



## National Spirit and System of Images in Poetry

Jumanazarova Rayxon Jaloliddinovna

Karshi State University, Kashkadarya, Uzbekistan

<http://dx.doi.org/10.18415/ijmmu.v12i10.7173>

---

### Abstract

This article analyzes the artistic expression of values such as nationality, traditions, feminine lyrics, loyalty, and love in the poetry of prominent representatives of modern Uzbek literature - Nodira Afokova and Halima Ahmedova. In the work of the poetess, folk feelings and the national spirit are combined, and ideas such as problems of the time, humanity, faith, and spiritual awakening are reflected with poetic skill. The reflection of the national customs and traditions of the Uzbek people in poetry is analyzed. In particular, the work of the poet Halima Ahmedova is studied as being expressed through existence, color, greenery, peace, and national traditions. The expression of the rich literary heritage, customs, and values of the Uzbek people in poetic works is shown. Traditional values such as the upbringing of the people, labor and friendship, national holidays, and various ceremonies are also reflected in poetic works. This article examines the depiction of national traditions in Uzbek poetry, the meaning given to them and the national identity they convey, as well as the means of literary expression.

**Keywords:** *National Traditions; Greenery; Uzbek Poetry; Folk Spirit; Literary Expression; Poetic Work; Lapar; Embroidery; Chanqovuz; Nationality; Hospitality; Love; Heart; Work and Friendship*

### Introduction

The rich and ancient literary heritage of the Uzbek people has always been based on the principles of national values, traditions, spiritual purity, humanity and aesthetic beauty. Over the centuries, the spiritual life, experiences, dreams, religious and moral ideals of our people have found expression precisely through literature. In particular, such classic writers as Navoi, Babur, Ogahiy, Nodira, Uvaysiy uniquely interpreted the national spirit through artistic words. Each of their lines embodies folk wisdom, moral purity, social justice and artistic beauty. Such a classic heritage is also a spiritual inspiration and artistic model for the poets of the current generation. This traditional spirit continues in modern Uzbek poetry. In our country, such poets and writers are emerging who are not only aesthetically perfect, but also create lines that sing the historical memory of the people, modern consciousness and national pride. Bright representatives of such an artistic school are Nodira Afokova and Halima Ahmedova, who, with their poetic skill, spiritual sensitivity and national-aesthetic taste, are forming a unique school in our modern poetry.

The poems of these two artists are so delicate, philosophical and passionate that they shake the human heart. In their lines, loyalty, love, patriotism, spiritual awakening, women's experiences, the modern interpretation of motherland and nationality are expressed with deep artistry. In particular, values such as the place of a woman in society, her spiritual world, heartfelt dreams and aspirations, love and loyalty are glorified. In this regard, their poetry has become an invaluable spiritual heritage that expresses the national spirit in a modern form.

Therefore, in this article, we will analyze the folk values expressed in the works of Nodira Afokova and Halima Ahmedova through nationality, traditions, artistic symbols and poetic images. Through this analysis, we will gain a deeper understanding of the role of modern Uzbek female poets in literature and their contribution to the nation's psyche.

### **The Bonds of Nationality and Love in the Work of Halima Ahmedova.**

Halima Ahmedova is a member of the Writers' Union of Uzbekistan, a poet, publicist and journalist. She was born on October 1, 1960 in the village of Puloti, Kyzyltepa district, Bukhara (now Navoi) region. The poet's early upbringing and spiritual formation are closely connected with this beautiful land, and her poems often reflect the quiet landscapes of the steppe nature, folk philosophy, and quiet melodies of the heart. Halima Ahmedova's first collection of poems, "The Language of My Eyes," was published in 1986, and it reflected her early lyrical experiences, the complex melodies of a woman's heart, and reflections on love and life. The poet's later collections - "Night Pearls" (1987), "Erk darichasi" (1996), "Tiyramox" (2005) - are written in a combination of personal and social themes, reflecting the honor, feelings of the heart, love for the Motherland, spiritual search and philosophical views of the Uzbek woman. In her poetry, she expresses the values characteristic of an Uzbek woman, such as loyalty, devotion, kindness, honor, harmony, in harmony with natural landscapes. For example, at the very beginning of the poem "The Voice of Cranes Woke Me Up", the reader is called to wake up through the voice of cranes, that is, to be spiritually refreshed. In Uzbek folk oral art and folk thought, the crane is a symbol of a long journey, longing for the homeland, a person driven by the pain of a loved one. Through this image, the poet simultaneously evokes feelings of faithful waiting, living with dreams, and seeking peace:

*The sound of cranes woke me up,*

*A yellowed eel in the middle of my soul.*

In these lines, the yellowing ilinj symbolizes hope that fades over time. The poetess presents ilinj as a burning feeling in the soul, which hints at deep longing and the idea of delayed happiness.

