

## NOZIM KHIKMAT – IS THE POWER OF THE HUMAN SOUL

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### Abstract:

In the 20th century, a man who became a phenomenon in Turkish poetry in all aspects, a great poet and writer, appeared in the world. The unexpected meeting between this person and humanity gave everyone wonderful gifts. This is such a gift that Nazim Khikmat is the owner of the pen who sings and shares the feelings of humanity and imagination, which are the main criteria of life. This article looks at the life path of the famous Turkish writer Nozim Khikmat and the artist's artistic views.

**Keywords:** Nozim Khikmat, epic, melody, courage, poetry, spirit, freedom.

Nozim Khikmat is a Turkish poet and public figure. He stormed into Turkish poetry and founded new genres of rhythm and free poetry. Previously, he studied at the Naval Academy. In the 1920s, his poem "The Prisoner of Forty Bastards" was persecuted by representatives of the British aristocracy and the Sultan's court because it was written against Turkey's fall into the shackles of colonialism. Influenced by the ideas of the struggle against the colonial policy of Western countries, Adib came to Moscow and studied at the Communist University of Workers of the Eastern Peoples. After returning to his homeland, he engaged in literary activities. In 1927, Nazim Khikmat, who was exiled from his homeland, returned to the USSR. The poet's first collection of poems entitled "Song of Sun Drinkers" will be published in Baku. In this period, under the influence of Mayakovsky's aesthetics, Nozim Khikmat consciously avoids the depiction of intimate feelings and creates examples of pulpit poetry. In the same year, he returned to Turkey and worked in the editorial office of a newspaper. Soon he was imprisoned again. Released in 1950, Nazim Khikmat again moved to the country of the Soviets and engaged in literary and social activities in Moscow until the end of his life. If we talk about the writer's childhood, he was born in the oasis of Thessaloniki, Turkey. He received his primary education at Goztepa Toshmaktabi, Galatasaray Lyceum and Nishontoshi Namuna schools. After studying at the Bahria School for five years, he had to leave there due to his ill health. After staying in Batum for some time, he moved to Russia and studied economics and social sciences at the Eastern University of Moscow. He was kept in Hara prison for a long time before returning to his country. Then he settled in Istanbul and worked in various newspapers and magazines, and in film studios. During his career, he published his first dramas and poetry books. He started writing editorials in various newspapers. He labeled these articles

with the pseudonym Orkhan Salim. After various pressures, he decided to leave Turkey. That is, as we said above, they did not allow him to live in peace.

In Uzbekistan, interest in Nozim Khikmat's work began as early as 1928. Gafur Ghulam, Shaikhzada, Mirtemir, Rauf Parfi and others translated many works of Nazim Khikmat into Uzbek. The play "The Story of Turkey" was staged at the current Uzbek National Academic Drama Theater, and the ballet based on the play "A Legend of Love" was staged at the State Academic Theater named after Navoi. Also, Tilak Jora, Habibullah Said Ghani, Rauf Parfi wrote poems and dedications to his works. Especially in the works of Rauf Parfi, who considers Nazim Khikmat as his teacher, the lines of a teacher poet are noticeable.

The great poet and statesman Nazim Khikmat is the singer of the human spirit. There are no eventful poems dedicated to describing an event in his work. The quality of Nozim Khikmat's works can generally be compared to the poems of modern literature of the Uzbek people. Both the past and the present day affect the poet's feelings and evoke a certain mood. It tickles the strings of our delicate senses. His poems and works fill the reader with thoughts. He avoids being lively and saying things known to everyone. The literary legacy of Nozim Khikmat, who has become an honor for all Turkic-speaking peoples, and the sounds of his true works that give good news about humanity, are encouraging the hearts and minds of people to strive forward without knowing the boundaries of space and time. It is such a sad, truthful, yet sweet voice! Nozim Khikmat was a fighting man in character. He not only loved freedom, truth, and equality, but turned it into a weapon and a torch in his hand, waved it like a flag, and did not shy away from promoting the truth in large arenas. For this reason, Nazim Khikmat can be called the poet of the revolution.

