

Zulfiya's Artistic Mastery As Exemplified In Her Poems And Publicistic Articles

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Abstract: This article discusses the lyrics of Zulfiya, People's Poet of Uzbekistan, as well as her editorial activity and publicistic mastery. First, the poet's work in the publishing sphere is examined. The journal *Saodat* (formerly called *Uzbekistan Women*), where Zulfiya worked for many years as editor-in-chief, its orientation, the topics covered in it, the influence of the era, and the articles telling about the lives of progressive and active women are analyzed. In particular, Zulfiya's articles calling on women to be active and encouraging them to take their place in social life are examined. Commentary is given on the articles published on the pages of the journal in 1961.

Keywords: Rostrum, journal, profession, habit, editor, journal, article.

Introduction: Zulfiya, with her prolific creativity, loyalty and devotion, has become an embodiment of the Eastern woman and a person of exceptional discipline. Speaking about the factors that made the poet beloved by the people, the literary scholar O. Sharafiddinov says: "In my opinion, this lies in her faith, her very high spiritual and moral qualities, the unity of her heart and tongue, and in the fact that in her life she unwaveringly adhered to the beliefs of humanity, fidelity, devotion and integrity that she praised in her poems." (Nurali Qobul. The Eternal Queen of the Palace of Devotion. Tashkent, 2020, p. 45 [1, p. 45]).

Her work stands out for its extraordinarily captivating diversity. The variety of themes and the way different states are interpreted through the poet's delicate taste and distinctive manner of depiction do not leave the reader indifferent. In Zulfiya's poems, poetic devices are used skillfully. These poetic devices, being employed in their proper place, create the basis for the poem to be readable and impactful.

In the poem "Buyur, Vatan" ("Command, My Homeland"), the poet writes:

"Qanday ko'r kam va lazzatbakhsh dala bahori,

Keng siynasi balqib yotar erkin mehnatla." [4, p. 13]

(Zulfiya. Selected Works. Sharq Publishing and Printing Joint-Stock Company, Main Editorial Office. Tashkent, 2016, p. 13)

Through these lines, she likens the heart of the field to a place where labor shines in full swing.

In the poem "Xayol jilosi" ("The Radiance of Imagination"), she enhances the expressiveness of the poem by using hyperboles such as "O'tday yoqdi boshimni parquv" ("A spark burned my head like fire"), "Shu'la tushdi quyuunday oqib" ("A ray fell, flowing like a torrent"), "Ana, qushlar qanotida nur" ("Behold, light on the wings of birds"). Naturally, through hyperbole, the author and the reader feel a beauty that cannot fit into the world of imagination. Through it, the poem not only reveals its own charm, but also directs the reader's attitude toward the subject.

In the poet's collection of poems "Shalola" ("Waterfall"), only a single poem from the book "Hayot varaqlari" ("Pages of Life") is included, and it was written in 1931. If we turn our attention to this poem entitled "Ozod qiz" ("Free Girl"):

I am a very free girl,

I do not know what darkness is,

In the bosom of the factory

I work and rejoice.

When at dawn the siren sounds,

I quickly leap to my feet,

Like the sun in the sky

My headscarf on my head is red. [4, p. 62] Zulfiya. Selected Works. Sharq Publishing and Printing Joint-Stock Company, Main Editorial Office. Tashkent, 2016, p. 62

In the collection, alongside poems written before the war and imbued with the spirit of the time, there are also poems that contain lines which lead a person only toward noble aims and give them wings:

Why have you fallen silent, sick and downcast?
You throw yourself alone onto your bed.
Why is it that now, having come this far, truly a stranger,
You want to be defeated alone in the struggle?
So you must live, forget your languor,
Hurl yourself into life, awake like a river!
Take your rarest song above all others,
For many years it will call out before you: "It is in me!" [4, p. 62] Zulfiya. Selected Works. Sharq Publishing and Printing Joint-Stock Company, Main Editorial Office. Tashkent, 2016, p. 62

Indeed, poetic devices contribute to a more vivid embodiment of lyrical and epic images and also ensure the verbal delicacy and musicality of lines, couplets, and stanzas. Zulfiya's poem "Lola" ("Tulip") is enriched with figurative devices. Using the simile "At my feet, like an endless crimson carpet, / It shines with full light like an eye", the poet, referring to herself, employs an expression such as "Let me go on foot." That is, the desire to become a Homeland for the tulips passes through the heart of the lyrical heroine.

