

Моя профессиональная
карьера



ISSN

INTERNATIONAL
STANDARD
SERIAL
NUMBER

ISSN
2782-4365

Проверить
номер:



Научно-образовательный электронный журнал

ОБРАЗОВАНИЕ И НАУКА В XXI ВЕКЕ

Выпуск №60-2 (том 1)
(март, 2025)



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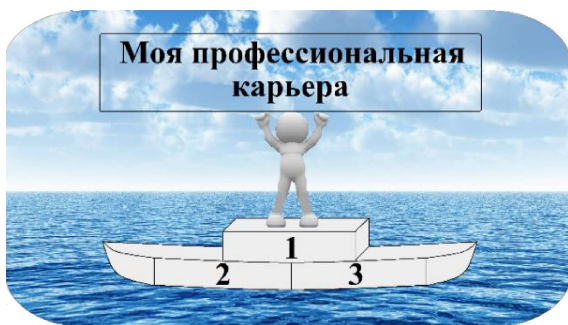


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Международный научно-образовательный
электронный журнал
«ОБРАЗОВАНИЕ И НАУКА В XXI ВЕКЕ»

ISSN 2782-4365

УДК 37

ББК 94

**Международный научно-образовательный электронный журнал
«ОБРАЗОВАНИЕ И НАУКА В XXI ВЕКЕ». Выпуск №60-2 (том 1) (март,
2025). Дата выхода в свет: 17.03.2025.**

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Quvvatova Mohira Hikmatillayevna MAKTABGACHA YOSHDAGI BOLALARNING BILISH JARAYONLARINI RIVOJLANTIRISHNING AHAMIYATI	295
Karimov Elyor Musayevich EKOLOGIK MUAMMOLAR VA ATROF MUHITNI MUHOFAZA QILISH USULLARI	298
Jonibekov Shuhrat Baxtiyorovich HUSHDAN KETISH, KOLLAPS VA SHOKDA BIRINCHI YORDAM KO'RSATISH. YURAK-O'PKA REANIMATSIYASI	303
Quvvatova Mohira Hikmatillayevna TARBIYACHILARDA KASBIY MAHORATINI RIVOJLANTIRISHDA AXBOROT TEXNOLOGIYALARIDAN FOYDALANISHNING TARKIBIY QISMLARI	313
Мирзахматова Сайера Сайдахматовна ПРИНЦИПЫ АНАЛИЗА РЕЧЕВЫХ НАРУШЕНИЙ	316
Овезова Махрибан Мухаммедовна, Гундогдыева Огулширин Гуванджовна ДЕЛОВАЯ ИГРА КАК АКТИВНЫЙ МЕТОД ОБУЧЕНИЯ В ОБРАЗОВАТЕЛЬНОМ ПРОЦЕССЕ С ИСПОЛЬЗОВАНИЕМ ИНФОРМАЦИОННО-КОММУНИКАЦИОННЫХ ТЕХНОЛОГИЙ	322
Rozyyeva Altyn MAGTYMGULY'S ARTISTIC FEATURES OF LANGUAGE	329
Uzbekova Sadoqat Primovna "BOBURNOMA"DA SAMARQAND TAVSIFI	334
Bekchanova Ulbolsin Xamid qizi, Nazarova Sabina Ulug'bek qizi, Axmetov Nodirbek Oybek o'g'li NEW UZBEKISTAN: DEVELOPMENT AND RENEWAL	340
Бердиева А. РАЗВИТИЕ STEM-ОБРАЗОВАНИЯ И ЕГО РОЛЬ В ФОРМИРОВАНИИ УСТОЙЧИВОЙ ЭКОНОМИКИ БУДУЩЕГО	345
Кулиев Эзиз, Сеитов Сулейман, Сапаров Бяшим, Союнов Гурбанмухаммет ТРАНСФОРМИРУЮЩЕЕ ВЛИЯНИЕ АНАЛИТИКИ БОЛЬШИХ ДАННЫХ В РАЗЛИЧНЫХ ОТРАСЛЯХ: ВОЗМОЖНОСТИ И ВЫЗОВЫ	350
Бердыева Э.Б. РУССКИЙ ЯЗЫК В ЦИФРОВУЮ ЭПОХУ	359
Султанова Гулалек, Оразгылыджов Мекан ОРГАНИЗАЦИЯ РАБОТЫ КАФЕ С ИСПОЛЬЗОВАНИЕМ ПОЛУФАБРИКАТОВ, ПРЕДНАЗНАЧЕННЫХ ДЛЯ ДЕТЕЙ (НА ПРИМЕРЕ ДЕТСКОГО КАФЕ НА 88 МЕСТ)	364

