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PHILOSOPHICAL-AESTHETIC CONCEPT AND THE HARMONY OF ARTISTIC MASTERY IN A POETESS'S EPIC POEMS

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Abstract

The article studies the epic skill of the outstanding Uzbek poet Zulfiya, philosophical-aesthetic concepts and features of artistic style in her works. The author, while touching upon the theoretical foundations of the epic genre, analyzes the division of this genre into lyrical, epic and dramatic types in modern literary criticism. In the poet's work, especially after the death of Hamid Olimjon, the focus is on the deep penetration into the human psyche, the intensification of the motifs of separation and exile. The article, using the example of the epic "Mushoira", illuminates the poet's views on patriotism, friendship of peoples and human freedom through the experiences of the lyrical hero.

Keywords: Zulfiya, epic, genre, philosophical-aesthetic concept, lyrical hero, epic "Mushoira", artistic skill, spirituality, tradition and innovation, epic scale, artistic style.

SHOIRA DOSTONLARIDA FALSAFIY-ESTETIK KONSEPT VA MAHORAT UYG'UNLIGI

Axmadaliyeva Maxliyo Sherali qizi

Toshkent Gumanitar fanlar universiteti Pedagogika va tillar kafedrasida filologiya fanlari bo'yicha falsafa doktori, (PhD) Dotsent vazifasini bajaruvchi

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Аннотация:

Мақоллада атоқли о‘zbek shoirasi Zulfiyaning dostonchilik mahorati, asarlaridagi falsafiy-estetik konseptlar va badiiy uslub xususiyatlari tadqiq etilgan. Muallif doston janrining nazariy asoslariga to‘xtalar ekan, zamonaviy adabiyotshunoslikda ushbu janrning lirik, epik va dramatik turlarga bo‘linishini tahlil qiladi. Shoira ijodida, ayniqsa, Hamid Olimjon vafotidan keyingi davrda inson ruhiyatiga teran kirib borish, ayriliq va hijron motivlarining kuchayishi asar markaziga qo‘yilgan. Maqolada “Mushoira” dostoni misolida shoiraning vatanparvarlik, xalqlar do‘stligi va inson erkinligi borasidagi qarashlari lirik qahramon kechinmalari orqali yoritib berilgan.

Калит so‘zlar: Zulfiya, doston, janr, falsafiy-estetik konsept, lirik qahramon, “Mushoira” dostoni, badiiy mahorat, ruhiyat, an’ana va novatorlik, epik ko‘lam, badiiy uslub.

Аннотация:

В статье исследуется эпическое мастерство выдающейся узбекской поэтессы Зульфийи, философско-эстетические концепции и особенности художественного стиля в её произведениях. Автор, затрагивая теоретические основы эпического жанра, анализирует деление этого жанра на лирический, эпический и драматический типы в современной литературной критике. В творчестве поэтессы, особенно после смерти Хамида Олимджона, акцент делается на глубоком проникновении в человеческую психику, усилении мотивов разлуки и изгнания. В статье на примере эпоса «Мушойра» освещаются взгляды поэтессы на патриотизм, дружбу народов и свободу человека через опыт лирического героя.

Ключевые слова: Зульфийа, эпос, жанр, философско-эстетическая концепция, лирический герой, эпос «Мушойра», художественное

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мастерство, духовность, традиция и новаторство, эпический масштаб, художественный стиль.

INTRODUCTION

In any literary work, there is a distinctive expression of the creator's inner experience, through which we come to understand the essence of the individual's striving upward toward perfection. For when a person emotionally reaches toward the mystery of existence, he or she feels a profound need to comprehend the truth of life more deeply. The essence of this need lies in understanding the Creator's sublime knowledge. Such pains and sufferings were also present in the inner world of the poetess Zulfiya. Owing to her tireless efforts to express the truth of life through lyricism and intense collisions, she gained great respect and recognition among the people. From the 1940s onward, especially after the death of Hamid Olimjon, a radical turn occurred in the poetess's poems and epics. These processes of growth and transformation also shaped her manner of penetrating deeply into the human psyche. The pains of the world, the concept of separation and longing, affected her in an entirely new way. In each of her similes, the manner of loneliness and thirst for life became strikingly visible.

THEORETICAL FOUNDATIONS OF THE EPIC GENRE.

There are two different understandings of the artistry of the doston. First, when we speak of a doston, we may imagine the heroic epic of oral folk literature, imbued with motifs of trials and ordeals; second, we may understand the great poetic works created by Alisher Navoi. However, in both cases, what lies at the core is the attempt to penetrate the depths of existence and life, and to reveal the clash of human ideas and interests. Such issues allow the epic genre to be expressed on an even broader scale. In the traditions of Navoi, the epic scope acquires such profundity that its universal human significance is measured by the reflection of the reality that unfolded within that span of time. In the Dictionary

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of Literary Studies, the doston is defined in three descriptive ways: “1) an epic genre in the oral творчество of Turkic peoples, that is, the epics of oral folk literature; 2) a large-scale poetic work in classical literature, usually written in the masnavi form and in a specific aruz metre; 3) in modern literature, a widely распространённый large-scale poetic work, for which the term poema is also used synonymously. Although all such works in contemporary literature are referred to by one general name, they differ according to their genre characteristics. Therefore, in practice, clarifying terms such as lyric epic, epic doston, and dramatic doston are used. In literary studies, there are also cases when all doston (poemas) are classified as lyric-epic genres, but judging from the above, this is not entirely correct...”. Indeed, on the basis of the condition that “reality is expressed through the attitude of the lyrical hero,” it is possible to perceive the differentiation rooted in the genre’s structural organization. Thus, it becomes clear that the genre-compositional structure of doston may also be distinguished by the author’s point of view, by the manner of revealing reality, as well as by the weight, purpose, and ideological-conceptual growth and transformation within the system of images. Like her contemporary writers and poets, the poetess Zulfiya carried out tremendous work in the creation of lyrical doston. It is precisely this aspect that acquires real significance in relation to each author’s worldview and the structure through which the issue is manifested.

