

## Naim Karimov Is A Literary Scholar, Scholar And Critic

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### Abstract

The article examines the main directions of research of the famous Uzbek literary scholar Naim Karimov during his more than half a century of scientific activity. It is based on the analysis that the study of the artistic skill of the writer, which is the main issue for the science of literature, has become the leading principle in the scientific research conducted by the scientist.

**Keywords:** Uzbek literary scholar, scientific research, democratic freedoms, Central Asia.

At the end of the 50s of the last century, some democratic freedoms that began to appear in social and political life after the condemnation of the cult of Stalin's personality began to echo in the literary environment. By this time, a group of talented writers and poets, who entered the world of literature, began to present works that renewed the creative environment. In the works created by Pirmkul Kadyrov, Odil Yakubov, in poetry Erkin Vahidov, Abdulla Oripov and their followers, special attention was paid to depicting the drama of the human heart. Novels and short stories of P. Kadirov and O. Yaqubov, poems and epics of E. Vohidov, A. Oripov became examples of creativity that served to renew the literary environment of the 60s.

By this time, Uzbek literary studies and criticism also reached a new level. Literary science, as well as literature, began to undergo a literal renewal. M. Koshjanov, O. Sharafiddinov. A group of talented writers such as S. Mamajonov, N. Shukurov, N. Karimov, U. Normatov, and I. Gafurov entered the literary environment. As a result, revealing the artist's artistic skills has become one of the main issues of literary studies and criticism. In this regard, the scientific activity of Naim Karimov, who published his scientific research since the mid-50s, or rather, his first article in 1953, is a separate page.

We can see that he was born on December 12, 1932 in the family of a teacher, in 1950 he graduated from high school with a gold medal and studied at the Faculty of Philology of the State University of Central Asia (now the National University of Uzbekistan). After successfully completing the university, the scientist, who completed post-graduate studies at this university in 1955-58, will start working as a junior researcher at the Institute of Language and Literature of the Academy of Sciences of Uzbekistan from November of this year. In 1963, he successfully defended his doctoral thesis entitled "Some issues of Hamid Olimjon's poetic skill", and in 1994 he successfully defended his doctoral dissertation on the topic "Development trends of 20th century Uzbek literature and the national ideology of independence". , went from a candidate of science to an academician.

It should be noted that Naim Karimov's scientific activity is very extensive: as a critic, he has published many articles on Uzbek and world literature, literary process and critical issues, the history of Uzbek literature of the 20th century shows that he actively participated in the creation of excellent collections of artists such as Hamza, Oybek, H. Olimjon. authored textbooks prepared for higher and secondary schools. Therefore, in our opinion, the work of

the artists named above is at the center of their scientific research. We can see this in the repeated references to their works. Consequently, many of our scientists emphasized that one of the directions of the scientist's scientific activities at the institute was textual studies. Including Academician B. Nazarov, in his pamphlet "The Sensitive Scholar of the Nation" co-authored with Sh. Ahmedova, quotes O. Sharafiddinov's opinion in this regard, "I think, first of all, it is necessary to emphasize his contribution to the field of textual studies" and emphasizes the following:

"Truly, in Naim Karimov's scientific career, his work on creating scientific and critical texts of the works of famous poets and writers has an important place. The 5 volumes of Hamza Hakimzada Niyozzi's, 20 volumes of Oybek's, 12 volumes of Ghafrur Ghulam's, and 10 volumes of Hamid Olimjon's collections of excellent works, recognized as serious cultural events in the life of our country, were also published under his direct leadership and participation. It can be said that the scientist's services in this field are of special value because they are based on the original copy.<sup>1</sup>

It is worth saying that working with the original copy, studying manuscripts and archival materials later led to deeper access to the creative laboratory of the scientist in the articles and studies published separately on the work of the same creators. to provide full information about his personality and worldview, to provide and interpret information about the history of creation of some of his works, in a word, he created the basis for the biographical approach to become a priority.

Having studied the scientific activity of a scientist with a delicate taste, emotional, and extremely wide imagination, we can be sure that in his scientific research, the critic pays more attention to researching the works of artists who are close to him in spirit and heart. Hamza, Cholpon, Hamid Olimjon, Oybek, Gafur Ghulam, Zulfia, Mirtemir, M. Shaikhzada, Osman Nasir; Russian poets A.S. Pushkin, Yu.M. Lermontov, S. Esenin... these are researches whose artistic world has its own gradual improvement, growing from article to article, from study to study.

