature and the aspects of his style in the process.

Key words: literary critic, study of Chulpon, study of Oybek, analyst, commentary, literary text, objectivity, personality.

I. Introduction

Ibrahim Hakkul's attitude to the new Uzbek literature is reflected in the following directions:

1. Attitude to the personality of a particular artist.
2. Attitude to the literary text.
3. Attitudes towards literary text analysis.

Ibrahim Hakkul considers the richness of literature to be, first and foremost, a great Personality. That is why it is our duty to write about the great and great souls in our literature, to reveal the aspects of their creativity and personality. Whatever artist he writes about, he first considers his personality. In the process of covering the topic in the article, the interpretations of the scientist were compared with the researches of other scientists and the comparative method was used. In addition, each article was approached from a biographical point of view, and the biographical method was used effectively. In addition, the method of analytical analysis was widely used in the article.

II. Literature review

The pillars of the new Uzbek literature, such as critic Chulpon, Oybek, M. Shaykhzoda, A. Qahhor, Rauf Parfi, Usmon Kochkor, Jamol Kamol, see the commonality in their personalities, their love for literature, the fate and future of the nation, the Motherland. These go hand in hand with the personality of the critic. Because of this harmony, the scientist has a deeper understanding of their identities; the pain that afflicts them also afflicts the critic, and seeks answers to the questions that concern

them. The sympathy for such great personalities is evident in the articles and this respect and love greatly enhances the pathos of the critic's work. Critics are keen on the artist's eloquence and the degree to which his personality is reflected in his work. It seeks to examine the author's life, work, socio-political activities and personalities. For this reason, when reading the works of the critic, one can get acquainted with the content of the literary text, as well as with the inner and outer world of its author.

III. Analysis

Chulpon's poetry is interpreted critically. Chulpon's poetry is a unique page of Uzbek literature with its charm, deep philosophical essence, as well as sharp critical content. Although it is important to study and analyze his work and bring it to the attention of our people, such noble deeds have been postponed due to the demands of the time. I. Hakkulov was one of the first Uzbek critics to collect Chulpon's poems on the eve of independence in 1988 and publish them under the title "Bahorni sog'indim (I miss spring)". He took an active part in the debates about Chulpon's work and enriched Chulpon studies with some of his articles.

The collection "Bahorni sog'indim (I miss spring)" is intended for middle-aged children and includes 59 poems by Chulpon. Most of them are poems about nature. The collection also includes the poet's poems on the theme of Motherland, love and freedom. In the preface, the critic first aims to reveal to the reader the exemplary aspects of Chulpon's work. It is an example of faith and conscience, of

unconditional love for the Motherland, of exaltation of the people of our time. Munaqqid Chulpon noted that his work is one of the brightest pages of our literature, and regrets that it is too late to study the work of such a great artist, to get acquainted with his works. At the same time, it gives the reader the task of getting acquainted with the book more quickly and seriously, and provides some information about the life and work of Chulpon. The critic seeks to reveal to the reader the great talent of the poet. Saying that "it embodies all the qualities of a poet," he uses the art of proving his ideas, citing examples from the works of the poet, as well as from the works of Hazrat Navoi. In the foreword, I. Hakkulov draws attention to the following qualities in Chulpon's poetry: to be a "man of pain", spiritual sincerity, naturalness in meaning and image, and most importantly, to be a child of a true poet freedom. The critic praises Chulpon's work by combining these qualities in his poetry. Following the above considerations, the reader becomes acquainted with Chulpon's work and begins to search for meaning and content based on these qualities. Only then will the pain of the poet's heart, the teachings of generations, the highest manifestations of love for the Motherland become clear to the reader.

The critic analyzes some of the poet's verses and introduces him to the reader as a skilled artist. He calls Chulpon an "imaginary painter" and presents to the reader a selection of beautiful analogies from his work. For example, "Drops are the words of the blues", "Pearls with snowflakes", "The star's eyes twinkle lightly", "Trees grow like a healthy, vibrant child, not every day, but every breath" such as. Apparently, the critical critic chose the most elegant parts and beautiful analogies of

Chulpon's poems in order to acquaint the reader with this poem.

