

## THE INTREPRETATION OF A WORD OR POETRY IN MATNAZAR ABDULHAKIM'S JOURNALISM

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### Annotation

In this article are highlighted journalistic views about literary words and poetry in the literary thoughts janre of well-known poet M. Abdulhakim

**Keywords:** journalistic, literary thought, artistic word, poetry, figurativeness, janre, stylistic devices, social- aethetic interpretation.

### Аннотация

В статье освещаются публицистические взгляды о художественном слове и поэзии в жанре литературных раздумьей известного поэта Матназара Абдулхакима.

**Ключевые слова:** и понятия: публицистика, литературные раздумья, художественное слова, поэзия, образность, жанр, изобразительные средства, общественно- эстетическое толкование.

### Introduction

M.Abdulhakim is one of the poets who contributed the development of the literature of the end of the 20 th and the beginning of the 21 st centuries, (1948-2010) . He is a master of many-sided creation and became famous as a talented poet, a skilled translator and a gifted journalist-researcher. The poet's creative heritage is various thematically, by genre and by method; and attractive by view and expression; and the sample of specific "meaningful creation" ("Teran ijod") (Abdulla Oripov). The samples of journalism plays a great role besides original and translated poetry in the world of this rare literary-scientific heritage. It should be empasized that, M.Abdulhakim's skill in poetry is the higher, his journalistic view is the more meaning full and the more edifying. The poet is displayed as a well-known representative of journalistic creation arguing about social life, society and nature; and human's relations. Because, it is clearly reflected in his works that journalism is the result of pylosophical-intellectual and literary- aethetic thinkings synthesis. It's important that the opinions about what tupe of creativity bears on and the level of figurativeness are various.

As considering this situation, O.Togayev, a researcher-professor of Uzbek journalism describes the journalism as "a sythetic genre". In our point of view, the term jenre makes narrow the area of journalism's meaning and form, because this term is usually used for the figurative look of a work. Journalistic - summarized term that consisted

of several genres is a specific branch of mixed creation. M.Abdulhakim's writings concerning this branch are in different genres and they are called "journalism of a poet".

M.Abdulhakim showed his inclination for the literary journalism at the end of 1960 when he started his creative works. During his activities at the district press and at school he wrote articles and essays on social- spiritual, educational – moral themes following pure journalistic view, later he trimmed them with figurative expressions and literary thoughts and expanded the composition of genres.

Nowadays there are the following Genres of journalism in the disposal of the poet: 1)article; 2)conversation-interview; 3)essay 4)literary thoughts 5)story.

The Main peculiarity that all genres have is poetic look that appears with the correspondence of logical thought and figurativeness and self-esteem of the poet.

It is clearly shown in the thoughts of the poet concerning a word and poetry. These thoughts are expressed emotionally the subjective opinions about literary word, elegance, beauty, capability of a creator in literary thoughts according to their character. The most important thing is one can achieve expressing the social-aesthetic essence of literary-creation, the diffusion of journalistic view and figurativeness, in the base of understanding the whole meaning of conceptions a word and poetry. The poet tried to continue the ideas about a word as "a pearl-button" "gavhar-y sadaf" (Navoi), "divine blessing" "ilohiy ne'mat" (Ogahiy) and tried to concentrate them. Right, M.Abdulhakim didn't repeat the opinions again in his poetry emphasizing responsibility telling a word, admitting "there isn't anything dearer for him more than word, on the contrary he made readers interested with his fresh ideas".

They wrote a lot about the power of a word. New sides of these thoughts are expressed in Matnazar Abdulhakim's view. He writes: "There is an expression from the past "firstly there was word" firstly, Word is action. So that word is appine, that's why word is sorrow. Certainly a told word may be done, or done action may be told one day. This is the power of word" (2,317 p). This curtail conviction is the sample of real literary-journalistic thought. The main meaning searched from this, is described in the conception of "word" and "action". In their interpretation, social essence of "word", is appeared in, action (ativity) and art is appeared in the words "happiness" and "sorrow". Journalist-writer increased the reflection of thought to sense and mind emphasizing two opposite sides of word thought the art of contrast, in consequence the model of "word-conception-image" came in to being. As the words "happiness" and "sorrow" are directed to aesthetic essence in context it turned word in to image. "One day it will be told or done" this is indication to the good and bad works related on human.

Word is not only expression of thought but also a live, moving creation in the imagination of M.Abdulhakim. The author wonderstruck in the face of the magic and

power of the world decorates it with poetic gumption, and transfers the features related to human, and differentiates it to a winner who just came back journey, and explains separately, telling even “cincerity takes ablution from word”, “the ignorant are the wise with the help of word”, “pipe dream is reality”. That’s why telling a word is not simple speech, but it’s a difficult responsibility and adducing the hemistch:

Navoi, there isn’t meaning in word, the word is in meaning,

If you want dup meaning, you have to keep silence.

stressing that great people like Navoi was careful with the responsibility of saying a word and writes it’s necessary to remember the wisdom of sages “Human takes talking from human, he takes keeping calm from God”.