We can see this in the example of dozens of books and hundreds of articles published by the scientist in different years dedicated to the work of H. Olimjon or Oybek. "Poetic skills of Hamid Olimjon" (1964), "Diamond edges of beauty" (1979), "Hamid Olimjon" about H. Olimjon. Scenes from the poet's life and work (1979), "Singer of happiness and joy" (1980), "Hamid Olimjon's lyrics" (1990), or "Strange waves of the fountain of inspiration" (1982), "Buds left in Oybek's gulshan" (1985), "Oybek"(1985), "Oybek and Zarifa"(1990), "Breezes from Oybek's gunshan"(2012)... Continuing this list as long as you want, U. Nasir will join them. We can cite the names of pamphlets and essays written about M. Shaykhzoda, Mirtemir and many other artists. It's not the number that matters. Perhaps, in every created research, one or another aspect of the creator's work is discovered, enriched with new sources. By the years of independence, these researches laid the groundwork for the creation of a new edge of the scientist's creativity - educational novels.

Some democratic changes characteristic of the transitional period, which began with the "Reconstruction" era, opened a wide path to serious updates and debates in both the socio-political sphere and the literary process. By this time, the sense of citizenship was manifested

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<sup>1</sup> Nazarov B., Ahmedova Sh. Sensitive scientist of the nation.-T.:2011.-B.31-32.

at a high level in all strata of our people, first of all among our intellectuals in all fields, and the desire for self-realization grew. As a result, the articles created in the late 80s and the first years of independence, along with observations on the problems of the literary process, began to reevaluate the literary heritage, especially the work of the representatives of Uzbek literature of the 20th century. The articles published during the transition caused great interest not only among specialists, but also among the general public, with the wealth of new facts, previously unseen archival materials, memories and reminiscences, as well as a sharp journalistic spirit. It should be noted that the role of articles of this type in renewing the worldview of our people and forming them in the spirit of the ideas of independence was significant.

In this respect, the work of Naim Karimov, a particularly sensitive critic, is instructive. Every article published by the scientist during this period had a great resonance in the literary community. Especially in the early 1990s from the series "Executioners of Uzbek intellectuals" published in the magazine "Fan and Life" "Cholpon khusu kishan" ("Fan and Life", 1991, 10-11 issues), "Assalamu alaykum, gallows tree" ("Fan and Life, 1992, 2 issues), "Kadiri's head is a New Year's gift" (Fan and Life, 1992, issues 3-4), "Oybek: my head is a stone" (Fan and Life, 1992, 6, 7 -8-9 issues), such articles as "Who killed Hamza or the black spring of Shahimardan" ("Yoshlik", 1991, issue 10) are characteristic. This series of articles, imbued with unique pain and sharp exposé pathos, brutally exposes the despicable, fraudulent policies of the former Shura government. The fact that the Uzbek modern intellectuals, who are the beating heart and honor of our nation, were victims of the repressive policy for a short period of time - 1929-38 - is justified by irrefutable evidence. It is based on analysis that everything from the indictments to the question-and-answers during the investigation process was falsified and organized according to a predetermined plan.

In the articles of this series, N. Karimov interprets the actions of the executioners of Uzbek intellectuals, crimes based on clear evidence in a scientific and journalistic way. The article entitled "Kadiri's Head - a New Year's Gift" details the arrest of the great writer on the last day of 1937 - New Year's Eve. In this article, it is stated that in the interrogation documents of Abdulla Qadiri, he was summoned only once during ten months, and even then, in March. According to the critic, in fact, the interrogation process continued brutally every day, but he notes that the interrogation lasted until March, breaking the literary will of the writer.

"Currently, in the "criminal case" of Abdulla Qadiri in the former DHQ archive, there is only one interrogation that took place in March 1938 (the date of which is not recorded). The person who got acquainted with this interrogation said that Abdulla Qadiri was questioned only once in ten months. , one might think. In fact, he was constantly interrogated and tortured during these ten months <sup>2</sup>.

The article describes the use of various methods by former Soviet executioners to break the writer's will, not only constant questioning and torture, "...maybe the friends and students of yesterday who faced him openly called him an enemy, reviews of his work written by the committee of the Union of Soviet Writers of Uzbekistan. .."(p. 22) is also noted to be used effectively.

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<sup>2</sup> Karimov N. Qadiri's head is a New Year's gift.// Science and life, 1992, 3-4 issues.-B.20.

The critic substantiates the falsity and illegality of the slander of organized oppression against the writer later, by quoting confessions from the 1950s.

After 1956, the effort to exonerate Kadyri, which began with the "Khrushchev Spring" epic, sheds light on the revelation of many secrets based on the testimony of witnesses who were alive at that time. As an example, in the 1930s, the chairman of the organizing committee of the Union of Soviet Writers of Uzbekistan, Kholmat Kurbanov, admitted that he did not write the slanderous review organized against Kadir, and that he doubted the authenticity of some of his signatures. - When talking about the lawlessness established in the International Criminal Court in 1938, it is proved by citing the information that A. Kadiri was personally imprisoned at the initiative of Agabekov, the question-and-answer protocols were formed by Agabekov and Aprasyans, and then they laid hands on the prisoners.

