



THE BLESSING OF WORDS (ABOUT THE BOOK "RUHNI UYG'OTGUVCHI SO'Z" ("SPIRIT AWAKENING WORD") BY ULUGBEK HAMDAM, LITERARY CRITIC)

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Article history:	Abstract:
Received: January 3 rd 2024 Accepted: February 28 th 2024	This article is a scholar of literature Ulugbek renew "Ruhni uyg'otguvchi so'z" ("Spirit Awakening Word") book discussion. The execution of articles in the package updates in the world of literature, thought and opinion changes, the world of literature and literary scholars, literary conversation, the Uzbek translation of scientists' views about the art of observation.
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Do you remember the fairy tale "Yoriltash" that we often heard from our grandmother on moonlit nights when we were children, **Reader**? In the fairy tale, the power of the WORD that bursts out of the heart of a helpless girl cracks the stone and gives space to the heroic girl. See the power of the word that he was able to split in two! This is not just a myth; it is a fact about the power of words.

"A word that awakens the soul". In the newly published collection of the writer, poet and literary scholar Ulugbek Hamdam, it is aimed to reveal and express the essence of the WORD and the place and importance of the WORD in its appearance, psyche and mood, its aspects that have been understood (understood and concluded by the author himself) until today, updates in the world of literature, changes in thinking and views, era and period mood, issues of world literature, literary conversations, Uzbek literary scholars are discussed.

While reading the collection, scientist U. Hamdam. In the world of, we witness that the word has a special power, not only as a literary critic, but also as a psychologist who has the power to penetrate into the human spiritual world with the power of words. In the first part of the book, the article under the title "Views of Uzbek literature of the independence period" (or the appearance of free artistic thinking in the world) talks about the incomparable role of literature in the life of society and humanity (it would be better to say human beings): "We miss great and serious literature. we lived but the past few years have proved that it is not a dream that will come true by itself. It became clear that the most important work in this place is spiritual and spiritual mobilization", says the author emphatically.

While reading the literature of the period of independence, he listened to the pain of his prose, poetry, dramaturgy, literary studies "putting a diagnostic finger on the throbbing arrow vein" and what the heart's desire was saying with the ear of the heart, and saw that the prose was being renewed both in form and content, the essence, method of expression, and mood of poetry. mentions that he took a special step. The results of the work carried out in the field of dramaturgy, together with the scope of the themes of the works being staged, also mention the problems in dramaturgy. For example, while talking about Hamza and his place in the field of dramaturgy, Ulugbek Hamdam says that he expresses his opinion on the issue that bothers him as a literary critic. "Before Navoi, we call Alisher Navoi the founder of Uzbek literature and literary language, due to the great merits of Lutfi, Atoi, Sakkokiy, who wrote poems in the Turkish language". Or let's talk a little about the novel, Mirmuhsin ("Befarzand Ochildiboy", 1914.) and Hamza ("Yangi saodat yoxud Milliy roman", 1915) started the genre of Uzbek novels before Qadiri, but... Qadiri in "Bir Hamla" He is called the founder of Uzbek novelism with the novel "Days by gone" (1924), a large prose work that meets the requirements of the genre. Now the author, who proposed to transfer the same evaluation criterion of the science of literary studies to the field of dramaturgy, comes to the following conclusion: "...although Behbudi started writing pesa in Uzbek literature with his 2.5-page pesa called "Padarkush" (1911), meeting all the requirements of dramaturgy Hamza wrote "Poisonous Life" (1916), "Maysara's Case" (1926), "One Scene from Paranjir Sirs or the Case of Yallachilar" (1927)). Therefore, as much as Qadiri deserves and deserves the title of the founder of Uzbek novel, Hamza seems to be equally entitled and worthy of the title of the founder of Uzbek drama.

The statement of these thoughts is good, of course, but it should be acknowledged that there is still a lot of work that needs to be done and done in the field of dramaturgy. It is certainly true that "anyway...there are things to be done".

In the article "Uzbek Poetry of Time and Today", the author reflects on what is needed by today's poet, and what is important to his heart, the harmony, vitality, imagination of the mood of the poet and the poem, the influence of various "isms" on the poet and the poem. By this time, the scientist, who was happy that literature had become somewhat distant from ideologies and became close to MAN, his heart, spoke about "literature falling to its ancient core" and "...now the poet began to pour his heart into poetry". Expression of the heart is a requirement of poetry, of course. Only pouring out his thoughts on paper, the description of dry "urho" made him - the poet - a little distant from the situation of the environment, society, and somewhat "forgot". "For the poet, only his subjective world became the primary reality. This is one of the dozens of reasons that led to the narrowing of the field of poetry", says U. Hamdam in his observation.

