

THE FEATURES OF THE IDIOSTYLE OF ZULFIA

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Abstract:

Introduction. *This article examines the poetic heritage of the outstanding Uzbek poetess Zulfiya, who is the brightest figure in Uzbek poetry. The 30-90s of the XX century, when Zulfiya made her debut and became famous for her poems, was a time of intense search in the artistic life of Uzbekistan. Description of the specifics of the individual style of the Uzbek poetess of the XX century Zulfiya is an urgent task of modern literary criticism. It should also be recognized that Zulfiya's connections with the previous tradition are insufficiently studied in revealing the inner world of the lyric heroine.*

Research methods. *The research methodology is based on an integrated approach that includes various methods: biographical, historical-literary, relative-comparative, structural-semantic.*

Results and discussions. *In the works of the poetess, one can trace an appeal to classical literature. The article examines through the prism of poetic traditions the similarity and difference between the lyric works of the two brightest representatives of the female poetry of Uzbekistan, Nodira and Zulfiya. The similarity lies in the fact that both Nodira and Zulfiya caroled about love and devotion, dreams and the inner world of women of their time. Nodira's progressiveness was that she sang not only the beauty of a woman, but also admired her mind, human qualities and dignity. The lyrical heroine of Nodira appears before the reader as a lonely and sad woman, faithful to the memory of a loved one. While the heroine of Zulfiya is a real example of devotion to her native land. Zulfiya appears before the reader as a singer of a woman's heart, 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. Zulfiya devotes most of her poems to the women of Uzbekistan. Published in 1938, the collection of poetry "Song of the girls" shows the rich world of women's experiences and their love for the Motherland.*

The images of women created by the poetess are people who have earned a reputation and fame among the people for their selfless work and hard work. Zulfiya praises the happiness, hard work, dreams and hopes of an oriental woman. In the lyrics of the poetess, along with 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.

The lyric system of the poetess has the following characteristic features: 1) a deep degree of subjectivation; 2) the objectivity and concreteness of the poetic style; 3) domination of motion over static; 4) the presence of a rich color palette that makes her poems in the verbal aspect colorful and bright.

Conclusion. *Zulfiya's work has become a bright page in the history of modern Uzbek literature, being a continuation of that great female poetry, at the origins of which Nodira stood. People's poet of Uzbekistan Zulfiya has created a whole gallery of gorgeous female images, which embody the best features and qualities of an Uzbek woman.*

Keywords: *poetic heritage, classical literature, lyrical heroine, image of a woman, symbol.*

Introduction. Zulfiya Isroilova engaged an enormous position in the resourcefulness of the Uzbek people. The lyric-epic works of Zulfiya are thematically and imaginatively extraordinary; they are exclusive treasures that have refilled the treasury of Uzbek literature.

Zulfiya Israilova is a prominent Uzbek poetess, a proper daughter of her native people, who has committed her work to her native land and folks. This year she would have turned 106. Nevertheless, we must not disremember that lyricists are not innate. Many of the women who, in the 30s of the XX century, simultaneously with Zulfiya appeared on the poetry arena and even attracted the attention of poetry lovers, could not rise to the height from which the horizon of real poetry opens. After all, poetry requires daily work on oneself, on the word, on the image. In Uzbek literature, Zulfiya represents the most striking example of a poetess who is a recognized lyric writer who contributed to the formation of the national school of poets of the "female" vector. As V. Mukhamedzhanova writes in her book "The heart is always on the way", published on the 95th anniversary of the birth of the poetess: "All poetic creativity of Zulfiya is an inspired hymn to native Uzbekistan, a hymn to a man of labor, a hymn to love and truth on earth" (8, 25).

