

AXIOLOGICAL COORDINATES OF THE WORKS OF ANNA AKHMATOVA  
AND ZULFIYA

**Sharafutdinova Marvar Rashidovna**  
teacher of Russian language and literature  
Department of Uzbek and Russian Philology  
Asia International University  
Bukhara, Uzbekistan

**Annotation:** This article discusses the concept of axiology as a branch of philosophical knowledge in literature, the essence and role of nature, personality, human phenomena, processes, events, and actions—that is, the values that help a person endure life's difficult trials; and the influence of axiology on the works of Anna Akhmatova and Zulfiya.

**Keywords:** axiology, value, personality, spiritual support, being, understanding, reason, feeling, will, fate.

*Axiology* is a branch of philosophical knowledge that explores the nature, essence, and role of phenomena, things, and processes that are significant to humans.

What do we know about value theory?

*Value is something all-pervasive, defining the meaning of the entire world as a whole, of every individual, of every event, and of every action.*

*N.O. Lossky*

Values were born in the history of the human race as certain spiritual supports that help a person to withstand fate and difficult life trials.

Values organize reality and introduce evaluative elements into its understanding. They correlate with the concept of the ideal, the desired, and the normative.

Values give meaning to human life.

What is the specificity of value as a component of culture? Clearly, it is that value expresses the human dimension of culture, embodying an attitude toward the forms of human existence, human being. It seems to draw all spiritual diversity together within the human mind, feelings, and will.

True values, such as conscience, love, or courage, cannot be taken away from someone by force, deception, or money, just like power or wealth.

Researchers believe that values express certain types of relationships between people, and precisely those relationships that do not separate or alienate a person from other people, from nature and from himself, but, on the contrary, unite people into communities, such as family, nationality, nation, society as a whole, including the whole world in this unity of humanity.

Values themselves, at least the core ones, remain constant at various stages of human society's development. Values such as life, health, love, education, work, peace, beauty, creativity, and the like have attracted people throughout history.

Man and nature, man and literature, literature and landscape—all these concepts are so closely intertwined that it's virtually impossible to imagine them in isolation. If we consider man as an inseparable part of nature, then society plays a significant role in shaping his personality.

Lyric poetry, a product of the interconnectedness of nature and society, touches the deepest recesses of the human soul with the tenderest trill of a nightingale. And the question arises:

what is it about? Man himself is part of nature and lives within its elements. "When a creative person begins to create his works, he is inspired by natural phenomena, receiving impetus from their enchanting beauty, but here the soul and spirit of the creative person still prevails, for the object of such poetry is the infinite realm of the spirit," [1] wrote Hegel.

Here he emphasizes that "the true subject of poetry is not the sun, nor the mountains, nor the forest, nor the landscape, nor the external appearance of man, nor blood, nerves, nor muscles, but spiritual interests.... Therefore, this entire circle enters into poetry only to the extent that the spirit finds in them the stimulus or material for its activity...." Naturally, all this is individual and depends on the artist, their skill, their vision of the world. "Man, being an inseparable part of nature, regardless of their desires, lives in interconnectedness with it. In landscape lyric poetry, the hero, admiring the beauty of nature, its richness, diversity, and power, conveys this entire gamut of feelings."

If we turn to classical literature, we can observe that natural phenomena, or certain details, or similes, or symbols were used in landscape poetry to recreate the hero's emotional experiences. It is well known that the nature of each region is individual and unique.

Her influence on the poet and his works can be traced in the works of the Russian poetess Anna Akhmatova (1889–1966) and the people's poetess of Uzbekistan, Zulfiya (1915–1997). It's worth noting that the fates of these two great women are united by the bitterness of separation and the longing for their beloved. Naturally, this reflected in their work.

The power of Anna Akhmatova's poetry lies primarily in the images it conveys of nature and everything associated with it. But if you delve deeper, you can observe how the forces of nature and everything associated with them truly resonate with the characters' inner experiences. For example, her poetry frequently features images of autumn, winter, spring, sky, sun, moon, stars, dawn, night, gardens, fields, snow, trees, ice, cold, frost, birds, and so on.

*There are days like these before spring:  
The meadow rests under thick snow,  
The dry trees rustle cheerfully,  
And the warm wind is gentle and springy*

This is how the poetess's poem begins.

It's interesting that at the beginning of the poem, the author resorts to the use of a metaphor: "an anthology of Russian poetry."

*What is an anthology?* The word has several meanings. First, literally translated from Greek, it means "choice of colors," as collections of ancient Greek poets were called. Second, in a broader sense, it is a collection of selected works. Thus, Akhmatova points out that this work serves as a kind of summary of all landscape poetry.

The lyrical heroine experiences a whole range of feelings, looking at the meadow, which "rests under the thick snow," and the "cheerfully dry" trees, rustling from the slightest gust of wind.

Akhmatova does not convey how nature influences the mood of the lyrical heroine, but on the contrary, it is the feelings that the girl is full of that influence her view of the world around her.

So, in Akhmatova's landscape poetry, it's not the landscape that comes first, but feelings.

And for the heroine, the anticipation of spring is a foretaste of love and a meeting with her beloved.

