

## FORMAL FORMAL STUDIES IN MODERN UZBEK AND TURKISH WOMEN'S POETRY

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### Abstract:

The article discusses modern Uzbek and Turkish women's poetry. Also, formal researches specific to women's poetry in sister nations were analyzed. Poems of modern Uzbek and Turkish poets Halima Ahmedova, Zulfiya Mominova Gulnoz Mominova and Turkish poets Gulden Madak, Fatma Shengul Suzar, Zaynab Arkan are studied in a comparative aspect.

**Keywords:** women's poetry, poetic genres, form studies, lyrical interpretation, typology, lyrical image, sarbast, finger, rhyme, billet, trident.

### Introduction

In the era of globalization, literature is gaining relevance with its formal research. Especially compared to other literary types, the lyrical work as a product of the literary process is considered the leader in the development and expression of such poetic changes. In the study of literature, formal research characteristic of modern lyrical thought is highlighted, from the motif, detail, image, plot, architecture to the content and idea of the poetic work, which is the basis for the emergence of new genres and poetic systems.

For example, unity, duality, three-dimensional form, three-paxsa, conifer, ghazals, chorzarb, shashkatar, kayirma, rosary, geometric shape, wreath of sonnets are among them. Already poetic creation is the fruit of the process in action, and its artistic image typical of each period is considered one of the core problems of literary studies. For example, the phenomenon of form and content in a poetic work has been interpreted differently by a number of wordsmiths. For example, Hazrat Navoi writes in this regard:

Nazmda ham asl anga ma'ni durur,

Bo'lsun aning surati har ne durur.

Nazmki, ma'ni anga marg'ub emas,

Ahli maoniy qoshida xo'b emas.

Nazmki, ham surat erur xush anga,

Zimnida ma'ni dag'i dilkash anga [1:195]

From Hazrat Navoi's thoughts, it can be understood that no matter how beautiful and beautiful the form is in a poem, the content is the most important. In order for the poem to be perfect, the content corresponding to the form and the form corresponding to the content are required.

Russian literary scholar V. G. Belinsky, expressing his views on the phenomenon of form and content, states that it is impossible to separate form and content, stating his opinion as follows: “the form expressing the content is so interrelated that separating the form from the content destroys the content, and separating the content from the form destroys the form means to do” [2:138].

Literary critic T. Boboyev, commenting on the balance of form and content in poetry, emphasizes that the elements of the poem are closely related to each other and cannot be separated from each other. “Even in a poem, one element can pass to another, and at the same time the second to the first, sometimes the element can pass both content and form (like an image). In a poem, content and form become a single event. Elements related to content in the structure of poetry should be considered as content expressed in form (form) and elements related to form as meaningful” [3:16].

It seems that the comparative study of the views on formal researches in poetry in poetry studies, the identification of individual, national and universal aesthetic characteristics of them serves to investigate the essence of the issue in depth. In this sense, in a small study, the works of modern Uzbek and Turkish poets were addressed to illuminate formal research in poetic works.

Halima Akhmedova, Zulfiya Mominova, Gulnoz Mominova, Guljamol Askarova, Zebo Mirzo, Bashorat Otajonova and others in modern Uzbek women’s poetry. In Turks, the search for a poetic form characteristic of poets such as Gulden Akin, Nilgun Marmara, Didem Madak, Fatma Shengul Suzar, Ayshe Sevim, and Zeynep Arkan is of great importance. Including H. Ahmedova’s “Tunggi marvaridlar”, Z. Mominova’s “Ayolga baxt bering”, G. Mominova’s “Kometa”, G. Akin’s “Uzoq bir qirg’oqda” D. Madak’s “Qayg’ular daraxti” poetry collections. In addition to showing the evolutions of the female psyche, in the collections by Fatma Shengul Suzar, “So’yla jimjitlik” and “Iqror” by Z. Arkan, the search for form is also noticeable. For example, Halima Akhmedova's poems are reflected in the expression of images, details, and symbols. In the poet’s poem “Yashil”, “green” is symbolically expressed as the color of truth:

“Chunki haqiqatning rangi yam-yashil...

