



POETIC STUDIES IN THE LITERATURE OF MODERN UZBEK AND TURKISH WOMEN POETS

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Abstract:

This article examines the modern poetry of Uzbek and Turkish women poets, focusing on their formal innovations, thematic evolution, and artistic expression. It analyzes the poetic systems, symbolic structures, rhythm, and genre transformations characterizing women's poetry in both literatures. A comparative study is conducted through the works of Uzbek poets Halima Akhmedova, Zulfiya Mominova, Gulnoz Mominova, Guljamol Asqarova, Zebo Mirzo, and Bashorat Otajonova, as well as Turkish poets Gülten Akin, Didem Madak, Nilgün Marmara, Fatma Şengül, Ayşe Sevim, and Zeynep Arkan. The study highlights the similarities and differences in their poetic approaches, including their use of traditional elements, modernist techniques, and innovative forms.

Keywords: Women's poetry, poetic genres, formal innovation, typology, lyrical imagery, "sarbast", syllabic meter, rhyme, ignabarg, uchchanoq.

INTRODUCTION

In the era of globalization, literature gains relevance not only through thematic renewal but also through formal experimentation. Poetry, more than other literary genres, leads this process by introducing new forms, structures, and aesthetic systems. Modern lyrical thinking embraces innovations in motifs, imagery, composition, and poetic architecture, shaping new directions in literary criticism.

Contemporary poetics includes a variety of innovative forms such as unity (yakka), binary (juftlik), ternary (uchlik), needle-shaped poems (ignabarg), "uchchanoq", "chorzarb", geometric structures, tesbe, and even modernized versions of the sonnet wreath. Poetic creativity is a dynamic artistic process, in which the interaction of content and form stands at the center of scholarly debate. As Alisher Navoi wrote:

*"In poetry, meaning is primary;
No matter what its outward form may be,
A poem without profound meaning
Cannot be pleasing to people of understanding."*

[Nazmda ham asl anga ma'ni durur,

Bo'lsun aning surati har ne durur.

Nazi, ma'ni anga marg'ub emas,

Ahli maoniy qoshida xo'b emas.

Nazmki, ham surat erur xush anga,

Zimnida ma'ni dag'i dilkash anga] [1:195]

Navoi's view emphasizes that regardless of a poem's aesthetic elegance, its core value lies in its meaning. Russian literary theorist V. G. Belinsky similarly argued

that form and content are inseparable: one does not exist without the other.vmmmm

Uzbek literary scholar T. Boboev also notes that all elements of a poem intertwine to create an inseparable artistic unity. This interplay of structural and semantic components becomes a significant field of study in analyzing modern Uzbek and Turkish women's poetry.

Modern Uzbek and Turkish Women's Poetry: Comparative Overview

Modern Uzbek women's poetry features prominent names such as Halima Akhmedova, Zulfiya Mominova, Gulnoz Mominova, Guljamol Asqarova, Zebo Mirzo, and Bashorat Otajonova. In Turkish literature, Gülten Akin, Nilgün Marmara, Didem Madak, Fatma Şengül Süzar, Ayşe Sevim, and Zeynep Arkan represent the leading voices of contemporary women's poetry.

Collections such as Night Pearls (H. Akhmedova), Give a Woman Happiness (Z. Mominova), Comet (G. Mominova), On the Far Shore (G. Akin), Kaya (D. Madak), Silence (F. Şengül Süzar), and Confession (Z. Arkan) reveal not only thematic richness but also significant formal experimentation.

Formal Innovation in Uzbek Women's Poetry

Uzbek women poets frequently incorporate imagery, symbolism, and structural innovation. For example, in Halima Akhmedova's poem Green, the color green symbolizes truth:

"Because the color of truth is bright green...

Someone once said:

Green fills both the beginning and the end."



Her poetry often blends emotional depth with philosophical reflection.

In recent decades, Uzbek poetry has experienced increased use of unrhymed (sarbast) forms, free verse, and poems beginning with lowercase or uppercase letters depending on the intended mood. Works by Gulnoz Mominova further demonstrate this trend, where rhyme is abandoned in favor of inner rhythm and imagery.

For example:

*"I filled my palms with water
And offered it to the thirsty stars —
They drank."*

The poem continues with symbolic actions that blend emotion, natural imagery, and internal conflict.

Uzbek poets also continue the tradition of classical Eastern poetic forms while modernizing them. Genres such as unity (yakka), binary (juftlik), ternary (uchlik), mukarnas, and others have been adapted into new poetic contexts.

Formal Innovation in Turkish Women's Poetry

Turkish women's poetry is more heavily influenced by Western modernism. Forms such as the sonnet, ballad, terza rima, free mustazad, and triole are adapted and reinterpreted.

Gülten Akin often expresses her inner world through nature and fine details. In her poem *An Ant Entered My Mind*, an ant becomes a metaphor for a silent observer lost in the chaos of the modern world.

Didem Madak and Nilgün Marmara introduce surreal imagery, fragmented forms, and feminist perspectives. Fatma Şengül Sūzar's poetry is notable for its consistent use of lowercase letters, visual minimalism, and emotional intensity:

"ey yooooor!

I was young

I kept silent — my soul grew quiet..."

[ey yooooor!

yosh edim

sukut qildim sokin bo'ldi botinim

isming tasbehim takrorladim

tuni zeferdekim zim-ziyo

dardi tog' qadar ulkan

nolasi skripka ovozidekim itimning

qay vaqt, qaysi tong yorning ovozi

tusha boshlar qop-qora

bu shaharning qubbasiga] [12:24]

Turkish poets often abandon rhyme entirely, allowing emotional flow to guide the rhythm. Poetic lines sometimes begin in the middle or at the bottom of the page, highlighting the rebellious spirit of modern Turkish poetry.

Comparative Analysis

A comparative reading of Uzbek and Turkish women's poetry reveals several similarities and differences:

Similarities:

active use of modern poetic forms

deep emotional expression

symbolic imagery

exploration of womanhood, pain, freedom, and identity

Differences:

Uzbek poetry remains closer to Eastern classical structures; even innovations often stem from traditional forms.

Turkish poetry reflects stronger Western influence, including free verse, visual experimentation, and feminist themes.

Uzbek poets tend to balance modernity with tradition, while

Turkish poets frequently challenge poetic norms and embrace stylistic rebellion.

CONCLUSION

Modern Uzbek and Turkish women's poetry is shaped by social change, personal experience, and evolving literary traditions. The biographies of the poets—their struggles, aspirations, and search for identity - deeply influence their writing. Both literatures display significant stylistic innovation, though they draw inspiration from different cultural sources: Uzbek poetry from Eastern classical heritage, and Turkish poetry from Western modernism and feminist discourse.

These differences enrich the comparative study of women's poetry and reveal the diverse ways in which women poets articulate their voices in contemporary literature.

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