



---

## LITERARY REVIEW GENRE AND ITS DEVELOPMENT AT THE BEGINNING OF THE 20TH CENTURY

Jamolova Zilola<sup>1</sup>

*Bukhara State University*

---

### KEYWORDS

literary criticism, critic, literary review, genre, analysis, interpretation, review article, literary review, review, reviewer, literary problem

---

### ABSTRACT

The article discusses the role of the literary genre of the 20th century. One of the active genres of literary criticism, the history of literary criticism in Uzbek literary studies has been studied. The literary works of the literary scholar and critic A. Sa'di, who contributed to the development of this genre, are analyzed and their important aspects for today's era are shown.

2181-2675/© 2023 in XALQARO TADQIQOT LLC.

DOI: 10.5281/zenodo.10035196

This is an open access article under the Attribution 4.0 International (CC BY 4.0) license (<https://creativecommons.org/licenses/by/4.0/deed.ru>)

---

<sup>1</sup> Researcher of Bukhara State University, Bukhara, Uzbekistan

## INTRODUCTION

Current literary criticism criticizes and evaluates modern works of art in terms of people's life, its current needs and demands, identifies their merits and defects, helps writers' creative growth and the development of literature. Literary criticism uses different genres and forms to fulfill these tasks. Genres such as review, literary review, literary-critical article, literary portrait, badia, memory-memoir, critical-biographical essay, scientific-biographical research are very active, contribute to the growth of literary-critical thought, and are widely used in Uzbek literary criticism.

If we look at the history of Uzbek literary criticism, it can be seen that a number of its genres began to form and different examples were created at the beginning of the 20th century. Along with such genres as reviews, articles, literary portraits, literary reviews were also created and were active in the literary process of that time.

The main part. New forms of expression of literary and critical views appeared at the end of the 19th century and the beginning of the 20th century. Because in this period, a printing house, a new type of school-gymnasium, etc. were opened in Turkestan.

Newspapers began to appear in Uzbek, articles and reviews were published. In addition, at the beginning of the 20th century, a number of magazines-magazines began to appear. On these pages, articles on literature of various levels were published, debates and discussions were organized. It should also be noted that most of the literary-critical articles created at the beginning of the 20th century were publicistic in nature. Among them, there were few written about Uzbek poets, most of them consisted of references about Russian writers A.S. Pushkin, N.V. Gogol, I.S.

The newspaper "Turkestanskije vedomosti" also put forward some ideas about the future appearance of Russian literature in the 10s of the 20th century. The first example of a review article in Uzbekistan was published for the first time in the newspaper "Turkestanskije vedomosti" in 1910. This is an article entitled "Life and Literature of 1909" and aims to introduce the people of Turkestan to the Russian literary situation in 1909.

Despite its youth, literary criticism played an active role in the literary-historical process in the 20s of the 20th century. He raised many main issues related to the development of the literature of this period, discussed about the literary characters, writers and their works, gave them the correct assessment and thus influenced the correct development of the literature. In this regard, the genre of literary reviews, like reviews and articles, also showed activity.

"In the literary overview, the general views on the studied literary phenomenon are described, the literary arguments related to that literary phenomenon are summarized on the basis of consistent practical-aesthetic logic, and certain general conclusions are reached" [1,68]. The process of creating literary images with such characteristics has begun.

In the history of Uzbek literary criticism, it is possible to note among the first literary-critical reviews articles such as "A view of six years of Uzbek literature" (1924) by the literary scholar Ashurali Zahidi, "Six years of Uzbek poetic literature" (1924) by A. Sa'di.

About the literary views of A. Sa'di. Uzbek criticism began to develop rapidly at the beginning of the 20th century with the development of the press. Literary critics and artists such as V. Mahmud, Ain, Cholpon, Fitrat, A. Qadiri, A. Sa'diy made an important contribution to the formation of literary criticism genres with their works. Among them, A. Sa'di was famous as one of the critics who significantly contributed to the enrichment of several genres belonging to the system of genres of Uzbek criticism, at the same time, we would not be wrong to say that he is one of the founders of the literary review genre in Uzbek criticism. Reviews such as "Uzbek Young Poets", "Uzbek Poetic Literature in Six Years" are considered to be the first examples of this genre of criticism.

