

THE ROLE OF LITERARY CRITICISM

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Abstract. Research on the history of Uzbek literature is still being continued today. It is known that today has put on the agenda the need to change the attitude to our past heritage, the need for a new scientific interpretation of a number of literary events, facts, the fate and activities of creative people. So, the students who are taking lessons today have a huge and difficult and honorable task to study the history of our national literature scientifically and to create a new "History of Uzbek Literature".

Keywords: literary criticism, verbal criticism, Uzbek literature, literary studies, literary process

Literary criticism aims to study the problems of the current literary process, to analyze and evaluate newly created works (as well as works created in the past) from the point of view of today. Sometimes, people who are far from literary studies, as a consequence of understanding the word "criticism" in a narrow sense, have the idea that literary criticism deals with finding flaws in artistic works and "criticizing" creators. This is a misconception. After all, the word "criticism" actively used in our language means "examining, analyzing, evaluating the negative and positive sides, achievements and shortcomings of an action, activity, work, teaching, etc. from a certain point of view." is explained in the form It is worth noting that the explanation of the words "criticism" used in Russian and "criticism" used in English is similar: in the dictionary of S. Ojegov, the first meaning of this word is "to analyze something in order to evaluate it, to discuss. As we can see, "criticism" is not to look for flaws, but to discuss for the purpose of evaluation.

Literary criticism is a field of literary studies that directly intervenes in the current literary process. Literary criticism differs from other fields of literary studies in a number of aspects, which are explained by its nature, specific goals and tasks. Literary criticism combines aspects of literary studies, fiction and journalism. It is known that a literary-critical work is written not only for scientific circles, but for a much wider audience. Accordingly, his language is scientific and popular language. Moreover, when talking about a work of art, a critic thinks not only through concepts, but sometimes also through images; relies not only on logical, but also on emotional observations. A critical reader who thinks about a work of art and evaluates it from today's point of view also has a direct impact on the public. At the same time, the opinions of the critic analyzing the work of art are based on the theory of literature, the achievements of the science of literary studies. All this makes literary criticism a phenomenon between literary studies, fiction and journalism.

The first buds of Uzbek literary criticism can be traced back to tazkiras. Experts also emphasize that there was "verbal criticism" in elegant gatherings typical of the literary process of the past. However, the formation of a new type of Uzbek literary criticism in the current sense also dates back to the end of the 19th century and the beginning of the 20th century. The formation of a new type of literary criticism took place in connection with the formation of the national press. M. Behbudi, A. Fitrat, H. Muin, prominent representatives of Jadidism, as well as V. Mahmud, Cholpon, who entered the field of literature under the influence of Jadidism, have made great contributions to the formation of Uzbek literary criticism. Uzbek literary criticism has followed a complex path of development. In this way, he suffered serious losses from non-scientific, non-literary dogmas such as "vulgar sociologism", "partisanship", "classism", "non-conflict theory". It should be noted with regret that literary critics such as O. Hashim, S. Husayn, M. Solihov, and creators such as H. Olimjon, Uygun, K. Yashin, a number of literary and critical works are not for the development of artistic thinking, but rather for real words. The damage of art served the ruling ideology of the authoritarian regime, and that is why they are completely obsolete today.

Research on the history of Uzbek literature is still being continued today. It is known that today has put on the agenda the need to change the attitude to our past heritage, the need for a new scientific interpretation of a number of literary events, facts, the fate and activities of creative people. So, the students who are taking lessons today have a huge and difficult and honorable task to study the history of our national literature scientifically and to create a new "History of Uzbek Literature".

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Conclusion

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