

The Development of Controversial Articles in Uzbek Criticism (On the Example of the 70S of the XX Century)

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Abstract: *The article examines the development of debates in Uzbek literary criticism in the 70s of the twentieth century, their role in the development of literature, as well as discussions in the literary process of that period. The participation of literary scholars S. Mamajonov, O. Togaev, N. Khudoiberganov, U. Normatov, B. Imamov and others in debates and their attitude to literary and theoretical problems, to the work of fiction is analyzed.*

Keywords: *literary criticism, genres of criticism, debate, critic, debate, literary text, analysis, interpretation*

I. Introduction

In the world of literature, there is a growing interest in the study of genres of literary criticism, their genesis, development, composition, internal types. This has a great influence on the critical approach of literary criticism to the literary process and its significant contribution to the ideological and aesthetic development of our literature. At the same time, each critic responds to the debate about the work of art by showing that he or she has a unique style and point of view that contributes to the enrichment of the literary process. Hence, the debate, the study of the attitudes of critics to debates, is also important in determining the stages of development of the history of criticism. Therefore, the main purpose of the article is to show the development and importance of Uzbek criticism in the 70s of the XX century. The aim of this period is to reveal the relationship of criticism to the literary text, the role of debates on literary issues in the development of criticism and literature.

II. Literature review

In the theory of literary criticism, the study of literary-critical debate is one of the issues that need to be explored. Literary scholar B. Nazarov comments on its uniqueness and development¹. The Uzbek Literary Criticism textbook discusses literary articles from the genres of literary criticism². Literary critic B. Yuldashev in the 60s and 70s wrote genres of literary criticism and literary criticism, such as review, literary review, memoir, literary portrait, review letter, review-debate, review-monograph, article dialogue, article-conversation, literary thought; notes that research has also been conducted on the development of the species, but does not dwell on them separately³. Literary critic B. Rakhmonov in his handbook "Uzbek Literary Criticism" briefly dwells on genres such as reviews, problematic articles, and conversations, albeit

¹Nazarov B. Uzbek literary criticism. T. : 1979. Pages 9 -19.

²Khudoiberganov N., Masulov A. Uzbek Soviet Literary Criticism. T. "Teacher". 1990. Pages 149- 154.

³Yuldashev B. Literary Process: Critical Style and Mastery Problems. T. : «Fan». 2002.

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briefly⁴. One of the insides of literary criticism in literary criticism is that some of the theoretical problems of the controversial article are addressed by the literary critic; it is studied in Sh.Akhmedova's monograph "Genre structure of Uzbek literary criticism". The discussion article is classified as part of the problematic article⁵.

III. Analysis

Uzbek critics and literary scholars such as SalohiddinMamajonov, AbdugafurRasulov, SanjarSodiq, NorboyKhudoiberganov have expressed some views on the genre features of literary criticism. There are some opinions about rni. Academician B. Valikhojayev's book "History of Uzbek Literary Criticism" is rich in scientific and theoretical views on the genres of literary criticism and literary criticism in classical literature and criticism⁶. However, this study did not address the debate. If we look at the history of Uzbek literary criticism, the debate, although common in modern literary criticism of the early twentieth century (in the works of Usmonkhan, A. Saadi, Oybek, Ayni, etc.), its theoretical aspects are still different. Given the fact that research on the literary process of the 1970s, which is the subject of our research, has not yet been established, the relevance of the topic is obvious.

In each case, they have seized it, despite obstacles we can scarcely imagine. Literary problems, debates about works of art were created in the 70s of the XX century. In Uzbek literature, for example, the issue of the lyrical hero in poetry has been a contentious issue. Poets themselves, as well as literary critics, have expressed very different and even contradictory views on this issue. S. Mamajonov first raised this controversial issue in "SharqYulduzi" (1961, No. 9). The author compares conflicting views in this area, and from their analysis proves that the notion of the lyrical protagonist is not a copy of the poet's "I" but a generalized image that incorporates experiences from objective reality. As with any typical image, there is an individual character, the poet's "I", his unique poetic voice. But the typical image is not limited to the process of individualization, but also has a generalizing power. In the image of the lyrical protagonist, these generalizing typical features appear in a peculiar way. Ghulam, Zulfiya and other poets show the best poems.

