

110th ANNIVERSARY OF HAMID OLIMJON
UNIQUE TALENT AND COLORFUL CREATION

Usmonjon Kasimov - Candidate of Philological Sciences, Associate Professor

Yulduz Karimova - Candidate of Philological Sciences

Annotation

The article examines the socio-aesthetic factors that led to the growth of Hamid Olimjon, a representative of twentieth-century Uzbek literature, as a talented literary critic and public figure, the role and importance of the poet's literary heritage in the development of our literature and spirituality.

Keywords: socio-aesthetic factor, ideological dominance, poetic observation, poetic perception, motive of happiness and joy, historical drama, creative-ideological intention, war journalism.

The article examines socio-aesthetic factors that allowed Hamid Olimjon to grow up to be an outstanding creative and vivid figure of 20th century Uzbek literature, his work as a talented literary heritage of the poet and its role in the development.

Keywords: a socio-aesthetic factor, ideological dominance, poetic perception, happiness and joy's inclination, historical drama, creative-ideological intentions, martial publishment.

The history of twentieth-century Uzbek literature, which is an important stage in the series of our ancient and rich literature, cannot be fully imagined without the work of Hamid Olimjon. He was a multi-faceted artist, like his peers Ghafur Ghulam, Oybek, Abdulla Qahhor, Mirtemir and Shaykhzoda. What are the vital sources of Hamid Olimjon's creativity and poetry? What socio-aesthetic factors play a key role in his development as a mature creative and bright person? What is the activity of Hamid Olimjon as a talented literary critic and public figure and his role and importance in the development of our literature and spirituality? Undoubtedly, the study of Hamid Olimjon's colorful work is invaluable in understanding our identity and raising our spirit of devotion to the Motherland.

Since every creative person is a child of a certain period, an environmental phenomenon, it is natural that the basic principles, the spirit of the period in which he lived, influence his work. Hamid Olimjon entered the field of literature with the

enthusiastic voice and talent of his peers - Oybek, Gafur Gulam, Qahhor, Usmon Nasir, Uygun and Mirtemir - at a time when the policy of ideological domination and violence of the dictatorial Soviet regime was in full swing. It should be noted that the 1920s, when the generation of Hamid Olimjon entered the world of art, were the most difficult and controversial period in the history of our people and culture. The real scenes of this difficult period - the tragedies that befell our people and nation, were first of all reflected in the works of Fitrat, Qadiri and Cholpon. Some literary critics have commented on the period and literature, including Hamid Alimjan, saying, "Unfortunately, this talent has been spent on more useless things. Nachora, in fact, is the fate of the poet: an active man, formed under the influence of the Soviet Union, who sincerely believed in the false truths, and entered the arena of conflicting ideological struggles of the time with a stubborn devotion typical of adolescents "[1,58]. Indeed, when Hamid Olimjon was active, at the same time, unique and strong person, the death mill of Stalinist repression would have swallowed him, along with many other intellectuals. .

Oybek's wife Zarifahanim called 1937 "the year of the owl's arrival". This year, Hamid Olimjon was not spared. Academician Naim Karimov, who has done a good job of restoring justice to the persecuted Uzbek intelligentsia, writes [2,163] that when Rahmat Majidi, the first chairman of the Republican Writers' Union, was arrested, Hamid Olimjon called the political office and told him that he was loyal to the party. But those in the political office don't even want to hear it.

Then Hamid Olimjon said, "Then don't arrest me either. "I have worked with Rahmat Majidi on many issues." Even without such sharp confessions, which are a clear indication of Hamid Alimjan's great personality and courageous creativity, the Soviet executioners were stitching his head. At a meeting of the Writers' Union on December 14, 1937, Hamid Olimjon's personal case was considered. "Enemies of the people Akmal Ikramov, Fayzulla Khodjaev's foreign partners Mustafa Chokaev, Zakiy Validiyar were in constant contact with him and provided material assistance to Mirtemir, the enemy of the people. He carried out Akmal Ikramov's installations in the Red Pen, and in 1925 was in contact with enemies of the people, such as Altai and Botu. While working as the executive secretary of the Red Pen Society, he was fascinated by fascist magazines. Hamid Olimjon is slandered with such accusations as "Siyob", "When I miss Bukhara", "I have a job in that ohuda", "Zarafshan longs for a dark past". The political charges against Hamid Olimjon have been increasing day by day. In the most influential periodicals of that time ("Kizil O'zbekiston", "Madaniy Inqilob" newspapers) Hamid Olimjon's name was painted black. Eventually, this work culminated in the removal of Hamid Olimjon from the Writers' Union as a nationalist poet. The poet,

who believes in his own right with his whole body, continues to attend the meetings of the Writers' Union, despite the decision of the committee.

