

# Thematic classification of matnazar abdulhakim's poetry

Kumush Abdusalomova

Independent researcher of Tashkent state named after Alisher Navoi University of Uzbek Language and Literature, Uzbekistan

**Received:** 02 December 2024; **Accepted:** 05 January 2025; **Published:** 07 February 2025

**Abstract:** In this article, the poems of the famous poet and translator Matnazar Abdulhakim (on the basis of "Selected works") are divided into thematic categories. Poems are classified and analyzed according to four themes. By means of this classification, it is understood in which subjects the poet has blessedly created, and on the contrary, which subjects he has limited.

**Keywords:** Theme, classification, artistic work, literary theme, philosophical-ethical theme, romantic theme, nature lyric, socio-political theme, artistic skill.

**Introduction:** The word theme is derived from the Greek word "thema" which means "based on". T. Boboyev, while talking about the subject, defines it as follows: "The subject is a circle of events that served to raise and illuminate philosophical, social, moral and other problems in an artistic work, and formed the vital basis of this work. In general, the topic is, firstly, the circle of events selected and described by the writer from life, and secondly, the life issues raised and illuminated in the work.

Based on the chosen topic, the artist explains his artistic goal. In some sense, the nature and scope of the chosen topic serves to reveal the artistic potential of the author. The subject is not a phenomenon belonging to a single person, but the new artistic discovery of the subject remains only the author's. Concrete content is revealed through the topic. Hotam Umurov interprets the literary theme as follows: "All the virtues and defects characteristic of humanity (love, kindness, loyalty, joy and happiness, grief and sorrow, revenge, jealousy, death, generosity and stinginess, happiness and happiness, perseverance and courage, a loving smile and a warm look, passion, longing, thirst and enthusiasm, etc.) are literary themes.

Relying on literary sources about the topic and its characteristics and the main ideas of Matnazar Abdulhakim's poems, the poet's poems can be classified according to the weight of the topic, scope and quantity as follows:

1. Philosophical and moral poems.

2. Poems on social and political topics.

3. Poems about nature.

4. Poems on a romantic theme.

Matnazar Abdulhakim is a thoughtful poet. In his poems, thoughts and inner experiences are always in harmony. The poet pays attention to the issues of life that no one has paid attention to, which are not so visible at first glance. These seemingly small problems are reflected philosophically with unique poetic methods and tools, so that the reader involuntarily feels that the poet's thoughts are directly related to the great tragedies of our lives. In this way, the poet calls the reader to analyze himself. It reflects his heart, thoughts, imagination and thinking, worldview, his whole being, life and actions. The poet criticizes the fact that we are satisfied with being proud and boasting about our grandfathers, our great and glorious history, which is still a tradition.

The main reason why poems on philosophical and moral topics are in the leading position in the poetry of Matnazar Abdulhakim is related to the poet's loyalty to the traditions of classical literature. After all, there is a saying that philosophical and moral views lead in classical literature. The following poems in the "Selected Works" of the poet are on this topic: "Remorse", "Consolation", "Will", "On the Train", "Willows", "Decomposition", "Poem about Stones", "Works of the World", "Fairy tale", "Indescribable dream", "Wisdom", "Agave tree", "Wish", "Farewell", "Reading Nietzsche", "Daily poem", "Prayer",

“Temptation», “Baby”, “Eyebender”, “Proof”, “Life”, “Read Navoi”, “Hesitation”, “Letter to Heaven”, “If”, “Sunset”, “Inheritance”, “Dream”, “Mood”, “Trained Bird”, “Today’s Man”, “Khoja Nasriddin’s Memoir”. Reading the title of one of these poems, it is not difficult to understand the philosophical spirit. This is the poem “Reading Nietzsche”. Given that Nietzsche is a philosopher, reading him means either following his philosophical views or rejecting them. At the very beginning of the poem, the poet puts forward one of his philosophical views:

What are you experiencing?

Being a prisoner, my soul in my body...

