



## Genre and stylistic originality of Farida Afruz's triplets and Japanese haiku

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**Annotation:** This article provides information about modern literature and its genre, stylistic features, and genre innovation. The differences and common aspects of the “triplets” in the work of Farida Afro'z and the “haiku” of Japanese literature.

**Key words:** Triplets, haiku, modern literature, genres innovation.

**Introduction.** The laconic genre, popular in the world, in particular in Japanese literature, is characterized by the strength of artistry, despite the brevity of figurative expression. Artistry forms the basis of a work of art. V.G.Belinsky's” code of aesthetics ” outlined 5 laws of artistry: - Figurative rendering of life; - Show truthfulness without breaking reality; - Provided that the idea completely covers the story, the plot; -The idea and form must match each other; - Harmonization of parts of the work as a whole. Despite the fact that these principles were created many centuries before us, they still serve as A opener in revealing the shape and content, aesthetic aspects of Japanese figurines. Ummat Tuychiyev, in his work” criteria of artistry in Uzbek literature and their achievements”, classifies the criteria of artistry as follows: - talent; - specification of literature(distinctive feature); - tradition and innovation; - skill and influence. The literary critic divides these criteria themselves again into chief and auxiliary criteria. It concludes that talent is the main criterion and the rest are auxiliary criteria. This idea is fundamental. The reason is, in the absence of talent, a full-fledged work of art will not be created, even when created, it



will be a temporary, periodic work, only. As a logical continuation of this idea, Farida exemplifies what Afro’z said in one of the conversations.

**Main body.** The poet says that five different people are born by their profession: artists, composers, singers, Saints and poets. Because it is impossible to teach to write poetry, it is given from above – from God. In general, the genre of “rosary”, which drank water from the cups of world literature and Uzbek classical literature, is reminiscent of Japanese haiku in what aspects. In the work of Rauf Parfi Öztürk, the teacher of Farida Afro’z, the unrepeatably great poet of Uzbekistan, we come across wonderful translations from Japanese haiku. The poet, in the process of translation, himself inspired by Japanese haiku, creates several triplets and shows them to his mentor Rauf Parfi. The teacher, gazing at the manuscripts of his disciple, involuntarily rolls a few drops of young face between his eyelashes from joy, but also from admiration... the poet says in one of the conversations, remembering his experiences with such a translation: “one day I was given one small book in my hand, read this, they said. This book was the haiku of the Japanese-triplets. The next day, Rauf Parfi asked if you read it. I said, " it is a poem? Little did he get angry with Rauf . They said, "You have not read, but you have not read." Then I came to myself and read rosary, I went into it, translated 74 of them from Russian, in the process of which 25 triplets appeared in myself... here I also wrote myself, but I do not know what horse, it was not like that, I showed Rauf Parfi:

In a world

where there is no beautiful flower

from you

Farida Afro'z," Tasbeh", Tashkent, 2007.]



With tears in his eyes to the jaw: - Farida said that now I will die. There would be such a strange-strange thing to say. Now you will die, the poet will not have many poems. In the 20th century, the poet was born, "they said. In this way, the "rosary" genre arose. The natural question arises: what aspects do Japanese haiku stand out in itself? Triplets and Haiku – what unites them are the aspects that distinguish them from each other? Japanese haiku are a poetic genre consisting of three lines, which does not obey the laws of rhyme, is significant for its syllables in words. The founder of this genre is Matsuo Basho. This opinion is not always echoed when revealing the artistic nature of the genre. Literary Scholar Shamota N.O. in his work "Khudyestvenosti", classifying the art of the work and the aspects that reveal it, he makes the following points: "the assessment of the artistic achievements of the work is practically formed by answering three questions at once: what is described, why is it described and how is it described?" [Shamota N.O. Khudyestvennosti, P.60].

The details in Japanese figurines do not carry an extraordinary philosophical, spiritual load, which is dominated by more mood, the expression of a snapshot. Love for nature, the beauty of the soul is required to enjoy its beauties. This feature is especially pronounced in Word people. The aspect not seen by the common man is advanced very quickly by the word-holders, and with beautiful rosaries can convey it to the reader.

Sumbolayo sumbula

With whom is your heart?

I leave with heart.

Sunbula or sumbula, one of the 12 constellations, is the sixth month in the shamsiya year count and spans the period from August 22 to September 21. Also called Sunbula, that is, parisode Burge. The lyric depicts the inner mental state of the hero with natural landscapes from the same period. The "sumbula", which is becoming an apostrophe, is enlivened in the second stanza, begging like a human. In the boundaries of the soul, there



