

THE CREATIVE WORK OF SHAROF RASHIDOV

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Abstract

This article examines the creative work of the renowned statesman Sharof Rashidov. Specifically, the article analyzes the multifaceted creative work of the writer and statesman based on various historical sources.

Keywords: Eastern literature, artistic creativity, literature, politics, head of state, creative examples, "Winners," "Stronger Than the Storm," "Kashmiri Song."

Introduction

Sharof Rashidov's interest in artistic creation began during his school years. When young Sharof's mother, Koisina, died in the late 1920s, his maternal grandparents took him under their guardianship. His uncle, the young poet Hamid Olimjon, then known for his poetry, took charge of his upbringing. While still in school, Sharof Rashidov became acquainted with the stories of the great Russian writer Maxim Gorky, translated into Uzbek. Sharof Rashidov recalled this in his article "At the Beginning of the Journey" (1978): "M. Gorky and his works deeply enchanted me. During those years, I reported on the life and work of the great writer in literary circles, wrote brochures for a laudatory wall newspaper, and contributed my articles to the district newspaper." [1]

Thus, M. Gorky became a secret mentor in the spiritual life of young Sharof. He remained a lofty role model for him throughout his life.

Furthermore, during his school years, he became acquainted with the works of 19th-century Russian writers A. Pushkin, L. Tolstoy, and A.P. Chekhov. However, Sh. Rashidov emphasizes that "I.S. Turgenev is closest to me. I love the profound lyricism in his works, his boundless love for nature, and the art of skillfully embodying images." Insarev, the hero of the novel "Arafa," was one of his favorite characters. He also learned much from reading the works of N.V. Gogol.

When discussing Eastern literature, he mentions with particular pride the works of Alisher Navoi (1441-1501), the humanistic, creative, and heroic ideas they embody. After completing seven years of school in 1931, Sharof Rashidov entered the Jizzakh Pedagogical College. There, alongside his education, Rashidov dabbled in artistic creation: he wrote poetry, prose, and essays, publishing them in the college's wall newspaper. His famous uncle, who frequently visited Jizzakh, closely monitored his nephew's literary endeavors and encouraged him to pursue his writing regularly.

One of the people who inspired Sharof Rashidov to write and provided him with genuine support was Alexander Fadeyev. He read his works "Tor-mor," "The Last Udegei," and "The Young Guard" several times. Like the remarkable works of Maxim Gorky, "Tor-mor," translated into Uzbek, remains one of his favorites. Levinson's unwavering, unwavering character, his boundless devotion to the revolutionary cause, his constant work with hope, his analysis of events, and his high standards for himself-all of this inspired people and motivated them to live as he did.

Rashidov wrote poetry, short stories, and essays, sending some to local (Jizzakh) and others to central (Samarkand) newspapers. In his early essays and short stories, such as "In the Field," "The Death of Khalima," and "Hardworking Girls," he describes themes of irrigating fields and growing a bountiful cotton harvest.

Sharaf Rashidov was already involved in artistic creation during his student years, writing poetry and short stories. While at university, he combined his studies with work at the Samarkand regional newspaper "Lenin Yuli."

During World War II, he wrote poems imbued with the spirit of patriotism, inspiring his compatriots to bravery at the front. His most famous poems are "Battle" (1941), "Falcons," "Revenge" (1943), "Maternal Advice," "Letter to a Friend," and "Belgrade Girl."

Sharaf Rashidov's transfer to the post of Secretary of the Samarkand Regional Party Committee in 1944 did not hinder his creative work. However, his mentor, Hamid Olimjon, who had encouraged his passion for fiction and creativity from his youth, died in a car accident on July 3, 1944. Having taken a direct part in World War II and experienced the horrors of war, he wrote poems and short stories primarily on military themes. In 1945, his first book of poems, "Kakhrim," was published, dedicated to the Soviet people's victory over Nazi Germany. He later recalled this

in the article "At the Beginning of the Journey": "I wrote many poems and essays during my service at the front and in the first years after the war. In these poems and essays, I sought to express my attitude toward the circumstances of the country and people, to raise issues that troubled my compatriots, and to reveal the forces that inspired my compatriots to demonstrate courage at the front and within it." Sharof Rashidov, who gained fame in the literary community thanks to his collection of poems, "Kakhrim," became a member of the Writers' Union of Uzbekistan.

