



The Category of Literary and Aesthetic Ideal in Poetry (Through the Example of Hamid Olimjon's Creative Work)

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Abstract: This article is dedicated to the study of the transformation process of the literary-aesthetic ideal category in Uzbek literature, based on the works of Hamid Olimjon. The analysis reveals that Hamid Olimjon drew inspiration from Uzbek folk oral tradition, classical literature, the literature of fraternal peoples, as well as modern Eastern and Western poetry. As a result, it is identified that a number of the poet's articles promoting the ideals of the Soviet regime emerged in response to the political demands of the time, and that such politically influenced elements also appear in his poetry. Furthermore, although the poet criticized the traditions of classical literature and writers who focused on historical themes in several articles, it is demonstrated that he acknowledged the organic unity of his own literary-aesthetic ideals with the works of Navoi and the epics Alpomish and Gorogly, based on their analysis.

Keywords: Journalistic genre, journalistic pathos, political propaganda, political system, patriotic ideas, national character, national ideal.

Introduction: From the second half of the 19th century until the Independence period, the Uzbek people underwent complex historical, social, political, and spiritual processes connected first with the colonization and later with the repressive policies of Tsarist Russia and the Soviet government. The first of these processes—during the 19th century—was associated with the intensified efforts of the Russian Empire to colonize the lands of Turkestan, eventually leading to their conquest. Initially, under Peter I, the plan to conquer Turkestan progressed slowly, but by the 19th

century, with the escalation of the so-called "Great Game" and the competition between the British and Russian Empires for control over the markets of Turkestan—especially through their diplomatic relations with the Emirate of Bukhara—these interactions fueled rapid expansionist actions. The Uzbek people became victims of colonization partly due to the unawareness of the rulers of the three khanates about the colonial strategy and their backwardness in comparison to the advancing European culture, science, and education.

Although in the first quarter of the 20th century our people gained an opportunity to break free from Russian colonial rule, the Soviet regime ultimately reasserted control, leaving even more devastating consequences. Political repression intensified, and the rights of our people to express free thought and openly articulate their hopes and aspirations were severely restricted. In general, the period from the second half of the 19th century until independence was extremely difficult and dark. During this time, colonial powers not only exploited the natural resources of the Uzbek people but also encroached upon the nation's centuries-old spirituality, literature, and manuscript heritage. In an effort to alienate the Uzbek people from their national identity, many spiritual manuscripts were destroyed or taken away. Sources related to Islam—central to our moral heritage for centuries—were reinterpreted for colonial purposes. Works by our ancestors were published in shortened forms, and at the same time, literature serving colonial ideology was promoted. Even in such a politically dominated literary environment, devoted and visionary writers continued to sing of their dream of a free homeland—one that is beautiful, patriotic, educated in science and knowledge, connected to its ancestral heritage, and socially progressive. Although on the surface the works of this period may appear to serve the ideology of the regime, the ideals expressed by the authors were at times overt and at times symbolically embedded. Thus, the literary-aesthetic ideal appeared to enter into a seeming compromise with the era and its political repressions, taking various forms and undergoing transformation [6;3].

Independence opened new opportunities for all creators in our country to promote their high literary-aesthetic ideals. Such transformations in literary art were also reflected in the works of creators from all regions of our homeland, including those from the Jizzakh oasis. During this period, many poets and writers emerged from Jizzakh, whose works likewise present literary-aesthetic ideals in various forms.

The creative legacy of Hamid Olimjon plays a significant role in shaping contemporary Uzbek poetry, enriching

it with new imagery, tones, and systems of representation. Hamid Olimjon was well-versed in the Uzbek folk oral tradition, classical literature, the literature of fraternal peoples, as well as contemporary Eastern and Western poetry. His poetic style was also influenced by the literature of his time and the environment in which he lived. The traces of poetry in his works appear in different forms, often containing both open and hidden meanings. Therefore, when speaking of the literary-aesthetic ideal in Hamid Olimjon's works, it is necessary to consider these aspects. From this perspective, we can observe the specific manifestations of the transformation of the literary-aesthetic ideal category in his works [7;741].

Hamid Olimjon's creative work matured during the first half of the 20th century—a period marked by the most complex historical processes in Uzbek literature. Therefore, as previously noted, the traces of this era can be observed in both his journalistic and literary writings. The poet lived during a time when the Soviet regime intensified its political repressions. The Soviet authorities sought to rapidly implement their vision of a new literature and began imposing their political demands on writers.

N. Karimov, in his discussion of the works of Usmon Nosir—a poet who lived and wrote during the same period as Hamid Olimjon—explains the creation of Usmon Nosir's literary montage Paxtakor, written in accordance with the political demands of the time, as follows:

"After the depiction of past landscapes, this monologue was particularly well received by young listeners. This work, dedicated to the struggle for cotton, was also positively received by education officials. Such works by Usmonjon on contemporary themes, composed in alignment with the political demands of the era, increased official trust and expectations regarding his talent" [1;70].