As each work of art appears, it is directly connected to the circumstances of a person's material life, as it should be, because this event often provides vitality in poetry and love in the hearts of people. Difficulties and obstacles in the life of Nazim Khikmat were able to give dignity and truths from the heart to his poems. Nozim Khikmat broke the centuries-old tradition of Turkish poetry and followed a unique and suitable new path. The poet was the first in Turkish poetry to start writing free weights. In this book, he did not pay too much attention to the size of rhymes and stanzas, but the main goal was to make the idea clear and understandable to everyone.

Intonation should take the main place in the poem. He remained in the history of literature as an innovative poet. His traditions effectively influenced not only Turkish literature, but also the literature of all Turkic-speaking peoples. In addition, many Uzbek poets consider Nazim Khikmat to be a "wayfarer" in this regard, and this was the right choice. In particular, the poet's poetry collection "Human Landscapes" was translated into Uzbek by the poet Rauf Parfi and re-edited and published after severe criticism. The first book of the human landscape epic was first translated by Rauf Parfi in 1972. [1: 1972].

In the early eighties, the first, second and third books of this work were published by the publishing house of Literature and Art named after Gafur Ghulam. About the translation of

the first book, articles and reviews were published in the press and in the third book of the collection of articles “The Art of Translation”. [2:1976, 146]. Unfortunately, during the next forty years, no significant research was done in our translation studies about this perfect version of the work.

Every verse, every phrase of “Human Landscapes” is a color, gloss, line, ruler. They come into proportion, create a wonderful symmetry, reveal the need for confusion in life, conflicting “disorders” in human psychology [3: 1956, 192]. The poet also describes the riot of layers in the social-class “unity of opposites”, spiritual priority, the power of wills, as well as weak slaves trampled under the brutality of oppressors, ignorant, ignorant people who are slaves to themselves, and became victims of envy. He magnifies and exaggerates human tragedy, just as a naturalist scientist enlarges and studies the world of small creatures under a microscope: he brings the invisible “necessities” of miserable life to the image field. When we see Picasso’s paintings, we are horrified, as we are horrified by the ravages of fascism. [4: 1968, 46].

In fact, the main scenes of “Human Landscapes” also take place in the 40s, during the World War. The plague of fascism, the dragon news, was ravaging Turkey, animalistic lusts and evil were rising in the poet's homeland. According to the poet, these bad times are the reason for the increase of mentally disabled and physically disabled people. Different aspirations, inclinations, passions, various concepts and thoughts are confused and thus analyze the conflict of the time. In “Human Landscapes”, hope and sorrow, death and life, greatness and absurdity, complexity and simplicity are side by side. Therefore, although the expressions and images of Nazim Hikmat, on the surface, seem inconsistent, but in fact, at the bottom of it, the complex inner currents of life are reflected. is generated. Maybe that's why we have a little trouble understanding it when we read it. But I think that the content will become clear if we analyze it while reading the work, having familiarized ourselves with the history.

There are some thought-provoking sentences in the work:

*Ko 'zga ko 'ringan maydon tep-tekis,*

*Qip-yalang 'och va qizil qalampir singari achchiq* [5: 1982, 320].

What does field have to do with peppers? Why is the field as hot as pepper? More red pepper? Such an “unnatural” allegory contradicts our normal concepts and skills. But it's a great image. It is a sign that an extremely ugly, ugly and bitter event will happen in this area. After that, the dark colors that lead to tragedy will intensify: “mint with yellow smell”; thorny grass, thorns, “the most hopeless of the songs that the warblers and warblers sing in the steppe”, the clouds in the sky move “paga-paga, heavy-heavily”, a predatory creature - a hawk flies, a fox on the hunt...

