

The Artistic Features of Omon Matjon's Works

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Abstract--- This article is devoted to the study of the peculiarities of the lyrics of Omon Matjon, the issue of art. The article reveals the poet's contribution to the development of Uzbek poetry of the twentieth century, the peculiarities of his poetry. Several of the poet's poems are analyzed. Special attention is paid to the content of the poet's series of poems "I love you". Where appropriate, the poet's work is evaluated on the basis of the views of literary scholars. The sincerity, simplicity, cast lines in his poems are analyzed and interpreted.

Keywords--- Artistic Thinking, Poetic Thinking, Lyrical Hero, Lyrical Appeal, Lyrical Expression, Concept, Process.

I. INTRODUCTION

The work of Omon Matjon, who presented the Uzbek poetry of the twentieth century with the most vivid, influential and concise form of figurative thinking, is well known to the literary community today. Indeed, the poet, who sang

In many wooded gardens,
Trees cannot be your language friend,
You can't call, you can't burn,
You just be mine, mine, mine [5; 222],

created unexpected meanings from the ridge of simple words, extraordinarily impressive, cast verses, and through his poems he is today a folk with his own creativity, which we will try to consider below as much as we can.

When we look at the work of Omon Matjon, we see that he wrote on various topics and brought it to the rhythm of any subject. In this regard, it is worth quoting the description of the poet Jumagul Jumabaeva to Omon Matjon: "Thinking about time, time and future based on history, searching for solutions to today's problems, and most importantly, understanding and protecting people is the main essence of the poetry of the poet Omon Matjon, the main goal of the lyrical hero" [3; 177 –178].

Indeed, at the heart of the poet's work lies artistic logic in the form of original and figurative expression. Naturally, this logic emerges in a concise, concise form, free from any artificial decoration. In the realization of this form, first of all, the harmonious balance of the poet's high taste, thinking and sharp gaze played a special role.

II. THE MAIN FINDINGS AND RESULTS

The poet himself said, "Nature is a great poet: He sends rain on the earth in a rainbow of colors ... Every spark that rushes to the ground has flowers in the snow. He is really great! It is no secret that he entered the poetry with a dream that he would become a student of him..."[5; 128], and today he has become a fiery poet of the Uzbek people.

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So what is the secret of this, just a dream? What is poetry? A poet?, the scientist of literature, who expressed his views on the people of science about the essence of the poet, he. This is what Hamdam says about it: "...the first-poetry as a social phenomenon takes a Genesis from the spiritual essence of man. That is, socialism is not a label that is glued from the outside, but the essence that exists in the blood of man, as a result of its long evoking path, mankind has won today's civilization. And poetry is one of the forms of manifestation of this very essence; the second—in the center of any good poem stands a person with his joy and anxiety, desire and harmony; the third—the essence of Man gives different polish in poetry of different periods. Because each period, as a socio–psychological environment with a particular specificity, has its own influence on man – poet, and this influence is transferred through the poet to the poem” [9; 35-36].

Certainly, the basis of this can also be seen in the work of Omon Matjon. As proof of our opinion, we draw attention to the poet's poem below.

Unity – the unity of the Rose with the soul,
Unity is the unity of the language with conscience.
Unit-ninety-two relatives Uzbek –
The unity of the hopeful el from the next day [5; 78].

The logic of the poem, in its essence, is remarkable. The poet urges the reader to understand the poem, to bite off its core. He believes in the level of the mind of the reader. Because, poetic images of the poet in the poem surround the changes that occur in the psyche of a person, the expression of emotion. The poet's dream is to unite the “ninety-two Uzbeks” sincerely, because the heart of the poet, who mentally thinks that power is in unity, is always trembling. Because when he observes a sin that no one has seen, it resonates in his heart. This is because when he listens to tones that others cannot hear, it constantly disturbs his thinking”[4, 30]. A similar situation can be seen in the poem “Poetry”:

Poetry is everyone's own!
Poetry, yours, from heart to heart.
The incomparable curl of goodness,
Delivery without credentials! [5; 96].

It is well known that poetry has for centuries sought to discover the spiritual origin of man as a magical art. Rather, the culture of poetic expression is a guarantee of the assessment of human aspirations, aspirations in a unique aesthetic criterion. Therefore, the analysis and study of the nature of poetry, which is always familiar with the mysteries, creates a strong spiritual need. At the same time, the scientific study of the internal and external factors influencing the art of this term provides a basis for its perception and understanding. The most important of the factors that shape the lyrical image is closely related to the nature of the experience.

According to the poet, poetry is a person's identity, purity of heart, a unique gem. While praising poetry, the poet likens it to the “incomparable treasure of goodness”. He believes in the burdens of his soul, which is in a hurry and longing for him, only to be saved from him:

This confidence is repeated uneasily,
This is the banner of my mysterious devotion,
Every time, in every poem, every time I kick -
If I were my own heart, Colombia [5; 96].