The end of this riot was, of course, to end with the arrest of Hamid Olimjon. But the poet wrote a poem, "To the Sun of Humanbeing," which he took to the stage that day before the play to be staged at the Hamza Theater, and read it to government officials. With such an event, the poet saved his life from the repression of 1937. If Hamid Olimjon did not have inner determination, self-confidence and perseverance, he would have perished in vain. On April 18, 1938, the Committee of the Writers' Union decided to keep the poet a full member of the Writers' Union of Uzbekistan.

From the very first moments of Hamid Olimjon's work, one can imagine how much he was a modern, responsive and productive writer from the works published one after another in the early 30s. Shortly after the poet's first collection, which appeared in 1929, was a collection of short stories "Morning Breeze" (1931), "Hair of Fire" (1931), "Race", "Death to the Wild" (1932). collections of poetry have reached the hands of readers. Most importantly, in these collections, Hamid Olimjon's uplifting spirit, poetic broad observation and thinking, poetic perception of a new life, the ability to describe were strengthened.

In most of Hamid Olimjon's poems, the motives of happiness and joy always prevailed. This situation also stems from the nature and psyche of the poet. Hamid Olimjon was a spiritually enthusiastic, life-loving artist who aspired to beauty with his eyes and heart. That is why literary critic Ibrahim Gafurov said: "There is no tragic direction in the spiritual world of Hamid Olimjon. He considers poetry and inspiration as shukuh, pure shukuh "[3,77]. Indeed, the supreme blessing of Hamid Olimjon is that in a subtle inspirational state the divine power of the word serves to express more enlightened feelings. This is the charm of his masterpieces, such as "When I was the most prosperous youth", "I have a job in that ohuda", "Nights pass with your thoughts ...", "Farewell". "Can be called the poetic peak of Hamid Olimjon's work. In the Uzbek national prose of the 20th century, "Last Days" is as immortal as it is in poetry, while "Apricot Blossoms" is as immortal in poetry. Hundreds of poems and songs about happiness, spring and apricot blossoms have been written in our literature since the time of Hamid Olimjon. However, if we say that every year spring comes to the Uzbek home with Hamid Olimjon's "Apricot Blossoms", we are expressing the opinion of all our compatriots.

A bush in front of my window
The apricot bloomed white.
Buds adorning the branches
In the morning he said the horse of life.
And the first morning in the breeze
He took the taste of the flower ... [4,103]

"When the apricot blossoms" is a poem that reflects the unique inspiration of Hamid Olimjon, his aesthetic world, the level of talent. The poet's deceitful question over the years, "Every spring, when I go out alone, I ask if I'm lucky," reflects the politics and atmosphere of 1937 in the country, which is full of hope, hope, anxiety and anguish.

In 1938, the republic began preparations for the 500th anniversary of Alisher Navoi. Hamid Olimjon was the Scientific Secretary of the Jubilee Committee of the Government, and later (1940) served as Deputy Chairman of the Committee. During these years, Hamid Olimjon wrote more than twenty articles and lectures on the glory of Navoi's work and the importance of his literary heritage. Hamid Olimjon, who deeply understood the importance of folklore in the development of Uzbek literature and its genuine popularization, also praised the work of a scholar on the epic "Alpomish" as an editor (Mirtemir).

Hamid Olimjon was justifiably proud of the rich culture and history of Uzbekistan and our people, and considered it his creative duty to introduce Uzbek readers to the best examples of Russian literature. He also worked hard to translate into Uzbek the classics of famous writers such as AS Pushkin, L. Tolstoy, Lermontov, M. Gorky, V. Mayakovsky, N. Ostrovsky. He was awarded the Certificate of Honor of the Government for his exemplary services in this regard.

In 1939, Hamid Olimjon was elected chairman of the Soviet Writers' Union of Uzbekistan, where he served until the end of his life. In 1943 he was elected a corresponding member of the Academy of Sciences of Uzbekistan.

The years when Hamid Olimjon headed the Writers' Union were the most difficult periods of the Second World War. The memoirs of A.Deich, a writer and scholar from different cities of the former Soviet Union, give a vivid description of Hamid Olimjon's activity during this period: "Hamid Olimjon, the chairman of the Writers' Union of Uzbekistan, was a skilful organizer ...

He would speak fluently with each of us, would be warm. Hamid Olimjon's ability to find his way to the heart of every artist was combined with the knowledge of a great statesman. Hamid Olimjon, who greeted us, said: "I want Tashkent to be not just a place for you to wait for the end of the war, but a dear home that will be remembered for a lifetime. When the time comes to return to Moscow, I want each of you to serve the development of Uzbek literature and culture without forgetting it "[5,24].

In this way, Hamid Olimjon was able to unite the writers and poets of several nations for a noble cause. The poet found time for creativity in many organizational and public works. Zulfiya testifies: "Hamid Olimjon adheres to the belief that" there should be no privileges for creators other than what he writes ". He would be very dissatisfied with himself on the day he did not write a single line of poetry, and would like to erase that day without adding it to his life.]. As Sarvar Azimov, a talented writer and literary critic who studied the life and personality of the poet, noted, constant research, tireless creative work and creation of works was a sacred state for Hamid Olimjon. [7,97].

