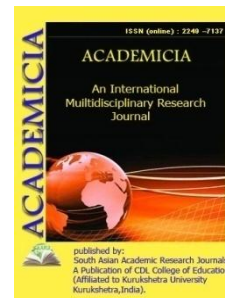




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DEVELOPMENT OF ARTICLE IN CRITICISM OF UZBEK LITERARY

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ABSTRACT

The article analyses the development of the controversial article genre of the early twentieth century that has been little examined in literary criticism, literary process and attitude of the poet, prose writers. The problem is clarified in the example of creative works of Chulpan, Aybek, Fitrat.

KEYWORDS: *Literary Criticism, Dispute, Discussion, Controversial Article, Literary Process, Critic.*

INTRODUCTION

Genres of literary criticism are diverse and has a different character, and there is an equal struggle for the development of literature. Genres belonging to a certain group have a character of propaganda related to the writing and publication of a work of art: reviews, literary-critical articles, literary letter genres mainly perform such a function. Another group of genres has the character of generalizing the life and work of the writer: portrait-article, literary portrait, critical-biographical essay, essays serve such a purpose. Thus, all genres serve the same purpose, serve to promote literature as a unique tool of scientific and artistic thinking, have the ability to draw holistic conclusions about the creator and his work, creating a single scientific and artistic system.

Among the genres of literary criticism, the literary-critical article is the most common. The article is interpreted in the Glossary of Literary Terms as "a journalistic work written on issues of daily important socio-political, cultural and literary life for newspapers and magazines[1.78]". This means that the article is intended to provide information. Indeed, articles in the daily press are intended for the public, are written in an understandable language and in an interesting style, and are largely the product of journalistic research. The author of the article should use a variety

of terms in the field in order to make the essence of the chosen topic understandable to the public and provide explanations and dictionaries to make it understandable.

Depending on the topic, content and essence of the article, it has internal views such as political article, scientific article, journalistic article. "An article on research in the field of literature is an expression of literary and aesthetic views. In such articles, some kind of work, variety of literary problem is analyzed and the scientific and aesthetic conclusions arising in the process are described. Due to this feature, such articles are called literary-critical articles"[2,28].

A type of literary-critical article is a problematic article that plays an important role in literary criticism. It poses a clear problem and reveals its scientific and theoretical essence. In a problematic literary-critical article, deep issues of literature and literary criticism, current problems can be solved. Issues such as problematic articles, their types and development are rarely studied in Uzbek literature, and their study is one of the urgent tasks.

Main body

A problematic article can be in the form of a scientific-theoretical discussion or research that focuses on the poetics of a work and illuminates the intended scientific event in a monograph, on the basis of the aesthetics of artistic creation. By this quality they are common in two forms:

- 1) Literary-critical article of a debating nature, it has become a tradition to summarize it and express it in the form of "debate-article". It is sometimes called a "conversation-article" because it is conducted in the form of a conversation. Debate research is more inactive in the press than scientific problem articles, and their proliferation further enhances the quality of scientific problem articles. The debate has evolved since the 1920s.
- 2) The research article is of a research character. For example, in the articles of the critic O. Sharafiddinov, it is clear that the vital and literary evidence is completely subordinated to the drawing of scientific and theoretical conclusions. A true scientist illuminates the essence of the evidence, refraining from counting it dry.
- 3) The difference between a discussion article and a research article is that more than one or several dozen literary scholars can comment on the issue raised in it. Some of them, of course, can stand in one position and defend one point of view, while others can defend a different point of view. "Will literature die?" By Sh.Kholmiraev. the article was of a controversial nature, to which many had expressed their opinion. 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.

Although the internal diversity of the article is evolving in Uzbek literary criticism, there is still no formal diversity in this area. This can be illustrated by looking at the literature of other nations. For example, the German poet Johann Hyote expressed his literary-critical views in his articles on Shakespeare's work, which were written in the form of an "emotional lyrical monologue." It can be seen in the same articles that Shakespeare Hyote has fascinated him throughout his life. That is why the literary critic O. Togaev was right when he said that Uzbek criticism was "still very poor in form" [3,132].

