

The Creation of the Poet Omon Matjon and the Literary Environment of Samarkand

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Abstract:

This article discusses the role of the Samarkand State University, where he studied, in the creative development of Amon Majon, a talented representative of Uzbek poetry of the 60 s generation. In particular, there are places where the work of the scholar Nuriddin Shukurov, who formed a living literary school in this dargah in the poet's youth, is considered.

Keywords: literary environment, literary process, creative maturity, talent, skill, artistic analysis, poetic content, literary criticism, teacher.

Not everyone knows that the literary atmosphere of Samarkand gave spirit and inspiration to the creative perfection of the bright and talented son of the Uzbek people, the son of Khorezm, the national poet of Uzbekistan Amon Matjon.

"It was September 1965... - writes Nuriddin Shukurov, a well-known scholar of literature, distinguished scientist in Uzbekistan, in his article entitled "The longevity of poetry" [3.173-209] - a new participant in the training of the circle of young artists of SamSU, which I have been leading for a long time appeared. This young man, small in stature, short-haired, thin, sharp-eyed, hot-tempered, took part in the discussion of the youth's exercises, expressed his opinion, and read from his poems, immediately attracted my attention. Both his discussions and poems were distinguished by the strength and originality of their logical basis.

After one day of circle practice, I asked him to stay and talked to him. The young man's biography was simple: his name is Matjonov Amon. He was born in 1943 in Bogholon village of Gurlan district of Khorezm region. He graduated from high school in his district in 1959. In 1961, he entered the French language department of the Faculty of Foreign Languages of Samarkand University. After graduating from the first year, he was drafted into the ranks of the Soviet Army. He returned from the army in 1965 and continued his studies...

A day or two after this conversation, Matjonov, a student of the French language department, brought four notebooks with black covers. As I read these notebooks, my amazement increased again. Because those notebooks contained very original poems, a number of aphoristic prose stanzas, and many pictures drawn in the same color as those poems were written on each page.

This while reading the notebooks, I can't hide my surprise and excitement. After reading the poems, I talked with Amon again and asked him, "Do you not want to study at the faculty of Uzbek and Tajik philology?"

"I want," he answered.

I immediately wrote an application from Amon Matjonov to the rector of the university, Vahid Abdullaev, and we rushed to the rector's reception. Together with the dean of the faculty, Rahim Muqimov, we strongly requested Vahid Abdullaev to transfer Matjonov to the faculty of Uzbek and Tajik philology. Vahid Abdullaev's ministry repeatedly stated that they do not approve of transferring students from one faculty to another, but after seeing the notebooks, they agreed to sign the application. After that, in September 1966, Matjonov became a student of the Faculty of Philology in Oman." [3.174]

The well-known critic Nuriddin Shukurov was an indefatigable literary critic, a keen observer of poetry and literary processes, and a passionate scientist who protected, encouraged and patronized talented young people among the people. "Shalola" poetry club, established by Domla in Samarkand and known throughout the republic today, was a real school of talents. Amon Matjon's later poem "To a participant of the Shalola poetry club" was very popular and could not be missed by young writers.

In your letter, you say that I want to be a poet,

Teach me the secrets of poetry.

You shoot like lightning

You are looking at the road of no return.

Poetry is not a profession, brother.

Poetry is wisdom, wisdom, brother.

The name of this poetry circle is directly related to the imagination of Nuriddin Shukurov's favorite student of those times, Omonov Matjonn.

Nuriddin Shukurov continues his thoughts about Amon Matjon: "Soon we entrusted him with the leadership of the creative circle. He suggested naming the club "Shalola". Creative works have revived and developed even more than before. In Tugarak, we discussed the collection of handwritten poems by Aman and decided to ask the Writers Soyuz regional department to recommend for publication. In the meantime, his poems began to appear on the pages of newspapers and magazines. With the publication of a part of Amon Matjoi's poems, which he sent from the army, in the "Eastern Star" magazine (1969, issue 2), they attracted the attention of many people, and the literary community began to look at him with high hopes.

One of Amon's poems written in 1965 is called "Open Windows". In it, the passions and dreams of a young soul were expressed as follows:

Open windows, open windows...

At night, the windows are covered with light.

