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**FEELING AND EMOTIONAL EXPERIENCES IN  
POETRY**

**(On the examples of Zulfiya's poems)**

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**Abstract:** This article discusses the feelings and emotional experiences of the poetess Zulfiya's poetry and the poetic style which has been put into practice through these experiences, the poet's reaction to the reality is analyzed.

**Key Words:** poetic language, poetic thinking, lyric experience, emotion, lyric character, figurative expression, artistic skill, worldview, concept.

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Zulfiya's poetry, poetic school traditions created by her, plays an important role in the development of Uzbek poetry. Many poets have passed in the history of our literature, but only in the twentieth century, these names were mentioned by poets like Navoi and Bobur, Ogahi and Mashrab, Muqimiy and Furkat. This kind of attention and respect for female poetesses has led many women to enter the world of literature since the 1930s. Unfortunately, in the collections of that period, most of the female poetesses published their first poems disappeared for a variety of reasons. But after them, a number

of poetesses who came to a new life brought to our national poetry complex life and dreams of Uzbek women. The impression of the emotions and experiences in poetry became an important factor in Uzbek poetry.

Zulfiya had been impressed by the tradition, initiated by her teachers, their peers, their disciples, and had found her way, subject-matters, style, and vocabulary. Her poems, the names of whom are known as Chulpan and Oybek, GafurGulam and Hamid Olimjon, Mirtimir, and Uyghun, are solemn and sincere, and their unique singing loudly suggests that

light poets are on the way to our literature.

Symbolism in the works of many poets who created those times was dominant, and there were contradictory reactions to the positivist acceptance of life in the world. Symbolists who simply did not want to describe the world of experience described it as a fraudulent reality, which can only be understood by art, governed by some supreme law. They were pursuing the concept beyond the comprehension; they lowered the importance of self-perfection. As a result, the restoration of the lost balance has been obscured by the need to repatriate the uniqueness of the unique world. As in the stream of akmeism in the Russian literature, Zulfiya's comrades' relationship to existence has become more distinctive than symbolism. If the romantic aspect of the transitional phenomenon of transcendent (the notion of non-knowing by any experiment in idealist philosophy) from real-time objective phenomena, realists would approach the real world as independent values. Zulfiya went straight to the path of poets who rely on this program and did not want to live under the influence of the past as a representative of her time. Zulfiya completely changed the aesthetic mindset. The new philosophical-aesthetic cross-section ensured the development of the poetic world.

Based on the results of the research on the poet's creativity, we

set the task of determining the poetry of Zulfiya and forms of her poetry (based on the general indications). Solving this task involves an evolutionary approach to poetry creativity (as in the half-century AD, Zulfiya's world of refinement and writing was updated). This, in its turn, puts the issue of turning Zulfiya into creative work.

**For each of Zulfiya's creatures, there are three distinct features that are specific to a particular point of view: the generality of the poetic instruments, which concretizes one or another of these ideas and motives:**

1st period - 1930-1940. ("Life Sheets", "Poems", "Girls' Song" collections);

2nd period - 1941-1970. ("Parting day", "Hulkar", "I sing the morning", "My heart", "My flowers", "My eyes");

3rd stage - 1971-1995. ("Appointment", "Years, Years", "Sundays with Dawn").

Artistic understanding of reality in every poet is within the framework of a specific model of worldview. In its turn, this worldview identifies the main poetical-aesthetic directions such as its author's position, the type of lyric hero, system of leitmotifs, the status of the word, imaginative expression and compositional and methodological uniqueness. Zulfiya's creation features several models of vision and understanding of the world. We divide them into a) phenomenological, b) mythopoetic, c) cult urological models, and we note that each of

them has become more common in the first, second, and third periods.

At the same time, Zulfiya's creativity creates common ideological and logical relationships that unite the poetry lyrical system. Here are some of the central ideas in the poetry as the collection and preservation of the signs of ontological significance of the realm and the resulting existence (from the emotional expression of heart's life to the global values of civilization).

We integrate Zulfiya's artistic thought into the world of attitude that is different in periods of its creation. Zulfiya's lyric poetry is highly structured. Each poetry collection is a copy of a heartwarming composition of a particular period that we try to keep in mind when analyzing it.