Va yana kimdir aytgan edi:

Avval va oxirni

to’ldirar yashil”

Yana bir misrada esa shoirani hayotni odam o’rgatuvchiga qiyoslaydi:

Chil-chil sindirgancha ko’ngilni deyman:

Makkor hayot-odam o’rgatuvchidir...[4:35]

Gulden Akin, one of the modern Turkish poets, expresses her psyche and inner experiences through nature and every detail in her poems. For example, in the poem “Chumoli boshini o’girdi”, the poetess in the image of an ant shows her past life one by one. The poem tells about the desire of an ant living in the dust to get to know the noisy big city and his adventures on the way to this desire. At the end of the adventure, we see that the ant's dreams are actually completely alien to him

Bir lahzada vaqt ikkiga bo'lindi,  
"yog'li o'q" jon uyiga kirdi  
arzimaydi, do'stim arzimaydi,  
hatto bir chumoli ham bu yolg'onchi dunyoga  
boshin o'girdi [5:24]

Literary critic Sa'dulla Kuronov writes in his research about formal researches in modern Uzbek poetry. "In Uzbek poetry of the 20th century, a number of methods, such as stair-shaped stanzas, putting words into separate stanzas, trying to give different sounds, writing with capital letters, etc., are a proof of this. The creative research observed in our poetry since the last quarter of the last century did not avoid this aspect" [6:<https://quronov.narod.ru/smaqk1.html>].

In particular, in the poems of Uzbek poets, the elements of Eastern classical poetry (forms of genres) have been preserved, and sarbast weight is used a little less compared to finger weight. Poems are created sometimes with rhyme and sometimes without rhyme. In the last decade, we can see that non-rhyming poems and sarbast weight have become more popular. For example, the poetess Gulnoz Momimova's poems in the collection "Chig'anoq" are written in finger weight and are considered beautiful examples of modern poetry. His poems in the "Kometa" collection, published in 2019, are in non-rhyming form, and the lines sometimes begin with capital letters, sometimes with lowercase letters. We can find this style in the poems of many young poets. In the works of Turkish poets, we observe more forms, ideas, and images characteristic of Western poetry. We witness that the rejection of patterns, the approach to reality with a Western perspective, created formless poems. Modern Turkish poets also have a different approach to book publishing. In particular, the poet Gulden Akin's collection of poems called "Uzoq bir qirg'oqda" has poems arranged in an unusual way: instead of beginning at the beginning of the page, the poems begin in the middle or end of the page. Poems with one, two, three and four lines are placed on a separate page and in its lower part. In the poems created in the last period of the poet's work, the first stanza begins with capital letters. The following verses continue in lowercase letters. We can see that poetess Fatma Shengul Suzar's poems included in the collection "So'yla jimjitlik" are written only in small letters. Of course, this is considered a style in modern poetry, and such poems invite one to think about their unusual arrangement and content that cannot be understood at a glance.

Among Uzbek poets, along with such formal updates, it is necessary to emphasize the development of genres in poetry. Under the influence of world poetry and classical lyrics, poetic forms of one, two, three, and six appeared in Uzbek poetry, and the sonnet genre developed further. They were enriched by the achievements of Uzbek classical literature and world literature, and took a place in the works of modern artists. Literary critic N. Rahimjonov in his book entitled "Uzbek Poetry of the Independence Era" comments on this matter: "There is no socio-political, landscape, love lyric, which is characterized by thematic problems, apart from the traditional genres." researches are also taking place in poetic genres and forms such as sonnet, binary-fard, triple-hokku, tanka, octave, five, six,

and eight [7:66]. Based on these researches and innovations in poetic genres and forms, the changes in the poetry of the era of independence can be observed, first of all, the increase in the influence of classical lyrics, the use of folklore elements in a harmonious form with modern poetry, and poetic innovations in lyrical forms. Literary critic and scientist Nurboy Abdulhakim writes about this in his article "Poetry of the New Age: Principles, Researches" as follows: "The desire to express contemporary themes in the poetry of today, the need for folk melodies in poetry, poetic It is explained by the changes in form and the occurrence of changes in poetic images [8:21-45]. D. Tashova, a young scientist who conducted research on these topics, classified the genesis of artistic forms in Uzbek poetry during the years of independence into 2:

1. **Artistic forms created under the influence of Uzbek classical poetry. To them** double, triple, triple, ghazalsim, chorzarb, shashkator, beshnavo, kairma, ortkavattli, tarona, muqarnas, etc.;

2. **Art forms created on the basis of world poetry. To this classification** includes unity, conifer, middle finger, rosary, geometric shape, wreath of sonnets [9:12].