Another distinctive theme in the poetry of Omon Matjon is the traditional theme of love, which is reflected in the poems of the poet. Many of his poems include “Song”, “Love”, “Uzbek beauty”, “Praise to a woman”, “I miss you”, “Difficult love”, “I love you”. There are also aspects of the poet’s poems on this subject that differ from those of other poets on the subject. That is, romantic expressions are artistically expressed in the language of love in a unique, national spirit, in a way that does not hurt the human heart, using appropriate metaphors and metaphors, adapting the basics of life to interpretations of love. In particular, the poems in the series “I love you”:

What a beautiful garden in the spring,
The mountain is beautiful when it snows.
What a beautiful youth,
But I will never forget,
Ask without words, ask calmly [5; 226].

In this poem, the poet sang about the lover's words, the sufferings of the wounded soul, the character of the world. For, “If the phenomena of nature are given in a different sense than in themselves, if the human spirit and character are instilled in it, it becomes a symbol. Of course, the symbol should not be deprived of art” [8, 109].

Indeed, if the poetic images used by the creator are taken from nature and the content embedded in them has a deep meaning, the similarities between the human psyche and nature enrich and complement each other:

As the sun reddens before dawn,
The buds are like a quilt on the face
You believe, you can't open:
You say, “There are those, and they are ...” [5; 226].

As we read the lines, “As the sun reddens before dawn, and the buds shrink like a blanket”, we see once again that they are extremely attractive verses. The poet’s distinctive style or achievement is seen in being able to load many meanings into a few words. In our view, the tone of these verses is natural and cast lines. As the poet writes the poem, he writes down the events that crossed his mind and touched his heart. Indeed, "what is in the imagination of man leads him after himself" [2; 109].

From this point of view, the poem “Praise to the Woman” is, in essence, a difficult interpretation of love. The poet's lyrical protagonist is so charming, so beautiful that all the landscapes of nature are intertwined to match him, but he is unable to reach his beauty. The poet admits that the string of pearls for a woman's hymn is weak:

Wanting to be like you, winter is not over,
Each bud, with a pair of lips,
The apricots came out - one morning full of flowers,
There are light gardens in the country [6; 178].

It is obvious that the poet gradually revives the state of his feelings hidden in the image of nature and people, gives them different colors, shapes them, and in this way excites the spiritual world of the reader. Hence, the tone of a poetic work is also an integral part of it. In this way, the poet's experience, the lyrical excitement, is often loaded with the rhythmic nature. In this case, the tone of the poem is chosen depending on the content of the experience. Although the poetic tone is a phenomenon of speech, without it it is difficult to fully understand the content of the work, to feel the feeling of the poet. Consequently, "Poetic rhythm is a speech phenomenon that helps to express the feelings and emotions of the poet in a unique way [1; 275].

The poet has always been able to use this speech phenomenon appropriately. That is why its creators have become masterpieces of Uzbek poetry:

Good luck to the poet!
Your talent,
Who hasn't thought of subtlety?!
The swan crawls out of the water
Not in vain fell asleep on one leg! [6; 178].

Life is the lifeblood of lyrics. "In lyrical poetry, experience is often expressed in relation to life events or objects. In such cases, those objects or events become not only a factor influencing the poet's experiences, but also a poetic image that represents the main spiritual and aesthetic function of the poem "[7; 208]. The experience is unique to each poet. For this reason, an event itself can be reflected in extraordinary poetic images that have different meanings or are not superficially related to the lyrical reality.

The world is beautiful with a woman's breath,
There is no wish for a woman.
Until one of his dreams come true,
It is worthy even world is awake"[5; 165].

When it comes to the work of Omon Matjon, the pain and philosophical nature of his poems do not fail to attract the reader's attention. Therefore, the theme of the poet's lyrics is diverse, which indicates that the artist has a versatile pen.

The pain of the creator, and especially of the lyric poet, is a special, personal and private pain that goes beyond a narrow circle. The creator also expresses the pain of others through his own pain. He is a person who has turned the pain of others into his own pain, who has a more developed sense of compassion for the general than others, and who is called upon to alleviate human pain with his art, vitality, healing words, and is therefore well aware of his immense responsibility.

Suffering is born of conflict in this world. They are the result of contradictions. The poem reflects the sharp drama of the contradictions. Dramatic tension is the pain of poetry"[10, 124], - writes the famous literary critic I. Gafurov. This pain is the main motive of Omon Matjon's poems:

Those who violated the spiritual tower of the country,
Who is he, well, tell me, and take a look today?!

