



## SPACE OF THE WOMEN'S WORLD IN THE POETRY OF ZULFIA

Victoria Gudzina

Senior Lecturer at the Department of Russian Language and Literature  
Bukhara State University, Bukhara, Uzbekistan

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<b>Received:</b> 28 <sup>th</sup> February 2021 <b>Accepted:</b> 7 <sup>th</sup> March 2021 <b>Published:</b> 30 <sup>th</sup> March 2021	This article examines the female vision of the world reflected in the work of Zulfiya, an outstanding Uzbek poetess of the 20th century. The work makes an attempt to present Zulfiya as a lyric poet who created new images of young women that are absent in the works of classical poets.
<b>Keywords:</b> Uzbek literature, galaxy, women poetesses, women's world, space.	

### INTRODUCTION.

Zulfiya Isroilova occupied a huge niche in the creativity of the Uzbek people. The lyric-epic works of Zulfiya are thematically and artistically high; they are unique pearls that have replenished the treasury of Uzbek literature.

Zulfiya Isroilova is a famous Uzbek poetess, a true daughter of her people, who has dedicated her work to her native land and people. This year she would have turned 106 years old. However, we must not forget that poets are not born. At the beginning of the 20th century, a whole galaxy of women poetesses appeared in the poetic space. Many of them have established themselves as serious poets, but the work of Zulfiya Isroilova has passed the test of time and the picky attitude of critics. Through her long creative life, Zulfiya has shown that a real poet is obliged to constantly hone the artist's skill and pass the created images through the poet's caring heart. Probably, it is for this reason that interest in her work continues not only among the older generation, brought up on the best examples of Uzbek classics, but also that, especially gratifying, among the young modern reader.

### MAIN PART.

Zulfiya's poetic heritage is extensive, as great and small, falling under the "microscope" of her analysis, acquires global parameters and scale. "Leaflets of Life" (1932), "Temirov" (1936), "Poems", "Girls' Song" (1939), "They called him Farhod" (1943), "In the days of Hijran" (1944), "Hulkar" (1947). ), "I sing the morning" (1950), "Conversation with friends" (1935), "Aydin Sabirova" (1935), "People close to my heart" (1958), "My flowers" (1959), "Selected works" (1959). ), "The Light of Life" (1961), "Poems" (1963), "Houses" (1965), "Houses" (second edition, 1969), "Tulip" (1970), "Sunny Pen" (1971), " Visol "(1972)," Works "(in 2 volumes, 1973), "I sing the dawn" (1951), "Semur" (1951), "Good morning, people of the world" (1952), "Lyrics" (1958), "Poems" (1961), " Poems "(1961)," Live rain "(1965)," Heart on the way "(1966)," Suzane "(1966)," Poems "(1966)," Gift of the valleys "(1966)," Waterfall "(1967 ), "My Spring" (1967), "Selected Poems" (1967), "Poem of the Road and Fire" (1972).

The famous poet Mirtemir spoke about her work in the following way: "The poetry of Zulfiya-khanum is peculiar - she can be creative in all types of poetry and in all rhythms. Political lyrics, love songs, tribune and free verses are all equally accessible to her pen, everything gives an impression, everything sounds loudly "[3, p.8].

The formation of the poetic system of Zulfiya was also greatly influenced by the immortal works of the great Uzbek poet and thinker Alisher Navoi. However, continuing his poetic traditions, she creatively used the forms of classical literature, creating new images of young women, true to their love and fighting for their dreams, which are not in the works of classical poets.

Zulfiya appears before the reader as a singer of a woman's heart, since the lyrical heroine in her poems is positioned as a strong personality with noble human qualities, with an optimistic outlook on life and content with her own happiness. So, in the poem "Not baloga etding mubtalo" Zulfiya describes the emotional experiences of the lyrical heroine, who is going through unbearable suffering.

As Samarkand researcher G.Kh. Umurova correctly notes: "Each poem by Zulfiya is a special story. A person who has read the poems of the poetess recognizes those gentle strings of the heart that contributed to Zulfiya's creation of each work. Lines filled with feelings, depicting bright days full of love and joy, moments of parting, sorrow and sadness, confess about her fate and life "[5, p.43].

In the first collections of Zulfiya, the perception of the world is nourished by two main principles - the harmony of the natural world and the understanding of internal crises. The idea of the realities of the poet's life was formed by philosophical theses about improving people's lives. These ideas were directed against the "conformism" of the Symbolists. The discussion with symbolism sharpened the axiological significance of real existence for the followers of Zulfiya. The accessibility category became the starting point of their philosophy. They believed that the objective thing is not an anomaly of the Universe, but the living matter of human habitation, a living sphere of concrete

content. This understanding of the existence of the individual means an objective involvement in everyday life. For the same reason, Zulfiya's position in life revolves around the principle of "revitalizing" and "resurrecting" the environment:

I think:

Each fluttering corolla  
A living blood vessel [1].

As a result, the world of things is humanized in her poetry. For this reason, in most of Zulfiya's works, one way or another there is a human appearance, which can tell a lot about the personality of the poetess. Her main source of great love for the world is a subjective sense of belonging to everything in the Universe. The lyrical heroine feels closely connected with the material world. It covers everything - from "song in hand" to the mood of love, from lovers to "The moon and stars". The lyrical heroine also demonstrates her ability to bring everything into harmony:

I want - with a dream, a brave friend,  
At the top I will meet the blue  
And you see, a dream is like a white swan:  
With her I will cross all the seas [1].

