

People's Father and Critics

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Abstract. It is stated that Sharof Rashidov (1917-1983) is the father, the critic, the writer. His unique human qualities, his brilliant talent on the example of the "Kashmiri Song" are credibly analyzed.

Key words: "Kashmiri Song", a new force, a new conviction, a new spirit, a literary critic, "Stars Night", "Winners", "Stronger than a Storm", "Powerful Wave", "The story of life, the song of love", humanism and nationalism, style and editing.

Introduction. Sharof Rashidov was born on November 6, 1917 in Jizzakh in a peasant family. He studied in Narimonov Secondary School and then went to Jizzakh Pedagogical College. In 1941 he graduated from Samarkand State University. In 1938-1941 he worked in the Samarkand regional newspapers. He fought in the war between 1941 and 1942. After being wounded and returning from the front, he was editor of the Samarkand newspaper Lenin Yuli (1943-1944), secretary of the Samarkand regional party committee (1944-1947), editor of the Republican newspaper "Red Uzbekistan" (1947-1949). Chairman of the Presidium of the Supreme Soviet of the UzSSR (1950-1959), First Secretary of the Central Committee of the Communist Party of Uzbekistan (1959-1983).

Literary review and methodology. He is a candidate for the Political Bureau of the Central Committee of the Communist Party of Kazakhstan and twice was awarded the title of Hero of Socialist Labor. Died on 31st October 1983

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A song of love and devotion to the radio sings a flamboyant tone that matches the song's content:

As time passes, and as time passes,

Couplings, thrones,

Good luck and happiness

But I will never forget -

Your walk, your laughter ...

This song made Sharof, a tall, hard-haired, gray-haired man, known for his wisdom, and the father of the people, to get up and go to the window. Many relatives knew that this would happen each time. What were the thoughts in the father's mind, what centuries-old thoughts were awakening, and what kind of delusional feelings were there? No one but himself and God knew.

Even though the song was over, the pause was long. Then he burst into laughter with a new force, a new conviction, a new spirit, and a clear spirit.

Another of the works that sparked Sharaf's father was a song made by Erkin Vahidov's song "Uzbegim":

Your history is hidden for thousands of years, my own

Your peerless Pamiru, Tiyonshon, my boyfriend...

Every time I listened to Uzbegim, said retired Major General Atamurod Muhammadiev, a retired police major general, Sharof Rashidov International Fund, "I remember what Rashidov once said to me with half-reproach and a bit of sorrow. It was the early 70's. At that time I was the head of the Syrdarya Regional Department of Internal Affairs. He came to our region. First visited Syrdarya region. He reviewed the business, met with ordinary people, talked to them. It was my duty to accompany him. We arrived at the district's hotel for lunch and lunch. He washed his face and hands in the yard. Meanwhile, the song "Uzbegim" was played from the radio receiver in the living room and the living room. I noticed a towel in my hand. Seeing my situation, Sharof aka laughed and took a towel from my hand. And I saw that he was standing still. We were in that position until the song was finished. When he entered the room he said:

"You know," he said, staring at me. "What your colleagues and supporters are trying to do is Erkin Vahidov." Two volumes of accusations are being collected. They brought it up. As you can see, the initiative came from local agents. There are also some black personalities among the creators. Your people are inadequate. There is nothing to be caught, only a mischief. I met and explained to them that he was not angry at all. Creative people are apt to be exaggerated, and sometimes their heart is exaggerated. People who do not have these qualities cannot become poets. So we closed that case (see Ismail Suleymanov, "Save It From the Bad Eye," UzAS, May 23, 1997).

The reason for this statement and telling the truth is that Sharof Rashidov was a literary critic of fine taste; The most unique of these talents is a reminiscent of a practicing, equitable humanist who has a place in literary criticism.

By the way, "The creative people have a vengeance for excruciating things, and their heart beats up when they get angry." It is hidden in the magical legitimacy of literature. Yes, fabrication, deception, artistic fabric are the heart and essence of poetry that without it, no artistic work would be born. Indeed, the events of life are interspersed with time and space. The history of the people who lived during the millennium and various regimes in the sanctuary of "Uzbegim" is summarized in one small work of the most magnificent, greatest manifestations, the most striking features of this history. To put it briefly, he deliberately submits, "My people need a thousand Firdavs, because you have a thousand poems, one Uzbek." The poet invented lies so that all the truth about Uzbeks was discovered in the work.

Although the word "poet" is "false," the art of creation is complete, beautiful, and radiant. Life in a literary work is more intense, sharper, more meaningful, more meaningful than the reality of reality.

