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ARTISTIC MASTERY IN THE STUDY OF KHOREZM TURKIC LITERARY SOURCES

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Adambaeva Nargiza Kadambaevna
mumtaz1980@mail.ru
Oriental University

Abstract: This article examines the issue of artistic mastery in the study of Khorezm Turkic literary sources. It analyzes the scientific works devoted to the poetic heritage of prominent Khorezm poets such as Avaz O‘tar, Ogahiy, and Matnazar Abdulhakim. Special attention is given to the interpretation of poetic images, stylistic features, literary traditions, and innovations reflected in their works. The study highlights the role of metaphorical and symbolic expressions, genre diversity, and the influence of socio-cultural and aesthetic factors in shaping poetic skill. Furthermore, the article identifies key criteria of artistic mastery, including humanism, aesthetic sensitivity, logical coherence, and richness of language. The findings demonstrate that the investigation of poetic mastery in Khorezm literary sources contributes significantly to the development of Uzbek literary studies and opens new directions for further research.

Keywords: artistic mastery, Khorezm literature, Turkic literary sources, poetic language, imagery, literary tradition, symbolism, genre diversity, Uzbek literature

INTRODUCTION

In nearly all scholarly studies produced in Uzbek literary criticism, issues of poets’ artistic mastery have been addressed to some extent. As noted above, the earliest research in this field is associated with the academic work of such esteemed scholars as S. Dolimov, R. Majidiy, Q. Munirov, N. Komilov, V. Abdullayev, G. Salomov, J. Sharipov, A. Abdug‘afurov, F. G‘anixujayev, B. Valikho‘jayev, F. Ergashev, I. Haqqulov, V. Rahmonov, and H. Abdullayev. Their views and reflections have been extensively studied in scholarship and are cited in almost all works related to Khorezm poetry. Therefore, in this section, we aim to analyze the opinions of researchers whose perspectives have remained largely unexplored. M. Yuldasheva’s research is devoted to the study of the issues of tradition and artistic mastery in the poetry of the mature Khorezm poet Avaz (Yuldasheva, 2006).

The aim of the study is to determine Avaz’s place in 20th-century Uzbek literature through an analysis of his creative heritage, and to investigate his artistic mastery as a major literary figure who harmonized tradition and innovation in

enriching lyrical genres ideologically and aesthetically. The research offers an objective evaluation of previous studies in Avaz scholarship. The poet's legacy is examined from the perspective of national independence ideology and modern critical thinking. His lyrical works are classified and interpreted in terms of content and genre, with particular attention given to his poetic mastery as reflected in the classical genres of ghazal and mukhammas, which hold a leading position in classical poetry.

Specifically, the study analyzes the poet's individuality in the use of poetic imagery, artistic language, individual style, poetic devices, and formal elements. This research differs from other scholarly sources in that it is based on a rich body of factual material and primary sources, and it highlights the literary-aesthetic and socio-cultural factors influencing the formation and development of Avaz O'tar's poetry.

Furthermore, it emphasizes key issues such as the poet's attitude toward enduring artistic traditions, the forms of his creative continuity with great masters of the word, and the relationship between poetic mastery and the author's worldview and artistic potential. The researcher also demonstrates, through vivid examples, the poet's skillful use of elements such as meter, rhyme, and radif in expressing poetic meaning in a powerful and distinctive manner.

MATERIALS AND METHODS

According to the researcher's conclusion, "Avaz's lyrical persona is a true عاش (lover), and at the same time an intellectually perceptive representative of his epoch, a devoted fighter for enlightenment and freedom against ignorance and oppression, as well as a figure of rebellion. In the course of his gradual development, such typological features as loyalty and fidelity were enriched, in accordance with the demands of the time, by new qualities - namely, uncompromising resistance to injustice and humiliation, and a strong sense of love for freedom" (Yuldasheva, 2006, p. 18).