In the poem "Gullar ochilganda" ("When the Flowers Bloom"), the author expresses, through beautiful similes, how she cherishes the flowers planted by her beloved:

On such a dawn I woke, thinking of you,
I lent my ear to the fairy-tale of the flowers.
Sated with the lips of the flowers you planted,
I took sweet kisses until my fill. (Zulfiya, Shalola, G'afur G'ulom Literature and Art Publishing House, 1985, p. 59 [5, p. 62])

In the poem "Muhabbat tonggi kulganda" ("When the Dawn of Love Smiled") from the same collection, we encounter the following lines:

In the evening sky that awaited the moon,
Cradle upon cradle of clouds drifted.

In response to Hamid Olimjon's poem "O'rik gullaganda" ("When the Apricot Blossoms"), the poet writes her poem "O'riklar gullar..." ("The Apricots Blossom..."), and by emphasizing that even on a rock

the apricot tree has blossomed, she alludes to the eternity of her love for her beloved. In reality, the blossoming of an apricot tree on a rock is beyond imagination, but the poet's artistic mastery can be seen in the hyperbole:

"What a garden! Even on the rock
The apricot blossomed snow-white." (Zulfiya, Selected Works, Tashkent, 2016, p. 38)

Separation, parting, and longing are not alien feelings to Zulfiya. It is precisely through poems on these themes that she infuses the storms in her heart into figurative expression and beautiful similes, and they involuntarily draw the reader's attention. In one of the quatrains, with the lines

"Later, like sulfur in a fiery blaze,
Unseen, I burned in the scar of separation..."
she masterfully conveys her state — that, like sulfur, unseen by others, she has burned in the wound of her own separation. (Zulfiya, Selected Works, Sharq Publishing and Printing Joint-Stock Company, Main Editorial Office, Tashkent, 2016.)

In another poem, such similes as "Here every heart looks like an eagle, lion-cub like a mountain and clear as a spring. Its silence is like a volcano, its laughter fiery" [4, p. 62] serve to enhance the expressiveness of the poem. (Zulfiya, Selected Works, Sharq Publishing and Printing Joint-Stock Company, Main Editorial Office, Tashkent, 2016, p. 62)

Having worked almost her entire life in journalism and publishing, the well-known Uzbek poet Zulfiya distinguished herself brightly not only in poetry, but also in publicism, gaining her own place in this field. From 1953 to 1980, for nearly thirty years, she served as editor-in-chief of the journal Saodat. This publication, which became the favorite magazine of all women in our country, featured on its pages numerous literary-artistic, political, and social articles, especially those telling about the lives of progressive, active, and enterprising women. We would like to focus specifically on Zulfiya's articles in the journal Saodat (formerly called Uzbekistan Women) and on her publicistic mastery.

In the 1958 International Women's Day issue of the journal Uzbekistan Women, Zulfiya's article "Beautiful and Victorious" was published. The article is about the life and way of living of Soviet women and about the 8 March holiday celebrated all over the world. Just before speaking of such celebrations, the author describes the fate of women who lived under the remnants of the old order as follows:

"Remnants of the old... there were so many of these remnants in the path of lawful, bright innovations

boldly entering the lives of Uzbek women. These remnants were the paranja— the dark symbol of sharia; these remnants were the ignorance of many fathers and husbands; these remnants were the deprivation of most women of enlightenment; these remnants were the sharia fatwas and religion, the implacable enemies of women..." [2, p. 23] (Zulfiya, "Beautiful and Victorious," Saodat, 1961).

Yes, after the October victory, Uzbek women aspired to take part in public life, to study and become literate. It is obvious that old customs had deprived them of the opportunity to become enlightened. This journal served as a tribune so that women could become literate, communicate with the world, bring benefit to society through their work in various fields, and be regarded not only as housewives or servants, but as important members of society, educators of children, women with a broad outlook, knowledgeable and active.

