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THE ROLE OF FORMAL METHOD IN RUSSIAN-UZBEK LITERARY RELATIONS

Abstract: This article discusses Uzbek-Russian literary relations, in particular, the "Formalism" movement in Russia in the early twentieth century and its impact on Uzbek literature. There are scientific comments on the theoretical definition and content of this trend. The influence of this trend on Uzbek literature was discussed.

Key words: Russian-Uzbek literary relations in the early twentieth century, the current of formalism, literary influence.

Language: English

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Introduction

Literary relations developed rapidly in the 1920s and in the former USSR in general. Due to historical circumstances, there have been significant qualitative changes in the social life of the population of fifteen republics united into one common country and one common cultural space. In literary policy, as in all spheres, although ideological propaganda was the main goal, the literary relations established between the national literatures undoubtedly yielded some positive results. Holding ten days of national literature and art is one of the good traditions of that time.

II. Literature review

The translation of works of art and creative meetings in different regions have, without exaggeration, yielded positive results. Even today, in many national republics, literary traditions are preserved, albeit partially. Among Uzbek intellectuals and writers there were many artists who studied and worked in Moscow. In particular, academician-philosopher Erkin Yusupov studied at the Moscow State Pedagogical Institute, academician-literary scholar at the Moscow State University named after

Izzat Sultan Lomonosov for three years (1950-1953), and scholar Abdurauf Fitrat worked at the Moscow Institute of Oriental Studies in 1923-1927. He later taught Turkish, Arabic, Persian, and literature at Leningrad State University. Abdulla Kadiri, the founder of the Uzbek school of novels, studied in the former Soviet capital from 1924 to 1926, and Abdulhamid Cholpon, a fiery poet, twice - in 1924-1927 and 1931. In 1934 he lived and worked in Moscow. In general, the advanced intelligentsia of the nation lived and worked in Moscow, the political and cultural center of the former Soviet Union. In general, literary relations are highly developed. Since the 1920s, the Russian literary environment has had a strong positive impact on Uzbek literature. There is a lot of research on this. In the literary process of the 1920s, the general uplifting mood, the contradictions of the new life and the "old age" began to be reflected in high and modern tones and forms, in new content and forms. During these years, the appeal to new forms of poetry, especially free poetry, became widespread. Artists began to move away from rigid poetic stereotypes in depicting life's ups and downs, changes, emotions, and experiences. It was at this time

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that it became clear that the finger system of poetry and its various forms fully responded to the rush of violence. Abdullah Alavi (Arabnajt), an observant observer of the literary process of that time, analyzed the realities of that period in his article "We have a question of form and Nazim Hikmat". [1. Abdulla Alaviy. Magazine "Alanga". 1929].

At that time, Uzbek artists were strongly influenced by the Turkish poet Nozim Hikmat, Tatar and Azerbaijani writers, and Russian innovative poets (Mayakovsky, Andrei Beliy and others). In the first half of the twentieth century, the science of poetry, the literary process, was developing on a large scale in Russia. Forms of free poetry, which had a great influence on Uzbek poetry, were widespread in Russian literary life. Leading figures in this process came together around the Society for the Study of Poetic Language - OPOYAZ (Society for the Study of Poetic Language) and conducted wonderful experiments.

III. Analysis

The Society for the Study of Poetic Language - OPOYAZ members were directly the founders, promoters and implementers of the formal method. Although there have been a few observations and studies on this organization, we have turned to the research of Vadim Kozhinov, who has a more objective approach to scientific truth. [2. Kozhinov V. Reflections on Russian literature. 1991].

