

# Aman Matchon: An Expert in Classic Literary Studies

Manzura Pirnazarov<sup>1,2</sup>

<sup>1</sup>Urgench State University, Urgench, Uzbekistan

<sup>2</sup>Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, Tashkent, Uzbekistan

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**Abstract:** This article describes how Aman Matchon has mastered the best traditions of our classical literature and developed them artistically in his own way. It represents the closeness in spirit of Aman Matchon and Navoi through examples of creativity. It is shown that Aman Matchon's masterpieces are the product of his infinite love for the great predecessors and the result of the feeling of longing that tormented his soul. The extent to which the poet tried to be close to the Navoi language is justified, as the author is based on Alisher Navoi's thoughts and developed them. The fact that Aman Matchon is erudite in classical literature has been proven through the analysis of examples taken from the author's works. This is a series of images created by his pen, and at the same time, it is revealed that he is clearly visible in the polishing of classical images. It is said that Alisher was fond of the ghazals of Navoi and Ogahi. In order to highlight the fact that emotions and intelligence always appear in the poet's poetry, epics, and muhammas are analyzed.

## 1 INTRODUCTION

A sensitive poet, Amon Matjon, has captured the hearts of the people. Since the publication of his first works, "Ochiq oynalar" (Open Windows) in 1970, the poet has been warmly received by his peers and occupies a special place in Uzbek poetry.

Meanwhile, with more than forty years of creative experience and work, the poet has published poetic, prose, and dramatic books such as "Karvon qo'ng'irog'i" (Jingle bells of Caravan, 1973), "Quyosh soati" (The Sun-dial, 1974), "Dramatik dostonlar" (Dramatic Epics, 1975), "Yonayotgan daraxt" (Burning Tree, 1976), "Yarador chaqmoq" (Wounded lightning, 1977), "Haqqush qichqirighi" (The Scream of the Hawk, 1979), "Seni yaxshi ko'raman" (I Love You, 1981), "Daraxtlar va giyohlar kitobi" (The Book of Trees and Herbs, 1984), "Gaplashadigan vaqtlar" (Talking Times, 1986), "Ming bir yog'du" (A Thousand and One Light, 1989), "O'rtamizda birgina olma" (A Single Apple between Us, 1990), "Odamning soyasi quyoshga tushdi" (The Shadow of Man on the Sun, 1991), "Qush yo'li" (Bird's Route, 1993), "Iymon yog'dusi" (Light of Faith, 1995), "Diydor Aziz" (Divine Dating, 2011), and "Xaloskor ruh" (Savior Soul, 2012).

## 2 LITERATURE REVIEW

"Ming bir yog'du" is a brilliant reflection of Amon Matjon's talent. In it, we can see that Amon Matjon has carefully combined and successfully developed the best traditions of our classical literature. For example, when dealing with love and romance, we witness that the poet's thinking knows no bounds and is capable of making discoveries that make a person feel good.

A number of works on interpretations of "Khamasa" have appeared in the scientific literature (Alisher Navoi, 2016). The concept of love has a much broader meaning in our classic literature. Peculiar definitions are given to it in some works. The above lines of Amon Matjon remind us of some examples of Jalaluddin Rumi's worldview and poetic legacy. His majesty considers love to be the secret of the creation of all existence and the reason for its existence. According to the poet, love is the essence, and the whole world is like its shell. All creatures enjoy divine love (Ganjina-yi, 2004). In Jalaluddin Rumi's "Devon," there are such lines that are proof of the above-mentioned beautiful lines of Amon Matjon. Content: "If this sky was not in love, there would not be such purity in its bosom." If the sun had not fallen in love, such a light would not have been found in its

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\* Corresponding author

beauty. "If the earth and the mountain were not in love, there would not be a plant from both of them." "If the sea was not aware of love, it would have settled somewhere."

