

## Impact Factor:

ISRA (India) = 1.344	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHII (Russia) = 0.179	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 1.042	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 2.031	

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

## International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2016 Issue: 3 Volume: 35

Published: 30.03.2016 <http://T-Science.org>

**Shahnoza Zahidova**

Senior researcher

Faculty of Journalism

The National University of Uzbekistan

[zoxidova82@mail.ru](mailto:zoxidova82@mail.ru)

**SECTION 29. Literature. Folklore. Translation Studies.**

## OBJECTS OF LITERARY PROCESS AND CRITICISM IN THE PERIOD OF INDEPENDENCE

**Abstract:** Problems concerning a history of criticism of the Uzbek literature have been considered in this article, its deficiencies and successes have been analyzed. Cardinal changes and renovations in the direction of literary criticism have been elucidated in the period of Independence.

**Key words:** Uzbek literature, Uzbek philology, Uzbek art criticism, criticism, analysis, literature of the independence epoch, improvement, tendency.

**Language:** English

**Citation:** Zahidova S (2016) OBJECTS OF LITERARY PROCESS AND CRITICISM IN THE PERIOD OF INDEPENDENCE. ISJ Theoretical & Applied Science, 03 (35): 72-75.

**Soi:** <http://s-o-i.org/1.1/TAS-03-35-13> **Doi:**  <http://dx.doi.org/10.15863/TAS.2016.03.35.13>

The Uzbek literature has experienced the Soviet ideology for seventy four years as other republics in the former Union. Both the head motto of the literary process and the top factor were socialist criticism and other artistic principles have been subjected to criticism mercilessly and there were thoughts as if they had been concerned to a bourgeois ideology.

It is known that each literary process has been not propagandized in order to praise a certain ideology or a system, to put up for show by extolling it to the skies. The artistic thought must show a man and a reality around him though which principle it observes. If we focus our attention on the classical literature, according to term of literary criticism we see a romantic style though it was "Farhod and Shirin", "Layli and Majnun" by Navoiy, "Yusuf and Zulayho" by Durbek, "Shayboniyнома" by Muhammad Solih, even it was people's poem, a man is in the center of each work abovementioned and his heart, emotional trepidation, life, behavior have been investigated.

A shortage and vital deficiency in the Soviet literature was that laudation for labor, internationalism, idealizing occupied the first place in it but a man was in the second place. Though the devise called "a factor of a man" was in advance, really a man has remained in the second plan, in the first plan the communistic ideology stood. Tendency of coloring the truth, demonstrating it in different colors beautifully had an advantage. For example, we come into collision with coloring the truth in the

novels such as "Oltin vodiyan shabadalar" ("Light breezes from the valley") by Oybek, "Ixlos" ("Devotion") by Ibroxim Rakhim. Even laudation for labor passed to first and foremost in the first book of the trilogy "Ufq" ("The horizon") by Said Akhmad which has wrapped up praising but a man remained background. Life style of diggers of canal has been made easier with humor spilt from the pencil of the writer. While Ikromjon's human heart is studied thoroughly in the second book of the trilogy, laudation for Soviet ideology has an advantage, while enriching by means of lyric way, days which Nizom has experienced in the third book have been described strikingly but life in the collective farm was decorated. In the novels there was some thought passed as a red thread as through population in the village lives prosperously, they have all possibilities as in the paradise. It will be no exaggeration if we say that the criticism went in the false way under pressure of the Soviet ideology. To speak the truth, the historical novels which have mostly shown life, a man, were slandered in the criticism. If novels including "Utgan kunlar" ("The past days"), "Mehrobdan chayon" ("A scorpion from the altar") by Abdulla Kodiriy, "Kecha va kunduz" ("Night and light day") by Chulpon, "Sarob" ("Mirage") by Abdulla Kahhor, "Navoiy" by Oybek were slandered, the novel "Kullar" ("The slaves") by Sadridin Ayniy was eulogized. Reason of this is that while the historical events in Sadridin Ayniy's the novel "Kullar" were described really, the Soviet



## Impact Factor:

<b>ISRA</b> (India) = <b>1.344</b>	<b>SIS</b> (USA) = <b>0.912</b>	<b>ICV</b> (Poland) = <b>6.630</b>
<b>ISI</b> (Dubai, UAE) = <b>0.829</b>	<b>PIHII</b> (Russia) = <b>0.179</b>	<b>PIF</b> (India) = <b>1.940</b>
<b>GIF</b> (Australia) = <b>0.564</b>	<b>ESJI</b> (KZ) = <b>1.042</b>	<b>IBI</b> (India) = <b>4.260</b>
<b>JIF</b> = <b>1.500</b>	<b>SJIF</b> (Morocco) = <b>2.031</b>	

period is eulogized in the end of the novel and the thought advances that the same system only created freedom, welfare to a man. Therefore it could be seen clearly that the literary criticism has led artistic thought to erroneous way.

