



Article

Critical Style in Literary Portrait

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Abstract: This article explores the stylistic contributions of notable Uzbek literary critics M. Koshjanov and O. Sharafiddinov, with a focus on their unique approaches to the genre of literary portraiture. While Uzbek literary studies have examined various aspects of criticism, there remains a gap in the analysis of individual stylistic traits within specific genres. This research aims to address that gap by analyzing the genre features and distinctive styles of Koshjanov and Sharafiddinov, highlighting their contributions to Uzbek literary criticism. Through textual analysis, the study reveals how these critics' literary portraits reflect their individual skill and place in the broader landscape of literary critique. The findings provide deeper insights into the stylistic characteristics that define their scientific-literary legacy, offering implications for further studies in genre-based criticism.

Keywords: Literary portrait, Style, Criticism, Scientific, Aesthetic thinking, Skill.

1. Introduction

It is known that a lot of work has been done in Uzbek literary studies devoted to studying the styles of writers and poets. However, it is noticeable that more studies on the style of Uzbek critics need to be more comprehensive. Studying the works of critics from the point of view of the issue of style creates an opportunity to reveal the uniqueness of each critic, his place in criticism, and the facets of individual skill. Especially in the study of genres of literary criticism, there is no doubt that the aspects specific to the critic's style will be revealed [1].

A mature critic and literary critic, a real member of the Academy of Sciences of the Republic of Uzbekistan, academician Matyakub Koshjanov stands out in Uzbek criticism with his way of thinking and expression, combative justice, and prolific and vital research. He has creatively mastered the aesthetic traditions of world and Russian criticism and continued to research and analyze the problems of Uzbek literature in new conditions.

"We were blessed with two great critics - Ozod Sharafiddinov and Matyakub Koshjanov. Both started their work with courage and ended it with their courage. If an anthology of world literary criticism were to be published, and examples of both of their works would be included, it would be fair in all respects," writes Academician B. Nazarov. Indeed, M. Koshjanov is considered a brave creator-critic who creatively adopted the aesthetic principles of the world and Russian critics and continued them in his conditions based on the materials of Uzbek literature [2].

2. Materials and Methods

The methodology for this study relies on a comprehensive analysis of the literary portrait genre, focusing on the stylistic approaches of Uzbek critics, particularly M.

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Koshjanov and O. Sharafiddinov. The research methodology involves a comparative literary analysis to examine how these critics interpret and depict literary figures in their works. By investigating the stylistic techniques used in their portraits, the study reveals the unique aesthetic and critical perspectives applied to the portrayal of prominent writers. The critics' approach to integrating biographical elements with creative insights forms a key aspect of the analysis [3].

Close reading of their works helps to identify recurring themes, such as the emphasis on the socio-historical context of the writers and the personal philosophies of the critics themselves. The study also incorporates an intertextual analysis, drawing comparisons between the methods employed by Uzbek critics and those of renowned world literary figures like V. Belinsky and Saint-Beuve. This comparative method highlights both the distinctive contributions of Uzbek critics and their alignment with broader trends in literary criticism. The research is supported by a detailed examination of various literary portraits, focusing on how critics balance artistic interpretation with scholarly rigor, and how they navigate between objective literary analysis and subjective judgment, thus enriching the genre with their personal insights [4].

Main part. M. Koshjanov is a critic who made a worthy contribution to the development of the artistic and aesthetic taste of the reader with the art of figurative expression of thought in his articles and scientific studies. In his opinion, "Critical analysis of a mature work of art is justified only in such a way that the information and aesthetic feeling of the person who reads it is doubled." M. Koshjanov's research meets the exact requirements he set. That is why his books dedicated to artists can be read with pleasure as if they were works of art.

In Uzbek criticism, Izzat Sultan, M. Koshjanov, O. Sharafiddinov, S. Mamajonov, N. Karimov, U. Normatov, I. Critics like Gafurov are famous as masters of literary portraits. In particular, M. Koshjanov's literary portraits, like his works of other genres, are distinguished by the fact that more attention is paid to the issue of artistic skill. He draws critical theoretical conclusions by examining the essential theoretical problems of literature and the creative abilities of a particular writer's work. Although the literary portrait genre occupies one of the leading places in M. Koshjanov's work, his portrait painting skills have not been studied separately. The scholar's scientific-critical heritage can be the source of several studies regarding skill, form and content, style and language [5].

