

ANALYZES OF CRITICISM OF THE INDEPENDENCE PERIOD

<https://doi.org/10.5281/zenodo.14537361>

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Abstract

During the years of independence, the methodology of literary criticism took on a new form. A number of studies were conducted on how a work of art is analyzed and interpreted in literary criticism. A new methodology began to emerge in Uzbek literary criticism. Today, the doctrine of literary criticism is developing. The methodology of Uzbek literary criticism is creating various forms of analysis and interpretation through methods and techniques in the analysis of a work of art through critics.

Keywords

years of independence, literary criticism, methodology, new perspective, literary work, analysis, interpretation, updated methodology, methods in the analysis of literary works

During the years of independence, reformed and newly developed criteria for methodology emerged. A number of studies were conducted on how literary works are analyzed and interpreted in literary criticism. As a result, a renewed methodology began to emerge in Uzbek literary criticism. Although this methodology has its own methods, the doctrine of literary criticism is still developing. In general, Uzbek literary criticism has not been based on a unified methodology to date, and critics create various forms of their analysis and interpretation using methods and techniques in the analysis of literary works. During the years of independence, the work of Abdurauf Fitrat, Abdulla Qodiriy, Usmon Nosir, Gafur Ghulom, Oybek, Hamid Olimjon, and Abdulla Kahhor was rediscovered. They were approached in a comprehensive manner. A comprehensive study of the work of writers reveals to the reader the inner essence of the works. At the same time, new principles of analysis have emerged in literary criticism. This is, firstly, due to changes in society, and secondly, due to the freedom of the creative individual.

Musurmon Namozov's article "Танқиднинг алвон тифи" is also dedicated to literary criticism of the 1990s. In his opinion, literary criticism, instead of examining the mechanism of the work, became obsessed with the writer himself. In our opinion, the scientist was a little confused in assessing criticism, because this was a time when Uzbek literary criticism was formed as an independent field and critics were giving an honest assessment of a work of art. He also comments on some genres of literary criticism in the article. "One of the genres that serves to tarnish the reputation of literary criticism is review... In times when there was no regular press, books were rare, and even those that were available were often out of reach of the public, small reviews were written with the aim of introducing others to the creators and their works, and to make it easier for the reader to get a certain reference. The review was limited in scope and content due to these two requirements: first, it was necessary to introduce the personality of the creator, and second, it was necessary to express a two-word opinion on the value of the works and give examples from it".

The scientist argues in the article that criticism should disappear from the literary scene as a genre due to the high opportunities available to the general public. The textbook by B. Nazarov, A. Rasulov, K. Kahramonov and Sh. Akhmedova defines criticism as follows: "Review is the smallest genre of literary criticism, which analyzes a specific work, demonstrates the critical style. Criticism is a timely aesthetic assessment; criticism is a means of "razvetka" into the world of art".

Just as every field in literary criticism has its own genres, so literary criticism has its own genres. Each genre plays a certain role in the history and development of this field. It is not for nothing that we chose textbooks of leading literary critics as a source. If criticism, as Musurmon Namozov said, were a "jonsiz vujud" it would not have taken its place as one of the main genres of literary criticism that has been formed over the years.

Based on the above textbook, we can emphasize that criticism is the most dynamic genre of literary criticism. It is a genre that can give an initial objective assessment of works of art created in literature, help the reader get to know and understand the work, and quickly show its achievements and shortcomings. The scientist also touches on the genre of the controversial article in the course of the article. According to M. Namozov, a critic should enter into a debate not with his colleague or the creator, but with the work.

In the above textbook, which we relied on, this genre is presented as a form of a literary-critical article. According to it, three forms of a literary-critical article are

widespread: 1) a portrait article; 2) a review article; 3) a problematic article. In the textbook, an article of a controversial nature is presented as a form of a problematic article. In our opinion, the controversial article mentioned by the scientist corresponds to the form of a problematic article. As an example, the textbook gives Oybek's article "Cholpon. How to check the poet" and Usmonkhan's "The critic of the critic". It seems that in the controversial article, two literary critics argue about literature or about the skill of the poet and the writer. In this regard, it can be said that the scientist made some confusions in the controversial article.