The controversy has been the subject of literary criticism since the 1920s. Many writers and critics have dealt with topical issues of Uzbek literature. Fitrat, A.Qodiriy, Cholpon, A.Sa'di,

Elbek, and from the youth H.Olimjon, G.Gulam, Mirtemir, Botu, Sh.Sulaymon, Sotti Hussein, A.Qahhor, Altai, O.Hashim, Yunus Latifs often appeared with their critical, scientific-educational works in the press. They discussed the most important issues in the formation of Uzbek literature.

The development of literature and literary criticism in the context of a sharp class struggle is an important feature of them since the late 1920s. An example of this is the fact that Cholpon's works have caused serious controversy in literary criticism.

The fact that Cholpon's work has caused serious controversy is a proof that the controversy intensified at that time. Discussions in the literary process were conducted in two directions. The first direction is an objective, accurate assessment of the poet's work. This includes articles by A. Qodiriy, A. Saadi, V. Mahmud, A. Alaviya, and in part by Z. Bashir and Oybek.

The second direction includes articles written by Ayn, Usmonkhan, Miyonbuzruk Salihov, and since the 1930s by A. Sa'di and Tuygunlar, which accelerated the tragedy of the poet's fate when evaluating Cholpon's work from a purely "Marxist-Leninist" aesthetic point of view [4].

Cholpon's collection "Renaissance" was published in 1922. In this regard, the newspaper Turkiston (1923) published a review by critic Zarif Bashir. In the review, he describes Cholpon as "not a folk poet, but an intellectual close to the people," describing Cholpon as "very rich in comrade imagination ... his imagination flies only in the realm of nature and the world of humanity".

V. Mahmud correctly analyzes and interprets the essence of Cholpon's poems in the review of the poet's collection "Springs".

Articles named "Uzbek young poets", "Cholpon" was published in two issues of the newspaper "Zarafshon" in 1924. Its author, A. Sa'di, examines Cholpon's work in great detail and describes the poet with a very "short description": "it burns and burns."

Similarly, in a very concise form, A. Qodiriy refutes the accusation that "Cholpon's tears are a poet"... in his preface to Cholpon's book "Secrets of the Dawn". Although there are many tears in the poet's poems, Cholpon reveals that "he wants to make flowers out of them".

On February 14, 1927 in the newspaper "Kizil O'zbekiston" under the signature of Ayn was published "Uzbek poets. Cholpon" will be published. In a statement at the end of the article, which was attached as an appendix, the editors announced that the article had begun a discussion about Cholpon's work and encouraged "all interested comrades" to take part in the discussion.

Ayn (O.Sharafiddinov) in the article "Uzbek poets. Cholpon" pays more attention to the ideological content. In connection with the publication of the poet's collection "Awakening" (1922), Z. Bashir wrote an erroneous opinion that Cholpon was "not a people's poet, but a poet of intellectuals close to the people." "Cholpon is a nationalist, patriotic, pessimistic intellectual poet," he said.

The same article tries to present itself as objectively as possible. He also dwells on the positive qualities of the poet. Recognizing that Cholpon was "the most prolific writer" and "the most influential poet in literature," he praised the poet's language. "Undoubtedly, today's Uzbek literary language is Cholpon. The whole literary youth recognizes his language as an example.

He imitates her". Бироқ мунаққид синфийлик кўзойнагини тақиб олиши билан шоир шеърларига хавфли айблар кўя бошлайди ва шоирга "Чўлпон йўқсул халқнинг шоири эмас, у миллатчи, ватанпараст, бадбин зиёлилар шоиридир". Унинг мафкураси шуларнинг мафкурасидир. У шу мафкура йўлида уринадир, талпинадир. Уни қайнатган, илҳом берган нарсалар шулардир” деб айб кўяди, шу билан бу фикр фожиали айбномага айланади.