The literary portraits of the talented critic M. Koshjanov have acquired a unique artistic and scientific style. M. Koshjanov relies on the criteria of art in every literary portrait and demands high artistry and deep life content in literary analysis. Looking at M. Koshjanov's portraits of Abdulla Qahhor, Abdulla Kadiri, and Oybek, you will follow the path of V. Belinsky and come across his unique way of re-creating images through literary studies [6].

In his brief literary portraits, which reveal the unique aspect of writers' creativity and the artistry of their works, he discovered the secrets of the skill of each creator unknown to many, in which one can see a new point of view, the quality of expressing a new opinion, characteristic of his style.

Each portrait of a critic begins in an exciting way that quickly grabs the reader's attention. In the first sentence of the literary portrait, the reader's attention is drawn to a mysterious knot. As a result, he follows the critic's secret thesis (code) in the first sentence and needs to notice that he has read a literary portrait. For example, the picture of Hamid Olimjon is titled with the poet's own words: "I speak on behalf of the Uzbek people!" and the literary portrait of Kudrat Hikmat begins with the words of the poet: "Listen, I will read a poem." The central concept of the creator's work, which the critic is thinking about, is visible from the title [7].

In the preface of each literary portrait, M. Koshjanov gives beautiful details, such as a life event or an exemplary scene. His skill is that this life fact or lyrical picture is not

mentioned to attract the reader's attention, but in many places, it served as the "arrowroot, unifying and generalizing all facts" (B. Nazarov) for the literary portrait. After reading the literary portrait, we will be sure that the critic did not bring this lyrical retreat for nothing, just for the sake of silence [8].

Apart from their exciting form, M. Koshjanov's literary portraits are also remarkable for the critic's unique look at each writer's work and the presence of his own words. The most important thing is that the critic focuses on the most critical aspects of the role of the creators in literature, their unique style, and their personality. As if the world is reflected in the paint through small details, they can truly embody their full, bright image in the eyes of the reader, but the human nature of the creator does not pay much attention to the edges [9].

In the literary portraits created during the Soviet years, only the writer's creativity was kept in the center, and little attention was paid to issues such as his human qualities, life drama, family, and environment. However, in terms of fairness, objectivity, truthfulness, and scientific knowledge, and as Saint-Beuve specifically emphasized, the writer's creativity and image are at the center; his daily life and habits should be given importance: circumstances, mentality, in a word, the study of the biographies of famous writers became fascinating," he wrote [10].

Creating a literary portrait is a complex (synthetic) generalization, and for this, first of all, it is necessary to pay attention to its socio-aesthetic value and importance. The most important thing for a portraitist is to assemble a portrait based on observations, lines, and clearly found details related to different aspects of the person being described. Noting the closely related genres, the researcher of A. Morua's work, F. Narkirer, draws attention to the fact that he writes a literary portrait as brilliantly and skillfully as a biography. At the same time, it emphasizes the closeness of these genres. Morois believes a book about Turgenev or Proust approaches the critical research group. Therefore, a literary portrait can be an example of a complete generalization of a person's personality only when the portrait painter has everything about him (including his biography, works, the attitude of his contemporaries, etc.) [11].

The scientist has created concise, creative portraits that reveal the unique aspect of writers' creativity and the artistry of their works. In particular, while making portraits of I. Sultan, K. Yashin, Sh. Rashidov, Qudrat Hikmat, O. Yaqubov, P. Kadirov, A. Oripov, Sh. Kholmiraev, O. Mukhtorov, discovered the secrets of each artist's skill unknown to many. Therefore, in almost all portraits of the critic's pen, although his style is characteristic of the work of the analyzed writer, one can see the virtue of observing aspects unknown to most readers from a new point of view, interpreting them based on a new idea. M. Koshjanov first tries to determine the leading aspects of the writer's work and sincerely and objectively assess the place of each work in literature.