The literary criticism is one of types of artistic creativity and it is a sphere fixing the price of an artistic work and interpreting it, analyzing of realities in the artistic work. The literary criticism in contrast to a history of the literature studies literary processes of its period, literary-artistic results. The literary criticism is in connection with aesthetic sciences tightly. Though it has become a habit with that the aesthetics has been a branch of philosophy, but the aesthetic views is reflection of artistic thought or its continuation.

In a history of literature a word of criticism has introduced as exact translation of the word “критика” in a history of Russian literature. As a matter of fact, “критика” is from a word κριτικός – discussing in the Greek. The same it conforms to a word “синчи” in our language. Today it is not without reason that “синчи” is used instead of word “танқидчи” in Kirgiz and Kazakh languages. But the literary criticism is that it has embraced a wide range, we can see it in the followings.

The critical ideas have come into existence together with artistic thought itself, that's, the authoritative persons gave their views after any work has created. The first reader of a work is its first critic. For example, the first critic of “Shohnoma” by Firdavsiy was sultan Mahmud Gaznaviy, the first reader of works by Alisher Navoiy was Husayn Boyqaro. Though the literary criticism became individual sphere in the ancient period, practically it has only carried out to fix the total price of artistic works, to encourage the author or to criticize him sharply or to recommend a known work to readers and this process has continued longer in the ancient period. While passing the periods, purpose and characteristics of literary criticism has changed to complex direction as a result of appearance of development and differentiation of literary genre, progress of artistic and scientific thought, on the basis of that, demand for it was various and has got more responsible. On these grounds, the theoretical signs of the literary criticism must be realized as historicity.

Though there were some signs of history of literature in the Uzbek literature, till the text-book “Uzbek adabiy tanqidi tarixi” (“The Uzbek literary critics”) [1, 6] has come into existence, ideas had predominated which there was not history of literature in the full sense till October Revolution, therefore there was not literary critics at all. Even the idea which that the history of literature began from the article “Adabiyot nadir” (“What is the literature”) by Chulpon, refuses opinions about literary criticism, too. Today it is not secret that works such as

“Majolis un-nafois”, “Mezon ul-avzon” by Alisher Navoiy, “Muxtasar” by Bobur, memories by Fazliy and Tabibiy are bright examples of the history of literature. The authors of the abovementioned text-book noted the followings: “... it is possible to say that the initial examples of the literary criticism belong to a group of creators of folk-lore and listeners to them. The same condition is inherent to our narrators of folk tales and also listeners to works which have been performed by them. Of course this condition testifies that a phenomenon of the literary criticism was antiquity. Including, information affirms our ideas that people who listened to eposes “Sanobar”, “Farkhod and Shirin” from Fozil Yuldosh’s son has, told their opinion to narrators of folk tales” [1, 6-7].

It is possible to add this in this place, when Fozil Yuldosh performed the epos “Sanobar”, sound of dissatisfaction was heard by the listeners: they said that he was an irresolute, whining in love, but why you praise him, instead of this, tell us heroisms. A word is more that they have read the epos titled “The hero covered a tiger’s fell” for Fozil Yuldosh’s son in connection with Georgian poet Shota Rustaveli’s jubilee and they asked him (Fozil Yuldosh’s son) to tell an epos in exchange for it. The poet of people has sung this epos, too, but the listeners have gone away not listening to half of the epos. In that way, the criticism, fixing the price of a literary work begins from people itself.

Of course, it is possible to say that real development of literary criticism, its formation as a part of history of literature and even its appearance as individual literary process belong to the twenty century. In this period the aesthetic views and principles have developed in the direction of the literary criticism, a view on a known work as production of entire artistic thought was steady, the world of ideas and images in a work have been analyzed in detailed, relation of a poet and a writer to the period was studied. For example, after the academic Izzat Sulton has founded the theory of the Uzbek literature, the writer’s view on life with together theoretical views in the direction of the literary criticism and vital problems began to be analyzed on a background of a work.

It is necessary to affirm this thing that the publicistic environment appeared in the direction of the literary criticism according to hero of Uzbekistan, the professor Ozod Sharofiddinov, the academic Matyoqub Qushjonov, a man of science of the republic of Uzbekistan, the professor Umarali Normatov, a poet and a playwright Maqsud Shayxzoda’s deserts and it had significance to bring the literary criticism closer to people.

Tendencies did not appear during development of the literary criticism in the Uzbek literary criticism like the European literary criticism, any conception contradicted each other did not come to existence.