Shortly afterwards, young Oybek came out with an article called “Cholpon. How to examine a poet?”. Oybek's article, written in response to this controversy, was a counter-response, realizing that Ayn was "restricting creative freedom, immersing literature in a swamp of" ideology "and pushing it into a dead end, and gradually undermining the art of literature." Oybek urges to think about literature not on the basis of dominant ideological stereotypes, but on the basis of the laws of art. Oybek cites the example of how much Russians love Pushkin, and on this basis says, "We can't give up on Cholpon either". Because Cholpon's contribution to literature is great: "Cholpon created something new in new literature. Instead of Muvashshah literature, he created beautiful (artistic) poems according to the artistic taste of the day. Today's young generation loves his simple language, sweet style and technique. Oybek, who wrote at the time, was also falsely accused of writing the article.

Oybek deeply analyzes Cholpon's poetry as a poet and correctly emphasizes its necessity and importance for the people. Oybek's article on Cholpon's poetry is one of the most bold. Thus Cholpon's poetry and dramas caused serious controversy in literary criticism.

Usmonkhan, who wrote the controversial article named "The Critic of the Critic", unilaterally criticized Oybek, accusing him of misunderstanding the relationship between content and form in Cholpon's work. Oybek is included in the list of those who "look at the bourgeoisie" in literature because he wants to use Cholpon's artistic form. He said that Cholpon and his "salt", "Cholponism" is very harmful for young people, "Cholpon has no stability, no vision of the independent world", "He lands from one branch to another", "Cholpon does not understand his poetic mission". "Cholpon is not a progressive artist, he is a degenerate dreamer". At the time of writing, Cholpon had published three collections of poems, staged dozens of plays, published hundreds of articles, translated many works, and was recognized by the public as a talented artist. Is it possible to insult such a person as "does not understand", "does not have a worldview", "unstable", "betaine", "degenerate" without thinking, - writes O. Sharafiddinov. Yes, it was possible - Marxist literature and Soviet criticism became famous for this ignorance"[4,28]. (Unfortunately, despite being so modern, Osman Khan himself, like other talented intellectuals, was a victim of repression, no matter how much he defended that ideology).

It should also be noted that Oybek's response to Usmonkhan in the August 29, 1927 issue, entitled "The Critic of the Critic's Article," acknowledged that it was a "great mistake" to distinguish between the content and form of a work of art. remains faithful to his belief in the “analysis” of ideas from the language of art to the language of sociology, defending his views.

Certain positive conclusions can be drawn from these discussions. "In particular, Oybek's articles had such a place that they could be a good basis in the fight against fanaticism and vulgar sociology in literature, to protect artists from useless beatings, inappropriate oppression" - writes Ozod Sharafiddinov[4.29]. But the ideology defended Ayn and Usmonkhan, and thus the great Uzbek poet Cholpon was unjustly persecuted. Of course, the debates between Ayn, Usmonkhan,

and A. Sa'di showed a certain influence on the development of Oybek's work and his critical skills. This is a shining example of Oybek's deep understanding of the intellect and art of debate: he was seen in the debates as a cultured, calm, sharp critic who could scientifically substantiate his views.

Although Oybek compares Cholpon to Pushkin in his article, he agrees with the critic's views on the ideological flaws of Cholpon's work, but still seeks to evaluate Cholpon's work from the point of view of pure artistic criteria. Both Oybek and Z. Bashir were young and had not yet mastered the basics of criticism, so they were not able to fully demonstrate their professional skills, and therefore could not prove their point through the analysis of specific works. Therefore, they could not become a true defender of Cholpon's work. It was also difficult to win in such a confusing and complex environment.

Following in the footsteps of Ayn and Oybek, Usmonkhan (Eshonkhodjaev), who wrote the article "Munaqqidin munaqqidi", accused Oybek of one-sidedness and included him in the list of those who view literature as bourgeois. Oybek again wrote a reply to Usmonkhodja, admitting some of his mistakes, sometimes standing firm in his opinion. It must be acknowledged that the attitude of literary criticism in the early twentieth century to Cholpon's work continued in two directions. The discussion ends with this article. A. Ikramov will finish the debate.

