

## ARTISTIC AND FIGURATIVE DEVICES FOR EXPRESSING TRAGEDY IN MODERN UZBEK POETRY

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**Abstract:** This article presents a comprehensive study of the artistic and aesthetic interpretation of the concept of tragedy in modern Uzbek poetry. The research focuses on the poetry of Zebo Mirzo, Halima Ahmad, analyzing the mechanisms of tragic worldview formation and the poetic means of expression in their works. The study first elucidates the aesthetic-philosophical essence of the concept of tragedy and highlights its transformation within the contemporary literary process. Subsequently, the functional characteristics of key artistic-descriptive tools that generate tragic pathos in the works of these poets—such as metaphor, symbol, antithesis, personification, and poetic contrast—are identified.

**Keywords:** *tragedy, tragic pathos, metaphor, symbol, antithesis, poetic image, modern poetry.*

## ХУДОЖЕСТВЕННЫЕ И ОБРАЗНЫЕ СРЕДСТВА ВЫРАЖЕНИЯ ТРАГЕДИИ В СОВРЕМЕННОЙ УЗБЕКСКОЙ ПОЭЗИИ

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**Аннотация:** В данной статье представлено всестороннее исследование художественно-эстетической интерпретации понятия трагедии в современной узбекской поэзии. Исследование сосредоточено на поэзии Зебо Мирзо и Халимы Ахмад, анализируются механизмы

формирования трагического мировоззрения и поэтические средства выражения в их произведениях. Вначале рассматривается эстетико-философская сущность понятия трагедии и освещается его трансформация в рамках современного литературного процесса. Впоследствии определяются функциональные характеристики ключевых художественно-описательных средств, порождающих трагический пафос в произведениях этих поэтов, — таких как метафора, символ, антитеза, олицетворение и поэтический контраст.

*Ключевые слова:* трагедия, трагический пафос, метафора, символ, антитеза, поэтический образ, современная поэзия.

**Introduction:** Modern Uzbek poetry holds particular significance in today's literary process as an aesthetic system striving to reflect the most subtle, complex, and contradictory layers of the human psyche. Notably, in post-independence poetic thought, there has been an intensified tendency to delve deep into the internal world of the lyrical subject, elevating individual experiences and emotions to the level of artistic generalization. From this perspective, modern Uzbek women's poetry emerges as an important poetic space expressing human suffering, spiritual loneliness, existential angst, and identity crises. Specifically, in the works of Zebo Mirzo, Halima Ahmad, the phenomenon of tragedy is expressed through individual psychological experiences, gradually ascending to the level of universal human concerns. In the poetry of these authors, tragedy is interpreted not merely as a result of external reality, but as a process closely linked to internal conflicts, spiritual fragmentation, and the search for the meaning of existence. Tragedy is not simple grief or distress; as an aesthetic category, it reflects the human encounter with existence, the sharp disproportion between dream and reality, and the conflict between ideal and real life. In this regard, tragedy is viewed as a profound artistic-philosophical concept representing the ontological and existential state of the individual. In modern poetry, this concept is increasingly

individualized, finding expression through the internal monologue, silence, and anguish of the lyrical "I." [1].

One of the most crucial factors in the emergence of the tragic in the works of modern female poets is the active and purposeful employment of artistic-descriptive means. It is precisely through language and poetic form that internal suffering is transformed into an image, and individual experience is generalized as an aesthetic phenomenon. Tools such as metaphor, symbol, antithesis, and personification do not merely perform descriptive functions; they serve as the primary poetic mechanisms shaping a tragic worldview. Consequently, through metaphor, a psychological state takes on an imaginary form; through symbols, individual suffering is universalized; and through antithesis, internal contradictions and conflicts are sharpened. As a result, tragedy manifests within the poetic text not only at the level of content but also within its language and structure. This defines the aesthetic complexity and multi-layered nature of modern poetry [2].

**Methodology:** This research is aimed at a comprehensive study of the artistic-descriptive means of expressing tragedy in modern Uzbek women's poetry, utilizing a series of complementary scientific methods. The methodological foundation of the study comprises modern theoretical approaches in literary criticism, specifically poetic analysis, the comparative approach, aesthetic interpretation, and structural-semantic analysis.

