

## "THE LEGACY OF AZOD SHARAFIDDINOV, A GREAT REPRESENTATIVE OF UZBEKISTAN LITERARY CRITICISM, AND HIS PLACE IN LITERARY THOUGHT"

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### Abstract

This article analyzes the legacy of Ozod Sharafiddinov, one of the major figures of Uzbek literary criticism, and his place in literary thought. The author analyzes the rich and spiritually profound life path of Ozod Sharafiddinov, one of the major figures of Uzbek literary criticism, and his great contribution to the development of Uzbek literature. It also discusses the role of the scholar's literary and aesthetic ideas, the principles of truth and responsibility in the upbringing of today's younger generation.

### Keywords

Essay, talent, culture, philosopher, translation, novel, story, adventure.

They say that when a scientist makes a world-changing discovery, he must bring it down from the heights of thought to the ground of everyday life, translate it from the language of abstract concepts and complex formulas into the language of lively, familiar concepts and simple imaginations. In art, the opposite is true. A poet also makes world-changing discoveries - he creates a beautiful world full of unique colors, enchanting shades, magical meanings, and masterpieces of wisdom. However, this world cannot be animated and translated into ordinary everyday language in order to understand and express it. As soon as we animate it, the beauty disappears, the magic of the work disappears, and the poetic lines that just shook you become inert strings of words... [1., 2004.14-b].

There are many types of awards and titles in the world. It is a great honor to be awarded the title of Hero of the Free People. In the words of the great poet, Ozod Sharafiddinov, a "whole person", a strong, courageous, brave, and courageous person, was the first among literary critics, scholars, and intellectuals in general to be awarded the highest award of our Republic - the title of Hero of Uzbekistan. Ozod Sharafiddinov's efforts to restore the history of the new Uzbek literature of the 20th century, which was trampled under the oppression and repression of the tyrannical literary policy, and to return the heritage of repressed writers to the people, are a true example of this scientific and creative courage. The forty-year career of the literary critic took place during the Soviet era. Although the writer was once considered an enemy of the people, he is remembered among contemporary writers as a conscientious person who was never afraid to speak the truth, even under political pressure.

While claims are being made that the hero of today's literature should be an entrepreneur, depending on the times, the scholar emphasizes that for the art of words, the importance of the hero's position in life and profession is primarily the enigma of the person, his essence, artistic interpretation, and the creative person's new words on this subject [2., 2004.10-b].

In the last years of his life, Ozod Sharafiddinov, as a memoirist-essayist, created beautiful essays about the schools of the word art, master writers, his pen-friends, students, as well as scientists, enlighteners, and public figures. They can be easily ranked among the best examples of this genre in modern world literature. The fact that the heroes of the essays were people personally familiar to the author, close to his heart, that very personal involvement, vivid

memories give the works a wonderful sincerity, from the pages of these works the images of contemporary scholars are embodied before your eyes with all their charm, they are read with enthusiasm, like a work of art. By the way, in them the scientific critical thinking of the master and artistic talent are uniquely intertwined. The author does not set himself the goal of a detailed interpretation and analysis of the work and works of the heroes of the essay. They do not claim to be scientific, "literary portraits". First of all, the author is interested in the personality of the heroes of the work, what kind of person they are, in Oybek's phrase, "what kind of speech they have", "what kind of walk they have", "what kind of actions they have" -

these are the things he writes about. At the same time, he also expresses subtle, unique observations characteristic of their work and works along the way. From the first acquaintance with the scientist Abdulla Oripov to the present day, he tells one by one about his forty-year communication, his observations on the trip. In particular, the poet's impressions of his trip to Japan, his heartfelt words about Orif Baba and Turdi Momo, and the story of the ordinary bookworm Mansurkhodja give the essay a special charm.

Also, in his essays dedicated to Abdulla Qahhor, he emphasizes the high culture, seriousness, determination, and the habit of telling only the truth, both in the family, in narrow circles, on the podium, and in front of the general public, characteristic of the writer. Ozod Sharafiddinov wrote dozens of articles about Uzbek writers, cultural and artistic figures, and scientists. The writer translated into Uzbek the works of many representatives of world literature, such as "A Piece of Sun in a Pond" (Françoise Sagan), "Examples of Ancient Chinese Prose", "Monumental Propaganda" (Vl. Boynovich), and "The Chemist" (Paulo Coelho). Master Ozod Sharafiddinov was engaged in translation work from 1955 until the end of his life. Among the translations made by the writer are works of various genres: novels, short stories, stories, adventures, fantasy works, essays, literary and critical articles, philosophical studies, as well as lectures and books by famous writers, philosophers, statesmen, wise sayings, and anecdotes of different peoples. The translation of film scripts occupies a special place in the scholar's work.

As Abdulla Qahhor noted, "Ozod Sharafiddinov was passionate about literary science, or more precisely, literary criticism, and has retained this quality to this day." Until the end of his life, he sincerely approached literature and creativity and served them faithfully. Ozod Sharafiddinov is a creator who knows the theory of literary criticism perfectly and can distinguish between genres and forms of literary criticism.

In conclusion, it is worth emphasizing that the scientific legacy of Ozod Sharafiddinov left an indelible mark on the development of Uzbek literary studies and translation theory. His poems about the Motherland were read by readers with such emotion that even his own heart was shaken. He interpreted literary criticism not as a means of evaluating a work, but as a scientific approach that reveals its inner essence. Although the works of art he analyzed reflected the socio-cultural environment of his time, by studying their internal structure, he also set a direction for modern literary processes. According to the writer, each created work of art should be considered a product of the thinking of its era, as well as an integral part of the spiritual heritage of humanity, of different peoples and destinies.

#### List of used literature:

1. O. Sharofiddinov, The happiness of understanding creativity.- T.: "Sharq", 2004.14-b
2. O. Sharofiddinov, The happiness of understanding creativity.- T.: "Sharq", 2004.10-b
3. National Encyclopedia of Uzbekistan 2000-2005.

4. Ozod Sharafiddinov “Thoughts on the Pass” Tashkent "Ma'naviyat" 2004.
5. Ozod Sharafiddinov “Why did I change my beliefs?” article “Tafakkur” magazine 1997, issue 10.
6. Ozod Sharafiddinov. Three articles - Sardafarlar.
7. Ilmlar.uz