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DEVOTEES OF KNOWLEDGE

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UZBEKISTAN

ABSTRACT

In this article, Cholpon and Fitrat's thoughts on language and literature are covered. Fitrat's views on national language valued and widely publicized. Cholpon's reaction to literature and art is expressed. Literary studies are the study of artistic creation, the art of speech as a whole, because they are mobilized to develop the consciousness of our people, to ensure their spiritual maturity. At the same time, each artist must be distinguished from each other, although he has his own image, style, and unique laws. They have a place in life, in real life, independent tasks, different tools, weapons. Consequently, a literary study examines the artist's skill from different angles, relying on scientific discussion and observation.

KEYWORDS: *Literature, Press, Critique, Theoretical, Language, Nation, Independence.*

INTRODUCTION

Literary studies are the study of artistic creation, the art of speech as a whole, because they are mobilized to develop the consciousness of our people, to ensure their spiritual maturity. At the same time, each artist must be distinguished from each other, although he has his own image, style, and unique laws. They have a place in life, in real life, independent tasks, different tools, weapons. Consequently, a literary study examines the artist's skill from different angles, relying on scientific discussion and observation.

The infiltration of the national ideology, the idea of independence into science, in particular, Uzbek literature and criticism, is reflected in the works of art - the perfect, scientific analysis and interpretation of the literary text. Analysis and interpretation can shed light not only on modern Uzbek literature, but also on our classical literature, a thorough analysis of unique examples of world literature, a deep interpretation of the national ideology, the idea of independence. When a critic comments on a work, he shows a social view of the product of the poet's or writer's work, the essence of history. He enriches the creative work with social content, historical attitude.

THE MAIN FINDINGS AND RESULTS

The courage and bravery of people who have made a worthy contribution to the development of science in the development of society is noteworthy. AbduraufFitrat and AbdulhamidCholpon, who have a special place in the literature of the twentieth century, set an example with their advice and intellectual potential. At the beginning of the century, the intellectuals who called mankind to science and enlightenment were diligent in bringing innovation to life. They led the formation and development of the national press, the methodical school, the theater, and criticism. Importantly, they stressed the need to raise the consciousness of the people, to raise their social status. Indifference to the issue of national language and literature is a serious concern for selfless scholars.

AbduraufFitrat is an encyclopedic scholar who has thoroughly studied classical literature, the history of religion, and literary theory. In his Handbook of the Rules of Literature, views on science are scientifically based. In the deep understanding of the essence of the matter, the rich thinking and scientific potential of the scientist becomes clear. This source is notable for its clear and concise information on theoretical issues. A complete explanation of the concepts of art forms, literary science, style, skill increases the value of the manual. His articles "Our Language 1" and "Our Language 2" raise a topical issue. What is the richest, most unfortunate language in the world? Do you know? The pain in the tone of the appeal "Turkish" is felt.

It seems that the author is not indifferent to the fate of the Turkish language, he thinks boldly without being afraid to assess the real picture, the situation. He emphasizes, first of all, that the prestige of any language is associated with national pride. The richness of language emphasizes that the ability to express is determined by the dialectal feature, lexical, phonetic perfection. He reminds that "Muhokamat-ul-Lughatayn" gives complete conclusions about the structure and use of words in the Turkish language. In proving the unhappiness of the language, the critic acknowledges the Arabic language, which was introduced into circulation under the influence of the Arab conquest, and says that it has been a leader for centuries. The article acknowledges Firdavsi's courage, which honored the Persian language, and regrets that indifference caused the Turkish language to be on the way. AbduraufFitrat remembers with regret that the great scholars Ibn Sina, Farobi, Jawhari, Rumi, and Nizami originally created works in Persian by Turkish boys. Although it has been oppressed for a thousand years, it lives in Turkish, and because it is rich, it does not run out. The value of the word, the scholar who thinks about its future, urges the people, the nation to respect the national language.

When the value of our language is lost, when the opportunity to use it is lost, the author rings the bell and urges awareness. "Turkish language is rough, music is tasteless, history is dark" is the basis of the comments. There is a desire to remove Arabic and Persian words from Turkish. AbduraufFitrat makes a proposal to raise the status of the language. Concerned about the captivity of the Turkish language, it wants an independent language for the Turkish people, the development of science in that language. It is obligatory for a Turkish writer to use words in pure Uzbek. He speaks well-founded, truthful words that use words in accordance with Turkish law instead of words that are not found in Turkish. The scientific considerations in these articles are still relevant.

AbduraufFitrat is a versatile artist, an encyclopedic knowledge, who has conducted effective research in various fields of artistic and scientific creativity. He was a scholar who thoroughly mastered religious and secular knowledge, and was a sincere man who cared only for the

interests of his nation, his people. The literary scholar founded the ChigatayGurungi Society in Tashkent, which aims to study in depth the issues of Turkic peoples, in particular, Uzbek culture and art. Members of the society pay attention to the promotion of science and enlightenment, the promotion of language and literature, even in difficult situations.

Literary critical views of the scholar AbdulhamidCholpon, who considered it his duty to be responsible for the future of the nation, have always been in the spotlight of experts. This can be seen in the courage of a true man who remains faithful to his faith. At the most critical moment, the great scholar resolutely promoted the eternal theme of literature. AbdulhamidCholpon is constantly searching for a stable place for Uzbek literature on the world stage.

