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THE PHENOMENON OF KHAMID ALIMDJAN

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Abstract

Khamid Alimdjan was a natural talent and a phenomenal artist. The naturalness, unique lyrical spirit, folk melodies and philosophy of Khamid Alimdjan's poetry are expressed in such smooth lines that you understand: this is not just the result of human thought, but a quality that is granted only to people with special and unique abilities.

This article discusses the peculiarities of Khamid Alimdjan's work, the influence and place of folk melodies, epic epics, folk songs and melodies in the poet's poems and dramas.

Keywords: *song, melody, folklore, epics, text, dramaturgy, creative laboratory, translation, originality, index, classification, analysis, literature, section*

Creativity is not a product of pure reason, feelings prevail in it, and even later it turns into a beautiful literary phenomenon. Khamid Alimdjan's childhood was spent among bakhshis, akin, ol'chi momos, storytellers, weavers, lofchis, and in a word, folk wisdom. He understood from every bakhshi, epic, folk dance, and hafiz who sang the sorrows of the people not only the words, but also the immortal and inseparable melody of the nation, which was always in his heart and mind. This melody grew and developed him, and his folk words created a unique creativity among the people, which stood out from others with this melody and closeness to the people.

The songs of the nation have been preserved for centuries in a great and immense treasure, like the memory of the people.

Folk songs have been enriched, renewed, and grown over the years, but the

development has not stopped. This memory has opened up the possibilities of a great generation, given the nation a new look and new eyes, and new poets have emerged like springs that have opened their eyes. Khamid Alimdjan is a great fruit of such a folk memory that has emerged on the stage of our new culture. In his work, the great treasure, the incalculable wealth that has been living in the people's soul for thousands of years, has transferred ancient melodies to great lines and caused unique melodies and songs to sound.

The poet's work cannot be imagined without songs. Each of his lines was created as a song, he did not recognize a single line without a melody, he did not consider it a poem. Because the song is a symbol of an inseparable spirit that has penetrated the soul of our people.

During his short life, Khamid Alimdjan managed to form himself as a unique poet, a skilled translator, playwright and statesman who left an indelible mark on Uzbek literature. An unfortunate accident occurred at the peak of his creativity (he died in a car accident on July 3, 1944). His first collection of poems, “Koklam”, was published in 1929, and he was quickly recognized as a talented poet, and his successive collections of poems, such as “Fire Hairs” (1931), “Death to the Wild” (1932), and “Race” (1932), were read with great love among readers. The epic “Zainab and Omon” brought him special fame.

Khamid Alimdjan translated the best examples of Russian literature into the Uzbek language, trying to enrich our literature, introducing new trends and directions into it. He translated the works of A. S. Pushkin, L. N. Tolstoy, M. Gorky, V. Mayakovsky, A. Serafimovich, T. Shevchenko, M. Lermontov, N. Ostrovsky, A. Korneychuk.

He tried to write dozens of unique stories with clear characters and a strong ideological basis and published them. There are many interesting sources in his stories that could serve as an impetus for great works, which shows that Khamid Alimdjan was a person with a high epic mindset.

After the outbreak of World War II, he began to write on the theme of heroism and patriotism. As the head of the Writers’ Union, he oversaw the writing of works that called on all creative people to oppose the war with their pen or defend the Motherland. His poetic drama “Mukanna” made him known as a playwright, and it is still a work of stage art that has not gone out of favor. Today, when we look at the archive documents and manuscript heritage stored in the Alisher Navoi State Literary Museum of the Academy of Sciences, in particular, the manuscripts and versions of the dramatic work “Mukanna”, we can see how much effort the creator put into this stage work.

In addition, he created a number of ballads on modern themes, such as his drama “Crime”, “Warrior Tursun”, “Roksana’s Tears”. The epic poem “Alpomish” was first prepared for publication by Khamid Alimdjan (1938), thereby paying off his debt to the great wealth of folk art. He made a great contribution to the establishment of romantic imagery and lyrical

heroic principles in Uzbek poetry with the collections “Olka” (1939), “Bakht” (1940), and the epics “Oygul and Bakhtiyor” (1937) and “Semurg” (1939). Khamid Alimdjan is a creative figure who left an indelible mark on the memory of our nation with his unique folk, deep, and pure lyric poems, translations that enriched Uzbek literature with his high talent, dramas that graced our stage, epics that became a national anthem, and numerous articles and literary performances.