In this image, the story of Nigor, who ran away from his house with his body Mustafa, is presented. In order to get rid of the “seed of her husband” - a six-month-old baby, she throws him into a well in the middle of this field: “dead countless six-month-olds”. Here is Nazim Hikmat's picture of the terrible tragedy:

*Yirtqichdir kalxat*

*Tulki ayyor.*

*Quduq chuqur.*

*Bo‘z qir so‘ngsiz va qizil qalampir singari achchiq.*

*Kuladi shisha tugmaning ichinda bir mittigina terak [6: 1982, 28].*

There is not a single bad word about Nigor or Mustafa, the poet does not curse them or even accuse them openly. But in our hearts, after this terrible image, a great shock, a very sad feeling is stirred. The gathering of the images at the end of the line increases the horror of the tragedy and creates the seismic power of the image. This image cries out over the fate of man and his weaknesses. There is a ferocity in human nature that is more ferocious than beasts. After all, no animal will kill its own child. It is not possible to change or change the order of these lines, images, allusions. Even these sentences of Nozim Khikmat, which seem like simple information, have a poetic image, that is, there is an image of rhythm, musical flow. Because the epic is subjected to the movement rhythm of a high-speed train running in an unknown direction, carrying the pain and suffering of Turkey from head to toe. Maybe there is a sign on the departure times of the trains. Unfortunately, such opinions are unsubstantiated. But it is clear that when we read this work, the tragic fate of hundreds of mamadchas will pass before our eyes. Each picture is like a portrait of reality. Thus, when we read "Human Landscapes", we not only feel the pain of time and man with our heart, we reach its essence with consciousness, we see with our eyes and hear with our ears, but we also feel it with our body. This work, which tells about the terrible fate of thousands of dead mothers who vomited blood and died for bread, is similar to Dante's "Divine Comedy", Balzac's "Humanity Comedy", Pablo Neruda's "Universal Song" as a continuation and, at the same time, a derivative of a new pictorial method - it remains a major monument of the 20th century in our language.

The spirit and level of Nozim Khikmat's works were similar to the examples of contemporary literature of the Uzbek people. That is why he was warmly welcomed. Revolutionism, encouragement, call, and will are also among the main ideas of contemporary literature. One of the works depicting the national liberation movement is Nazim Khikmat's "Epic of the Freedom Struggle". This work was written during the artist's years in prison, and it depicts the image of people fighting for the will and freedom of the Turkish people. When a poet sings to the people, he is not only a poet, but also a public figure. He fought for his life both in the pen and in the line. That is why he spent 17 years of his life in prisons, living in exile far from his homeland. The poet took everything for granted, did not rebel, and was able to look at all aspects as the grace of fate. But he didn't stop his creativity, he did not shy away from making news, learning, and imparting knowledge. Nozim Khikmat is a poet who made a great positive change in literature as well as in his life. His sarbast and free weight poems made a great contribution to the rise of Uzbek poetry of the 20th century. The artist's poetic works "Altmish Beshlar", "Human Landscapes", the novel "Surur", "One Love Legend", "Turkey Story", "The Forgotten Man", "The Sword of Domakl" have also been translated into Uzbek.

At the foundation of Nazim Khikmat's spirit is dependence on history, past, spiritual values, attention and respect. The epic "Human Landscapes" is especially worthy of praise. This work itself is written like a song, and it is the true words that seep from the heart. Even if we analyze the poem essentially materially, there is a great divine power in the words and the song. Humans are so complex that there are cases when songs bring so much peace and tranquility to the hearts, as if they give water to a green leaf. In this respect, most of us know the power of the song, that it is considered as a great work of art. However, this is a one-sided way of thinking about the same work. In fact, what is hidden in the essence of the poem, why can the poet draw so much from the song. Even if Yori cheats, it prompts him to search for answers to questions such as why he believes so much that his song is not cheating. Everything in this mortal world is transitory, everything is a deposit. Only sincerity, goodness, human love, spiritual and spiritual purity can survive. They do not get old, they do not lose their value even after years and centuries, but in the true sense of the word, the need for it will continue to arise, I think. May these virtues always resound like a song, regardless of space and time.

In conclusion, it should be noted that the theme of the homeland in Nazim Khikmat's work is also broad, and it is a unique image. This image is concrete in any situation. Turkey's sea, lake, river, cities and villages, forests are celebrated with love as attributes of the image of the Motherland.

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