

The Issue Of Human Rights In The Work Of Omon Matjon

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Abstract: This article discusses the issue of protecting human rights, which has been one of the pressing problems since the beginning of human history. Although the “Universal Declaration of Human Rights” was adopted in 1948, the fact that human rights were still being violated in America in the 1960s and 1970s, including the fact that representatives of the wealthy class used various illegal means to subjugate the poor and materially needy people to their personal desires, was artistically expressed through the short dramatic epic “The destruction of Atlantis or American marriage” by the people’s poet of Uzbekistan Omon Matjon. The epic talks about the principle stated in the fifth article of the Declaration, “...no one should be subjected to degrading treatment or punishment”.

Keywords: Human rights, protection of human rights, Universal Declaration of Human Rights, short dramatic epic, comparative analysis, psychological analysis, social analysis, American marriage.

Introduction. From the most ancient times to the present, the protection of man and his interests has been one of the important issues. The Universal Declaration of Human Rights was adopted and proclaimed by the United Nations General Assembly on December 10, 1948, by resolution 217 A (III). It set out common global guidelines for the well-being of the inhabitants of the earth, primarily by protecting human rights. This document is recognized as a guarantee of freedom, justice and peace for every state and its citizens.

One of the important tasks of fiction is to deeply explore reality and help a person become physically, spiritually, and ideologically perfect. The people's poet of Uzbekistan, Omon Matjon, explains the history of writing his short dramatic epic poem "The Destruction of Atlantis or American Marriage", which is based on American life:

“I finished writing this epic in 1968 while I was studying at Samarkand State University. The events in the work really happened in America in the past five to ten years. The newspaper materials recommended by Professor Nuriddin Shukurov were the main impetus for writing this work (So, the events in the work took place approximately in the 1960s - our emphasis). Many viewers probably also remember the television show based on this work that was shown in 1972. Today, I have been rereading “The Destruction of Atlantis” and mentally comparing the events taking place in the world, especially the constant noise about “protecting human rights” in America, with the real situation there. Remembering the words of the great Whitman, “The things that are before your eyes can be proof of things that are not visible to you!” I am submitting this work, with editing and corrections, to the esteemed reader” [1:45p.].

The dramatic epic was written in 1968, and a television production based on the work was shown in 1972. The work was re-edited in 1977 and included in the book “Wounded Lightning” [1:120p.], published in 1979, with amendments. The real-life events depicted in the work depict the violation of the rights of the poor by the wealthy, and the humiliation of human freedom and will through inhuman discrimination.

Methodology. In the process of artistic analysis, the following analysis methods were used, based on the genre characteristics of the epic:

Based on comparative analysis, the artistic analysis is carried out based on the relationship of the characters in the work to reality, comparing their spiritual worldview, socio-political views on the protection of human rights.

The psychological analysis method studied the mental states of the characters in the work, the social contradiction between the character and society, the negative impact of legal violence on the psyche of the main character Fred, and his psychological relationship to reality.

The method of social analysis revealed that the characters' thinking, their attitude to events from this perspective, and their decision-making are vividly expressed in terms of their social position in society.

Based on the linguopoetic analysis, the genre specifics of the epic, the simplicity and expressiveness of the artistic expression, and the analysis of philosophical observations were studied.

The epic begins with a dedication to the mysterious island of Atlantis, which has no connection with this tragedy:

“Beautiful was the sun in you,
Beautiful were the mornings in you.
Beautiful was life in you,
Beautiful were the people in you” [1:46].

"According to legend, this island is located in the Atlantic Ocean, near the current Strait of Gibraltar. It was a fertile land and a densely populated civilization. Approximately 9,000 years ago, a terrible flood swept it off the face of the earth. The ancient Greek scholar Plato wrote works about the island called "Republic", "Timaeus", "Critius". Atlantis was a very wealthy state. Its people were well-educated and very moral. However, over time, they lost these qualities. The greed and depravity of the Atlanteans are seen as the divine reason for the disaster that befell the island" [2:Website].

At the end of the dedication, this tragic destruction is expressed in lines of pain and anguish:

“The beauty has disappeared from your body,
The honor and feeling have been trampled underfoot
And because you are ashamed of the sun,
The ocean has buried you forever!!!
Atlantis is a magical land,
Atlantis is a magical island” [1:46-p.].

The main events begin with a color television program reporting that a power outage in New York City for a day resulted in about a hundred cars being stolen, about 1,500 arsons being set, more than three thousand rioters being arrested, shootouts between thieves and police, and people being stuck in elevators for 25 hours.

At that moment, Fred, a poor young man who has returned home, finds two hundred and fifty thousand dollars on the street and thinks about how he can live in luxury with his brother and his family, and how he can save his beloved Joanna, an orphan girl who has been suffering in the clutches of pain for three years, from the clutches of death. However, he decides to find the owner of this money. His brother William, on the other hand, was supporting a family of five on the "black money" he earned from teaching, barely making ends meet. Therefore, his brother's decision angers him.

