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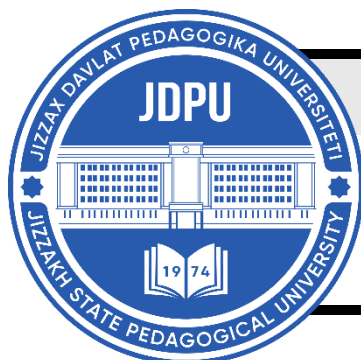
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THE POETRY OF THE POET AND THE CURRENT LITERARY PROCESS

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ABOUT ARTICLE

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Abstract: In this article, Zulfiya is one of the first poets who used the image of "loyalty and loyalty" as a motive in Uzbek women's poetry. scientific considerations were made about the time he entered, the labor of the "emigration" that ended in the sweet and sweet moments of his work, the flood of tears, and the longing for his beloved began to flow as a poem in the veins of his entire body.

INTRODUCTION

It is known that the literal life path of mankind has been and continues to be filled with various trials, sufferings, and hardships. After the expulsion of Adam and Eve from Paradise, how many sufferings did they suffer on earth for their one sin,9 you say? And fate is the forehead of a person. It is a gift from Allah, who has opened the eyes of mankind, who works in any field. The poetry of the 20th century became a viable poetry due to such pains, sufferings, sorrows and losses. Existence is measured by the level of pain, suffering, and the movement towards perfection. It wouldn't be a mistake to say that the tradition started by Cholpon at the turn of the century has gradually turned into an entity that manifests its melodious and conceptual style. It should be noted that any stamp of the era is bound to give its echo at the point of meeting with the feelings of the creator. Such an authority did not bypass the fate and core of the work of the People's Poet of Uzbekistan Zulfiya!

Zulfia is considered one of the poets who literally felt the high feelings of Uzbek loyar girls and women, and reflected in her works the plaintive and uncomplaining motherly laments. The time he entered, the hardships of "emigration" that came to an end in the sweet

and sweet moments of his creativity, the flood of tears, and the longing for his beloved began to flow as poetry in the blood vessels of his whole body. This flame of fate taught him to take a firmer step, not to fall, not to cry, not to cry, to be patient. It should be called literally - spiritual heroism!

It is true that the pains of the former system and systematic exterminations in the 30s and 40s of the 20th century passed through the backyard of every artist. It would be more correct to call it the period of "cleansing". By what criteria can the real children of our nation be dragged to death by shooting them in the forehead with the unacceptable labels of "enemy of the people" and "traitor to the people"? Zulfiya, who saw every drop of this fate with her own eyes, was growing up as a poetess. It's no secret that Hamid Olimjon, the "singer of happiness and joy", was destined to die, that this meeting and pure love didn't last long, and that the untimely death of his spouse forced him to suffer exile!

MATERIALS AND METHODS

If you take a closer look at the creative laboratory, you will come across the following comments: "You know, Hamid Olimjon married his beloved daughter - Zulfia, at the age of 26 (July 23, 1935). On this pretext, the poet's mother, Komila, moves to Tashkent. On January 19, 1937, the first child Hulkar was born. This year, the 100th anniversary of A. Pushkin's death will be commemorated, and the decade of Uzbek art will be held in Moscow. As a result, "He who lived without deeds is a stranger!" you believe the truth. You believe that without a firmly held profession, without a worldview, without high ideals, all this activity will not come to light. Nevertheless, in September 1937, Hamid Olimjon was expelled from the Union of Writers and the Institute of Language and Literature as a "tail" of nationalist poets. Test days for the poet begin" (Naim Karimov. "Hamid Olimjon", T., "Yosh gvardiya" publishing house, 1979, p. 123). In fact, this fate befell the young family, Zulfiya's grief crushed her heart and soul as a worry, which will motivate her to mature as a true artist. The same fate exists in the creative laboratory. Because Zulfiya lost her love and support early, and she was burdened by the worries of the present life, which made the poet grow up spiritually and emotionally.

