

VIRGINIA WOOLF AS A LITERARY CRITIC

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Annotatsiya: Ingliz yozuvchisi Virjiniya Vulf (Virginia Woolf) eng muhim, mashhur ingliz modernist va feminist yozuvchilardan biridir. U o‘z davrida ta’limni isloh qilish bo‘yicha yozgan asarlari orqali muvaffaqiyat qozongan. Garchi Virjiniya Vulfning romanlari so‘nggi yillarda birmuncha baholangan bo‘lsa-da, tanqidchilar uning adabiy tanqidiga ko‘p e‘tibor bermagan. Ushbu maqolaning maqsadi - uning yutuqlarini batafsil o‘rganish; tizimlashtirishga zid bo‘lgan yozishning umumiy tanqidiy tamoyillarini aniqlash; va uning asarlarida ma'lum bo'lgan aniq tushunchalarni ochib berish.

Kalit so'zlar: mehribonlik, siyosiy ozodlik, muhojir, fashist, sovuqqonlik

Abstract: English writer Virginia Woolf is one of the most important, famous English modernist and feminist writers. She was successful in her time through her writings on educational reform. Although Virginia Woolf's novels have received some acclaim in recent years, critics have not paid much attention to her literary criticism. The purpose of this article is to explore his achievements in detail; identify general critical principles of writing that are opposed to systematization; and reveal the specific concepts known in her writings.

Key words: benevolence, political freedom, refugee, fascist, impersonality

Since Virginia Woolf is a creature of her age, as well as one of its best translators, I have noted the relevant historical and environmental factors. Since the goals and ideas of his critical and creative work were the same from time to time, I did not hesitate to refer to his novels to examine or reinforce certain views. Memories of friends show the infinite variety and completeness of Virginia Woolf's complex personality and reveal logical and intuitive, practical and poetic

thought. Her non-formal education consisted mainly of unlimited use of her father's library, her duties as a publishing student, and membership in the Bloomsbury Group, where she became a forum for discussing everything that was important in life served and art. Although Bloomsburians did not have enough commonalities to justify the inclusion of their particular doctrines and practices in the "school," they evoked and crystallized a general approach to artistic, philosophical, and political problems.

Virginia Woolf was the center of this coterie; and to varying degrees, it exemplifies many or all of its features. The peculiarity of her writer is that she does not want to say small things, does not believe in the power of the human mind in solving complex problems. Sir Leslie Stephen's skepticism strengthened her belief in rationalism; her daughter's skepticism led her to doubt the intellectual processes that were taking place. She preferred an intuitive approach to reality, not a mental one, because she combined life and its values with a poetic, delicate perception. However, it is not entirely correct to call this anti-intellectual. What she attacks is the superiority of the mind over the mind; in his critiques and novels, he often expresses respect for learning and the joy of working with the brain. Virginia Woolf denied her Orthodox Christian position, stating the spiritual dilemma of her environment. He marveled at the imbalance between the simple teachings of Christ and the gatherings of the ages, or the beliefs, riches, and luxuries of the church; and he hated aspects of Christianity that glorified pain, asceticism, and death. But he did not renounce religion altogether, and in describing her "Christian" heroes she becomes less bitter and satirical, sympathetic, and understandable. However, her attitude towards religion has created a huge gap in her critical benevolence: despite the wide range of her interests, she has little or no regard for religious writers and religious poets. Virginia Woolf, who decided to write as a woman and study her femininity, will continue the revolt of women as a spiritual suffragist. Strongly defending intellectual and cultural and political freedom, she presents herself as one of the greatest feminists of the century. Many of her critical works deal with women writers and their specific problems: the despair of talent, the difficulty

of expressing themselves in the face of male evil, the “female” creative mood, and the specific “female” areas of literature . As her understanding of the important qualities of women’s ways of thinking and perceiving led to new and brighter insights into her critiques, feminism should be seen as a useful, effective force in her intellectual and artistic perspective. Mrs. Wolf was only a woman; she was also a lady, aristocratic by nature, always sensitive to social differences, blood, and kingdoms. Still, he dared to avoid them, even if he said her wrong thoughts.

The “refugee” is barely detached from reality, has a strong sense of social responsibility, and rarely has an honesty that recognizes that her interest in the oppressed is based on genuine compassion rather than abstract justice and reason. was patrician. She envisioned the end of class divisions, a society that would unite without property. Interest in the team experience is a key element of his social and literary philosophy. She was a political and artistic internationalist who believed that humanity’s instincts of cooperation were as deeply rooted as competition. In the period between democratic and totalitarian tensions, the artist was forced to engage in politics because the survival of her life and art was in danger. Although many of her contemporaries flirted with or openly supported fascist teachings, he condemned the growing threat to society. Despite her relentless class consciousness, Ms. Wolf expressed her desire to accelerate the democratic process and reaffirmed her confidence that the creative forces of life would win again after the struggle. The next major part of this article discusses the artist’s interactions, environment, and traditions. Virginia Woolf viewed literature as a corporate, composite product of the author and the public, which has been subjected to countless vibrations in the environment. He believed in a true literary tradition, in the unity and continuity of literature, in a changed past. However, for her, no tradition will be completely true if it is not rooted in modern life as in the past. She envisioned the Georgian period as a period of general incredible transition.

