

POETICS OF FARIDA AFRUZ'S POETRY

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Abstract

This article analyzes the genre and stylistic features of the work of Farida Afroz, one of the prominent representatives of modern Uzbek poetry. In the poetess's poetry, the priority of short lyrical genres, minimalist expression, poetic silence, and the system of symbolic images are scientifically and theoretically illuminated. In the process of analysis, scientific sources on the theory of modern Uzbek poetry are relied upon.

Keywords: Farida Afroz, modern poetry, genre, style, minimalism, poetic silence, symbol.

ENTRANCE

In modern Uzbek poetry, the problem of genre and style is one of the urgent directions of literary studies. As Q. Yo'ldoshev noted: "In contemporary poetry, the condensation of form and the densification of meaning are becoming the leading aesthetic trend" [1, 45]. This situation is also clearly manifested in the poetry of Farida Afroz, which requires her work to be considered as a separate object of research from a genre-methodological point of view. Farida Aruz, as a multifaceted creator, writes not only in poetry, but also in prose and literary translation, making a significant contribution to modern Uzbek literature. There are many poems in the poetess's work that emanate traditionalism and national color, as well as original genre and stylistic poems related to modern literature. Also, the poet's philosophical lines occupy a worthy place in the hearts of poetry lovers. Another important aspect of Farida Afroz's poetry is that the more compact the poetic form, the broader the meaning. This is especially evident in genres such as "tasbeh" and "fiqra," which were created by the poetess as innovations in Uzbek literature.

LITERATURE ANALYSIS

Feride Afroz's poetry is characterized, first of all, by short lyrical forms - triads, lyrical miniatures. Literary scholar U. Tursunov evaluates the genre as a "historical form of artistic thought" [3, 22]. From this point of view, the triads and fiqras of Farida Afroz are an updated genre form that meets the requirements of modern spiritual thinking.

Q. Yo'ldoshev expresses the following opinion about the poetics of short poetry: "A short poem is measured not by volume, but by meaning and thought" [1,63]. It is this principle that prevails in the work of Farida Afroz, and in a small volume, a deep philosophical content is expressed.

If you don't give - you can't take,

If you don't lose - you won't find. (Fikr 26) [7, 193]

One of the main stylistic features of Farida Afroz's poetry is minimalism. N. Karimov defines style as "the author's way of understanding and expressing the world" [2, 17]. In the poet's work, there is a rejection of excessive imagery and artistic ornamentation, giving meaning through brevity. This style is associated with the aesthetics of poetic silence. As O. Safarov noted: "A symbol is a meaning that is not directly expressed, but felt" [4, 41]. In the poems of Farida Afroz, silence and gesture encourage the reader to think actively, to independently perceive the meaning.

Farida Afroz's unique mastery of words is the art of maintaining silence while speaking. This quality of the creator is similar to the behavior of a wise Uzbek grandmother in her advice to her granddaughter, who chooses the word "ayab," the word "soft," brings out the end of the sentence, and "draw the conclusion yourself." We can witness this phenomenon in the following fiqh.

O human, you are a genius.

But whatever You have created,

He is not as perfect as you. (Fitrah 16) [7,191]

A creative person who laughs at humanity's discoveries and inventions in every field that they are always capable of and cannot be, and the claim "this is me!" behind it, never says "hey, human being who has drunk raw milk, there is the Almighty who made you capable of creating these things, He is perfect and He created you the most perfect" in any part of the line, he can give this conclusion in half. The same can be seen in the following lines:

Even animals have intelligence,

only he is ashamed to boast. (Figure 24) [, p. 192]

In Feride Afroz's lyrics, images of nature - night, wind, shadow, silence - are interpreted as a symbolic expression of the inner world of man. According to B. Saidov, "The lyrical image primarily expresses the state of mind" [5,29]. In the poet's work, the image reflects not external reality, but internal experiences. The expression of the female psyche is conveyed not through overt emotions, but through inner drama and symbolic imagery. This aspect is the basis for evaluating the poetry of Farida Afroz as a unique example of modern women's lyrics [6].

RESULTS

In the poet's poems, Eastern thinking, the Uzbek spirit, and modern global philosophy do not contradict each other, but rather harmonize. Farida Afroz's poetry creates a calm, yet strong, concise, yet profound, feminine, yet universal human poetic space. It is no coincidence that his style is evaluated as a vivid example of the minimalist-philosophical direction in modern Uzbek poetry.

Farida Afroz, as a true child of the Uzbek people, a true beloved of this land, sings loudly in her poems about the homeland, motherland; the national language, which is the greatest spiritual heritage of our ancestors, through the words of our grandfathers and grandmothers who lit the torch of enlightenment for the whole world through their religious and secular knowledge:

When I say "My mother tongue!"

Maturidi, Zamakhshari,

Ibn Sina used ointment

The cure for the pain rises.

When I say "My mother tongue!" proudly,

Half the world will speak.

The series is like an earthquake

Sohibqiron raises his head.

While the poetess proudly remembers the great ancestors of the country, she describes the people of evil, ignorance, and depravity as part of this nation, armed with metaphors:

"My mother tongue!" I say, oh Lord,

Words burn like fire,

He hanged Mashrab

The heedless rope will raise its head.

It is not difficult to understand that "ignorance" is actually applied not to the rope, but specifically to those who led Mashrab to the gallows.

CONSIDERATION

This poem is an example of philosophical lyricism in modern Uzbek poetry.

In the work, there is no epic plot or dramatic dialogue, but the author's subjective reflections on reality, inner experiences, and mental anguish are expressed in a lyrical form.

World

Without you,

Half-dead infant,

Stirred,

He panted helplessly.

Poor heart,

One clod - heart,

Breath is heavy, breath is difficult.

In the poem, the conflict between the world and man is revealed through philosophical generalizations. Generally, the work belongs to the contemplative lyric type, in which the author strives not for an emotional assessment of the world, but for its philosophical perception. Repetitions in the form "Dunyo/Sensiz" define the main ideological center of lyricism and serve as a semantic core in the poem. Stylistically, the poem is built on symbolic-metaphorical thinking. Images such as "half-dead child," "a piece of heart," "old elm," "rust swallows" are not concrete objects, but symbols expressing the spiritual and moral state of the inner spiritual being of the lyrical hero. Syntactic parallelism and lexical repetition are actively used in the poem. In particular, the lines "Breath is heavy/Breath is difficult" express in a strong poetic tone the complexity and difficulty of the life process based on semantic parallelism. Repetitive structures, while ensuring internal rhythm and musicality in the work, strengthen the motif of suffering.

CONCLUSION

In conclusion, Feride Afroz's poetry occupies an important place in the development of modern Uzbek poetry in terms of genre and style. The genre specificity of Farida Afroz's work is determined by her reliance on the lyrical-philosophical direction, the development of the genres of triplets and free verse, and the expansion of genre boundaries. The poetess interprets the genre not as a goal, but as a means of expressing poetic thought. In his work, references to short genres, a minimalist style, poetic silence, and a system of symbolic images are manifested as leading aesthetic principles. These features allow us to evaluate the poet's poetry as an example of new poetic thinking.

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