Zulfia is one of the first poets who introduced the motif of "loyalty and loyalty" in the 20th century Uzbek female poetry. In particular, we understand that his acquaintance with Hamid Olimjon, his studies at school, learning the technique of poetry, the secrets of writing, all of these were somehow expressed in his fate.

Zulfiya expresses the following thoughts about her fate and life path: "There were many very happy days and difficult days in my life. however, even in the most difficult moments, as I put my pains and sorrows into poetry, the victorious power of love for life never left me.

My personal life is a part of public life. I see the expression of citizenship in the same way." In fact, a person's spiritual development is often related to his family, society, and the environment in which he operates. As a result of this, Zulfiya's successive life difficulties reveal the real picture of the era. It is a fact that the flame of suffering that landed on the fate of the poetess, "one flower out of ten flowers has not yet opened", made half of her heart worse than half. It is no exaggeration to say that these spiritual shocks were a great impetus to the growth of courage.

During the time when Zulfiya and his generation lived, "black clouds" floated in the sky of our homeland among the peoples of the former union, who were going through a very precarious situation. Living in the midst of life's hardships and sufferings was not easy for Zulfia and other strong-willed people like her. It turns out that the history of each written poem is the fruit of a world of pain and suffering. At the same time, it is true that specific shifts, deliberately "organized" to test human willpower, can "cripple" the spirit of any creator.

As the poetess Zulfia herself said: "They wanted to celebrate my fiftieth birthday. As not all fruit ripens quickly, my creativity was in crisis, I didn't write poetry for almost two years, magazine public affairs... I took a leave of absence and went to one of the distant creative homes. I lived for a few days - the pain of poetry boiled, I threw away many papers, but I could not write anything... I wanted to go to the Ferghana Valley. I went, I'm in Vodil. I roam the fields, feed on nature, talk to people. In front of my eyes is a beautiful, perfect world from poetry! You see, happiness started coming to the lines in three days." Indeed, no scholar can deny that Zulfia's creative energy was spent in the heart of separation and suffering. The extremely responsible period of raising young children without a father cannot be easy for an artist. In fact, if you take a close look at the autobiography of any artist, you can see that he has withstood the blows of various life tests. As a part of this process, Zulfia was also "tortured" in the trials of historical and social life.

In general, Zulfiya is considered one of the poets who endured the pains of the times and spoke according to her ability. The essence of the issue becomes clearer when we look at the literary life of the 40s of the 20th century. Because the world community on the brink of the First World War, the execution and repression of national intellectuals on the one hand, and the fact that the true original human being of the autocratic regime cannot be recognized to an unprecedented degree, was sealed as the only aesthetic choice that fiction literature was able to show in its bosom. So, the only way any social environment could screen an artist and interfere with his personal life choices was considered as a part of the most important politics of that time. This is a clear proof of our opinion that Zulfiya and his direction of will were seriously sifted in this belief.

As you deeply analyze the laws of artistic creation, its secrets, beauty, and charm will be revealed. The aesthetic perception of the poetess Zulfia is so lively and deep, it is made up of objects that cannot live without one or the other, that in order to feel its warmth, it is necessary to get closer to the world of the poetess's heart. Because in the nature of the lyrical text there is an aesthetic choice of experience. In a certain sense, this choice is related to how sincere, truthful, effective, and melodious the observation of life is. If we look at the poems of the poetess as a single system of the world, a whole artistic being, then we can witness that she vividly imagines the whole being, not a phenomenon that is used every time.