Living in America, his unemployed, helpless brother, who inherited his father's feelings of faith, conscience, and honesty rather than his own passions, is scolded by his brother William, saying: "He will be called a fool by his own people" [1:59]. The brother's scolding was not in vain. When Fred transferred the money he had found to an American bank, doctors examined his health and diagnosed him as "healthy." This examination is also one of the arguments that substantiates society's violation of human dignity.

For America, Fred's act was a symbol of heroism. The bank rewarded him with a small amount of money, a car, a house on Hudson, and a job from the bank. In gratitude, Fred wanted to give the gifts to his brother. But William still could not justify his brother's actions. After reading his brother's draft notice for military service in Vietnam, he sharply responded to his brother's words: "Is this death? No! Never!": "Stop! Now... you said "no!"? Well, why now? What is the rule of conscience, duty?! A higher feeling?" [1:61-p.]

Fred had now realized what a tragedy the "job" reward for his courage was. Therefore, while tourists, compatriots, and TV and radio reporters who came to get to know him closely praised Fred, calling him "a true American" and "the most worthy gentleman," he shouted, "Get out, executioners," and started shooting from the window. The frightened guests called him "crazy" and left the room. Fred, an honest and pure-hearted man, could not contain his anger at the "crazy" he had earned for his faith, and left screaming. In order to effectively express Fred's spiritual experiences and the spiritual suffering he suffered at the end of the events, the poet appropriately used the speech of the old woman next door, who entered with a newspaper in her hand, addressed him:

"Look, look, the end is as I said!
I would tell your father you were a fool like yourself,

He died, his cup was not white,
Should I marry you now, a loser like you!
Let your anger be kind! It's amazing! Die worse!
Look, this guy is clearly a fool. [1:65-p.]

In the third version of the dramatic epic, Omon Matjon vividly and realistically reflects the life of American public service institutions in the image of a modern restaurant, with its cigar smoke, dancing frenzy, drunken people, and noisy music. Not wanting to dance with Ella, his friend Dr. Harry, who has invited Fred to his place, prefers to sit in his "stranger circle" rather than the noisy luxury.

He reminds her that he is not surprised that Fred is now rich enough to buy a restaurant, and asks if he has any plans to find a famous doctor for his sick girlfriend Joanna. Fred, a pure-hearted young man, says that he will not refuse Harry's help. At this point, he emphasizes that loyalty to people who help him in need, both in the path of poetry and in life, is an innate quality for Fred. He explains the reason for raising a glass twice in a row through the philosophy of life:

"Ha-ha, you got it! Not because I drink, but
It seems that my life is taking a whirlpool shape." [1:70-p.]

This vortex shape is beginning to feel more and more clearly that it can pull him into its trap. In the American life of money and wealth, another new game scene is ready to pull him into its trap. Fred, although he does not want to hear about it, Harry explains his plan in detail and explains in detail that this is a way to overcome the barriers of society and time: Listen, my friend, the world is completely ruined,

"There is no shame left in people, no honor, no face!

Even if primitive man saw this time,
He would bury the future in caves, no doubt! ..
Honor and shame are inseparable companions of filth,
Every time is a huge wall for man!". [1:77-b]

Then, despite Fred's objections, the patient passionately talks about the fact that Barbara's luxurious villa, a pair of cars, a garden, millions of dollars in money will remain his, that they will share them equally, and that after the lady's death he can marry his beloved Joanna.

Stating that Barbara's rest of her life depends on medical science, that is, on him as a doctor, they write a receipt and sign it, stating that she will die at the agreed time and that Harry will receive half of the inheritance from Fred. Knowing this secret, Ella gets drunk, gets Fred to dance and achieves her goal.

During the main story, Joanna is depicted in her shantytown watching a clip of the favorite game of American youth, "Lovers' Game" [1:84-p.] on television, which sometimes ends in tragedy. Through this scene, the poet justifies the fact that the game also expresses the tragic fate of life, and the dominance of violence that violates human rights in American life.

This scene ends with Fred's brother William going to Joanna's hut for the key and revealing all the secrets, and the girl refusing to let the young man return.

The last scene of the epic ends with a scene showing that Fred, who lived according to the philosophy of life of the inherited from his father, who said at the beginning of the work, "My father's life demanded a pure life," has his future turned into hell due to an "American marriage."

In a short dramatic epic, Amon Matjon proves through telescreen broadcasts that human racial rights can be violated at any moment in America:

"Announcer: Half an hour ago, the communist Martin Luther King, who was fighting to protect the rights of Negroes, was shot dead. Watch our correspondent's report!" [1:97-p.]

