

## ON THE NATURE AND POETIC CHARACTERISTICS OF THE LITERARY REVIEW GENRE

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### Abstract

The article reflects on the nature and poetic features of the genre of literary review, little studied in Uzbek criticism.

**Key words:** criticism, literary review, review, critic, epoch, title, scientific and literary thinking.

### Annotatsiya

Maqolada o'zbek tanqidchiligida kam tadqiq etilgan adabiy obzor janrining tabiati va poetik xususiyatlari haqida fikr yuritiladi.

**Kalit so'zlar:** tanqid, adabiy obzor, sharh, munaqqid, davr, sarlavha, ilmiy-adabiy tafakkur.

### Абстрактный

В статье размышляется о природе и поэтических особенностях жанра литературного обзора, малоизученного в узбекской критике.

**Ключевые слова:** критика, литературный обзор, рецензия, критик, эпоха, заглавие, научно-литературное мышление.

Genres of literary criticism as a separate system occupy an important place in world literary studies, including in Uzbek literary criticism. In this system, the period and the works created in it are analyzed and certain conclusions are drawn. Literary analysis is the theoretical study and description of literary materials - literary text. It focuses on the study, description and interpretation of the literary text. A literary review is a critical work that introduces the reader to the results of experiments, discussions, and ideas in several areas of the selected research object. The literary review played an active role in the literary-historical process. If considered in terms of the traditionality or originality of genres, the literary object is an original genre. It interprets and summarizes the artistic text more in terms of the unity of the content - the analysis of the aesthetic essence. It is a unique genre in terms of collecting, interpreting, summarizing, and making recommendations for the development of the literary text.

In world science, as well as in criticism, literary analysis is a useful and important tool for interpreting material. Literary reviews also systematize existing knowledge in the development of literature; collect information about the state of the problem, study the

literature, compare the opinions about the object from different sources; an overview of new knowledge showing the principles of development of this knowledge; to highlight new directions of research; performs specific tasks such as making recommendations for promising ideas.

### **Main part**

The formation of the literary image is related to the press, and in the beginning of the 20th century, this genre appears in the press first in a mixed form, and later with special features. The initial literature reviews were mainly classified into three groups. Reviews included in the first group: the general picture of Uzbek literature is analyzed; dedicated to creators and their works, more poetry is studied; were classified as reviews devoted to the issues of literary criticism. In this period, it seems that literary works were mainly created by literary scholars, writers, and critics.

As in literary criticism, the harmony of form and content of each genre does not affect its development. Therefore, every critic tries to make his critical work perfect both in terms of content and form. "Articles printed in the press consist of three parts: introduction, proof and its description, and conclusion.<sup>1</sup> Literary reviews consist of six parts: introduction, interpretation of the literary text, its description, showing its achievements and shortcomings, generalization and conclusion.

The object obtained in the articles is described first, then the content and essence of the issue is proved on a theoretical basis, and the opinion is summarized at the end. From this point of view, literary works have a similar structure. For example, if we look at the structure of Abdullah Qahhor's 1940 small-volume exhibition called "On False Facts" published in the "Sharq yulduzi" magazine, we can get an answer to the question of what the shape of the exhibition should be.<sup>2</sup> It has been shown that a literary review can be created in several ways, that is, a literature review can be written in several ways. In this regard, the main parts characteristic of the structure of literary objects that we studied in our research are as follows: 1. Explanation 2. Introduction 3. Main part 4. Generalization. 5. Conclusion 6. Recommendations. But our observations have shown that not all images may consist of the indicated 6 parts. M: some reviews (such as Khurshid Dostmuhammad's "Growing Thought", H.Karimov's "Artistic Expression of Self") are not recommended, and in some, instead of summarizing, the idea is summarized ( m: "New manifestations of our poetry" by Amin Umari, etc.).

Based on this, when creating an image, it is necessary to determine the topic that is the basis for it, rely on literary sources, edit and note, consider the problem (artistic text) from different angles, consistency and criticality in creating a text, structural thinking, reaction to the

<sup>1</sup> М.Хусаинов. Ўзбек совет бадиий публицистикаси.Т.Фан.1978.36-бет

<sup>2</sup> Қаҳор А.Сохта фактлар тўғрисида // Шарқ юлдузи.1991, 5-сон, 197-бет

comments of previous reviewers. to express, to have one's own views, thereby having one's own style, is undoubtedly the most desirable feature of a literary artist. And the use of new information in the overview increases its usefulness for further research.

## Discussion

Literary review is a theoretical study, taking into account that it is aimed at the theoretical study and description of scientific material, its model is given as follows: Formula: [description of the problem + authors studying the problem, who put forward one hypothesis + year of publication of the work]<sup>3</sup>. We recommend its second model as follows: The problem + its description + its place in the literary process + reaction to the authors studying the problem + those who put forward one hypothesis + analysis of achievements and shortcomings + generalization + conclusion + recommendations.

The composition of a literary review has its own characteristics and differs from the composition of other critical genres. When we observe the literary works created in Uzbek criticism, it becomes clear that their compositional structure is not the same. This shows that the critics are independent in their creative style and voice. Therefore, some reviews of critics are short and concise, and some consist of several sections. For example, M. Koshjanov's literary works are often monographic in nature and distinguished by their size. The literary review "Reconstruction and the Uzbek novel" proves our point. In R. Otayev's literary review "Depth, width, height" the complexity is noticeable. At the same time, the peculiarity of the compositional construction of the review is that at the beginning of the review, thoughts similar to the thesis of 5 parts representing its entire essence are stated.

