

A POET BORN FOR THE STRUGGLE

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Abstract. In this article, you will learn about the collections of memoirs about the poet, which serve as important sources for studying Hamid Olimjon's work, and the authors' analysis of the unique aspects reflected in Hamid Olimjon's poetry, drama, and journalism, the poet's life path, his entry into creativity, and his early collections of works that are subject to literary analysis.

Keywords: article, literary criticism, poetry, journalism, poetry, art.

Hamid Olimjon, one of the prominent figures of 20th-century Uzbek literature, left an indelible mark on the history of our national literature with his rich and multifaceted work. He made significant contributions to literature in poetry, epic poetry, dramaturgy, and translation, selflessly serving to awaken the national consciousness of the Uzbek people and strengthen their spiritual and educational development. In Hamid Olimjon's works, the life of the people, national values, the spirit of independence, and the ideas of humanism and goodness occupy a central place. His elegant lyrics vividly express the feelings of the poet's heart, loyalty to the Motherland and the people, and love for beauty and life. By studying the poet's work, we understand not only his personal artistic skill but also the socio-spiritual landscape of his time. There are numerous memoirs, recollections, and articles about the writer's life, literary activities, and his literary portrait. We will recall them one by one and present historical facts and information about his work and writings. First, under the editorship of Hamid Olimjon's wife, the refined poetess Zulfiyaxonim, a collection of memoirs about Hamid Olimjon titled "You Live in the Heart of My People" was prepared and published by H. Sulaymonova. This collection includes Oybek's article "My Memories of the Poet," in which he recounts his first meeting with Hamid Olimjon, his impartial and sincere assessment of the poet's work after reviewing his first poetry collection, and how he saw Hamid Olimjon as a young and energetic creator. Gafur Gulyam's article "Remembering Hamid" recollects interesting events from their youth and student years, memorable life stories from their joint creative journeys, and Hamid Olimjon's development from a young, vibrant creator to his leadership role in the Writers' Union. He fondly remembers how Hamid Olimjon's leadership qualities harmoniously coexisted with his poetic abilities. Mirzo Tursunzoda's "Memory of the Fiery Poet" expresses his impressions of his first meetings with Hamid



Olimjon, noting the poet's deep knowledge of the great poet Navoi's work and how this influenced the preservation of Uzbek classical poetry traditions in Hamid Olimjon's work. The memoirs of prominent folklorist Hodi Zarif, "Patriot of Uzbek Folklore," and scholar Muzayyana Alaviya, "Always Alive," highlight Hamid Olimjon's contribution to the continuation of Uzbek folklore and epic traditions. They mention his role not only as a poet but also as a folklorist who wrote and prepared the epic "Alpomish" for publication and had ambitious plans to compile an anthology of Uzbek folklore. Lastly, the article "The Poet's Last Days" by renowned poet Uygun, Hamid Olimjon's close friend and contemporary, is noteworthy. Based on real-life events, Uygun narrates Hamid Olimjon's creative journeys, his active involvement in the literary process, and his human qualities. The article even recounts the poet's thoughts and experiences during his tragic accident, his physical condition, and his final days. Readers of these memories gain insight into Hamid Olimjon's great personality and creative abilities.

The most significant aspect of this collection of memoirs is that it includes the recollections of the poet's mother, Komila aya Azimova, titled "Abdulhamid's Youth." She was the woman who laid the foundation for Hamid Olimjon's development as a sensitive poet and played a key role in his life. In this section, Komila aya recalls important life events from the poet's birth to his maturation as a poet, illustrating Hamid Olimjon's youthful character and human qualities through examples from his life. For instance, she remembers that when she noticed his passion for writing and drawing in childhood and asked, "What are you doing, growing flowers from stone?," the young poet replied, "Writing poetry is like growing flowers from stone, mother." She recollects that his creative abilities were strong from a young age. Furthermore, the memoirs of Russian and other non-Uzbek poets and writers who admired Hamid Olimjon's work, collaborated with him in the literary process, maintained friendly relations, and respected his creativity, serve as evidence of the breadth of his influence. Among these are Nikolai Tikhonov's "Thoughts," Lev Penkovsky's "Always Young," and Edi Ognetsvet's "Unforgettable Days," which are valuable sources for studying the poet's life. Equally relevant are Maqsud Shayxzoda's "Hamid's Voice," Shukur Sa'dulla's "Memoirs of Hamid Olimjon," Jumaniyoz Sharifiy's "People's Poet," and Mirtemir's "Memoirs of a Friend and Contemporary." These works acknowledge the writer's contributions to the literary process and his creative achievements, offering sincere assessments and expressing warm thoughts about how the poet's untimely death could not halt



his creative legacy, and how Hamid Olimjon's works transcend time and space. In addition to accounts from his contemporaries and relatives, well-known artists also share beautiful memories of the poet. Sora Eshonto'rayeva's "It Was a Day of Mobilization," Lutfixonim Sarimsoqova's "Remembering Hamid Olimjon," and Komil Yormatov's "The Memory of the Poet" recount their first impressions of meeting Hamid Olimjon and recall memorable events from literary gatherings and state events, vividly portraying his human qualities.

