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Uktam Khaytbayevich Begimov  
Urgench State University  
PhD student  
[suhandon@mail.ru](mailto:suhandon@mail.ru)

## THE PLACE OF MATYAKUB KUSHZHANOV IN THE STUDY OF OYBEK'S CREATIVE WORKS

**Abstract:** This article highlights place of Matyakub Kushzhanov, who has an important role in the Uzbek literature and literary critics, in the study of Oybek's creative works with the help of his article so-called "Thoughts Left in the Soul" and comments from other published books.

**Key words:** a critic, the study of Oybek's creative works, style, prose, poetry, lyrics, conflict, intellectual dandysm.

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### Introduction

One of the most productive and influential scholars in the history of Uzbek literature during the second half of the last century and the first decade of this century is definitely Matyakub Kushzhanov (1918-2005). Many as a versatile person - literary critic, writer, and an individual, have recognized him. The foregoing features give a way to the dominance of the masterpieces according to the core meaning and genre of the work he created. However, they all unite with the "self" of M. Kushzhanov.

M.Kushzhanov is one of the figures that served to the spirituality of the people even after his death. His books and brochures so-called "Ko'ngilda qolib ketgan gaplar" ("Thoughts Left in the Soul", 2006), "Armon" ("Discontentment", 2007), "Jayhun jilolari" ("Glosses of Jayhun", 2008) reached the hands of readers with the efforts of his apprentices and his wife Rahima. Then, we want to discuss one of these books - "Ko'ngilda qolib ketgan gaplar" ("Thoughts Left in the Soul"):

Observing the creative works of M. Kushzhanov, we can see that he commented on some writers on the go, while he paid great attention on others. For nearly sixty years, he observed Muso Toshmhammad o'g'ly Oybek's creative works. However, he had not yet said all about him, or he could not do it, because the

dominant ideology and time did not allow it. This disorientation in the heart moved into "Thoughts Left in the Soul". This book consisting of four articles, which are "His personality is a homily, his creative works are a lesson", "Rereading "Blessed Blood..."", "Navoi The Great in the Image of Oybek", "Why did I Choose Oybek?", is so immersed in the opinion of Oybek that we can witness the scientist's long research from "Oybek to Oybek." After all, M.Kushzhanov began to use his pen to write on Oybek and put a title with Oybek at the end of his last pages. It is true that opinions and analyses were put forward about Oybek before him. However, M.Kushzhanov initiated a new page in the study of Oybek's creative works with his own specific style, analysis and interpretation.

### Analysis of Subject Matters

M.Kushzhanov admires Oybek as both a human and a creator. The opinion "analyzing some heroes in Oybek's works comparing the writer's personality, biography" [1,230] means to associate the works with the real truth, as well as his admiration towards the personality of the author.

Being a scientist is a process that goes with science. First, knowledge is obtained. Through this knowledge certain views are formed. When this

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concepts are approved by most people, these theories turn into laws. Then we put any example of creation in that theory template. However, observing the history of the literature, we find out that the template was not always created first, and then a work of art. There were some times that initially, the creative work appeared and then their templates were created.

What is the role of Oybek in M.Kushzhanov's life? To answer this question, we get the following answer: M. Kushzhanov's theoretical legitimacy is based on Oybek's fiction, that is M.Kushzhanov's scientific methodology takes its taste from Oybek's thought-wellhead. The scientist's assertion proves our opinion: that he was "delighted by the analysis of his writings and by means of them he strengthened his own aesthetic views" and "his works were measurable to me." Which of your own books do you find the most satisfying? To this question asked by the literary critic N.Rahimjonov, M. Kushzhanov responds as follows: "My book "Oybek's Skill" has opened the way for me in literature and has set my direction. Because of this, I was convinced to do something about literary science and to say something in literature" [2,95].

"Style - selfness. Style is an inward image of the character. The style is, in a way, destiny. There is the connection between the first scientific and creative steps and the last steps of famous people... Matyakub Kushzhanov brought the problem of character to the Uzbek literature. He studied dozens of writers, poets creativity in terms of the character" [3,201]. Indeed, "the level of development and power of skill of any time, any folk literature are determined in neither the amount of the writer, nor the number of books published, but in which characters live in the pages of a book and the number of "literary people" [4, 75]. Thus, we can say that Oybek's creative works served as a school in the formation of critic's scientific style and the specific location in the Uzbek literature.

In addition, while ideological pressure from the thirties prevented the creation of great novels in the literature, Oybek continued to develop "damaged novel genre"(by M. Kushzhanov) by writing and publishing "Blessed Blood" and perhaps, Oybek's personality has always played a role in M. Kushjonov's life.