This article is also characterized by the critic's sarcastic remarks about our people:

"I want to take refuge from my people, whose simplicity is combined with ignorance. In 1937, it was possible for them to unite and protect their Cholpan, Qadir, and Fitrat. But at least it would be possible for him to read the authentic manuscripts of the people loyal to Abdulla Qadiri that survived the 1937 massacre! Until the arrest of Habibullah Qadiri on December 1, 1946, the manuscripts of "Otkan Kunlar", "Mehrobdan Sayon" and "Obid Ketmon" were preserved. The author's manuscript of 2,060 pages, 2 side notebooks, correspondence of 217 pages, and many other copies of magazines and newspapers in which his works were printed were taken away and burned on the same day. These last examples of sacred objects left by the writer were not preserved in this way. That is why we are all guilty in front of his memory."<sup>3</sup>

The scientist's article "Handcuffs for the shepherd" also exposes the intricacies of the interrogation of the great poet in the detention center. In this, the documents related to the questioning and answers stored in the archives of DHQ are researched, and it is revealed that they were organized to make slanderous accusations against the poet. The scientist explains that the poet, whose will was broken due to the torture during the investigation, is easily accused of various crimes:

"Agabekov and Trigulov spent July 13-23 on the head of Cholpon. After that, he was forced to confess his "crimes" before the Soviet authorities, when he had no hope of leaving Eindon alive. <sup>4</sup>As the critic pointed out, in these interrogations, which were falsified from head to toe, the poet was accused of being a member of the counter-revolutionary organization of the Chinese Jlsus, Part-Turkist, Trotskyite - mtdtdy.

"This is a fabrication. Slanderous members of the organization, such as Agabekov, Tirigulov, Matveev, Kolosov, would write notes that slander not only him, but also all his intellectual friends, and then he would get confirmation from the prisoners who were suffering from torture and humiliation that a human child could not bear."<sup>5</sup>

In his article exposing these Shura politicians, Munaqqid laments one more painful aspect. If it is, as Fitrat says in one of his poems, it is the thoughts of the "tails" of those who came out

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<sup>3</sup> Karimov N. Qadiri's head is a New Year's gift.// Science and life, 1992, 3-4 issues.-B.23.

<sup>4</sup> Karimov N. Shackles for the shepherd // Science and life. 1991, No. 11.-B.8

<sup>5</sup> Ibid., p. 9

of the "salty waters", that is, internal traitors. In the article, Tolqin, whose relationship with literature at that time was also doubtful, writes about the hypocrisy of people like N. Akhundi and organizing provocative reviews about the poet's work in the press. ", concludes the scientist.

A series of articles devoted to the work of artists who lived and created during the Shura period of N. Karimov's transitional activities was published. These are mainly U. Nasir, Oybek, who suffered from the injustices of the time. These are articles about artists such as M. Shaikhzoda and Shuhrat. It should be noted that in the criticism of this period, the critic N., who showed enthusiasm for Oybek's personality and creativity, wrote a lot about him. It was Karimov. In the scientist's articles, the undiscovered aspects of the writer's life and work were interpreted on the basis of new criteria. In particular, his series article "Oybek: my head is a stone" (Fan and life. 1992. - No. 5,6,7,8,9,10.) is characteristic in this respect. In it, the critic relives unknown or incompletely illuminated pages of Oybek's life. This article, which is a good example of a historical-biographical approach, reveals the roots and harmful consequences of accusations, slanders, and slanders made against Oybek's personality and work in the 1930s and 1950s. V. Mil'chakov, one of the executioners of Uzbek literature, who worked in the Writers' Union, and the local flatterers gathered around him, will be exposed.

In the years of independence, in addition to the educational novels of the scientist, the study of the works of Usman Nasir and Cholpan constitutes a separate page. During this period, "Usman Nasir: Pictures from his life" about U. Nasir. Documents, Narratives"(1993), "Usman Nasir: Life Pictures Documents, Narratives"(1994), "Usman Nasir. "Educational-biographical novel" books were published.

Here we will dwell on some observations about the life and work of Cholpan. Scientist Cholpon was one of the first to study the work of the country in the 1980s, when the democratic winds started in our country. He published his first treatise on the poet in 1991 at the same time as "Cholpon" by Azod Sharafiddinov, a colleague of Istiklal, a literary scholar. It should be said that the initial researches of these two excellent scholars on Cholpan complemented each other and served to enrich the imagination of the general public about the poet.

The critic, who continued his scientific research about Cholpon, published "The Poet Who Awakened Independence" in 2000, and "Cholpon" in 2003. In addition, he published many articles on the poet's work in newspapers and magazines, in scientific collections. The scientist's observations on pastoralism are very extensive. It is difficult to fully cover it in one article. Therefore, we would like to draw your attention to some aspects of the critic's research of the poet's work based on a biographical approach.