"I am convinced that this debate will play an important role not only in the fate of Cholpon, but also in determining the further development of young Uzbek literature, as well as in tracing the trends in literary criticism and literary criticism" he said. Therefore, it would be useful to think in more detail about its content, what issues were discussed, what conclusions were reached, and what guidance was given to young artists entering the literature. Because the roots of many of the "qualities" of Uzbek literature as the literature of socialist realism go back to the same debate"[4.29].

Unfortunately, in the process of the birth and formation of Uzbek literature and criticism, more precisely, in the 20-30s of the XX century, such an approach to talent began to take shape. In particular, the first secretary of the Central Committee of the Communist Party of Uzbekistan, Akmal Ikramov, based on the ideology of the time and the wrong approach to Cholpon's work, exacerbated this process. Such one-sided views led to the unjust imprisonment and tragic execution of writers such as A. Kadyri, A. Cholpon, A. Fitrat.

We divided the participants of the debate on Cholpon's work into the above two groups. V.Mahmud, A.Sa'di (partially), A.Qodiriy, Oybek, who belonged to the first group, can be said to have given an objective assessment of the poet's work.

The views of Z. Bashir, Ayn, Usmonkhan, A. Ikramov, belonging to the second group, who gave a subjective assessment of Cholpon's work, were not supported by the environment of that time. The ideology of independence, on the other hand, has come to this day, showing how true the critics of the first group are.

The poet and critic Botu also commented on the debates in the literary criticism of the time. Academician B. Nazarov emphasizes that Botu has a special place not only in the history of Uzbek poetry, but also in the history of literary criticism "[5,55].

Боту биринчилардан бўлиб, ўзбек танқидчилиги ва адабиётшунослиги олдига муҳим талаблар қўйди, унинг келажакдаги вазифаларини белгилашга интилди. 1928 йилда “Нафис адабиёт соҳасида ўз-ўзини танқид” деб номланган баҳс-мақоласида айтилиши масалаларни кўтариб чиқди. Адабиёт бадиий томондан ҳам баркамол бўлиши керак деган фикрнинг айтилиши нафақат, ўзбек танқидчилиги, балки умумиттифоқ танқидчилигида бадиий асарлар асосан ғоявий-сиёсий жиҳатдан туриб баҳоланиши авж олган ва асарларга уларнинг бадиийлигини ҳам инобатга олган ҳолда қиммат бериш бир қадар суст бўлган бу даврда назарий жиҳатдангина эмас, балки амалий жиҳатдан ҳам катта аҳамиятга эга эди.

Botu was one of the first to place important demands on Uzbek criticism and literary criticism, striving to define its future tasks. In 1928, he raised the same issues in a debate entitled "Self-Criticism in the Fine Arts." The idea that literature should be artistically perfect is not only theoretical, but also theoretical in this period, when Uzbek criticism, as well as all-Union critique, is based on the ideological and political evaluation of works of art and their value in terms of art. was also of great practical importance.

In the 20-30s of the XX century in Uzbek criticism there was a lot of controversy over the ideology of the work of art [5,136]. One of the debates on this subject began with an article by K. Trigulov "Fine literature on the way to the healing of our face" (1928); The discussion continued with Altai's article, "Fine Literature Needs Healthy Ideology and Healthy Criticism." Botir, in an article entitled "Discussion on Fine Literature", commented on the issues raised in the debate. However, the common denominator for these articles is that they focus on the study of all aspects of art in relation to the issue of ideology, and the connection of the idea of the work with the image, the protagonist, especially in matters of art and form. S. Hussein paid attention to these shortcomings. Critics say that an artist's work should be analyzed not only ideologically, but also in terms of form, and that it is critical of the way in which the form that represents it in terms of its ideological content is studied in relation to form.

In art, a true work of art is created only when ideology and art are combined to such an extent. Putting one of them above the other, explaining the essence of artistic creation in the light of the laws of social development, leads to vulgar sociology, the development of literary-artistic, scientific-aesthetic thinking.