His interest in the history of the Muqanna uprising and his desire to write about it was born in 1933 when Hamid Olimjon was a student of the Pedagogical Academy in Samarkand under the influence of Sadriddin Aini. But these creative intentions were realized by Hamid Olimjon 10-12 years later, at a time when his poetic skills were at stake. Completed in 1942 and staged for the first time on August 21, 1943, the drama "Muqanna" became an important event not only in the works of Hamid Olimjon, but also in the entire Uzbek literature and cultural life. Created during the difficult years of World War II, the drama "Muqanna" is distinguished by its deep patriotic ideas and high art. Like many other poetic and journalistic works by Hamid Olimjon, this drama evokes the feelings of our people, especially the anger against the evil enemy and the struggle for freedom, encourages them to perseverance and courage.

It is a historical fact that Muqanna has served as an example to several generations with her courageous struggle for true patriotism, freedom and liberty. When people ask who Muqanna is and what he dreams of, he expresses himself and his lofty goals as follows:

Ointment for wounds that press you,

Freedom is my motto,

O God, I will worship freedom!

I extend my hand to the poor

Let all the oppressed come to me,

People walking down the street with their houses on fire ... [8,203]

While the drama deeply reflects the events of the historical past, it is also significant in that it reflects the fact that our great ancestors, such as Muqanna, who showed unparalleled heroism in the distant past, could be a spiritual supporter of our warriors fighting for the Motherland. Hamid Olimjon expressed his creative and ideological intentions and said: "Let me write a play so that he can stand on the stage and fight the enemy. Let the power of the people add strength, anger to the enemy ... As Genghis Khan approached the walls of Bukhara, Torobi urged the people to fight against foreign tyrants. The name Muqanna was in the language and heart of those who marched against Genghis Khan. This work is written primarily for the warriors who are waging fierce battles against the Nazis, and therefore each line of it is full of high philosophical spirit, militant journalistic tone, ideas of mobilization and patriotism.

Hamid Olimjon's work during the Second World War is astonishing in its intensity and breadth. During this period, the work of Hamid Olimjon gained a deeper nationalism and fiery fighting. A true patriot and an ardent supporter of the friendship of peoples, the poet created immortal works from the first days of the war that raised the people against fascism and ignited in their hearts the fire of hatred for the evil enemy. The poem "Song of Victory", published on the second day of the war and the beginning of military-patriotic lyrics in our literature, was imbued with the spirit of confidence in victory, in poems such as "Take a weapon", "Sending young men to the front" and "Warrior Tursun", "Roxana's tears". In his ballads, the will and spirit of the peace-loving people are so deeply expressed.

Hamid Olimjon and his generation are too obsessed with a "new" approach to their work, and sometimes they tend to think indifferently about the work of these writers or some of their mature works, throwing inappropriate slanders at them. If the works of Hamid Olimjon and other master writers are approached in this way, they can be easily blamed for the many "red words" about the "socialist system" and its ideology. However, it is now clear that the greatest tragedy of this generation is to be "happy with blood" and "a shield with selfless souls" (Abdulla Aripov); this horrible fact of our recent past is also a bitter but vital lesson for us young people. At the same time, we must not lose sight of the fact that the great artistic skills of our great writers and their boundless devotion to their country and people can serve as an example today. In this regard, we think

that Ozod Sharafiddinov's views on the study of Cholpon's work are justified: “A poet who lived in a certain time, in a certain society, of course, could not go out of this society. An objective approach to Cholpon, an objective assessment of his personality and creativity does not discriminate against him at all, but brings him closer to our hearts. When one sees the place given to the ideas of the dominant ideology in Cholpon's artistic work or literary-critical articles, one should not be in a hurry to throw stones at him. Instead, let’s try to understand it. These comments apply not only to Cholpon, but also to artists such as Oybek, G. Gulom, H. Olimjon, A. Qahhor, Shaykhzoda, Mirtemir, who have been the pillars of our literature for many years, and in recent years have faced inappropriate criticism.”[9.27]

Hamid Olimjon was also a child of the severe period, and it was not easy to create during this period.

“Uzbek poetry of the 20th century is unique due to the large number of writers, but also the diversity of talents. Among these poets are those who are concerned with eternity, who have built their strong spiritual strongholds and literary lands ”[10,3]. Hamid Olimjon, who has not lived to be only 35 years old, and who has dedicated 15 years to his creative work, will rebuild his spiritual fortress with his talent and mature works with love and devotion to his homeland and people. Thanks to our independence, Hamid Olimjon, along with a group of well-known artists, was awarded the Order of Merit, which aroused feelings of satisfaction and pride in the hearts of our compatriots. Hamid Olimjon's masterpieces, his great contribution to the development of our literature and spirituality testify to the fact that both his work and his brilliant image are unforgettable. These are undoubtedly the brightest pages of our literature, sealed in the pages of history. As the poet himself predicted, he will always live in the heart of our people, in the most noble aspirations of those who call it freedom.

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