PHILOSOPHICAL AND AESTHETIC SEARCHES IN ZULFIYA’S WORK

It should not be forgotten that in modern Uzbek poetry, epic time and epic scale emerged as the fruitful outcome of each writer’s artistic and stylistic explorations. It is appropriate to acknowledge that, within the traditions of classical lyric poetry, the spiritual and educational significance of the doston was inherited from folklore traditions. The art of epic composition also occupies a distinctive place in the poetics of the new era, and its formal-stylistic as well as ideological-

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educational organization is measured by the scope of individual style. Whereas the doston was once understood as a genre work of considerable length, rich in plot and composition, today it can be understood that such views have become entirely outdated, and that point of view, figurative means of expression, and the creator's manner of delimiting the scale of the problem have acquired particular importance. As the legitimate successor of the epic tradition, the genre has grown out of the epos; whether it is perceived in a modernist, ornate artistic, or postmodernist mode, it remains praiseworthy as the product of the warmth of a single human soul.

ANALYSIS OF THE EPIC POEM "MUSHOIRA"

In a literary work, the author's lyrical persona also enters into a dialogue with the self on the basis of external and internal experiences. Especially in the process of composing an epic poem, the feelings, emotions, and impressions acquired surge and overflow like a volcano, becoming a means of carrying a person toward extraordinary and distinctive realms and destinations; the reader, in turn, sets out in search of that very essence. In doing so, the reader encounters the beauty within the poetess's inner world. When this contradiction is expressed sincerely and humbly, it leads one toward a deeper understanding of that criterion. This principle is vividly manifested in Zulfiya's epics. Whenever an important idea is to be expressed, the problems of the world and of humankind assume decisive importance around it. It should not be forgotten that Zulfiya created from precisely this standpoint. The mode of seeing the world as it is and of discovering it in its entirety together with its sorrows and hardships prepared the ground for the emergence of distinct concepts in Zulfiya's творчество. She engages in long and attentive conversations with her characters. Around these conversations, the reader senses the turbulent waves surging within her heart, and this leads not only to delight and inspiration, but also to an understanding of the truth of life. This cannot be evaluated by any other standard. Zulfiya lived her entire life within

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literature. In her writings, one can clearly perceive the instinct to penetrate even into the remotest corners of life and to live with faith in the nation and its bright future. Her epics vividly reveal the extraordinarily moving life of a sincere, open-hearted, smiling human being. The gradual development of standards, concepts, and measures organizes this very principle:

*Evening descends upon the beautiful earth,
The day takes its rest,
The lively mushoira goes on,
My friend, come, you too!
Here, a distant friend becomes near,
Here is the festival of art and mastery.
Debates of rhyme, word, and line grow intense,*

Here hearts themselves enter the circle.

It is evident that, inspired by the Conference of Friendship of Peoples held in India, the poetess Zulfia created the epic poem “Mushoira” in 1958. In this work, the lyrical hero of the poetess is her own self. She advances a motif of invitation addressed to people, artists, poets, and writers who have come from various continents, homelands, and nations. At the same time, within the essence of this invitation are reflected the colorful moments of life, people’s hopes and dreams, and the peaceful days that followed the Second World War. The slight opportunity granted after Stalin’s death for each person to aspire to freedom and to express their own word independently naturally stirred creative people as well. Yet the wounds of ideology and oppression had not fully healed, and the composition of this work reflects the desire for friendly relations among the different nations and ethnic groups living together within the territory of the former Soviet Union. In the preface to the poem, in the appeal, “Evening descends upon the beautiful earth // The day takes its rest, // The lively mushoira goes on,

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// My friend, come, you too!”, we can see that all lovers of poetry and literature arrive with a distinctive inner emotional response under the motif of invitation and calling. In particular, against the background of life’s bitter blows, feelings that lead a human being toward spiritual maturity, inner turmoil, and emotional experiences, we can grasp the poem’s distinctive conceptual mode of depiction. The fact that the world changes from moment to moment is clearly visible in the relations of mutual trust and respect among people. Expressed on the basis of powerful excitement and dramatic reproach, the poem begins to affect any person like a beacon leading them out of despair toward light.

In conclusion, Zulfiya’s epic poems contributed to the expansion of the lyrical-epic scale in Uzbek literature. The poetess succeeded in establishing a distinctive bridge between traditional epic writing and modern poetic composition. The philosophical and aesthetic concepts in her works are valuable because they are directed toward illuminating the deepest layers of the human psyche and toward the artistic comprehension of the problems of life and humanity.

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