*Фақат сени дедим, қалб қўшигини,
Эй азаиз Ватан, атадим сенга.
Сен ҳур бўлганинг учун нафасим ҳурдир,
Ҳаётим лаззатли, бахт ёрдир менга.*

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), "Temiroy" (1936), "Poems", "Song of the girls" (1939), "He was named Farhod" (1943), "In the days of Parting" (1944), "Khulkar" (1947).), "I sing the dawn" (1950), "Dialogue with lady friends" (1935), "Oydin Sobirova" (1935), "Persons close to my soul" (1958), "Flowers of mine" (1959), "Selected works" (1959), "The Sunlit of Lifespan" (1961), "Verses" (1963), "Houses" (1965), "Houses" (second edition, 1969), "Tulip flower" (1970), "Sunshiny Ball-point" (1971), "Date"(1972)," Contemporary works "(in 2 volumes, 1973), "I chant the sunrise" (1951), "Semurg" (1951), "Good morning, people of the world" (1952), "Lyrics" (1958), "Verses" (1961), " Poetries "(1961), "Alive rain "(1965)," Soul on the way "(1966)," Suzane "(1966)," Couplets "(1966)," Endowment of the valleys "(1966), "Waterfall "(1967), "My Springtime" (1967), "Selected Rhymes" (1967), "Ode of the Path and Fire" (1972).

Research methods. The research methodology is based on an integrated approach that includes various methods:

- Biographical method;
- historical and literary method;
- relative-comparative method;
- structural and semantic method.

Results. 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 lurid” (7, 8).

"Life and death, fleeting and eternal, fidelity and betrayal, love for the native land and people, attitude to man and nature, to universal human values and class criteria, everything that happens in the country and the world becomes the subject of deep and intense thoughts" Uzbek poetess (10, 9).

Discussions. In the works of Zulfiya, one can trace the appeal to classical literature and the creative application of poetic traditions. As you know, Zulfiya carefully studied the works of poetesses of previous eras, especially Nodira, a poetess who lived and worked in the first half of the 19th century. In the preface of the collection of poems “Selected Lyrics of the East. Nadira "rightly noted that" in the work of Nadira, one essential characteristic of him is clearly visible: the poetess is invariably attentive to the life of women, her contemporaries, she praises the beauty and kindness of women ... "(5.1). Nodira expressed the main meaning of her life in the following words: “I dream of how the sun of our happiness will rise and the darkness of the dungeon will end” (5, 2).

Zulfiya is a blissful creator of the 20th century, who called the poetesses of that time period the mothers of modern poets, carrying their voice and hopes in their affairs. The question may arise what similarities can be found in the works of these poets, who lived and worked in two radically different social systems and periods. The similarity lies in the fact that both Nodira and Zulfiya sang about love and devotion, dreams and the inner world of women of their time.

Zulfiya devotes most of her poems to the women of Uzbekistan. Published in 1938, the collection of poetry "Song of the girls" shows the rich world of women's experiences and their love for the Motherland.

In her first poems, the poetess describes the desire of free Uzbek women for a new life. She sings about women's freedom, the changes that have given her a new life, keeps pace with society, writes about necessary and urgent problems. Feeling the power of creativity of that time, Zulfiya reveals new themes in Uzbek poetry - women's freedom, women's thirst for knowledge and much more.

Throughout her creative career, Zulfiya deeply explores the contemporary period of the development of Uzbek society, expressing in artistic images the tragic fate of an oriental woman in the past and her contented life now. She created works, devoting her pen and creative power to the Uzbek people. In her poems, Zulfiya expresses the joy of life, which she finds in warm poetry. Her poetic themes are colorful and her horizons are wide. The charming, cheerful and beautiful heart of the poetess beats in her poems.

Each reader reading Zulfiya's poems will feel her love for the Motherland and the people, admiration for the selfless work of her contemporaries, the courage and

courage of the people during the war years. Her poetry reflects the great hopes of wonderful girls and women. The poet's poems praise the "sense of equality, human pride, maternal joy" of the Uzbek woman.

The images of women created by the poetess are people who have earned a reputation and fame among the people for their selfless work and hard work. Zulfiya praises the happiness, hard work, dreams and hopes of an oriental woman:

*Тарихдан сўзлаймиз,
Ким эдигу, бўлди ким,
Ўзбекнинг қизларини
Қуёшга тутган сенсан.*

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. In the poem "Не балога этдинг мубтало" Zulfiya describes the emotional experiences of the lyric heroine, who is experiencing unbearable pain and suffering.

*Кўз очгани қўймайди алам,
Бошим қўйсам куйдирар болиш.
Юпатошмас китоб ва қалам
Мисраларим кўтарар нолиш...*

The main content of Nodira's poems is the glorification of free thinking, true love and devotion. The poetess repeatedly emphasizes that humanity, fiery love are signs of a real person. She claims that the moments with a friend are the happiest moments in a person's life.

