

## Development of Literary Critical Debate Genre

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**Abstract:** The article discusses the peculiarities and development of the genre of debate in the genre system of Uzbek criticism. The genesis of the debate goes back to folklore and classical literature, the development of the 20-30s of the twentieth century. At the same time, the role of the debate genre in the literary process, in the development of literature is defined.

**Keywords:** literary criticism, genres, debate, controversy, askiya (joke), lof, "Sarob", critical position

### Introduction

As in fiction, the structure of literary criticism, according to its literary-aesthetic features, has similarities and differences, and forms certain groups. Literary-critical thought arose and evolved with the demands of evaluating a work of art. Many genres of literary criticism have taken root in the heart of classical literature and literary criticism. Therefore, just as classical works were an important basis for the emergence of new Uzbek literature, folklore and literary criticism of the past also served as one of the important factors in the emergence and formation of genres of literary criticism.

Like literary-critical genres, it would be more accurate to look for the genetic root of the debate in folklore, in the history of classical literature.

Literary scholar A. Hayitmetov thinks that there are six different forms of literary criticism, especially literary criticism, and recognizes "literary meetings, literary debates and conversations" as their first form: "Literary meetings and debates, conversations in the Middle Ages scholar and poets were the most

convenient means for literary fans to exchange ideas on artistic creation. In the absence of a press for the exchange of views, the importance of such meetings in the development of literature was very high ...

This form of literary criticism was undoubtedly also present in places where folk oral creators gathered, which led to creative upheavals [11,20]. Relying on the conclusions of the scientist, we believe that it is expedient to trace the roots of the debate to the folklore. For example, if we look at the genre of anecdotes in folklore, there are elements of debate. "As a representative of the people, Efendi confronts and argues with officials one by one. He meets directly with the khan, king, bek, minister, judge, mufti, eshan, teacher, imam, merchant, rich, official and other representatives of the ruling class on certain issues as "discusses face to face", - writes academic folklorist T. Mirzaev "[12,180].

Even in the genre of lof in folklore, there are elements of debate. "While the two people who are boasting are biased and test each other's responsiveness and eloquence, they speak of any difficult issue with extraordinary calm, without panic, without pomp, in a simple way, in a calm tone. The other side responds as if nothing had happened, in such a way that it causes the audience to have a pleasant, cheerful laugh, and the opponent is left in the lurch "[12,184]. Features such as the presence of two people in a loaf, arguing, one winning over the other, are also seen in the debate in literary criticism. "It is said in the loaf that the rhetoric is rumored, and the very exaggerated words of the disputing parties are met with astonishing views. In the race, one side will definitely win "[12,185]. Literary criticism, on the other hand, provides scientific evidence to substantiate a clear, coherent idea rather than an exaggeration. "While

the dialogue in the loaves is very short, some are epic in nature, and the anecdote continues unabated. At the same time, the power of logic leads in the interconnection of similar events in the composition of the loaf. The purpose of boasting is, of course, different, the purpose of debate in literary criticism is different. Therefore, dialogues are very rare in the debate in literary criticism, but the power of logic, mutual debate, controversy continues in articles, letters. There are also significant differences in composition.

There are also controversial features in the genre of askiya, which consists of the opposition of two completed ideas. Because even in a debate, conflicting opinions, opinions, views, different interpretations of literary problems have a strong tendency. In Askia, intelligence, quick-wittedness, the use of the word in its proper place are required, while in the debate of literary criticism, first and foremost, knowledge and a deep understanding of the literary text are required. The use of the word in its proper place is the first requirement not only in debate but in all genres of literary criticism. In Askia's "payrov" round, the word and sentence spoken to the "opponent" must have a figurative meaning. "In addition, he must be able to use a wide range of artistic means of expression, such as metaphor, simile, adjective, tanosib, tajnis, rhetoric" [13,281]. Literary criticism is a unique type of work, the genres of which, including debate, must give a wide place to scientific-aesthetic, figurative thinking. Therefore, critics of the debate need to make effective use of the means of expression necessary for askiya, and it is important to pay attention to the means of artistic expression in the debate, given that literary criticism is expressed to the public, to the public, to enhance its aesthetic taste. Askia is based on the events of social life, people's worldview, family life, relationships, good and bad habits, dreams. Therefore, it not only gives aesthetic pleasure to the listeners, but also plays an important role in instilling in them the qualities of intelligence, intelligence, pleasure, clicking, quick-wittedness and wickedness "[13,286]. The debate is based on fiction, which reflects the events of life, and the desire to solve problems in it. Like other genres of literary criticism, debate is important in

that it serves to cultivate the reader's aesthetic taste, word-for-word, and sense of responsibility for each work created.

