

# Landscapes Of A Woman's Heart In The Poetry Of Zebo Mirzayeva

Salokhiddinova Nigoraxon Inomjonovna

“University of economics and pedagogy” Non-state higher education institution, Acting Professor of the Department of Uzbek and Russian Languages. PhD, Uzbekistan

**Received:** 26 December 2025; **Accepted:** 16 January 2026; **Published:** 21 February 2026

**Abstract:** The article discusses some principles and significance of the poetry of the independence period. The unique aspects of Zebo Mirzayeva's poetry are analyzed.

**Keywords:** Being, artistic-aesthetic thinking, era, inner world, experience, emotion.

**Introduction:** It is no exaggeration to say that the first years of independence were a period of evolution in the artistic aesthetic thinking of writers and poets. Such evolutions, in turn, are felt in the attempts to find a reflection in their works. It is impossible to go into such a process without touching on it when describing and analyzing the created works. Because, as we noted above, the changes that occur due to the demands and environment of the era cannot bypass the soul and thinking of the creator and in some sense affect it.

This situation is especially observed in the poetry of a number of creators such as Abdulla Oripov, Erkin Vohidov, Usmon Azim, Shavkat Rahmon, Rauf Parfi, Halima Khudoyberdiyeva, Iqbol Mirzo, Farida Afro'z, Zebo Mirzo, Halima Ahmedova. In particular, Farida Afroz's poems are distinguished in today's poetic process by their philosophical nature, the dominance of spiritual feelings, and a deep look into the boundless boundaries of the human psyche. In the words of literary critic N. Rakhimjonov, "Discovering humanity in a person is becoming a priority principle."

"In general, poetry seems to enter the human heart, first of all, as a spiritual thirst, an endless need, a strange magic. That is why I call poetry the child of need. ... This need haunts a true poet throughout his life." , - wrote Abdulla Oripov. In fact, the work called poetry is the child of the creator. When the poet comes into conflict with existence, with his inner world, his

psyche is shaken, he is not satisfied with something, he wants something to change, and he expresses this in an artistic and poetic way. We will not be mistaken if we say that Zebo Mirzo's poetry is a place of true feelings, intimate experiences. In his poetry, one or several images can reflect the emotional world and feelings of a lyrical hero as a whole or individually. For example, his:

My dear,

Why are we not grass,

That when the winds kiss us, they gently brush past?

Why, oh why, did we not become a tree—

With roots and branches intertwined as one?

The images of grass, wind, and tree used in the poem collectively express the lyrical hero's sorrowful love. At times, the lyrical hero wishes to become grass, to lean against the wind, or to turn into a tree. No matter what form it takes, the hero longs to be together with the beloved. "If only we were the wind beyond the hills, would our spirits unite in the skies?"

The emotional intensity in the poem is so powerful that its regret, pain, and sorrow inevitably affect the reader as well:

"Why is my life such a desert?

Why is there such anguish in my heart?

Before me a river roars and flows,

Yet I cannot beg for a single drop of water.”

With such immense love, the lyrical hero cannot imagine how to live in this narrow world:

“With a love so boundless,

How shall we live in this confined world?”

Crushed by unanswered questions, the lyrical hero declares a desire to live among trees, winds, and grass. Through this, the hero seeks at least a small relief from suffering, striving to console and strengthen the heart:

Now I shall live in peace in the land of mountains,

With trees,

With winds,

With grasses...

In this poem, the poet conveys the concepts of separation, longing, and anguish through the images of grass, tree, and wind. In fact, in each of her poems we feel the color of longing, the taste of separation, and the fire of suffering.

Depicting the states and processes of emotional experiences within the lyrical hero's psyche, and embodying inner sensations through vivid imagery, is one of the distinctive features of Zebo Mirzo's poetry.

Researcher N. Jumatova describes contemporary poetry as follows: “...those who are impoverished in inner perception, depth of feeling, and figurative thinking are not capable of fully understanding this poetry or being amazed by its profundity.” ” She evaluates it in this manner. Indeed, the abstraction of imagery and the orientation of emotion toward inner spiritual conflicts are becoming leading factors in lyric poetry.

Zebo Mirzo's poems are significant for their ability to reflect the subtle tremors of the human inner world. In her lyrics, the boundless expanses of the poet's personality are revealed. Most interestingly, this atmosphere does not feel foreign to the reader. It is as if the feelings do not flow from the lyrical hero alone, but also seep from the reader's own heart. When the word enters the field of the poet's perception, it transforms into a sharp blade.

Her poem “Love” begins in a style of contrast, which intensifies both the conceptual and emotional content of thought and feeling. Within the context of the poem, the associativity of imagery, the use of contrast, and

the poetic language of symbols all serve to heighten the depiction of psychological experience. Likewise, the use of repetition, rhetorical questions, and ellipses ensures the uniqueness of the lyrical experience and the inner state of the lyrical hero. These very features harmoniously converge in Zebo Mirzayeva's poetry.

I waited a million years—hopeless, exhausted,

I loved one heart as one loves God.

Then... a great storm arose,

My sorrow and sighs burned the heavens.

Never had I burned so deeply for anyone,

Perhaps this is my счастье—or my sin.

It is no secret that the theme of love occupies a central place in the poet's творчество. Her ability to create love from every single detail of existence is one of her distinctive stylistic traits. The rebellious mood in the poem determines its motif. The expressions of hopelessness, exhaustion, the rising of a great storm, and the burning of the heavens—all of these convey profoundly painful emotional experiences. As the emotional and abstract scope of the word expands, the state grows from simplicity toward complexity. At times, it may even make it difficult for the reader to grasp the poem deeply. Yet this very quality reveals the unique essence of the poem.

## REFERENCES

1. Rahimjonov R. *Mustaqillik davri o'zbek she'riyati*. Toshkent. Fan nashriyoti. 2007 – B 6
2. Oripov A. *Ehtiyof farzandi*. – T.: Yosh gvardiya, 1988 – B.19
3. Mirzayeva Z. *Nur kukunlari*. – T.: Yangi asr avlodi. 2004 – B.24.
4. Jumatova N. *Hozirgi o'zbek she'riyatida rang bilan bog'liq ramziy obrazlar: Fil.fan..nomz... diss.* – Toshkent, 2000 – B.36