

**FOLK SPIRIT NATIONAL IDENTITY AND POETIC INTERPRETATION IN THE
POETRY OF FARIDA AFRO‘Z AND ZULFIYA MO‘MINOVA**

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Abstract

This article examines the distinctive features of folk spirit national identity and poetic interpretation in the works of Farida Afro‘z and Zulfiya Mo‘minova within the context of contemporary Uzbek women’s poetry. The study analyzes how folk elements such as traditional imagery everyday national symbols and folk based language are transformed into modern poetic expression. Special attention is given to the way both poets integrate national memory cultural values and individual emotional experience into their lyrical discourse. Through a comparative analytical approach the article demonstrates that folk character in their poetry is not merely a stylistic ornament but a fundamental aesthetic principle that shapes poetic meaning and artistic vision. The research also highlights the different poetic strategies employed by the two poets in expressing national spirit one through inner emotional harmony and the other through social awareness and intellectual reflection.

Keywords

Farida Afro‘z, Zulfiya Mo‘minova, folk spirit, national identity, Uzbek women’s poetry, poetic interpretation, cultural memory, symbolic imagery

In contemporary Uzbek poetry, the unity of folk spirit, national consciousness, and poetic expression has become one of the essential criteria shaping the literary process. Especially in the literature of the independence period, the inner world of the poet, national memory, and folk mentality have been reinterpreted through poetic forms, leading to the emergence of a new artistic and aesthetic system. In this process, the creative work of women poets holds particular significance, as they have succeeded in expressing the national spirit not only through historical and cultural memory but also through feminine perception, emotional sensitivity, and deep spiritual experience. Within this context, the poetry of Farida Afro‘z and Zulfiya Mo‘minova represents a distinctive literary phenomenon. In their works, the folk spirit is expressed in close connection with the centuries-old life experience of the people, their values, traditions, linguistic richness, and figurative thinking. These poets harmonize folk poetic traditions with modern lyrical expression, interpreting the national spirit within the framework of individual artistic consciousness. As a result, folkloric motifs, national images, the intonation of proverbs and sayings, and folk-style imagery are organically integrated into contemporary poetic discourse.

In Farida Afro‘z’s poetry, the expression of folk spirit is primarily revealed through spiritual purity, patriotism, sincere emotional experiences of the female soul, and national memory. In her poetic world, the concepts of mother, homeland, soil, childhood, and values merge with the folk spirit to form a symbolic and artistic dimension. Zulfiya Mo‘minova, on the other hand, interprets the national spirit in relation to social life, women’s destiny, the problems of the era, and the quest for national identity. In her poetry, folk expressive forms combine with modern poetic thought, enhancing the power of artistic generalization.

Therefore, a comparative and analytical study of the works of Farida Afro‘z and Zulfiya Mo‘minova makes it possible to determine how folk character, national spirit, and poetic interpretation are shaped in contemporary Uzbek women’s poetry. The manifestation of national consciousness as a poetic system through artistic images, linguistic means, symbols, and intonation in their works defines the relevance of this research. This article aims to provide a scholarly analysis of how these poets express the folk spirit based on aesthetic principles and how the harmony between national consciousness and poetic thinking is realized through specific artistic solutions.

Farida Afro‘z and Zulfiya Mo‘minova occupy a significant place in contemporary Uzbek women’s poetry through their original interpretation of folk spirit national identity and poetic thinking. In their creative work folk elements do not appear as decorative or superficial stylistic devices but function as an inner system of artistic thought a national aesthetic code and a way of perceiving the world. Both poets draw on the naturalness of folk language rhythmic simplicity proverbial expression repetition and parallel structures characteristic of oral tradition and integrate them into the psychological depth and symbolic structure of modern lyric poetry. As a result the national spirit is reinterpreted at a new poetic level where traditional imagery acquires new artistic meaning.

