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**APPROACH TO TRADITIONAL IMAGES IN 20TH CENTURY UZBEK LITERATURE AND  
LITERARY STUDIES**

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**ABOUT ARTICLE**

**Key words:** Traditional image, Formation process (genesis) of traditional images, Study process of traditional images in 20th century Uzbek literature and literary studies, Class approach, Soviet ideology in Uzbek literature.

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**Abstract:** In this article, the process of studying the traditional images in Uzbek classic literature and the scientific and theoretical views related to them in the Uzbek literature and literary studies of the 20th century and the sharp policy and class point of view of the former Soviets in relation to this As a result of this approach, we can learn about the fact that the sciences and scientific researches related to traditional images are quite backward.

**INTRODUCTION**

We know that most of the information about traditional images in Uzbek classic literature and the scientific and theoretical views related to them are not put into a single mold and system (in this case, traditional images in Uzbek classic literature are artistically historical, mythical, one-sidedness in terms of dividing into meaningful types such as mythological, purely religious, religious-mystical), in addition to the fact that no clear and concise (complete) scientific research related to the development (progress) of traditional images in Uzbek classic literature has been conducted zi also means that this area is still relevant to be studied. Why do we think so? We will try to prove the answer through our comments below. First of all, during the period of the former Soviets, Uzbek literary studies was quite weak (of course, we must take into account the artists who created during this period, the strong scientific research works and scientific works of literary scholars), and as a reason for this, the science of Uzbek literary studies , under the strong control (censorship) established in relation to fiction and folklore (as if someone is pointing a gun at your head every day), these areas were able to develop. For a long time, this authoritarian system left its mark on the science of Uzbek literary studies: from a class point of view in relation to the science of literary studies and fiction (former Soviets taking the Soviet

ideology as an example) it is a pain that he approached there was a chipmunk on it. And after that, conducting strong scientific research related to the history of Uzbek classic literature, the science of Uzbek classic literature, and an impartial approach was under pressure. It is true that in the 20th century literary scholars who made their unique contribution to the development of Uzbek literary studies were also created during this period: Abdurauf Fitrat, A. Hayitimetov, O. Sharafiddinov, I. Sultan, N. Mallayev, A. Kayumov, U. Normatov, and N. Karimov were great representatives of literary studies. Approaching many works of art, which are the high art of our classic literature, from a purely scientific and theoretical point of view was also a very complicated issue in this period. The history of Uzbek classical literature, the science of Uzbek classical literary studies was also viewed from the point of view of classism (Soviet ideology), and this situation is a historical event in artistic works, which are considered to be many artistic examples in our classical literature (classical poetry). - events, historical figures (because in the Soviet ideology, these images were considered as old fashioned, glorifying the kings and rulers of the past, slavishly bowing to feudalism) was considered a strict requirement during the time of the former Soviets. That is why the Uzbek writers and literary scholars who created works in the 20th century had every creative process under daily control, and in such conditions (if we call it the conditions created for artists, it certainly makes people of that time laugh and it is a phenomenon that contradicts logic) 'ladi) many works of art in classical Uzbek literature. moral-educational (didactic), historical, social-political, religious-mystical, love-love written epics, ghazals, rubai's, continents, tuyuks, mustazad and other things that are the product of beautiful art tashbeh, tazad, tarse', tazhuli orifona, tardi aks, irsoli masal, diag, talmeh from the artistic image tools included in the genres (exactly related to the development process of traditional images in classic Uzbek literature if we take into account that scientific-theoretical views are manifested and realized through the means of this artistic image. (of course, the art of talmeh is in a special place) to approach the classical poetic arts from an objective scientific-theoretical and artistic point of view required a lot of courage from the Uzbek literary scholars who created in this period and the strong censoring process established by the sovereign councils would not allow this. Of course, we did not have any dangerous or negative aspects of the scientific-theoretical approach to the specific characteristics of traditional images in classical Uzbek literature. But the absolute power established by the former Soviets has its own national origin (mentality), national literature, customs, traditions, customs, national language, religious e' He could not tolerate situations such as being proud of his nationality, such as his faith, folklore, and treating them with respect, he could not allow it at all. This is the hateful policy of the former Soviets, if the national peoples of the former union kept as far as possible from the national aspects that we have listed above, that is, each nation realized its own national identity, or national feeling. If he was proud of