In 1947, Sharof Rashidov was appointed editor-in-chief of the republic's central newspaper, "Kyzyl Uzbekistan." The editor-in-chief of the newspaper, "Otakhon," did not interfere with his creative work. In 1950, the book "Verdict of History," a collection of his journalistic articles, was published. During these years, Sharof Rashidov began writing his first prose work, the short story "Winners." This work is dedicated to the development of protected and barren lands.

The conflict between "old and new views" was a major trend in Soviet literature at the time. However, it was Sharof Rashidov who laid the cornerstone of this trend in Uzbek literature with his short story "Winners" (1951).

This work was published in 1951, and one after another, works in this vein followed, such as "Khilola" by Ibrohim Rahim, "Mirzachol" by Hamid Gulam, and "Sinchalak" by Abdulla Kahhor.[2]

During this period, Sharof Rashidov, as a publicist, wrote articles devoted to current and crucial ideological, political, economic, spiritual, and cultural issues affecting the republic and the Union. This attracted the attention of the Moscow intelligentsia and introduced him to the outstanding writer Alexander Fadeyev, General Secretary of the USSR Writers' Union and President of the World Peace Council. Rashidov's friendly relations with Fadeyev continued, and in 1949, with Fadeyev's support, he was elected Chairman of the Writers' Union of Uzbekistan. This position proved a crucial experience not only for Sharof Rashidov, who became well-known in literary and journalistic circles, but also for his entire writing career.[3] At a reception following the First All-Union Peace Conference held in Moscow that same year, A. Fadeyev honored Sharof Rashidov, who had arrived at the head of the Uzbek delegation, by saying, "I am proud of my talented artist, party worker, and friend, Rashidov." This man, A. Fadeyev, and his deputy at the USSR Writers' Union, the prominent Soviet writer Konstantin Simonov,

came to Rashidov's hotel room, and the three conversed until the morning. Then, during their conversation, A. Fadeyev, as if predicting, said to Rashidov, "I know that great party and government work awaits you, and I must tell you this, as a brother-work tirelessly." This meeting left an unforgettable impression on Rashidov. Rashidov last met A. Fadeyev in 1953, when he was ill. In these last friendly conversations, A. Fadeyev once again emphasized: "Dear Sharof Rashidovich, you have an amazing talent. Don't put down your pen. I have one request of you-write!"

Sharof Rashidov's story "Song of Kashmir," based on an ancient Kashmiri love poem, was published in 1956. It depicts the Indian people's struggle for freedom. One of the most widely read works of Uzbek literature is Sharof Rashidov's story "Song of Kashmir." This story, interspersed with poetic fragments, has been translated into 56 languages. Uzbek scholar Gaibulla Salomov writes: "This work was born as a legend on the ancient Indus River, became a model of written literature in the Uzbek language, and was later twice translated into Russian and staged as a ballet at the Palace of Congresses in the Kremlin." The extraordinary popularity of "Kashmiri Song" is explained by its unique celebration of the ideas of love and freedom, the struggle for the freedom of peoples" [4].

In 1958, Sharof Rashidov's novel "Stronger than the Storm" was published, dedicated to the lives of people who heroically worked on the front lines during World War II.

The screenplay for the film "Ikki Dil Dostoni," published in 1959, also calls for unity. This work, based on Mirzo Abdulkadir Bedil's epic poem "Komde va Mudan," reflects the centuries-old dreams of the peoples of India and Central Asia. In 1960, Sharof Rashidov's short story "Kamolot," co-written with Ya. Karasev and B. Privalov, was published. This work demonstrates that the Party's concern for the development of protected and unused lands takes into account the interests of the present and the future. In 1964, Sharof Rashidov's novel "A Mighty Wave," dedicated to the formation of the working class in Uzbekistan, was published.