is someone's suffering, either sweet or bitter, so that this state is not alien to the lyrical hero either. In the third stanza, the conclusion about this suggests that the anguish of love, from the pain of longing, *sumbula* is an example of a lover who prefers to be alone with a yellowed heart, to leave with him, is depicted as a soul in *ozur* lyrical hero. I planted millet without fear of Sparrow, My fears scattered like millet, Your wedding is now, *nokas*. Farida Afroz's image skills are so extensive, so **INGENIOUS** that she can give a small trio of boundaries of content that can be joined to a big story or story. The lyrical hero," *nokas* "i.e." lost consciousness"," bottomless"," despicable", when facing someone, makes a very beautiful metaphor that we are once again convinced that the poet is a connoisseur of folk oral creativity. Masterfully uses the proverb" He who is afraid of Sparrow does not plant millet". This proverb not only strengthens the pathos of the work, but also reveals their character, inner state of mind, further crushing those who are falling into the path of a lyrical hero. In the first stanza, thought is figuratively expressed using proverbs, while slowly, unrepentantly equating opponents with "sparrows" and making a beautiful metaphor, in the second stanza it hits the target with another beautiful analogy: it scatters its fears like millet-and calls its opponents into the field. The trio used the apostrophe, the art of emulation, as well as the "hereditary parable" from the traditions of classical Uzbek literature, as well as the art of "litota" with great skill. *Goblet rock to my heart, Heaven is low, Without You, My feet don't touch the ground*. Another example of oxymoron is seen in the image of "low sky". True, the sky is long, we know the proverb as the Earth is hard, and while it is somewhat unexpected to Share our vision of the remoteness of the sky in it with the new find "low sky" now, this thirst serves to reveal in us the spiritual talotom of the lyrical hero. Suffering from the anguish of love, the heart of a lover moans, his momentous mood also infects us: what a navel sticks to the heart – this is a bow to the sky and connects the clouds with the rock that he has surrounded leaving behind. Because the sky is low. While a *sarmast* person from Love feels very light, like a bird flying in the sky, in the "Rosary" on the contrary the suffering of the lover is such that his dreams do not touch the ground in the footsteps of the body hanging on the rock. Thank you,



bereavement, Fortunately, you are, I became a poet. (rosary-7, 14) We read the supposedly continuation of the above Trinity – the suffering of ishq, the hardships of bereavement cooled, and the heart got used to it. The heart of love is purified in its sufferings in separation, and now zuvalasi is ripe – he is now grateful for the separation that bribed the hearts with foxes. It is also this parting that made the lyrical hero a poet, after all! Bereavement, which made the heavens low, and stung the rock in his chest, and made the poet a poet. A beautiful example of an apostrophe is expressed by an appeal to the separatist. So there are deviations in this, There is Nadomat, sorrows, Armenians, You are, you are, my poem! Apostrophe has now moved from sober to poetic, to poetic. The dynamic mood in the trio focused first on the mistress, then on the separation, then on the fruit of the separation - poetry. The Rising Spirit in the lyrical hero is again a little sluggish in this trio and comes to a dark state, where now we see that the heart, grateful for the separation, is still in Azur, still in nadomat-it is in anduh, grief, the passion of the Armenians. While so many heartfelt sufferings roar at the head of a black cloud, poetry among these clouds, the example of the sun breaking through it prompts the lyrical hero to live, to step forward. What did you do, what did you find? What did you make, The losing man?!(rosary -7, 16) Farida Afroz Bani urges a person to observe a little, to discuss. A man who runs and eats achieves a lot over the years; wealth, career, attention. But within these talotoams, one often does not realize that one has lost consciousness. Rusting, drying out in the substance, the bland, immoral soul remains, and with the need of the body, andarmon urges humanity to stop a little, while a little reminds us to look at the soul as well, as if. The lyrical hero of the poetess finds a poem in a circle that is losing, in a circle that goes towards the absence within the beings! Yes, his find is poetry. The lyrical hero is a happy one within the unfortunate and or a miserable one within the lucky ones who have found their own, their own, through poetry! Sixty years old this woman, Still beautiful, still pretty. Happiness that bites his ear. (rosary-5, 24) We see proof of the poet's skill in understanding the word, feeling it and applying it in this trinity. Phrases that are a drop from the rich heritage of our people serve to convey thought to the reader in a bright,



figurative way. The phrase "biting the ear" is known to us in the cradle as a tradition that carries out future family, couple issues within the framework of our national mentality.

**Conclusion.** Farida Afroz created a national landscape from this phraseological unit with extreme skill. The ear of the lyrical hero is revealed to be “bitten by happiness”, that is, happy as in the cradle. In the poem the happiness of the lyrical hero, whose happiness is revealed! In love with life, to live! Love, I'm not fed up with you, If I die, I will be born again, again. The lyrical hero, who lived with a heart full of love even inside the separation, grief-anduh, is so obsessed with life, love that he agrees to be born again and again. The reason is the genre nature, the idea of the work, aesthetic originality, poetic peculiarities require study, research, relying on the principles of modern literary studies. In the poetry of later years, Farida Afroz's work has its place. The genre of “Rosary”, the creative discovery of poetess, arose as a result of shaky and expressive research in poetry and, although not yet long ago, found its readers. The genre of “Rosary” began to be widely studied expressively, shaky, philosophically. Also in the research work, Farida Afroz focused on the triplets and their specific aspects, drawing reasonable conclusions about the shaky research in the poetic work, the poetic interpretation of the Trinity poetic system, as well as the typological analysis of the works “Rosary” and “1001 Nights or 7 rosaries”.

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