The imprisonment of the soul in the human body and the appearance of the human body in a cage are reflected in the oldest philosophical views and works, so we can, without hesitation, evaluate this poem as a poem with a philosophical and moral content.

Matnazar Abdulhakim is one of the creators who lived through two eras in one life. He is an artist who lived together with this people during the days of dependence and independence of his country. Literary critic Ugoq Dzhorakulov writes about the role of the poet in the poem as follows: “When the creator writes about humanity, he is actually talking about himself, or on the contrary, while talking about himself, he writes about universal problems”. Matnazar Abdulhakim’s poems on social topics are leading in the reflection of universal issues.

“Veteren”, “Jalaluddin”, “Tulpor Says”, “This House”, “Falcon in Shahsupa”, “Trail of Courage”, “Sarupo”, “Haikal”, “Advice”, “Trade”, “Appetite”, “Thus man”, “Call”, “Heedless”, “Arz”, “Ballad about the garden”, “Benefit politics”, “Generosity”, “Honor”, “Debt”, “Applause”, “Galaba in the holiday”, “The Last Warrior”, “Result”, “Pear”, “Searching for the Motherland”, “Hope”, “Teacher”, “Iftikhar”, “Letter to the Tower”, “Foresight”, “Thoughts of Bakhshi” poems like these are the most beautiful examples of poems written in a social spirit.

At first glance, Matnazar Abdulhakim’s poetry seems to be a little more lively, simple, simple, easy to “digest”, comprehend, and understand. But as you delve deeper into his creative world and spiritual world, you will be sure of the depth of emotions, the fluency of the image and description, the depth and depth of his thoughts, and the high level of thinking. Although the poet’s allusions are simple and his sentences are light, they are distinguished by the weight and depth of the content and thought, as well as the special appearance and folkiness of the traditions of classical literature. The poet sees the truths of the human world, human suffering and tragedies as his pain. At the heart of his

fiery verses lie the bitter laments of a person suffering from the pain of the whole nation. The poet is able to describe in a comprehensive way simple problems that harm the life of the nation, as well as the events that seem alarming to many people in a simple way. These interpretations show the poet’s heart’s alertness, the truth and sincerity of his feelings and sufferings.

Literary scholar Ulugbek Hamdam expresses the following thoughts about the importance of the poet’s place in socio-political processes: “The era shook the person, the person - the poem. In turn, poetry influenced people, and people influenced the era. So, the person gave from time to time. It seems that the person - the poet is first of all between the period and the poem. How and to what extent the spirit of the era is reflected in the poem depends on the person standing in the middle and his potential. If it is possible to express it, I would say this: if the spirit and mood of the era is light, then a transparent body that collects this light to one point and transmits it is a focus. On this side, when and what kind of fire people who are in need of heat will have, depends on how useful - transparency of that body (lens) is. We can witness that Matnazar Abdulhakim fulfilled his task with transparency in this process. He conveyed what he saw to his people figuratively. He refrains from over-decorating and exaggerating.

In particular, Matnazar Abdulhakim feels nature with all his being in his poems about nature. He observes the most delicate and delicate situations in nature with a poetic eye. Fitrat wrote, “From a drop of water to the sea, from a spark to a big fire, from a small leaf to a big forest, everything is a topic for a writer” - he said that nature is a great source of inspiration for the poet. emphasized. When Matnazar Abdulhakim writes on the subject of nature, he becomes an incomparable artist, storyteller, and observer. He captures the most incomparable moments of existence and reflects the elegance of nature and his own lyrical experiences with the help of various tools and poetic arts.

In literature, issues of nature, human intelligence, way of life, cultural life, struggle for survival and purpose have been artistically interpreted since ancient times. We observe that the problems related to nature’s wealth of miracles and trials, strangeness, and man’s ability to dominate nature with his intelligence and thinking are widely covered in world literature as well as in Uzbek literature. In the work, relations of man with plants and creatures, the nature that surrounds man, and the man who has been trying to subjugate nature for centuries are illuminated in various ways. In some works, the human will, intelligence, and patience, which fought and won over the vagaries of nature, are glorified.