In the first half of the 20s, A. Saadi was one of those who appeared mainly as a critic. He was one of the first in Uzbek criticism with his articles such as "October change and Uzbek literature" ("Turkistan", 1922, November 7), "Uzbek young poets" ("Turkestan", 1923, December 10) and the study of Uzbek literature of the new era. started his work (albeit with certain shortcomings)" [8,279]. This opinion also confirms that the first review article in Uzbek literary studies belongs to the pen of A. Sa'di. A. Sa'di's review "Uzbek poetic literature in six years" was written in 1924, in which he examined the 6-year path after the coup and analyzed the literary works of the period: Uzbek poetic literature of the next six years will grow on the way to become the people's. At the same time, Saadi, as a scientist of his time, cannot leave the spirit of the time in his articles and reviews. This is especially evident in his thoughts that "This literature is a revolutionary poetic literature that has expanded towards the poor working people", although these thoughts were considered correct for that time, today it is seen that A. Saadi followed the path drawn by the ideology of the time. The scientist evaluates the works of active artists of that time, such as Hamza, A. Qadiri, Fitrat, Botu. It is true that, while thinking about Hamza's work, the scientist gives examples from his revolutionary poems and analyzes them, but tries to correctly assess the work of the poet. But some of his thoughts about Hamza still attract attention because they are not outdated.

In the review article written by Professor A. Sa'di in 1933, "About the first creative pens of the young generation", the creativity of young people is mainly analyzed. "While summarizing the work of young people, A. Saadi wrote about three poems of Zulfia ("Cotton", "Pioneer", "Kolkhoz kizi") included in the collection of poems of amateur poets entitled "The Third Link": "These poems also show that this pen was a fast-growing artist, a pen with the ability to grow quickly." In fact, this prediction of

A. Sa'di turned out to be correct - the creativity of the young poet grew rapidly" [14,4]. These comments clearly show that the literary scene entered the process of formation at the beginning of the 20th century, in which the active critic of his time, A. Sa'di, played a big role. A. Qadiri's works are also analyzed in the literary review. A. Sa'di's comments about A. Qadiri deserve attention. He describes Abdulla Qadiri as a young and powerful writer who is a master of stories, especially comic stories. He wrote that "this talent has contributed greatly to the rise of Uzbek literature, and founded the novel genre in Uzbek literature with

the novel "Past Days" published in "Inqilob" magazine.

A. Saadi, showing the connection between Turkish and Uzbek literature on the example of Cholpon's poems, rightly commented that "even though it is under the influence of the Ottomans in terms of spirit and tone, it (i.e. Cholpon) has its own special style of language."

In his review article "Young poets of Uzbekistan", Munaqqid gives a wide place to the works of nationalist writers and poets: "Behbudi is the father of Uzbek literature, the first editor, Fitrat is the chief scholar of young Uzbek literature... This romantic poet, imbued with the romantic spirit of the new Ottoman and Iranian literature, has a wide range of love poems. opened the way. While Navoi and Babir had love hidden under the veil of imagination, Fitrat opened the door to the worldly love of the East and sang love poems to women," he writes.

The fact that Fitrat is regarded as the chief scientist of young Uzbek literature is seen in his language and style. He believes that his greatest contribution to the birth of young Uzbek literature is in language and style, and that he did not succumb to the influence of Chigatai literature. It seems that A. Saadi tried to give a correct assessment of Fitrat's work. At the same time, it strives to correctly define a number of leading genre features of the literary object for the period. A critic helps both the writer and the reader with his work, regardless of genre. He should not stay within the framework of the work taken as an object, but should reveal new ideas and attract the attention of writers and readers to these ideas. The examples we have given clearly show that the same feature is the priority in A. Sa'di's literary works.

Conclusion. In the 20s of the 20th century, critics such as K. Tregulov, V. Mahmud, Ain... addressed this genre and raised literary problems important for that time. For example, the critic Kashshof Tregulov in his review entitled "On the road to health of our elegant literature front" points out the schematic images in Sh. Sulayman's poetry, the lack of consideration of the psychological mood and mental state when describing the life of the lyrical hero, and the fact that the breath of the present time is not felt. At the same time, there are many shortcomings related to the era in his gallery. For example, the call to artists to vividly and deeply portray the image of freed Uzbek women and red soldiers is an example of our opinion.

In his review article "Young poets of Uzbekistan", Munaqqid gives a wide place to the works of nationalist writers and poets: "Behbudi is the father of Uzbek literature, the first editor, Fitrat is the chief scholar of young Uzbek literature... This romantic poet, imbued with the romantic spirit of the new Ottoman and Iranian literature, has a wide range of love poems. opened the way. While Navoi and Babir had love hidden under the veil of imagination, Fitrat opened the door to the worldly love of the East and sang love poems to women," he writes.

