

## STUDY OF PROLOGUE AS A GENRE IN LITERARY CRITICISM

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**Abstract:** This article is considering the genre of the prologue which is insufficiently explored in literary criticism, its nature, and its role in illuminating the literary process, the life and work of creators. In particular, there are discussions of examples of the prologue genre, which are more observed in the works of the people's writer of Uzbekistan, Odil Yakubov.

**Key words:** literary criticism, prologue, poet, writer, critical thinking, synthesis.

**Абстракт:** В данной статье рассматривается жанр предисловия, малоизученный в литературоведении, и его роль и характер освещении литературного процесса, жизни и творчества творцов. В частности, комментируются предисловия народного писателя Узбекистана Одила Ягубова, которые часто встречаются в творчестве образцов этого жанра.

**Ключевые слова:** литературная критика, предисловие, поэт, писатель, критическое мышление, синтез.

**Introduction.** Literary criticism as a product of scientific-aesthetic thinking as well as a phenomenon that came to the world and started to be formed and developed. It has an independent and strong position in the development of society and literature. Literary criticism as a kind of creativity manifests itself only in concrete forms, that is, the concept of criticism is a review which finds its expression in concrete forms such as article, literary portrait, etc. So, just as each literary type is manifested in a specific genre in literature, in literary criticism, which is considered a type of creativity is also manifested in its own genres.

There are more than ten genres of Uzbek literary criticism, such as a review, a literary-critical article, a literary review, a literary portrait, a literary debate, an essay, a literary letter, a literary conversation. Genres of literary criticism are having a certain system and each genre is a part has its own role, function, and specific characteristics. The essence and uniqueness of literary criticism is expressed through peculiar genres.

One of the important tasks of Uzbek literary criticism is to study the interaction of genres in it, the composition and nature of genres, their genesis, scientific-theoretical and artistic essence, genre features, structure and construction, their role in the development of literature, the writer's work and its development, the work of critics, the formation of the reader's worldview, as well as the role it played in the development of society's aesthetic thinking, etc. In particular, it can be noted that among the genres of literary criticism the prologue has been explored insufficiently, and its scientific and theoretical features have not yet been studied.

The essence of works of literary criticism is a love for literature, showing respect and gratitude. This system, which is in constant development, vividly expresses the characteristics of Uzbek literature, culture, language, scientific and artistic thinking, and national peculiarities. Based on this logic, we have studied the genres of literary criticism into three groups according to their size, purpose and task. [1, 22].

1. Compact and resourceful genres include reviews [6], literary overviews and problematic literary-critical articles. The prologue can also be included in this scope according to the same characteristics.

2. Genres that determine the leading characteristics of the historical-biographical approach. They include critical-biographical essay, literary portrait, badia (essay), monograph, literary parallel [10].

3. Genres based on literary communication include: literary-critical letter and literary-critical conversation and literary-critical debate [11].

Interrelationships of genres of literary criticism is a complex creative-theoretical process, which takes place in the form of interaction, harmonization and disharmony, mutual enrichment and specialization. Genre affiliation has many forms and appearances. These kinds of connections create significant change and diversity in literary criticism.

Genres of literary criticism did not appear all at once and at the same time, of course. Each of the genres of review, article, open letter, badia (essse), literary portrait, literary-critical dialogue, debate, monograph appeared at a certain stage of development in the history of literature and literary criticism. The main factor in the emergence, formation and development of genres of literary criticism is the social and aesthetic need. The factor that creates them is the skill of the critic. As reality and life are reflected in fiction, literary criticism needs to reveal its ideological-educational and artistic-aesthetic essence in colorful forms and promote it through different observational methods. Genres in literary criticism are the result of this need, including the genre of the prologue.

The genre features of the preface in literary criticism are that it is written in relation to a new book by a writer or poet, and here the phenomenon of inter-genre synthesis takes precedence. Sometimes it combines the characteristics of a review (if it is written about a single work), and sometimes of a portrait-article (if it covers the work of a certain writer or poet) in itself. Prologues are often written by writers and scientists who are familiar with the work of the author of the published work. Sometimes this task is performed by the author himself. Sometimes, instead of the preface, there are cases where the content of the book is discussed. Sometimes information about the creation of the work can also be provided (For ex.: an essay “Umar Hayyom” by Fitrat).

Main part. The genre of the preface also has a wide audience because it evaluates, performs a general analysis of the author's or poet's works which are created in the literary process and presented to the reader.

Also, scientific-aesthetic analysis and evaluation are presented in a way that is understandable to the reader. As well as, in relation to the new book the genre of the preface has an aesthetic character that can evaluate new principles in the literary process by analyzing and interpreting the works of the writer. In connection with the publication of a certain book, it reveals the truth of both the work and life and gives the reader an idea of artistic innovation.

In the genre of the preface, the author's creative work is being assessed, and if his works claim to eternity, this is also explained: for example, the literary work can be compared to masterpieces of the world literature. In addition, the novelty brought by the author to a certain genre and through it to national literature or literary studies, the spiritual value of writer's works may be discussed or debated. In this genre, critics such as O. Sharafiddinov, M. Koshjanov, Ibrahim Hakkulov presented their valuable samples.