himself, he would demand his rights, it would lead to the birth of the ideas of free will and freedom. This situation was a very dangerous process for the politics of the former Soviets and would lead to bad consequences. For example, if we take this as an example from our classical literature, we have learned about one of the traditional characters of Uzbek classical literature, King Jamshid, in our classical literature as Jomi Jamshid. It is true that King Jamshid reigned in ancient Iran. according to historians, it is said that he was from Ashkani, and according to the scientific opinion of some, he was from Peshdadi (Of course, it is not so important for us which dynasty King Jamshid is from, but even so, tell us instead of information if not without benefits). We have the first information about King Jamshid in X-XI We learned through the epic "Shahnoma" written by Abul Qasim Firdavsi, a great representative of not only Persian-Tajik, but also Muslim eastern classical literature (mainly poetry) who lived and created in the centuries related traditional image came in the form of Jomi Jamshid). According to historical accounts, King Jamshid was a very just ruler, he put justice above all else: he was a caring and loving father to his people, a worthy son, always walking with the people, in the sorrow of the people. glorified as a just ruler who fights tirelessly. According to other historical narratives, King Jamshid was so concerned about the well-being and peace of his people that he built a huge city for the people who were perishing in the cold winter. passed, now this information must be interpreted as a legend. No city was built underground). If we artistically interpret this situation, that is, this traditional image, in the style of the hateful policy of the former Soviets of the 20th century and the Soviet literary and artistic approach, first of all, it is the "grind" of vulgar literary criticism. had to pass from At the same time, the Soviet ideology and the strong control apparatus (censorship) over fiction and literary studies faced a strong opposition, and a negative attitude towards the creator or the literary critic: why exactly the topic that is forbidden against the Soviet ideology - why the creator or the literary scholar is against the existing authorities instead of praise, glorifying Feudalism, the enemy of the Soviets, glorifying the past (history), and also glorifying the ruling class (aristocracy) and bowing before them like slaves. He emphasized that it is necessary to fight against it, pointing out the qualities and aspects. That is why, in the Soviet ideology, none of the peoples of the former union should respect their national values, realize their national identity, be proud of their national literature, and remember the great ancestors who lived in the past. It is similar to the real history, the use of the immeasurable spiritual wealth that they left us, and in this case, the sharp edge of the Soviet authoritarian ideology is aimed at the nationalities of such national republics, and this process was carried out by the former Soviets. He was carrying out a strict and brutal control process (censorship). This hateful policy and strong control was especially applied to the fiction and literary studies of the national peoples. Uzbek literary studies also became a victim of this authoritarian policy. According to the testimonies of many artists who created during that

period, after independence and the breeze of freedom began, the authoritarian and cruel control process (censorship) established by the former Soviets was implemented more strongly than in other national republics. and as a result of this hateful policy, our national literature and literary studies were hit hard. As a result of this, several generations were separated from their priceless literary-artistic, intellectual-spiritual wealth. We have taken as an example from the traditional image in Uzbek classical literature above, the king Jamshid and his great deeds for his motherland, and the spirit of pride in the great deeds of his great ancestors who lived in the past, formed the spirit of a whole nation. would eventually lead to resistance against the tyrant ruling over them and his tyranny and overthrowing the tyranny of the tyrant. Knowing this in advance, the cruel and insidious Soviets applied their infamous policy, which caused an irreparable blow to our national literature and literary studies. So, based on the opinions mentioned above, we tried to provide information about the attitude of Soviet Uzbek literary studies of the 20th century to traditional images in Uzbek classical literature. Of course, in the words of our people, we can't say that our opinions are free of flaws, just like there is a fault in every fall.

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