I will take care of you

Open windows, open windows.

But how hard for me, oh, how hard for me

Look at the other window with a suk.

I dream of my window

With rain, shade, laughter.

The young poet's "dream of his window" was his dream of a priority place in life, his family and home, his position in creation."[3.175]

At that time, Amon Matjon was a student of Samarkand State University, a young man who had completed military service, began to control his thoughts and feelings, and enjoyed the world of literature by learning the secrets of literary theory and poetry from linguists, literary scholars, and kind teachers. Nuriddin Shukurov had a special place in the perfection of the poet's work. A scientist and a teacher, as a loving father, regularly followed the work of Amon Matjon. He gave advice. Some of the people who knew the poet and were satisfied with his knowledge and creativity encouraged him to go to his village of Khorezm and become a teacher, while others encouraged him to stay in Samarkand and engage in scientific work.

His brother Zarifboy Matjonov, who brought Amon Matjo to Samarkand to study, spent his whole life working at the Samarkand Pedagogical Institute and was busy with education. He became a favorite child of Samarkand by writing poems and singing Khorezm songs in circles. One of the two lovers of Amon Matjon was his brother, and the other was his teacher Nuriddin Shukurov, who encouraged him to create.

Finally, the brother and the teacher came to a stop. Amon Matjon was on his way to Tashkent. Fortunately for him, he found a job at the most prestigious creative center, the Literary and Art Publishing House named after Gafur Ghulam. He started working as an assistant editor. In 1970, this publishing house published the first collection of Amon Matjon under the name "Open Windows". This was the opening of the first of the windows that the young poet dreamed of.

Amon Matjon entered the Uzbek literature with great hope, not through the iron gates, but through an open, shining window. In 1970, the first collection of Amon Matjon was published under the name "Open Windows" in the Gafur Ghulam Publishing House of Literature and Art. His poems were unlike anyone else's, fluent, folk and melodious. The book went from hand to hand.

The poet encountered the literary environment of Samarkand and the rich history of the ancient city every day during his studies. The streets of Khiva, Khorezm, and Samarkand, the ancient and mysterious history, became harmonious in his eyes, and gave his poetic lines a vivid color and meaning. A significant part of his works are historical themes, dozens of poems such as "Afrosiyab", "Shahizinda", "Caravans" are proof of this. If Amon Matjon's poetry rich in dramatic events and images, his later epics are evidence of his good knowledge of the country's history, the word "oktam" and "johnkuyar" is an answer to the questions of his heart, the past and the present.

As a student of SamSU, Amon Matjon fell in love with Alisher Navoi's work "Khamsa", with the help of one of his teachers, Batirkhan Valikhojhaev, he deeply studied the history of literature, Nuriddin Shukurov, Saydulla Mirzaev's lessons and contemporaries' works. Especially with Nuriddin Shukurov, the poet's loyal teacher and student did not stop, their sincere communication continued until the scientist's death. He dedicated his great poem "Caravans" on the historical and educational theme to his teacher. Amon Matjon spoke about the first joys of his creative achievements, his youth, and acknowledged that he enjoyed the intense literary atmosphere of Samarkand Azim until the end of his life.

Amon Matjon's "Caravan Call" (1973), "Sun Hour" (1974), "Dramatic Epics" (1975), "Burning Tree" (1977), "Wounded Lightning" (1979), "Crying of the Swan" (1979), "I love you" (1983), "Trees and flowers" (1984), "A thousand rains" (1989), "One apple between us" (1990), "A man's

shadow fell on the sun" (1991), "The way of the bird" (1993), "Iyman Yoghdusi" (1995), "Diydar Aziz" (2011), "Khaloskor Ruh" (2012), about twenty collections of poetry, the prose story "Torabekakhonim" and the novels "Najmiddin Kubro", "Ardakhiva". No matter which of them you read, you will clearly feel the uniqueness of the poet's skill and talent. Extreme nationalism, populism, and historicism prevail in these works. "I love you!" At that time, there was not a young person who had not read his book, a connoisseur of poetry. This book is a bouquet of immortal poetry dedicated to man, his destiny and prestige, love and value. The book was published in 30,000 copies the first time, and 10,000 copies the second time.

