

IMMORTAL MELODIES IN THE POEMS OF KHAMID ALIMJAN Khamdamova S.Kh.

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Abstract: *all the works of Khamid Alimjan, especially his poems, are popular among the people, and our people have accepted these works as their cultural heritage. The brilliance of folk thought is more noticeable in its literature and art. Literature and art show the deep landscape of the people's psyche, reveal its immutable sides.*

This article discusses the peculiarities of Hamid Olimjon's work, the influence and place of folk melodies, epic epics, folk songs and melodies in the poet's poems and dramas.

Keywords: *song, melody, folklore, epics, text, dramaturgy, creative laboratory, translation, originality, index, classification, analysis, literature, section.*

БЕССМЕРТНЫЕ МЕЛОДИИ В ПОЭМАХ ХАМИДА АЛИМДЖАНА Хамдамова С.Х.

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Аннотация: *все произведения творчества Хамида Олимджона, особенно его поэмы, пользуются популярностью в народе и наш народ принял эти произведения как свое культурное достояние. Блеск народной мысли более заметен в ее литературе и искусстве. Литература и искусство показывают глубинный ландшафт народной психики, раскрывают ее непреложные стороны.*

В статье рассматриваются особенности творчества Хамида Алимджана, влияние и место народных мелодий, былин, народных песен в стихотворениях и драмах поэта.

Ключевые слова: *песня, мелодия, фольклор, былины, текст, драматургия, творческая лаборатория, перевод, оригинальность, указатель, классификация, анализ, литература, раздел.*

“Poems have a special place in Hamid Olimjon's work. The themes and ideas raised in many of his poems seem to be deeper than the epics and reflect his love. Hamid Olimjon's epics “The Story of Two Girls” (1935-1937), “Oygul and Bakhtiyor” (1937), “Semurg” (1939), “Zaynab bilan Amon” are especially important. On the example of the fate of Zainab, it tells about the era and the character of the girl. Zaynab and Aman are one of the beautiful symbols of love”, says Professor Abdulla Ulug'ov.

Examples of creativity based on people's thinking and wealth will be added to the ranks of works that are close to the people and will not be lost for a long time. Hamid Olimjon's work is a clear example of this. Hamid, the scholar's creativity, drinks water and his poetry is filled with rivers that flow from the thousand-year-old value mountains of the nation, enriches the content, grows the thought and enlarges the content. People's songs have been preserved in the great and huge treasure of people's memory for centuries. As the Russian folklorist Yu.G.Kruglov pointed out: “Folk lyrics appeared on the ground of the ceremony” and its roots go back to distant history.

The role of epics written by Hamid Olimjon is also incomparable. His poems and verses grew to the level of an epic, the breadth and romantic spirit of the poems showed a unique stature even in the epic lyrical genre. With his epics "The Story of Two Girls" (1935-1937), "Oygul and Bakhtiyor" (1937), "Semurg" (1939), he greatly contributed to the establishment of the principles of romantic imagery in Uzbek poetry. Heroism, love, love and hatred, and freedom, freedom, unity, and bravery hidden in their core, he sang the immortal features of our nation, skillfully transferred the values to the works. The lyrical heroes of Hamid Olimjon's epics are brave and brave people, patriots, people who sing songs of joy and happiness.

In the work of Hamid Olimjon, the role of folk gifts, olan and lapar is important. Poet Fazil Yoldosh oglu, Ergash Jumanbulbul oglu was in close contact with many poets, and he was involved in the publication of many epics as a printed book. In particular, the epic “Alpomish”, a wonderful masterpiece of Uzbek folklore, was prepared and published for the first time by Hamid Olimjon (1938). With this, many rare examples of folk art have been preserved. The following comments of Academician Naim Karimov show the extent of Hamid Olimjon's skill: “He mastered the secrets of skill so perfectly that the reader is amazed to see the Shakespearean scope, deep thoughts and observations twinkling like the stars of the milky way in his lyric-epic works and dramas” [1].