She understood the difficulty of creating important art in the context of an unstable civilization, and the need to emphasize the artist’s own philosophical and

artistic origins in the work itself. Thus, she was able to understand and explain the Georgian revolt against the literary convention and the adoption of new methods. Although she knew that art depended on life, her understanding of art was not utilitarian or ethical. In her critique, origin is subject to value. Approving of an aesthetic approach to literature, she expressed a passionate interest in the nature of artistic creation. She is forever drawn to the difficulty of expressing the words that preceded the final victory, the pains of creation, and the disappointments and failures.

Creative action is more than a process of self-examination; The task of this artist is to see people, convey their views and illuminate their experience. The artist creates a form out of chaos, loads a consistent form into the unbearable material of life, and turns the moment into something permanent. Some of the attributes of the aesthetic experience considered by Mrs. Wolf are unconsciousness or impersonality, separation, wholeness, and suggestion. In order to achieve the reality she has created, a writer has to turn her ideas and imagination into something beyond the person. She must have the courage to maintain faith with honesty, personal views, inner necessity, and sincerity. Mrs. Wolfe sees fiction as a potential, an incentive, not a final experience that requires the reader to take an active part in it. Other recurring themes, or a critique of it, are the unity and interaction of the arts, in particular their "purity". He condemns the subordination of art to foreign sciences and the deliberate assimilation of doctrine; but he did not object to the existence of ethics, politics, or metaphysics if they were hidden within the object or art itself, and were burned or "consumed" by form. Virginia Woolf's take on the role, either as a "general" or an ordinary reader, was motivated by a desire to separate herself from the dry and absurd criticisms of the latest experts of dogmatic academics. Her critique is related to text analysis, Empson's uncertainties, and esoteric critical jargon, as well as schools and movements, observation of influences, and the origin of methods. Suspicious or rigid tags and established hierarchies, she ignores and destroys the jungle of secondary authority and commentary, and expresses his impure response to the originals.

For her, the presentation of the methodology is less important than the level at which the critic is engaged in a particular work in a particular situation. She prefers synthesis, to description, to the official proclamation of critical principles of personal impressions, rather than abstract analysis. By being emotionally and mentally involved in the work of art, she tries to assimilate himself into the mind of the writer in order to assimilate her worldview and “angle of view”. His impressions are rarely vague and irresponsible. His impressionism is remembered in calm, orderly and elegant, replaced by a sense of traditional balance. He captures the “feel” and atmosphere of the book, highlighting its core quality and telling it with joy. intensity and speed. Not only does it reveal the quality of authorship, but his critical essays have the uniqueness and intensity of a work of art because it reproduces it in its own unique form or context.

The forms and styles he used can be roughly classified as follows: a critique that evokes the spirit and environment of that period or writer's environment; criticism through psychological portraits of individual writers; critique the book itself through direct evaluation; criticism through the discussion of literary genres and writing theory. Often two, three, or all of these methods - historical, biographical, psychological, and aesthetic - are compatible and combined in a single essay. Before analyzing Ms. Woolf's critique of novelists, it is necessary to consider general principles based on her ideas about reality, character, poetic ability, and form in fiction. Virginia Woolf was a self-aware artist who sought to shape her own aesthetics and justify the use of new forms created to deal with new areas of conscious and unconscious experience. He rejected philosophical and aesthetic naturalism and replaced the perspective of reality that required the complexity of modern vision, which crystallized the artistic credo of the new generation in general. For him, reality is an intangible, almost indistinguishable thing, and it must be understood intuitively using symbols and images. It is the “light halo” that surrounds the mind; It is the author's task to express and convey the incomprehensible nature of this "halo" and "semi-transparent envelope" by very faithfully recording the atoms of impressions that affect the mind.

Mrs. Brown, the character symbol of Virginia Woolf, is also a symbol of truth. He is less individual than the abstract idea of human nature. She is not a clearly defined, permanent person. Mrs. Woolf rejected the all-knowing set of characters who considered her uniqueness to be neither permanent nor limited. He preferred mobility rather than stability of personality. For the novel, he preferred fiction rich in poetic values, with intensity and reality through the controlled expression of poetic emotion. His understanding of poetry is not limited to lyrical aspects. He cares about the peculiarities of poetry, which are characteristic of all imaginary literature. Among the poetic forces are uncertainty, the use of a symbol with an infinite fund of offerings, and the writer's ability to create a new world and force us to abandon our own point of view and adopt a specific order of its novel elements. man, nature, God. Nor could the novel have made its highest expression without careful formal organization. Form is another aspect of a writer's ability to force the reader in his or her own way and to see what he or she sees. Form is achieved when emotions are in the right relationship to each other. It is a formative force, an architectural quality that should not distract the reader. In great art he felt, sight and expression, form and content are inseparable. In the last third of this article, the general principles and methods of Virginia Woolf's critique are described in his critiques of writers of the last three centuries. Novelists from Defoe to D. H. Lawrence, the poets Shoser, Spencer, Donne, and Elizabeth Barrett Brown, have been studied in detail. She gave in-depth insights into Greek and Elizabeth dramaturgy, the role of the plot and chorus in Greek tragedy, the differences between play and novel, and art or Shakespeare, Kongrev, and Chekhov. The thesis concludes with a theory or biography of Mrs. Wolf, as well as a review of her biographical essays, in which she often illuminates the work of art itself by setting up a figure or artist. Mildly, or in this extensive study, or in the achievement of Virginia Woolf, she appears, I think, as one of the most eminent critics of the twentieth century and, of course, the greatest female critic of all centuries in English literature.

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