



PHILOSOPHY IN THE EPIC "NEGA MEN(WHY ME)" BY OMON MATJON

Ro'zimova Nafisa Rakhimberganovna

Deputy director of general secondary school

No. 8, Yangibozor district, Khorezm region (Uzbekistan)

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Annotation: This article discusses the philosophical views of our nation's favorite poet and writer Amon Matjon.

Key words: fiction, epic, philosophical view, poetry.

Introduction:

The words of the President of the Republic of Uzbekistan Sh.M. Mirziyoyev: "...we always gratefully acknowledge the great services of cultural figures in the spiritual development of our people", in our opinion, are fully applicable to the people of the pen. . Therefore, the emergence of new interpretations of the work of Omon Matjon among the representatives of Uzbek poetry of the 20th century, their confirmation or denial, and the intensification of debates over them should be accepted as a natural phenomenon in the world of science.

Jannat O'zbekiston, jannating qani,

Shuncha mehnat qilding, mehnating qani.

sang, one of the poets who was able to say that Uzbek poetry of the 20th century has its own way, its own style, its own vision, its own words, laureate of the State Prize of the Republic named after Hamza, Uzbekistan It is well known to people of literature today that the poems and epics of the people's poet Amon Matjon occupy a worthy place in the treasury of our literature.

Omon Matjon entered Uzbek literature in the late 60s and early 70s of the last century. He created at the same time as artists such as Abdulla Oripov, Erkin Vahidov, Rauf Parfi. He was a creator who could write both prose and poetry, and had his place and voice in Uzbek literature. Genres are diverse in his work and he created in all literary genres. The sources and factors of Omon Matjon creativity are diverse. Otakhan's literary critic Ozod Sharafidinov, while commenting on the poetry of Omon Matjon in a television interview, said that his work drinks water from two rivers, and one of those rivers is the river of folklore, and the other is the river of Uzbek classic literature. it will pass. The scientist was right when he said these words. In the work of Omon Matjon, there are many references to examples of folk art. In his works, there are many references to proverbs, proverbs, stories and legends belonging to Khorezm folklore. In particular, legends have a special place in the work of the poet. We know that legends are a genre belonging to the epic type of folklore.

In fact, while observing the poet's work, one cannot help but be fascinated by the magic of his unique lilting tones and purmano words. Poet's "Caravan Bell", "Sun Clock", "Burning Tree", "Wounded Lightning", "I Love You", "Trees and Flowers", "One Apple Between Us", "A man's shadow fell to the sun", "Bird's path", "Iman yoghdusi", "Ardakhiva", "Khoja Ahror's visits" are among them.

The poet, along with lyrical poems, also created in the genres of lyrical short stories and dramatic epics, and embodied the unique artistic interpretation of Khorezm folk legends in the book of poems "Swan's Cry", depicting conflicting scenes and traumas of the life of the Shura country on the eve of independence. He created the short story "Talking Times", as well as "Pahlavon Makhmud", a dramatic epic about the great figures of the Uzbek people who came out of Khorezm.

It can be seen that in the work of Amon Matjon, reference to history is a priority. The literary scholar who studied his work said about this: "In addition to relying on history, the poet pursues three important ideological goals in his works. The first of these is to turn to the history of the nation and the homeland and introduce the ancestors who created spiritual treasures incomparable to their contemporaries; the second is to awaken in their blood the spirit of the priceless heritage and traditions left by their grandfathers and grandmothers; the third one is a call to carefully deliver the remaining masterpieces of these spiritual treasures to the future. The poet takes advantage of these by creating reliable generalizations, more vividly depicting the national color of the processes taking place in the spiritual world of the lyrical hero. His lyrical hero is in no hurry to express his thoughts about time and future without relying on history in most cases. Because he understands very well that although every nation is temporarily cut off from its national land, it is not cut off forever. He admires the quality of the national spirit, the national feeling, which never disappears without a trace. That is why, no matter what works of Omon Matjon based on history, he always shows his priority to the colors and tones that harmonize with the mind and feelings of every person. We will see how correct these thoughts are when we get acquainted with his works.

In particular, "Why me?!" the epic belongs to such works. The poet, who spoke about the recession years in the epic, expresses his heartfelt words in colorful lines:

Yetmish yil el yashab qur'on, tavrotsiz,
Erlar nochor qoldi, ayol avratsiz,
Zamon duradgori, asbob-yaroqsiz,
Ilma-teshik tomni yamashga tushdi.