It’s known that, word belongs to a language, “Language is as a means of communication. So it consists of the treasure of dead words. It’s function appears during the speech” (4.22 p.). Poetry is one of these processes, and poet is a creator devotes “life” to “dead” words. According to this reason the author’s thoughts concerning word and poetry are narrated relating, and annotated, filled up each other. Not making ideal or not interpreting the poetry is M.Abdulhakim’s skill. Oppositely, he saw the high degree of poetry with its difficult duty approaching master Ogahiy’s thought about poetry is a specific “trade and he tried to add his contribution to this thinking. A great part of this peculiarity is settled down in these lines:

“The person who writes a poem should have a great aim and then she have to take a pen”. It’s not the only solution having a great aim. One should have moral and educational preparation according to this aim. But it isn’t enough. The creator should connect this motherland, with all the roots and shouldn’t imagine his life without his motherland. As there isn’t a homeland without a poet, a creator, there isn’t a poet without motherland. A poet without motherland is like a bird fallen down the sky, a fish got out water” (3.127-128p).

You can see, there are the main elements of the literary journalistic thoughts and creates logical perfectness directing social- aesthetic meaning to imaginative creation. Because the duty of the poet as a creator and as a person and his idea of loyalty to nativeland stands in the center. This idea appears proportionally in the interpretation of the key words “great aim” “moral and educational preparation”, “motherland ” “fortune”.

In one point, it seems the conclusion that the poet’s fate, he can’t imagine himself without his motherland, but he didn’t limit it with this, he managed to make it effective with the help of figurativeness. The aphorism “There is no poet without motherland” belongs to the author, it increases the deepness of the meaning, It gives expressive-emotionalism and amuse to inimitable analogy, comparing such poetry with fatal bird and fish.

Some of the thoughts of M.Abdulhakim related to journalism were created on the background of motives depend on legends and historical events. Here the thoughts

concerning literary and poetry are the foundation of interpretation and the conception of person takes front place, not their general meaning. For example: there is written in one legend, in past a leader of Pagiston imom Shomil decreed spuriously about warning about punishing people if somebody writes a poem, it was done to trial poets; he said "Who will write a poem after this decree, he is a real poet". The poets attitude to this matter is this: "I think imom Shoimil is overstepped the limit of insistence. A poet with imitation sorrow cannot be a poet. A poet is born with his own sorrow. Thus, there is no need to make him a sorrow. Because, literary words is a powerful weapon of spirituality and important educational means for a human bringing to perfection"(3.118 p).

Here the nations "sorrow" and "literary word" supplied the journalistic maintenance and the gist. First of them, real poetry's main obligation is that having troublesome heart of creature is a symbol. The second one is the components that express these qualities. Changing poet's natural inborn positive sorrow, real poem can be cure is the leit-motif of journalistic thoughts. Opposite words "sorrow" and "cure" are used correctly, comparing literary word a powerful weapon and educational means is view of art in general text.

One of the point worth notice is peculiarities belong to M.Abdulhakim such, as nature of poetry, poetic assumption and figurative expression moved to his journalistic works. Especially, analogy, impersonalisation, figurativeness variety of word's meaning such literary-artistic means used widely, and one could manage to make the idea effective, attractive and interesting. The thoughts about talent are important. The author writes the ideas that the talent and main taste of real creation with original likenings in this lines; and one can describe it the figurative description of talent:

"If you plant a bold seed too unwatered, dried land thousand times, it won't grow. If you plant a vacant seed in watered land, it also won't grow. That's why the tree of talent needs not only care but also divine chance" (3.130p.). The "talent" in this context has a function as a conception and as an image, and compared with "ground", "seed" "tree". The main social-aesthetic meaning, appearing talent is incarnated in the synthesis of the conceptions of "care" and "divine". The author used the likening "unwatered", "watered" to the land, "bold" unirrigated "vacant" "irrigated" to the seed, thorough this he used, the method contrast and literary analytical method is more effective in the style of common statement.

At the end of our current research, we preferred to adduce the words by the publishing house "Yozuvchi" that was written on the cover of the book "Oydinlik" ("Clarity") published in 1997, in Tashkent: "Poetry is a path of morality. Word is torture, opportunity. The poet M.Abdulhakim understood the responsibility of word. He doesn't make up couplets incidentally.

The awake-hearted poet's person is shown behind the words that sometimes seem effective and attractive, sometimes seem bitter and cold. You don't doubt his real,

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sincere words. Indeed, this justice, sincere confession is also involved in the literary journalism of the poet.

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