While we were conducting a textual study of Khamid Alimdjan’s work, his preserved legacy, and his mysterious manuscripts, and paying special attention to the poetic significance of his work, we became convinced of how high and rich the poet’s image was. Khamid Alimdjan is a multifaceted creator, whose works are diverse in terms of language, genre, and scope. This very feature has led to different interpretations of Khamid Alimdjan’s works. Considering that even today our theaters often refer to Khamid Alimdjan’s dramatic works, there is a serious need to study them in a textual and comparative aspect in order to reveal and analyze the original idea of the work.

All works of Khamid Alimdjan, especially his poems, are popular among the people, and our people have accepted these works as their cultural property. The brilliance of folk thinking is more clearly visible in his literature and art. Literature and art show a deep picture of the national spirit and reveal its irreplaceable aspects.

“Poems occupy a special place in Khamid Alimdjan’s work. The themes and ideas raised in many of his poems are more profound than in epics and reflect his love. Khamid Alimdjan’s epics, especially “The Story of Two Girls” (1935–1937), “Oygul and Bakhtiyor”, “Semurg”, “Zainab and Amon” are of particular importance. Using the example of Zainab’s fate, he tells about the era and the image of a girl. Zainab and Amon are one of the beautiful symbols of love”, says professor Abdulla Ulugov.

The role of epics written by Khamid Alimdjan is also incomparable.

His poems and verses grew to the level of epics, and the breadth and romantic spirit of his poems also showed their own unique flavor in the epic lyric genre. With his epics “The Story of Two Girls”, “Oygul and Bakhtiyor”

and “Semurg”, he made a great contribution to the establishment of romantic principles of imagery in Uzbek poetry, and there is reason to say that he made a great contribution. He sang immortal aspects characteristic of our people, such as heroism, love, affection and hatred, and the freedom, liberty, unity, and courage hidden in them, skillfully transferred these values to his works. The lyrical heroes of Khamid Alimdjan’s epics are brave and noble people, patriots, people who sing songs of joy and happiness.

In Khamid Alimdjan’s work, folk bakhshi, olan, and lapar play a large role. The poet Fozil Yuldash ugli, who was in close contact with many bakhshis such as Ergash Jumanbulbul ugli, was instrumental in the publication of many epics as printed books. This preserved many rare examples of folk art. The following thoughts of Academician Naim Karimov show the level of Khamid Alimdjan’s skill: “He mastered the secrets of skill so perfectly that the reader is amazed to see Shakespearean scale, deep thoughts and observations twinkling like stars in the Milky Way in his lyrical-epic works and dramas” (Journal “Jahon adabiyoti”, Tashkent, 2014).

He made a great contribution to the establishment of romantic principles of imagery in Uzbek poetry with his epics “The Story of Two Girls”, “Oygul and Bakhtiyor” and “Semurg”. Khamid Alimdjan’s first collection of poems, “Koklam”, was published in 1929. After that, such collections of poems as “Olov sochlar” (1931), “Ulim yovga” (1932) and “Poyga” (1932) were published. The poet, who kept pace with the times and described the heroism of our people on the labor front in his work, created the epic “Zainab and Omon” in the 1930s, along with a number of wonderful lyrical poems.

Khamid Alimdjan created a strong wind, a free spirit. That is why his creativity is wide, diverse, his views and ideas are diverse. He was forced to adapt to the times, to sing the era, and even to recognize or not to recognize rights, but no matter what power and strength his poetry contains, you see the power of a great and high talent at the heart of it and understand the deep magic embedded in the soul of his poems. This magic is a source of great power that has grown from the pain of the nation and the people, its great folklore and beauty, and will never fade.

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