After independence, studies of a certain period of literature have also increased in literary studies. Hakimjon Karimov's dissertation on the topic "The truth of life and the concept of man in contemporary Uzbek prose" is also devoted to man and his interpretation in Uzbek prose of the 1980s, in which issues such as the concept of man in Uzbek prose in the 1970s-1980s, the ideological concept of works of art, the social environment in Uzbek prose, the peculiarities of the system of images, the expression of the era in works of art, literary trends, and methodological tendencies were studied. According to the scientist, until 1985, the concept of glorifying the socialist system, not understanding the essence of socialist society in all problems in society, and not adhering to party principles dominated.

Another important step in literary studies is the attention paid to research on the activities of literary critics. Professor Bakhodir Karimov's research is one of the works in this direction. His dissertation on the topic "The role of Vadud Mahmud in literary criticism of the 1920s" can be considered an achievement of criticism during the years of independence. The study consistently covers the activities of Vadud Mahmud, a leading Uzbek literary critic of the early 20th century, his contributions to literary studies, his activity in literary criticism discussions, and his literary-critical views. The critic's scientific activities and aesthetic tastes remained in the shadow of the era. He was accused of being a "praise-giver". The critic's activities were accused of being a "nationalist" and "bourgeois poet".

Until the 80s and 90s, Vadud Mahmud's work was not remembered. Only after the years of independence was his work re-studied. B. Karimov scientifically proved that Vadud Mahmud based his views on Sufism and Islam, gave an objective scientific assessment of the creator, had a deep respect for the past heritage, and initiated the most correct direction of interpreting classical works in literary criticism based on an aesthetic analysis of the language, form, and style of the work. According to the scientist's research, the critic's position is similar to the observations of such scholars as F.Koprilzoda, A.Husaynzoda, and E.Bertels, and

he is considered one of the first literary scholars to initiate Uzbek Navoi studies in the 1920s.

After the 90s, the importance of research on the scientific heritage of critics who worked in literary criticism and the systematic analysis of their literary and aesthetic views increased. In particular, Rustam Tojibayev's dissertation on the topic "From the history of Uzbek literary criticism of the early 20th century" studied issues such as the development of Uzbek literary criticism of the 20th century, the peculiarities of the literature of the new era, and the diversity of literary and aesthetic criteria. It can be said that our classical literature became the basis for literary criticism, and it became the basis for criticism of the early 20th century. At the same time, the period of national revival and its spread to the Turkestan region also led to the development of literary criticism. The scientist studied the history of Uzbek literary criticism, the influence of modern literature and its ideas, the emergence of the national press, and the literary process up to the 1930s. He emphasizes that the continuation of the Eastern classical traditions in literary criticism initially made a great contribution to the development of criticism. In his opinion, at the beginning of the 20th century, critical works in poetic form written under the influence of the traditions of classical criticism were active. This tradition, which continued until the Soviet era, is reflected in the commentaries of Hasanmurod Laffasiy, "Khorezm Poets", and Pulatjon Kayumiy, "Tazkirayi Kayumiy". The study recognizes the development of the press as one of the main factors in the formation of literary criticism.

As the press developed, the field of criticism also developed. In our opinion, the development of the press in our country led to the development of the field of literary criticism. The first examples of criticism published in the press were not very complete studies, but simple expressions of literary-critical views were able to give an initial assessment of the works. Nevertheless, the initial critical works served as an important stage for the creation of subsequent complete studies and became the basis of today's Uzbek literary criticism. The study considers the emergence of the review genre at the beginning of the 20th century as an important innovation. The scientist shows the following distinctive features of the review genre:

1. A newly published work is analyzed.
2. The assessment of the analyzed work from the point of view of the literary-artistic process is reflected.

3. The review expresses an opinion on the place of the work in the writer's work - whether it is his achievement, creative victory, or a step back compared to his previous works.

We have already noted the opinions of scholars about the review genre. The dissertation of literary critic Islam Yakubov on the topic "Otajon Hashim's Literary and Critical Views" is also within the scope of the above works. In addition to studying the individual characteristics of the critic's work, the study also examines issues such as the principles and problems of literary criticism of the 20s and 30s. The study contains the following opinions about the period we are studying: "In the history of literary criticism, there are theoretical conclusions that are in some respects unable to meet the demands of the time, and in our work we tried to evaluate them from the point of view of truth and justice". The above studies were created during the years of independence and have served as a source for work on this topic to this day.