It seems that the roots of the debate in literary criticism go back to folk oral art. It can later be seen that it also appeared in classical literature. In the classical literature, the debate genre has a centuries-old history in terms of its origins. The first examples of the genre can be found in the work of Abu Nasr Farabi in the X century. His book of poetry is reminiscent of a problematic article in terms of setting and resolving the topic. Even in the book's commentary there is an idea about its naming: "Here the word" book "does not mean a book in our current understanding, but something that has been written (literally written), a pamphlet, an article" [5,22]. Or the word "al-qawl" appears at the beginning of the pamphlet "On the Laws of the Art of Poets." It is explained in the text that al-qawl means a word, but here and hereafter Farabi used the word aqawil to mean "thought", "reflection". Apparently, Farabi used the term correctly. The book of poems contains scientific and theoretical ideas about the peculiarities of the art of poetry. Speaking of the essence of poetry, Farabi draws clear conclusions from comparative analysis: "It follows that the more important science is in proof, the more hesitant in controversy, the more convincing in rhetoric, the more necessary imagination and imagination are in poetry" [11,18].

We agree that the genre of this work by Farabi can be defined as a problematic article, based on the formulation of a specific problem (poetry and poetry), ways to solve the problem (using more comparative analysis), drawing conclusions based on a clear generalization "[2,78]. The fact that there are controversial aspects in its composition indicates that the scientist also paid attention to the debate.

Literary conversations, discussions and debates with the poet's friends, teachers and students played an important role in the creation of such works as "Muhokamat ul-lug'atayn", "Majlis un-nafois", "Mezon ul-avzon", "Khamsat ul-mutahayyirin". This can be clearly seen in the Majlis un-nafois. For example, the great poet wrote with gratitude about some of his literary interlocutors in this play, noting

that they were "kind" [10, 58].

Indeed, Hamsat ul-mutahhayirin, Majlis un-nafais, Husayn Waz Kashifi's Latoif ut Tawaif, Khandamir's Makarim ul-akhlaq, and Wasifi's Badoe ul-Waqoe 'provide valuable evidence on this subject. 18.8]. Hence, it becomes clear that the author's comments about a particular work, poem, verse, which he utters orally at conferences, conversations and meetings, are correct and useful. Unfortunately, they have not always been put down on paper and preserved for history and generations, so every piece of evidence on the subject is valuable and credible. Alisher Navoi also deeply understood the importance of literary discussions and debates in creative work, and paid attention to literary meetings, discussions, debates, conversations.

The debate intensified in the twentieth century. This genre of research is more inactive in the press than scientifically problematic articles, and their proliferation further enhances the quality of scientifically problematic articles. Discussion article of the twentieth century

It has evolved since the 1920s. By the 1930s, literary debates were intensifying.

From the late 1920s onwards, the evaluation of a work of art from a class point of view, rather than from an artistic point of view, became the main task of literary criticism, as well as of reviews and articles. A similar situation can be observed in the critique of the 30s and 80s of the last century. This feature is evident in the articles of Yu.Sultanov and H.Musaev devoted to A.Kahhor's novel "Sarob". Writers and critics Shokir Sulaymon, Uygun, Yu.Sultanov, H.Yakubov, R.Majidiy, H.Rasul, N.Okhundi, H.Musaev and others took an active part in the debate on the novel. The discussion focused on the relationship between the negative and positive characters in the work, the need to fully reflect the positive characters as well as the negative characters, the idea of the work and whether it is harmful to the system in general [14].

About the first debates on the novel "Sarob". Literary debates are also worth exploring, especially in terms of raising an important issue in literature, drawing the attention of other critics and scholars to

the subject, and helping to cultivate the reader's scientific and aesthetic thinking. One of the peculiarities of the debate is that more than one or several dozen literary scholars can comment on the issue raised in it. Some of them, of course, can defend one point of view while standing in one position, while others can defend a different point of view. In this regard, the article draws attention to the debates in Uzbek literature on the novel "Sarob" by A. Qahhor. This debate, rich in perspectives, has been going on for some time. The very fact that the reader is somewhat thought-provoking shows that the article of a controversial nature has a certain significance.

