

# Formal And Stylistic Uniqueness Of Farida Afroz's Poetry

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**Abstract:** This article discussed the formal and stylistic uniqueness of Farida Afroz's poetry and the "tasbeh" genre. It touched upon the "tasbeh" that literally brought the spirit of innovation to Uzbek literature, its artistic means of expression, and types of artistic devices. Furthermore, the significance of this genre in a person's spiritual development and personal growth was discussed in detail.

**Keywords:** "tasbeh", "tafsil", "oximoron", "apostropha".

**Introduction:** Farida Afroz is a creator who is strengthening her place in modern Uzbek poetry not only with her national, traditional poems, but also with her genre and stylistic innovation. Farida Afroz's creative field is multifaceted, like poetry, prose, and dramaturgy. The creator is also writing in the field of translation. The genre of "tasbeh," which the multifaceted creator introduced into Uzbek literature as an innovator, is distinguished by its unique formal and stylistic features. This genre literally discovered Farida Afroz. This compact genre is not limited to giving the reader only aesthetic pleasure. The form of the poem is only the surface of the "iceberg," and understanding and analyzing the true content requires the reader to use their intellect and examine it.

The rain didn't stop all night,  
The palms filled my chest The  
dawn never wants to break.

In poetry, detail serves to reveal the artist's inner world. In the first impression, the landscape evokes before our eyes a rainy night, and in the second line, it becomes clear that the movement "palms of my chest" serves to express the poet's emotional state. The state of the lyrical hero, who has shed tears all night and suffers from tears, appears before our eyes.

By the water stood a saint, Water  
licked his bare feet, The saint's

eyes were full of water.

Although the "water" description in the tasbeh is repeated in three places, it has different meanings. It is known that in the first verse it means a basin. The author's true purpose will be revealed in the following lines. In the line "Yalang oyoğini suv yalardi" (Water licked his bare feet), water is used in its literal sense, but it secretly serves the true purpose of the poet. "Tears well up in the saint's eyes" could have been said. There is a logical connection between the repetition of the detail of water and the lyrical hero - the word "saint." If we pay attention to the definition of the word "saint" given in Volume I of the "National Encyclopedia of Uzbekistan": "A saint (plural of the Arabic word "wali") is a person close to God" - in Sufism, a person who knows God's essence and attributes well, obeys His commands, abstains from sinful acts, and turns away from worldly pleasures and lustful acts. A saint is also used together with the word "aziz." Saints are righteous, capable, and humble people who have become close to Allah through certain deeds or qualities, whose prayers are answered. Saints are second only to prophets. After this definition, the creator's goal becomes clear. The definition of "water" is repeated in three places to convey the conclusion that the spiritual and moral world of a person close to Allah and whose prayers are answered is "pure as water" and "precious as water." This served as a means of revealing the character of the hero. Usually, the

details in the triads serve to reveal the spiritual world of the creator, his momentary mood. In this case, it is the basis for showing the state of the lyrical hero, not the author.

Sumbulayu sumbula

With whom is your heart? I'm

leaving with my heart.

Sunbula, or sumbula, is one of the 12 constellations and is the sixth month of the solar year, spanning from August 22 to September 21. It is also called Sunbula, that is, the fairies zodiac sign. He describes the inner spiritual state of the lyrical hero with the natural landscapes of this period. "sumbula", which is an apostrophe, is personified in the second line, the heart is asked like a human. At the boundaries of the heart, there are sometimes sweet, sometimes bitter sufferings of someone, which is not alien to the lyrical hero. In the third verse, the conclusion about this shows that the torments of love are depicted as a lover, a wounded heart, who prefers to be alone with a heart yellowed like a hyacinth from the pain of longing.

I planted millet without fear of

sparrows, I scattered my fears like

millet, Now have a feast, you wretches.

The lyrical hero, addressing "unworthy" that is, "dehumanized," "low," "vile" people," makes a very beautiful simile, which once again confirms that the poetess is an expert in folk oral art. The proverb "He who fears sparrows doesn't sow millet" is skillfully used, which not only strengthens the pathos of the work, but also further diminishes those who obstruct the path of the lyrical hero, revealing their character and inner spiritual state. In the first line, along with figuratively expressing the thought with the help of a proverb, he quietly, imperceptibly compares his opponents with "chumchuq", making a beautiful analogy, and in the second line he hits the target with another beautiful metaphor: "spreads his fears like millet," and calls his opponents to the field. In this triad, the art of "apostrophe," the art of simile, as well as the art of "irsoli masal" and "litota," which are part of the traditions of classical Uzbek literature, are used very skillfully.