The subjects of the research are the poetic works of Zebo Mirzo, Halima Ahmad, and Nodira Ofoq. Their creative output serves as leading examples of modern Uzbek women's poetry, allowing for the observation of the tragic worldview across various poetic forms. Poems created during different periods were selected as research material, and the descriptive tools generating tragedy within them were systematically analyzed.

Primarily, the method of poetic analysis was employed. Through this method, the components constituting the internal structure of the poetic text—

image systems, artistic-descriptive means, poetic syntax, and semantic layers—were studied in depth. Poetic analysis enabled the identification of how tragedy is formed directly at the level of language and image. Furthermore, the comparative method was extensively utilized to identify similarities and differences in the works of the three poets, revealing individual stylistic features in the expression of tragedy. Comparative analysis showed that while metaphorical thinking prevails in Zebo Mirzo’s poetry, a system of symbolic images leads in Halima Ahmad’s work, and tragedy is intensified through antithetical construction and contrasts in Nodira Ofoq’s poetry.

Additionally, the aesthetic analysis method plays a vital role in the study. This method was used to examine the aesthetic essence of tragedy, its mechanism of impact on the reader, and the process of forming tragic pathos. Finally, structural-semantic analysis was applied to determine the semantic load of the descriptive means used in the poetic text, their contextual meanings, and their interrelationships.

**Results:** In modern Uzbek poetry, the work of Halima Ahmad stands out for its profound and multi-layered expression of the concept of tragedy. In her poems, tragedy is primarily conveyed through symbolic imagery, where personal emotions acquire a generalized aesthetic significance [3,4].

First and foremost, the poet’s lines associated with the "I am nobody" motif play a crucial role in expressing the identity crisis of the lyrical subject:

“Dada, to‘g‘ri, hech kimmasman,  
She‘rlar yozdim dil yig‘latib...”  
 (“Father, it is true, I am nobody,  
I wrote poems that made the soul weep...”)

In these lines, the self-negation of the lyrical “I,” the devaluation of selfhood, and a palpable sense of losing one’s place in society are clearly manifested. This meaning deepens in the subsequent verses:

“Bir toshicha bo‘lolmadim,  
Ko‘zingizda ko‘z yoshicha bo‘lolmadim...”

(“I could not even become as much as a stone,  
I could not even become a tear in your eye...”)

Here, the "stone" image represents stability and resilience, while the "tear" symbolizes anguish and pain. The lyrical subject perceives herself as inadequate even at the level of suffering. Consequently, the individual's sense of worthlessness and alienation from existence acquires a tragic-aesthetic significance [4].

Another vital expression of tragedy in the poet's work is linked to the image of the "crane" (turna), appearing as a symbol of memory and longing:

“Turnalar ovozi meni uyg‘otdi,  
Sarg‘aygan bir ilinj o‘rtabmi jonni...”  
“The voice of the cranes awakened me,  
Has a yellowed hope scorched my soul?..”

In these lines, while the "crane" represents past memories and lost emotions, the "yellowed hope" (sarg‘aygan ilinj) signifies the fading of aspirations. The question posed in the poem:

“Baxt bilan yashashga kechikdimmi yo? ” (“Am I too late to live with happiness?”) expresses the lyrical hero’s sense of tardiness regarding her own life and the tragedy of unfulfilled potential. Here, tragedy manifests as a tragic experience intertwined with the factor of time [5].

Furthermore, the "autumn leaf" (xazon) serves as a significant symbol of tragedy in Ahmad's poetry:

“Salom, boshim uzra aylangan xazon,  
Yam-yashil umidlar, xayr endi, xayr... ”  
 (“Greetings, autumn leaf circling above my head,  
Lush green hopes, farewell now, farewell...”)

In these verses, the "autumn leaf" signifies the fading of life force and spiritual depression, while "green hopes" symbolize youth and dreams. The juxtaposition of these images intensifies the tragic element, expressing the loss of hope, internal collapse, and the process of spiritual aging [6].