For example, by listing a person's name in the highest rank, he emphasizes that a person should live as a human being, and that he should be busy with work that suits his level. After all, the sky itself is proud of the creature called Man. As it has been emphasized many times in our classical literature, Man is the star of the sky.

The poet's "Ballad about the bus", "Song of the cranes", "Ballad about the cranes", "Missing the mountain", "Etude", "Legend of my youth", "Snow song", "Snow", "Measurements", "No joke", "Impression of the trip", "Welcome", "Crow", "Slow", "Road", "I mean spring", "Mountain", "Landscape", "Shunkor", "View", "Last Song of Spring", "Sumbula" are the most beautiful examples of poems about nature.

G. Ashurova expresses the following opinion: "Indeed, if the poetic images used by the creator are taken from nature and the content embedded in them is deeply meaningful, then the similarity between the human spirit and nature complements and enriches each other." Although this definition is taken from the article about the work of Abdulla Oripov, it fully corresponds to the images of nature in the poetry of Matnazar Abdulhakim.

Poetic perception of nature in poetry shows the skill of the poet, and at the same time reveals the level of the poet's ideas and views. After all, there is a lot of wisdom in nature, and the poet, who can think about it in his mind, expresses his poetic purpose in the poem against the background of this nature. In one of his poems from the "Kochki" series:

nature i love you

I wish you eternal peace.

In you - good for good,

In you - evil for evil, we read your lines.

It is at these points that the problem of nature and man emerges. In fact, scientists put forward the idea that "Nature will take revenge". This is the main idea in Matnazar Abdulhakim's poem "Otajon Agha Diyori" - the harmony of nature and man.

Sun is free, air is free

Salty people who are dying.

The poet criticizes the selfishness of man and his inability to be like Mother Nature in generosity. Because people miss each other's love. Fortunately, the sun and air are free. If these blessings were in the hands of man, perhaps humanity would face suffering. This poem glorifies universal, universal ideas.

Hero of Uzbekistan, People's Poet of Uzbekistan Abdulla Oripov writes about the poet's forgiveness of universal pain from his heart: "The creator should

accept universal pain as a personal pain or raise his personal pain to the level of universal pain." Matnazar Abdulhakim's perception of universal human problems as his own pain can be felt in one reading.

At the same time, the poem shows the necessity of song and art in general to remind people of their humanity. As soon as Otajon Agha's song plays, he remembers the humanity of people:

We were like monkeys in a cage,

What about now, my dear, we were ashamed.

How many meanings are hidden in the poem "Otajon Agha Dydori". The end of the poem emphasizes the eternal law, that is, love is the main force that holds the whole earth.

After all, mother earth lives by beating the wheel,

For the violence of man to man.

We called the violence of man to man as love. Look at this, all the planets revolve around "mehr" (sun), that is, the sun. There is life on earth because of the sun. The poet illuminates this eternal truth with the example of a simple life situation - a bus and people who are breathing heavily in it.

Matnazar Abdulhakim discovers his own symbols and images by using elements of nature in his poetry, poetic arts such as simile, revitalization, antithesis, qualification, repetition are actively used. In fact, they acquaint the reader with the psyche of the poet, create unique poetic scenes, as an important tool to increase the artistic-aesthetic impact of poems, various subtleties of meaning served to express. By using these tools in poetry, the poet takes the reader into the inner world of the depicted person, introduces him to his experiences and feelings. Matnazar Abdulhakim adheres to the classical literary traditions and criteria of Uzbek poetry, which have been formed and improved over time, in the way of symbolizing the elements of nature and using them in poetic arts.

Literary theory textbooks describe the poet's possession of everything in moments of inspiration as follows: "When he is creating, he is the king, the ruler of the universe, the trusted mahram of the mysteries of nature, the sky and the earth, nature and the observer of the secrets of the human psyche." The poet writes as he sees nature, sees as he writes.