Furthermore, "another dimension of Avaz's mastery is manifested in the high artistic quality of his poetry. The metrical possibilities in poems composed across various rukn and bahr of the aruz system, the richness of expressive coloration, as well as rhyme and radif, all attest to the poet's artistic talent. In addition, the freshness of poetic devices, the brilliance of figurative means, the simplicity of style, and the skillful use of the wealth of folk language and aphoristic expressions vividly demonstrate Avaz's artistry" (Yuldasheva, 2006, p. 18).

M. Yuldasheva's other scholarly works are likewise devoted to the study of the poetics of Avaz O'tar's literary works (Yuldasheva, 2002a, 2002b, 2003a, 2003b, 2004). A review of these studies confirms their significant scholarly value and their role in opening perspectives for further research in Avaz studies. In particular, they

suggest the potential for continued investigation in such areas as the semantics of Avaz's poetry, comparative studies of Avaz's literary works, and Avaz and the Khorezm tradition of khamsanavism.

In subsequent research, stylistic explorations in the works of Khorezm poets, alongside other national poets, have also been examined. Notably, the scholar N. Jumaniyazova, in a series of studies, has revealed the artistic mastery of the insightful poet Matnazar Abdulhakimov through vivid analytical examples (Jumaniyazova, 2008a, 2008b, 2009a, 2009b). In particular, analyzing the enriched semantic layers of traditional symbols such as tree, snow, stone, sleep, and quince in Abdulhakimov's lyric poetry, the researcher concludes that the determination of stylistic orientations depends primarily on the dominant poetic traditions of the period, the characteristics of the literary process, and the individuality of the creator. At the same time, although each stylistic direction may embody features characteristic of a particular group of writers, this does not negate the unique and inimitable individuality inherent in each specific author.

RESULTS

N. Jumaniyazova, in her research, predominantly relies on the comparative-historical method. In particular, she elucidates symbolic and figurative (metaphorical) interpretation through a comparative analysis of the works of such poets as Omon Matjon, Matnazar Abdulhakimov, Ro'zimuhammad, Fakhriyor, and Go'zal Begim. According to the researcher, symbols and metaphors function as effective means for all writers to convey ideological and aesthetic content and to enhance emotional expressiveness in artistic representation. However, in this process, such factors as each poet's creative individuality, poetic mastery, and distinctive style play a crucial role.

Specifically, symbolic-figurative interpretations in the works of poets such as Omon Matjon, Matnazar Abdulhakimov, Shavkat Rahmon, and Tohir Qahhor are primarily oriented toward philosophical and intellectual content within a socio-philosophical framework, whereas in the poetry of Bahrom Ro'zimuhammad they are directed toward exploring the inner world of human psychology and emotional transformation through symbolic-metaphorical expression (Jumaniyazova, 2011, p. 16).

A number of studies have also focused on the artistic mastery of Khorezm poets in image construction. In particular, T. Matyaqubova's research is devoted to the interpretation of traditional images in the poetry of Ogahiy. The primary aim of the study is to analyze the role and interpretation of certain mythological and religious-historical images in the poet's lyric works.

The research examines issues of poetic tradition and individuality in connection with traditional imagery in the poet's lyrics; it demonstrates that mythological images

from Uzbek folklore undergo specific semantic transformations in Ogahiy's interpretation, thereby highlighting his innovativeness. The study also provides a scholarly justification of Ogahiy's poetic mastery in the creative use and reinterpretation of mythological and religious-historical images. Furthermore, it offers a comparative analysis of traditional images and artistic expressive means characteristic of both written literature and folklore, as reflected in classical literature. The metaphorical and figurative essence of religious-historical images in the poet's lyric poetry is also examined. Additionally, the transfer of folklore images - closely connected with folk worldview material and spiritual culture, customs, and everyday life - into written literature is demonstrated through the example of Ogahiy's creative work.

