



## Priority of Journalistic Interpretation in the Creation of the Image of Celebrities

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### **Abstract**

In this article deals with the study of the personality and methodological identity of the scientist in literature. M. Kushjanov's literary and artistic biography includes "Tepki bosildi...Sniper xotiralari" (Tashkent, 1990), "Alam" (Tashkent, 1996), "Dagish" (Tashkent, 1997), "Diydor" (Tashkent, 2004) consists of fiction and non-fiction, historical and biographical novels and memoirs, published under the name "Armon" (Tashkent, 2007).

**Keywords:** *Publicism; Writer's Notes; Author's Biography; Creative Harmony Determines; Analysis; Character; Type*

### **Introduction**

In the literature of the world, writer's publicism, i.e memoirs created by scholars and poets, essays, novels, writer's notes, diaries, in particular, documentary memoirs, is considered and consistently studied as an important source in the study of their creative laboratory and exemplary life and work. After all, the leading principles of the period in which the artist lived, the renewal of social life and the literary process, changes are one of the main criteria in the formation of the author's worldview, the expression of his "I". Therefore, a deeper access to the writer's creative laboratory, the study of examples of art and journalism in a detailed knowledge of the life of the period described in his works and its unique landscapes, social problems, literature, art, history allows us to draw certain scientific and theoretical conclusions.

### **Discussion**

In the literature of the world, not only the creative laboratory of poets and writers, but also the creative laboratory of the scientist, the history of scientific and artistic-publicist works, in particular, the scientific, artistic, factual and documentary nature of the author's biography, childhood, past life is of particular importance. The harmony of artistic and journalistic interpretation in the nature of memories about the path plays a special role in the detailed study of the life and creative history of the creative person.

It is necessary to study the memoirs, notebooks, literary portraits of academician Matyokub Kushjanov, who left a bright mark in the history of Uzbek literature during independence, to study them in the context of Uzbek and world literature, to interpret them on the basis of new principles. Well-known scientist created a unique scientific-analytical school in the history of Uzbek literary criticism. More than 50 monographs of the scientist, more than 500 scientific, journalistic and popular articles have become an important stage in the

development of our literature. In this sense, based on new approaches in literary criticism of the period of independence, memoirs, novels by Matyokub Kushjanov, a realistic interpretation of the life and social and spiritual world of the heroes depicted in them, reflected in the notebooks, from the point of view of national and universal values. The study of issues such as artistic and journalistic expression as a product of thought renewal and creative harmony determines the relevance of this work.

Literary critic of Matyokub Kushjanov in the development of Uzbek literature and criticism, as well as issues of its study.

The life and work of a scientist, his social, scientific and literary activities can be conditionally divided into three groups and studied as follows: social biography; scientific biography; literary and artistic biography.

As a social biography of a scientist, includes observations covering the organizational work of the society for the development of science, a period of intense, intense struggle between scientific and creative activity at the Institute of Language and Literature. The scientific biography of the scientist consists of many monographs, brochures, articles, reviews on modern Uzbek literature, problems of the literary process.

One of the first published articles by Matyokub Kushjanov was Oybek's novel "Qutlug' qon", published in 1957 in the magazine "Звезда Востока". This article caught the attention of scholars renowned for their innovative approach to artwork and their unique analysis. The article was commented on by such scientists and writers as L.Bat, Z.Kedrina, I.Chernotsan, P.Kadirov, Izzat Sultan in an article published at that time in "Правда Востока", called Matyokub Kushjanov's research a major event in literary criticism.

Matyokub Kushjanov entered the world of science after a huge life experience, sufficient theoretical knowledge and a certain level of knowledge of the secrets of artistic creativity. His article "Life and Art" is one of the programmatic studies that underlie a critical scientific concept.

In the center of his research are the works of the great figures of Uzbek literature of the 20th century – Abdulla Kadiri, Oybek, Abdulla Kahhor. As one of the first researchers of the work of these famous word artists, the scientist revealed their poetic world with the help of deep scientific analysis. The scholar wrote a book about A.Kadiri "Abdulla Kadiri's fine arts", "Uzbek identity", a book "Oybek skills" rich in deep observations about Oybek and a series of articles, "Secrets of mastery" co-authored with U.Normatov, later the leading concepts of his later researches, such as "Abdullah Kahhor's skill", are summarized, and it is explained that as a result of this research, the scientist gained the rightful recognition of being a poet, poet and poetess.

M. Kushjanov's literary and artistic biography includes "Tepki bosildi...Sniper xotiralari" (Tashkent, 1990), "Alam" (Tashkent, 1996), "Dagish" (Tashkent, 1997), "Diydor" (Tashkent, 2004) consists of fiction and non-fiction, historical and biographical novels and memoirs, published under the name "Armon" (Tashkent, 2007).