The freedom after the independence period also created an opportunity to widely promote the life and work of representatives of modern literature. Begali Kasimov's study entitled "Companions" was the impetus for the beginning of work in this direction. The study covers in detail the lives and work of Mahmudkhodja Behbudiy, Siddiqi-Ajziy, and Abdurauf Fitrat, as well as the difficult paths they have traveled. Another study on this topic is Hamidulla Boltaboev's book "Abdurauf Fitrat - Literary Scholar". The study analyzes Fitrat's activities as a literary scholar and his literary and aesthetic views. The scientific views of Abdurauf Fitrat, a researcher of our classical literature, are consistently studied. The scientist examines Fitrat's work in the field of literary studies based on certain stages. It acknowledges the literary studies before Fitrat, Fitrat's views on the subject of Sufis, his research on the work of Ahmad Yassawi, in particular, his in-depth study of Yassawi's personality, the literary value of his wisdom, his level and place in Sufism, and the Yassawi school. In addition, Fitrat's interest in the work of Zahiriddin Muhammad Babur, his views on the poet's rubaiyats, the poet's poetics, Fitrat's interpretations of the works "Boburnoma" and "Risolai Aruz", as well as his contribution to Mashrab studies are also highlighted. In particular, it highlights Fitrat's study of Mashrab's life and his researchers, the poet's views on the Qalandariyya order, and the essence of the work "Mabdai Nur". At the same time, it also pays attention to Fitrat's literary and critical views as the first Uzbek theorist, his activities as an Islamic scholar and translator. It seems that this study by Professor H.Boltabaev was written during the period of literary freedom after the years of independence. This led to an objective assessment of Fitrat's brilliant

scholarship, his great contribution to classical literature, and especially his services in Islamic studies. This book is valuable for the fields of Fitrat studies, literary studies, and literary criticism, and the scientist also studied scientific sources unknown to science.

The 1990s saw a significant expansion of opportunities in literary studies and literary criticism. As a result of the collapse of the Soviet Union, which occupied one-sixth of the world, and the liberation of artistic creation from the clutches of ideology, critics began to create freely, abandoning the demands of ideology and starting to conduct research based on their own worldview and scientific observations. Literary scholars also conducted a number of studies on the history of Uzbek literature. Our classical literature was studied again. As Abdugafur Rasulov noted, "when the copper of socialist realism is gone, attention is paid to such movements and methods as structuralism, neorealism, poststructuralism, synergetics, and biographical studies".

During this period, the works studied in 20th-century literary criticism were reviewed, objectively evaluated, and their interpretation possibilities expanded. During the period of independence, the principles of literary criticism were renewed. Academician B. Nazarov, speaking about literary criticism of the 90s, cites the following principles:

- a) a reassessment of 20th-century Uzbek literature and creators;
- b) the formation of a comparative-historical method;
- c) the principle of artistic-aesthetic discovery and interpretation of reality.

In addition, the number of studies on the life and work of classical figures increased, and textual studies and source studies were also added to them. Mavjuda Khamidova's dissertation on the topic "Scientific and critical text and textual study of Alisher Navoi's epic "Saddi Iskandariy" was also the beginning of work in this direction. The research examined the introduction to the epic, published copies of the epic. Also, the manuscripts of the epic were classified. New manuscripts of the epic were introduced into scientific circulation, scientific principles for creating a scientific-critical text of the works were developed, and for the first time the introduction to the epic was studied from the point of view of literary criticism.

Another study on Navoi studies is Nurilla Akhmedov's dissertation on the topic "Problems of interpreting the figure of Alisher Navoi in Uzbek literature". The study covered issues such as Navoi's Eastern poetry, folk oral creativity, 20th-century Uzbek poetry, 20th-century Uzbek prose, interpretation in historicity and

artisticity. The scientist studied the growth and development of the theme of Alisher Navoi and divided it into three stages:

1. A passionate romantic image.
2. A realistic image with enhanced psychologism.
3. A full-fledged realistic image.

At the same time, the scientist deeply studied scientific sources and works of art written on the poet's work. Since these years, the number of scientific works on the study of our classical literature has increased significantly. Especially today, the approach to classical works, in particular, the works of Alisher Navoi using various methods, and the analysis and interpretation based on modern analytical methods, are making a great contribution to the development of Navoi studies.