*Муҳаббатсиз киши одам эмасдур,
Гар одамсан муҳаббат ихтиёр эт.. (9, 51).*

Nodira's progressiveness was that she sang not only the beauty of a woman, but also admired her mind, human qualities and dignity. The lyrical heroine of Nodira appears before the reader as a lonely and sad woman, faithful to the memory of a loved one. While the heroine of Zulfiya is a real example of devotion to her native land.

*Хали бор олдинда ўтмаган бурчим,
Ўтайман кўзимда тирик турса нур.
Умримдаги барча фасллар учун
Халқим, жоним, сенга буюк ташаккур!
Я дочь народа, мастера большого,
Что трудится, поэзией дыша.
Сумею ли ему сказать я слово,
Сияющее, как его душа.*

Her poems embody the image of a strong-willed, faithful woman, who also lives in the memory of her beloved husband:

*Қалбни безаб кетган ишқда зўр бахт бор,
Юрак унутарми олтин дамларни...
Дил-чи, дилим унутиб бўлмас,
Ишқ қўшиғи ёзилган китоб.*

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The two poetesses, it would seem, end the poems in the same way with the motive of separation, but the lyrical heroes they create are completely different from each other. The lyrical heroine of Zulfiya is completely different: she is a cheerful, cheerful woman. Let us consider this using the example of the depiction of spring in the works of the authors.

Nodira	Zulfiya
<p><i>На розы не льстись, не прельщайся весной, С мечтой о желанном уйди в мир иной. Любви не изведавший – не человек, Пойми: человек жив любовью земной.</i> ("Do not flatter on Roses")</p>	<p><i>Затем, что здесь, ключей весны звончей, Любовь во мне впервые зазвучала, Что здесь я, в тишине живых ночей, Весенним водам тайну доверяла.</i> ("These places - my homeland")</p>

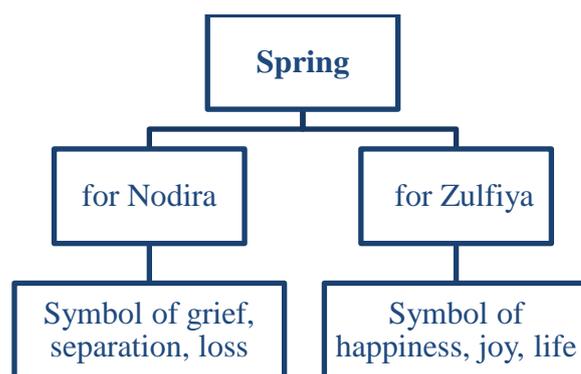
For Nodira, the arrival of spring is not the beginning of a new life, the lyrical heroine does not enjoy life, does not notice flowers, the lines are full of hidden pain.

*Баҳор келди кўзим гулга боқмади асло,
Надинки гулиан аро гулруҳим эмас пайдо.
Юзимга бўлди юзинг, муқтарин бихамдиллоҳ,
Очилди меҳру вафо боғида гули раъно. (2, 23)*

The arrival of spring by Zulfiya is interpreted as a powerful force that illuminates' fields and hills and gives youth to the elderly. Zulfiya describes spring as a symbol of happiness, joy, life.

*Юракларда, кўзларда баҳор,
Ерда, кўкда баҳор юради.
Ҳатто сочи оқарган чоллар,
Баҳор каби яшинаб киради. (4, 20)*

This individual understanding of the symbolic image of spring can be represented in the following diagram:



Picture. Symbolic understanding of the image of spring

In the article “Lyrics of Zulfiya” M. Sultonova writes about the poet's attitude to spring: “Zulfiya, each time addressing the theme of spring, reveals some new sides, enriching it with new ideas. She finds amazing details that correspond to this time of year, that the main idea in the context clarifies the mood and becomes one of the most important tools in portrait sketching” (11, 6).

Symbolism in the works of many poets who created those times was dominant, and conflicting reactions arose to the positivist perception of life in the world.

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Symbolists, who simply did not want to describe the world of experience, described it as a false reality that can only be understood by art governed by some higher law. They pursued a concept beyond comprehension; they downplayed the importance of cultivation. As a result, the restoration of the lost balance was overshadowed by the need to repatriate the uniqueness of the world.