The poet memorizes examples of classical literature for a lifetime and increases his memory. The greatness of the work of His Holiness Ogahi, Navoi, his poems written in later years are also reflected in the melodiousness, expressiveness and deep expression.

Nuriddin Shukurov, the poet's mentor and first researcher, gave some scientific conclusions about the ideological and artistic features of Amon Matjon's poetry in the early 1990s: "Amon Matjon's artistic way of thinking mixed with philosophy and history leaves his stamp on his poems... At the same time, the poem the historical facts that he chooses for are of particular importance due to their universality and wide scale... In them, our country and the world social-historical event on the scale, artistic analysis of events from the standpoint of advanced worldview and sharp citizenry and drawing strong conclusions, creating a great poetic content on this basis and finding appropriate forms for it are prominent as the main virtue." [3.179]

Amon Matjon remained in such a civil position until the end of his work. He sang the love of the country, honor and faith, human destiny, peace and freedom, which is the essence of life.

I flew free with the birds,

White clouds kissed my forehead.

I fell in love with the magic of the earth,

Attaching fibers from white threshing to all sides.

Uzbekistan, the land of wonderful blessings,

The land of the Berunis, the Khorezms, the Kubras,

The land of naves enchanted by the seven climates,

The homeland is the land of people who sacrifice their lives for the nation! (Poem "Love of the Fatherland")

Both the teacher and the father-scientist Amon Matjon openly express their critical comments regarding the weak aspects and pessimistic conclusions of some of his poems. It points to the fact that the poet's poems "Esiz", "The Universe Lying on a Swing", "Awe of the Shrubs", "Caravan Bell" cannot evoke bright impressions and feelings in the reader.

Since Nuriddin Shukurov was well acquainted with the creative laboratory of Amon Matjon, he was one of the first to read every new book published by him and would always express his opinion. In his very large article about the poet, which we mentioned above, Amon gave an objective assessment of the entire creative activity of Matjon in the 90s. He evaluated each of his books from a scientific point of view, the artistic-aesthetic aspect, spiritual weight of the poems, epics, epics.

Think of happy moments with love, that is the real life. The rest is a lie...

Amon Matjon's poetry is like a necklace with its melody and melody, and it is impossible to take a verse from it. It spoils the content and freshness. That is why his poems are sung by senior hafiz and young singers with passion and interest. Another aspect is that the poet's most delightful and magical love poems were written in Samarkand, in the quiet corners around SamDU, where the

literary atmosphere is hot, in the auditoriums where great scholars teach. "Shalola" resounded in the poetry club and excited the hearts. The attitude to our cultural heritage of this period is reflected in the chapter "The Discovery of the Capuchin Bird" in the epic "Bird's Way", written under the influence of Alisher Navoi's work "Bird Language". The condition of the tombs of Amir Temur and Bibikhanim, and the looting of priceless treasures, are enthusiastically described.

Literary critic Nuriddin Shukurov, as a regular observer and researcher of Amon Matjon's works, gave a proper assessment of the poet's work. He noted that the poet's poetry is a significant contribution to the treasury of Uzbek literature. He appreciated the artistic value of his works.

Today, many beloved artists, who are quite old, remember the happy event when their first collections were published in the "Author's first book" series at the Gafur Ghulom Literary and Art Publishing House on the initiative of Amon Matjon. Throughout his life, the poet came to Samarkand and participated in creative meetings and roundtable discussions. Students were surrounded by poets. With his creative work and unique works, his mentor Nuriddin Shukurov made his dreams come true. He was awarded the title of People's Poet.

The elder writer Saeed Ahmad gave a great assessment of the poet's talent: "We consider Aman to be a poet with atomic power in his heart." Twenty years later, another of our heroic poets, Abdulla Oripov, made a worthy speech in the circle attended by Amon Matjon: "We worked with Amon in various roles, we received enough blessings. But our main farming is poetry."

From this point of view, it can be said that the theme of Samarkand, the literary environment of Samarkand is important in the work of Amon Matjon. He took his first steps in the home of Uzbek poetry from the land of Azim Samarkand, and throughout his life, he wrote thanks to his literary predecessors, especially his teacher Nuriddin Shukurov, and lived with sweet memories of Samarkand.

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