Should Classical Heritage Be Used or Not? J. Boybulatov was one of those who chose the vulgarization method in the debate on and his nihilistic attitude to inheritance, even to the point of insulting him, is evident in his assessment of the Uzbek Literature Collection. He does not hesitate to insult both Fitrat, who wrote "Samples", and O. Hashim, who wrote the foreword to it. His article called "Uzbek Literature and Chigatoychilik" is a critique of the works of classical artists from beginning to end. In particular, he writes: "... in short, the exquisite literature of Chigatay is irrigated with mysticism in terms of content, in Arabic and Persian in terms of form [5.140].

It was impossible not to respond to such baseless allegations in J. Boybulatov's controversial articles. Although O. Hashim wrote two articles under the headline "Literary Heritage and Chigatay Adabiyati" and started an argument with him, the ideology of that period could not escape the pressure. He writes: "Jadid literature is the literature of the Uzbek bourgeoisie. Jadid literature reflects the thoughts and experiences of the Uzbek bourgeoisie, works for it, laughs and cries for it" [5,141]. In essence, this was an assessment based on the stereotypes of "Stalinist"

policy. Father Hashim later tried to correct the mistakes he had made in evaluating classical literature, which was a characteristic of true critics. He emphasizes that there are several stages in the use of heritage, which need to be studied carefully. "Chigatay admits that literature has given many examples of art, and that there are a number of artistic poets in this literature," he said. Lutfi, Navoi and other masters of words give examples from their poems and focus on the issues of artistic mastery. According to him, "the shortcoming of modern proletarian poets is the same," that is, the lack of skill. In order to better explain their ideas and learn how to master the art of artistic creation, V. Mayakovsky gives examples from his book named "How to write a poem?" .

The article can be seen in the work of A. Saadi, one of the most active critics of that period. In 1924, A. Saadi in his article "Young Uzbek poets" unjustifiably criticized the work of Fitrat. In response, Wadud Mahmud's article, A Look at Literary Criticism, came to the fore. He defends Fitrat with a sharper argument than Saadi. Fitrat also followed Wadud Mahmud's literary and theoretical speeches. Even in the "Folk Literature" section of the "Rules of Literature", he supports Wadud Mahmud's views on the differences, similarities and differences between written and folk literature, and the peculiarities of oral literature.

A. Saadi makes a factual mistake by saying that "Fitrat's work began with the February Revolution of 1917" without seriously examining Fitrat's work and without even determining when it was written. In any case, Fitrat has been known in Turkestan as a poet and writer since 1910. At that time, his poems were passed from hand to hand, even in writing, Wadud Mahmud told A. Saadi.

In the general spirit of Saadi's article, there is a strong tendency to criticize. He hardly considers Fitrat to be a poet, but he wants to know him as a philosopher and gives some weak evidence. Wadud Mahmud Fitrat defends his work from such unjustified criticisms: "First of all, it is not a literary criticism, because there is nothing in it in terms of the meaning of 'literary'. nor is it a scientific thing in terms of prestige," he wrote in A Look at Literary Criticism (1924).

Of course, from the point of view of modern literary criticism, both articles do not have controversial places. In the 1920s, A. Ismoilzoda and A. Saadi wrote about the press, Zhulkunboy and Nazir Turakulov about the press, Zhulkunboy and Ghazi Yunus about the magazine "Mushtum" and satire and humor, about Abdurauf Fitrat and Nemat Hakim, Elbek and Zeyniy Uzbek. were engaged in a debate. There were many such debates in the press of that period. The literary-scientific dispute between A. Saadi and Wadud Mahmud is a vivid and typical example of the genre of literary debate in literary criticism of the 1920s"[6,59].

A. Saadi and Wadud Mahmud's articles "Against Literary and Historical Illiteracy" and "A. Saadi's Literacy" are distinguished by the fact that they are based on such a debate.

CONCLUSION

It seems that since the beginning of the twentieth century, the genre has been in a period of rapid development, but with the advent of the Soviet era, subjectivism in literary criticism has led to changes in the dynamics and content of the genre.

The increase in the number of debates on various topics in recent years is a sign that the genre is gaining popularity and that scholars are seeking to uncover unexplored or controversial issues in the literature.

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