As Samarkand researcher G.Kh. Umurova correctly notes: "Each poem by Zulfiya is a special story. A person who reads 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" (13, p. 43).

As in the works of Acmeism in Russian literature, the attitude of Zulfiya and other Uzbek poets of that time to being became more distinct than in symbolism. If the romantic aspect of the transitional phenomenon is transcendental from the objective phenomena of real time, then realists would approach the real world as an independent value. Zulfiya immediately followed the path of poets who rely on this program and do not want to live under the influence of the past. Zulfiya completely changed aesthetic thinking. In turn, the new philosophical and aesthetic section ensured the development of the poetic world.

Each of Zulfiya's works has distinctive features characteristic of one point of view or another: a commonality of poetic instruments that concretize one or another of these ideas and motives:

Table 1.

Chronological table of Zulfiya's creativity

Stage	Time frame	The works
1 st period	1930–1940 yy.	"Pages of Life", "Poems", "Songs for Girls"
2 nd period	1941–1970 yy.	"Farewell Day", "Khulkar", "I Sing the Dawn", "My Spring"
3 rd period	1971–1995 yy.	"Date", "Years, Years", "Sunday at Dawn"

Each poet's artistic understanding of reality takes place within the framework of a certain worldview model. In turn, this worldview determines the main poetic and aesthetic directions, such as the author's position, the type of lyric hero, the system of leitmotifs, the status of the word, figurative expression and compositional and methodological originality. There are several models of seeing and understanding the world in Zulfiya's work. We divide them into a) phenomenological, b) mythopoetic, c) cultural models and note that each of them had a different distribution in the first, second and third periods.

At the same time, Zulfiya's work creates common ideological and logical connections that unite the poetic lyric system. Below we will describe some of the central ideas of her poetry as a treasury of signs of the ontological significance of life and the existence resulting from it (from the emotional expression of the heart life to the global values of civilization). We integrate Zulfiya's artistic thought into the world of perception, which differs during the periods of her creation. Zulfiya's lyrics are very structured. Each poetry collection is a copy of a touching composition of a certain period, which we try to keep in mind when analyzing it.

Победительницы, девушки мои,
Героические девушки, — привет!
Вдохновительницы, девушки мои,
Счастлив вашею победою поэт.

In the first collections of Zulfiya, the perception of the world is fed by two basic 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 category of "accessibility" 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. Such an understanding of the individual's existence means an objective involvement in everyday life. For the same reason, Zulfiya's life position revolves around the principle of "reviving" and "resurrecting" the environment:

*Мне кажется:
Каждый трепещущий венчик –
Живой кровеносный сосуд.
Как дети в семье жизнестойкой,
Пусть вечно
И вольно тюльпаны растут.*

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:

*Бывал ли ты в ночном саду,
Обрызганном луною?
Земного мира красоту
Постиг ли ты со мною?*

It is obvious that the lyric 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:

*Захочу – с мечтой, подругой смелой,
На вершине встречу синеву,
А глядишь, мечта – как лебедь белый:
С нею все моря переплыву.*

Zulfiya's poetry reflects the thoughts, ideas, worldview of contemporaries. Each of her poems contains the image of a lyrical hero - a person. This image is not only the personality of the poetess, but also a typical artistic image. The image of the poetess is embodied in all of Zulfiya's poetry, growing from poem to poem. The lyrical protagonist appears in the form of "I", "he", "you", "we".

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 "Муҳаббат тонги кулганда" ("When love laughs in the morning"), "Механик Қумри" ("Mechanic Kumri"), "Сенинг мақтовинг" ("Your praise"), "Тун" ("Night"), "Ҳаёт жилоси" ("The Light of Life"), "Икки ўртоқ" ("Two Friends"), "Далада бир кун" ("One Day in the Field"), "Дўстимга" ("To My Friend"), "Фонтан ёнида" ("Beside fountain"), "Тингла бул-бул" ("Listen to the nightingale"), "Кўлда" ("On the lake"), "Тонг кўшиғи" ("Dawn song"), "Уша қуёш парчаси эди" ("It was a piece of the sun"), "Юрагимга яқин кишилар" ("People close to my heart"), "Кўзларда юлдуз" ("Star in the eyes"), "Камалак" ("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.

