

# Artistic Imagery Techniques Used in Hayratiy's Poetry

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**Abstract:** This brief research paper provides information on the artistic imagery techniques used in the poetry of the poet Hayratiy, including alliteration, antithesis, antonyms, synonyms, repetitions, similes, apostrophe, anaphora, and metaphors.

**Keywords:** Ghazal, rubai, muhammas, musaddas, fard, masnavi, couplet, verse, style, tone, repetition, simile, transformation, symbol, poetic artistry, harmony.

## Introduction

First, we will briefly touch upon the life and creative works of the poet. Umrzoq Hayratiy, from his adolescence until the end of his life, was continuously engaged in writing poetry. As a prominent figure in the creative community of Namangan, he made a notable contribution to the literature of the national awakening period. About sixty years ago, the senior researchers of the Alisher Navoi Literature Museum, Rahmat Majidiy, Muhammadjon Hakimov, and Fathulla G'anikho'jayev, on their scientific and creative visits to Namangan, succeeded in discovering several previously unknown poems by Hayratiy. In 1969, Ahmadjon Madaminov, a researcher at the G'afur G'ulom Literature Museum in Kokand and a candidate of philological sciences, acquired Hayratiy's Bayoz (a collection of poems) [Poet Hayrat To'raqo'rg'oniy. Mash'al newspaper. 1972. № 108]. Another manuscript of the Bayoz, copied in 1910, contains Hayrat's poems on folios 1-218, alongside works by Lutfiy, Jami, Navoi, Fuzuli, Bedil, Mashrab, Muqimi, Furqat, Nodim, and Khilvatiy. Another Bayoz from 1895 also includes his poems. A collection titled Echoes of the Centuries, published in 1982, contains a selection of his ghazals, muhammas, and rubais [Halilbekov A. Literary Flower Garden of Namangan. Namangan. 2007. pp. 142-143]. Additionally, some one-page samples of his poetry appeared in issues of the Guliston and Labor and Life journals from the 1970s. In our region's newspapers Namangan Haqiqati and Mash'al, several brief articles about Hayratiy have been published, with additional inclusions of his ghazals, masnavis, muhammas, rubais, and fards. Classic literature enthusiast Sodiq Sayhun's personal archive also preserves typewritten copies of the poet's works, transcribed from various manuscripts over the years. In our research, we aimed to study each of these, analyzing them from a linguistic perspective, as much as our resources allowed.

## METHOD AND METHODOLOGY

Our research into the linguopoetic and linguocultural characteristics of the literary and artistic heritage of Umrzoq Xolboy ogli Hayratiy, a poet representing the period of national awakening, is directly related to the principles mentioned above. Each writer's skill in crafting literary art is demonstrated by their ability to utilize the richness of language. This, in turn, signifies the inherent unity between literary studies and linguistics. "...a writer investigates various human characters, uncovering substantial truths that contribute to societal progress," stated Uzbekistan Hero Ozod Sharafiddinov. "However, all of these are realized in literature through language" [Sharafiddinov O. Literature Begins with Language, Uzbekistan Literature and Art, September 5, 1986, №33].

Thus, the creator's world of thought is vividly expressed through language, in their ability and skill in using words. Only when language transforms into the magical tool of literary art can it profoundly impact the human mind and soul. From this perspective, literary works, as objects of linguistic analysis, always hold significant value.

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## RESEARCH RESULTS

Our insightful scholars have categorized literary texts into seven types. “However,” writes Ma’rufjon Yo’ldoshev, “it is rare to find a literary text formed on the basis of just one of these types. Due to the complex structure of literary works in terms of both composition and content, it is common to find all types of text content or only certain aspects of one type” [Yo’ldoshev M. *Linguopoetics of Literary Texts*. – Tashkent: Fan, 2008, p. 104].

The poetic writings of Hayratiy, which we analyzed, are entirely literary texts. Each line and verse is constructed of linguopoetic and linguocultural expressive words; from a linguistic perspective, all his poems qualify as literary written speech. Therefore, it is easily understood that his literary speech is substantial and impactful, as it incorporates various distinct literary styles. In his poetry, the emotional and stirring words appear precisely where they should, and even repeated words serve to deepen the meaning and enrich the reader's perception. Despite being free from excessive embellishment, his literary depictions blend life's truths with fittingly chosen words to evoke imaginative visions.

“In poetry, artistic imagery techniques are typically used effectively, bringing expressiveness to the forefront. Harmonious, captivating units are frequently employed, creating a sense of internal harmony in the depicted reality. Poetry possesses numerous capabilities: it stirs emotions, brings tears, evokes laughter, leads the reader into the world of imagination, provokes reflection, shapes aesthetic thought, and teaches a deeper, alternative perspective on events” [Yo’ldoshev M. *Linguopoetics of Literary Texts*. – Tashkent: Fan, 2008, p. 88].

### Discussion

The poet has strived to use the artistic devices of language effectively. We have identified the following key techniques:

By repeating the same consonant sounds at the beginning of words in several lines, he creates alliterations.

In his ghazals, murabbas, mukhammas, musaddas, masnavis, rubais, and fards, he employs antithesis by juxtaposing words with opposite meanings, using the art of contrast.

In couplets, he enhances the impact of his imagery by placing synonym words with the same meaning in different forms, either separately or consecutively.

He strengthens meaning and tone by purposefully repeating certain words, phrases, or syntactic structures within lines or couplets.

Based on the similarity between two objects or events, he creates elaborate similes to highlight the characteristics or essence of one through the other, rendering them more vivid and precise.

He employs apostrophe by addressing inanimate objects as if they were alive.

By repeating words and phrases at the beginning of poetic lines or couplets, he intensifies the text's meaning through anaphora.

He creates metaphors by transferring the name of one object to another based on similarities in form, characteristics, or actions.

We will examine these literary devices in detail in the third section of this article.

These techniques provided Hayratiy, who stood among Uzbek poets of the late 19th and early 20th centuries, with inspiration and a vibrant passion for composing refined ghazals, murabbas, mukhammas, musaddas, masnavis, and rubais. Indeed, he is regarded as one of the “sahibi devon” poets, whose works were included alongside those of Lutfi, Navoi, Mashrab, Muqimi, Furqat, and Nodim in various poetry anthologies. Unfortunately, his literary and artistic legacy has not yet been adequately studied or researched. Recognizing this, we have directed serious attention to “Hayrat studies” and deemed it appropriate to analyze his poetry from a linguopoetic and linguocultural perspective.



## References

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