

## Azod Sharafiddinov is a Master of Literary and Philosophical Criticism of 20th Century Uzbek Literature

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**Abstract:** In this article, Azod Sharafiddinov's scientific-philosophical views and literary criticisms about the exponent of Uzbek literature who lived before him and were his contemporaries are covered.

**Keywords:** literary studies, „expectations of the era”, imitation, vulgar sociology, „victim of tyranny”, analysis, „returned lives”

Undoubtedly, Marxian literary studies and Soviet ideology made many representatives of Uzbek literature stand out, and their works became stagnant. In spite of the text of the work and its meaning, according to the ideology of that time, there were many people who put the rare works aside as garbage, using ugly excuses. The ideology of this period was very interesting: if a person disobeyed or denied the rules established in the socialist society, he was immediately persecuted by the ideologues and condemned to hang himself with a rope in his hand. Naturally, the majority of such people were composed of intellectuals - poets and writers - who always called the people to liberty and freedom. Through their works, the real children of the people called upon the people whose eyes were completely blinded by the "politics of the perfect autocrat" to wake up.

Unfortunately, the pressures and tyranny of that time created an extreme sense of fear in people, in such conditions, the need to see beauty almost does not remain, and the ability to see the truth is lost. That's probably why during the authoritarian regime and 70 years after that, no intellectuals like Abdulla Qadiri, Cholpon, and Fitrat who recognized the enlightened children of the country and recognized their creativity emerged. He was cut off without saying a single word. This situation did not fail to influence the literary processes of the next 60 years. Poetry did not go beyond preaching, logically weak and weak works began to appear in prose, and literary criticism, in the words of Azod Sharafiddinov, became a manqurt". Azod Sharafiddinov entered the literature in the mid-50s of the last century, when the political processes were somewhat relaxed. He came and started a new era in literary criticism. He performed brave deeds among the critics of his time. Erkin Vahidov, Abdulla Oripov, who contradicted the ideology of that time, but saved our literature from the inevitable collapse, was mentored by Erkin Vahidov and conducted literary and philosophical research on Cholpon's poetry. However, the representatives of the authoritarian regime did not like these efforts to restore the national identity and introduce the real works to the public. The name of the critic was defamed. We can see the proof of the saying of our people, "A flowing river does not stop flowing", in the later works of Azod Sharafiddinov. No matter how many mental blows destroyed the critic's language, he never turned back from his path.

Maybe he tried to move forward with momentum. The novel "Night and Day" was reborn with a critical preface. At a time when he was condemned by the names of "Cholpon-nationalist" and "class enemy" in textbooks, he took the greatest courage by writing the works "Understanding Cholpon" and "Adabiyot nadur". However, at that time, Otajon Hashim, who got to know Cholpon closely and established friendly relations, read his poems to his relatives and encouraged them to

read more. One of the most knowledgeable Uzbek literary scholars, Miyonbuzruk Salihov, is forced to vilify him in his articles. Writing such works requires a lot of courage from a person.

In his article, Miyonbuzruk Salihov cites an excerpt from Cholpon's poem "The People", "Naturally, there is no way to think of the people in this as the proletarian masses." This nation is rich, as the national democrats think, it is a nation that includes priests, printers, and boxers." Is it possible that every time the poet uses the word "people" in his poem, he should explain, "that's why there are no oppressors and tyrants in it"? Or, in response to the critic's inappropriate view of the drama "Yorkhinoy", anyone who has read the play "Yorkhinoy" objectively will be sure that there is no trace of the "idealization of printing" that Miyonbuzruk is talking about in the play. , it does not say anything about a khanate with a mabusan in its majlis. Did Mionbuzruk understand that Polat, the main character of the work, went to the mountains and rocks to demand justice and truth, as an idealization of "printing"? ...Doesn't dozens of our classic poets, even the great Alisher Navoi, who sang the ideals of a just king, turn out to be "propagators of a khanate whose majlis is banned"? , and proved that the slanders against Cholpon's work are groundless in every way.

Yes, Azod Sharafiddinov, like a number of other critics, drew conclusions from one or two words in the work and did not go the way of accusing Zagat Cholpon, while analyzing each work of the writer, he focused not only on the literary and philosophical aspects of the text of the work, but also on the way the work was written. he paid attention to the environment, conditions and the physical and mental condition of the owner of the work. This signaled the beginning of a new flood in the criticism of the 20th century.

About the work of "Indian Tourist" by Abdurauf Fitrat, who was a contemporary of critic Cholpon and left an indelible mark in the history of our literature, in the words of Abdulla Qadiri, "a man whose personality is whole" mentions the following points. "This work literally had high artistic qualities and was distinguished by its extraordinary power of influence. He played a great role in awakening social thought both in Bukhara and in Turkestan. Because in it, the most pressing and acute social problems of the life of Bukhara at that time were written, and the need for deep and consistent reforms in life was emphasized. Many researchers at the time gave a high assessment to this work of Fitrat. With the help of the story, the goals of the jadidism movement became more clear, and jadidism began to turn from a narrow-scale enlightenment movement into a comprehensive socio-political movement aimed at the radical reconstruction of society's life.