I. Hakkulov draws attention to another peculiarity of Chulpon's work, as the book is intended for children. It's the poet's attitude to spring, his passion for it. Analyzes excerpts from the poems "Spring will come" and "Spring is coming again". The arrival of spring not only inspires the poet, but also skillfully explains to the reader the verses of the poet, who wants the spirit of spring to enter the hearts of people. In order to arouse the poet's interest, the critic now draws the reader's attention to the poetic images of Chulpon's poetry, including the fact that his nickname - Chulpon - Dawn Star - is not in vain. In the article, the critic gradually developed the analysis from simple to complex. First, the poetic virtue, then the beauty of nature, then the feelings of love, and finally the freedom, the freedom of the nation, the freedom of women kept in "cages" are analyzed, through which Chulpon's work is analyzed. In the eyes of the bird, both in form and content are unique, they appear more attractive as lines from the heart of a free-spirited man who sincerely loved his nation, his homeland and shielded his chest for it.

In general, this preface not only introduces Chulpon to the reader, but also serves as a guide to enjoy his work. Although a lot of research has been done in our literature on astronomy today, and the books of the poet and writer have been republished, on the eve of independence I. Hakkulov published a collection of "I miss spring" as a textologist, as a scientist; his preface is also remarkable in that it is the first of its kind, and has been an important contribution to the development of our literature.

In conclusion, it is important that I. Hakkulov collected and presented to the readers the poems of the poet on the eve of independence, while his article on the poem "Baljivon" is of great importance as a study that can open a unique page, highlighting an important aspect of Chulpon's work.

Although a lot of research has been done in our literature on the work of Musa Tashmuhammad oglu Oybek, a great representative of Uzbek literature, there are many undiscovered aspects of this multifaceted work. One of the urgent tasks of our literature is to study in depth the work of Oybek, who has a high level of skill in poetry, prose and scientific thinking, and to strive to introduce our people to his work. Ibrahim Hakkul is one of the scholars who made a worthy contribution to this task. Oybek studies is a separate page in his work. I. Hakkul's oeuvological activity was mainly carried out in two directions:

1. Creation of scientific articles about the poet's poetry;
2. Analysis and interpretation of the writer's work through literary and educational conversations.

The scholar's articles and conversations about Oybek are mainly focused on the analysis of his poetry and the understanding of the poet's personality. The scholar's article "On the personality and poetry of Oybek" is significant for its new appreciation of the poet's work, free from various ideologies. H. Yakubov, M. Kushjanov, N. Karimov, O. Sharafiddinov, A. Sabirdinov, Ulugbek Hamdam and others conducted a number of scientific researches on Oybek's lyrics and evaluated the poet's work from different angles. Ibrahim Hakkul was also

able to reveal new aspects of Oybek's lyrics in this article.

Without the poet knowing about the period in which he lived, it is impossible to get close to his heart, nor to understand and analyze his poetry. For this reason, in the introductory part of the article, the critic looks at the period in which Oybek lived, and introduces the poet as an example, who did not change his personality and essence in such a difficult period. The desire to penetrate the heart of the poet, to illuminate his inner world, is one of the peculiarities of Ibrahim Hakkul's analysis, he believes that the creative personality is inseparable from his work; the personality of the poet is directly reflected in his work. For this reason, the following two aspects can be observed in critical analysis:

1. Poetic analysis based on the poet's personality. To the scientist, Oybek's personality and essence are as pure and bright as a pearl. This quality sets him apart from others. "The secrets of his love for the light, the moon, the sun and the stars are to be found in him, first of all. Creators close to Oybek's character can't even imagine opposing the truth, let alone betraying it when there is a lot of trouble, slander and gossip. "For this reason, Oybek's heart sank as he was forced to engage in "general lies and hymns." These are the thoughts of the critic about the inner world of the poet

“Haqiqat soqovdir, zaifdir inson,
Toshlar ham yig‘laydi – sir to‘la osmon.
Haqiqiy olam ne? Javob yo‘q, hayhot!
Faylasuf to‘qiydi hisobsiz yolg‘on”
[“Truth is dumb, a weak man,
The rocks are crying too - the sky is full of
mysteries.