As for the personal qualities of Matyokub Kushjanov, first of all, his colleagues, who knew him closely, worked side by side, the words of his brothers and sisters, scientific articles about the scientist, research are also of great practical importance. But there is an even more important source: the researches of this scientist, the scientific concept reflected in them, the originality, objectivity and principles of analysis methods, as well as essays and memoirs – all these are important factors in the formation of the scientist's image.

The scientist's critical skill in interpreting a work of art is manifested, first of all, in the process of transforming the reality of life into artistic reality and in substantiating the psychology of characters with deep logical arguments. This defines his unique style in the analysis of a work of art. Matyokub Kushjanov introduced the problem of character into Uzbek literature. He studied the work of dozens of writers and poets in terms of character problems.

Khotam Umurov highlights the critical abilities of Matyokub Kushjanov by analyzing his research on the novels of A.Kadiri and Oybek. In "The Fine Art of Abdulla Kadiri", the artist's artistry is determined primarily by aspects of the historical period described in the novel, the degree to which the writer can say new

words, and the ability to analyze images and characters in the work through artistic elements and real details. “This analysis, when the time comes, is sharpened by his emotions,” pain and “beliefs, journalistic spirit and philosophy,” writes Khotam Umurov<sup>1</sup>. These ideas clearly expressed the uniqueness of Matyokub Kushjanov’s scientific method.

Focusing on the analytical method and methodological specificity of the scientist, U.Utaev, as a “master scientist”, also pays attention to the skill of “reconstruction” in the process of analysis: “you encounter a peculiarity – the method of recreating images through literature. The critic analyzes the characters in the works “O’tgan kunlar”, “Kutlug Kan”, “Navoi”, “Sarob” in the same way, as if recreating them through literary criticism<sup>2</sup>.

Knowing as a basic rule that the basis of literary science is determined by scientific and aesthetic criteria, the scientist first of all sought images from the work of art, the imagery that forms its basis, the attitude to the world of beauty, sophistication.

The role and significance of the protagonist in the work of art are reminiscent of the images of the main characters of the novels “O’tgan kunlar”, “Qutlug‘ qon”, “Sarob” and others. Then, focusing on the concept of the character, the rise of the main characters to the level of the character is recognized as a sign of literary skill: “In the play, the perfect form of the image is the character. Not all the characters in the play may have risen to the level of a character, but the writer tries to elevate the image of each person to the level of a character. Character is the image of individuals who stand out from the crowd with their clear direction of expression and their individual characteristics”<sup>3</sup>.

At this point, the critic gives a brief and concise clear definition of the concept of character without excessive detail. These definitions are understood by the reader without excessive stress. His views on the type that follow are also characteristic in this respect: “The perfect form of a character is a type ... Only when a character rises to the level of a type can he maintain his perfection. Otherwise, it will not be able to fulfill its mission”<sup>4</sup>.

Apparently, the critic is trying to perfectly convey the essence of the concept to the reader, using systematic analysis in a short film dedicated to the artistic image. If you build the views in this article, then the following picture emerges: imagery → artistic image (main image, auxiliary image) → character → type. This diagram also shows that the scientist briefly and succinctly describes the concept of an artistic image in a series with its leading features.

We learn the skills of writing essays and memoirs of Matyokub Kushjanov based on the analysis of the “Dagish” novel. The author symbolically uses this name in his work, because the events of 1923–1941 in the remote village of Khorezm are a violent restructuring of people’s lives due to Soviet policy, as a result of which their lives were destroyed, many tragedies – famine, repression – political dagish skillfully drawn in realistic colors in Dagish language.

The main character of the work is the author himself. Reading “Dagish”, we notice that the two categories of gaze are combined. The first is the gaze of the child, who now seeks to understand the mind and the world, and the second is the gaze of the child, which revives his character in memory, reinforces it with a logical analysis, systematically presents it to readers in a systematic, figurative and artistic image a writer. The main reason for this conclusion is explained by the generality of certain similarities in the method of analysis, the process of analysis and images in this art, the method of analysis, structure, and the specific concept put forward in his research. As the author embodies in the play the first episodes that are imprinted in the memory of the young Matyokub, he gains an idea of the social and spiritual foundation on which the work rests from beginning to end.

<sup>1</sup> Умурув Х. Таҳлил санъати. – Тошкент: Адабиёт ва санъат, 1978. – б.78.

<sup>2</sup> Ўтаев Ў. Танқид ва услуб. – Тошкент: Адабиёт ва санъат, 1979. – б. 126.

<sup>3</sup> Қўшжонов М. Ижод сабоқлари. – Тошкент, 1973. – б. 178.

<sup>4</sup> Қўшжонов М. Ижод сабоқлари. – Тошкент, 1973. – б.178.