The characteristics typical of Usmon Nosir's literary work can also be said to pertain directly to the work of Hamid Olimjon. In Olimjon's oeuvre, we also encounter poems and articles shaped by the political demands of the time. Notably, following his encounter with Mayakovsky, the influence of Mayakovsky's works began to be felt in his own poetic output.

"In 1930, as the building of the Pedagogical Academy on Abramov Boulevard remained unfinished, the Academy's assemblies were held in the auditorium of a college. Ideologically themed meetings were frequently conducted in this hall. At one such meeting in 1930, attended by party and government officials, following the main report and several speeches, the chair unexpectedly gave the floor to Hamid Olimjon. As the

uproar died down, the impassioned poet appeared at the podium with a glowing face. He calmly and slowly surveyed the hall and, with a smile, began to speak. He typically did not deliver speeches at official gatherings, preferring instead to recite poetry. On this occasion, too, he read a poem—In Days of Defense, composed for the event.

...This poem," notes N. Karimov, "was written under the influence of Mayakovsky's Left March" [2;52].

The influence of the political ideologies of the time can also be seen in several of Olimjon's articles. For example, works such as *The Struggle Against Nationalism and Counter-Revolution* and *Uzbek Proletarian Literature*, *On the Literary Work of Fitrat*, and speeches delivered at sessions of the Supreme Soviet of the Uzbek SSR, all reflect the spirit of the prevailing political demands.

In his article *Navoi – the Creator of the Uzbek Language*, he emphasizes that the works of Alisher Navoi hold a place in world literature equal to those of Ferdowsi, Shakespeare, Balzac, Leo Tolstoy, and Pushkin. He also lists several aspects of Navoi's works that reveal their universal significance for human development and moral education [9;157]. In the article *Navoi and Our Time*, he highlights the timelessness of the ideals voiced by the great scholar, stating:

"The theme of justice accompanied the great thinker throughout his life. According to his view, for people to live in peace and harmony, for the country to be saved from destruction and ruin, and to be free from senseless wars and conflicts, justice must reign in the world...

According to Navoi, a ruler or king should govern the country who is wise and knowledgeable in science and wisdom, and whose guiding principle is justice. This issue occupies a central place in many of his works—especially in *Farhod and Shirin*, *Mahbub al-Qulub*, and particularly in the epic *Saddi Iskandari*."

Hamid Olimjon, as an advocate of the ideal of justice, viewed the image of Iskandar in *Saddi Iskandari* as the embodiment of an ideal ruler. Through this figure, the poet expresses the essence of his own aesthetic ideal.

Through the couplet: "A just king builds with justice, Justice makes even a ruined land flourish" [9; 227–236],

Hamid Olimjon substantiates his view. In doing so, he reveals, through the example of Navoi's work, the ideals that have been celebrated in Uzbek literature for centuries. By analyzing Navoi's literary-aesthetic ideals, he does not deny, but rather affirms, that his own ideals are in harmony with those of Navoi.

Olimjon's literary-aesthetic ideals are rooted in the rich oral traditions of Turkic peoples, a continuity that is evident in his article *The Epic of Courage, Love, and Friendship*. In this article, he emphasizes that the epic *Alpomish* expresses the ideals of unity and solidarity among Turkic peoples such as Uzbeks, Karakalpaks, Kazakhs, and Turkmens. Alongside this, he notes that the *Gorogly* epic cycle also possesses similar characteristics.

In particular, he writes: "The people always create. Even during the darkest periods of their history, the people continue to create—they compose... The people sing of heroes, brave warriors, of those who make the distant seem near, and the difficult seem easy. From these songs, true epics are born. These epics reflect the genuine life and struggle of the people far more realistically and truthfully than dozens of official historical books" [2; 166–167].

The poet's ideals concerning love, as praised by his ancestors over the centuries, are reflected in the poem *Zaynab and Omon*. According to N. Karimov, "Zaynab and Omon was the Farhod and Shirin of the new Soviet era" [3; 91].

The work is based on the life story of Zaynab Omonova, who was then widely known as a celebrated cotton grower. Through this poem, Hamid Olimjon presents a modern interpretation of his ideals concerning love.

In this love, loyalty leads the way,
And no cruelty can ever wear it away;
No dark day shall ever descend on it,
No mourning shadow shall ever dim its light.

In these lines, the poet responds to the question of what the highest form of love should be—using the example of Zaynab and Omon's love—by presenting his own ideals. Indeed, such an enduring, unwavering image of love has always been desired both by writers of every era and by their readers. The idealization of love and the views of writers on this subject often reach the reader's perception more effectively and are more readily accepted when the literary character is based on a real-life prototype—an approach frequently found throughout the history of our literature.

In Eastern literary tradition, the famous love stories of Layli and Majnun and Yusuf and Zulaykha serve as classic examples of this phenomenon.

