

HARMONY OF EPOCH AND TIME, MELODY AND TONE IN THE WORKS OF KHAMID OLIMJON Khamdamova S.Kh.

*Khamdamova Sayyora Khuseynovna - Associate Professor, Candidate of Philology
DEPARTMENT OF UZBEK LANGUAGE AND HUMANITIES,
STATE CONSERVATORY OF UZBEKISTAN.
TASHKENT, REPUBLIC OF UZBEKISTAN*

Abstract: *Khamid Olimjon is an Uzbek poet who was prolific and blessed in his short life. Although he did not live long, today we know Khamid Olimjon as a talented poet, playwright, translator, literary critic, folklorist, scientist, statesman and public figure and study his work from a scientific point of view. The reason why he accomplished so much in such a short period of time is because of his extraordinary talent and enthusiasm.*

The article discusses the influence of time and time on the work of a talented poet, playwright, translator, literary critic Khamid Olimjon, the poetics of poetry, the creative process, the harmony of literature and music, folk art, folk songs and poetry, his activities and dramas during the Second World War.

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

ГАРМОНИЯ ЭПОХИ И ВРЕМЕНИ, МЕЛОДИЯ И ТОНА В ТВОРЧЕСТВЕ ХАМИДА АЛИМДЖАНА Хамдамова С.Х.

*Хамдамова Сайёра Хусеновна – доцент, кандидат филологических наук,
кафедра узбекского языка и гуманитарных наук,
Государственной консерватории Узбекистана,
г. Ташкент, Республика Узбекистан*

Аннотация: *Хамид Олимжон – узбекский поэт, который за свою короткую жизнь был плодовитым и благословленным. Хотя он прожил недолго, сегодня мы знаем Хамида Алимджана как талантливого поэта, драматурга, переводчика, литературоведа, фольклориста, ученого, государственного и общественного деятеля и изучаем его творчество с научной точки зрения. Причина, по которой он так много сделал за такой короткий период времени, заключается в его необычайном таланте и энтузиазме.*

В статье рассматривается влияние времени на творчество талантливого поэта, драматурга, переводчика, литературоведа Хамида Олимжона, поэтика поэзии, творческий процесс, гармония литературы и музыки, народное творчество, народные песни и поэзия, его деятельность и драмы во время Второй мировой войны.

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

In the morning he spoke the horse of life, And on the Sabbath the dry first morning, He took away the tot of the flower. These stars take away not only the lyrical hero, but also the reader like a “tot of a flower”. These beautiful words entered every Uzbek household as a poem or a song and became a spiritual property, an immortal melody and a favorite melody. Every year, a number of our classic songs and immortal tunes are performed on the stage. In these verses, the image of nature is described so skillfully and vividly that until Khamid Olimjon, no one else was able to describe the nature felt by the lyrical hero with such reliable and melodious lines. The reason for the wounding of such loose poetry can be seen when he grew up drinking water from folk art. Khamid Olimjon was born on December 12, 1909 in the city of Jizzakh. A lover of folk tales and epics grew up in the bosom of the village. After graduating from the primary school named after Narimonov, he studied at the Samarkand Pedagogical University (1923-1926) at the Uzbek Pedagogical Academy (1926-1931) and during his studies, he was able to take his work to a new level by constantly finding himself, studying the poetic elements of poetry, and deeply analyzing the Russian language and literature. Khamid Olimjon's works began to appear in "Zarafshon" newspaper in 1926. In 1927, the poet joined the editorial office of this newspaper and worked extensively, now he joined the circle of poets and artists and gained new experiences. The era was treacherous, so he sometimes had to follow its lead. Khamid Olimjon's first collection of poems called “Koklam” was published in 1929. This collection contains the poet's first poems, which are valuable because they contain the gradual reflection of the times and the sincere feelings of childhood and youth. After that, Khamid Olimjon's poetry collections such as “Fire Hair” (1931), “Olim Yovga” (1932), “Race” (1932) were published, and no matter how beautiful they are, the elements of the existing ideological system were definitely absorbed, and the poet avoided this. could not escape.

Khamid Olimjon never stops working on himself to enrich his work, and he knew very well that the best way to do this is to translate the works of various poets into Uzbek. In addition, translation served as a source for the improvement of the poet's financial situation. He translated the works of A.S.Pushkin, L.N.Tolstoy, M.Gorky, V.Mayakovsky, A.Serafimovich, T.Shevchenko, M.Lermontov, N.Ostrovsky, A.Korneychuk and wrote articles about them.

In addition, he did many things to study folk art, which he loved and loved since childhood, and which he was directly involved in, and to preserve its rare, disappearing examples. This was the first work for a man who loved the nation by himself, based on the demand of the times. Because many sagas were not written down at all, and the narrators were passing away. "Alpomish", a wonderful masterpiece of Uzbek folklore, was first prepared for publication by Khamid Olimjon and published with the beginning (1938). The publication of this book at a time when Soviet repression was bleeding from the mouth was a big deal. Later, the trouble that "Alpomish" befell was not in vain. It was said that representatives of the upper class were sung in the epic, and the separation from the most famous and rare epic of the Uzbek people would bring great tragedies. In those years, he overcame all difficulties and hardships with creativity and poetry and published a number of collections. The poet wrote his collections "River Night" (1936), "On the Shores of Chirchik" (1937), "Country" (1939), "Bakht" (1940), "The Story of Two Girls" (1935-1937), "Bakhtiyor with the Moon" (1937), with the epics "Zaynab and Amon" (1938), "Semurg" (1939), he glorified the advanced ideas of his time as an innovative poet.