"Even when the reactionary forces in life are described, it is clear that they are struggling against certain progressive forces, and that the invincible forces are visible. Only then we will be able to fully and fully understand life," said Sultanov. It is noteworthy that the idea that the activities of positive heroes should have been described more deeply in the play was supported by almost all the participants in the debate who spoke. But in the matter of interpreting this idea, along with the correct ideas in terms of making demands on the writer, wrong views have also been put forward. For example, H. Musaev requires the writer to "show the economic and political development of our country." Several of his similar misconceptions were in fact a continuation of the views expressed in his review of the novel. A. Qahhor expresses his views in Saidi's language, that is, Saidi's thoughts are, in fact, the thoughts of the writer, - he said in his article. He accuses the writer of paying too little attention to the depiction of positive heroes.

It is noteworthy, however, that these erroneous ideas were sharply opposed by the participants in the debate. For example, H. Yakubov strongly condemns the idea that A. Qahhor feels sorry for Saidi, as well as the idea that there is a sign of equality between the writer and the hero. In order to properly understand the image of Saidi, - says H. Yakubov, it is necessary to clearly define the main idea of the work and the question of the connection of this idea with the protagonist. The views of the scientist were of fundamental importance in giving

the right direction to the participants of the debate, but from today's point of view, the influence of the ideology of that time can be felt in the views of H. Yakubov.

N.Okhundi, who spoke at the discussion, is also in the right position in assessing the essence of the novel, which is supported by R.Majidi and others. However, the impact of Soviet policy is also evident in his comments.

Other speakers in the debate argue that there is no inconsistency between the main idea of the novel and the protagonists who express this idea, and that there are positive characters in the play, but that they are somewhat empty compared to the negative characters. For example, R. Majidi tried to explain some of the reasons for this. The author says that because he set himself the task of exposing the negative types, he was able to get deep into their environment, not learn enough about the environment of positive characters, and therefore not know him well, which is also reflected in the novel. Apparently, R. Majidi also tried to evaluate the work from the point of view of class. He makes misconceptions as a result of ignoring the requirements of the novel genre. [14,181].

The poet Uygun, who reacted to the debate, also allowed the modernity and misjudged the novel.

On the third day of the three-day debate, Sarob's originality is acknowledged and he is convinced that it is not an ordinary novel. Approaching it in the style of a typical novel is considered the wrong way to go. Concluding the discussion, the views of S. Azimov were of great importance for our literary criticism. It is up to the writer to decide what type of central figure to take, whether he is necessarily positive or negative, because doing so is tantamount to "framing a literary work," he says. Putting literary works in a certain framework, so what is given in literary works, of course, does not have to be a very visible hero of the positive or negative type. And he concludes his speech with the very correct conclusion that "Sarob" is not harmful at all.

It seems that most of the participants in the debate, no matter how much they blame the work, its author, at the end of the discussion, the work will be

evaluated correctly. This shows that Uzbek literary criticism was able to rise to another level in the late thirties of the twentieth century. The novel "Sarob" plays an important role in this.

The debate continued in later periods. It differs from other genres in that more than one or several dozen literary scholars can comment on the issue raised in it. Some of them, of course, can defend one point of view while standing in one position, while others can defend a different point of view. "Will literature die?" By Sh.Kholmiraev. The article was controversial, and many commented on it. This debate, rich in perspectives, lasted a long time. The very fact that the reader is somewhat thought-provoking shows that the article of a controversial nature has a certain significance.

In literary-critical debates, too, the talent for criticism is seen in seeing what others have not seen, but it is also very important what the critic's attention is focused on, the direction of the critic's talent, and the purpose. A critic with a pen in his hand should know exactly what he is saying and should not confuse the reader. A critical work should serve both the writer and the reader, as well as the science of literature. From this point of view, the literary debate also shows the importance of such a tripartite influence. The increase in debates on various topics in recent years is a sign of the growing interest in this genre and the fact that scholars are seeking to uncover unexplored or controversial issues in the literature.

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