## Impact Factor:

<b>ISRA (India)</b>	<b>= 1.344</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.179</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 1.042</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 2.031</b>		

However renovation, new thoughts, new views and new interpretations have appeared, first of all we can see them in appearance of biographic criticism in the direction of the literary criticism.

Including, they make up the followings: “The Uzbek poetesses” by Tuxtasin Jalilov, Ozod Sharafiddinov and Iaziz Qayumov’s articles and treatises concerning biographies of creators, Naim Karimov’s historical-biographic novels such as “Maqsud Shayxzoda”, “Usmon Nosirning sungi kunlari” (“Usmon Nosir’s last days”), “Hamid Olimjon”, “Mirtemir” (though they did not approach a genre of novel, the author called them so), books such as “Mirtemir” by Otayor, “Uzbek yozuvchilari” (“Uzbek writers”) by Sobir Mirvaliev, “Namangan yozuvchilari” (“Namangan writers”) by Hamidjon Homidiy and Mahmudjon Mamurov, “Furqat” Abdurashid Abdugafurov, “Urkiq qadam” (“Resolute step”) by Asror Samad (devoted to Utkir Xoshimov’s creative work), “Information catalogue of the academic Aziz Qayumov’s “The works” (10 volumes)” by Saidbek Xasan, “Azixxon Qayumov maktabi” (“Azixxon Qayumov’s school”) by M.Imomnazarov and treatises in a number of creative portrait series printed through publishing house of literature and art after named Gafur Gulom. These books and treatises have great significance to develop biographic direction of the literary criticism. Consequently, we managed to see unknown aspects of our literature owing to the same biographical criticism, to come into creative laboratories of our writers and poets.

We want to note it especially that the whole activities were carried out in the basis of a conception called “Marxist methodology” both in critical essays and books as it seemed to express life a falsar in the artistic works created in the soviet period. These works were considered as criteria, as far as they made a contribution to progress of the socialism. It is possible to notice this thing in criticism of this period that it was required to realize life, psychology of a man together with a quality of critic-scholar as a writer himself did together and it is possible to say that the criticism attained it. Therefore, it was required that a critic must have a talent of occupation as a writer when he has stood between a reader and a writer. In the period of Independence the direction of the literary criticism underwent qualitative changes. These qualitative changes are followings:

1. The most principle of them is that the literary criticism got rid of superiority of the Soviet ideology. Freedom had an advantage both in the literary criticism as the whole creative-social spheres had, and also freedom appeared in a free thought, an expression of his own views, an analyze by comprising a work with life.

2. The phrases such as the working class, the peasant class, the stratum of intelligences

disappeared in the literary criticism as they were often in habit in the past, really the factor of a man occupied instead of them.

3. Views of a man of the period of Independence, his ideology, today’s urgent questions are being analyzed in the literary criticism.

4. Views to classical literature changed in the literary criticism, too. Religious motives were withdrawn in preparation for publication of examples of classical literature in the past; as a result the works of representatives of classical literature have been scanty. For example, works of persons whose dignity was a tsar or an official, were not published, if by chance they have been published, first of all it was said what stratum the same person belonged to and he was slandered fiercely. After the period of independence these views liquidated.

5. The Jadid literature which has lasted for nearly thirty years, have been slandered quite. Even, when works by Abdulla Avloniy, Sadridin Ayniy, Hamza were analyzed, a word Jadid has been not used in them, if by chance it was used, it was not in aspect of criticism. The period of independence presented a freedom in this sphere and the Jadid literature, Jadid ideology with its whole scale became to be studied.

6. The bibliographic indexes and sometimes the bibliographic literature began to appear in the direction of the literary criticism. It is essential point in science of literature, which helps to study works of writers and poets.

7. The approaches to historical novels have cardinally changed. There were a few historical novels in the Soviet period but it has been increasing to study of background among the writers since Independence period and according to it the criticism has been got rid of nihilistic views, too.

It is necessary to specify especially that gaining strength in generally in the process of literary life, the literary criticism influences on the development of literature; permanently it will develop by using and affirming something and denying other. And it is not possible that the critic, in turn, feels a pressure of an artistic material which has based on his own investigations and observations. Consequently, the critic does not only educate a writer, but he learns a literary experience by the writer. One of the most important tasks of the literary criticism is sensitivity realization of each renovation, by that he attracts readers and becomes authority among the writers and poets.