Some issues of literature, literary criticism, and literary studies of the 80s-90s are still being studied today. In particular, in K. Shakhobov's dissertation on the topic "Artistic interpretation of the transitional period in contemporary Uzbek prose", issues such as the transitional period in the work of Shukur Kholmiraev in the late 80s and early 90s were interpreted, such as artistic perception, relations between generations, and the spiritual and moral world of the heroes of this period. In the study, the years we are studying were interpreted as a transitional period. In fact, assessing this period as a transitional period is one of the novelties of the study. In his research, he begins his work by clarifying the period. "The transition period is a stage between the "old era" and the "new era" and we need to clarify which stage between which eras the transition period that began in our country in the mid-1980s is".

Assessing this period as a transitional period, K. Shakhobov bases his thoughts on the views of N. Burykina and M. Kirgizbayeva. At the same time, he also draws attention to the re-study of representatives of Jadid literature in the 80s-90s, the peculiarities of the reflection of the transitional period in literary works.

Another of the studies in this direction is the dissertation on the topic "Coverage of the problems of Uzbek literature of the 20th century in the press of the independence period (based on materials from the press of 1991-2000)", which covered a number of issues related to the study of the problems of Uzbek literature in the first years of independence. The scientist concludes that "The life and work of writers who were repressed during the former Soviet period were also studied consistently and rapidly due to independence. Although articles and roundtables about the work of the repressed were published during the so-called "perestroika" years, a real study of this topic emerged only after national independence was achieved. Because at a time when Soviet power and the oppression of communist

ideology were threatening, in articles and other genres about creative people who were unjustly punished with extremely serious charges such as “nationalist”, “enemy of the people”, “counter-revolutionary”, “counter-revolutionary”, “agent of the foreign bourgeoisie”, written in accordance with the spirit of the new era, a sense of caution and caution left over from those years is felt in the materials”.

It seems that the studies that were “studied” during the Soviet era were re-examined during the years of independence. As we have emphasized in many places in the dissertation, the views of literary scholars and critics have changed radically since the 1990s. Terms such as “party”, “October Revolution”, “Soviet literature”, “socialist realism”, “Soviet reality” in the studies created in the 1980s completely lost their value in the 1990s. Nevertheless, the existing studies with a scientific and theoretical approach have determined the history of literary criticism. We must understand the importance of these works for literary studies. “Rejecting outdated materials, views, and viewpoints, simply throwing them away without a word... should be done not by condemning and slandering the views that are being rejected, but by thoroughly and sufficiently explaining why they are outdated... why they are being criticized, and on what grounds new views are being put forward”.

Having experienced various events, literary criticism, fiction, began to serve national literature, the literature of the nation. Nevertheless, it is clear that literary criticism is still not active and responsive today. In particular, in a conversation between literary scholars Dilmurod Kuronov and Ulugbek Hamdam, a response to today's criticism is expressed. To U. Hamdam's question, “To what extent is the truth visible in Uzbek literary criticism?”, Dilmurod Kuronov answers, “Our criticism has become stagnant”. According to the scientist, literary criticism has failed to fulfill its mission. In this regard, it is emphasized that criticism serves not to educate the taste of the public, but to criticize for the sake of criticism. From the above, it can be concluded that Uzbek literary criticism in the 80s-90s achieved a number of achievements. Critics who had been accustomed to traditional analysis in the 1980s began to express their views freely in the 1990s. During this period, criteria for approaching a work of art based on different interpretations emerged, that is, the critic's “I” was allowed. Most importantly, the inability to break free from intellectual dependence left critics.

During this period, the upbringing of an independent-thinking generation became the main task of criticism. In particular, through the research of A. Rasulov, H. Boltaboev, D. Kuronov, B. Karimov, U. Hamdam, the experiences and directions of world literary criticism entered. This, undoubtedly, was evident in the influence

of external factors on literary and critical views. It should be noted that innovation had already entered literature at the beginning of the 20th century. Certain historical conditions were an obstacle to these innovations.

Concluding from the above analyses, the peculiarities of the period we are studying, that is, the 80s-90s of the 20th century, can be seen in the following:

1. In the criticism of the 80s, the analysis of the party, the October Revolution, Soviet literature, socialist realism, and Soviet reality was preserved.

2. In most cases, there is also a feeling of inability to get out of the socio-political requirements of the Soviet era.

3. In the mid-1980s, criticism was subordinated to the demands of class and sociality.

4. By the 1990s, the views of literary critics and critical scholars had changed radically.

5. The interpretation of things like identity and value became popular.

In short, literary criticism entered a stage of change as a result of changes in socio-political reality.

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