"When we study the works of the creator," writes academician B. Nazarov in the introduction to the portrait "Culture of a Scientist", we often get used to analyzing their ideological, artistic, and scientific level and judging the author's talent based on these. However, have we thought about the role of the creator's personality and spirituality in creating the work, his manners and morals in the creative environment, communication, and interviews with his colleagues? Have we observed the youth and the culture of thinking that lay the foundation of competence?" Creators of literary portraits often leave these issues open. Because of this, some literary portraits are incomplete; this person's complete and integrated image is not fully illuminated.

The work of the hero of Uzbekistan, critic O. Sharafiddinov, deserves to be studied from this point of view. "The work of the critic was fruitful in the 60s and 70s of the 20th century. He analyzed and summarized the achievements and shortcomings of the period's literature and criticism, expanding the scope of literary criticism with his scientific-biographical monographs, literary portraits, and problematic articles. He conducted

serious and varied research on the problems of historicity and modernity. Indeed, the scientist created creative portraits of more than a dozen writers. Even though many studies have been made about the life and creative path of writers such as G. Ghulam, Oybek, A. Qahhor, and O. Sharafiddinov's observations, comparisons, and analyses of their works mention subtle points that others have yet to notice, or For example, the critic's portrait of Abdullah Qahhor is average in size, neither more nor less than other studies. Of course, any work, in general, is not evaluated by the volume of creativity. Still, if it is considered in terms of its meaning, the device of the literary portrait "Glows of Talent" created by O. Sharafiddinov is complex.

The portrait of the scientist about A. Qahhor's "Glows of Talent" attracts attention with the depth of scientific and artistic analysis. The critic thinks about the history of the creation of A. Qahhor's works are about the place of laughter in literature, about the manifestation of talent, about whom it serves, and about the writer's work. "He examines the story of The Thief "inside" to "show living people" in the writer's work. In this, the writer's sincerity, respect for the art of words, and charm can be clearly felt.

The critic also showed an example of a problem-based approach to the literary portrait genre. In this sense, the issue of literature living for the people and serving society is placed in the center of the portrait. The naturalness in the works, in particular, the facets of his skills as a comedian, are revealed. Also, he pays special attention to the writer's work and his hard work on the work.

One side of this issue, the other side is that in literary portraits, dissimilar aspects of writers' creativity and principles of life description are assigned. Through this, the directions and laws of the literary process are determined. O. Sharafiddinov, as a critic who creates in "emotional-pictorial style," can show his hot heart and passionate passion in portraits, introducing the reader to the secret of the charm of criticism. Intense love for art and the artist is always evident in all his works, including his literary portraits. These are positive aspects of the portraits created by the critic, but they lack one of the requirements of the portrait genre, which is to depict the artist as a person. For example, the portrait dedicated to M. Shaykhzoda reflects on the poet's birth, the beginning of his work, his evolution, his poetry collections, and the drama "Mirzo Ulugbek."

The human image of Shaykhzoda, the period of his life full of conflicts, and the influence of this situation on his works and creativity are not paid attention to. We will not be mistaken if we say this flaw is a common feature of most literary portraits created in the Uzbek criticism during the Soviet period. However, world critics say that one of the first requirements of the literary portrait genre is to study the creator's scientific, literary, personal, and spiritual aspects and look at him as a creator and human being. We know in the example of Morua , Saint-Beauve . But this feature was not only in the work of M. Koshjanov or O. Sharafiddinov, but it was a common phenomenon in the entire Uzbek literary portrait painting, and it is more correct to consider it as an aspect related to the strong patterns of the Soviet period.