If we view at the work of the national writer of Uzbekistan, our beloved writer O. Yakubov from this point of view, we can see that he wrote several forewords to the books of talented Uzbek writers, poets, and critics. This also shows that the writer is a watchful observer of the literary process. For example, O. Yakubov himself in his preface written to the book "Life and

Hero" by literary critic, scientist, academician M. Koshjanov undernamed as "Non-scientific thoughts about a scientist".

O. Yakubov begins his prologue with comments on the difficulties of criticism. In particular, when a critic "armed" with the laws of science and logic and writes about a writer, he analyzes his works based on these laws, evaluates them objectively, tries to make an honest evaluation based on the requirements of science and art. What can he say about the another critic and writer's work, who is used to perceiving life not on the basis of logic, but through artistic images, who relies more on emotion than science? In my opinion, he can only speak about his impressions" [5,3].

These comments show, first of all, the modesty of the writer. At the same time, the views about the critic and his works in the preface indicate the ability of the critic-writer to make literary and critical comments, which is not inferior to any critic. Now, we will try to prove our point. We can observe that the writer's thought does not begin with scientific reasoning. First of all, he begins by recalling the days when he met M. Koshjanov for the first time. At the same time, the critic consistently expresses his thoughts about the beginning of M. Koshjanov's work. O. Yakubov considers as one of the most important articles of the scientist in the field of criticism his article dedicated to A. Mukhtar's novel "Sisters" as one of the most serious articles written in literary criticism. But just as every writer's works that may catch the attention of readers, so do the works of critics. In this regard, the reader mentions his large article about the novel "Qutlug' qon" as one of the best works that introduced the name of M. Koshjanov. If we take into account that many literary critics and scientists have emphasized this we can witness the formation of O. Yakubov's taste for criticism. Starting from this article, the critic makes an impartial and fair opinion about the fact that he worked hard to study Oybek's creativity, the secrets of his skill, that he did a complex and honorable job, and the place of his serious research called "Oybek's skill" that came to the world as a great result of this work. He is happy that the research has been published several times in Uzbek and Russian languages, and has been praised by the public. Most importantly, he rightly notes that the great writer's "work of researching the great, brilliant work, learning the secrets of his skill" was a great school for the critic on the way to mastering the secrets of criticism and conquering the heights of knowledge.

**Discussion.** O. Yakubov deeply analyzed M. Koshjanov's works dedicated to the great artists such as Abdulla Kadiri and Oybek, Abdulla Kahhor and Sharaf Rashidov and revealed the secrets of their skills, the author who writes about his books created by the critic, his path as a scientist and critic and believes that it is necessary to think deeply about the unique aspects of his work, the innovations and discoveries he made in his field. Because as every talented writer makes a certain discovery in his work, so every scientist and critic - if he is a true critic - cannot fail to make a certain innovation in his field. While saying so many true words, scientists do this work based on the literary art of analysis and the theoretical laws of literary studies, and the words that I want to share some of the impressions I got while reading the critic's works are a sign of humility. Because the writer evaluated M. Koshjanov's work more valuable than the opinions of literary critics. This preface can clearly prove our point.

"In my opinion, one of the best qualities of Matyakub Koshjanov is that he works based on the aesthetic principles created by great Russian critics such as Belinsky, Dobrolyubov, Chernyshevsky, and approaches the work of art and literature in general based on these principles. This is, first of all, about reading of each Matyakub Koshjanov 's work of art in comparison with life, based on the work of art, a broad opinion about life, its internal conflicts, problems, topical issues, spiritual and moral issues that life brings forward, and, in the language of science, social issues" [5,5].

This is O. Yaqubov's assessment of M. Koshjanov's work as a writer and critic, "based on theoretical laws". This is an assessment that can show that the writer is aware of the literary process, carefully observes and reads the works of literary criticism, and can give a correct and objective assessment of the work of the critic.

**Conclusion.** It is important that O. Yaqubov's literary criticism reflects on the development of positive qualities such as principle, honesty, courage, scientific and theoretical accuracy. The best proof of this is the life path of the great critic and scientist M. Koshjanov. The preface has features that attract the reader's attention: the writer's correct and sincere thinking, sometimes turning to humor and passion for literature. Although he does not like sloganeering, he ends his impressions with a slogan aimed at young critics: My dear friends who committed themselves to a very difficult, complicated, but honorable work! Take a look at the path taken by a senior scientist, doctor of philology, professor Matyakub Koshjanov before embarking on a difficult journey. This path is a path worthy of being an example."

The qualities of a professional critic can be seen in the judgments of a scientist.

If we look at the structure of this preface, we can see that it is made up of parts such as comments and memories about the difficulties of criticism, at the same time revealing the important aspects of the great critic's work, giving a scientific evaluation of the scientist's works.

The importance of the preface is that, firstly, it can create an overall impression on the reader about the work of a great scientist and critic, secondly, it can introduce readers to the secrets of literary criticism, and thirdly, it can introduce the style of the selfless writer O. Yaqubov. Not only in fiction, but also in the field of criticism, they are familiar with his views and opinions, which are not inferior to those of mature critics.

So, we come to the conclusion that the preface is one of the genres of literary criticism that needs to be researched in terms of its nature and development.

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