The folk character of their poetry is primarily reflected in language and intonation. In both poets the words are simple familiar and close to the reader yet this simplicity conceals complex layers of meaning. What appears light and accessible contains philosophical and moral generalizations national memory and deep emotional experience. The natural tone of folk speech makes the poems easy to read but their artistic impact is strengthened by the density of meaning beneath the surface. Both poets often use concise aphoristic lines that resemble proverbs as well as supplicatory and blessing like intonations which link poetic speech to the emotional world and life experience of the people. This creates a sense of national belonging and collective feeling. Another important manifestation of folk character is the transformation of everyday national objects into poetic symbols. Images such as the home courtyard hearth bread soil tree road scarf and memories of childhood are not merely descriptive details but carriers of national spirit and cultural memory. For example soil symbolizes homeland loyalty continuity of generations and spiritual grounding while bread may represent not only sustenance but also honesty labor gratitude and blessing. In this way folkloric signs are elevated into symbolic meanings that awaken collective memory and national consciousness in the reader.

In the poetry of Farida Afro‘z folk character and national spirit are closely connected with spiritual purity patriotism the image of the mother and memories of childhood. Her lyrical voice is usually quiet reflective and sincere expressing emotion through inner harmony rather than external dramatization. In her work homeland is not simply a geographical space but a spiritual domain connected to identity dignity and moral foundation. The mother figure becomes a central symbol of national continuity representing language upbringing patience prayer and cultural heritage. Therefore the folk spirit in Farida Afro‘z’s poetry is expressed mainly through moral and emotional depth rather than overt ideological statement.

In the poetry of Zulfiya Mo‘minova folk spirit and national identity are interpreted through social awareness contemporary challenges women’s destiny and the search for selfhood. Her lyrical subject often engages with society and national spirit becomes not only a source of pride but also a space of questioning responsibility and inner conflict. Her poetic rhythm is more dynamic and intellectually charged as her poems invite the reader not only to feel but also to think. Folk forms of expression combined with modern poetic logic allow everyday images to

express complex social and spiritual realities. The poetic originality of both poets is deeply connected with feminine perception not in a biological sense but as a mode of sensitivity reflection emotional depth and attention to detail. In Farida Afroʻz emotion is expressed through calmness and symbolic suggestion whereas in Zulfiya Moʻminova it is conveyed through tension inquiry and social engagement. This contrast shows that national spirit does not have a single expressive form but may appear through inner contemplation or through active dialogue with the world.

Comparative analysis demonstrates that in the works of both poets folk tradition is not copied mechanically but transformed into a modern aesthetic system. National spirit is not limited to praise but is enriched by memory responsibility moral reflection and intellectual sensitivity. Through the combination of folk language symbolic imagery and modern poetic psychology Farida Afroʻz and Zulfiya Moʻminova create a unique artistic space where national values are reinterpreted within contemporary poetic thought. Their work therefore represents an important contribution to Uzbek women's poetry as a vivid example of the harmony between folk tradition and modern artistic consciousness.

The comparative analysis of Farida Afroʻz and Zulfiya Moʻminova demonstrates that folk spirit and national identity in contemporary Uzbek women's poetry are not merely preserved as traditional elements but are actively transformed into modern poetic meaning. In both poets, folk character functions as an internal aesthetic principle rather than as an external stylistic decoration. Through simple yet deeply layered language, symbolic imagery, and emotionally charged intonation, they reconstruct national memory and collective experience within the framework of individual artistic consciousness.

Farida Afroʻz reveals national spirit mainly through spiritual purity, moral reflection, and intimate emotional experience. Her poetry presents homeland, mother, and childhood as symbolic centers of national identity, emphasizing inner harmony and ethical continuity. Zulfiya Moʻminova, by contrast, interprets national spirit through social awareness, intellectual inquiry, and the dynamic interaction between the individual and society. Her poetic voice highlights the complexities of modern life, women's destiny, and the responsibility of national selfhood in a changing world.

Despite their different poetic orientations, both poets succeed in integrating folk tradition with modern lyrical expression. They demonstrate that national values can be preserved and renewed through artistic innovation, allowing folk elements to gain new relevance in contemporary poetry. Their works enrich Uzbek literary culture by showing how collective memory, cultural heritage, and personal experience can coexist within a unified poetic system. Thus, the poetry of Farida Afroʻz and Zulfiya Moʻminova represents a significant stage in the development of Uzbek women's literature, where folk spirit and national identity are not only maintained but creatively reinterpreted through modern poetic consciousness.

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