

## **A Portrait of the Writer in the Lyrics**

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**Abstract.** *The article provides information about the artist's artistic world and his artistic portrait in the lyrics. The aesthetic impact of the artistic portrait is shown. The theoretical ideas are based on the poems of the poetess Zulfiya.*

**Key words:** *destiny, migration and separation, the world of art, lyrical imagery, poetics, the fate of the poet.*

It is known that in the lyric, the moods of the human mind, such as passionate thoughts, impulses of will, impressions, extra-intelligent feelings and desires, are brought to the fore. Lyric - said F. Shlegel, - always describes a certain situation by itself, for example, the excitement of surprise, the momentary intensity of anger, pain, joy - a kind of whole that is not actually whole. In this case, the unity of feelings is necessary<sup>1</sup>. Modern science inherited this view of the subject in lyric poetry<sup>2</sup>.

The lyrical experience seems to belong to the speaker. It is not defined only by words (this is a special case), but it is also manifested to the maximum extent. Only in the lyric, the system of artistic tools is subordinated to reveal the movement of the human soul as a whole.

Emotional experience is significantly different from immediate life emotions, where ambiguity, uncertainty, confusion often dominate. Lyrical feeling is the quintessence of the human spiritual experience, a unique composition. As the most subjective type of literature - L. Ginzburg wrote about lyrics, - it tends to be more common, to describe the life of the soul as if it applies to everyone<sup>3</sup>.

The experience underlying the lyrical work is a kind of spiritual cleansing. It is the result of creative organization and artistic re-appropriation of something that has been tried (or can be tried) by man in real life.

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

“A person who writes 20-30 poems and publishes them in newspapers and magazines does not become a poet,” says Zulfiya in her biography. - It is difficult to understand this at a young age. I also wrote a lot, and I did not notice that certain literary allusions were repeated in my poems. That's why

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<sup>1</sup> Шлегель Ф. Эстетика. Философия. Критика: В 2 т. Т. 2. – С. 62.

<sup>2</sup> Об «образе переживания» в лирике см.: Сквозников В.Д. Лирика/Теория литературы. Основные проблемы в историческом освещении. Роды и жанры литературы. М., 1964. С. 175–179.

<sup>3</sup> Гинзбург Л. Я. О лирике. С. 7.

I called my first collection “Life Sheets” at risk<sup>4</sup>. But the success of the first book did not turn the head of the young poetess. He felt from his heart how much he had to sweat to find a way to the hearts of the people and the hearts of readers.

Zulfia 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 power, there is no poetry. These qualities of poetry are closely related, interconnected, and require each other,” he says. He sees the eternal appeal of poetry in these three things - purity, power and courage<sup>5</sup>.

According to Zulfia, lyrics require great sincerity and hard work from the poet. The participation of the heart is extremely active in the creation of each poetic work, it - the poet's heart - 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, pains and sufferings of many people, and be able to connect with them. Only then, the poem created at the heart of vital feelings, created with deep thoughts and sincere feelings, will take a place in the heart of the reader, provide him with spiritual and aesthetic nourishment, and become his source of inspiration.

Literary critic Ibrahim Gafurov, studying Zulfiya's work from a new scientific point of view, approaches the factors that formed the poet's talent with new scientific terms such as “innate mental structure”, “innate idea”<sup>6</sup>.

It is worth mentioning that each of Zulfia's poems is a unique history. A person who reads the poetry of the poetess will understand the tender heartstrings that caused Zulfiya to shake her pen in each poem. The lines of the poet's life, which she wrote down on paper, adding emotions to the bright, love-filled, joyous days, sad, sad, and separation moments that she encountered throughout her life, show how the life of the poetess was.

In all of Zulfia's poems, a beautiful tone, hopeful perseverance, tolerance and will are heard:

My wide forehead with wrinkles

May the prospect shake his life-giving hand.

Livers won by years of repression

I wish you patience to pull the stain!

years,

They are rare,

love,

separation,

My heart fluttered and flew away...

If there are five or ten fans, my dear poet,

To write - happiness kisses the tip of my pen...

These lines were written by Zulfia in 1994. By comparing these lines to the high covenant written in 45, we understand the scale of Zulfia's identity and personality as a person and creator.

In the image of the poetess, the unexpressed and unsaid values are immeasurably more than what is said and expressed. There were more cases where he was tormented, tormented, and tormented than when he was pampered, honored, honored, and put on the head of poetry.

<sup>4</sup>Зулфия. Асарлар. 3-жилд. Камалак. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашириёти, 1986. – Б. 125-126.

<sup>5</sup>Зулфия. Адабий үйлар. – Тошкент: «Фан», 1985. – Б. 4.

<sup>6</sup>Гафуров И. Зулфия сиймоси // Шарқ ўлдузи, 2015, №1. – Б. 114-120.

The fate of the Uzbek woman occupies a great place in the work of the poetess. His active role in the life of the country is important. In her poems, the poet never gets tired of glorifying the elegance of womanhood. Zulfia's poetry is filled with passionate love and affection for nature and humanity. In his verses, he describes nature in light colors, bright colors and symbols.

However, in Zulfia - as a result of the merging of the external and internal aspects of existence - the images of objects are semantically embodied in two planes, two directions. On the one hand, they represent the object, the external world, and on the other hand, they characterize the lyrical mind that perceives it. When Zulfia:

I didn't love the night,  
I don't like the night.  
I look forward to the day with all my being.  
Elegant, bright like a peach blossom -  
I hold my face to the transparent breath.<sup>7</sup>

His lyrics, mixed with nobleness, courage, national pride, sincere feelings, blue colors, and unexpected new symbols, give the reader a wonderful joy, add confidence to the goodness and purity of a person. The expression of events related to the poet's autobiography in poetic forms is a noteworthy aspect of Zulfia's poetic work. Person - poetry - fate together ensured the formation of the poetic world of the poetess as a whole unit. The poem "Without You" included in the series "Days of separation", is distinguished by the fact that it is one of such poems:

I've lived a lifetime without you  
Waiting for the return of eternal joys,  
When I kneel at the head of your coffin,  
The children took me by the hand.

To sum up, it is concrete that in the creative views of the poetess Zulfia, she has a special ability to approach life in a unique way, to pass the reality of life through the prism of the heart, to bring personal and intimate experiences to the level of social support and ideal.

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<sup>7</sup>Зулфия. Асарлар. Уч жилдлик. 2-жилд. Мушоира.– Тошкент: F.Гулом номидаги Адабиёт ва санъат нашириёти, 1985. – Б. 37.