In Z.Mirzo's poetry, tragedy is frequently expressed through the motif of love, revealed through poetic images of metaphorical and emotional power:

“Yuraginga bosib uxlasam  
Yodingizni, diydoringizni.  
Bolam kabi quchib yig‘lasam  
Menga bergan ozoringizni...”  
(“If I sleep pressing to my heart  
Your memory, your countenance.  
If I weep, embracing like my child  
The torment you have given me...”)

In these lines, the lyrical subject portrays love and anguish as an inseparable duality. Specifically, through the expression "embracing the torment while weeping," love is harmonized with pain. Here, the tragic element manifests as the acceptance of spiritual pain brought by love and the profound inability to abandon it [7].

As the poem progresses, the metaphorical imagery intensifies:

“Kaftingizda ochilsam gulday,  
Tuningizning mohi men bo‘lsam,  
Hech kimsaga bildirmay chekkan,  
Ko‘ksingizning «oh»i men bo‘lsam.”  
(“If I bloom like a flower in your palm,  
If I were the moon of your night,  
If I were the 'sigh' within your chest,  
Drawn without letting anyone know.”)

In this context:

"Flower" (gul) → A symbol of love and delicacy.

"Moon" (moh) → An embodiment of beauty and intimacy.

"Sigh" (oh) → A sign of hidden, internalized suffering.

The poet transforms herself into the internal pain of the beloved. This represents the process of the loss of self and the merging into the identity of another through love [8].

“Nafasingiz titroqlaridan

Oqib ketsa ming yillik g‘ussam.”

("If my thousand-year-old grief flows away

From the tremors of your breath.")

Through this metaphor, long-standing anguish, accumulated pain, and internal spiritual pressure are expressed. The phrase "thousand-year-old grief" (ming yillik g‘ussa) generalizes the tragedy to its maximum aesthetic extent [9].

In the final section of the poem, the tragic content reaches its absolute zenith:

“Bag‘ringizga borib o‘lsamu

Bag‘ringizdan qaytib kelmasam.. .”

("If only I could go and die in your embrace,

And never return from your embrace...")

These lines express tragedy through the convergence of love and death. For the lyrical hero, love is no longer a source of life, but a sentiment that leads to self-obliteration and the threshold of non-existence.

**Discussion:** The research results confirm that artistic-descriptive means play a decisive role in the expression of tragedy within modern Uzbek women’s poetry. Specifically, through the works of Halima Ahmad and Zebo Mirzo, it is observed that tragedy manifests in diverse poetic forms.

In Halima Ahmad’s poetry, the symbolic nature of tragedy indicates a dominant trend toward generalization in her poetic thought. The images she employs—such as the "window," "crane," and "autumn leaf"—allow individual emotions to be interpreted in a broader context. Consequently, personal anguish is reframed as a universal human spiritual state, signaling the philosophization of tragedy in contemporary poetry.

In Zebo Mirzo’s work, tragedy is expressed more through individual psychological experiences. Especially in poems related to the motif of love,

tragedy is revealed through internal spiritual distress, dependency, and the loss of self. The abundance of metaphorical images allows for a deeper depiction of the lyrical subject's inner world, reflecting the increasing psychological depth in modern verse.

A crucial point identified during the discussion is that in the works of both poets, tragedy is formed not on the basis of external dramatic events, but through internal spiritual conflicts. Unlike classical tragedy, this creates an internalized form of the tragic in modern poetry. Furthermore, poetic devices like metaphor and symbol do not merely serve descriptive functions; they become the primary mechanisms shaping the tragic content, thereby increasing the semantic load of poetic language.

**Conclusion:** The study demonstrates that tragedy manifests as a significant aesthetic phenomenon in modern Uzbek women's poetry. Based on the analysis of Halima Ahmad and Zebo Mirzo's works, distinct forms of artistic expression were identified:

Halima Ahmad utilizes symbolic imagery to elevate personal suffering to a universal human level, giving tragedy a profound and generalized meaning.

Zebo Mirzo reveals tragedy through individual experiences, particularly through the interplay of love and anguish, using metaphorical images to uncover the complexities of the inner world.

In the works of both poets, tragedy is rooted in internal psychological states rather than external occurrences, which stands as a defining feature of modern poetry. In conclusion, tragedy in modern Uzbek women's poetry emerges as a vital aesthetic category that expresses the complex states of the human psyche through sophisticated artistic means.

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