

THE ROLE OF AZOD SHAROFIDDINOV IN UZBEK LITERATURE OF THE 20TH CENTURY

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Abstract: this article analyzes the role of literary critic Azod Sharofiddinov as a scientist, critic, and translator in Uzbek literature.

Keywords: poetry, novel, poet, translation, courage, essay, objectivity, talent.

Azod Sharofiddinov has a place in Uzbek literature as a flaming publicist, skilled translator, famous scientist and critic. His first book “Time. Heart. Poetry” (“Zamon. Qalb. Poeziya”) was published at the age of 33, in which the poems of poets living and creating at that time were analyzed, and the critic expressed his reaction to it. When he analyzed the poems, he gave a high evaluation to some saying that “it looks like a simple poem, but it has a deep life meaning at its core¹”, and to others, “there is something new in this there is nothing that the poet himself has seen, that no one else can see²”. For this, becoming a poet means that you need to be a seeker of new things, to illuminate the story in a unique way.

Analyzing the poetic verses, the critic tries to prove each word, evaluate it fairly, mention the poet’s achievements as well as his shortcomings. From his writings, it is clear that he wanted to increase the number of real creators in Uzbek literature, that people should not take literature lightly, that there is a creator and that every writing should be considered at the level of art. Umarali Normatov, in the foreword of the scholar’s book “Ijodni anglash baxti” (“The Happiness of Realizing Creativity”), describes the critic as follows: “At the same time, the critic, inspired by his teacher Abdulla Khakhar, waged a valiant fight against the mediocrity in literature³”.

Summarizing the scientist’s creative path, after this work he authored a number of other books, he never stopped writing and creating. The writer Khurshid Dostmuhammad, recalling the last years of the critic’s life, says: “In front of him was an artificial chair, a 500-watt light bulb was shining over his head, he was wearing glasses, a magnifying glass in one hand - the teacher was reading without raising his head, writing and drawing⁴”. Reading these words, we will be sure why Azod Sharofiddinov was one of the first to be awarded the title of “O’zbekiston Qahramoni” (“Hero of Uzbekistan”). He is not only a “O’zbekiston Qahramoni”, but also a hero of literature who dedicated

¹ Sharofiddinov O. Tanlangan asarlar. / Yangi zamonaga yangi tarona. Sharq, 2019. 515-p.

² Sharofiddinov O. Tanlangan asarlar. / Yangi zamonaga yangi tarona. Sharq, 2019. 506-p.

³ Sharofiddinov O. Ijodni anglash baxti. Sharq, 2004. 6-p.

⁴ Do’stmuhammad X. So’zi ozod, ruhi ozod, o’zi ozod inson edi... // Farg’ona haqiqati, 2020. 4-p.

his whole life to literature and science. His daughter Muhabbat Sharofiddinova says about the creative legacy of the critic: “28 of his separately published works, 385 articles and interviews in periodicals, articles in collections, introductions, forewords and afterwords more than 50. There are more than 140 translations. Under their guidance, 29 students defended their candidate theses⁵”. These numbers are not small numbers for a writer, of course. It is based on hard work, sleepless nights and deep research.

Azod Sharofiddinov's scientific and creative research to return the rich literary heritage of our oppressed modern ancestors to the people, intelligently study their way of life and creativity, and accurately describe the fate of the people of literature in the period of independence is a bright example of courage. In particular, the study of life and creative activity of Cholpon was at the center of scholarly research. The scientist returned the works of Cholpan to the people, directly participated in their publication. Also, the articles “Cho’lponni anglash”, “Adabiyot yashasa - millat yashar”, “Cholpon – tarjimon” serve as a basis for getting to know Cholpon closely. Analyzing Cholpon's works, he also substantiates with facts the authoritarian era in which Cholpon lived, the treatment of free-thinking people at this time, and the fact that each person has his own independent opinion, and that they were on the verge of destroying it. Speaking about the study of Cholpon, he laments that the mistakes of the old times are being repeated in this approach: “Before, Cholpon was only condemned, but now they are trying to show him as an angel⁶”.

Azod Sharofiddinov, while writing about Cholpon, tries to prove and analytically analyze every thought expressed in it, and proves his words with examples. Also, in his research on Hamza, the scholar reveals that the writer was glorified only in false ways and that this is not a praise, but rather an insult. And in the article about Fitrat, through the analysis of the great writer's only work “Hind sayyohi” (“The Indian Tourist”), he emphasizes his service to the nation, the happiness of loving his country, and his thirst for knowledge. Azod Sharofiddinov's articles about Jadids are still valuable for us today, we see truth and objectivity in them.

In fact, Azod Sharofiddinov wrote a series of literary portraits of his contemporary writers, comrades, teachers and students. In particular, he writes about Gafur Ghulam, Said Ahmed, Abdulla Khakhor, Aybek, Zulfia, Gayrati, Makhsud Shaikhzada, about their unique qualities, life path, unique creativity, so that the reader can learn more about these writers. will have more information. The scientist's essays have their own character, the social position of the character, the social essence of the events, the approach to the human personality in them are also valuable for modern literature.

⁵ Sharofiddinova M. Tarjimada ham ustoz // Jahon adabiyoti, 2007. №10.

⁶ Sharofiddinov O. Tanlangan asarlar. Adabiyot yashasa – millat yashar. Sharq, 2019. 356-p.

Azod Sharofiddinov is not only a scientist and critic, but also a skilled translator who has gifted the Uzbek readers with invaluable works. Including “Children of the Arbat”, “Confession”, Igor Bunich's “Party Gold”, “The Alchemist”, “The Fifth Mountain”, “The portrait of Dorian Gray”, E. Savela's “Stop the Airplane, I'm Falling”, “Chess Rumors”, “Rothschilds - banker kings” by Herbert R. Lotman, “The Great Chess Board” by Zbigniew Brzezinski, and “Monumental propaganda” by V. Voynovich were big events in the cultural life of Uzbeks. The translation of these masterpieces occupies an important place in the art of Uzbek translation, they serve as an important source for today's reader and his spiritual world. Azod Sharofiddinov publishes the translation of Paulo Coelho's work “The Alchemist” in the “Jahon adabiyoti” (“World Literature”) magazine, which he edits. The translator takes on the task of translating the book, saying why Uzbek readers should be deprived of it when the works of P. Coelho are published in 117 countries and read by millions of people.

In order to evaluate the work of the translator, we can recall his description of Cholpon: “Even if Cholpon had not created in any other genre, his translations alone would have been enough to write his name in the most prestigious place in the history of Uzbek literature⁷”. In fact, if we apply the high assessment of this Cholpon to Azod Sharofiddinov himself, we will be telling the truth. With his translations, he contributed to the enrichment of Uzbek literature and the development of our nation's culture.

“The first thing that is necessary for creativity is freedom. If there is no freedom, any talent can fade away very quickly”, says literary critic Azod Sharafiddinov. In fact, the scientist lived by these words throughout his life. He proved that this interpretation is true in terms of truly expressing his personality, talent, outlook, and freedom of possibilities in the Uzbek literature of the 20th century. Throughout his life, he did not complain about the weight of the burden of hardships, did not bow to slander, and did not allow his physical pain to interfere with his mental capabilities. He is a writer who can be an example to everyone with his freedom of thought, his love for literature, and his indomitable courage.

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⁷ Sharofiddinov O. Cho'lpon – tarjimon. Guliston, 1990. №2.