The fact that Fitrat is regarded as the chief scientist of young Uzbek literature is seen in his language and style. He believes that his greatest contribution to the birth of young

Uzbek literature is in language and style, and that he did not succumb to the influence of Chigatai literature. It seems that A. Saadi tried to give a correct assessment of Fitrat's work. At the same time, it strives to correctly define a number of leading genre features of the literary object for the period. A critic helps both the writer and the reader with his work, regardless of genre. He should not stay within the framework of the work taken as an object, but should reveal new ideas and attract the attention of writers and readers to these ideas. The examples we have given clearly show that the same feature is the priority in A. Sa'di's literary works.

Conclusion. In the 20s of the 20th century, critics such as K. Tregulov, V. Mahmud, Ain... addressed this genre and raised literary problems important for that time. For example, the critic Kashshof Tregulov in his review entitled "On the road to health of our elegant literature front" points out the schematic images in Sh. Sulayman's poetry, the lack of consideration of the psychological mood and mental state when describing the life of the lyrical hero, and the fact that the breath of the present time is not felt. At the same time, there are many shortcomings related to the era in his gallery. For example, the call to artists to vividly and deeply portray the image of freed Uzbek women and red soldiers is an example of our opinion.

Creative activity in the field of literary criticism grew, many important issues of the literary-historical process were in the center of attention of literary criticism. It is a characteristic feature of the period, and the literary view, in which the genres of criticism played an important role, is also seen as an active genre in this process. But by the end of the 30s, as a result of the rise of the cult of personality, the decline of for the East to really wake up, to remarry to a real man in the true sense, and to get rid of the old corrupt life, literature and poetry, stage and theater are the first factors that influence it. It is known to all of us. Especially, beautiful literature and poems are the emotional guides of the people, they can drive all the emotions of a people to the desired sides and connect them to the desired points" [12,49]. It can be seen that these views about beautiful literature have not lost their appeal even today.

In his review article "Young poets of Uzbekistan", Munaqqid gives a wide place to the works of nationalist writers and poets: "Behbudi is the father of Uzbek literature, the first editor, Fitrat is the chief scholar of young Uzbek literature... This romantic poet, imbued with the romantic spirit of the new Ottoman and Iranian literature, has a wide range of love poems. opened the way. While Navoi and Babir had love hidden under the veil of imagination, Fitrat opened the door to the worldly love of the East and sang love poems to women," he writes.

The fact that Fitrat is regarded as the chief scientist of young Uzbek literature is seen in his language and style. He believes that his greatest contribution to the birth of young Uzbek literature is in language and style, and that he did not succumb to the influence of Chigatai literature. It seems that A. Saadi tried to give a correct assessment of Fitrat's work. At the same time, it strives to correctly define a number of leading genre features of the

literary object for the period. A critic helps both the writer and the reader with his work, regardless of genre. He should not stay within the framework of the work taken as an object, but should reveal new ideas and attract the attention of writers and readers to these ideas. The examples we have given clearly show that the same feature is the priority in A. Sa'di's literary works.

Conclusion. In the 20s of the 20th century, critics such as K. Tregulov, V. Mahmud, Ain... addressed this genre and raised literary problems important for that time. For example, the critic Kashshof Tregulov in his review entitled "On the road to health of our elegant literature front" points out the schematic images in Sh. Sulayman's poetry, the lack of consideration of the psychological mood and mental state when describing the life of the lyrical hero, and the fact that the breath of the present time is not felt. At the same time, there are many shortcomings related to the era in his gallery. For example, the call to artists to vividly and deeply portray the image of freed Uzbek women and red soldiers is an example of our opinion.

Creative activity in the field of literary criticism grew, many important issues of the literary-historical process were in the center of attention of literary criticism. It is a characteristic feature of the period, and the literary view, in which the genres of criticism played an important role, is also seen as an active genre in this process. But by the end of the 30s, as a result of the rise of the cult of personality, the decline of creative activity in the field of literary criticism, as well as in the whole literature, is shown.

It seems that literary and critical reviews are of great importance in the development of literature and in intensifying the literary process. At the same time, the opinions created during this period show that every opinion has a deep logical root, and that it is necessary to have reasonable, scientific and theoretical discussions. Therefore, the high influence on the development of literature, the literary process, and the special place of literary objects in literary criticism clearly indicate the need to study them from a scientific and theoretical point of view.