M. Kushzhanov analyzes Oybek's artistic work in the line of the lyric → the poem → the novel, emphasizing the broadening of the writer's imagination in this direction, increasing the artistic skills and aesthetic appeal of the work. In general, compact and deep meaningful lyrics is broadened with the relationship between a particular plot and author. In this creative process, growing personality of Oybek is a dynamic character. At the same time, M. Kushzhanov draws attention to the persistent and continuing aspects of Oybek's character, which proves that the writer is a great talent: "From his first works, he could adequately represent the social status of each individual as an artist" [5,23].

## Research Methodology

In general, M. Kushzhanov is generally known as a researcher of prosaic works. Because he focuses on the problem of artistic skill, the hero and the character. Observing Oybek's works, he concludes: "By the genre, Oybek's poetry differs from that of other poets. He is a master of big plots, sharp conflicts, and great stories. That is why he, as a poet, was more interested in creating poems than small lyrics. Even some of his lyrics can be called as small poems" [6,8]. Therefore, the scientist focuses on "lyrics with plot", poems and novels by excluding "small lyrics" in analysis.

Literary scholar Dilmurod Kuronov, in his book "The Fundamentals of Literary Theory", focuses on the lyrics and its genres, distinguishing between the performance lyrics, the personal lyric, the meditative lyric, and the descriptive lyric [7,394]. If we follow the theory, M. Kushzhanov refers to as "lyrics with plot," we can call it a descriptive lyric. In short, "the three essential qualities of the poet are what distinguish him. These are the breadth of knowledge and worldview, the dominance of thought in the interplay of emotions and thoughts, and the tendency for lyric-epic imagery" [8,8]. In his article "Blessed Blood", included in the book "Thoughts Left in the Soul", the critic says that the times have changed, that the regimes have been changed, and that ideological principles have been revised and he look at the work from a modern perspective. First, he pays attention to that Oybek strove to make the early 20th century more social and broader than previously thought, and secondly, to the natural development of the novel as a direction against colonial politics, not the October Revolution. Thirdly, although the "Past Days" and "Night and Day" were repressed, the universal texture of "Blessed Blood" was created in a live place, but the creativity of these predecessors was reflected in the artwork.

One of the most important things that apprentices of Matyakub Kushjonov appreciate is that his writings have no academic or abstract nature. No matter how scientific his data is, they do not go far beyond the popularity and nationality of literature, meaning that anyone who reads his books can easily absorb this knowledge. Some of the common nonsense, dry-to-ground rhetorics, and scientifically speaking, "intellectual dandyism- scientific tricks" are not observed in this critique. Specifically, the article "Navoi The Great in the Image of the Great Oybek" discusses the novel "Navoi". This article provides information on the period of creation of the work (1944), genre (novel), type (historical), experience in writing such works up to this time (A. Tolstoy's novel "The Great Peter I"), examples of such novels in Uzbek and world literature (by Mukhtar Avezov "Abay's Way", works by O.Yakubov, P. Kadyrov), theoretical information on genre of historical romans.

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In this regard, we note that historical novels were divided into two types:

1. Real historical works, in which included famous historical figures and events- "Navoi", "Ancient World", "Starry Nights", "Pass of the Generation";

2. Historical works, which there are no known historical figures in the center of the work, but only historical points, such as "Peaceful Don", "Past Days", "Scorpio from the Chancel".

We can see that Matyakub Kushzhanov's classification of historical works and novels in this way can, in some sense, serve as the basis for further study of this theoretical concept in literary studies. For example, literary critic Sanjar Sodiq gives an overview of historical novels in his book 'Thirty Days of Creativity', which develops Matyakub Kushzhanov's ideas and gives a brief overview of such historical novels as historical-biographical, historical-psychological, historical-philosophical and describes the book "Ancient World" by Odil Yakubov as an example of historical polyphonic novel in detail. We can observe that the examples and comments given in the works of M. Kushzhanov are presented in such a way that the reader is illuminated by a vague notion. This statement adds clarity to the power of the poetic art of poetry, as if it were a symbol of some kind of ambiguity.

In addition, there are some understandings that of under M. Kushzhanov's spotlight. One of them is conflict. In addition to familiarizing ourselves with the conflict in the work he is analyzing, we also encounter a conflict between a particular work or the object, or more specifically, the scientific and intellectual conflict. In the evaluation of many works of art of the last century, Uzbek scientists are divided into three groups: 1) supporters; 2) accusers; 3) neutrals.