Critical literature is privileged to demonstrate the great power of the word through its works. His aspiration and inquisitiveness are evident in his careful observation of the works of representatives of world literature. His articles on the late "TawfiqFikrat", "RizoTawfiqbek", "Tagore and Tagore Studies", "Who is Tagore", and "The Great Indian" highlight their role in raising spirituality and their contribution to Eastern and Western literary ties. He makes a detailed observation of the biography of thoughtful writers, the laboratory of creation. In particular, Robindranath Tagore, an expert in the field of art, provides new information about his enlightenment activities. AbdulhamidCholpon also pays attention to the place of representatives of world literature in national literature. Importantly, the critical critic advocates the synthesis of Eastern traditions with Western traditions and puts forward sound proposals.

AbdulhamidCholpon finds comfort in the works of Oybek, Botu, Qodiri, who are incorporating the principles of renewal in the art of speech into the literary process, and shows their impact on the development of the field. In the articles of young critics, current problems are studied step by step and solutions are presented. AbdulhamidCholpon loves the translation of works by Pushkin, Gorky and Tolstoy. Says he learned a lot from them about the skill. Cholpon thinks about the theater, the script, the skill of the actors, and notes the shortcomings that hinder the development of the industry. It seeks to strengthen the propaganda work among the people to attract the audience to the theater, to attract them. The critic, who dreams of the nation's knowledge and enlightenment, thinks of ease and convenience in this way. He emphasizes the role of the press in the development of criticism.

AbdulhamidCholpon puts forward theoretical views on literary and artistic criticism. His meticulousness is evident in his deep understanding of the problem in every field. The main credo of AbdulhamidCholpon's critical activity was to raise literature to the level of the art of speech, to influence our hearts and minds through it in raising the spirituality of the people. The critic warns that a nation that values art will never perish. In Cholpon's critical activity, truthfulness, quick-wittedness, objectivity, zeal, is conspicuous. In the article "500 years" he praises the work of AlisherNavoi and recognizes the contribution of the thinker to world civilization. AbdulhamidCholponNavoi proposed to immortalize his personality and dreamed of naming the university and the city streets. It is courageous to think this way about great figures with courage in a critical moment. The wish of the critic came true and AlisherNavoi was glorified by his personal followers.

It is no exaggeration to say that Munaqqid's article "Adabiyot Nadir" shed light on its essence. "Literature literally cleanses the black mud that has soaked not only into our bodies, but into our blood, to soothe the souls of the dead, the dead, the dead, the wounded, and the pure water of enlightenment that washes away the filth of the sharp heart. We need it more than the water of a

cleansing spring,"he said. Clever followed the philosophy that critical literature is the life of the nation.

The power of the aesthetic influence of the artistic word is that it does not retreat with the beauty of expression. On the contrary, it essentially remains the beauty of life itself. The artistic word is to become a symbol of beauty in achieving a specific goal that the artist is pursuing. The art of the word is a criterion of beauty that evaluates the spiritual values reflected in these works of art, defining its philosophical aesthetic significance. A work of art is not a means of propaganda; it is a work of art, a phenomenon of beauty.

The concept of beauty in the aesthetics of literary criticism is determined by how much the work of art perfects and raises the spirit of the period, the spirituality of the nation, the consciousness and level of society. Artistic taste and aesthetic level are the main criteria that determine the value of a literary work. In the samples of art created during the independence, the principle of having different colors, praising national values, boldly expressing the truth, delicately depicting the human heart, looking at its deepest layers, describing the goodness in the heroic nature has increased.

The artist's talent is manifested in a thorough knowledge of the language, the ability to use artistically saturated words in place, to create vivid, figurative expressions through various visual means, to draw logical, coherent conclusions, to express a clear idea. The creators use the word sparingly and wisely. Squeeze sentences absorb a wide range of meanings. In the analysis of critical works, the critic uses a dense but deep expression, logically-coherent image, philosophical-aesthetic views.

The creative word is aimed not only at demonstrating the uniqueness of the style of use, mainly the melody and enthusiasm, but also to reflect the holistic view of the person, period, time. Fiction fully demonstrates the power of words. Human thought is directly influenced by the word, the word, to the heart. The essence of the artistically saturated word is understood during the reading and mastering of the work.

Begali Kasimov, HamidullaBoltaboev, UzokJurakulov made a worthy contribution to the science of nature. OzodSharafiddinov, NaimKarimov, SirojiddinAhmedov, SheraliTurdiev, DilmurodKuronov paid great attention to the study of astronomy. In research, the development of the artist's literary, critical views is examined in close connection with the process of formation of creative aesthetic principles, with the comparative analysis of his works. It also highlights the importance of the aesthetics of each artist in our cultural life today, the role of artistic thinking in the formation of new principles and criteria, the role of cultivating literary taste.

The creative experience and theoretical teachings of Abdullah Qadiri, AbdulhamidCholpon, and AbduraufFitrat are covered in harmony with world culture and art. It is argued that modern aesthetics is a new stage in Uzbek literature as a manifestation of enlightenment realism in the interpretation of human personality and social life. Critics have attached great importance to their views on artistic perfection, historical authenticity, and vitality in promoting the legacy of devotees who have highlighted the issue of social activism of art as the basis of national literature.

CONCLUSION

These artists pay special attention to the formation of the nation, the awakening of national consciousness, self-respect even in complex social conditions, the belief in the current process of globalization, the preservation of loyalty to the people. Systematic comments are made on the personality of the word artist, the history of creation of his works, art, and the psychology of artistic creation as a new direction of development. It is also shown that the literary, aesthetic, enlightenment, moral views of writers are analyzed as a whole process with the period, society and social reality. Critics' research on the mysteries of creativity, the weight of words, the art of artistic perception and expression, the method and possibilities of imagery play an important role in raising the field of literary criticism.

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