## **REFERENCES**

1. Akhmedova Sh. Genres of Uzbek literary criticism. Tashkent. 2008.134 p.
2. Akhmedova Sh., Kahramonov Q. The happiness of true science. Tashkent. "Nowruz" 2015.
3. Akhmedova Sh. N. PROGRESS OF PORTRAIT WRITING IN THE PERIOD OF GLOBALIZATION IN LITERARY STUDIES // Russia-Uzbekistan. International educational and socio-cultural technologies: vectors of development. - 2019. - S. 12-14.
4. Akhmedova Sh. N., Norova N. ABOUT DEVELOPMENT AND CHARACTER OF THE GENRE OF REVIEW // International scientific journal. - 2016. -- P. 37.
5. Axmedova Sh. N. DEVELOPMENT OF PORTRAITS IN UZBEK AND FRENCH LITERATURE // International Journal of Word Art. - 2020. - T. 6. - №.3.
6. Davronova S. EASTERN AND WESTERN LITERARY TRADITION IN THE

MODERN UZBEK NOVELS //World science. – 2016. – Т. 4. – №. 5 (9). 32. Sharipova L. Literary yor-yor //Scientific Bulletin of Namangan State

7. Муродов Г. Н. Литературно-художественная общность романов Абдулла Кадири //Вестник Южно-Уральского государственного гуманитарно-педагогического университета. – 2012. – №. 2.

8. Назаров Б. Ўзбек танқидчилиги. Ғоявийлик, метод...Тошкент.1979. 290 б.

9. Назаров Б, Расулов А.,Ахмедова Ш.,Қаҳрамонов Қ. Ўзбек адабий танқиди тарихи. Тошкент. “Тафаккур қаноти”. 2012. 354 б.

10. Nasima Saidburxonovna Qodirova, “THE ANALYSIS OF IBRAHIM HAKKULOV IN NEW UZBEK LITERATURE”, IEJRD - International Multidisciplinary Journal, vol. 6, no. TITFL, pp. 152-157, Apr. 2021.

11. Norova N. B. CREATIVE ABILITIES OF THE ARTIST IN THE APPLICATION OF THE ART (ON THE EXAMPLE OF THE LYRICS OF OSMAN KOCHKAR) //Scientific reports of Bukhara State University. – 2020. – Т. 4. – №. 5. – С. 214- 221.

12. Раҳмат Мажидий. Истеъдод ва бурч. Т., 1974. – Б. 49.

13. Саъдий А. Олти йил ичида ўзбек шеърий адабиёти /Туркистон, 1924, 21 июнь.

14. Султонова М.Ижод саҳифалари. Т.”Фан”.1975. 4-бет.

15. Saidburhonovna K. N., Ne'matovna A. S. Style and skill: Critic’s artistic ability //International Journal of Innovative Technology and Exploring Engineering. – 2019. – Т. 8. – №. 9 S3. – С. 1245-1250.

16. Safarova H. “HAPPINESS IS THE FLAG LANGUAGE, FROM HAPPINESS I AM ALSO A TONGUE!”... ON THE EXAMPLE OF THE WORK OF THE POET SAMANDAR VOHIDOV //Конференции. – 2020. 29.

17. Qodirova N. S. SOME CHARACTERISTIC FEATURES, SKILLS AND STYLE OF THE LITERARY CRITIC //Web of Scholar. – 2018. – Т. 5. – №. 2. – С. 32-35.

18. Qurbonova Oltinoy Bekmurotovna, “WORD USAGE SKILL OF IBRAHIM GAFUROV”, IEJRD - International Multidisciplinary Journal, vol. 6, no. TITFL, pp. 180-185, Apr. 2021.

19. Kadirova N. S. CRITICAL STYLE AND GENRE DIVERSITY //Theoretical & Applied Science. – 2020. – №. 4. – С. 428-433. 30.

20. Khudoykulova M. A. THE DEVELOPMENT OF THE CONTROVERSIAL ARTICLE GENRE IN THE 20 YEARS OF XX CENTURY //Scientific reports of Bukhara State University. – 2020. – Т. 4. – №. 1. – С. 231-237.

21. Sharipova L. Literary yor-yor //Scientific Bulletin of Namangan State University. – 2019. – Т. 1. – №. 4. – С. 218-222.