Just think of what it would be like to send a fatwas into a two-volume "case" without even realizing the old and even the most sophisticated legal framework of literature.

This proves that Sharof Rashidov was an intelligent and knowledgeable critic, a deep and sensitive perception of the mysteries of the magical world, a powerful impression of these enriching works, the enthusiasm and excitement of the creative people.

Sharof Rashidovich could find time to read many of his works in manuscripts, and if they were to promote artistic and noble spirit, he would help overcome any obstacles and speed up the publication; Many have said this about the father and have justified it in the example of various works.

Notably, writer Pirimkul Kadyrov's "Stars Night" is no exception. The novel has not been published for a long time (about 10 years). In the end, he went on a vacation with Sharof Rashidovich as a manuscript. He was read there, and upon his return, Sharof Rashidov would summon writer Pirimkul Kadyrov. Noting the necessity and need of the work, the author recalls that the episodes of Babur's poisoning and the king's reaction to him were

greatly influenced by the poet's memory and said: "Let the Princess see our further triumphs. Make sure that the good man can do what is bad. And if the queen have a conscience, let her conscience be troubled when we see what we have done as her son. If he has no conscience, only scorpions of greed, then these scorpions will burn. The princess deserves nothing more than this. "

Such wisdom, as well as fairness in judging, was one of the main qualities of Sharof Rashidov. Such images especially appealed to the literary critic, giving him a hereditary and spiritual basis for the correct course of action.

Indeed, this quality of Rashidov can be proved by many facts and evidence. We want to limit ourselves to recording only one of them. Asil Rashidov writes in his memoir "About my brother" (T., "Science", 1992):

One of the "loyal" students, Nishonov escaped Usmanhojaev at the same time, slandering Sharof Rashidov. He was a master at making "rash", "racing", "record-breaking" and some other "traits". "I also suffered from Rashidov and was deported abroad in due time," he complained. Rashidov made frequent speeches in the central press, citing insult to our country. In fact, my brother Sharof did not see the need to disclose Nishonov's abusive behavior and discredit him. Otherwise, the case would have taken a different turn ... Frankly, Rashidov retaliated for the honor of our nation and the party's reputation when he was accused of violating family peace and honoring himself and being prosecuted for wrongdoing "(p. 11).

Perhaps "Starry nights" reminds Sharof Rashidov of all the events in his past life ... that he has no reason to believe that humanity is immortal, that respect for his enemy is a success, and that his aristocratic qualities are. He is rooting for evil, and is convinced that there are many unique and subtle ways to create good for others. Even fair and humanistic, without harassing a bad person, insulting him with harsh words, not defiling his lover, giving him legal punishment is the most necessary, necessary for the spirituality of independence. It reminds me of the fact that it is impossible to be a literary critic with no human character. Whatever it may be, the world is a test, no matter who you are (the writer, the poet, the critic or the owner of everything), be perfect, leave the humanity, leave the goodness and goodness of the person for the future. Let this act be the foundation of later life. That is immortality! Hurry up, my dear ones!

As I finished this sentence, a charming song was heard on the radio; he concluded:

How many years

The stars are the sky of tears.

Overly good - bad

Love, love...

Yes, dear father! You are left with a lot of love and great love. As the sun shines in the drop, we remembered a few human vessels that formed from your heart; They are even richer, more refined and radiant thanks to the Independence, showing up in the heart of the people and the Uzbek heart you love. Because of their commitment to sincerity, purity, and humanity, they pass from year to year, from generation to generation, to their bleeding. Colonial captivity in the song Kashmir, a symbol of the invading elements - When the storm turns to beautiful Nargiz, "How did you become a warrior, humiliated on earth?" You prophesy:

"Life without love is hell, not life. I have sacrificed my life for pure love. I am the flower of life, you are a messenger of cholera. You can humiliate me, you can destroy me, but remember, I will rise again and live with my love! "

Yes! You're alive! You live in the veins of our people, and most importantly, you live as a respected father and teacher with lessons.

Dear father, although I know that I am a distant relative, I have not come to you for some reason. I didn't talk in person because of any relationship. I am far away from you, and I know people. Your greatness and your busyness probably amazed me. Did I not feel the need for you because my parents and older brother Arifjon Ikramov were present and supportive of me? Although you and our Uncle Hamroqul's sons have been married to my sister Sunbula, a bride, and my brother Tulkinjon, and they both have been talking to you a lot.