In the poem "Сенинг мақтовинг" ("Your Praise"), the poetess glorifies the happiness and freedom of cotton-growing girls. She describes how a cotton picker brushes her hair thoroughly in the morning, describes her diligence and says that it is a prime example of hard work. The charming eyes of the girls-gatherers kindle hearts, their work helps to gain fame, glory and popular love. In this poem, the poetess also praises the free labor of girls and turns to her favorite images - dawn and light.

The poem "Муҳаббат тонги кулганда" ("When love laughs in the morning") convincingly depicts the image of young people, shows the true love of happy and free people:

*Йигит севги тонгини кутар
Қиз кўзидай қуйилади тун.
Лекин узун киприклар ўта,
Ярқирайди бахтга тўла кун.*

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 "Ҳаёт жилоси" ("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 glow of the garland on the wall calmed the lyrical hero and instilled in his soul wonderful impulses:

*Қарадим кўзимни ортиқ,
Узолмадим тирик ҳаётдан.
Созим, қалбим, қўшиғим билан,
Мафтун бўлдим мен қайта бошдан.*

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” (12, 16).

*Как жадно цветы вырывала я с корнем,
Дивясь то одним, то другим,
И красное пламя тюльпанов
Я к черным
Глазам прижимала своим.*

During the war years, Zulfiya managed to achieve outstanding in the creation of images of a faithful lover, a selfless woman. The military theme is reflected in such poems as "In the hands of a gun, an overcoat on his shoulder", "On the days of parting", "On the days of parting", "When the roses are blooming", "Loyalty", "Lovely flowering" and others. 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 motherland - this is what runs like a red thread in the poems of the gifted poetess" (6.3). As proof of his words, the writer cites an excerpt from their poem by Zulfiya "The Gardener is Far Away":

*Садовник далёко. Он там, где бушует
Метелица злая, где нету весны.
Он там, дорогая, он там защищает
Великое дело великой страны.*

The poem "Palak" ("Embroidery") carries the idea of faith in victory. In the most difficult days of the war, the girl in her free moments embroidered a palak (a traditional Uzbek tapestry, entirely embroidered with silk threads), which she had to finish for her own wedding. The poetess in this movement of the soul - the cherished desire for a wedding, preparation for it - finds poetic content, reflects the faith in victory, freedom and joy that she brings.

Zulfiya, trying to expand the scope of her knowledge of the laws of artistic thinking, deeply studied the best examples of classical literature. In addition to studying the rich heritage of Uzbek literature, she read the poems of Lermontov, Nekrasov, Pushkin, Fet, Tyutchev for the first time in Russian. Subsequently, the poetess viewed classical poetry as a source of inspiration and turned to the genius poets (Pushkin) in her works as an anonymous addressee. The influence of Lermontov and Pushkin is also felt in the theme of the vocation and moral qualities of the poet, to which Zulfiya repeatedly addressed in her poems:

*А ты, поэт, когда свой стих
Ты в сердце создаешь,
Когда очистишь ты сперва*

*Свои отборные слова
От хлама и от сора, –
Уверен ли, что мастерства
Достигнешь так же скоро?*

Finally, a poem about the monument that Zulfiya would like to turn into seems to be very interesting to us. If Pushkin wrote about a monument not made by hands, implying the memory of himself as a "defender of the fallen," and Akhmatova imagined herself in the form of a marble statue - the quintessence of a kind of Cassandra and Medusa the Gorgon, then Zulfiya writes about a completely different monument:

*Умру — встану рядом.
К моим тридцати,
Ослепшим от слез, пусть вернут меня в камне,
Чтоб вместе нам вечной дорогой идти
Под взглядами, звездами и облаками. («У памятника»)*

In the context of the theme of monuments, which was repeatedly touched upon by classical poets from all over the world, this poem is perceived most sincerely and touchingly - since she does not want fame, but only to be with her beloved, even if only in the form of a monument. This is a stroke that tells a lot about the nature of the poetess herself - kind, sincere, which is alien to any pretentiousness and pretense.

