

The Aesthetic Harvest Of Reflection

The Literary-Critical Perspectives Of Qozoqboy Yo'ldosh

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Abstract: Scholar, critic, and methodologist of great insight — Qozoqboy Yo'ldosh's literary-critical perspectives stand apart from those of his contemporaries due to their analytical coherence and firm grounding in scholarly evidence. In this article, we attempt to explore Yo'ldosh's literary and critical outlook by examining how he employs a cultural-historical approach in the study of selected writers and their creative works.

Keywords: cultural-historical approach, criticism, analysis, creators, work, method, scholar, Uzbek literary criticism

The relationship between literature and its creators has always captivated the attention of literary scholars and critics alike. In the field of Uzbek literary criticism, numerous scholars and thinkers have devoted themselves to the in-depth study of authors' reflections on literature, creativity, artistic responsibility, and the transformation of lived experience into literary truth.

Among them, Qozoqboy Yo'ldosh occupies a unique place as a critic who delves deeply into artistic creation, leaving no detail unexamined. As O. Sharafiddinov aptly noted: *"The talent of a critic is composed of three key elements. First — the ability to sense the aesthetic beauty and ideological richness in literature. Indeed, criticism is the art of perceiving the emotional resonance of a literary work. Second — the capacity for deep thought. A critic must be able to analyze a text thoroughly, draw comparisons between the fictional characters and events and their real-life counterparts, and extract conclusions and generalizations that are beneficial to society. And third — a passionate, almost fiery love for the art of the word."*

These three qualities come together in Q. Yo'ldosh, a critic who approaches every literary work with thoughtful engagement and a positive spirit.

Across the world of literary studies, authors' views on literature and its essence have been explored at varying depths. However, the evolving nature of literary quality today demands a reassessment of past theories and conclusions.

In this regard, the analysis of an author's literary-aesthetic views and how those views manifest in their creative works using progressive principles and methodologies is one of the most essential tasks faced by modern literary criticism.

In this article, we consider Q. Yo'ldosh's reflections on the works of several authors, as presented in his book *"So'z Yolqini"* (*The Flame of the Word*), through a range of methods and perspectives. In particular, we focus on those analyses carried out through the lens of the cultural-historical approach. Regarding this method, the scholar himself notes: *"The cultural-historical approach plays a decisive role in reflecting the national spirit in an artwork by recognizing and revealing elements of "environment" — such as nature and climate — and the 'social factor, or characteristics specific to a given social context."*

Yo'ldosh applies this very methodology in his analysis of Tog'ay Murod's novella *"Oydinda yurgan odamlar"* (*People Who Walked in the Moonlight*), revealing the depth of national character and environmental influence within the text. This includes:

The guest, hand placed humbly over his heart, began to ask gently: "How are you, brother...?"

Our father mirrored the gesture, palm on chest, and replied, "Grateful grateful, indeed."

"And the children are they growing well?"

"Grateful..."

"And the grandchildren are they coming into their own?"

“Grateful...”

“Still running about, full of life and laughter?”

Our father’s hand remained over his heart.

With his head bowed low, he simply nodded and sat in silence.

In his scholarly work, the researcher highlights that childlessness represents an unparalleled tragedy for the Uzbek people, examined through a cultural-historical lens that vividly interprets the national spirit unique to the Uzbek identity. Unlike any other nation, Uzbeks engage with intimate inquiries about family and offspring with profound care even strangers ask in great detail about children. The intense anguish of Qoplon, a childless man, is carefully analyzed, illustrating the deep emotional pain embedded in this cultural context.

Throughout Tog‘ay Murod’s oeuvre, the vivid customs, oral traditions, and deep respect for elders that characterize Uzbek life come alive. These works reflect, through rigorous analysis, the essence of the Uzbek national soul. The scholar applies this cultural-historical approach to numerous literary works, striving to illuminate the national-mental traits encoded within.

For instance, in studying P. Qodirov’s writings, which uphold the conviction that literature must serve society by addressing pressing social issues, the same methodology is employed. The cultural-historical perspective reveals how art manifests the national spirit through the depiction of environment “muhit” encompassing nature, climate, and social conditions.

In Qodirov’s novel *Black Eyes*, themes of humanity, family, honesty, faith, and integrity unfold through the lives of uniquely drawn characters. His novel *Starry Nights* is also analyzed through this lens, with the scholar noting that while cultural-historical analysis is not universally applicable (since not everyone can craft poetry or novels), Qodirov uniquely captures the spirit of history and nationhood in his literary works. In *Starry Nights*, Qodirov revisits the historical figure of Babur an indomitable leader, a tormented soul, a gifted poet, and a great scholar marking only the second time Babur’s life has been explored artistically in national literature.

This approach posits that every people, at various stages of social and economic development, bear distinct spiritual and artistic markers tied to their era and conditions. A critic, therefore, can only grasp the true value of a literary work by discerning how well it reflects these contextual realities.

Such insight is evident in the scholar’s analysis of Zulfiya Qurolboy qizi’s *Season of Longing*, which portrays individuals stripped of self-identity, forced to adapt and survive amid harsh circumstances. The novel poignantly depicts the tension between personal freedom and societal demands people must live as society wills, often against their own will. Zulfiya’s work becomes a mirror of this struggle, captured with profound empathy and understanding.

Representatives of the cultural-historical school consider the history of society and the history of literature as intertwined phenomena. The scholar’s analysis of M. Ismoilov’s story *The Destination* reveals social and political upheaval, war, and its aftermath through this perspective. Here, literature emerges not merely from the talent of the author but as a creation deeply rooted in the people, nature, and environment.

Through this method, Q. Yo‘ldosh emphasizes that literary characters serve less to reveal personal traits and more to embody the signs and spirit of their time. In *The Destination*, the conflict between the simple laborer Qodir and the loyal Soviet official Ochil is less about personal differences and more about their reactions to the demands of the era. The narrative underscores that individual lives hold little value to the regime, yet a person must remain true to themselves despite any circumstance.

Q. Yo‘ldosh’s literary-critical outlook, deeply grounded in the study of national literary history, world literature, and literary theory, stands out not only for its focus on a single author but also for reflecting the shared intellectual spirit of many artists of his time.

Conclusion

In conclusion, Q. Yo‘ldosh’s literary-critical perspectives and analytical methods are notably comprehensive and far-reaching. The aspects discussed above underscore the crucial scholarly task of examining the literary-critical views of a particular creator. While we have considered the critic’s approach through a single methodology, Yo‘ldosh employed a diverse range of analytical frameworks to explore creative works. Moreover, his critical vision serves as a valuable model for approaching national phenomena with a global perspective.

The role of literary criticism in grasping the essence of a work of art is profoundly significant, as only by correctly framing the problem can one achieve a thorough analysis and uncover the underlying meaning. As Yo‘ldosh himself emphasized, “Literary criticism aids the noble cause of elevating the spiritual level of the people, cultivating aesthetic taste, and shaping the ideal human being by impartially evaluating societal and literary phenomena.”

Within Qozoqboy Yo‘ldosh’s critical legacy, his articles on understanding artistic works, their expressive style, ideological depth, and the system of imagery hold a prominent place, contributing substantially to literary scholarship.

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