Fate met me with your novels "Winners", "Stronger than a Storm", "Powerful Wave" and your "Kashmiri Song", "Comde and Mudan". Oyqiz and Alimjan, Pulat and Bahor, Bambur and Nargiz became my favorite heroes. I used to respect you very much. They have been the magic key to knowing your soul. Through my relatives, I have heard the wonderful things about you and accepted them as normal words, proudly dusting the streets and admiring the book. Youth, youth! ..

After the death of the famous poet, the famous poet, who led the Uzbek people for nearly forty years and became the father of this nation, dedicated to the happiness, prosperity and beauty of this nation, rumors and rumors were shed. He tried to accuse the Uzbek people of bribery, fraud, and extortion by insulting him, making false accusations, such as cotton-picking and bribery. The folly is so great that you have been put in a grave as a monk, then slandered, and taken away from the tomb again. Joining you, "twenty thousand communists were removed from the ranks, about four and a half thousand people were brought to criminal responsibility, 62 people were arrested at the republican and regional levels ..." (Sh.Ergashev, T.Bobomatov, 20th Century: History in Fate) - Tashkent, Uzbekistan, 2016, p. 355).

The fair and justified evaluation of your activities began with the speech of the first President Islam Karimov at the solemn ceremony dedicated to the 75th anniversary. You shivered like the sun. Black clouds could not stand that light. You started to shine again.

Discussion and results. There are many books about you (Rizayev S. Sharaf Rashidov (Stripper's portrait) - Tashkent, "The writer is a light", 1992; Sulaymonov was the father of El - Tashkent, "Uzbekistan", 1992; - Tashkent: "Fan", 1992; Nosirov U. Sharof Rashidov is a child of his time (Thinking about his creativity) - Tashkent: "Fan", 1992; Thousands of articles and memories prove that you are great, that you are the father of our people, and that you have lived for the sake of the people, the happiness of Uzbekistan. The slander against you and the Uzbek people has disappeared like a mirage. Thank you! There is no need for a more detailed analysis of these events. I just wanted to remember one simple, yet honest, conversation in 1995:

When I first met Gulam aka, the photographer of the Lenin Yuli (now Zarafshan) newspaper, he spoke with pleasure:

"Look, brother! The time has come, everyone has been criticized Sharof Rashidov today. .

I have been with many adults too. Many of them have Azureel's feathers, and you can't go near them. You are looking for a longer escape route. Thank you, Sharof aka had such a charming force. He was able to speak to a man whom he had never seen before, and his lifelong appreciation for his human character, whether a word, a handshake or a few steps from his armpit. I have never been so lucky to be a regular photographer. The same service that I am doing today to my people is like, "Yes, Gulomjon! How are you doing? Did the children grow up? .. "is the magic power that still does not know what coolness is."

The secret of immortality is also the secret of the resurrection if they were forced to die - well, when you open your heart to people and burn their hearts. Such lives are ignored for years, and slander and slander, envy, and envy also leave those who are indifferent and indifferent to their lives. It's always right to live ...

It is better to say my thoughts directly and indirectly than you did, and one of my mentors, Gaybullah al-Salam, contributed to this.

"HELLO LIFE, HAPPY HAPPINESS!"

(Writer - work - critic)

On the eve of the 100th anniversary of Sharof ota Rashidov I re-read the "Kashmir song", as the author wrote, "The story of life, the song of love". The work even further amazed me. When I was exposed to the purgatory of his text, I admired the writer's lifelong conclusions and prophecies. By the way, I would like to remind you a few or two. Just think!

- "The great wisdom of life is in its dominance, in its immortality, in its steadfastness, in its steadfastness, in its renewal from seeds and vessels, to survive the tremors and disasters."

- "Life is fire and death is powder. Shake off the ashes of a cold, frosty air, and at once the sparks sparkle, the coals are blown away and a new flame is born. "

- "The echoes of evil continue to weaken and gradually fade away. The songs and myths created from the good will go on in the hearts and memories of generations and will go on forever. "

As you can see from these stories, I believed that the work would last for many centuries, and that it would not die if there was a struggle for freedom, happiness, happiness, and illumination with cruelty, violence, obscenities and dark feelings.

I also got acquainted with the works of such scholars as A. Abrorov, V. Zohidov, N. Shodiev, U. Nosirov, A. Kuljonov, S. Rizaev, devoted to the study and analysis of the Kashmir song.

A study by their mentor Gaybullah al-Salam, "The Song of Kashmir," reveals the reasons behind my fascination with the work, reveals its "secrets," and admits new admirers. With a number of discoveries that I did not know but I had to know, it gave me the necessary lessons that enriched my mind and my mind. Whereas the Kashmiri song "excites" my feelings as a work of art, and the study of Ghaybullah al-Salam has enriched my mind. He taught the complexities of life and literature and how to solve them through science.

