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**REFLECTION OF THE INNER WORLD OF THE CREATOR IN A LITERARY-CRITIC
ARTICLE (on the example of Ulugbek Hamdam's work)**

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Abstract: The literary-critical article shows the inner world, interests, life and society of each artist. In this article, this issue is studied on the example of critic Ulugbek Hamdam's work. Also, attention is paid to some specific aspects of the critic's style.

Key words: literary criticism, style, inner world, U. Hamdam, critic and society, individuality.

INTRODUCTION

Criticism is a unique type of creativity, which requires knowledge, aesthetic taste, broad thinking, and social activity from the creator. Because the critic, as an active member of the society, an impartial evaluator of the literature of the period should be a leader in expressing his reaction to the events and events taking place in the world of literature and in society, evaluating the literary process, and pointing out its shortcomings and achievements. Critical works are a bright view of his inner world. In his critical articles, he describes his pain, the relationship between social life and literature, and the problems in it. his inner world opens up. While reading the literary and critical articles of the great creator Ulug'bek Hamdam, we will get to know the critic's inner world.

The main part. Actually, a real artist, according to his attitude, always creates while living in opposition. His opposition stems from the need to further improve the current state of society and the world¹. Although this is addressed to all artists, in fact it reveals the contradictions in U. Hamdam's inner world and the reasons for the origin of these contradictions. This opposition plays a key role in Hamdam's writing as a critic. The state of society today, where it is headed, and how to contribute to fixing it. Whatever work he expresses, he tries to follow the demands of today's society. The analyzed work is analyzed from the point of view of whether it takes into account the state of our society today, illuminates its defects and fulfills the task of fighting against it. According to the critic, although today literature is freed from many tasks (political, ideological), it has eternal tasks, in particular, tasks aimed at reforming society, and this burden must be present in the work.

Goethe and Hegel, who gave the first definition of style, evaluate it as a unity of subject and object². In fact, the question that makes the critic think is the solution to universal questions, such as what should be done first, who can fix the world, in order to correct the current state of the world. In this way, the

¹ Critic society conscience to be need _ Writer Ulugbek Hamdam Gurungi with Jovli Khushbak. May 8, 2019.

²Hotamov N., Sarimsakov B. Russian-Uzbek dictionary of literary terms. Tashkent. "Teacher", 1983, page 311.

representatives of each field have their own tasks, of course. Including artists. Through his works, the creator should call the reader to become a human being. "Only then will he have fulfilled the Holy Duty entrusted to him by fate³", says the critic. It seems that in the eyes of the critic, creativity is not a profession, it is a sacred duty assigned by fate. U. Hamdam, who has been engaged in both artistic creation and literary criticism, first of all accepted creativity in this way. He was able to instill in his heart and soul his responsibility for this task. He also starts to set this task to other artists.

In general, a writer's style is a reliable view of his inner world, the person who wants to write a bright style should first have a bright heart, and if he wants to write in a glorious style, first of all, he should have that grandeur in his heart, says Eckerman⁴. This point about the writer's style is also directly related to the critic's style. Because criticism is also a unique type of creativity, in which the harmony of personality and inner world is extremely important. As a matter of fact, the critic's style is a reliable view of his inner world, the critic who wants to have a bright style, first of all, should have a bright heart, if he wants to write in a high style, first of all, in his heart, he should have a high respect and magnificence for that humanity, literature, and its creators. Ulugbek Hamdam is one of the intellectuals and critics who can create this respect and greatness in his heart.

Commenting on criticism, the critic said, "First of all, we should understand that criticism is not criticism, but evaluation. It is a correct and honest evaluation of any work", he says, and puts impartiality as the most important condition for the critic. Also, It is a lofty attitude that has both a smile and a smile in it. The epithet "High" includes the critic's knowledge, experience, intuition and, of course, the heart of virtue. When he reacts to any creative product, first of all, the most necessary quality for a critic is to look for beauty in it, it is felt that he strives to show the positive aspects in it. For example, while commenting on the poem of the young poet Najmiddin Yormatov, "The intensity of the Turkish nation seems to have died down", which caused many debates, Shavkat Rahman wrote, "I have read Halima Khudoyberdieva's poems in the spirit of poems with satisfaction⁵", he says, recognizing the young artist as a successor of the great artists of our literature, a generation worthy of them. This recognition increases the self-confidence of the young poet, but on the other hand, it also gives him a great responsibility. In general, evaluating the creator whose work is being analyzed by comparing him to great wordsmiths is a characteristic of U.Hamdams literary-critical articles and reflects one aspect of the critic's style. In particular, when analyzing Isajon Sultan's story "Onaizorim", he compares the writer to Qadiri, while analyzing the work of Muhammad Yusuf, he compares the poet to Mashrab. He seeks noble goals from these similes, he wants to see them among these artists, and Uzbek literature will be enriched with such great artists. Also, "alqov" and "oqlov" are in their place in the critical articles: "putting a title and a full stop to the poem, "It seems that the intensity of the Turkish people has died down" sounds like cutting off hope from the people. A poet should not do that. The poet has no right to do this, to give up on words, to pick the last shreds of hope that the rulers took away one by one. Well, let his body surrender, let him lighten up, let him die, but not his words, not his heart!⁶, says N. Yormatov openly shows the flaws in his poem.

Conclusion. In conclusion, we can say that even in these comments we see the indomitable spirit of U.Hamdams inner world. This indomitable spirit gives the critic the courage to speak the truth and show his best. This is one of the most important features of U.Hamdams literary and critical articles. We mentioned above that the critic's works are a bright view of his inner world. Indeed, in the literary and

³ The critic must be the conscience of society. Writer Ulugbek Hamdam Gurungi with Jovli Khushbak. May 8, 2019.

⁴Eckerman. Conversations with Goethe. Page 97.

⁵U. Hamdam's first impressions about "the intensity of the Turkish nation seems to have died down". 28.02.2023

⁶U. Hamdam's first impressions about "the intensity of the Turkish nation seems to have died down". 28.02.2023

critical views of an active observer of today's process, a passionate writer and critic, we can see that his unique style is formed, and in this style, his burning heart and inner world are formed.

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