It is known that, in the biographical approach, the creator's biography and personality appear as the main element determining the essence of artistic creation. Although the creator is a living, concrete person, in the so-called literature system, he comes as a representative of the "author - artistic work" relationship. Therefore, to study the writer's biography to the smallest detail means to understand the characteristics of his personality and thus to understand the essence of his work.

In Naim Karimov's observations about Cholpon, special attention is paid to the writer's biography. Cholpon's interpretation of official and unofficial information and memories about

the year of his birth, his family environment, his family tree, his parents, especially his father Sulayman Bazzaz's artistic nature, writing poems under the pseudonym "Rasvo" and arranging the divan, paying great attention to the literacy of his son Abdulhamid are among these. While studying the biography of Olim Cholpon, he pays great attention to the factors that form the basis of his worldview. In particular, he fully substantiates the fact that in his young and hot heart, he is not a shopkeeper-businessman or an imam-khatib, as his father wanted, but a true patriot who lives with the sorrow of the nation and the homeland. We can see this in the example of Andijan's grassroots articles exposing the famous rich man Mirkomilboy, and in his analysis of the conflicting processes with his father regarding the determination of the future path of life. However, in the critical interpretation, these biographical facts are not just recorded as one of the pages of Cholpon's life, but they are considered as an important feature of the poet's personality, the first stage of the main ideological motive that later becomes the red thread of his creative heritage. These biographical interpretations are also valuable in this respect.

In covering the life and creative biography of Munaqqid Cholpon during the Shura era, the poet's activities in social life and literary environment, the people he communicated with, and finally, many organizations, including materials collected from the archives of the security service, messages published in newspapers and other sources, were contemporaries. relies on individuals' memories.

The author shows that the life, social and creative activity of Cholpon during the Shura era was not easy. Munaqqid emphasizes that during the Shura period, the negative attitude towards artists like Cholpon continued not only in social and political life, but also in the literary environment. The example of Botu's work shows that the anti-Cholpon mood, which was rampant in literary criticism during this period, was also present in the works of young Shura poets. Munaqqid notes that a series of poems by Batu were written as a response to Cholpan's work and that they reflect loyalty to the ideas of the Shura. Here, too, the optimism, forgiveness, and tolerance characteristic of a great talent of Cholpon's personality are reflected through the friendly feeling in the poem "Tan berdim". Drawing attention to these facts, the critic draws the following conclusion:

"It was an expression of an irreconcilable struggle not only between two poets, but also between two generations, between two worldviews. Batu was the enemy of Cholpan and his associates as a supporter of the Soviet system. That's why he didn't hold back from shooting "poetic arrows" against Cholpon<sup>6</sup>. As it is regrettably noted at the end of the article, the policy of the Shura did not spare its loyal poets. As the scientist wrote, "They were worried that even Botu was gaining great prestige and attention among young people, and in 1930 they removed him from the Uzbek literature for life<sup>7</sup>. " If we continue this topic analyzed by the scientist and remember the poems written by Ghairatiy, Uygun, Kamil Yashin and other Shuro poets against Cholpon in the 20s and 30s, we can feel that it was not easy for the poet to live and create in the literary environment of this period.

The skill of the scientist is that in the interpretation of the life and work of Cholpan, he pays great attention to the process of creation, the reason, and the interpretation of his mental experiences in the same state, that is, he creates beautiful examples of psychobiographical

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<sup>6</sup> Karimov N. A poet who awakened independence. -T.: 2009. -B.28.

<sup>7</sup> That source.-B.31.

analysis. In this regard, the poet's teacher Fitrat's poem "Buzuniz olkaga" written as a response to the poem "Mirrikh ystyniga", "Ketding" dedicated to the death of his friend Rahmatulla Sultanov, poems such as "Kizorish", "Aldanish", "Beautiful", works such as "Clio'patra" It is very interesting to read sources and biographical interpretations about its creation. It is difficult to create a perfect interpretation of works such as "Kizorish", "Deception", "Clioparta" without getting acquainted with the history of the love saga between the queen of Amu and her lover Obida, who was especially loved by the poet and caused the poet's strong spiritual emotions, just like the Egyptian queen Cleopatra. As an example of this, we can see different interpretations of poems such as "Aldanish" and "Gozal" in literary criticism.

In conclusion, it can be said that during nearly 70 years of scientific and creative activity, about eighty books and about two thousand articles published by the teacher made a worthy contribution to the development of Uzbek literary studies and criticism. Discovering the scientific-creative phenomenon of a scientist through comprehensive research of this activity is one of the urgent issues facing literary studies.

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