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Название публикации: «MAGTYMGULY’S ARTISTIC FEATURES OF LANGUAGE»

Abstract

Magtymguly Pyragy, an 18th-century Turkmen poet, played a pivotal role in shaping Turkmen literature through his artistic use of language. His poetry combines folk lyric forms with classical influences, emphasizing rhythm, accessibility, and the elevation of the Turkmen vernacular as a literary language. This article explores Magtymguly’s poetic style, examining his use of imagery, metaphor, allusion, and other literary devices that contribute to the richness of his work. The analysis highlights how his language choices enhance the thematic depth of his poetry, covering topics such as patriotism, spirituality, and moral guidance. By contextualizing Magtymguly’s style within his era and comparing it to other poets, the article underscores his lasting cultural and literary significance. His artistic synthesis of folk traditions and classical elements continues to resonate, making him a foundational figure in Turkmen literature.

Keywords: Magtymguly Pyragy, Turkmen poetry, poetic language, literary devices, imagery, metaphor, patriotism, Sufi poetry, Turkmen vernacular, cultural identity

Magtymguly Pyragy (c. 1724–1807) is celebrated as an iconic 18th-century Turkmen poet whose works laid the foundation for Turkmen written literature. Renowned as a Sufi thinker and spiritual teacher, Magtymguly is often revered as the “father of Turkmen literature” and a nationally treasured cultural figure. His poetry, composed in the Turkmen language, is distinguished by its rich artistic language and profound thematic depth. This article examines the poetic style, literary devices, and linguistic features of Magtymguly’s verse, analyzing how his use of language contributes to the artistic depth and cultural significance of his work. Key elements such as imagery, metaphor, rhythm, and themes are explored in detail. The discussion also situates

Magtymguly's stylistic approach in the context of his contemporaries and the broader literary milieu of his time. Through a structured analysis, we illuminate the unique features of Magtymguly's poetic language and their enduring impact on Turkmen culture and literature.

Magtymguly's poetry exemplifies a blend of traditional folk forms with classical influences, resulting in a distinctive poetic form and linguistic style. Unlike some earlier Turkmen poets, such as his father Döwletmämmet Azady and the poet Andalib, who adhered to classical Persianate poetic structures, Magtymguly embraced the folk lyric forms of his people. He frequently employed a strophic form of quatrains known as *qoshuk*, a form common in Turkmen folk songs, which made his poems syllabic and easily adaptable to music. Many of his verses were essentially folk songs; this musical, song-like quality endowed his poetry with a natural rhythm and accessibility. The musicality of his rhymes and the consonance of his syllables create euphony – each stanza flows with harmonious sound, making his poetry both intellectually engaging and aesthetically pleasing.

Writing in the Turkmen vernacular was another hallmark of Magtymguly's artistic language. In an era when literary expression in Central Asia often used Persian or Chagatai Turkic, Magtymguly's choice to write chiefly in Turkmen was revolutionary. He was among the first to elevate Turkmen as a literary language, incorporating local linguistic features even when drawing on classical forms. This linguistic innovation not only made his poetry more relatable to his fellow Turkmen but also helped forge a distinct literary identity. His works are written in the language of the Turkmen public of his time, showcasing a unique skill in the artistic use of the living Turkmen vocabulary. While he did compose ghazals (odes) – a form inherited from Arabic-Persian poetry – even these bore the influence of folklore, Sufi wisdom, and patriotic fervor.