The famous psychoanalyst Sigmund Freud emphasizes that the disease in the human body can be cured through poetry. The spiritual flight of the poem is also determined by the tenacity and endurance of the human will. Mental endurance is able to overcome any pain and suffering. Endless flights of thought conquer the spatial spaces, it is reached by the vision of the goal. Let's say, if the poetess Zulfia had not written poems with an optimistic mood, we would have described such descriptions through the theory of European scientists. He is inspired by the power he calls upon for support. It does not go against the will of the Creator at every moment. Only in his "poetic works" does he manage to depict the scene of separation, emigration, which he likes in his heart, as if it were the verdict of fate. On the basis of figurative thinking, the experiences of the soul become more real. Such views are also observed in the interpretation of psychologist Otto Rank: "The artist calms our evil instincts, which are enemies of our cultural life, and diverts them to the path of goodness." He saves us from internal oppression and makes us happy." In fact, the main purpose of art is to teach humanity about goodness and celebrate evil. In the lyrics, the "salvific meaning" that cleanses the heart of the reader is embodied. The fear of migration is a red thread in the poetry of the poetess Zulfiya's lyrics about love. If we look at it as a mirror, we can see the salvific meanings. The concept of Visol does not acquire a mere household meaning, but is rounded off with divine feelings. This proportion, according to Freud's interpretation, is called the true aesthetic pleasure derived from art.

RESULTS AND DISCUSSIONS

As mentioned above, the lyrical experience is based on the image of the landscape. "Every landscape means a state of mind" (Goethe). From this Purmana narration, the art of enlivening the faith and placing the spiritual world in the natural being is understood through the landscape. By the way, it is not difficult to expect the color of the poetic world based on the existing concept. Poet Zulfiya also achieves perception with sensitive senses by observing and evaluating the mild climate of nature, freshness of winter, spring and summer.

Because in order to observe nature with the eyes of the soul, to be able to assign original meaning to it, the level of artistic thinking, talent, and potential of the creator must fly in very high curtains. It can be observed that the poet was able to place universal values in such intimate experiences. So, human relationships, people's exchange of ideas, living conditions, dreams, dreams, past, and even the past are related to nature. Without it, life is colorless and meaningless. Lyric also penetrates the heart with these aspects. In the poet's eyes, man is a part of the miracle of nature. Especially, the freshness of the spring has acquired its own significance in that it brought aesthetic values to the stage of subtle observation:

I was suffocated at home, I went out the door,
The evening mist settled on the ground.
As if staring into my eyes,
A star shone like you.

As long as you and as bright as you,
When it reaches its peak, it also fades.
One consolation: from the sky of my love
You burn without extinguishing, my beautiful companion!

Saffron feelings close to "the heart of a lover" actually confirm the purity and innocence of the poet's love. At the moment when his feelings are suppressed, the night is burdened with stars - it seems to give happiness to the lyrical hero. He compares "a star staring straight into his eyes" to his love. This mood gives him joy and comfort. It seems that the will of man finds solace in natural phenomena and spatial objects to soften the eternal separation. The lyrical hero is again in conversation with him. The line "As long as you and as bright as you" contains a logical hint about how colorful human desires are, that hope is not completely lost. Human desires are embodied in it. In "Bir Yupanch: the sky of my love" it is said that only you can be a comfort to my pain, in which your indelible memory and imagination will sympathize with me for a lifetime. Unbridled observations of the hero's thoughts are developed in the poem called "Yudduz". All the best human qualities are brought to the center of a warm and sincere expression in the lyrical experience. Such a description is considered a phenomenon at the heart of poetess Zulfia's lyrics. It is possible to discover the poetic world of the image of "loyalty and loyalty" on the basis of unexpected contradictory and non-contradictory terms. In particular, real reality is evident in every poem. Abstract concepts, untraveled paths, unrealized feelings, unforgiven destinies, unexpected moments

are alien to the poet's lyrics. No matter what happens, it is a vital task to perceive the mood that one has lived and felt, the image of the mental landscape.