Throughout the poem, the lyrical hero lives between longing and suffering, hope and spiritual search. He wants to act, but he is held back by a sick heart - that is, loyalty:

*I wanted to leave the sick heart,*

*But I couldn't get past its face.*

Here, a "sick heart" is not an ordinary mental state, but a symbol of a woman's devotion to her husband, family, and life. It is a heart that is aching, tired, but still filled with love and hope. The poetess describes in a unique poetic way the characteristic of Uzbek women – the virtue of not turning away from love despite suffering and longing. The verses reveal not the lack of courage in a woman's heart, but the inability to give up loyalty, the connection of feelings for the homeland, love, and family with loyalty.

*The bridge is drying up, the road is endless,*

*Am I too late to live happily?*

Through these lines, there is a strong harmony between national values and modern spiritual experiences. The image of a woman is not passive, but rather a strong person who strives for spiritual awakening, who chooses to walk the path despite the pain. The modern image of a woman fighting for her life, happiness, and dreams is revealed. At the same time, she remains loyal, devoted, and loving in any situation - these are the eternal qualities of a woman of our nation.

You are so agile, so neat,

Even mountains and rocks are cleansed by you.

From the smallest blade of grass to the trees

You wash away the dust without melting in the sun.

Through these lines, the poetess highlights the great power of the sun as a source of light. The sun is such a great power that even a stone is cleansed by its light. No matter what color a stone is, it still looks its own color when washed with water, but the poetess was able to show in her work that the sun is such a great power that even stones can turn white from the sunlight, a symbol of purity.

In the poetess's collections, such as "Nigoh Qiblasi", "Yasuman Guling Soyasi", "Tashbeh", national pride, the happiness of living in the motherland, and a woman's life with love are sung in poetic metaphors. In general, the poetic means used in each of the poetess' poems - animation, simile, symbolic images - have become a powerful tool for expressing national values. The poetess' work combines the inner experiences of a modern Uzbek woman with the national spirit, demonstrating her own lyrical and philosophical school.

Halima Akhmedova's poems are written with pain, they contain strong pain and anguish. This is the kind of pain that, while a person feels pain from ordinary pain, finds relief from this. True creative people write about their pain, their fate, their past, and their future.

Like a worm that has fallen into the root of a tree

A pain crawled through my body and soul.

With emerald grass and dew

The white dawn burned in my blood.

In these lines, we can see the harmony of the pain that the poet encounters throughout the human world, in existence, and throughout her life. I have such pain, such pain, that even the white dawn burns and turns black from the intensity of the pain in me.

The wind cried in its embrace

A lilac flower that didn't fit in the gardens...

It brings tears to my eyes and brings peace

The broken hands of the departed longing...

The wind's embrace is so wide that the pain of the flower cannot even fit in this wide space. The deceased, seeing her eyes filled with tears from pain, is happy. It is clear to us that the poetess has described each image with great skill in this place. She compares longing to the deceased.

### **Spiritual Awakening and Jadidism in the Work of Nodira Afokova**

Nodira Afokova was born in Bukhara in 1966, the author of many collections, epics, poetic series and translations. She is one of the rare creators in Uzbek literature who was able to combine artistic and scientific research, skillfully combining literary criticism, translation and poetry in her work. Poetess, Doctor of Philology, Professor Nodira Afokova was born in 1966 in the ancient city of Bukhara. She studied at Bukhara State University, and later worked at this institution for many years as a scientific and pedagogical worker. As a literary scholar, she conducted fruitful research in the areas of 20th-century Uzbek literature, the heritage of Jadids, and classical and modern poetry. The poetess' literary heritage is manifested in two main areas - scientific and theoretical research and poetic artistic work. Her poetry collections such as "The Beginning of Spring", "The Season of Love", "The Language of the Heart", "The Awning of the Word", "The Black Navo", "The Lessons of the Homeland" are imbued with heart-wrenching lyricism, philosophical depth, national spirit and feminine intuition.

Nodira Afokova's poems "Dreams of Nature", "Punishment", "Muhammad (pbuh) Said...", "In the Tent of Khayyam", "Love Letter", "Only You Know", "The Seven Beauties of Hazrat Navoi" combine elements of history, philosophy, spirituality and mysticism, demonstrating the approach typical of the philosophical-lyrical school of Uzbek poetry.

She has also done notable work as a translator. Alisher Navoi skillfully translated the ode "Ruh ul-Quds" from Persian, as well as the works of Russian writers Leonid Andreev "Judas Iscariot", the stories of Guy de Maupassant, Konstantin Paustovsky, the poems of Mikhail Lermontov and Marina Tsvetaeva into Uzbek. Her translations skillfully reflect loyalty to the spirit of the original, and the means of expression appropriate to national art.

As a literary critic, Nodira Afokova analyzed the artistic possibilities of Uzbek Jadid poetry, ghazals, rubai and qu'a genres, their stages of development, and aesthetic and philosophical foundations in her scientific research. Her scientific and literary works such as "Musammat in Jadid Lyricism", "Jadid Ghazals", "Rubai and qu'a in 20th-Century Uzbek Literature", and "The World of Shavkat Rahmon" (in collaboration) are recognized as important literary sources in this direction.

Afokova's many years of research into Jadid studies also directly influenced her poetic thinking. In her poems, awakening like Jadids, national consciousness, calling on the people to be independent, the spirit of truth and justice prevail. Especially in the poem "Uygotgil o'ashani - uygot yogduni" there is a resolute tone calling for awakening the faith and inner strength of the people.