In the critique of the 1960s, the uniqueness of the genre was a major creative problem. Protests erupted in the press over the writing of a longer story, declaring it a short story, and expanding the lyrical poem into a lyrical poem. Literary critic U. Normatov's book "Janrimkoniyatlari (Genre Opportunities)" was written in this regard. There has been a lot of controversy about the novel genre; news, simple road memoirs, and ballads have been called simple lyrical poems. One of the reasons for this was that the problems of literary theory had not yet been seriously worked out. And while genres have their limits, they are also ever-changing⁷.

The debate over this problem continued into the 1970s. O. Tog'ayev, N. Khudoiberganov, U. Normatov, B. Imamov and others took part in the debates and expressed their views.

The discussion focused on issues such as stories and narratives created in the literary process, their genre features (U. Normatov), nationality, national character (N. Vlademirova). He is the author of "SharqYulduzi" magazine

⁴Rahmonov B. Uzbek literary criticism. T. : 2004. Pages 8- 9.

⁵Sh.Akhmedova. Genre structure of Uzbek literary criticism. T. : Fan. 2008.

⁶Valikhojayev B. History of Uzbek literature. T. : 1993.

⁷History of Uzbek Soviet Literary Criticism. Tashkent. Fan. 1987. p.127.

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P. Kadyrov's story "Erk" was discussed. The fact that a story is the subject of a great deal of controversy also to some extent indicates the high artistic and ideological level of the work⁸.

Sh. In Kholmiraev's story "O'nsakizgakirmagankimbor (Who is fewer than eighteen?)"

N. Khudoiberanov "Ilhommevalari (Fruits of inspiration)" // Star of the East. 1961. Number 1). In addition to the successes of the stories, the debates focused on the shortcomings of some of them, such as bibliography, lack of knowledge of the requirements of the genre, inability to fully justify the character of the protagonist, and the reasons for their origin. These reasons are incomplete study of life and material, lack of skills, insufficient work on the work. This situation in the literary process shows that the number of debates has increased, and criticism has become more knowledgeable and demanding.

There was also a discussion of novelism in the "Novel and Time" section. Literary critic S. Mirvaliyev has published dozens of powerful articles, such as "G'oyaviy-badiiyyetukromanlaryaratishyo'lida", "Roman tarixidan", "Roman nazariyasigadoir", "Tarixiy roman haqida", "Roman vazamonbahsigaqo'shilib" ["On the way to the creation of ideologically and artistically mature novels", "From the history of the novel", "On the theory of the novel", "On the historical novel", "Joining the debate of the novel and time"] can be proved.

O. Yakubov, M. Ismailiy, H. Noman, Sh. Shorahmedov, Y. Shamsharov, J. Sharipov's novels have been the subject of controversy.

IV. Discussion

In the discussion of lyrical images, it was said that the image of a poet should be distinguished from that of a lyrical character that the image of a poet is embodied in several of his poems or "in the whole poetic work." the wolf was killed. O. Sharafiddinov⁹ clarified this. A lyrical character can be positive, satirical or humorous. HomilYakubov showed in the lyrics that conflict is based on feelings and contradictions of opinion, and that the protagonist is not created only by confrontation with external factors¹⁰.

"The theory is a systematic and consistent unity of the laws of sophistication," said V.G. Belinsky, - but he has one fault, he lives in a certain period of time, and criticism is constantly moving, advancing, gathering new material for science, new evidence. That's why it's an aesthetic in action. «The great critic reiterated his point, saying, "The subject of criticism is the application of theory to practice."

In the 1970s, Uzbek literary critics came to a deeper understanding of their true essence - "aesthetics in action", "the application of theory to practice", and sought to reflect this essence vividly and vigorously in their interpretations. There is a growing tendency in criticism to compare the reality of art with the reality of life and to evaluate a work of art from this perspective¹¹.