OPOYAZ's work does not address the content of the literature, and this has led to criticism. In many of their works, the content is taken out of the realm of literature and art. OPOYAZ members do not deny the unity of theme and idea in any literary work. However, in their opinion, these are only non-artistic elements of the work, as well as the basis for the "artistic device" [2. Page 279]. According to B. Tomashevsky, the play has a traditional content, but it is a non-traditional element. In the works of Tinyanov and B. Eichenbaum, this issue is a bit more complicated [2. 280]. In order to get rid of these two notions, the OPOYAZ members refused to use them in this way (but they did not deny it until the end). They introduced the concept of "material". It is now the raw material from which the work is created, both in the sense of content (subject, motive) and in the sense of form (word, sound), "yeast"; on the other hand, they introduced the concept of "method" (priyom), an element of a ready-made "artistic device" that encompasses aspects of content and form [2. 281 - page]. Researcher V. Kozhinov notes that thanks to OPOYAZ members, literary criticism has gained a rare popularity.

Eichenbaum later recalled in 1944: "The work was carried out in a strong unity of theory and practice. All the attention was focused on breaking the old rules and acquiring new poetic experiences and innovations. The poets themselves (especially

Mayakovsky) were very active in this work [2. Page 283]. In their concepts, OPOYAZ generalizes the peculiarities of one or another literary trend of the time. At the same time, they were literary historians and theorists. They did not go the way of approving or denying any literary current or trend, but engaged in an objective and scientifically accurate analysis of any literature from antiquity to the twentieth century. But there are conflicting opinions among literary critics on this issue.

According to some, the futurist movement to deny the vitality of the culture of the past has essentially become the main program of action of the OPOYAZ [2. Page 284]. At the same time, it is true that all goodness begins to grow in the bosom of antiquity. This was stated by B. Eichenbaum, one of the leading theorists of OPOYAZ.

He noted that Lermontov's new poetic style, which led him out of a dead end in poetry that took place after the 1920s, was present in some poets of the Pushkin era. [3. B. Eichenbaum. M. Lermontov: The Experience of Historical and Literary Evaluation, L. 1924]. A similar Nekrasov tradition developed in Katen's poetry in the past. Kozhinov reiterated that OPOYAZ members were involved in the history of "literary fashion" in connection with the problem of the nature of reading. [2. Ibid., P. 290]. This society was formed at the peak of the development of "literary fashion". The diverse and frequently changing literary schools and "schools" created such an atmosphere that A. Block's "Russian dandies" [4. 1918] we read: "We all know by heart: Sologub, Balmont, Severyanin, Mayakovsky, but it's all over, it's over, and now Ehrenburg is going to be fashionable."

IV. Discussion

In essence, OPOYAZ members have studied the development of literary fashion, not literature itself. [2. Page 292]. Fashion, on the other hand, has taken only the outer side of what is called novelty from literature. Fashion in the form of "novelty" is an external, superficial novelty. Therefore, a great or average work can be in fashion at the same time. But over time, the transitory nature of the middle class has shown that adults have survived [2. Page 294]. Yu. Tinyanov argues that the "value" of an event should be judged by its "evolutionary significance," that is, by how important the work is for its time. The theories of "OPOYAZ" respond to the "social orders" of the time with modernity and intelligence [2. Page 300].

In addition to purely literary-aesthetic and theoretical activity, there is a sense of revolutionary of this organization. For example, one of the activists of the OPOYAZ, O. Brick, considered the practical importance of his schools in teaching artists to serve the revolution. [5. Brick. "T.n. «Formal method» - Bookstore]

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A brilliant representative of the formalists is Andrei Bely. Bely was a poet and poetess in his own right. [6. Demin V. Andrey Bely. 2007].

He even founded the Andrei Bely Society in New York in 1981, where he published periodicals, translated, and organized symposia. The study of the work of poets and poetesses has been conducted in the United States, Japan and a number of European countries. Andrei Bely's "Symbolism", his scientific works, his novel "Petersburg" and his innovative poems became very popular [7. Bely A. Symbolism. 1910]. "No one has worked as boldly on the word as Andrei Bely," said K. Mochulsky, a French-speaking French researcher. [Kozhinov V. Reflections on Russian Literature. P. 210].