In the poem "Мен ўтган умрга" ("I am about the past life"), the poetess looks back into the past:

*Ҳаёт китобин бехос варақлаб,
Мен ўтган умрга ачинмай кўйдим,
Табассум ўрнида кулдим чарақлаб,
Суйиш керак бўлса телбача суйдим.
Перелистав прошедшего тетрадь,
Я поняла, что не жила вполсилы:
В дни счастья не боялась хохотать,
Когда любила, всей душой любила.*

It should be noted two characteristic features of Zulfiya's poetry - firstly, her poems always reflect some kind of dynamics. The lyrical heroine and even the animated nature in Zulfiya's poems is always busy with something - she either "pulls out", or "walks", or "clicks," and so on. Secondly, Zulfiya's poems are very colorful, in the literal sense: they constantly list different colors.

We carried out a quantitative analysis of the occurrence of flower names in 13 poems from Zulfiya's collection "Poems", and revealed the following data.

The most frequently mentioned color is red (also crimson, fiery). The symbolic meanings of red are diverse and sometimes even contradictory. On the one hand, red symbolizes beauty, love, joy and fullness of life, on the other hand, it denotes activity, power, strength, passion, aggression and destruction (1, p. 25). This is quite consistent with our previous conclusion regarding the representation of the movement in Zulfiya's poetry.

In second place is white / silver. According to the symbolism of color, white has the meaning of detachment from the mundane, striving for spiritual simplicity. In

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third place is blue. It symbolizes an incomprehensible mystery, mysticism, justice, peace.

In fourth place is black. It is interesting that the Turkic linguistic culture, to which the Uzbek language also belongs, has a very close relationship with black. Black color in the symbolism of the Turkic languages, as established by academician A.N. Kononov, is very common, his symbolism is not at all negative, as in the case of Western linguistic cultures. (3). Unfortunately, there are no exhaustive studies regarding the symbolism of exactly black color in Turkic linguistic cultures, so at the moment it is not possible to decipher its semantics. The fifth most common color is green. It means "life, the rebirth of nature." In last place is the gold color, its name was used only once. Gold personifies the sun, life, power, greatness, happiness, victory. Our observations can be presented in the form of a diagram.

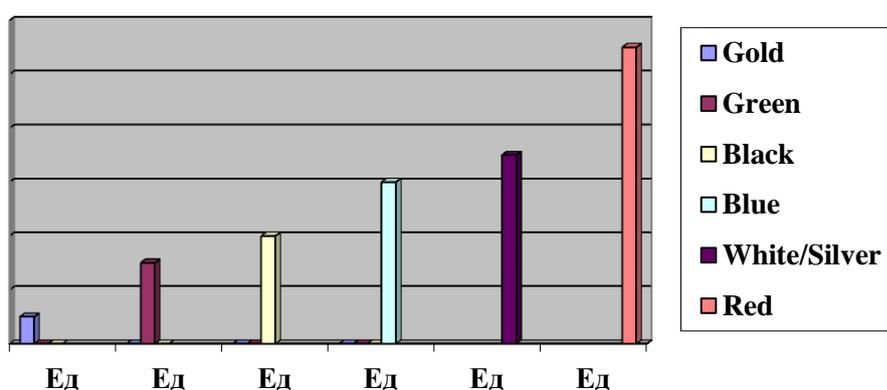


Diagram. The frequency of names of flowers in the collection of Zulfiya "Poems"

Despite the fact that, in general, Zulfiya's poems are very substantive, literary tropes are often found in them.

Table 2.

The most frequently used paths in the lyrics of Zulfiya

Trails	Examples
Metaphor	«Лежит беспредельный <i>ковер</i> » – about the tulip field «красное пламя тюльпанов»
Allegory	«И доли <i>нылали</i> » – about the sunset «Тюльпаны – Младенцы весеннего края!» «Как над колыбелью земли»
Inversion	«Прошли облаков И годов <i>караваны</i> ...».
Comparison	«Как будто на <i>ватном цветном одеяле</i> » – about the tulip field «На детские щеки похожи Долины в румяном цветущем!»
Epithet	«Творя <i>смертоубийственное дело</i> » – about war
Impersonation	«Каждый трепещущий венчик – Живой кровеносный сосуд». – about tulips

Zulfiya has received various national and international awards. People's poetess of Uzbekistan, Hero of Labor, she was also called a nationwide poetess. The Jawaharlal Nehru International Prize for a cycle of poems about India was presented to her by his daughter, also an outstanding woman and politician Indira Gandhi. Zulfiya's creativity was awarded the international prize "Lotus" for works praising peace and friendship, for the fact that they unite the hearts of people. Among the orders and medals awarded to her are the Bulgarian Order "Cyril and Methodius" 1st degree. Zulfiya translated the poems of the Bulgarian poetesses into Uzbek. In the minds of more than one generation of readers, the name of Zulfiya sounds like a good symbol of friendship between people, friendship of literatures.