We see that the poetess's poetry is rich in content and has a deep essence. The spiritual world of a woman and her experiences are described in colors as innocent and elegant as the dawn.

Let's live in this world like humans.

It's enough to put a handcuff on your own hand.

These verses call for freedom. They imply accepting life in a philosophical sense and finding one's own identity in it. The idea of moving all boundaries away from the affairs of this world, without putting artificial obstacles in our hands. The metaphor of "putting handcuffs on our hands" shows the loss of a person's freedom or limiting oneself. The handcuffs are presented here as a symbol that hinders a

person's will and free actions. "Let's live the world like a human being" is an allegory, and the desire for freedom is compared with the attitude towards the world.

The poet's poetic works not only give aesthetic pleasure, but also have a relevant significance from the point of view of education. In each poem, painful scenes of the history of the people, the philosophy of spiritual awakening, loyalty, faith and love for the homeland sound richly. That is why Nodira Afokova has a worthy place in the history of Uzbek literature not only as a poet, but also as a propagator of national thought. Her poem "Uygotgil o'shani - uygot yogduni" puts forward the ideas of national spiritual awakening, the call of conscience, faith, and recognition of the Truth through the following lines:

*"You are a great shadow. Wake up, wake up!*

*There is a power within us that is calling..."*

The poet expresses the ideas of the people, nation, faith, and truth in symbolic images. In this work, the poetic form of the work is presented that national awakening is not only an external movement, but also a spiritual revolution.

*"A people who - know themselves and the Truth -*

*Will rise up with ferocity... before then"*

### Commonalities and Differences in the Work of Both Poets

In modern Uzbek poetry, the voice, words, and the heart-wrenching struggle behind the lines of our poets such as Halima Ahmedova and Nodira Afokova are especially noticeable. Their work contains not only aesthetic beauty, but also a vivid reflection of the spirit of the nation, the history of the people, and devotion to their homeland. These two poets are daughters of one people, one era, and one nation. But their poetic vision and artistic world are unique and inimitable.

Main criterion	Halima Ahmedova	Nodira Afoqova
Central theme	Female lyricism, longing, loyalty	Spiritual awakening, national consciousness
Artistic symbols	Nature, love, wind, autumn	Vision, heart, shadows, light, darkness
Style	Lyrical, elegant, emotional	Symbolic, layered, journalistic
Expression of value	Kindness, honor, loyalty	Faith, truth, and national identity
Source and inspiration	Women's experiences, life experiences	Quran, history, philosophy, Navruz

### Conclusion

The bright representatives of modern Uzbek poetry - Halima Ahmedova and Nodira Afokova - combine national values, traditions and motifs of spiritual awakening in their work. In their poems, the spiritual world of the Uzbek woman, the fate of the people and homeland, historical memory and love are expressed through symbols.

Halima Ahmedova is quiet and gentle, but deep, as if speaking from the heart; she sings the most delicate states of a woman's heart, feelings such as longing, exile, love, loyalty, forgiveness in a delicate, moving tone. Her lines hide the melody of the soul, the anguish of the heart, and unspoken pain. Each line is imbued with feminine intuition, they radiate incomparable love for the country, parents, and children.

Nodira Afakova is a courageous poet who is determined to awaken the people, return them to their historical memory, and speak the painful truth in the path of truth and justice. Her poems contain the cry of the people's heart, the cry of faith, and the ardor of the social spirit. As a literary critic, translator, and scholar, she also takes a philosophical approach to poetry, revealing the clash of history and today, Truth and injustice, spirituality and darkness through images. Both poets are enriching our national literature in accordance with the modern age and resonating as poetic voices calling for a high spiritual and cultural awakening.

## References

1. Ahmedova, H. (2011). *Qibla of the gaze*. Tashkent: Gafur Ghulom Publishing House of Literature and Art.
2. Afokova, N. (2016). *Lessons of the homeland*. Tashkent: Publishing House of Literature.
3. Afokova, N. (2020). *Muhabbatnoma*. Tashkent: Publishing House of Writers.
4. Afokova, N. (2018). *Awning of Words*. Tashkent: Akademnashr.
5. "Halima Ahmedova." (2024). Official website of the Writers' Union of Uzbekistan: [www.uzadabiyot.uz](http://www.uzadabiyot.uz).
6. Boshbekov, Sh. (2023). "National spirit in poetry." *Literature and Art*, issue 2, pp. 14–17.
7. *History of Uzbek literature*, volume II. (2017). Tashkent: Fan Publishing House.
8. Information about Nodira Afokova. (2024). Wikipedia. URL: [https://uz.wikipedia.org/wiki/Nodira\\_Afokova](https://uz.wikipedia.org/wiki/Nodira_Afokova).
9. Articles on the literary portal Ziyouz.com: Nodira Afokova and modern poetry // <https://www.ziyouz.com>.
10. Ahmedova H. "Tiyramoh" *Literature and Art*, (2011).
11. Website of the newspaper "Kitob Dunysi".
12. "Uzbekistan Literature and Art" newspaper, (2014), issue 6

## Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).