A true poem should be free of any contradictions (both good and bad), give strength to man and humanity both mentally and spiritually, and this strength should ensure that everyone has their place in the space called LIFE. Everyone's view of life and thoughts about it are different and change, and everyone who is interested in literature, who is part of it, can think independently and speak about LITERATURE and LIFE. Therefore, it is natural for poetry to face renewal, and this should not deviate from the "Good desire alone is not enough to appreciate a work of art. The evaluator needs knowledge, knowledge and more knowledge in addition to talent, honesty and optimism, which has become a necessity," says the author. It's true! Because, if an ordinary reader evaluates the work based on the feelings he feels while reading it, the representatives of a certain period look at its literary criteria, content, language and style, the purpose and function of the leading idea - in general, with the eyes of a literary critic. If we take this aspect into account, the scientist's views on this weigh heavily on the scales.

A person always strives for something and lives in the hope of achieving it. But even though it is unlikely to achieve, it draws strength from its presence. It is no exaggeration to say that "Literature is a lit lamp ahead" for any soul familiar with creativity. At this point, when we say that literature is a lamp, how far does the light of this lamp go? Is he able to illuminate the path and life of people with wounded hearts and minds?

It is said as follows, attributed to Omar Khayyam: two people looked out of the same window, one saw rain and mud, and the other saw spring and a sunny sky. About this: "So, we say that literature is a mirror of the soul. What are we offering to the reader who feeds through this window?... a real literature reader should create such an attitude or state in the mind of any subject that, ultimately, this feeling is not for marriage, but for life, not for living, not for living, not for breaking, for building, for ruining. no, let him vote for flight to ascension," says the literary critic.

U. Hamdam, who described the art of translation as a "dialogue of souls", is right. As long as any work is created in its own language, the spirit and soul of this nation permeates it, it sees the face of the world as an example of its marriage and way of life. If it is translated from one language to another, now it comes back to the world with other words, originating from the skill of another creator - the translator, and without departing from its essence. The purpose of our view of translation as an art is that it is created from the world of some creator and created by another creator with the magic of words and creative skills. In this case, the foreigner should know that language like his mother tongue. "... poets and writers like Omar Khayyam, Dante, Goethe, Pushkin, Lermantov, Yesenin, Exupery are lucky. Because they faced such translators as Cholpo, Usman Nasir, Shoislam Shomammedov, Abdulla Oripov, Erkin Vahidov, Khayriddin Sultanov", says Ulug'bek Hamdam.

At this point, it is appropriate to ask one question, why should we translate only examples of world literature? Why should we not translate the perfect works of Uzbek literature into other languages, having deeply understood and understood it? Why should we wait for someone to translate? The scientist said about this: "Uzbek literature is rich, rich, and rich in every way. "If we can translate our genius artists like Navoi, Babur, Mashrab in high quality into all the languages spoken by the majority of the world and ensure that foreigners can read them, then we would convey to the world the greatest artistic information about our country, our people and our heart".

Do you also vote for "Death of the Author" as the central theme of the collection? (Or miss the original creation)" article can be shown. A friend of mine said that "writing is the prayer of creative people". Throughout your life, if you are an apprentice, whether it is a carpenter or a doctor, a teacher or a weaver, whatever profession it is, you will learn. But creation - creating something based on your own spirit and mood - no one can teach you unless it is instilled in your blood by God. The author cites a number of evidences and experiences, which is the cause of the "death of the author", and it is regrettably noted that a new author (his name only) has come into the world in exchange for his honor. The article consists of four parts, and in the third part, the scientist's thoughts from his own experience are "Imitation", "Copying", "Intentionality", "Analogy", "Confusion", "Influence and fate", "Common conditions and similar creativity", "Creative influence", "On the path of tradition", "Travelling plot tradition", "Continuity" principle", "Similar in form, different in content", "Common theme", "Mimesis" sections.

Symbolic meaning can also be understood in the story about the narcissus flower repeated at the beginning and at the end of the article, in which the essence of the narcissus flower (a new claimant to authorship) that easily settles on the trunk of the tree (the author) that fought with life and found its place, its beauty in the eyes of whom, in the eyes of whom " the cunningness of the ready" becomes more and more obvious.

The border of literature is endless, the bottom is invisible, but it hides jewels and pearls in its bosom, and if there is a flood, it is an ocean that shows no mercy to anyone, only the true "sailor" (creator) will survive. If the creator

is a sailor, words are the sails of his ship. If the sail is strong and strong, it can easily find its way to distant destinations and reach them without disaster. Ulugbek Hamdam invited everyone to literature: "Walk close to literature, because it is the holy abode of dreamers devoted to keeping the human heart alive!" In other words, literature tells you the biggest story about why you were born, and preserves your soul from getting mixed up in the iron and steel.

As mentioned, the main weapon of literature is the word! The virtues and vices of word to word abound, like the difference of day to day. The word - if we proceed from the fact that it is at the level of art - is the force that infuses all types of art into the human heart and thinking. The word - if we describe it from the point of view that it is secondary, that is, not an art form - is the power that drains all art forms from the human heart and thinking.

This collection of literary critics Ulugbek Hamdam, who cares for and appreciates the word as the primary, that is, the beginning of art, knows about the truth of the word itself, its original happiness and calls to it. You should also follow him, so that you can reach your truth and happiness in the WORD, Reader!

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