The same breed is the same,
How many generations have been ruined!"[5; 354]

Also, "Why me?!" his epic is one of those works that express such pain. Speaking about the period of stagnation in the poem, the poet expresses his heartfelt words in colorful lines:

The Quran, which lived for seventy years without the Torah,
Husbands are helpless, women are without euros,
The carpenter of the age, without tools,
The hole fell on the roof [5; 363–364].

Apparently, as the lyrical protagonist in the epic takes a closer look at his way of life, his eyes are amazed to see a difficult situation? He realizes that he has been deceived and that the path he has chosen is "sleep". For this reason, the poet writes with anguish that he did not read the Quran for seventy years, that he fell into the grief of the mortal world due to the passage of time, and that he was left with the worries of his own life.

We all know that several times in the twentieth century, the country's elite boys and intellectuals were subjected to unjust blows. Especially in 1937 and 1950, the beloved poets and writers of our people were slandered, executed and deported on charges of treason. In the 1980s, many dear children of our people suffered as a result of the "Uzbek affair", the poet lamented. The main reason for this is that some people think that they have no faith because they do not fear Allah because they have not read the Qur'an:

It's snowing, the rain is saffron,
Rivers flowing in their place,
Each king issued his own decree,
The rest polluted each other [5; 364].

It is clear from the above lines that the poet goes his own way in describing these events. That is, we can see the depth of the content that is imposed on poetic images through the meanings of artistic interpretation of the theme of nature. In fact, the snow should be white, the rain should be gentle, and the river should be rippling, and their movement should make the earth green. However, using the words "black snow", "saffron rain", the poet shows in their image the misfortunes that befell our people, the decrees that tormented them, and, as a result, the desire in their hearts. In our view, this is "... for a poetic work to be an example of philosophical lyricism, it must be, first of all, good and evil, freedom and oppression, life and death, instantaneous and eternal, good and evil, light and darkness, love and betrayal, should be written on timeless topics such as nature and society. But at the socio-political stages of people's life, the development of society, the breath of time, the level of spiritual and intellectual culture of the nation, the poet's consciousness and worldview bring qualitative changes to the artistic and aesthetic interpretations of these eternal themes. These changes are reflected in the socio-philosophical generalizations imposed on the symbolic poetic images, in the wise meanings. It manifests itself [11; 28].

Where are the wise men?
Where are the grandmothers who take care of the house?
Where "Unite! Be erected!" cries

Did he fall into ignorance?! [5; 364]

As we read these verses, we see the image of the victims of repression, Cholpon, Qodiri, Fitrat. Those who ate their heads lament that now they are taking all our riches from our underground treasures and our precious books without hesitation, so that the stars opened by Ulugbek do not shine in the sky:

The stars opened by Ulugbek are not in the sky,
Salts your old Urgench.
Stranger eyes of your underground gangs
He searched, dug, carried, and hid [5; 364].

In this regard, Askad Mukhtor said, "Every true work has its own philosophy. The main philosophical thought should be to annoy, torment, and harass you before, during, and after writing the work. A work written without it is immediately ignored. In the play, the main idea, the philosophy of life, the reader does not burn without coal" [12; 15], as it is said for the work of Omon Matjon. Because, looking at the history, the poet says that it is time to separate the White from the Black, The Good from the evil, as he cries to those who have condemned his past and grasped the "Baykaro is a killer, Temur is a revenger, Manguberdi is a soldier and unlucky" with suffering:

The blood of the Qodiri on the wall of the period,
Falling to the north, Cholpon to the south,
Osman, who drank a crystal glass of poison,
The bloody feast fell upon the drunkard [5; 365].

If we pay attention, the epic is written from beginning to end with strong excitement, pain and anguish. In the process of reading the epic, we learn that the poet was mentally retarded, mentally retarded, accompanied by leeches from abroad, who tormented him and bled his liver. The poet places this category of traitors among the pale, patriarchal Abdullatifs.

Who?! These are our palids,
These are our Abdullatifs,
Dogs without the taste of the stars
He hunted for the moon [5; 365–366].

In the epic, the poet addresses the issues of good and evil, beauty and ugliness, life and death, freedom and oppression, the fate of the individual, the role of the nation in the development of the nation, addressing the reader:

So many lessons! Believe in yourself!
Your mind, in short, believe in your eyes!...
There is still an Uzbek shout,
Look, your veins are shaking! [5; 367]

It is also clear from the above examples that the lyrical protagonist created by the poet in the epic is concerned with the realities of his life, environment, social reality, which necessitates the poet's feelings and emotions in the poem, which led him to become educated.

III. CONCLUSION

In general, the work of Omon Matjon has a place in the development of Uzbek poetry of the twentieth century. The philosophical poems that make up his lyrics, especially the coverage of the themes of history and time, are of special importance with their unique appeal, populism and sincerity. That is why he invites his readers to the garden of poetry.

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