In modern Turkish poetry, we observe that lyrical genres have emerged mainly under the influence of Western literature. Sonnet, ballad, terza-rima, free verse, triole, etc. But we can see that these genres have been updated and changed from their original form today. For example, these genres have specific stanza counts and rhyme systems. However, while some genres now have stanzas and stanzas, the rhyming system is loose. Another lyrical genre is sarbast mustazad, which is derived from Dewan literature. However, it has now been reshaped by the traditions of Western poetry. In particular, free mustazad can be written with different patterns of both preposition and syllable, and sometimes no order is followed. Rhyming also depends not on the rule, but on the will of the poet. Today, this genre can be found in the works of many poets.

Gulden Akin devoted his whole life to the fight for the freedom and freedom of Turkish women, and even the first periods of his work were full of poems written in a sarcastic style, infused with feminist ideas. However, in the last periods of the poetess's work, there are two, three, four, even one-line poems that express the ideas of returning to "I", observing her past life, and idyllism. In such non-rhymed poems, mainly philosophical thoughts are covered. His poems in the collection "Jim-jit orqa bog'chalar" clearly prove our point.

"sen Laylo emassan" dedi Majnun

qovushgan onini

aqldan ozgan deb o'ylashdi [10:87].

The following poem by the poetess Gulnoz Mominova is written in the form of mixed stanzas, rhyme elements are not used, but thanks to the poet's skill in finding words, we can see that the whole poem has a rhythmic harmony:

Taking water in my palm

I caught the thirsty stars -

They drank.

The first stanza consists of three verses, and while watering the thirsty stars with his palm, he feels them with his heart. In the next paragraph, he looks for an opportunity to extinguish the love and pain in his heart:

Ulardan ortganin

Chap ko'ksinga sepdim -

Gulxanlar o'chdilar.

If we look at these two stanzas in a general plan, the poet first performs a certain action, and in the last stanza sees its result. This, of course, is the simplicity characteristic of the poet's style, describing inner experiences in a beautiful and delicate form. If we analyze the last stanzas, first of all, it is worth noting that this stanza is not three stanzas like the previous stanzas, but 4 stanzas:

Tarqaganda gulxanimning

So'nggi tutuni,

Shamol o'ynab yurar edi

Kuyuk hidini [11: 277].

In this paragraph, the result and the general conclusion of the action carried out in the first and second paragraphs appear. At first glance, the wind playing with the smell creates a beautiful scene before our eyes, but if it is perceived that this smell is the sooty smell of the fire of the poet's heart, one feels a pain in the heart. The poet likens this image to a natural phenomenon in real life. That is, when water is sprinkled on a burning fire, it smells of thick and bitter smoke. A seemingly simple event, but thanks to the skill of the poet, it creates a beautiful image and allegory in poetry.

This situation is often observed in the works of modern Turkish poets. Poet Fatma Shengul Suzar's collection "So'yla jimjitlik" consists of poems written in lowercase letters.

ey yooooor!

yosh edim

sukut qildim sokin bo'ldi botinim

ising tasbehim takrorladim

tuni zeferdekim zim-ziyo

dardi tog' qadar ulkan

nolasi skripka ovozidekim itimning

qay vaqt, qaysi tong yorning ovozi

tusha boshlar qop-qora

bu shaharning qubbasiga [12:24]

In this poem, the poetess sings the inner experiences of a lover, expresses marshmallow\* in the image of the night, mountain\* in feeling bitter pain, and the moaning of a dog\* with the melody of a violin. Rhyme elements are not used in the poems of Turkish poets. This shows that modern Turkish poetry has undergone many changes and updates.

Comparing the formal researches in the poems of Uzbek and Turkish poets, which we analyzed above, we encountered similar and different aspects. In particular, we find some

differences in the use of rhyme, weight, clauses and verses, even the letters that make up the words of the poem. Modern Uzbek women's poetry mainly incorporates features characteristic of Eastern classical poetry, while Turkish women's poetry has features specific to the Western world. For example, the updates that took place in Uzbek women's poetry, be it in genre, form or content, were formed on the basis of the elements of Eastern classical poetry. In modern Turkish women's poetry, on the contrary, we can see that it is formed on the basis of western rebelliousness and feminist ideas. Here the question arises: As a conclusion, it can be said that changes and developments in social and political life are reflected in the works of writers and poets. Also, the work of poets is directly related to their place in social life, their biography. In particular, the pains in the psyche of female creators, their aspirations to find their place in society are naturally depicted. In the example of modern Uzbek and Turkish poetry, such images, changes and updates in social life are observed. In particular, such changes and updates in poetry are reflected in the works of poets and poets who are divers of the ocean of words.

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