"After seeing this video, Mrs. Barbara said:

One less Negro! Now the television should devote a broadcast to this.

Repentance! Is there anything more appropriate?!" [1:97-98-p.],

The speech is evidence of our opinion. Through the next scene that appears on the television screen of a dying millionaire, the poet justifies the policy of "savior America" in the issue of war and the killing of humanity, which has become a global problem in the world today:

"America has saved humanity from thermonuclear war. Now people will not die by frying themselves in their own oil, as in Hiroshima and Nagasaki! The cultural palaces, factories, and beautiful nature of the earth that people have created for centuries will not be destroyed. American scientists have tested a completely new

type of neutron bomb. When this bomb explodes, it will not cause any harm to the environment. Only living beings will die completely painlessly..." [1: 98-b].

The following information is given about the level of the arms race on a global scale today: "The development of weapons of mass destruction (nuclear, hydrogen, neutron, chemical, bacteriological, etc.) has led to the fact that the stockpile of weapons accumulated today is sufficient to destroy humanity and all living things on our planet several times over" [3,619]. It is clear that the possibility of human life being seriously endangered in the 21st century due to the arms race was substantiated in the drama *Amon Matjon* fifty years ago in the person of the American state.

At the end of the scene, after seeing the picture on the television screen, Mrs. Barbara, who admits that modern scientific achievements are a science of killing people, becomes increasingly distressed, not knowing that her own life is ending because of them, and calls a priest and a notary to write a will. The young man, who learns that Fred can only own the lady's property if he renounces his masculine will, refuses the property, but is helpless in the face of Ella, who steals her receipt (Fred had lost it) and points a pistol at him. In this case, *Amon Matjon* creates an image of a violent society in the person of Ella.

Also, through the image of Fred's brother William, the second part of Article 17 of the Universal Declaration of Human Rights, adopted in 1948, which states that "No one shall be deprived of his property by force" [4, Website], expresses the illegal conflicts between society and individuals. The epic ends with a heavy, victorious dance by five black dancers, reflecting the defeat of Fred, who has become a living corpse due to his betrayal of his lover Joanna in the pursuit of wealth.

Article 5 of the Universal Declaration of Human Rights states that "No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment" [5, Website]. This article is an important document that establishes the legal protection of unemployed and helpless people like Fred living in America. In this scene of the dramatic epic, the poet, in the person of Mrs. Barbara, exposes the illegal attitude of Americans to the above article.

This epic, written by the poet, mainly uses words from the national language. Although the poetic lines are short, they serve to reveal the idea of the work. *Amon Matjon* vividly and touchingly expressed the inner world, spiritual experiences, and heartache of the characters through their speech.

Conclusion.

Through the tragedy of Fred in this poetic dramatic epic, the poet justifies the concept of human rights in America; that national values such as ego and faith are insignificant in the face of money and wealth. Fred, who has such a unique characteristic, is considered worthy of the name "madman" by society. Even his biological brother William and his long-time dear neighbor, remind Fred of his father, who passed away without a trace, because of this characteristic, and make Fred's heart ache. It is revealed that in the Americas, human pride, honor, dignity, and male will are illogical nonsense in the face of wealth, but the fact that these high feelings do not lose their value for poor, unemployed, and helpless people like Fred shows the socio-political and educational significance of this small drama based on this life story, which was a sensation in the newspapers at the time.

As mentioned above, the epic was written in 1968 and revised in 1977. The work was written during the heyday of the former USSR, which united fifteen fraternal nations under one flag. Under the influence of the ideas of independence and freedom during the years of democracy and transparency, the former USSR disintegrated, and each state gained its independence. Therefore, the epic puts forward the idea that a state in which human freedom and rights are violated, no matter how strong it is, will eventually collapse. The poet has embedded in the idea of the work the fact that in order for a person to have his rights and freedom in his own hands, he must certainly have his own national rights and freedom.

The resolution of the dramatic epic leads to the following conclusions: a person can never be happy with wealth acquired by chance, and moreover, he cannot own this property; it is foolish to try to solve the problems of other people's lives from the point of view of his own interests; in a society where human freedom and rights are violated, human life is doomed to destruction; and the national values existing in the hearts and upbringing of people will never disappear; if society cannot protect human rights, then he himself cannot protect himself:

The short dramatic epic "The Fall of Atlantis or American Marriage" is of particular importance in 20th-century Uzbek literature for its artistic expression of global and important problems for the time. The poet

fruitfully used simple and easy-to-understand words in the vernacular to express the mental states of the heroes of the work. The depiction of the actions of the characters in the drama was also appropriately used to reveal their inner spiritual experiences. The work is also significant because it is written in the vernacular and expresses global problems such as the protection of human rights, war and peace.

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