Andrei Bely was an artist who paid a lot of attention to word experiments and new poetic methods among formalists. [9. Andrey Bely. Problems of creativity].

The 10th and 20th centuries were a period of intense literary debate and struggle. The various literary movements, trends, and schools that emerged during this period eventually contributed to the development of Great Literature. Representatives of the school of formalism and formal methods have developed new literary methods and techniques. True, they had both successes and failures. The success was that the works created by the proponents of the formal method, the research, were recognized by the literary community. Pure works of art as well as literary studies were born. On the other hand, this method brought an atmosphere of renewal, change, and modernity to the literary process. Third, they sought the unseen possibilities of artistic expression, of artistic aesthetic thinking.

At the same time, the formal method has its drawbacks and shortcomings. The biggest mistake was to pay too much attention to the shape and make it absolute; many researchers agree on this point. The importance of content, its priorities, is often overlooked. Of course, not all formalists make the same mistakes.

It should also be noted that the approach to the formal method was different. Uzbek experts also endorsed the creative experiences of most formalists, with some focusing on their limitations. For example, Kazakboy Yuldashev writes: "However, there is also the fact that the formalist approach in some cases has given a fine artistic pattern. Fiction is essentially a pursuit of diversity. Formalism is a more militant form of research in this direction" [10. Q. Yuldashev. Fundamentals of artistic analysis. 347]. A group of scholars believes that this literary process did not make a decisive turn in Uzbek literature: History of Uzbek literature of the XX century. Page 32]. In another source, we find a different admission: "Mayakovsky entered European literature, the literature of the Near and Middle East, with a

thunderbolt. His achievements in the field of free poetry have been followed by artists beyond the borders of our country" [12. History of Uzbek Soviet Literary Criticism. There are other opinions about this current: "These currents are close to romanticism and are born on the basis of the principles of romantic imagery ... They seek to depict life through mysterious symbols." [13. Introduction to Literary Studies. Page 257]. There are those who are critical of this trend: Formalism works under the motto "Art for Art's sake." Such an approach leads the artist to deny the ideology of the work of art and to focus on the dry form, thereby undermining the dialectical connection between the content and the form of the work. Despite these shortcomings, some of the formal school's research is still used in mathematical linguistics and poetics. [14. Dictionary of Literary Terms, p. 346]. Another dictionary contains similar, but more objective and potential ideas: "Formalism is an aesthetic tendency to deviate from the requirement of a harmonious unity of artistic form and content and to view it as the main criterion of art without absolute independence of form ... Proponents of the formal method They studied many aspects of the form: artistic language, style, poem structure, poem composition, rhythm, meter, plot construction, and composition of the work of art. The research carried out by such representatives of the Russian formal school as V. Shklovsky, V. Zhirmunsky, Y. Tinyanov, G. Vinokur, B. Eichenbaum is of great importance in the development of literature. [15. Dictionary of Literary Criticism, p. 348]. So far, neither the proponents of formalism nor those who oppose their literary doctrines have stopped arguing in literary circles and scientific conferences. Although the school has fallen out of the literary scene, some of the literary works they have created have not lost their relevance to this day.

V. Conclusion

In short, the literary method, in which the formal method was able to make revolutionary changes in its time, has emerged, and significant changes in the literary life of its time, optimistic literary-theoretical views, traditions, let alone introduced a new kind of literary thinking. "A poet or a writer who appeals to a genre creates according to the possibilities and requirements of the genre to which he or she applies. This demand and opportunity inevitably leads to two literary phenomena, tradition and innovation. While tradition always keeps the artist within certain limits, renewal leads to the demonstration of the artist's talent." [16. Bahodir Sarimsoqov. Page 107]. The symbolists, the reformers of their time, were the experimenters of innovative reforms in literature. Despite their successes and shortcomings, they have largely achieved the literary and aesthetic tasks set before them.

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