The study of the Kashmiri song (The Humane of Ezekiel's Book, Vol. 2, T., "Sharq", 1997, pp. 5-170) gives the first conviction that this is a unique and beautiful work, made by comparative-molding analysis in Uzbek literary criticism.

Gaybullah al-Salam focuses on the background, roots, language, image sequences, figurative nature, primary life and mythological sources of the Kashmiri song.

The first chapter of "The Wonderful Sounds" is based on the historical roots of the Kashmiri song, the relationship between Uzbekistan and India, the meaning of the word "Kashmir" and the historical features of the Kashmiri region, three centuries of literary tradition, the succession of literary traditions, such as the artistic texture and historical reality of the writings.

The second chapter, "Humanism and Nationalism, Style and Editing," addresses the specific analysis of the "Kashmir song." The three editions of the essay (the writer's 40, 60, 65 years) are compared and this proves that the creative process was years of growth and development for Sharof Rashidov. It is based on dozens of evidence and hundreds of examples of his creative path to perfection. Let me give one example:

In the first issue:

The birds cried out, the nightingales cried, and the flowers swallowed up the bitterness of their bodies. "

Second Edition:

The birds growled, the nightingales groaned, and the flowers groaned in the tragedies of their bodies.

Third Edition:

The flowers groaned because of the plague that struck their bodies.

The editorial corresponded to the mood in the picture. In other words, the mood of the heroes in the next editions is much more varied: let's say now, if they really endure their suffering and endure their suffering, they

will groan in the first place - when the amount of cruelty and despair is high. The image of the movement is adapted to the development of the situation and the situation "(pp. 110-111).

The critic concludes that:

Many of these rare, compelling words that give the form content, idea, quality, movement and essence of the song in the Kashmir song help the author to convey as much as possible the warmth and coldness of the four seasons, as deep and as wide as possible "(p. 74). page).

The magic of the word, the musical tone of the work, the color and elegance of the artistic and visual means, the symbol of the paint, the tone of the poet, and the power of persuasion art. Seriously, charming and charming, the Kashmiri song is based on beauty. The Kashmiri song, by its stylistic nature and rhythm, has come to the right conclusion that it is melodic, melodic, and, in effect, a "musical". He also reveals the harmony of Indian melodies and the tone of the Uzbek "tanovar".

The third chapter of the research is "Literature and Translation. Balance and balance in art "and this problem is explored in the case of the story.

According to the French Academy of Sciences, there are 2,796 languages on earth. "The wise and graceful, who give the triumph of good, the love, and the triumph of justice over evil forces" (p. 118) The Kashmiri song is translated into over 100 languages. The only Kashmiri song in the Uzbek literature has been awarded such a flight over the world.

The quality, weight, nature and originality of translations of the Kashmiri song by Borodin S.P. in 1957, translated into Russian by the poet Nikolai Gribachev in 1979, is being investigated this season. Of these translations, critics acknowledge N. Gribachev's "Best translation." It proves that there are many achievements when translating a poet. "But as literary translation is a process of creative reproduction, the original loses its weight, and the picnic is enriched" (p. 139).

At the same time, the critic also learns how to create a ballet based on a piece of word art, that is, to translate a magical narrative into the "language of elegant dance" (p. 160) and to present it at the world-renowned Moscow Grand Academic Opera and Ballet Theater. .

So, legendary Indian poet, poet Sharof Rashidov, who has become a monument to written literature in Uzbek, and then starred as ballet, a contemporary example of classical dance, performed by composer Ulugbek Musaev, and Yuri Skrotti, Yuri Skotti, Yuli Skotto The "Kashmiri song", presented in Moscow, combines the charm of the dance with the word "Indian epic" and transforms it into an embodiment of wonderful beauty "(p. 164).

Finally, Sharaf Rashidov's personality is explored in Season 4, "Good - Good, Evil Evil." Ghaybullah al-Salam understands that "all the hateful and erroneous things that have happened during the years of stagnation, totalitarianism, and ignorance, the reconstruction and rebuilding, the unity and the diligence on the way to national self-consciousness are reflected in it."

"I know two Rashidovs by Sharof Rashidov. One is not only the Republic or former multinational country, but a well-known state and public figure. The second is the writer. One is an intelligent politician and the other a humanist writer," said the critic. He is more sophisticated as "a politician in literature, a writer in politics."

"Two authors Rashidov can be seen as a writer. One is a faithful "treatise writer." His novels, "Winners," "Stronger than the Storm," the story of "The Commandment of the Heart," and especially articles and speeches, are fueled by a sharp sectarian spirit.