Between 1965 and 1969, he revised and expanded his short story "The Winners," turning it into a novel.

Other books by Sharof Rashidov, including "The Flag of Friendship" (1967), "The Language of Friendship and Brotherhood" (1977), and "Soviet Uzbekistan" (1978), were also published.

Following the publication of works by many creative people, including the writer Sharof Rashidov, the literary community expressed its opinion. Our academic critics conducted research. Asil Rashidov himself writes about this: "Describing people's creative work, the writer attempted to demonstrate the growth of their consciousness, spiritual enrichment, and the development of their character in the process of labor."^[5]

Sharof Rashidov's novella "Winners" (1951) and "Stronger Than the Storm" (1958) became important epic chronicles of the war and post-war years. These works recount the resilience and heroism of the young men and women of Uzbekistan and the Uzbek people during those years.

Russian writer Fyodor Razakov, citing the events described in Sharof Rashidov's novel "Winners," wrote that desert development was a pressing issue at the time. While enthusiastic young people advocated bold measures to change the republic's irrigation system, supporters of the old way of life dismissed this as fantasy and insisted that everything should remain as it was.^[6]

Literary scholar and critic Matyokub Koshenov, who has researched Sharof Rashidov, offers a profound analysis of the works of other talented writers, examining them through unseen eyes. According to Munakkid, women are the main characters in some of our works. In Sharof Rashidov's novel "Winners," Oykiz is able to resist certain backward elements of life and introduce progressive ideas. In Abdulla Kahhor's story "Sinchalak," his protagonist, Saida, is able to stand up to Kalandarov, who is shaking up the entire region and is accustomed to arbitrary rule. In Ibrohim Rahim's story "Hilola," Khilola has a thorough understanding of the economics of the entire collective farm and is able to resist violations.^[7]

In his novels "Winners" and "Stronger Than the Storm," Sharof Rashidov was able to brilliantly express the inextricable link between the Uzbek people's centuries-old noble aspirations for land and water, which are now being resolved. The current life of our republic and its economic development demonstrate that these questions, raised by Sharof Rashidov, will always be a matter of life and death for the Uzbek people and will remain so in the future. Sharof Rashidov's novel "A Mighty Wave" (1964) was a landmark in Uzbek literature, expressing the strength of the national aspirations of the republic's young working class. The writer describes them with particular warmth.

In "A Mighty Wave," the writer remains true to his creative style, showing how, in difficult circumstances, through the process of overcoming them, and in the fierce struggle against evil, a truly human character is formed.

Sharof Rashidov's novel "A Mighty Wave" is dedicated to the formation of the working class in Uzbekistan and describes the courage of young people during the war years during the construction of the Farkhod Hydroelectric Power Station.

Rashidov wrote the short story "Order of the Heart" (1982) in the final years of his life. The story takes place in the small village of Bereozuk in the Novgorod region. The author transports us to the difficult war years, introducing us to the places where he himself fought during the struggle against fascism. The book depicts the struggle of the Russian and Uzbek peoples against fascism.[8]

Unfortunately, during the perestroika years, the reign of L.I. Brezhnev and Sh.R. Rashidov was classified by the Center and the republic's political leadership as a "period of stagnation," giving a negative assessment to all processes of this historical period. Many individuals who led the country and the republic, most notably Sh. Rashidov, were condemned. Thus, the causes of the shortcomings and negative situations in the socio-political life and economy of those years, the crisis of the Soviet political system and the economy as a whole, were not due to the shortcomings of the totalitarian regime, but to the actions of early leaders such as Sh. Rashidov, and their "guilt" for the emergence of all the negative situations was acknowledged.

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