In Matnazar Abdulhakim's poem "Measurements", glorification of nature and the inability of humans to be like nature are mentioned.

There is a holy indifference

To every work of nature.

Greatness does not enter at all

Seven sleeps in his dream.

The poet gives an example that flowers, birds or animals do not try to prove that they are superior to each other, they do not even think about it. Nature is undoubtedly great, but it is an example to humanity that it does not claim to be great. The poet condemns the fact that people always carry scales in their hands, compare themselves with other people throughout their lives, and claim greatness. The poet dreams that the dimensions of a person correspond to the dimensions of nature, that a person needs to learn humility from mother nature.

In literature, the definition of “palace poet” is given to poets who are close to the palace, mostly praise poets. Although Matnazar Abdulhakim is not a “palace poet”, he writes in one of his poems:

This garden is a green, green palace,  
I fell in love, I became your court poet.

In this poem, the poet compares “garden” to “palace”. The poet considers himself to be the poet of this green palace, who always sings of greenery, glorifies mother nature. This is also a great honor for the poet. That's why he uses the word «I loved».

Matnazar Abdulhakim's poetry is one of the rarest subjects of romance, but it is unique in that it expresses unique experiences and pure feelings. The fact that there are not so many poems on romantic themes clearly shows that the poet's spirit has risen above worldly concerns. Nevertheless, there are a few poems that are examples of romantic lyrics, and the artistry and charm of them are similar to thousands of poems.

“Diydar”, “Bedorlik”, “Understanding”, “You, my dear, belong to these gardens” series, “Passenger girl”, “Pain”, “Jealousy”, “Sayribog”, “Visol ko “Shigi»”, “Ma'suma”, “Quince”, “Armugan”, “Fruit”, “Separation”, “Love”, “Armon”, “Dream”, “After the letter”, “A fairy tale”, Poems such as “Rogue Girl” and “Tana” can be considered as romantic poems.

When the poet writes about love, the poems show endless longing and great excitement. In the eyes of the poet, miracles in the world are endless. But a true miracle for a poet is different. Even the brilliance of rainbow colors is not the cause of his admiration. When he says a miracle, he understands only the beauty of a form, the amazement he feels from this beauty. Love is a great feeling. It manifests itself in different forms: the love of a mother for a child, the love of a person for a person, and the highest form of love - the love of a person for God. For us, a person achieves the highest love only after the process of loving others. The same situation is evident in the poet's lyrics on the topic of love. In one of his ghazals, he emphasized how great his

pain was:

My poems are silent, look at my soul,

“An essay begins that no human mind can write,” he writes.

That is, if the writings of the lyrical hero are dull and painful, it is still “holvasi”. There are such pains in his heart that not only the poet himself, but also any human being cannot write these pains. It is understood that the depth of the poet's poetry is true, that it is a deep-rooted feeling.

In Matnazar Abdulhakim's romantic lyrics, a system of experiences is formed, and the poet's images do not allow one to pass without feeling or understanding any experience between them. The poet's experiences of love quickly reach and infect the reader. In the poet's poems on romantic themes, even after moments of separation, the reader's heart is not in a state of depression, but on the contrary, experiences such as love for life and aspiration shine through.

## REFERENCES

- Matnazar Abdulhakim. Javzo's visit. - T.: Sharq, 2008
- Matnazar Abdulhakim. Mangulic beauty. - Khiva: Khorezm Mamun Academy Publishing House, 2009
- Matnazar Abdulhakim. Song of the seasons. - T.: Gafur Ghulam, 1986
- Abdulla Oripov. A child of need. - Tashkent: Young Guard, 1988
- Lotman Y.M. Analysis of poetic text. Structure verse. - L.: Prosveshenie, 1972
- Normatov U. Revolution of the heart. - Tashkent: “Literature and Art Publishing House”, 1986.