It is known that Matyokub Kushjanov was known as a literary critic, primarily as an Uzbek scientist. He was also close to Oybek spiritually. Therefore, in “Dagish” one can feel the influence of Oybek’s work “Childhood”. This effect is primarily manifested in their attitude towards their family members. It is interesting that Oybek was born in the city and spent his childhood in the city. In the play, the writer reminds the reader of the process of the young Matyokub’s cognition of people and the world. The play tells in detail that young Matyokub first began to understand his grandmother, then his mother, father and neighbors. Kushjanov here speaks of “understanding”, which differs from the beginning of a simple recognition. We feel this when we read Oybek’s story “Childhood”. At the beginning of Oybek’s work, we see the young Musa’s great interest in understanding the environment and people. The story uniquely expresses the environment of Muso, especially his grandparents, mother, brother and sister, his relationship with his maternal grandparents, his desire to understand them, albeit with joy. While the young Muso’s craving for sweets is expressed through his grandmother’s always – locked mysterious box, the young Matyokub’s craving for sweets is expressed through his mother’s “chicken entrepreneurship”. Although these two images appear to be separate phenomena in terms of expression, it is implied that they are a common phenomenon in the study of the nature of the child. Consequently, the influence of Oybek’s works in the writer’s memoirs was strong. We see this in the fact that, as the author himself admitted in his brochure, “personality is an example, creativity is a lesson”.

In portrait painting, we can understand that more than the protagonist, the author’s memories are the main factor. This is evidenced by the following confession of the author:

“It’s been a long time since I had a different impression”, he said. So there are masters of shoes, just as there are masters of wood and iron. But I imagined that Amat, the shoemaker, would be as short as a patchwork quilt, unsuitable for anything else, unattractive in appearance and stature”<sup>5</sup>.

The comments made in this confession confirm that the genre of memory is indeed a genre that allows the author to express his state of mind at the end of these lines, as well as to record his childhood impressions and experiences at a certain age. It can be seen that this genre of memory, on the one hand, refers to the images inherent in works of art, and on the other hand, in expression, in its statement, it effectively uses its journalistic interpretation.

Another aspect of the iron logic in “Dagish” is that the writer gradually substantiated in an artistic and journalistic spirit that as the protagonist grew older, he not only began to understand people, but also began to understand the world.

When the author talks about the Khorezm oasis, its geographical location, nature, water basins, people’s way of life, peculiarities of agriculture (formation of small lakes necessary for agriculture), it seems that he referred to other sources. In such methods of expression, the journalistic image takes precedence. We see this in the images in the chapters of the work, such as “My stick will be a horse...”, “Spring breeze”, “Days of Navruz”, “Water has come – water...”.

In this memoir, the author’s main goal is to describe the period from childhood to adulthood. He selected the most characteristic of his experiences in the layer of memories and turned them into an enlightening work in a language and style understandable to the reader. This work is a memoir that gives us information about the way of life, customs, experiences and tragedies of the people of the Khorezm oasis from the 1920s to the war. The work has an enlightening significance in this respect as well.

The author’s memoirs and observations about the writer Oybek deserve special attention. Matyokub Kushjanov approaches Oybek’s personality, his unique talent, way of life and thoughts both as a scientist and a creator, and illuminates his socio –spiritual image as a child of the time through characteristic life events and details.

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<sup>5</sup> Қўшжонов М. Дағиш. – Тошкент: Халқ мероси, 1996. – б.37.

Matyokub Kushjanov's article about Oybek "The great writer, the glorious man" is one of the most sincere and detailed memories in the book. We read the article and discover Oybek as both a great talent and a tolerant person. We will also gain a deeper understanding of the identity of the author of the article and his scientific and creative laboratory.

The language and style of Matyokub Kushjanov's memoirs are also unique. In each of his memoirs, the author seeks to depict a living scene of life, figurative expressions in harmony with the journalistic spirit. This is the reason why some memories are evaluated as a kind of literary portrait. The observations of the scholars mentioned above can be evaluated as examples of literary portraits in these respects. It should be noted that Matyokub Kushjanov achieves compositional originality and originality in his memoirs by creating unique plates and landscapes.

The author's book of memories "Armon" was published after his death. At the same time, the artist recalls his life's journey, especially at the Institute of Language and Literature, where he spent many years of scientific and creative activity. In his memoirs, he tells interesting stories about the lessons of such teachers as Homil Yakubov, Khamid Sulaymon, Ayub Gulom, Maksud Shaykhzoda, Zikriyo Mirkhojiev, Subutoy Dolimov. This work is also analyzed in detail in the dissertation.

The notes of the academician's book "Memorable words" are also a special kind of art journalism. These notes give the impression that they are a summary of Matyokub Kushjanov's 50 years of creative work on the life and work of the great writer Oybek.

Matyokub Kushjanov's choice of Oybek's work was motivated by the critic's instincts, the first of which was the influence of "national feeling" and the second was the desire to expose the presence of a great Uzbek artist in Soviet criticism. These notes in the notebook are also written in a journalistic style: very fluent and understandable language. The volume of "memorable words" is not very large. It's only 30 pages.

It is concluded that reading, studying and researching the book of memoirs "Armon" and the journalistic notes "I remember" will allow a deeper study of scientific biography, as well as critical social biography. These nonfiction works are undoubtedly the most reliable sources in the research of the critical creative laboratory.

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