
Literary – Aesthetic Thinking in Poetics

Umurova Guzal Khotamovna

Professor, doctor of philological sciences of Samarkand State Institute of Foreign Languages

Annotation: The article provides information about the work of the poetess Zulfiya. The literary and aesthetic views of the poetess are compared with her poetry. Zulfiya's literary and aesthetic views are theoretically based on the views of literary scholars.

Keywords: lyrics, artistic world, lyrical hero, feeling, criticism, talent, inspiration, aesthetic taste.

Zulfiya's first book, "Pages of Life," published in 1932, consisted of 19 poems and was only 26 pages long. But all these poems were filled with the mood of youth, honest work, and always looking to the future with hope. The warm reception of her first steps in the world of poetry from teachers and poetry lovers was a great encouragement for the young poetess. However, Zulfiya was not stunned by the praise, she was not embarrassed. In general, from her youth, the poetess was accustomed to demanding, if necessary, a critical approach to her work.

From the point of view of structural literature, a text is a separate and comprehensive concept, unlike a book. All scientific, artistic, journalistic, and personal correspondence written by the author during his lifetime is considered a single text. Based on this, in our study, we also tried to approach Zulfiya's work similarly.

"A person who writes 20–30 poems and publishes them in newspapers and magazines will not become a poet," says Zulfiya in her biography. - It's hard to understand this at a young age. I also wrote a lot and did not notice that certain literary allusions were repeated in my poems. Therefore, I called my first collection "Leaves of Life" at risk¹.

The success of the first book prompted the young poet to work further. He felt with all his heart that to find a way to the hearts of people and the hearts of readers, he still needed to learn many of the secrets of art.

The famous Russian poet Marina Tsvetaeva wrote: "Poetry is the art of expression in the fewest words." The Bashkir poet Musa Gali in one of his poems called Poetry Purity, strength and Courage.

Zulfiya commented on the words of her pen pals about poetry and said: "Truly, where there is no courage, poetry is not noticed, and where there is no strength, there is no poetry. "These qualities of poetry are closely related, interrelated, and require each other," he says. He sees the eternal appeal of poetry in these three things - purity, strength, and courage."².

According to Zulfiya, the lyrics require great sincerity and hard work from the poet. In the creation of every poetic work, the participation of the heart is extremely active; it - the heart of the poet - gives blood and soul to every cell of the work. At the same time, this heart needs to be able to express the dreams and aspirations, the pain and suffering of many people and

¹ Зулфия. Асарлар. 3-жилд. Камалак. – Тошкент: Ғафур Ғулум номидаги Адабиёт ва санъат нашриёти, 1986. – Б. 125-126.

² Зулфия. Адабий ўйлар. – Тошкент: «Фан», 1985. – Б. 4.

be able to connect with them. Only then will a poem, created in the depths of life's feelings, created by deep thoughts and sincere feelings, take a place in the reader's heart, provide him with spiritual and aesthetic food, and become a source of inspiration for him. Literary critic Ibrahim Gafurov, studying Zulfiya's work from new scientific positions, approaches the factors that shaped the poetess's talent using new scientific terms such as "innate mental structure" and "innate idea."³

The place of his birth, and the environment in which he grew up influence not only the fate of the poet but also his work. They help to intimately master and transform existence, giving integrity to imagination and thinking. "Words are guided by inspiration, feelings by pleasure, thoughts by pain," writes Ibrahim Hakkul⁴. Speaking about Zulfiya's work, it would not be a mistake to say that the words, feelings, and thoughts in her poems were controlled by pain.

Тақдир, тақдир дедим, яшадим узоқ,

Тақдир пешонага ёзуқ дейишди.

Бошимни деворга урдиму бироқ,

Мен синдим қонимдан ғиштлари пишди⁵. Meaning (I accepted my fate and lived happily. I accepted my fate, but they didn't agree with me)

According to the teachings of rationalism and super-rationalism, the four elements based on nature - water, grass, air, soil - are the hormones of the imagination of a real creator. These elements have their dynamic movement in the mind and set in motion many images. Based on this, we can say that in the first period of Zulfiya's work the concepts of "grass", "fire", and "light" develop, in the second period of his work "emigration and separation", "loyalty and fidelity". "and in the last period of his work the concepts of "freedom" and "independence" stand out as the driving force.

Zulfiya admits that in addition to the activity of the heart, melody, and musicality play an important role in the lyrics. Music was an analog of a lyrical work created in any era and poetry of any people. For example, musicality is one of the important factors of lyrics. "I'm talking about this because," the poetess writes, "that when reading most poems on modern topics, you don't hear the melody, the music of the poem, you don't feel the rhythm of the poet." your own heart, but without it, this poem does not touch you. As a result, there is a danger that the poet will lose contact with the reader. The deep meaning in poetry is closely related to unique melody and musicality. This connection is the heart and soul of poetry"⁶.

According to Zulfiya's firm conviction, "The poet's heart is great: it collects pain and joy drop by drop." This feeling, pain, idea begins to grow, sensations, thoughts are filled with excitement. A poem is born when the heart "explodes", when it screams "with my whole body in knots", and if you don't tell me today, I will die! The poet, who has always appreciated the difficulty of evoking the pleasure of touching the essence of thoughts and feelings, broken down into a poem that "needs to go from heart to heart," says that "every time she takes a pen in her hand, she worries and struggles, as if he were writing his first poem" "I always end up in this situation," he says.⁷

³Гафуров И. Зулфия сиймоси // Шарқ юлдузи, 2015, №1. – Б. 114-120.

⁴ Жамол Камол. Аср билан видолашув. Сайланма. I – том (Сўзбоши И.Ҳаққул). – Тошкент: "Янги аср авлоди", 2018. – Б. 11.

⁵ Зулфия. Хотирам синиқлари. Сайланма. Нашрга тайёрловчилар: Хулқар Олимжонова,

Омон Олимжонов. - Тошкент: – Shaqq нашриёти, 2015. Б.264.

⁶ Зулфия. Адабий ўйлар. (Тўпловчи Н.Каримов). – Тошкент: "Фан", 1985. – Б. 25.

⁷ Зулфия. Асарлар. 3-жилд. Камалак. – Тошкент: Гафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1986.

– Б. 172.

Indeed, “Zulfiya’s poetry is a whole world. When you open its doors and enter, you will be embraced by a carpet of flowers, open spaces where the winds of sadness cannot penetrate, and a wonderful world bathed in light. It will make your dreams come true, your heart will be calm and your heart will be rested”⁸.

It is worth noting that each poem by Zulfiya is its own story. A person who reads the poetess’s poems will understand each work the tender strings of Zulfiya’s soul that prompted her to create the work. What the life of the poetess was like is evidenced by the lines of the poetess’s life, which she wrote down on paper, adding emotions to the bright, love-filled, joyful days, and sad, sorrowful, farewell moments that she encountered throughout her life.

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⁸ Қаранг: Хотам Умр, Азмиддин Носир. Шеърят маликаси. – Самарқанд: “Зарафшон”, 1996. – Б. 35.