Coming from the context of the time, the author of the article, Zulfiya, gives the female personality such a high assessment: "Wherever a woman may be, whatever profession or craft she may belong to, whether she is an ordinary or a heroic person of that profession, she is always a mother! A mother's heart is filled to the brim with the noblest feelings in the world, with motherly love. A mother's soul is full of the noble desire to raise her child in peace and tranquility, to give the child health, and to cultivate in them the capacity for life and love for life. This feeling and this desire have brought close to women's hearts, to mothers' hearts, the concerns and joys about the fate of all the peoples of the world, and have connected women with the broad life of society." [2, p. 23] (Zulfiya, "Beautiful and Victorious," Saodat, 1961, p. 23).

In the 3 March 1961 issue of the journal, in the article "Owners of the New Era," the poet tells about the lives of such leading women of the Republic as Tursunoy Okhunova, Valentina Pidinova, and Marhamat Yo'idosheva.

The journal also gained a name for itself with articles on literary topics. In Ozod Sharafiddinov's article "The Book is a True Friend of Man," a topical discussion is given of the importance of reading, which books should be read and how they should be read. The article with the headline "Do Not Tire, Victory is Blessed!" is devoted to inspiring cotton-growers delighted by the taste of victory.

Zulfiya's article "May Your Song Resound Forever!" is dedicated to the work of the renowned poet Mirtemir. "For Mirtemir, the mother is a symbol of goodness and greatness. Read his poem entitled 'Onaginam' ('My Dear Mother'). None of us poets has yet sung of the

mother and of our filial duty before her with such simplicity, such naturalness and sincerity," she writes. [2, p. 84] (Zulfiya, "May Your Song Resound Forever!", Saodat, 1961, p. 84).

As we know, there are many young women poets who have benefited from Zulfiya's garden of creativity, drawn conclusions from her lessons, and found their own place in literature. On the pages of the journal, the poems of such young authors were regularly published. Under the heading "Let Flowers Bloom, New Buds!" readers were introduced to the early works of poetesses such as Malika Mirzayeva, Bibisora Otayeva, Hamida Karimova, Gulchehra Jumanazarova, who were creating in various corners of Uzbekistan. At the same time, the fact that the poetess Zulfiya wished a bright future to young poets such as Marva Jaloliddinova and Musharraf Zayniddinova shows that she supported young saplings in every way and provided them with moral assistance.

In one of the 1961 issues of the journal, a poem by Aydin Hojiyeva, a first-year student of the Faculty of Philology at Tashkent State University, was published. Later, this young student took part in the journal's pages with her articles and attracted the attention of the editor-in-chief. The distinguished Uzbek poet Aydin Hojiyeva has many memories connected with her mentor Zulfiya-khon.

"Not everyone keeps a diary diligently. Some lack the time, others lack the courage. Still others are apprehensive: one day, if the notebook ends up in someone else's hands, their inner self will be revealed to others. They may be misunderstood. A person is always afraid that others may not understand them. Because of this fear, many, very many noble feelings, dreams and aspirations are suppressed.

What is a diary, after all? A diary is a person's personal views of the World, of Humanity, of Life, of the Future, of their Child, the evaluations they give them, the author's experiences, even their fleeting, lightning-like moods. But every creator has a side notebook that takes its place. Zulfiya opa would always tell us to take care of such notebooks of ours, and to carefully preserve even those that were already filled and had fulfilled their purpose." [6, p. 13]. (Aydin Khojiyeva. Four Lonely Ones. 2013).

As time passed, having heeded her mentor's advice and become accustomed to writing some memories and recollections into her diaries, Aydin Khojiyeva, under the influence of these diaries, created the story collection "The Ambers in My Palm" and the documentary novels "When the Ears Fill Out".

In her first articles published in the journal, another of the poet's disciples, Qutlibeka Rahimboyeva, tells

about active, hardworking and exemplary women in social life. Let us turn our attention to just one article, under the heading "Defense," about Kimsanoy Sulaymonova, the head of a biofactory. This hardworking woman combats cotton pests by biological methods and works with other insects in nature. The biological laboratories opened in 1977-79 brought benefit to the people. In 1981, she agreed to kolkhoz chairman Asqarali Begaliyev's proposal to open a biological laboratory. Later, thanks to her efforts and initiative, the laboratory was transformed into a biofactory. While depicting the heroine in the article, the author not only emphasizes her achievements, but, speaking in the heroine's voice, approaches the topic more deeply and succeeds in revealing its essence.