Magtymguly's clear, plain language allowed his ideas to be readily grasped by ordinary people. At the same time, the eloquence and precision of his Turkmen diction gave his verses a timeless literary artistry that continues to be admired. By choosing the Turkmen language and folk-based forms, Magtymguly's poetic style played a crucial

role in solidifying a Turkmen national literary language, underscoring the cultural significance of his linguistic choices. A defining feature of Magtymguly's poetry is its vivid imagery and rich use of literary devices, which together create a layered and evocative poetic world. His verses abound in metaphors and similes, drawing comparisons that imbue abstract ideas with concrete sensory force. Among lexical stylistic devices in his poems, metaphor and simile are the most frequent. Nature imagery is especially prominent: Magtymguly's poetry is rich in symbolism and metaphor, drawing heavily from nature to convey abstract spiritual ideas. Common natural symbols in his work include the rose, the nightingale, the garden, and the moon – images long used in Persianate poetry – which he adapts to carry layers of spiritual and philosophical significance.

Magtymguly's diction is also adorned with epithets, hyperbole, and metonymy, all contributing to the expressive power of his lines. He was adept at using hyperbole for emphasis, stretching imagination to underscore emotions or moral points. Likewise, epithetic phrases (descriptive tags for characters or concepts) add color and depth to his descriptions. These literary devices are never mere ornamentation; rather, they emphasize the effect of the verses upon readers and underline key ideas in the poetry. Through careful choice of words and figures of speech, Magtymguly achieves a compelling poetic lexicon that engages and delights the reader while conveying profound meanings.

Another significant device in Magtymguly's artistic arsenal is allusion. His poems frequently contain indirect references to well-known stories, historical figures, and religious or mythological motifs. Magtymguly often used allusions referring to historical and legendary figures by mentioning their stories or attributes in his verses. For example, he alludes to the Quranic-Biblical story of Yusuf (Joseph) and Zuleikha through a Turkmen proverb: "It is better to be poor in your native land than to be king in Egypt," invoking Joseph's rise to power in a foreign land as a caution against forsaking one's homeland. In other poems, he references Qarun (Croesus/Korah), famed for his immense wealth and arrogance, to illustrate the fleeting nature of worldly

riches and pride. These allusions, drawn from Islamic lore and local tradition, serve to enrich the poetry's meaning, adding depth to the ostensibly simple lines.

The thematic range of Magtymguly's poetry is remarkably broad, and his use of language is closely tied to the exploration of these themes. He wrote on subjects spanning from personal loss and love to philosophical reflection and social critique. A core theme that runs through his oeuvre is patriotism and the unity of his people. Living at a time of tribal divisions and foreign domination, Magtymguly famously called for Turkmen solidarity and nationhood. His verses are replete with metaphors of shared feasts and military valor and other communal imagery, making explicit appeals to unite the Turkmen tribes and forge a common identity.

Alongside patriotism, Magtymguly's poetry deals extensively with moral and spiritual themes that carry universal significance. He is often termed a poet-philosopher for the intellectual and ethical substance of his verse. Many poems impart moral lessons or Sufi philosophical insights, reflecting Magtymguly's spiritual background. His language in these cases is simple yet profound, often echoing the style of proverbs or folk sayings. By using the familiar idioms of everyday life, he ensures that the ethical teachings in his poetry are readily understood and internalized by his audience.

Magtymguly Pyragy's poetry exemplifies the potent interplay between language and artistic expression. Through his masterful use of poetic form, imagery, and diction, Magtymguly created works of enduring beauty and influence. His preference for Turkmen folk forms and the vernacular tongue gave his poetry a rhythmic vitality and clarity that resonated with ordinary people, while his skillful incorporation of classical influences and literary devices enriched his verses with symbolic depth and elegance. His works continue to be cherished in Turkmenistan and beyond, not only as literary masterpieces but also as a cultural treasury reflecting the soul and identity of the Turkmen people. Through his unique stylistic synthesis, Magtymguly Pyragy has secured his place as one of the great poets of the Turkic world, demonstrating how deeply the artistry of language can shape literature's role in society and history.

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