It is known that "separation could not bend Zulfiya. A strong mind, a sense of duty arose in him. He instilled in his heart the desire to live, create and serve for Hamid Olimjon. It was a great covenant. The decision of a strong woman, an artist, a mother, a covenant. It was not easy to shoulder the impossible duty of someone who was living and working with a great future. For this, there should be great talent, enthusiasm, courage and will." In fact, the creative and life views of the poet are put forward in these interpretations. As the scientist rightly pointed out, in his feelings, sophistication and beauty, happiness and happiness remained in the shadow of sadness and emigration, but strength to live, asking God for comfort, was reflected in the "pleading" way. In the aesthetics of Zulfiya, a strong Uzbek woman, whose loyalty is the symbol of eternal loyalty, the scholarly spirit: simplicity and innocence, sincerity and happiness, enthusiasm and liveliness, beauty and sophistication, happiness and joy are "drawn" with a high skill and a painter's eye. is happening.

Usually, a creative portrait can be expressed not only by words and phrases, but also by four lines of poetic text. Poet Shukrullo wrote a four-line poem dedicated to Zulfiya. In these lines, Zulfia's character edges and tenacity were described:

I know everything. I didn't see it though

A hero like you in poetry.

I wish everyone had a heart like you

The pain of people is the pain of friends.

In this wonderful poetic piece, the facets of the poetess's soul, all the talents of her life and creative path, the qualities of being able to shoulder "people's pain", making someone's problem easy, exemplary scenes of a true artist are filled with the spirit of satisfaction. "There is only good left of man in the world, help to fill someone's lack as much as you can, glorify man. Poet Zulfiya also expressed the wise thoughts of "hurry to help him if he gets into trouble" in her creative visions.

The fate of a true artist has never been easy. Only those "burning and bright" souls who have turned the problems of the time into their destiny will be blessed with creativity. The complex and conflicting moments of the fate of Zulfia, the poetess who was appreciated and honored as the symbol of "loyalty and fidelity" who developed the human heart, especially the female psyche with delicate feelings, always make us think. If we look at the history of literature of the 20th century, like a number of artists, the poetess Zulfia also experienced difficult tests of life and creativity. It would not be an exaggeration to say that the tenacious and strong-willed woman embodied the kindness, human qualities, good

deeds, and patience of an Uzbek woman. The fact that he grew up in the family of a simple blacksmith and entered the world of creativity became a source of happiness and happiness. But who knows in advance that there are life tests and trials? We can't even imagine what kind of mood the poetess, who lived together with the sensitive poet, remarkably figure Hamid Olimjon for only nine years, was left with the most delicate feelings and will of her soul when she suddenly lost her life partner. The honored path, the hardships of creativity, and the trials of life became the main theme of poetess Zulfiya's lyrics, and "emigration and separation" became the motive. The active participant and hero of this process was the poet herself...

CONCLUSION

The conclusion is that even the most sacred feelings of human nature (love, compassion) are destined to become broken and atrophied when the will cannot withstand it. That's why most artists don't complain about their fate, they overcome the hardships that have fallen on them with creativity. Zulfia is one of the poets who overcame these difficulties. In each poem of the poetess, the concepts of longing and sandsash, loyalty and faithfulness are brought to the stage in a unique poetic way. In this way, they managed to draw the pains and joys of their fate with beautiful artistic and pictorial means without hiding it from the intelligent student.

It should be noted separately that in the poetess's lyrics, "spring" is appreciated as a divine blessing that imparts joy and freshness. The arrival of spring, the realization of a dream in Zulfia's life, is the moment of hijran retreat even for a moment. Poems such as "Spring came, asked you", "When apricot blossoms", "Without you" are the products of this mood. "Ill feelings are transformed into beauty with the help of poetry" (R. Rahmat). The poetess Zulfiya also turned the feelings that caused her heart into a poem. It gradually became fate. The artist does not teach the mind to the reader by writing a poem. Personal-intimate experiences become poetry through perception, imagination, intuition and spiritual need. The poetess Zulfiya did not realize how full of separation and misfortunes her fate was, but still those feelings in her heart tried to transfer them to poetry because of the disturbance of emotional perception.

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