Matyaqubova analyzes the poet's philosophical and ethical views and the diverse psychological world of the lyrical persona through concrete examples, thereby revealing Ogahiy's distinctive artistic mastery (Matyaqubova, 2001). According to the researcher, Ogahiy is a traditional successor to the Sufi-oriented logic of classical literature, and his lyric poetry expresses such values as loyalty, patience, contentment, honesty, faith, willpower, gratitude, and humility. In representing these qualities, the poet skillfully employs mythological and religious-historical imagery (Matyaqubova, 2001, p. 26).

From our perspective, however, the poet makes effective use of various types of imagery not only to express these virtues but also, more broadly, to convey the emotional experiences of the lyrical persona. For instance, in the following poem, the suffering of the lyrical lover is portrayed as surpassing even that of the classical figures Farhod and Majnun:

In love, neither Farhod nor Majnun has ever equaled you,

For even the heavens have inflicted upon you such boundless pain and suffering (Hojiahmedov, 1999, p. 12).

Some studies are devoted to the issue of artistic mastery in the interpretation of key poetic images in Ogahiy's poetry, such as face (yuz), cheek (oraz), flower (gul), nightingale (bulbul), lover (oshıq), rival (raqib), and beloved (ma'shuqa). For instance, J. Mahmudov's article analyzes the symbolic representation of the "face" motif in the poet's ghazals (Mahmudov, 1999).

In this study, the scholar reveals, through concrete examples, both the figurative (metaphorical) and Sufi (mystical) meanings of the word face. As emphasized, in its literal sense, the face represents the beloved's beauty and grace, serving as the primary locus where aesthetic perfection is manifested. At the same time, it functions as a mirror of beauty, which stirs emotional turbulence in the lover's heart while simultaneously bestowing spiritual delight and inspiration.

imagery is explained through the chromatic correspondence between the compared elements - that is, the harmony of colors in the poetic comparison (Hojiahmedov, 1999, p. 5).

It should be emphasized that, although numerous studies have analyzed poetic devices in the works of Khorezm poets, A. Hojiahmedov's research can be regarded as one of the most comprehensive among them. According to the scholar, "every flawless image, unique symbol, captivating scene, and striking poetic tableau in the poet's works reflects the brilliant facets of Ogahiy's great creative genius, the power of his artistic thinking, and the vastness of his imaginative world" (Hojiahmedov, 1999, p. 158).

From our perspective, this study offers a systematic and in-depth analysis of the artistic mastery of the great Khorezm poet. Given its scholarly value, the work (published in 1999) merits renewed attention and potential republication, as it can now be considered a rare and significant contribution to the field of Ogahiy studies.

CONCLUSION

In general, the issue of artistic mastery is highly multifaceted, and in the scholarly literature, ten principal criteria have been identified:

1. Humanism (commitment to human values)
2. The ability to cultivate aesthetic sensibility
3. Fidelity to the truth of life
4. Depth of reflection
5. Logical coherence of the author's idea and the breadth of creative imagination
6. The capacity for generalization and typification
7. The precision of artistic details and their functional role in conveying a specific idea
8. Mastery in plot construction and the creation of a coherent system of images
9. The skillful representation of characters' inner worlds
10. The richness and diversity of language

According to G. Khallieva, it is possible to conduct scholarly research by examining the poetics of each element that contributes to the composition of a literary work (Khallieva, 2020, p. 48). When this theoretical framework is applied to the study of Khorezm literary sources, these ten criteria provide a substantial foundation for the development of numerous dissertations. For example, in A. O'rozboev's doctoral dissertation, the richness and diversity of language are convincingly demonstrated through the analysis of Ogahiy's historical-literary works (O'rozboev, 2013). Similarly, the literary scholar N. Jumayev, in his study of Munis's ghazals, highlights the artistic representation of the inner world of lyrical characters, thereby addressing another key dimension of artistic mastery (Jumayev, 1991).

In conclusion, based on the study of Khorezm Turkic literary sources, scholars have, to varying degrees, sought to illuminate the artistic mastery of the poets they examine and have arrived at significant theoretical and methodological conclusions that contribute meaningfully to the advancement of literary scholarship.

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