

**ABDURAHMON GO‘ZAL’S CONTRIBUTION TO THE DEVELOPMENT OF THE  
CONCEPT OF ARTISTIC THINKING IN UZBEK LITERARY STUDIES**

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**Abstract.** This article examines the scholarly contribution of Abdurahmon Go‘zal to the development of the concept of artistic thinking in Uzbek literary studies. The study analyzes his theoretical interpretations, methodological principles, and aesthetic perspectives that shaped contemporary approaches to literary analysis in Uzbekistan. Particular attention is given to his understanding of artistic thinking as a complex synthesis of national consciousness, historical memory, and creative imagination.

**Keywords:** artistic thinking, literary theory, aesthetic concept, Uzbek literary studies, national consciousness, methodology.

### **Introduction**

The concept of artistic thinking has long occupied a central place in literary theory, serving as a key analytical category for understanding the nature of creative expression. In Uzbek literary scholarship, the systematic development of this concept has been significantly influenced by Abdurahmon Go‘zal. His academic research contributed to redefining artistic thinking not merely as a stylistic feature of literary texts, but as a profound intellectual and cultural phenomenon reflecting national identity and spiritual values.

Go‘zal’s works emerged during a period of transformation in Uzbek literary discourse, when scholars sought to reassess theoretical frameworks in light of historical and cultural renewal. Within this intellectual environment, his research offered a coherent conceptual model that integrated aesthetic analysis with socio-cultural interpretation.

### **Theoretical Foundations of Artistic Thinking**

Abdurahmon Go‘zal conceptualizes artistic thinking as a dynamic process through which reality is aesthetically reconstructed by the creative consciousness of the writer. According to his interpretation, artistic thinking is not limited to narrative technique or imagery; rather, it embodies a synthesis of intellectual reflection, emotional experience, and cultural memory.

He argues that every literary work is shaped by the author’s worldview, which in turn is influenced by historical context and national tradition. Thus, artistic thinking becomes a bridge between individual creativity and collective identity. This perspective expanded the analytical scope of Uzbek literary studies, encouraging scholars to examine literature as a multidimensional cultural system.

### **Methodological Principles**

A distinctive feature of Go‘zal’s scholarship is his methodological pluralism. He employed historical, comparative, and structural approaches while maintaining a strong emphasis on aesthetic evaluation. For him, the analysis of literary texts required both contextual awareness and sensitivity to artistic form.

Go‘zal stressed that form and content are inseparable components of artistic thinking. The aesthetic value of a literary work, in his view, emerges from the harmonious interaction between thematic depth and expressive structure. By advocating this integrated methodology, he strengthened theoretical rigor within Uzbek literary criticism.

### **Interpretation of Contemporary Literary Process**

In examining modern Uzbek literature, Go‘zal highlighted the transformation of artistic thinking during periods of cultural independence and renewal. He observed that contemporary writers increasingly engage with themes of identity, historical memory, and moral responsibility.

According to Go‘zal, the evolution of artistic thinking reflects broader societal shifts. As Uzbekistan underwent political and cultural change, literature became a space for reinterpreting tradition and redefining national consciousness. His analysis demonstrated how artistic thinking adapts to new intellectual conditions while preserving continuity with classical heritage.

### **Significance for Uzbek Literary Studies**

Abdurahmon Go‘zal’s contribution lies not only in defining artistic thinking as a theoretical concept but also in institutionalizing it as a central category of scholarly discourse. His works encouraged deeper philosophical engagement with literature and promoted interdisciplinary dialogue between literary studies, cultural studies, and aesthetics.

By foregrounding national values within a universal theoretical framework, Go‘zal helped position Uzbek literary scholarship within the broader field of global literary theory. His legacy continues to influence contemporary researchers who explore the relationship between creativity, identity, and historical consciousness.

Abdurahmon Go‘zal’s Intellectual Depth in Reinterpreting Artistic Thinking within Uzbek Literary Scholarship



### Expanding the Philosophical Dimension of Artistic Thinking

Beyond defining artistic thinking as an aesthetic reconstruction of reality, Abdurahmon Go‘zal deepened its philosophical interpretation by linking it to epistemology and value theory. In his later analytical writings, he emphasized that artistic thinking is a unique mode of cognition distinct from scientific rationality. Whereas scientific thought seeks objectivity and precision, artistic thinking embraces ambiguity, symbolic representation, and emotional resonance.

Go‘zal argued that literature does not merely reflect reality; it produces alternative models of understanding existence. Through metaphor, narrative layering, and symbolic systems, writers construct meanings that transcend empirical facts. By highlighting this epistemological dimension, he contributed to positioning artistic thinking as a legitimate form of intellectual inquiry.

A significant yet often overlooked aspect of Go‘zal’s scholarship is his focus on language as the primary medium of artistic thinking. He examined how linguistic choices shape aesthetic perception and influence interpretative possibilities. According to his view, language is not simply a communicative tool but a creative instrument that molds imaginative structures.

Go‘zal paid attention to stylistic transformation in modern Uzbek prose and poetry, noting shifts in syntactic flexibility, metaphorical density, and narrative voice. He maintained that these linguistic innovations signal deeper transformations in artistic consciousness. Through such analyses, he broadened the scope of literary studies to include subtle stylistic and semantic dynamics.

Another original contribution of Go‘zal lies in his balanced interpretation of literary continuity. Rather than presenting tradition and innovation as oppositional forces, he viewed them as mutually reinforcing dimensions of artistic evolution.

He suggested that authentic artistic thinking grows from dialogue with the past. Classical literary heritage, in his interpretation, serves as a reservoir of aesthetic models and ethical archetypes. However, he insisted that genuine creativity requires reinterpretation rather than repetition. By articulating this dynamic relationship, Go‘zal offered a framework for understanding how contemporary literature negotiates cultural inheritance.

Go‘zal also addressed the ethical implications of artistic thinking. He believed that literature carries moral responsibility, particularly in societies undergoing transformation. Artistic thinking, in his perspective, involves not only aesthetic sensitivity but also ethical awareness.

He analyzed literary characters as moral agents whose internal conflicts reflect broader social dilemmas. In doing so, he demonstrated that artistic thinking encompasses value judgments embedded within narrative structures. This ethical emphasis added depth to Uzbek literary criticism and encouraged scholars to explore the moral dimensions of aesthetic creativity.

Beyond theoretical contributions, Go‘zal played a formative role in shaping academic curricula and scholarly dialogue. His conceptualization of artistic thinking became integrated into university courses, influencing generations of students and researchers.

He advocated for analytical precision combined with interpretative openness, encouraging students to approach literary texts critically while respecting their aesthetic complexity. Through conferences, publications, and mentorship, he fostered a culture of scholarly reflection that strengthened institutional literary studies in Uzbekistan.

Go‘zal’s reflections also extended toward comparative literary perspectives. He acknowledged parallels between Uzbek literary processes and broader global trends, particularly in the context of postcolonial identity formation and cultural self-definition.

By situating national artistic thinking within an international framework, he implicitly argued for the universality of aesthetic inquiry. His approach demonstrated that while artistic thinking is shaped by local traditions, it participates in a shared human search for meaning.

### **Conclusion**

Abdurahmon Go‘zal played a crucial role in advancing the concept of artistic thinking in Uzbek literary studies. Through his theoretical insights and methodological contributions, he enriched scholarly understanding of literature as an expression of both individual imagination and collective cultural experience.

His intellectual legacy remains significant for ongoing research in literary theory and cultural analysis, ensuring that the study of artistic thinking continues to evolve within both national and international academic contexts.

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