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## CURRENT LITERARY PROCESS AND LITERARY CRITICISM

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### ABSTRACT

*The problems of the theory literature and literary criticism are one of the most pressing issues today. It is important to research and analyze the development Uzbek literary criticism in objective and content marking the problems of literary process. The article raises those problems.*

**KEYWORDS:** *Process, National, Pedagogy, Eternity, Factors, Periodizatsion.*

### INTRODUCTION

The literary process is a constant movement of literature that is constantly growing, developing, and renewing. When we talk about particular national literature, we mean the ongoing literary process, its achievements, the development of genres, its influence on the world's artistic thinking, its contribution. We refer to the period from the 90s of the XX century to the present day as the "Literature of the Independence Period." The literary process of this period is characterized by unique developments in artistic thinking, the perfection of genres and their diversity, the strengthening of individualization in the artistic representation of real reality, the expansion of opportunities to use the most advanced experiences and traditions of world literature. The history of literature, the theory of literature, and the attitude to literary criticism, the principles of its analysis and research, have changed radically. Today, the criteria of world literature measured and evaluated the level of development in the literary process. The novelties of the literary process, literary connections, and interactions in world literature are also reflected in our national literature. The specific course of the literary process in each national literature depends on the socio-political and economic life, cultural and educational conditions of each period. This feature can also be seen in today's literary process. The textbook "Fundamentals of Literary Theory" correctly describes the important internal factors of the development of literature: Inheritance in literature, adherence to traditions, The uniqueness of each national

literature guarantees that the national image is not lost. The development potential of literature based on a rich tradition is, of course, higher than others”[1, 434].

The literature of the independence period is developing with a rich experience accumulated in the history of our literature, a huge cultural and enlightenment heritage, and a deep sense of responsibility to inherit immortal national traditions. The literary process is in full swing on an unprecedented scale, with infinite possibilities and conditions. An important factor in this is, first of all, the attention and care paid to the creative people of our country, the great creative work carried out in our independent Motherland. The Writers' Alley has been built in the center of Tashkent, the Writers' Union has been provided with a new building with all amenities, creative schools are operating in the capital and regional centers, young artists are encouraged to become poets, writers, playwrights, and publicists. inspires, enriches the treasury of our literature with richly artistic works. Umarali Normatov, an old critic, commented on the positive changes in the current literary process: works based on the philosophy of existentialism, which artistically studies the strange feelings, qualities, and unconscious states beyond the subconscious, are also created, or similar interpretations take root. There are many absurd works and absurd heroes who show the absurdity of the life and work of a person who has been deceived by the vain ideas of this mortal world, with all its sharpness and tragedy, often in symbolic and figurative terms”[2, 5].

The novelty of the literary process is the birth of a work of art that has attracted the attention of the public, an important event in the development of artistic thinking. It is literary criticism to reveal the essence, aesthetic significance of this important event. Literary criticism is a barometer of the literary process. But while literary criticism should always be at the forefront of the literary process, we criticized it for lagging, failing to make accurate and aim assessments. Literary criticism is lagging in the scientific and theoretical study of qualitative changes in the literary process, emerging and emerging new principles, new principles of artistic reflection of reality. Literary criticism, in particular, lags the timely assessment of the works of artists who see reality from a different perspective and create works that are difficult for the reader to comprehend at once.

During the years of independence, most of the famous examples of world literature, hitherto unknown to Uzbek readers, were originally translated. Classical examples of modern literature have become the spiritual property of Uzbek readers. The contribution of the journal "World Literature" in the implementation of this noble work is significant. The works of J. Joyce, M. Proust, A. Camus, F. Kafka, stories, short stories, and novels translated from Japanese, Chinese, Iranian, and Arabic enriched the treasury of the Uzbek school of translation. Under the influence of these works, the Uzbek literature also increased the number of works with a new spirit, a new artistic interpretation of life and reality, which must be perceived through the subconscious. H.Dustmuhammad, N.Eshonqul, U.Hamdani, I.Sultan, A.Yuldashev, U.Yakub, and dozens of other talented writers created works with features of modern literature and presented them to readers. The stories, short stories, novels created by these writers also educate the reader, increase his level of understanding, feeling, and perception of the work of art. This is called receptive aesthetics in scientific language. But who cultivates and nurtures this receptive aesthetics? “Independence. Literature. A collection of literary-critical articles entitled "Criticism" contains many contradictory and contradictory views on this issue. Some advocate the principle