This collection serves as the primary source for revealing the aforementioned bright and creative period in Hamid Olimjon's life and work, for studying the poet's personality, the foundation of his creativity, and how and with whom he developed. Studying such memoir collections helps researchers engaged with the poet's work to form a mental image of his literary portrait and reputation. The contribution of Naim Karimov, Doctor of Philological Sciences, Professor, and Academician, is invaluable. He led the preparation and publication of Hamid Olimjon's complete 10-volume works and authored several valuable books and articles on the poet's life and analysis of his works, serving as an example for young scholars. Under Naim Karimov's editorship, a collection of articles featuring conclusions and research works by famous critics, writers, and literary scholars of the time on Hamid Olimjon's work serves as a valuable resource for young scholars studying the poet's oeuvre, much like the aforementioned memoir collection. The first article in this compilation, "A Major Figure of Our Literature" by literary scholar and publicist Vohid Zohidov, praises Hamid Olimjon's biography, his mastery in poetry and journalism, and the uniqueness of his translations. Speaking about Hamid Olimjon, the author states: "Hamid Olimjon was born for poetry and struggle. With the delicacy and passion of his soul, the subtlety and sharpness of his gaze, his ability to distinctly feel and appreciate beauty in people and life, his capacity to perceive and reject life's depravity, and his skill in singing about elegance, he himself was a living embodiment of poetry." This characterization highlights the significance of Hamid Olimjon's work. While the article briefly mentions the poet's biography and suggests that the changes and initial steps in Hamid Olimjon's creative development resulted from studying and being inspired by Russian classical literature, we can critically approach this view. In studying Hamid Olimjon's personality, I became convinced that despite his good knowledge of Russian classical literature, he primarily possessed deep knowledge of Uzbek classical literature and Uzbek folk oral traditions. He was particularly well-versed in Navoi's works, leading their study and preparation for publication. The



existence of rhyming ghazals reminiscent of medieval poetry among the poet's works supports this assertion. Such a one-sided view can hinder a comprehensive, historical study of Hamid Olimjon's work.

Following the aforementioned article, another prominent literary scholar, Homil Yoqubov, analyzes Hamid Olimjon's first steps into creative writing under the title "Fiery Lyricist." He examines the reflection of folk oral traditions in Olimjon's lyrics and analyzes several of the poet's poems such as "Someone," "To the October Land," "In the Moonlight," "In the Embrace of the Hills," and "Valley of Happiness." Yoqubov illuminates the content of verses that reflect the poet's inner experiences and the intertwining of people's dreams and goals by comparing them with other works in Olimjon's oeuvre. Additionally, this collection features Naim Karimov's article entitled "The Poet's Art," which analyzes the epic "Zaynab and Omon," one of Hamid Olimjon's works praising freedom, homeland, and love. Karimov examines the epic's creation history, structure, meter, musicality, system of imagery, and sequence of events. He also explores the characters' speech patterns, stylistic devices, and the poet's aspirations as reflected through the portrayal of characters. The article even compares the monologues of Zaynab and Omon, two main characters, with similar devices in Olimjon's poems, providing examples of the harmony in their hidden meanings. Furthermore, in analyzing the poetic artistry of Hamid Olimjon's works, Karimov concludes that a romantic mood predominates in his lyrical poetry. Agreeing with this conclusion, I believe that the enduring appeal and vitality of Olimjon's work, as well as its ability to resonate through the ages, stem from the thread of love that connects passionate images imbued with patriotism and courage. Love forms the foundation of feelings that perpetually motivate humanity to live and struggle, and through love for family, homeland, and beloved, human relationships are established. The next article in the collection is by another literary scholar, Berdiali Imomov, titled "Hamid Olimjon - Playwright," which explores Olimjon's dramaturgy and his mastery in drama. This article provides information about "The Sword of Uzbekistan," one of Olimjon's early dramatic works, written in collaboration with major writers such as S. Abdulla, N. Pogodin, and Uyg'un. It discusses the extent to which this work influenced the literary and socio-political environment of its time and its advantages compared to other contemporary works.

When discussing drama, the system of characters within it is inevitably analyzed. First and foremost, the author expresses his thoughts about the character of Arslon, its portrayal, and the social burden placed upon it. Another





achievement of this drama in Hamid Olimjon's work is that it was written in collaboration with other playwrights. This collaboration provided the first-time dramatist with a significant opportunity for experience exchange, allowing him to master the specific characteristics of the drama genre. It also enabled him to gain expertise for his later plays on various themes, such as "Muqanna" and "Jinoyat" ("Crime").

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