In his turn, Amon Matjon draws attention to one of the most important aspects of Alisher Navoi's career: his qualities as a statesman and public figure. It is mentioned specifically in the sections "The vazeer of the kingdom always wishes for justice for the Shah," "The vazeer who stopped the Shah from in vain wars," and "The vazeer who forgives the wicked." In it as well, the author is based on Alisher Navoi's points of view and develops them. Amon Matjon expresses Alisher Navoi's opinions in these sections: "If it is a bad king, and his vazeer is also bad, but Haman is in charge of Pharaoh,"; it can be said that it is based on content wisdom such as "Wazir vizrdin mushtaqdur, and this verb is ahaq and alyaqdur" (Alisher Navoi, 1966). At the end of the reading of the epic "Ming bir yoghdu" (One Thousand and One Light), we seem to have found an answer to the question "Who is this man of high virtue?" in the prologue of the epic. The poet describes Alisher Navoi as "the enlightener of the Middle Ages and all ages" (MBY, 49 (Amon Matjon, 1989); in later editions, "the enlightener of all ages").

In our classic literature, there are few works on the characteristics and development of the epic genre (Hollyeva G., 2000). At the same time, the muhammas of modern poets should be studied and promoted separately. In this regard, it is commendable that Jamal Kamal's muhammas on Navoi's ghazal were translated into Russian, that they were given special attention in the monographic plan (Karshiev Komiljon Abdikarimovich), and that they were brought to a relatively wide audience.

There are only two mukhammas in the literature of Amon Matjon: the dialogue mukhammas to Agakhi's ghazal, the mukhammas to Alisher Navoi's radif ghazal 'Avvalgilarga uxshamas' (unlike the previous). In our opinion, there is something that connects these two mukhammas. Those "somethings" most likely include:

First of all, both of these poems are the product of Amon Matjon's infinite love for his great predecessors, the result of the longing that tormented his soul. Both poems were written "when thoughts and imaginations come to mind."

Secondly, there is no difference in time and space in both cases. That was achieved first of all (although two lines are in the old Uzbek language, three lines are in the modern Uzbek literary language) with linguistic compatibility, and, importantly, the compatibility of the criterion of mental restraint. As a result, Amon Matjon's mukhammas became a standard and an example for modern poets in terms of tying takhmis to the ghazals of great poets and

writers. One of the unique aspects of 'takhmis' is the desire of some poets to gain the fame of their predecessors by writing similar ghazals to those of the great poets. For example, some poets want to popularise their works by 'takhmis' or quoting famous ghazals by Alisher Navoi. It can also be properly understood as a human trait. In many cases, the poets create takhmis out of respect for the work of their predecessors and the need to communicate with their spiritual world. A clear model of it is the work of Mohammad Reza Ogahi.

Amon Matjon's interpretation of Navoi's ghazal was written at a time when not only "carkh avzai," "kotibu davru nagaram," or "human dignity" were uncommon. That ghazal of Alisher Navoi was originally taken from the poet's book "Navodir unihoya" (ghazal 291) (Alisher Navoi, 1987). Later, it was included in "Navodir ush-shabab" (ghazal 238) (Alisher Navoi, 1989). Even the first verses of Tahkmis attract readers' attention. E.g.

charkh avzoye bu dam avvalghilargha  
uxshamas,...

The sound of the wheel is not the same as before. (IY, 341) (Amon Matjon, 1995)

In our classic literature, "charkh" ("spinner" in connotative meaning the world) is a special symbol that has different meanings in accordance with the unique skill and worldview of the authors who use it. If it can sometimes be interpreted as 'fate, destiny,' ("Is there any trouble of fate that I have not come across?" by Babur), it can be understood as an inevitable punishment according to human fate. The combination of "charkhi kajraftor," a curved, reverse-rotating spinner, and "charkhi kajraftor" was common in old Uzbek language sources. The phrase is also used in modern literary Uzbek as an expression of surprise at the curiosities of fate, such as:

"The poet's heart trembles as a result of this situation; he entered into a lively discussion about the crowd and the people, and on the occasion of this event, he pours out his painful thoughts about the charkhi kajraftor's strange attitude (Alisher Navoi, 1989)."