The years when Zulfiya started writing poems were years of change for Uzbek poetry. Until that time, all Uzbek poetry was created in is rhythm. But it was impossible for large-scale changes in society, especially modern ideas. During such changes, our poets, like Hamza, Fitrat, Chulpan, were the first to apply for their finger. G.Gulom, H.Olimzhon, Uyghun, and others, continued this "form revolution", learned from the experience of world masters and Russian literature.

Zulfiya understood that her knowledge of poetry was inadequate; she started learning classical literature and understanding the mysterious laws of artistic thought. Besides studying the rich heritage of Uzbek literature, she read Russian

poets' poems by Lermontov, Nekrasov, Pushkin, Fet, and Tyutchev for the first time in Russian. More importantly, she saw the important thing for the poet. **Then the poet considers classic poetry as a source of inspiration and addresses the genius poets ("Pushkin") as anonymous:**

Here, too, when I am alone,  
The language or the hits, the  
language, the joy, the chatter,  
Navoi or I will catch you...

In the first collections of poetess Zulfiya, the perception of the world nourishes from two basic principles - the harmoniousness of the natural world and the delusions of internal crises. The idea of the poet's realities was shaped by the philosophical theses on improving the lives of people. These ideas were directed against the "conformity" of the symbolists.

Discussion with symbolism has aggravated the axiological significance of real existence for the descendants of Zulfiya poets. The category of "availability" has become the starting point of their philosophy. They believe that all things and events, regardless of their place in the world, are their existence and survival. Likewise, the objective thing is not the abnormality of the universe, but the vivid matter of the human habitation, the living sphere of concrete content.

Such an understanding of the existence of an individual means objective involvement in the subject of humanity. For the same reason, Zulfiya's life-style attitude revolves

around the principle of "enlivening" and "resurrection" of the environment. As a result, in his poetry, from natural phenomena, the simple thing is that the world of things is humanized. In general, the thing is of two kinds: self-esteem, and not only of its importance but also of the inner life of a person.

For this reason, most of Zulfiya's works have been slipping into human exquisite that can tell a lot about personality. The poet about transparency and love in the world often speaks in his poetry as openly and almost programmable, and this is considered to be the dominant factor of the poetic world. Her main source of so much love for the world is the subjective feeling of being "involved" with all that is in the universe:

Now, with a hearty look,  
The young man looked up.  
The evening light is full of light,  
The morning came as a laugh.  
Here's a song, a bridge,

**Two young hearts with happiness...**

When the moon sang the star,  
It is a Fairy Tale about morning love (1936).

It is evident that the poet's lyrical hero feels as if he is closely related to the material world. She embraces everything from a "song in the hands" to a loving mood, from the lovers to "the moon to the stars." **In her poem, the lyrical hero also demonstrates her ability to get everything in harmony:**

The moon rose from behind,  
The coast kissed the shore.

The miraculous flower,  
The moon covered the water.  
A stream or breeze took  
Sleep in my eye?  
I remembered my pretty darling  
The wave of love is agitated in a soul (1943).

Accepting real assets as a separate value has created a new look of emotion in poetry. Zulfiya had to be more commentary on the superiority of the world. It is well known that the first books of the poet mainly speak of love. In his literary criticism, Zulfiya said, "It is a precious thing, not a topic of its own, but with a delicate insistence on these subjects." It is interesting that these topics are not self-explanatory, but the distinct pronunciation of the pronunciation is reflected from a special pitch. The theme motives that have emerged as a profoundly thought-out process have a special place in poetry style. It's not about the subject (for example, love is a very ancient subject), but it's in a new way. Thus, the heart is experiencing the basis of imaginary thoughts. It is as if the artist calmed our evil instincts, which were hostile to our cultural life, and turned them into the path of good. He will deliver us from inner cruelty and will make us happy. Indeed, the main purpose of art is to teach humanity good things, to celebrate evil. The lyricist finds the "salvation meaning" that he finds in his heart. In Zulfiya's poetry, the flame passes through a red thread. If we look at it as a mirror, we can grasp the meaning of salvation. The concept of appointment is not

merely the content of the living, but rather, it is complemented by divine feelings. The concept of three loves in Zulfiya's creation has begun the psycho-poetic renovation of the 20th-century Uzbek lyric.

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