It is necessary to analyze the scientific problem studied in all genres of literary criticism based on consistent logic, figurative spirit and strong passion, so that the critic's thoughts about the work of art become bright, and the style becomes clear and educated enough to reach the reader. This requirement also applies to literary works. Hamid Olimjon's literary collection called "Literature of the Uzbek people" is an example of reading and scientific-artistic thinking in the poet's emotional thoughts, taking quotes from Jami, Vamberi, reminiscences about the performance of Hamza's dramas on stage, excerpts from fairy tales, Fazil Yoldosh it can be seen in the presentation of pictures related to the epic of the brother's son. This method increases the interest of the literary image, it also shows the correlation between the title and the conclusion. This feature can be seen in the "Have we taken a step, then..." view. The review article ends with Abdulla Qadiri's thoughts: "We have entered a new era, so we should follow the innovations of this new era in every field..." This feature is clearly visible in the paintings of N. Khudoyberganov. For example, his review "Sources of enjoyable knowledge" ends with

<sup>3</sup> (неопр.). — [ISBN 9780761935896](https://doi.org/10.1007/978-3-319-35896-6)

the comments that "If ignored or rejected, neither artistic works, nor literary-critical articles, reviews, researches, which can be sources of enjoyable knowledge, will be created."<sup>4</sup>

Literary criticism is a synthesis of science and art, and it functions based on one side of science and the other side of art. In O. Sharafiddinov's literary review, it is necessary to highlight the quality of the critic's use of similes and figurative thinking. The figurative thoughts of the critic, likening poetry to a field of flowers, that each flower should have its own color and luster, have the ability to attract the reader's attention. "May colorful flowers grow in the dust of poetry"<sup>5</sup> This method is often found in N. Khudoyberganov: who doesn't know the saying, "The one who reads is the one who learns, the one who doesn't read is the one who is the one who doesn't learn"! In particular, if we only read, what if we can't hear what we read? What if what we hear harms us?<sup>6</sup> It seems that Hamid Ghulam made good use of rhetorical questions, sarcasm, and irony in his literary review "On the Cultural Levels of Our Young Writers".<sup>7</sup>

The examples we have given show that the critic paid great attention to consistency, internal logic, and taking into account the interests of the reader, along with showing the ability of figurative thinking. When we observe the literary works of some critics, it is noticeable that they use capital letters in the middle of the sentence in order to attract the attention of the reader. For example, this aspect is clearly visible in the book of the critic A. Bagirov, who created literary works in a more emotional and emotional form.<sup>8</sup> "It's interesting that we demand ideological-artistic perfection, truthfulness, naturalness and imagery from writers, we throw stones at them, but we have little approach to our own work product, i.e. critical articles and books, from the point of view of imagery. However, criticism, as mentioned above, is a unique art!"<sup>9</sup> Indeed, if there is no imagery in a critical work, it cannot interest the reader. These comments also clearly show that "Imaginary lyrical-publicistic spirit is one of the tools that increase the effectiveness of criticism" that attracts the reader. In this respect, it is natural that literary works have the same characteristics. But not all of them have this aspect, which can be considered as their defect. Due to the strong critical spirit in some reviews, critics also use sarcasm and sarcasm. For example, the literary review called "Kurash" by Fazil Taji, which we analyzed, is rich in irony.<sup>10</sup>

Using a quote. I. Gafurov begins one of his literary works dedicated to lyrics by giving an example of the story of a stranger from the fourth climate taken from the epic "Saba'i Sayyor".<sup>11</sup> At the same time, the critic pays great attention to comparisons in his research, including in his reviews.

<sup>4</sup> Худойберганов Н. Роҳатбахш билим манбалари // Китобда: Дилу тил сеҳри. Тошкент."Ёзувчи", 2002, 103-бет.

<sup>5</sup> Шарафиддинов О. Чаманзорда гул кўпайсин. Китобда: Биринчи мўъжиза. Тошкент. Гафур Ғулом номидаги Адабиёт ва санъат нашриёти.1979. 200- б.

<sup>6</sup> Худойберганов Н. Дилу тил сеҳри. Тошкент."Ёзувчи", 2002, 72-бет.

<sup>7</sup> Ҳамид Ғулом. Ёш ёзувчиларимизнинг маданий савиялари ҳақида // "Ёш ленинчи", 1940, 9-12-сонлар.

<sup>8</sup> Бағиров А. Олис, якин юлдузлар.// Ўзбекистон адабиёти ва санъати". 1987, 6 март. № 10.

<sup>9</sup>Худойберганов Н. Эҳтирос тўлкинлари. Тошкент.Ғ.Ғулом номидаги бадий адабиёт нашриёти. 1968. 327-бет.

<sup>10</sup>Фозил Тожи. Кураш. Адабий-танқидий обзор.//Қизил Ўзбекистон. 1936. 10.04.

<sup>11</sup> Гафуров И. Шеърят - изланиш демак. Тошкент.Ғ.Ғулом номидаги Адабиёт ва санъат нашриёти. 1984.141-бет.

## **Conclusion**

In short, in the literary review, regardless of its form, the reviewer pays attention to the issue of the future of critical literature: he sets himself the goal of in-depth analysis of real works, revealing positive principles, discovering the essence of innovations in the search of young artists. In literary reviews, scientific-theoretical analysis and making generalizations is a leading feature, but in chronological reviews, a lot of attention is paid to chronology, in genre reviews, to the development of genres, and in thematic reviews, scientific-theoretical conclusions are made based on topics, but Often, as mentioned above, the phenomenon of synthesis takes precedence in the views.