O'. Hoshimov's novel "Nurborki, soya bor (There is light, there is shadow)" has given a new impetus to our critique to reflect on the current problems of our lives and the struggling heroes they face, so, as the critics rightly point out, "Self-centeredness, subjugation of one's profession to one's own interests, and spiritual poverty are not limited to the salesman SayfiSokievich, but in many spheres of life, in the sacred corners of life - in the environment of scientists and artists from common defects. Being in a healthy position and

⁸Mahmudov T. Freedom and love // Star of the East.1971.4. Pages 224-227.

⁹Sharafiddinov O. Time, heart, poetry. Tashkent. 1962. Pages 21-24.

¹⁰Yoqubov H. Lyrical character // Star of the East. 1964. 2-3 numbers.

¹¹History of Uzbek Soviet Literary Criticism.2-vol.188-p.

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exposing such shortcomings in the life of our society determines the educational value of the novel," he concludes¹².

The novel has also been the subject of intense media debate. N. Khudoiberganov in his article "Only light, only shadows" accused the novel of schematism, noting that despite some well-written scenes, the material of life in the play is not deeply and widely understood. Critic Y. Bondarenko, in his article "That's why the pamphlet ..." sharply criticized the Uzbek critic, calling the work a "novel-pamphlet." claims."

"LiteraturnayaGazeta" Y. Bondarenko agreed, concluding that "in general, Hoshimov was able to realize his creative intentions, to create a sharp journalistic novel, the relevance and vitality of which is unquestionable." Controversial issues such as the skill of the critic and the skill of the critic have been raised¹³. "Time demands a great level of criticism," he wrote; I. Gafurov, - he forcibly distinguishes the talented from hundreds of names of this level, bites the core of the talent, reads its essence, seeks to see the future. Poetry is a very intimate product of human genius. Her analysis also wants a kind of intimacy. If this intimacy is not born in the middle, the critic will not understand the subtle vibrations and waves of the real poem, and will only slip through its surface in the analysis. There are a lot of critics like that"¹⁴.

On the issue of language skills in criticism, M. Yunusov published an article "The language of literary and artistic criticism." This is the first step in this direction¹⁵.

The same issue is addressed in U. Normatov's article "Hayottaqozosi (Necessity of Life)". "Inspiration, passion, and social necessity alone are not enough for criticism," he wrote. - The ability to express one's thoughts clearly, vividly, sincerely, language and expression are also very important. Some critical articles lack this. Criticism is overshadowed by "works" that are full of clutter, clutter, and even illiteracy."

V. Conclusion

Literary criticism has its own characteristics. "Self-knowledge" means understanding these aspects. These aspects of literary criticism have been discussed for hundreds of years, if not thousands of years, if literary criticism of the ancient world. But it still has its confusing puzzles, problems that need analysis and interpretation. Each era puts its own stamp on these problems, illuminating one of them and attaching another to it. But one thing is clear: literary criticism is a science that is constantly evolving in its content and essence. He lives between science and art, relying on science on the one hand and art on the other. Translates the word art into the language of logic, the power of logic into the realm of art. He seeks out new flaws and nuances in his work of art, discovers and confirms them, and draws public attention.

In the period we are analyzing, the mastery of these features of literary criticism is intensifying. Uzbek literary critics, in the process of deepening their self-knowledge, undoubtedly paid attention to these aspects, and considered their comprehension, assimilation, and transformation into their living nature as a criterion of mastery.

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2. Khudoiberganov N., Rasulov A. Uzbek Soviet Literary Criticism. T. "Teacher". 1990. Pages 149- 154.

¹² Qoshjonov M. Heart and appearance. Tashkent. 1978. pp. 83-84.

¹³ History of Uzbek Soviet Literary Criticism. Pages 219-220.

¹⁴ I. Gafurov, A lush green tree. Publishing House of Literature and Art named after G. Gulom. 1975. Pages 110-111.

¹⁵ Eastern star 1974. No. 1. Pages 205-210.

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