With his epics “The Story of Two Girls” (1935-1937), “Oygul and Bakhtiyor” (1937), “Semurg” (1939), he made a great contribution to the establishment of the principles of romantic imagery in Uzbek poetry. Hamid Olimjon's first collection of poems called “Koklam” was published in 1929. After that, poetry collections such as “Fire Hair” (1931), “Olim Yovga” (1932), “Race” (1932) were published. In the 30s, the poet, who moved with the times and described the

heroism of our people in the labor front, created the epic “Zainab and Amon” along with a number of wonderful lyrical poems.

The epic is written in a traditional narrative style:

“Think of a new epic,
A new love story
A great fire, a great flame.
It is true that two hearts are connected.
My love, a life-giving coin,
It is typical of Zayn and Aman.
This is the beginning of the road in love,
It's a punishment that doesn't burn loyalty
There is no dark day in this,
There is no day of mourning”.

The reader, who enters the events of the epic in this way, sees love and the struggle for it in the example of the fate of two young people:

Zaynab's days will pass happily,
My heart is as clear as a spring day,
All the birds that flew in the sky,
A model of happiness.
He does not know sadness, grief,
Spring under your feet
He lives besitam, bully,
Alvon carpet that fell.
The whole field is covered with velvet,
The tulips are open and the mountains are opposite,
Full of flowers, serishva, sernos.

Folk songs have been enriched, renewed, grown over the years, but the development has not stopped. This memory revealed the possibilities of a great generation, gave the nation a new look and new eyes, and new poets grew like springs that opened eyes. Hamid Olimjon, such a great fruit of the people's memory, came to the field of our new culture. In his creative work, the huge treasure, countless wealth, which has been living in the psyche of the people for thousands of years, transferred ancient melodies to great lines and caused the sound of unique melodies and songs.

“The people who grow up are like,
The country that grew up in Zainab.
As soon as you see this,
When a person sees this,
There is no dream left in your heart,
Heaven cannot compare to this.
In this song, said streams
The fairies are crying in front of him.
The singing of birds,
The marble air of the valleys”.

A beautiful image of life in the image of Zainab. The resistance to it is measured by the resistance to the women of the time. This is clearly seen in the conclusion of the saga.

Hamid Olimjon's epics A.S. Pushkin, L.N. Tolstoy, M. Gorky, V. Mayakovsky, A. Serafimovich, T. Shevchenko, M. Lermontov, N. Ostrovsky. The experience gained during the translation of Korneychuk's works came in handy. Hamid Olimjon also showed that his heart drank water from folk tunes in his translations. When he translates from Russian poetry, he certainly skillfully infuses it with Uzbek tone. In the 20-30s of the 20th century, Hamid Olimjon played a significant role in the formation and development of the new Uzbek national translation school.

In the mid-1930s, when his creativity was in full swing, he continuously enriched his literary knowledge and vocabulary and mastered the “secrets” of poetry.

Of course, even in this, it was evident to the poet that he knew well the folk vocabulary, its irresistible and unique melodies. This made the poetry of foreign poets sound in the pure Uzbek language with a national tone. It is amazing that Hamid Olimjon turned two poems of Pushkin beginning with the lines “I used to love you...” and “As soon as I look at you...” at the command of his tongue, caressingly for himself. They are not included in Pushkin's multi-volume “Works”. But the translation of these poems was adjusted to Uzbek language with such divine inspiration that Pushkin seems to have written them in Uzbek. This is the highest assessment that can be given to the translation, the translator Hamid Olimjon. If we compare these two translations with the translation of the works “Prisoner of the Caucasus” and “Water Maiden”, the freshness and elegance of feelings that charmed us in the first translation are not felt in the second translation. Pushkin said that translators are “horses of enlightenment” [2, 515].

Hamid Olimjon also became the leader of Uzbek enlighteners. The poet's works, moving from hearts to hearts like folk melodies, live in people's thoughts for many years, and his immortal poems play an important role in this.

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