



THE DEFINITION OF WORD IN THE POEMS OF MATNAZAR

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Abstract:

This article provides researches about the definition of "word" in Alisher Navai's epics and the poet and translator Matnazar Abdulhakim's works. And shows the uniqueness of their definitions.

Keywords: classic poetry, tradition, uniqueness, definition of "word", literary appropriation, lyrical retreat, lyrical image, Abu Nasr as-Saolibi, Navai

The old traditions of Uzbek classical poetry are based on the works of genius creators and created talents. More and more poets are impressed by the works of Navoi, Fuzuli, Babur, and Ogahi. Following their traditions is mainly divided into two directions: 1) poems following their experiences in harmonizing lyrical works, ghazal, musammat and other sub-genres; 2) assimilation of protection in lyric-epic works (epics), enrichment in content and form. In this place, first of all, "Khamsa" is taken from the point of view of interpretations.

Our contemporary poets, who were able to take inspiration from Navoi's many-faceted philosophical and educational lessons and become his professional and steadfast followers, with their works, show the organic nature of creativity in literary succession, its fundamental basis - the status of the artistic word, and they are embodied in the form of a creator who is able to show the starting point of his traditions and is boldly moving towards expression in his research. When thinking about these features, their first examples involuntarily come to mind. Therefore, in the process of the formation and improvement of the genres of written literature, their internal relations, transition from one to another, influence, i.e., on the one hand, a "mixed" character occurs, on the other hand, in the composition of the works, nazira, tazmin, payrav, sharh, zullisonayn such parts as maktub, mushoira, shiru shakar began to be clearly visible, and their relationship, conditionally, became one of the factors of the formation of tradition. In this regard, the traditional interpretations of the word "word" can be taken as an appropriate example



In particular, one of the ideas regarding the first definition of "word" was used in the work "Tatimat al Yatima" by Abu Mansur Al-Saalibi, an Arab scholar, poet, and merchant who lived in the 10th-11th centuries. However, we did not see the term "tazmin" in the works of poets. Here, the expressions "his word" and "my word" are used to explain the meaning of the text. After all, any highly skilled artist goes on the path of mastering the secrets of so-called miracles. History has shown that the occurrence of "discovery" (I. Haqqul's opinion) on this path is the result of the action of a skilled author. Navoi's epic "Hayratul Abror" is a clear example of this. The work is one of the master's relatively weighty epics, which has been studied in great detail, and it still attracts the attention of literary critics and artists. In the past, Tabibi declared that he was a follower of Navoi and called his epic "Hayratul Ashikin". This tradition continues to this day. In particular, it is necessary to emphasize that Matnazar Abdulhakim's epics "Avalanche", "Bridge" and "Song of the Seasons" series made an important contribution to the lyric-epic tradition [3].

Recognized by the literary community as a "wise poet" (A. Oripov), "a poet on the path of Navoi" (E. Vahidov), Matnazar Abdulhakim was a true fan of Navoi and a connoisseur of the poet's works. He used to read all Navoi's epics and poems a lot, and was inspired by them. He had a great love for Khamsa epics, hence we see active persistence in this field. This can be seen in the epics as well. For example, Navoi's epic "Saddi Iskandari" and the epic "The Bridge" show some common and unique aspects: 1) In both works, the epic scope is wider, and the motives of justice, loyalty and mercy are present.; 2) In the images of Shah Iskandar and Khanka Governor Muhammad Aminiddin, elements of realism and partial romanticism are naturally integrated and evoke sincerity in fans; 3) In the epic of Navoi, the hidden stories in the interpretation of Iskandar are preserved in the Matnazar Abdulhakim, and a number of folk tales and stories such as the Polvan channel, water, smart donkey are presented; 4) While the epic of Navai was written in the same weight in the masnavi way, Matnazar Abdulhakim continued the tradition and wrote his epic in different genres and weights, in aruz and finger measures. After all, the character and style of the work required it; 5) embedded narratives have relative completeness and are secondary attributes in the structure of the plot. These served to confirm certain thoughts of the author, to expand the epic image. Also, there is a specific meaning and purpose in the frequent mention of the names of heroes of Navoi epics Farhad, Shirin, Layli, Majnun, Mehnbanu, Bahrom, Dilorom in the poems and epics of Matnazar Abdulhakim.

It is known that «the word» is a long and broad historical phenomenon and is one of the forms of human thinking. It is essentially a rhetorical expression of comparative



and intellectual knowledge belonging to a philosophical view. Although the word changes over time, its meaning of social connection remains. Academician N. Karimov evaluates the expression of this phenomenon as a philosophical-intellectual thinking, and emphasizes the uniqueness of each era. The scientist writes: "This is a happy thing, poets like Erkin Vahidov, Abdulla Oripov, Rauf Parfi, Matnazar Abdulhakim, who lived and wrote poems at the end of the 20th century and the first quarter of the 21st century, were on the same side as Asqad Mukhtar in creating examples of philosophical and intellectual poetry"[4]. In this tradition, which continues organically in the writing process, "word" has been used very widely. For example, in classical literature, instead of "word", concepts such as poem, poem, rhyme, word, speech, phrase are used, which we still see today. Matnazar Abdulhakim uses this method at least partially in his works. Following the example of Navoi, who considered the word as a brilliant, he creates a modern interpretation.

There is no account of the poet who did not react to the word. This relationship is used in two ways - in the form of independent poems or lines of works, in the form of some stanzas and clauses. Matnazar Abdulhakim's poetry contains both of these. The poet's poem "One word" is dedicated to the definition of a word. It consists of 7 quatrains and discusses the power and responsibility of words. The author's skill is that he expresses different meanings of "word" in 8 clauses and its adverbial form in 11 clauses. Therefore, it does not seem strange to repeat them. Here are some examples:

1. "You didn't find a word", "Is there such a word".
2. You search, you search, there is no such word.
3. With a word that is deep in the heart
4. How do I pronounce this one word?

The word is a colorful concept in the imagination of the author: it is a puzzle that is naturally connected with happiness, hope, heart, and therefore the following opinion of the poet summarizes the essence of the word as a whole and artistically:

Instead of words, my life is happening,
Every blessing moment is a untold word
My sick doctor, know it now,
Nothing is harder for me than words [5].

Another side of the poet's talent is reflected in this quartet. "word" occurs in three out of four verses. Changing or replacing one of them will damage the integrity and unanimity of expression in the clause. In three of the other four, "word", "I speak" (twice) and once in the form of "word" are used, and they are embedded in the repeated meaning.



The above lines involuntarily bring to mind similar verses in Navoi's "Khayratul Abror". The master poet approaches the phrase "word" based on the art of repetition and uses it in two masnavis:

The brilliant word is so honorable,
Nothing can be bottom for that.

Four pearls of pearl,
The sign of the seven stars is that [6].

Also, the active use of the words "brilliant" in Navoi and "heart" in the place of "word" in Matnazar Abdulhakim is a sign of the individuality of the artistic taste of each artist. Every creator has a frequently used image and concept - word, which he uses in positive and negative meanings depending on the purpose.

As a result of the observations, it is necessary to conclude that the word is a field of thought, an opportunity for research. Each artist has an aesthetic attitude to events and things according to his talent. In Matnazar Abdulhakim's thinking, the definition of "word" is dominated by the uniqueness and uniqueness of the tradition. The poet carefully preserves the "word" glorified by classical creators, elevates it to heights in his writings, translations and journalistic works created in various genres of poetry.

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