Amon Matjon also created a unique combination in this regard: "Tarixda-bu charkha o'yinkor shohid," says Tarixda. (This amusing fate has been witnessed throughout history) (Amon Matjon, 1995). His Holiness Navoi's talents were so incredible that from the beginning to the end of the ghazal, the reader would wonder what the "previous" situation was for the poet—whether it was good or bad compared to the present; whether it was convenient or inconvenient—and no answer could be found. The poet keeps the reader in the grip of this thought until the last lines of the verse.

Amon Matjon was also able to keep this spirit. Only we, as his contemporaries, can draw some conclusions from the use of the word "avzo." The word "avzo" has now become the literary equivalent of the negative verb "change for the worse." It was impossible for two historical stages of the same language to be completely identical, despite how much Amon Matjon tried to be close to the Navoi language and succeeded in doing so. That is why the meaning of the term "kotib" (secretary) does not completely match in the old and modern Uzbek literary languages. In particular, "kotib" is in high heaven in Navoi's works, whereas "kotib" is in that takhmis, among people of the earth, among people. But the period is the same period, and the number is the same number. The epoch or era is still the same: someone's desire does not change according to someone's will, as Alisher Navoi said, "Bir nafas evrulmadi, davron mening komim ila" (the era did not turn away, on my comity).

In the first line, by using the word "avzo," it seems that the mystery peculiar to Navoi seems to have been lost but it is corrected in the third line:

"Endi inson qadri ham avvalghilargha uxshamas."

In this way, this line became a link connecting the psyches of Amon Matjon and Alisher Navoi. It is not without reason that the name of our contemporary poet is mentioned at the beginning, since the spirit of Amon Matjon is devoted to spiritual dialogue, and the line belongs to his pen. The third line of each stanza of takhmis serves to connect two lines belonging to both poets. In this regard, we have the right to give a special assessment to the skill criteria of the poets from the point of view of the third line. And in Amon Matjon, this task has been completed flawlessly in every item. The basis for the assumption was that the pain and sorrow in the soul of the lyrical hero of the ghazal were not like the previous ones. At this point, it can be seen that the combination of pain and sorrow has a deep meaning in Navoi's consciousness, based on the fact that it is used 17 times in "Badoe' ul-Bidaya" alone.

Despite the fact that Mukhammas was written in 1988, in our opinion, it reflects the sufferings that had lived in the heart of the poet for many years. The reason for this is that Amon Matjon realized early on how many "bright stars" had misled the people and turned the hopes and dreams of many generations into a mirage: "khonlar utar, taxt utar" (the khans will pass, the throne will pass). But the reason why these lines appeared in that period and emerged from the inner world to the outer world was that the poet realized that everyone, every person, in every era

"must be judged by the criteria of the time" when they were sealed on the great paper, and as a result, the lines harmonious with Alisher Navoi's lines are in every way witnesses to the face of the world.

"What I do now is not the same as before."

Even Amon Matjon stated that with the passage of time and the constant change of night and day, everything we know to be eternal (except for the Creator) will descend into the depths. However, describing this world as a cell where night and morning are debated is a novel discovery. It is felt that Amon Matjon enjoyed the enlightenment of the Qur'an with this (the Uzbek translation of the Qur'an was not published at the time of writing, but the Russian translation of the Qur'an by I. Yu. Krachkovski, published in Moscow in 1963, was popular). In the 27th verse of Surah "Ali Imran" of the "Qur'an," it is said: "You make night into day and you make day into night" (Tashkent: Tashkent Islamic University Publishing House. 2001]. The poet gives a description of the strange events that he observed as one of the "charkhi kajraftorning bir shevasidin dogh" (Furqat).

One of the unique features of Amon Matjon's work and skill is his "Ishq sakhinda sher bitib" (IYo, 152) (Amon Matjon, 1995), which is important and, in some cases, sharp, in which he expresses his thoughts that are not peculiar to the time when it was penned. Indeed, whoever sets his mind to a great task does not care about himself, is not ashamed of it, or "becomes blind and deaf" even in the midst of ups and downs. But a person is happy if he can reach the goal and does not suffer from inefficiency on this path. In the poet's psyche, the feeling of being tired and oppressed by social problems gradually turned into a spiritual rebellion. Now, at the beginning of the bright dawn, crowned by the Mother East, it was impossible to remain oblivious; it was impossible to hide the truth with a lie.