Her famous "Мушоира" became a kind of poem-appeal. In it, based on the use of a long-standing oriental tradition of the competition of poets, Zulfiya creates an impressive image of how art unites peoples, opens up new horizons for cooperation for them, calls to do good. The lyrical hero informs the audience about this poetry competition and invites his friends to take part in this celebration. Further, the poetess says that the poet is a wonderful singer who encourages peace and friendship, who transfers poems from the heart to the language:

*Кетарди гўё бир самимий сайёҳ,
Ёлқин қанотида дўстлик ва меҳр,
Гўё шарқликларнинг бахтига гугоҳ,
Фарбни чорлар эди даврага шеър.*

"Мушоира" has been translated into many languages of the world. Here is an excerpt from the brilliant translation into Russian of Semyon Lipkip - the translator of the best poems of the poetess:

*Здесь близким
Друг становится далекий,
Здесь праздник мастерства,
Здесь рифмы соревнуются
и строки,
И чувства, и слова.
Чьи краски ярче?*

In 2004, the State Prize named after Zulfiya was established in Uzbekistan, which is awarded for achievements in the field of literature, art, science, culture and education to gifted girls aged 14 to 25 years old annually on the eve of International Women's Day on March 8.

The true guides of spirituality have always been people of creativity, whose talent and inspiration served for the good of the Fatherland. These words fully apply to the outstanding Uzbek poetess Zulfiya, whose works have crossed time and distance. Years pass, and you realize more and more clearly what an amazing phenomenon in literature was the one whose name became an integral part of our spirituality, the artistic heritage of the nation. Therefore, thousands of people speaking different languages respond to her heartfelt poetry.

We are endlessly dear to the poetry of Zulfiya, to which we turn in hours of meditation and moments of illumination - with truth and sincerity of feelings, high civic consciousness and nationality. Each of her lines was born as a passionate

impulse of the soul, a desire to express the innermost. The purely personal acquires a civic sound in her works, philosophical reflections express the fate of an entire generation. And this is where the true talent of a real artist lies. Her talent has always found a response in the soul of the reader. "Poems are made poetry when thousands of human hearts recognize them as their own," Zulfiya believed. "Therefore, my heart is always on the way" (8.41).

An entire generation has grown up on her vast poetic heritage, learning the fundamentals of morality and purity. You can recognize these values in many of her poems and poems, piercing in strength and depth, such as "Его звали Фархадом", "Сюзане", "Звезды Вуадила". Reading again and again into the heartfelt lines, you understand: Zulfiya's lyre served good, becoming a measure of true humanity.

In the poem "Сердце осталось у вас," we can still hear the beating of her truly restless heart:

Я знаю, что счастьем не будет конца,
Покуда сердца горячи.
С тех пор, как я выбрала жребий певца,
Ко мне устремляются ваши сердца,
Как в реку — ручьи и ключи.

Conclusion. Thus, the study showed that Zulfiya's work has become a bright page in the history of modern Uzbek literature, being a continuation of that great female poetry, at the origins of which Nodira stood. Researcher Mukhamedzhanova quotes that, according to Heine, "the crack of the world goes through the heart of the poet" and applies it to the personality of the outstanding Uzbek poetess: "The heart of Zulfiya, through which this crack of the world passes, gives people its warmth, love and tenderness" (7, 39). People's poet of Uzbekistan Zulfiya has created a whole gallery of beautiful female images, which embody the best features and qualities of an Uzbek woman.

The lyric system of Zulfiya is characterized by the following characteristic features: 1) a deep degree of subjectivities; 2) the objectivity and concreteness of the poetic style; dominance of movement, which is described in literally every poem; the presence of a rich color palette, which makes her poems literally colorful and bright. It is difficult to name a theme that has not been embodied in the poet's work. 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 whole life of Zulfiya is evidence of the poet's tireless work and creative search. She was able to reach unprecedented heights in poetic skill, overcame everything that fell to her lot, and left a rich poetic legacy that will excite and admire more than one generation.

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