How does the poetess convey mood in her poem?

Akhmatova's metaphors are unusual.

For example: *The trees rustle, cheerfully dry...*

This metaphor is built on two completely different adjectives. "*Cheerful*" refers to a person's emotional state. "*Dry*" refers to the physical state of an object.

Here, the poetess uses a technique that combines both human and material qualities.

In Akhmatova's poems, man and nature are one.

*And you sing that song that you were tired of before,  
as if it were new, with excitement.*

In spring, even things we've grown tired of and accustomed to seem new and unusual. The poet transfers the excitement inherent in encountering something new to experiencing nature's spring renewal.

For poets, spring has always symbolized new life, new emotions, new sensations, a sense of awakening and happiness.

In her poems, the poetess always paid special attention to the inner experiences of her heroes. She processed everything that happened around her through herself, reflecting it in her verses.

Despite the fact that A. Akhmatova did not write many poems about nature, she knew how to see and feel it.

Let's turn to the poetry of the Uzbek poetess Zulfija. Reading her poems, we are overcome with passion and strength. A sense of struggle and empathy emerges. Behind this lies a subtle sense of sadness and sorrow. In the works of these two great women, one can find commonalities, similarities in the descriptions of nature, the seasons, dawn, day, and evening.

Let's consider the role of nature in Zulfija's work. Unlike Anna Akhmatova, her poetry describes the seasons sequentially, in an uplifting mood.

The poetess creates an image of winter with graceful illustrations, finding in it pleasure and the intoxication of happiness. While Anna Akhmatova's poetry personifies sadness ("The heart is tormented by separation, sorrow, and the snow weighs heavily all winter"), in Zulfija's poetry, snow is a symbol of purity and hope. A flower painted on a window by a January frost speaks of the poetess's bright worldview. To see something astonishingly beautiful in the bitter cold is a talent.

In the poetess's poem "Separation," she describes a cold autumn evening. The title is separation, the subject is autumn, and the theme is separation from a loved one. But the lyrical hero is as proud as the image he has created. He believes that after separation there will be a reunion, that the fierce winter has a hot summer. This poem was written in 1942, and for women who saw their husbands off to war, it was a great source of inspiration. "The Snow Melts" is a landscape poem. The poem "Golden Autumn" also celebrates golden days. The lyrical hero, declaring his love for autumn, provides an explanation for this great feeling.

The poet is drawn to both rainy evenings and sunny mornings, the velvety nature, the multicolored garments of trees, golden gardens, yellowing grass, the shimmering silver cotton, and the dancing white cranes.

In her poem "War Will Not Pass!", Zulfija, in her own unique manner, conveys the feelings of the heroes who never returned from the war, widowed women, expressing both pride for her grown son and bitter regret over his orphanhood. The mother says:

*"War is a terrible word."*

*Death strode from one end of the world to the other,*

*And from many it took away*

*The happiness of calling a friend "father."*

In this poem, the poet perceives the grief and joy of others as her own, and equates personal experiences with those of the people. In the poem "War Will Not Pass!", there is a conscious effort to avoid autobiographical coincidences.

During the difficult war years, Zulfiya suffered a great and bitter loss. In 1944, in a tragic accident, she lost Hamid Alimjan, her life partner, her hope, and her support.

The poetess not only demonstrated love, devotion, and fidelity to her husband in her actions and life, but also transformed them into the meaning of her poems. Poems such as "In the Days of Separation," "He Sang of Happy Love in My Saz," "Where Are You, My Heart," and "Spring Has Come, Asking for You" seem to be the result of these experiences:

*My friend, you sleep in the ground.  
But how I need you!  
I'll talk to you, I'll sit with you.  
How long ago, my friend, did you bring me flowers?  
Now I come to you with flowers.  
Can I forget the days of love, sorrow, and labor!  
Now you won't come out to meet me.  
You always saw only joy in my eyes.  
Now you don't even see my tears.*

The untimely loss engendered ever new sensations in the poet's soul, allegories, metaphors, and similes completely unheard of in her work. This resulted in poems such as "Spring Has Come, Asking for You," which profoundly expressed the author's most tender, most intimate feelings, elevating her poetry to the level of artistic discovery.

Poems like these deepened the philosophical meaning in Zulfiya's work. This led to the creation of the poem cycle "Rainbow," considered a significant milestone in Zulfiya's career and challenging the reader to reflect on the meaning of life and existence. The poems "A Page Left Empty" and "Don't Take My Pen Away," included in this cycle, have become remarkable examples of philosophical lyricism, comprehensively celebrating the values of human life. The poetess wishes for eternal, constant happiness, for there to be no misfortunes or war...

Zulfiya doesn't want life to be dull and lonely; she dedicates all her talent to celebrating people's happiness.

One of the hallmarks of Zulfiya's work is that she strives to write about the diverse states of the human soul. Having grasped women and mothers with her mind and felt them with her heart, Zulfiya sings of them with a poetic voice. Whichever poem you turn to, you'll see that almost all the images are drawn from the world of women.

Both poets were able to convey the most subtle emotional experiences in their work.

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