"Why did the biomethod enter rural agricultural life so quickly, was it necessity or need? Kimsanoy seemed to have found the answer to her own question. 'Of course, it is a necessity born of need. After all, protecting nature and safeguarding the wealth of the state are, first and foremost, for the sake of the human being, for the future of humanity. When we fight cotton pests by means of butterflies, the naturalness of everything is preserved. Naturalness makes everything, including the human being, healthier. Thus, the biomethod primarily protects a healthy human life...' " [7, p. 6], Saodat magazine, 1983, issue 6.

Qutlibeka Rahimboyeva has her own unique voice and direction not only in publicism, but also in poetry. Her lines, like the breath of dawn, a gentle breeze capable of touching the strings of the heart, infused with beautiful similes, enter hearts involuntarily and without permission.

In her poem entitled "Winter is Good" she masterfully describes how winter has dressed sewn for the trees in the evening by hiring skilful seamstresses:

The poplars no longer look like thin youths,
The willows no longer resemble bent old men.
Winter had clothes sewn equally for all,
In the evening hiring skillful-fingered seamstresses.

(<https://kh-davron.uz/kutubxona/uzbek/qutlibeka-rahimboyeva-sherlar.html>,

Qutlibeka Rahimboyeva. Poems.) [8]

The author explains winter's dominion and its shortcoming as walking "by the command of ice":

Winter is good. It has only one small flaw.
The roads are ice; you walk at the command of ice.
If you wish to walk freely of your own accord,
You will fall — and badly bruise your forehead.

(<https://kh-davron.uz/kutubxona/uzbek/qutlibeka-rahimboyeva-sherlar.html>,

[rahimboyeva-sherlar.html](https://theusajournals.com/index.php/ijll),

[8] Qutlibeka Rahimboyeva. Poems.)

Of course, disciples who have their own word and style in literature are following in their teacher's footsteps. At present, Qutlibeka Rahimboyeva is working at the Saodat magazine. In the years of independence, the magazine was renewed in terms of content and design and acquired a modern form. Rubrics such as "Rostonbuvining aytganlari" ("What Grandma Roston Said"), which existed in the period when Zulfiya was editor, are still being published in the magazine today. Likewise, on the birthdays of such writers as Zulfiya-khonim, Halima Khudoyberdiyeva, Aydin Khojiyeva and many others, series of their works are regularly published.

Modern, progressive, and exemplary for many women, the magazine has become a true platform for active and dedicated female voices. Many devoted staff members and sharp-minded journalists work tirelessly within its pages. For example, the article "Symbol of Courage," published in issue no. 10 of 2019, which tells the life story of Kholida Akhrorova—who worked for many years at Saodat—and the article "Could This Be Considered a Good Deed?" published in issue no. 4 of 2023 under the rubric "Rostonbuvining Iztirablari" ("Grandmother Roston's Agonies"), may serve as evidence for our point.

The magazine's design has also been updated in accordance with modern requirements; its cover and interior pages contain photographs reflecting the lives of the featured individuals, all executed with special aesthetic taste. Today, the magazine's staff continue the noble path initiated by Zulfiya, for the benefit of their loyal readers and admirers.

CONCLUSION

Zulfiya, as a skilled publicist, played an active role in ensuring that works of topical significance—related to the homeland, the lives of women, family peace, literary processes, and important developments in Uzbek and world literature—were published on the pages of the magazine. In this respect, she is a role model and a true school of mastery for today's editors, young journalists, and amateurs interested in publishing and journalism. Her life journey, character, and personal qualities serve as an example for us in every way.

We believe that the rising generation of women should draw inspiration from a steadfast woman like Zulfiya—not only in creativity, but also in perseverance, patience, the ability to make important decisions, the consistent support of young talent, and the spreading of goodness. Such inspiration will surely be a blessing

upon a blessing.

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