The fact is that, one of the wide spread problems in the genre of the literary criticism is subjectivism and dogmatism. On the one hand, the literary criticism has a laudation, which is busy with its problems, on the other hand there has a dogmatism been based on survival rules. Both the tendencies are factors which lead the genre of the literary criticism to a wrong way. Reviews and

## Impact Factor:

ISRA (India) = 1.344	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHIQ (Russia) = 0.179	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 1.042	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 2.031	

analyses based on laudations put a writer out of countenance, reviews and analyses based on dogmatism strangle freedom of a writer.

It is necessary not to forget that tasks and duties of the critic before the literary criticism will be insufficient in both conditions, as a result, both work and an author are harmed. It requires a great responsibility from the critic to subject to the literary criticism. Praising any laudation hysterically or searching trifling deficiencies in a definite work, perverting quotations from a work or interpreting with party, praising and abusing a work by mere words and conclusions lead to in authority of the critic. N.G.Chernishevskiy has pushed forward the conception titled "sincerity of the criticism" in its time. According to this conception, N.G.Chernishevskiy has put the following tasks before the critic: study, not to get lost before well-known persons and not to be charmed with their

fame, not to stain the literary life by toadying before officials. Justice and truthfulness must be head factor of thought of the critic [6, 257]. However, this speech of Chernishevskiy does not mean that the serious literary criticism must express its opinion to weak, insignificant works artistically. And these works give to the critic a chance to look round about a society, life, upbringing of penetration, psychology of a reader widely. "If, -V.G.Belinskiy writes, - there is everywhere peace and calmness, everywhere flattery and good nature, in this case, an opportunity to shamelessness, roguery, and ignorance is created: nobody exposes these deficiencies, nobody can tell bitter truth" [5, 70].

Scientific validity of arguments, the truth and veracity, publicity of thought define authority and prestige of the literary criticism in literary life.

## References:

1. Baxtyor Nazarov, Abdugafur Rasulov, Shoira Axmedova, Qurdosh Qahramonov (2012) Uzbek adabiy tanqidi tarixi. Tashkent. "Tafakkur qanoti", 2012.
2. Abdugafur Rasulov, Sharafali Sharafiddinov (2006) Tashkent. "Manaviyat", 2006.
3. Abdugafur Rasulov (2006) Tanqid, talqin, baholash. Tashkent. Academy of science of Uzbekistan "Fan", 2006.
4. Abdugafur Rasulov (2007) Badiiylik – bezavol yangilik. Tashkent. "Sharq", 2007.
5. Belinskiy VG (1953) The complete selected works. Voll.1, 1953. pp.70.
6. Chernishevskiy NG (1949) The complete selected works. Voll.2, 1949. pp.257.
7. El sevgan adib (2006) In opinion of Utkir Hoshimov's companions. Tashkent. "Mumtoz", 2006.
8. Sanjar Sodiq (1996) Suz sanati jozibasi. Tashkent. "Uzbekiston", 1996.
9. Sanjar Sodiq (2011) Haqiqat va adolat quyoshi. Tashkent. "Extremum Press", 2011.
10. Sanjar Sodiq (2008) Roman va tanqid. Tashkent. "Fan", 2008.
11. Sanjar Sodiq (2006) Mujizalar mujizasi. Tashkent. Academy of science of Uzbekistan "Fan", 2006.
12. Sanjar Sodiq (2013) Yangicha talqin mevalari. Tashkent. "Adabiyot uchqunlari", 2013.
13. Matyoqub Qushjonov (2012) Zamondoshlar xotirasida. Tashkent. "Muharrir", 2012.
14. Matyoqub Qushjonov (2006) Kungilda qolib ketgan gaplar. Zamondoshlar xotirasida. Tashkent. "Manaviyat", 2006.
15. (1992) Adabiy turlar va janrlar. Voll.1-2. Academy of science of Uzbekistan "Fan", 1992.
16. Abdulla Uluguv (2007) Acl asarlar sehri. Tashkent. Publishing house after named Gafur Gulom, 2007.
17. Abdulla Uluguv (2007) Yangilanish ehtyoji. Tashkent. Academy of science of Uzbekistan "Fan", 2007.
18. Muhammad Quronov (2008) Biz anglayotgan haqiqat. Tashkent. "Manaviyat", 2008.
19. Bahodir Rahmonov (2004) Uzbek adabiy tanqidchiligi. Tashkent. "Yangi asr avlod", 2004.
20. (2011) Uzbek adabiy tanqidi. Tashkent. "Turon iqbol", 2011.
21. Dilmurod Quronov (2006) "Adabiyot nadur" yoki Chulponning mangu savoli. "Zfrqalam", 2006.
22. Qozoqboy Yuldoshev (2006) Tiniq suz. Tashkent. "Yangi asr avlod", 2006.
23. Uzoq Juraqulov (2006) Hududsiz jilva. Tashkent. Academy of science of Uzbekistan "Fan", 2006.