Amon Matjon is an erudite scholar of classical literature. This becomes obvious in the series of images created by his writing, and at the same time, he polished the classical symbols. Additionally, the poet uses some words that retain their meanings from the old Uzbek language. For example, in the verse "Har kima har xil yozur Arsh Mirzosi sana" (The owner of the heaven determines different deadlines for everyone), the word "sana" prominently carries the meaning of the term "deadline," while in modern Uzbek, it means "date" or "day." In the next stanza,

Amon Matjon expresses such an important and necessary social opinion that, in our opinion, if we grasp the truth behind the line and act on it, our worldview will change to an extent that we did not expect, and it is inevitable that our lives will be different: "Aylanur oyina bu, hech bitta ish topmas pana."

Imagine if we all felt that we could all be seen in the mirror of time, that no one was left behind, and that no speck of good or evil went unanswered. If we realized, believed, and knew that our every action was unavoidably visible to the entirety of existence. Unfortunately, our knowledge in this regard remains only theoretical. Mohlarayim Nadira also said in one of his Persian ghazals that the world is a mirror, and everyone who looks at it (everyone who lives) is reflected (Tashkent, 1979).

### 3 ANALYSIS

Emotions and intelligence always appear in harmony in Amon Matjon's poetry. The poet addresses as many social problems as possible in the part of the takhmis before the maqt'a. As a solution to all of them, in the concluding paragraph, he repeatedly mentions the mistakes of the past and emphasizes that turning away from the ancestors is neither the right thing nor a solution to the problem. If prosperity, well-being, and freedom were left by the ancestors, then the next generation would have the responsibility to preserve and develop them with gratitude. Conversely, if some generation inherits a number of socio-political, economic, and other problems from their ancestors, there is only one way for them: to solve problems rationally. Passing the problem from generation to generation in this way leads to an inability to find its solution at all. Realizing that the problem has reached an unrecognizable and, worst of all, imperceptible level, the poet encourages his contemporaries by saying that the generation that reformed the era in which he lived was a brave generation.

As we mentioned above, the "halka bayt" in the Amon Matjon mukhammas is very interesting. Among these, we pay attention to the maqta stich "halka bayti": "Shu hayot tilsimlarin ochmoq omonlar kasbi." "It is the responsibility of the brave to open the secrets of the world." It can be seen that a beautiful example of the art of union in our classical literature is used in this line through Omonlar. By this, the poet means those who are physically safe (later, as the poet said in another poem, "The soul in the body is a possibility for perfection"), and, more importantly, those who are spiritually safe.

### 4 CONCLUSION

In literary studies, a number of works have been conducted to study Alisher Navoi's "Lison ut-Tair." The system of symbolic images in the epic is deeply analyzed in one of them, the candidate work of Z. Mamadalieva (Mamadalieva Z., 2011). The scientist associates the history of the symbolic image system with Abu Ali ibn Sina's eras, such as Hayy ibn Yaqzan, Tayr qissasi (The Story of Birds), Solomon, and Absol.

According to Ibn Sina's "The Story of Tayr," a group of birds falls into a trap in pursuit of lust. Although other (free) birds can escape the traps on their wings and necks, they cannot get rid of the band on their legs. In this way, they fly over eight mountains. Then they meet the fair king's tree from the birds in a valley... (Abu Ali ibn Sina. 2005]. We have to reiterate our thoughts about Alisher Navoi's epic "One Thousand Words." Despite the fact that the work was officially written in 1992, before the 500th anniversary of the writing of "Lison ut-tair," the poet considers himself to be exactly 500 years old.

This epic by Alisher Navoi is particularly valuable in promoting his humanitarian ideas (Hamroeva H., 1999). We believe that there is no need to repeat them because there is a general analysis of the work done on it [15].

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