

Ideological and Artistic Aspects of Abdulhamid Majidi's Poetry

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Abstract: This article examines the life and work of Abdulhamid Majidiy, a writer who, despite his short life in the 1920s and 1930s, made an invaluable contribution to Uzbek literature. The atmosphere of the period was briefly covered, mainly emphasizing the writer's poetry and its ideological and artistic aspects. The image of the ideal image in his poems is studied, it is shown that bad vices are strongly condemned and humorous. Brief information is provided not only about poetry, but also about journalism, dramaturgy, directing, and feuilletons of the poet.

Keywords: satire, journalism, satire, repression, feuilleton, theater, director, playwright, humor, October Revolution, current idea, "Mushtum" magazine, humanism, storytelling, criticism.



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Introduction.

One of the major representatives of 20th-century Uzbek literature, whose work has been little studied, is Abdulhamid Majidi. A dramatic and journalistic work that contributed to Uzbek poetry with its poems, elevated literature to a new level with satire and humor. [4;37]

Abdulhamid Majidi's social activity began very early. Despite his young age, he always strived to be at the forefront of the wrestling generation. Every question demanded by the new life illuminated his soul, illuminating his path. The feeling of poetry in Majidi's heart did not arise by itself, of course. First of all, the family environment had a great influence, that is, her grandmother Saidabibi was one of the literate, intelligent women. His uncle, Abduvali Makhdum, was considered one of the prominent enlightened poets of his time. In the story "Let There Be a Lesson from Love" and the feuilleton "When Will Our Vice End?," published in the newspaper "Turkiston," and in many satirical poems published in the newspaper "Zarafshon" under the pseudonym "Abutanbal," the writer pointed out the shortcomings of the time, boldly defended positive changes, and criticized the shortcomings in the field. Through such creative works, the writer begins to gain fame. The poet's portrayal of the rich and clergy, enemies of the revolution, bribe-takers and bureaucrats. [1;69]

In Majidi's work of that period, one can observe examples of satirical poetry, artistic journalism, and literary research. He created prolifically in all three directions and defended the most pressing ideas of his time, as demanded by life.

Majidi's poems quickly gained fame for their diversity and ideological content, and work began on translating them into Russian. In particular, his poem "Memory of Lohuti," consisting of 128 lines, has been translated into Russian and included in the almanac "Literature of Uzbekistan" along with such works as G. Gulyam's "Kukan," Oybek's "Dilbar - Daughter of the Era," Hamid Alimjan's "Valley of Happiness," and Uygun's "To the Flower Gardens of Communism," which will be presented to readers of fraternal peoples. The poet strived for each work to be ideologically flawless, artistically perfect, and formally mature. His work flourished, especially during his time at the magazine "Mushtum." In each issue of the magazine, several satirical poems and stories of the writer are published under the signatures "Abu Tambal," "Tambal," "Majidzoda," "A.M." His more than ten stories "Aldarko'sa," "Ulfat," "My Friend's Marriage," "The Swindler," "Laylatul Qadr," exposing old traditions, backwardness, fraud, and bribery that hindered the development of the homeland, his epics "Kuchala," "Philosophy of Cigarette," "Have You Seen Our Land, Poet," and more than fifty satirical poems such as "Fasting," "After the Wedding," "Old Skullcap," and "Slander" are products of this period. [3;4]

Majidi is also the author of a number of lyrical poems. In the poet's lyrical poetry, such motifs as the power of the Motherland, love for her and her people, are reflected. Among them, his works "I Protect," "Song of October," "Uzbekname," and "Waves of the Amu" are noteworthy.

Thanks to the October Revolution, freedom of labor was achieved. Social labor is established in the country. The lifestyle of the working people began to improve. These changes shaped a new human character and transformed their spiritual image. Therefore, the praise of social labor became a characteristic theme for Uzbek poetry of the 1930s.[1;56]

Tiriklikning mahkam binosi – mehnat,

Har nuqsonning dori davosi – mehnat.

Har yutuqning tubi, asosi – mehnat,

Mehnat bilan yashnaydi bu zamona, -

This can be seen in the lines of the poet's similar poems. While studying the works of the enlightened writer, we can see poems reflecting regret and remorse about the rule of the three khanates in history, the merciless massacres, incessant attacks, and the destruction of cultural examples:

Bir kun Buxoro bosar Qo‘qonni,

Bir kun Farg‘ona zafar topadi.

Bir kuni xivalik qamab qo‘rg‘onni,

Buxoro xalqini qirib chopadi.

Abdulhamid Majidi effectively used the aruz meter and poetic genres of classical literature in his satirical poetry. And another peculiarity of this was the fact that it criticized specific individuals by name. The poet's satirical poems "Mustahzod," "Suhbat," which were included in the book "Handon lolalar," "Savodsizlikni bitirish bir yilligi," "Qori Mamat," which were not included in the book, formed the series "Hujum dostonlari." In the satire "Dedi, dedim," the writer's harsh criticism of bribe-takers is evident:

Dedimki, porani olmang, hazar qiling andak,

Burutni qirdiring, soqolni o‘rdiring jindak,

Maxov bo‘ling, qarang oyina sari maymundek,

Dedi: damingni chiqarma, uyatni xurkitasan.

But the criminal never wants to feel guilty. Especially, in his poems, the bribe-taker tries to portray himself as a "benefactor," a "human being," and to interpret the bribe he receives as "honest." By the 1930s, the theme of satire expanded further, enriched in content. [1;87]

When discussing Majidiy's creative work, his contribution to the development of theatrical art cannot be overlooked. After restoring the Khorezm District Theater, he staged several works of socio-political and educational significance. Initially, he staged Hamza's "Victims of Chastity" and "Before Elections," Yashin's "Two Communists" and "With an Equal," Gogol's "The Inspector General," and Azerbaijani playwright Jafar Jabbarli's "Moonlight." His directorial work inspired Majidiy himself to write dramatic works. Works such as "White Gold," "Horseless," and "Varqa and Gulshoh" are among them. [2;150]

Conclusion.

The poet's poetry is characterized by the tendency to promote humanistic ideas inherent in the great Navoi, to expose the machinations of negative people in his own language, to reveal reality based on stage scenes and storytelling. Whether in lyrics, satire, drama, or journalism, its aesthetic ideal is clear: the people of society must be morally pure, loyal to the Motherland, hardworking, united, energetic, proactive, and morally beautiful! This ideal forms the ideological basis of his lyrical and satirical poems, prose and dramatic works, short stories and journalistic articles, and even feuilletons and critical interludes. Thus, Abdulhamid Majidi, with his multifaceted work, stands among the flagship writers of Uzbek literature and deserves high recognition as a great talent who served to educate and spiritually develop a person of the new society.

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