Musa Toshmuhammad ogly Oybek's novel "Navoi" was also in the discussion center. Some people who think that the ideology of the sand-like structure of as a pyramid, threw black mud to the literature and creators. So many maple trees (great authors) on the literature garden have been uprooted and replaced with ideological "flowers", which genuinely puzzles the literary people. After the publication of the novel "Navoi", it was translated into Russian and other fraternal languages and became a victim of worship to the individual, even though it was awarded the State Prize in 1946. A. Niyazov and B. Fayziyev were in the second group above and had a conflict with the first group. Sometimes personal ambition is in conflict with the purposes of literature, which is a world of beauty. The ones "who became poets by selling Kadiri", and who laughed with joy when Chulpon and Fitrat were killed, were pulled off like weeds from the literature now. However, the defects they left behind may still be stored in the memory for many years. Sometimes a single word, one verse; one lyric, a certain work, someone's

destiny, a newspaper article, an artist's painting, or a natural picture can act as a catalyst for a person to enter the literary world. Despite his studies at the Philology Faculty and when his friends said, "You can be a philosopher, but not a literary critic", M. Kushzhanov attended at a great meeting with Oybek in the Writers' Union (summer, 1949). The impression that comes from this meeting draws his from the world of philosophy to the world of humanities - literature. Here is the magic, power of literature! In any case, the philosophy that is difficult for others to understand has become one of the key parts of the literary life that has served to unlock literature. This science brought him closer to the Russian rebel democrats, in particular V. Belinsky. Serious study of V. Belinsky's work has shaped M. Kushzhanov's method of analysis and interpretation. "After reading his article about one particular work, I came to understand the meaning of the analyzed text 2-3 times more clearly and than when I read the work itself. This fact made it clear to me what the role of the critic was in the analysis of the work,"-the scientist recalls.

M. Kushzhanov, who started research in Belinsky as a postgraduate student of social sciences in Moscow, had his own vision and begins to investigate what he intends to do with scientific work: "If I do and defend my dissertation on Belinskiy and get my PhD, what can I do for in particular Uzbek literature? [5,38] ". Here's why he chose Oybek. In the end, his decision changed. He analyzed his favorite Oybek's works in the style of Belinskiy. He was recognized by Russian scholars Preshkov, M. Khrapchenko, V. Novikov, I. Chyornoutsan, the Uzbek theorist and critic Izzat Sultan, and was named "Belinsky of Uzbekistan".

"Well, what did Matyakub Kushzhanov discover in the field of the study of Oybek?" In fact, following the books of the literary critic H. Yakubov required a great deal of responsibility in this regard. It was not enough for the talent of the critic to do the work alone. He needed extra hard work, a great taste, and a thorough theoretical knowledge "[9,115].

### Analysis and results

M. Kushjonov has been working with Oybek since his student years. He defended his diploma on the novel "Winds from Golden Valley". As the years went by, it became clear that by that time the criteria for measuring the actual scientific progress had changed. He realised to compute scientific and theoretical laws and artistic skills rather than ideology and the proximity to politics. As has been rightly stated, "the emergence of a discrepancy in the literary criticism of that has created a communist ideology with a scientific objectivity appears in his creative work" [3,212]. Critically, in his scientific work, he praised Oybek's skills in the creation of the novels "Blessed Blood" and "Navoi" with great pathos, and he did not hesitate to admit the shortcomings of

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"Winds from Golden Valley". It was not a stone-throwing to Oybek, but a respect for science, and to call the creation of works as his previous novels. After all, he consulted with his mentors, Khrapchenko said: "For a real artist-writer, it is the same as that of a critic. Even criticism is good for him. The scientist's view on that "articles are a means to clarify the personal relationships between the writer and the critic ... the decline of social responsibility" [2,104] indicates that his own personality has become a critical criterion. In general, it is impossible to underscore his skills in the creation of literary portraits, as the work of M. Kushzhanov is observed. Large and small literary portraits of such scholars as Abdulla Kadiri, Sadridin Aini, Abdullah Kahhor, Izzat Sultan, Sharof Rashidov, Kudrat Hikmat, Odil Yakubov, Pirimkul Kadyrov, Shukur Kholmiraev, Abdulla Aripov and Oman Mukhtar are of the essence of this genre. You will see that it was written in a spirit of goodwill. In particular, his portraits of Oybek, "Lover of Elegance" and "Thought left on the Soul" and his five books in Uzbek and Russian, were a milestone in the field of

the study of Oybek. "A great deal of research, such as monographs, scientific and biographical essays, and portraits has been done on Oybek's life and work. The main difference of M. Kushzhanov's work is that he created a literary portrait of Oybek in general. It also shows the writer's creativity, and the heroes in his works are embodied in the fullness of the character that the common reader has not noticed." [10,201]

In conclusion, national pride plays a very important role in human development. M. Kushzhanov has always loved Oybek's personality and creativity and was proud of him. He loved Oybek with his flaws and failures, his mistakes and his talents that make up Oybek phenomenon. In the case of these two great figures, we can see that a scientist's life is not enough to study, analyze, and create his own interpretation on a particular creator. But the analysis and interpretations created by him can serve as a source of information for the younger generation seeking literary studies. Therefore, the scientific legacy of Matyakub Kushzhanov is the most important step in understanding Oybek.

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