A rock pierces my heart, The sky

feels low, Without you, My feet

won't touch the ground.

In this triad, we find a striking example of "oxymoron." "Oxymoron" is the side-by-side use of life situations that we have learned and known, contradicting each other in a situation we have not learned. The use of contradictory words, such as "living corpse," "sweet

poison," increases the artistic power of the intended thought. In the article "Definition of oxymoron," published on the website Literarydevices.net, the oxymoron is defined as follows: "An oxymoron is a figure that connects two opposite words. Such combinations of words with opposite meanings are also called antonyms in colloquial speech. As an art form, the oxymoron is used to create an impression, strengthen the concept, and even not to bore the reader"<sup>3</sup>. We see an example of an oxymoron in the image "low sky". True, we all know the proverb "the sky is far, the earth is hard", and replacing our perception of the distance of the sky with a new discovery "the low sky" is a slightly unexpected situation, a different mood. This simile serves to reveal the emotional turmoil of the lyrical hero. The heart's lament of a lover suffering from love's torment, his momentary mood, affects us too: something pierces the heart. This situation is depicted using the image of a rock rising to the sky, leaving behind the clouds. While a person intoxicated by love feels very light, like a bird flying in the sky, in the "tasbeh," on the contrary, the lover's suffering is so great that the legs of the body hanging from the cliff of his dreams do not touch the ground.

Thank you, separation, Thank

goodness you exist, I became a

poet. (tasbeeh-7, 14)

We seem to read the continuation of the above triad - the torments of love and separation have cooled, and the heart has grown accustomed to it. The loving heart, hardened by the pain of separation, has now ripened - it is now torn apart by separation that has torn hearts to pieces.

grateful. It is this separation that makes the lyrical hero a poet. It is parting that lowers the heavens, that pierces his chest with a rock, that makes a poet a poet. A beautiful example of an apostrophe is expressed by a reference to separation.

As long as there are separations

here, Regret, sorrows, regrets,

You exist too, you exist, MY POEM!

The apostrophe now moved from separation to poetry, to poetry. The dynamic mood in the trio was first directed at the beloved, then at the separation, and then at the fruit of separation - poetry. In this triad, the elevated spirit of the lyrical hero weakens somewhat, reaching a gloomy state, and now we see that the grateful heart of separation is still in pain, still in the grip of regret, grief, and regrets. If the anguish of the heart rises like a dark cloud, poetry, like the sun breaking through these clouds, encourages the lyrical

hero to live and move forward.

What did you do, what did

you find? What did you gain,

A person who is losing something?! (tasbih -7, 16)

Farida Afroz invites people to contemplate and debate.

A person who runs and rushes along achieves many things over the years: wealth, position, attention. But he doesn't realize that in this chaos, he often loses himself. Inside matter, the rusty, withered, powerless spirit remains, urging humanity, preoccupied with the needs of the body, to pause for a moment, as if reminding them to look at the spirit, even if just a little. The poetess's lyrical hero finds the poem at a time when he is going towards nothingness in existence, losing it. The lyrical hero appears in the form of a happy among the unfortunate who found themselves through the poem, or an unhappy among the happy.

This woman turned sixty,

Still beautiful, still beautiful,

Happiness has bitten his ear. (tasbeeh-5, 24)

We see another proof of the poetess's skill in understanding, feeling, and applying words in this prayer beads. Phrases, which are a drop in the rich heritage of our people, serve to convey the idea to the reader in a vivid, figurative way. The phrase "to bite one's ear" is known to us as a tradition that carries out future family and spousal matters within the framework of our national mentality from the cradle. Farida Afroz skillfully created a national picture from this phraseological unit. It is revealed that the lyrical hero's ears are "bitten by happiness," that is, he will be happy even in the cradle. The happiness of the revealed lyrical hero lies in the poem, in the love for life, for living.

## CONCLUSION

In conclusion, it should be noted that the genre of "tasbeh" is a laconic genre, which not only gives aesthetic pleasure to a person, but also serves the spiritual and moral development of a person. Such a genre captures the attention of today's fast-paced people for a moment. It encourages deep reflection and self-examination.

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