of "criticism for criticism", while others argue that literary criticism should help the public to understand the essence of the work, to cultivate its aesthetic taste. Well-known literary critic Ibrahim Gafurov expresses the following views on literary criticism, the role of literary criticism:

Criticism is not a matter of classification. Sorting is just one aspect of it. Another very important aspect is to explain based on aesthetic knowledge, to hold discussions (but not to make judgments), to make interesting comments, to make objective assessments and draw deep conclusions, to cultivate artistic taste in students "[3, 144].

The complex contains a variety of opinions about the current state of literary criticism, its struggling aspects, its weaknesses. He accuses his colleagues of bias, saying that criticism has diminished, that impartiality has been replaced by impartiality, and that critical articles written on a work do not go beyond praise and applause. Abduqayum Yuldash openly expressed his dissatisfaction with the position of today's literary criticism:

"I am not happy about today's criticism," he said. Perhaps it is difficult to find an actual work among the huge amount of literary waste that is constantly being published, or the Uzbek language is predominant, but it is becoming increasingly difficult to find serious analytical articles by our critics. 88].

The author, who is sympathetic to Dobrolyubov's views, concludes that "... criticism is, first, creativity, discovery, and naturally impartiality and truthfulness" [4].

The conversation on "The Voice of the New Generation" provided many useful insights into today's literary process and the problems of literary criticism. We can add the state of literary criticism to the sadly stated that it lags the literary process. We should also acknowledge that our leading critics are doing a lot of research on works of art that are an actual event in our literature and that objectivity and truthfulness are the principal features of many literary-critical articles. But when the quality, position, and level of literary criticism are taken into account, the amount of objection seems to be considerably greater than the amount of objection. Because, as A. Yuldashev noted, the changes in the literary process, the lack of literary criticism in the timely objective and objective assessment of works created with high talent. An in-depth analysis of the power of art and magic in *The Monkey-led Man*, *Poincaré*, and *Windy Night* will help to develop the reader's aesthetic taste. If the belief that "no, this is not the task of literary criticism" is followed, then criticism is for criticism.

Muhammad Ali's tetralogy "The Great Sultanate" is a huge monument of art created in the Uzbek literature of the independence period. Literary critic Damin Turaev has created a significant treatise on tetralogy. It explores the artistic features of tetralogical novels, the gallery of images, the artistic interpretation of historical truth, the aspects of the writer's skill. There are even cases when the artistic depiction of the historical period covered in the epic emphasizes the presence of modern styles, the appearance of subconscious currents. The scientific pamphlet helps the reader to understand the essence of the work. The literary-critical articles of many of our hard-working scholars on the changes and innovations in the literary process, the analysis of works emerging in a new way of thinking, confirm that literary criticism is steadily and constantly moving forward in fulfilling its historical mission. But it is not right to turn a blind eye to the problems of literary criticism today with this sense of satisfaction. In his conversation with Rahmon Kochkor, U.Normatov discussed the problems of literary process and literary

criticism in the journals "Jahon Adabiyati", "Sharq Yulduzi", "Yoshlik", "Uzbekistan Adabiyati va Sanati", and offered to hold regular literary and creative talks. activities should be strengthened. For the elite reader of modern literature, the idea of educating the elite reader is less accurate and well-founded. However, the conversation organized by R. Kochkor in 2015, no such serious debate has taken place since the debate. Literary criticism must always be responsive, combative, combative, and extremely intolerant of negative situations that overshadow the power of artistic thinking and magic. Then our literature, literary criticism will rise even higher.

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