In the lyrics of Zulfiya, along with the images glorifying the beauty of contemporaries, the image of natural landscapes stands out. This is morning, sun, light, moon and so on. The image of "dawn" appeared in the first poems of Zulfiya and was imprinted throughout her career.

Dawn has become an important symbol used to show freedom and the beginning of a new era. Poems of the poetess "Muxabbat tongi kulganda" ("When love laughs in the morning"), "Mechanic Kumri" ("Mechanic Kumri"), "Sening matoving" ("Your praise"), "Tun" ("Night"), "Kayet zhivosi" ("The Light of Life"), "Ikki Ortok" ("Two Friends"), "Dalada Bir Kun" ("One Day in the Field"), "Dÿstimga" ("To My Friend"), "Yonida Fountain" ("At the Fountain"), "Tingla bul-bul" ("Listen to the nightingale"), "Kulda" ("On the lake"), "Tong kÿshiki" ("Dawn song"), "Usha kuyosh parchasi edi" ("It was a piece of the sun"), "Yuragimga yain kishilar" ("People close to my heart"), "Kazlarda yulduz", ("Star in the eyes"), "Kamalak" ("Rainbow") introduce a number of images: sun, light, radiance, moon, dawn. In one of them, morning is an image representing freedom, happiness, innovation, while in others it is used to convey faith in victory, to glorify the future.

The poem "Muqabbat tongi kulganda" ("When love laughs in the morning") convincingly depicts the image of young people, shows the true love of happy and free people. In this poem, the image of the moon serves as a torch of hearts, illuminating the native land, bringing new meaning to the love theme. I must say that the images of morning, light, sun and moon in Zulfiya's lyrics developed and grew from poem to poem. They always accompany the lyrical hero, conveying the main idea and performing aesthetic and stylistic functions. So, the poem "Hayot jilosi" ("The Light of Life") expresses feelings of love for a new life, for the protagonist the night seems longer than a year, he cannot sleep. Various thoughts cause disturbing sensations in his head, but the shining of the garland on the wall calmed the lyrical hero and instilled in his soul wonderful impulses. The acceptance of real objects as a separate value created a new perspective on emotion in her poetry. Such a close connection with the surrounding reality is not accidental: the poetess, by her own admission, was greatly influenced by the personality of her father, who was a blacksmith. The process of turning a piece of iron into an object caused a thrill in the girl since childhood: "All the time I enjoyed this activity of the" companion of the fire ". In my life there was no longer such a strong person as my father. I would not be surprised if iron was spreading lightning in my father's hands. His hands were able to transform a piece of iron into the desired shape, into what a person needs. ... the ability to penetrate the human soul is no more difficult than processing iron, because the heart needs to burn like lightning "[4, p.16].

The Russian writer V. Lugovskoy in the preface to the book of the poetess "Loyalty" writes the following: "Zulfiya's poems occupy a very special place in the military poetry of Uzbekistan. First of all, nature plays a huge sometimes dominant role in them, namely the nature of Uzbekistan - sometimes powerful, sometimes gentle, but all in flowers, in bird chirping, in the great joy of existence. This nature, like an affectionate mother, like a beloved, is inextricably linked with the whole life of the lyric heroes of Zulfiya's poems. Closeness to nature, closeness to the land of the homeland - this is what runs like a red thread in the poems of the gifted poetess "[2, p. 3].

The poem "Mushoira" deserves special attention, where, based on the eastern traditions of the competition of poets, Zulfiya calls on young minds to unite people through poetry, to influence the best sides of the human soul in order to bring good and light into the world. Her lyrical hero acts as a herald, inviting everyone to take part in a poetry competition. Zulfiya sees the destiny of poets in illuminating the secret corners of the human heart with the light of poetry.

Zulfiya's works such as "They Called Him Farhad", "Susane", "Vuadil Stars", "My Child", "Duma", "Weeping Willow", "The Boat of Life", "I sing to you, life" and many others about women happiness is for us the measure and moral guide in the search for the meaning of life.

Zulfiya's unsurpassed talent was appreciated and awarded with state and international awards of the highest level. But the most valuable award, according to Zulfiya, was the honorary title of People's Poetess of Uzbekistan. For a cycle of poems about India, Zulfiya was awarded the prestigious Jawaharlal Nehru International Prize, which was presented to her by Indira Gandhi.

For an active civic position aimed at unification, peace and friendship of peoples, the poetess was awarded the international prize "Lotus", awarded the Order of Bulgaria "Cyril and Methodius I degree". Zulfiya's translation activities are not only a symbol of friendship between peoples, but also a dialogue of national cultures and literatures.

And in Uzbekistan, on the initiative of the President, in 2004, the State Prize named after Zulfiya was specially established, which is awarded annually to the most gifted and talented girls of 14-25 years old for success in the field of literature, art, science and culture. It is symbolic that the prize is usually presented on the eve of International Women's Day on 8 March.

If the fate of a person is not separated from the fate of the Motherland, then his talent, literary heritage is imprinted in golden letters in the country's chronicle. Unconditionally, the life and poetic feat of Zulfiya can be attributed to the spiritual part of the history of the republic.

### CONCLUSION.

Thus, we came to the conclusion that Zulfiya's work covers all topics that concern modern women. The space of her artistic world amazes the reader not only with its poetic horizons, but also with its special lyrical warmth and deeply felt attitude to all the images that she creates.

The thematic space of her poetry expands from the borders of Uzbekistan to any corner of the world, where women are worried about the same age-old problems and aspirations. Having devoted her entire creative life to serving the ideals of humanism, Zulfiya left us a legacy of the wonderful world of her poetry, captivating with its sincerity, female wisdom and unity with the fate of her beloved Motherland.

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