Layli and Majnun is a story with centuries of history, its origins tracing back to the second half of the 7th century. According to tradition, Majnun was a historical figure whose real name was Qays. Sources mention that his love for a girl named Layli became widely known among Arab tribes [4;31–67].

The story of Yusuf and Zulaykha is based on the Surah Yusuf from the Holy Qur'an. In Alisher Navoi's *Tarixi anbiyo va hukamo* (The History of Prophets and Sages), the story of Prophet Yusuf (a.s.) is also recounted. At the beginning of the tale, the influence of this narrative on Eastern literature is described as follows:

"The story of Yusuf (a.s.) is so famous that there is no need to elaborate on it in detail. Because of its uniqueness and beauty, prominent writers have composed poetic and prose commentaries on it, showcasing its enchantment through their narratives" [5;553].

These two love stories have found expression in different interpretations by authors of various periods.

Hamid Olimjon's poem *Zaynab and Omon* can likewise be placed among such legendary tales. However, unlike his literary predecessors, Olimjon based his work on the real life of a contemporary figure. In addition, the spirit of the era is also perceptible throughout the poem.

The mountains were crossed with firm intent,
Old ways of life began to relent.
From their foundations, values fell apart,
As kolkhozes formed across the heart
Of every valley wide and far—
Even Anor's kin joined the new star.

Although the poet strives to reflect the spirit of his time in the poem, at its core lies the human element—human emotion—and the author's ideals concerning love and devotion. In his poem *Childhood*, Hamid Olimjon attempts to answer questions regarding the traits that should define the ideal person of his era.

...We were children,
Nights — like fire,
Hearts — ablaze,
Eyes — sharp with desire,
Souls — pure and bright,
We played so free, so light...
Life itself
Would throb and sing
With the village's every spring.
Mountains stood on one side proud,
Gardens bloomed on the other side loud...
Waters splashed,
Flowers flashed,
Wide streets winding,
Endless roads shining...

And glowing bright

Were candles of light. [10;18]

Through these lines, the poet expresses that while life may begin in serenity, it inevitably evolves and intensifies over time. The subsequent verses convey the increasing dynamism of life and its call toward new destinations. This is, of course, not merely a lyrical reflection of the protagonist's inner experiences. Rather, it presents a portrayal of the ideal person—one who must be in harmony with the spirit of the age. At the conclusion of the poem, the poet advances the thesis that to become an ideal individual, one must be able to overcome any circumstance with joy and resilience.

For a moment,
I fall silent—
But then again
I stretch my arms to the noise.
I play in the waves,
Boil in their roar,
And with full force,
I laugh once more. [10;20]

In the poems "*Siyob*" and "*Valley of Happiness*", the imprint of the era upon Hamid Olimjon's creative work is also evident. Although the poet expresses a deep desire for his homeland to flourish and become even more prosperous, he was compelled to intertwine these aspirations and ideals with the ideological narratives of the Soviet regime. In one stanza of the poem "*Siyob*":

We are joyful,
Cheerful—

We flow toward *Siyob*,
Gazing with delight
In every direction.
On one side:
Lambs and sheep
Roam far and wide.
In another place:
On a high hill,
In a great tomb,
A prophet lies at rest—
But the new generation
Now looks upon him
Only with disdain... [10;22–24]

In the poem "*Valley of Happiness*", the poet glorifies the lush greenness and the flourishing beauty of the surrounding landscape. Toward the end of the poem, he

addresses the people living amidst this greenery with the exclamation: "O Bolsheviks of the happy valley!"

Hamid Olimjon's conception of happiness—his ideal of supreme human contentment—is presented in a distinct manner in his poem "On Happiness", where he portrays the defining traits of a truly happy person.

Everyone seeks their destined bread—

Even the birds cry out for their share.

In this world, aged and full of trials,

Many have passed, chasing happiness, unaware.

He continues:

Happiness is never truly found

While the people are enslaved and bare.

If one creates a paradise on earth—

Yet in the end remains in hunger and despair. [10;88]

Based on the analysis presented in this article, the following conclusions can be drawn:

A number of Hamid Olimjon's articles dedicated to promoting the ideals of the Soviet regime were created under the influence of the political demands of the time. These poems should not be evaluated solely on the basis of superficial interpretations.

In Hamid Olimjon's poetry, there are also instances shaped by the political requirements of the era. Although he critiques classical literary traditions and writers who focused on historical themes in several of his articles, his analyses of Navoi's works, and the epics *Alpomish* and *Gorogly*, demonstrate his acknowledgment of the deep connection between his own literary-aesthetic ideals and those traditional sources.

The analysis of Hamid Olimjon's articles and poems reveals that he did not abandon the great hopes and ideals of the Uzbek people; instead, he presented them through new perspectives.

The roots of Hamid Olimjon's literary-aesthetic ideals—especially those connected to concepts such as homeland, freedom, justice, and happiness—are closely linked to the sources of both the oral and written literary traditions of the Uzbek people.

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