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Qor qora yog'moqda, yomg'ir za'faron,
Daryolar o'rnida oqmoqda armon,
Har podsho o'zicha chiqarib farmon,
Qolganlar bir-birin bulg'ashga tushdi.

As can be seen from the above lines, the poet follows his own way in describing these events. In other words, we can see the depth of meaning that is imposed on poetic images through the artistic interpretation of the theme of nature. In fact, the snow should be white, and the rain should fall gently and flawlessly, and the river should flow with waves, and their

movement should lighten and turn the surface of the earth blue. However, the poet uses the words "black snow" and "saffron rain" to represent the misfortunes that have befallen our people, the decrees that have tormented them, and as a result, they have left a dream in their hearts.

In our opinion, this is in order for a poetic work to be an example of a philosophical lyric, it must first of all be good and evil, freedom and tyranny, life and death, momentary and eternal, good and evil, light and it should be written on eternal themes such as darkness, love and betrayal, nature and society. But in the socio-political stages of people's life and society's development, the breath of the times, the level of the nation's spiritual-intellectual culture, the poet's mind-worldview bring quality changes to the artistic-aesthetic interpretations of these eternal themes. These changes are manifested in socio-philosophical generalizations and wise meanings assigned to symbolic poetic images. We think that it shows its identity.

Qani elni yaktan etgan donolar,
Qani uy fayzini tutgan momolar,
Qani "Birlash! Tiklan!" degan nidolar,
G'aflat og'usimi yo oshga tushdi?!

When we read these verses, the image of Cholpan, Kadiri, Fitrats, the victims of repression, is embodied in our eyes¹. He complains that those who killed them are now taking all our wealth from our underground treasures and taking our masterpieces without hesitation, so the stars opened by Ulugbek do not shine in the sky:

Ko'kda yo'q Ulug'bek ochgan yulduzlar,
Ko'hna Urganchingni yemoqda tuzlar.
Yer osti ganjlaring begona ko'zlar
Izlab, kovlab, tashib, gizlashga tushdi.

At this point, Askad Mukhtorni said, "Each true work has its own philosophy. The main philosophical idea should bother you, torment you, surround you even before you start writing the work, while you are writing it, and after you finish writing it. A work written without it will be immediately ignored. If there is no main idea, life philosophy, or embers in the work, then the reader will not burn" as the words of Amon Matjon are said for the work. Because, while looking at the history, the poet addresses those who condemned his past, "Boygarong is a murderer, Temuring is a glutton, Manguberding is an officer, coward, manglayi is salty", he says that it is time to separate the white from the black, the good from the bad:

Davr devorida Qodiriy qoni,
Shimolga quladi janub Cho'lponi,
Zahr ichdi billur jom tutgan Usmoning,
Qonli bazm soqiyni so'rashga tushdi.

If we pay attention, the epic is written with strong excitement and pain from the beginning to the end. In the process of reading the epic, we will learn that those who tormented the poet, made him bleed, and were accompanied by leeches from abroad, who sucked his blood, were mentally deficient people. The poet puts this category of traitors among the palid, padarkush Abtullatifs.

Kimmish! O'zimizning bular palidlar,

¹ Matjon Omon. "Ardaxiva". T., 2000. 41-P

Bular o'zimizning abdullatiflar,
Yulduzlar ta'midan bebahra itlar
Oyni yaloq bilib uvlashga tushdi.

In the epic, the poet looks at the reader as he mourns and sings about the issues of goodness and beauty, beauty and ugliness, life and death, freedom and tyranny and injustice, about the destiny of the individual and his place in the development of the nation:

Shuncha saboq yetar! O'zingga ishon!
O'z aqling, xulosang, ko'zingga ishon!..
Hali o'zbekning bir hayqirishi bor,
Qara, tomirlaring titrashga tushdi!

As can be seen from the above examples, the lyrical hero created by the poet in the epic is related to the reality that is happening in his life, environment, and social reality brought and caused this saga to become literate.

Conclusion:

Omon Matjon's work is rich in genres, in whatever genre he creates, he can fully reveal the possibilities of this genre. He created in all genres of literature and left a rich spiritual legacy to the generations.

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