What is the real world? No answer, honey!
The Philosopher Weaves Countless Lies”]
will make it easier for the reader to understand,
and at the same time help to understand
Oybek's heart more deeply.

2. Through the analysis of poems, various

aspects of the poet's personality are revealed (psycho-analytical method). For example, the critical poet

I walk alone. Crys

In my heart, my homeland ... in his poems, the poet's personality shows such qualities as patriotism, conscientious service to literature. He pays homage to the great personality of the poet.

No matter what artist Ibrahim Hakkul thinks about, he first considers his wording skills. In his opinion, words determine a lot in art. The above article also emphasizes the poet's eloquence. The poem "Sense of the Night" is analyzed and reveals that the feeling in it, the scene shining with emotion, the situation in accordance with the scene, the sadness and the cry in the heart of the situation are vividly expressed in the power of words. . I. Hakkulov also admits that in Oybek's lyrics there is an extreme freedom of speech and the poet does not oppress the word. Freedom of speech is one of the main means of ensuring the naturalness, charm, emotion and brightness of Oybek's poetry.

Munaqqid Oybek's constant inspiration is nature. In his analysis of several poems, he clearly shows that the poet, referring to the experiences of the stream of symbolism, refers to the sun, moon, stars, mountains, trees, night, etc., through which he describes his attitude to being in colorful colors. I. Hakkulov's approach to Oybek's work differs from other Oybek scholars in another respect. Munaqqid examines the poet's lyrics on the basis of the criteria of Eastern classical poetry. Analyzing Oybek's lyrics, N. Karimov admits that he followed Blok, focusing on the unifying aspects of Alexander Blok's and Oybek's poetry.

Ulugbek Hamdam wrote: Poets like Umar Sayfiddin had a certain literary influence. A. Sabirdinov thinks that he was inspired by such representatives of world literature as Emil Verhan, one of the Turkish poets. Ibrahim Hakkul did not deny these views, but said that

most of Oybek's lyrics were connected with Eastern classical poetry, that he learned his first lessons from Navoi and Fuzuli, and that the influence of our classical heritage on his development as a poet and writer was extraordinary. This is why, in critical analysis, Oybek seeks to penetrate the essence of his work, marvels at the beauty of his soul, and pays homage to his great personality.

The article contains a number of stories and legends in order to shed more light on the subject, to bring the reader deeper into the psyche of Oybek poetry. They are selected from the samples of folklore, classical literature of the East, world literature, which also served to show the relevance of Oybek's work to eternity.

In general, before thinking about a work of art, I. Hakkulov studies it very deeply and makes consistent arguments in order to make his claims scientifically sound.

IV. Discussion

Attitude to literary text. "Literary text is a language wrapped in a veil of signs and gestures. It's a unique style, an unfamiliar tone. Only a critic who creates forty strands of hair, teaches a master to a jeweler, understands the secrets of magic, reveals the meaning of the uniqueness of style and melody. In analyzing a literary text, the critic focuses mainly on the issues of art in it. From the point of view of art, the lamentable poems also have a negative effect on the taste of the reader. "All that is needed to educate and bring up the country's struggling citizens is pure words - lively poems created with passion," said the critic.