During the fiery years of the Second World War, his poetic drama "Mukanna" was created, which is still a masterpiece of our dramaturgy. This drama is one of the most important creative genres of Khamid Olimjon's work after poetry. The drama "Mukanna" was written during the dangerous years of war. With the Second World War raging and millions of people dying in the war, the sparks of panic, fear, despair and mistrust of the government igniting among the people, there was a need for a powerful historical spectacle that would inspire the peoples to heroism, struggle, courage and bravery, and in this the talents of the nation and initiative was very necessary.

Everyone begins to fear war and its consequences. At such a time, Soviet propaganda works very well and launches a number of advanced projects. In some sense, the fact that people's long-standing tyranny, humanity, and fighting against the enemy is in their money and blood is useful to them. It was about stirring up that blood, "resurrecting" the creatures. It is a historical necessity that the leaders of the center are tasked with writing a work that will lead the people forward, give strength to the warriors, and patience and hope for the future to the workers. Therefore, a number of works on historical themes were created in Uzbek theater art in those years, most of them were performed by talented poets who were already known for their poetry. In those years, it can be seen that the Writers' Union devoted its propaganda to the theme of war and heroism in the cause of war. As a result, writers-poets began to write works in various genres of heroic character. In addition, the people of Kalam who were evacuated to Uzbekistan took an active part in these creative and promotional activities. Writers and poets of Russian, Ukrainian, Belarusian, Moldovan and other nationalities took an active part in the life of our republic. They closely cooperated with their colleagues from Uzbekistan. "We will overcome!" the almanac, the anthology "Poets of Uzbekistan - to the front" were the fruits of such cooperation. Khamid Olimjon, Uygun, Sabir Abdullah, Nikolay Pogodin created the musical drama "Sword of Uzbekistan" together. Playwright Khurshid is also said to have a hand in this drama. Because the manuscript of this work is kept only in the "Khurshid Archive" kept in the State Literary Museum named after Alisher Navoi. Oibek's novels "Navoi" and "Qutlug' Qon", "Golden Star" by Abdulla Qahhor, "Wives", "Jalaluddin Manguberdi" by Maqsd Sheikhzoda, which were created during the war, were highly appreciated by the public. There was also a great rise in poetry. Khamid Olimjon's "Take a weapon in your hand", "To a friend coming from the East to the West", "Warrior Tursun" and "Roksana's tears", Gafur Ghulam's "You are not an orphan", "I am a Jew", "There will be a holiday on our street", Uygun's "Oath", "Don't retreat even a step" and "Letter", Maqsd Shaikhzada's poems "Mother is watching" and "Captain Gastello", Sharof Rashidov's collection of poems "Kahrim", Sultan Zhora's "The Voice of the Machine Gun", "Our Spear" expose the entanglements of fascism. reached and sang the confidence of victory, raised the fighting spirit of the people. The government was well aware that the most influential of these was undoubtedly the theater and its basis, dramatic works. Because by sending the martial dramas on tour to villages and remote villages, apart from the central stages, it was very effective to call the people to solidarity and the youth to struggle.

G. Mominov expresses the following opinion about the works written during the war and their authors: "These writers, as loyal citizens of their country and nation, adhere to the policy of the Soviets, the slogans of its single party, and on the way, except for some lofty tones, lines with false elation and bowing meaning, mostly those who created diligently and sincerely [1, 163]". Professor D. Kuronov does not agree with these opinions and expresses the following thoughts about "Mukanna": the interpretation of "Mukanna" has a historical-biographical basis. Only in this, firstly, the historical-biographical material was considered only as a tool that helps to imagine the spiritual and spiritual state of Khamid Olimjon at the time of his creation; secondly, because it is a tool and is widely known, it is limited to mentioning it in a generalized way. For example, in the article, the following biographical information was given to the poet in the form of a description: "an active person who was formed under the influence of the Shura from an early age, who believed from his heart the false truths that he had absorbed, and entered the field of conflicting ideological struggles of the time with the stubborn selflessness typical of teenagers..[2, 65]". Of course, these opinions are very controversial, but one thing is true that what unites these works is war and artistry. The influence of these two elements can be felt in all works. In the poem "Ophelia's Death", Khamid Olimjon seems to express the opposition of the era and the creator to it:

There is no use, beautiful, cruel sky,
No matter how many complaints you make,
How much you beg, how much you cry,
Anyway, it's finally over.
How innocent you are, how faithful you are,
If you are white as snow, pure as ice,

You will never be blind, this sky is fertile.

A black funeral is being read for your love

expresses his mental state.

The work of Khamid Olimjon, who lived and created in time and time, continues to live even after many times, and this artistic creation still inspires a lot of research, study and putting new theories forward.

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