Probably no one could imagine that economic, social and national power would not last forever, and that one day one would be safe and prosperous in our homeland, in the homeland of the great Amir Temur.

: All these pure dreams are wholly sung in the Song of Kashmir and in the Song of Two Souls "(p. 181). Such a fate proves that nothing can happen in the socialist system. I was surprised when I read the summary of the

season: "Once again (how many times! ...)". After all, I thought it was not a "Kashmiri" myth, but a Kashmiri poem written in one alphabet, a clear picture of yesterday, today, and tomorrow's Uzbek life.

It seemed to me that this story was a gift from the world to a philosopher and to a writer, and from a philosopher to the world. It is her sorrow, her actions, her sorrows, and perhaps her tears...

Summary. This study is four times larger than the volume of the Kashmiri song (p. 40). Nevertheless, due to the analysis of the Kashmiri poem, a number of complex theoretical issues that have not yet been specifically addressed and explored in the agenda remain. These are:

The peculiarity of one historical literary and the other modern expressions on one national literary ground; the depiction of events on one national land in another artistic manner, adapted to other national lands and creative purposes; the use of writing of a literary monument in another national land based on the myths and legends emerging from one national environment; the peculiarities and so forth of a new artistic idea emerging from the confrontation of two distinct national cultures with other genres (35).

The author writes again:

"... The lessons of Hamid Olimjon's school, the use of folklore in his creations, the lucidity of the folklore, the purity of the poet's thoughts, and the simple expression of sincerity in the language, which is a great subject worthy of special study" (p. 68).

In the third place, the critic points out:

"... in the story, realism and romance intertwined, and a great literary" graft "was created" (p. 85). It is also relevant.

In the fourth place he adds:

"When analyzing the artistic styles and artistic styles used in the work, it is important to identify traditional and novel, Western and Eastern traditions. I want to emphasize the importance of this subject matter study..." (p. 95).

Fifth place: The three Kashmir songs show the author's creative path to perfection, but also "writer and time," the writer's civic duty, "Author and translator", "Philosophical interpretation and artistic expression", "Original Copy," translation and the perception of the reader, "such as the discussion of dozens of pressing problems of today's literary life" (116).

As it turns out, the Kashmiri song is a great masterpiece, so many aspects and features need to be explored. I was surprised when I saw dozens of doctoral and hundreds of candidate dissertations in the Russian library catalog in the book "Who lives well in Russia?" By Russian poet Nekrasov. At that time, only one candidate's dissertation on a work was sufficient. Whereas I can write dozens of dissertations on such works as the Kashmiri song, I am sure that it will be done by literary scholars of our independence and independence.

Yes, the discovery reveals the essence, the root, the qualities and the virtues of the credit, while the birth of the new one contributes to the emergence of the new.

The critic criticized that the Kashmiri song was a simple statement, completely free of dry information, written in a figurative language "(p. 76), as a true masterpiece of high literature (p. 118). The Divine Wisdom (p. 118) assures you that These conclusions lead to a consistent analysis and study of the work, which is the skill of the critic. At the same time, it is a necessary science with its numerous logic, consistent logic, scope, analysis and interpretation of Gaybullah al-Salam, a work that enriches the mind, motivates, and advances the reader.

As it was mentioned above, Gaybulla-aka is a masterpiece of encyclopedic knowledge, comprehensive criticism, one of the pillars of literary translation, and illuminating humanity.

If we rely on the teacher's mature judgment, we can tell the truth. First of all, the Kashmiri song allows Sharof Rashidov to be considered one of the classics of Uzbek literature of the 20th century, putting the agenda of further study of his artistic world.

Secondly, I saw Uzbekistan in the image of Nargiz, and Sharof Rashidov in the image of Bambur. "The song about Uzbekistan and Sharof Rashidov, as the writer himself says, is without a doubt the most complete and perfect melody in the language of the people who created and disposed of it."

While Sharof Rashidov lives in the Kashmir song and his research on Gaybullah al-Salam, the living will continue to live in their hearts and minds. As the father said, "Life will never fail." Hello, dear father! Hello, Gaybulla aka!

The legacy you have - all five selected volumes in Uzbek and Russian (- T. Gafur Gulom Literature and Art Publishing, 1981-1983) all prove that you are a vigorous organizer, devotional advocate, unique practitioner of the Motherland and Country. At the same time, you are a great man and a great figure, a well-known writer and poet, a literary critic and a critic, a proof that you have faithfully served your people and the communist idea. Even those who have forty strings cannot refute this fact. No system can ever lose that. You are one of the leaders of the 20th century in history.

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