This work was called a novel by many literary experts, in particular Sadriddin Ainiy. But Azod Sharafiddinov does not agree with this point of view. Analyzing the work from all aspects, he emphasizes that this work does not fully correspond to the genre of novel or short story, but is a socio-political, artistic journalistic work. Immediately notices that the critic writer was inspired by examples of world literature in this work. He gives the following points about this: There are evidences that indicate that Fitrat referred to the rich experience of world literature while creating "Indian tourist" and was nourished by it. For example, in world literature, in order to reflect on the socio-political and cultural life of a country, to express critical opinions, the life of this country is looked at through the eyes of a citizen of another country. Or the situation of a country is compared with the situation of another more developed country. . In this place, it is appropriate to remember Charles Montesque's work "French letters".

Addressing the personality of Adib Hamza, he remembers him as "a poet who lost his identity". Admitting that his name is worth mentioning among the great representatives of national renaissance such as Abdulla Qadiri, Fitrat, Cholpon, he emphasizes that he unwittingly became a victim of tyranny. Among his opinions about the writer, the following comment is noteworthy: "True, he was cursed as a "nationalist", "pan-Turkist", "enemy of the people", and a "bourgeois ideologue". not glued; they didn't call him to the administrative offices and interrogate him,

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humiliated him, subjected him to torture, and didn't put hell on his head... On the contrary, Hamza began to be glorified as a great Shura writer. After his death, he saw the honor that he had not dreamed of in seven sleeps during his life. For fifty years, there was no unsaid praise to his honor... If a miracle happened and Hamza was resurrected, seeing himself on theater stages, movie screens, and on the pages of artistic works, "scientific" studies, books, it was inevitable that he would not recognize himself after reading the lofty words of the proverbs. ...

How can this be explained? However, every national literature should have a "Revolutionary singer" who welcomed October on behalf of the people. If you don't have one, you have to make one. So, in those years, no one was found more suitable for this role than Hamza. The critic conducted extensive research on the artistry and personality of Hamza, and could not find lines supporting the ideology of the Soviet era and hailing the victory of the Bolsheviks in his lyrics or drama. The real Uzbek poet Hamza, the representative of national renaissance literature who became a "victim of the era", proved in every way that Hamza was a victim of the authoritarian system.

The reviewer, recalling the following lines, once again proves that Cholpon was not an "exemplary Soviet poet":

Come unite now, Nation of Islam!  
Let go of Sunni, Shiite, discord!  
Let the Islamic state gather in one band!  
Congratulations to the autonomy of Turkestan!  
Long live the united Islamic nation!

Through his literary and analytical articles, Azod Sharafiddinov brought the original children of our nation back to life once again. He conducted serious research on the works written by them, and announced to the general public that their zeal for the revival of our literature, the improvement of social life, and the recognition of the identity of the people was the greatest courage.

The literary critic seriously criticized and analyzed not only the literary representatives of his predecessors, but also the artists of his contemporaries. Due to the fact that he was the owner of such a meticulous and deep look, no work created at that time could not escape his attention.

While focusing on the work of the contemporary artist Oybek, remembering that he started a fight against an artist who sharply condemned the work of Cholpon. ., In that article published in 1927, Oybek opposed the principle of partisanship in literature, threatening to introduce different ideas into literature, and advocated the freedom of creativity with great passion... Of course, such "They did not pat the author's head for blasphemy, but the relevant organizations did not forget it," he writes.

Remembering that in the mid-1930s he was expelled from all his jobs, and the doors of all editors and publishers were closed to him, the author's work "Kutlug' Khan" was sharply criticized as a revolutionary novel by the official literature of that time for many years. but our literary critic has read the work several times and recognized it as a national novel. As he said,... In it, the process of national awakening of the Uzbek people in the form of Yolchi and other heroes is deeply revealed. In the work, the life of Uzbeks at the beginning of the century is expressed in various unique colors, the national characters in it leave an indelible mark on the heart of the reader.

Munaqqid remembers that he wrote and read articles on the analysis of many works, and in all of them Abdulla Qahhor's work "Sinchalak" was declared as the most vivid example of socialist realism, the characters in it were interpreted as real communists, positive heroes of our time, and he explained the reason for such unanimity. He regrets that he and critics like him are seriously

infected with the disease of vulgar sociology and that they measure both the essence of literature and the image of heroes with the yardstick of sociology. In the article, Abdulla Qahhor expresses the model of the totalitarian system in the story, and is convinced that this system is rotting from the inside and experiencing a deep decline. If you read "Sinchalak" with a deep look, you will be sure that it is possible to see that the internal decay of the collective farm system is described in it.

He started a new school in Uzbek literary studies of Ustoz Azod Sharafiddinov. He entered the field of literary criticism with analyzes free of vulgar sociology, sound in all respects, and most importantly, based on scientific-philosophical, artistic-publicistic analysis. He was able to speak his word in the society as a literary critic. Although he was physically weak and underwent two serious surgeries, his mental world was stronger than that of any healthy person. Due to the incomparable tenacity embedded in his blood, he courageously continued his scientific, creative and pedagogical activities. His work was deservedly awarded by the First President of Uzbekistan Islam Karimov, and he was one of the first scientists and intellectuals to be awarded the title of Hero of Uzbekistan. To be a hero of a free and independent country is the dream of every person living in this country. The teacher's life path, every work he created was imprinted in our minds as "The Greatest Courage".

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