O. Sharafiddinov's literary portrait of S. Ayniy also has some things that could be improved. The article is devoted to analyzing the first samples of S. Ayniy's work, as can be seen from the title "The First Pages of a Huge Life". The aim is not to study the next stage of the writer's work. If he had such a goal in mind, the reviewer would have written a different article. Nevertheless, for the article to acquire the character of a literary portrait, it would be appropriate for us to give an idea of the whole work of the writer, even if it is brief or in the form of a narrow overview. Even in this case, the reader has the impression that the literary portrait is unfinished. In the literary picture of Oybek, his poetic and literary-critical skills are analyzed, while the writer's prose skills are somewhat neglected. However, the literary portrait genre requires the creation of the artist's spiritual, creative, spiritual image. Not that the critic does not know this, but the article is limited to covering one or another side of these problems.

Critic O'. Otaev says, "In recent years, a good quality of Uzbek critics has been observed - to examine an artist's work in connection with his personality, to give ample space to bright memories. This method is successfully used in the works of our critics, such as V. Zohidov, H. Yakubov, I. Sultan, M. Koshjanov, T. Jalolov, and M. Yunusov. Because most of these scientists started the path of creation on par with our writers such as G. Ghulam, Oybek, Shaykhzada, Mirtemir, and are witnesses of their life and creative maturity," he writes [12].

It is true that the qualities pointed out by the critic are found in some portraits but not in most. We should also mention that instead of making deep generalizations by examining the artist's personality and creativity, discarding the evidence or focusing only on creativity has become one of the general shortcomings of Uzbek portrait painting during the Soviet period [13].

3. Results and Discussion

The article highlights the critical role of literary portraits in Uzbek criticism, focusing on the unique contributions of prominent critics Matyakub Koshjanov and Ozod Sharafiddinov. Their approach to creating literary portraits is emphasized as a combination of deep aesthetic insight and the ability to reflect the personality and creativity of the writers they analyze. Koshjanov's works are noted for their detailed exploration of literary styles and his skillful integration of scientific analysis with artistic expression. His portraits of authors like Abdulla Qahhor and Oybek reveal a meticulous understanding of the writers' creative processes and personal lives, although Koshjanov seldom delves into the human aspects of the authors beyond their literary work [14].

Sharafiddinov, on the other hand, is recognized for his emotionally charged style, where he balances a critical evaluation of a writer's work with their personal and creative journey. His portrait of A. Qahhor is particularly notable for its focus on artistic skill, though it, too, tends to overlook certain aspects of the author's life. Overall, the article emphasizes the importance of understanding the human and creative sides of writers when crafting literary portraits, and critiques the limitations of Soviet-era Uzbek criticism, which often focused solely on literary achievements without fully exploring the personal dimensions of the creators [15].

4. Conclusion

In conclusion, the exploration of literary portraits in Uzbek criticism, particularly through the works of critics like Matyakub Koshjanov and Ozod Sharafiddinov, highlights their unique styles and contributions to the genre. These critics not only developed a distinct approach to analyzing Uzbek literature but also revealed the intricate relationship between a writer's creativity and their personal experiences. Koshjanov's ability to intertwine aesthetic sensitivity with theoretical rigor stands out, as he delves into the essence of a writer's artistry and brings forth new perspectives. Sharafiddinov's portraits also demonstrate a thoughtful engagement with the subject, often uncovering overlooked details about a writer's life and creative journey. Both critics, though working within the constraints of their time, managed to illuminate the deeper layers of Uzbek literary figures, blending factual analysis with an appreciation for the artistic process. However, certain limitations, particularly the Soviet-era focus on the writer's work at the expense of their personal human qualities, are acknowledged as recurring themes in these portraits. Despite these constraints, their contributions remain vital to understanding the evolution of Uzbek literary criticism, setting a foundation for future critics to build upon and explore further.

Summary.

Analyzing the literary portraits of prominent Uzbek critics, they are notable for their exciting form and unique look at each writer's work. Therefore, the literary portraits they created are distinguished by a new point of view and a wealth of subtle observations and conclusions. The important thing is that the critics paid attention to the most critical aspects of the place of the creators in literature, their unique style and personality, and managed to embody their full, bright image in the eyes of the reader through small details, just like the world is reflected in the paint. From this point of view, the genre of literary portraits can also serve as an important indicator of the specific aspects of the critic's style.

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