When analyzing the text, Ibrahim Hakkul tries to show the author's achievements as well as its shortcomings. The purpose of the critic's analysis is not only to point out shortcomings,

but also to encourage the creator to work on himself. His expectation of good poems from the author is reflected in the opinions expressed in the analysis. The same can be seen in the analysis of Razzaq Abdurashid's collection "At the Beginning of the Road". Initially, the critic emphasizes that the poet's translation skills are noteworthy. He has warm thoughts about his entry into poetry. However, in the process of analyzing the poet's poem "To My Poem", the critic's expectations from the creator are increasingly dashed.

Yelkangga tog' ortmayman aslo,

Kaptardan sor yasamoq nega?!

[I will never climb a mountain,

Why make eagle from a pigeon?!] The poet's desire to communicate with the poem in his verses seems to agree with his secrecy, but "Why make a eagle out of a dove?!" reveals the ambiguity and artificiality of the sentence. "The dove is a symbol of peace and freedom. We're used to seeing it that way in images ... why bother asking unnatural questions? It's unbelievable to make a eagle out of a pigeon!" he argues. Through this pertinent objection, the critic emphasizes that every poet should have a deep understanding of the nature of the word's image in poetry, and should refrain from unnatural allusions.

We see that in the analysis of the text, the critic does not deviate from the principle of impartiality. It does not cover the text or add fat. The author is not required to restrict or exclude his work. Where there is freedom of creation, there is no denying the freedom of writing, which is naturally shallow. For this reason, the critic's main goal is to increase the

aesthetic taste of readers, to distinguish them from the good and the bad.

Attitudes towards literary text analysis. Ibrahim Hakkul is a demanding observer of modern Uzbek literature, as well as a literary critic. If the opinion expressed in a text does not satisfy the critic, the author, whether a young writer or a great literary critic, expresses his attitude to it. The scientist emphasizes the need to fight hard against shallowness and superficiality in literature; otherwise it will hurt science and literature.

One of the analyzes that caused the critic's serious criticism was Suvon Meliev, a literary scholar of the poem "The Golden Fish" (A. Aripov). In the analysis, S. Meliev puts forward the idea that "the goldfish is the first man, the image of the sinful Adam who was expelled from heaven for the sins of Adam and Eve", "the narrow pool is the visible material world". However, I. Hakkulov denies this interpretation and says that it is far from the truth. According to the scientist, the world is not a "narrow pool", and the poet, who can deeply observe the dignity of the world, did not look at the world with a narrow eye. "In order to understand the narrow pool as the world and to get used to it, it is necessary to believe without any doubt that the water in the" narrow pool "is life, like a goldfish," said S. Meliev. He also explains that the interpretation that "the goldfish is a tragedy of the soulless man in the shell of the body" is not correct in essence. It is true that critics such as M. Kushjanov and Y. Kasim have analyzed this famous poem and put forward different interpretations.

In the process of criticism, it is clear that the critic cares about today's literature and literary criticism. Critics in the analysis strongly

criticize the flaws, such as the inability to show what is not there, or, conversely, the inability to show what is there.

V. Conclusion

Literary criticism, like literature, has a number of functions in developing society, thereby directing man to perfection:

- The task of comprehension and interpretation. I. Hakkul goes deep into the depths of each text, understands its essence and tries to explain it to the reader;
- The task of implementation is to turn the important conclusions learned from the depths of the text into a vital, urgent task. I. In every article of Hakkul, we can see that this task has been accomplished, because the scientist carries out every analysis in terms of today, in terms of its significance today;
- The task of change is to influence the reader through analysis and criticism and to change it in a certain sense (attitude to the text, attitude to the creator, worldview). Because by showing what the reader has not seen, he can change his view of life, of literature;
- Motivation - the task of feeling, of pride.

In short, the critical aspects of the critic's approach in this area are as follows:

Through his attitude to a particular creative person, the scientist selects and analyzes poets who are close to his psyche and heart. Taking a neutral position towards the author in relation to the literary text, only an in-depth analysis of the text itself draws certain conclusions for the study of literature. By responding to literary text analysis, however, it seeks to uncover gaps in analysis and interpretation.

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