



## Research Article

# THE FEMALE PSYCHE AND THE IMAGE OF THE RIVAL IN NODIRA AFOKOVA'S LYRICS

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## ABSTRACT

In the article, the spirit of the creator and the image of the rival in world literature, its roots go back to ancient times, as well as the creation of beautiful examples of the image of the rival in Uzbek classical literature, and in the work of today's representative of modern poetry N. Afokova, its various manifestations, symbols, it is revealed by the example of metaphors, allusions.

## KEYWORDS

female mentality, the image of the opponent, its various images, the place of the image of the opponent in literature, N.Afokova's poems, artistic arts.

## INTRODUCTION

The genesis of the image of the opponent goes back to the oral and written literature of the oldest times. Let's take samples of ancient literature, from the Indian epic "Ramayana", "Mahabharat", "Panchatantra", masterpiece of Greek literature "Odyssey", "Iliad" to classical folklore samples "Manas", "Alpomish", "Go'ro'g'li", "Kuntug'mish" epics, Hazrat Alisher Navoi's "Khamsa" and "Xazoyin-ul maoniy", from Z.M. Babur to Mashrab's ghazals, from Cholpon to

Shavkat Rahman's lyrics, various images of the opponent's image are shown.

In particular, Khusrav in the epic "Farhod and Shirin" belonging to the "Khamsa" series of Alisher Navoi, who most often referred to the image of the opponent in written literature and created excellent examples of this image, is a vivid example of the image of the opponent. Below is a scene from the saga:

...dedi: Kishvar beray kech bu havasdin,



...dedi: Bechora, kech bu multamasdin!

His rival Khusrav (the king) tells the lover (Farhad) that he will give him a country (kishwar) to get rid of his love for Shirin. But Farhad rejects this gift from his opponent. Here is a vivid representation of the image of the opponent in classical literature.

Also, a creative person who lived in any historical conditions naturally has a rival both in creativity and in personal life. In the words of the great thinker Abdurauf Fitrat: "The level of any talent is measured by the number of its opponents." Based on this life fact, in any sample of creation, whether it is prose, drama, or lyric, some attitude of the subject can be felt openly, sometimes secretly. Analyzing this situation on the basis of the psychoanalytical method logically requires the study of the biography of the poem. It is known that there is a rival image of the lyrical "I" from our classical literature to modernist poems. Sometimes he is in the form of "Third Man" (A. Oripov), sometimes as a talent pool, sometimes in the form of envy and jealousy, in the form of a symbol, and most of the time, he is the one who separates between the lover and the beloved, the plotter, also appears in demonic form. In the work of Nodira Afoq, the image of the opponent is embodied in unique, different forms:

G'arlik, chaquv, faxsh-u tuhmatni beor

Olqishlab gullarga  
ko'mganda shahar.

Tillarini chaynab do'stlarim  
nochor,

Tiynati kosamga qo'yganda  
zahar.

Pokiza jonlarni balchiqqa  
bulg'ab,

Bayroq ko'targanda iblis  
lashkari.

Tomoshagoh bo'lib  
bo'zlayotgan qalb,

O'girilib turganda do'stlar  
teskari,

Ketdim.

In this poem of the poetess, which begins with "If you want, stay...", the lyrical hero observes the people around him and finds no friends among them. Even the whole city (inhabitants) turn their backs on the lyrical hero and applaud the slander, slander, slander. So, even though these people once pretended to be friends, today the enmity, invisibility, and avarice towards the lyrical hero in their money will be revealed. The poet describes such hypocritical people who wish harm to others as "the devil's army" and gives a very negative color to the opponent's image. In the language of the poet, only "Iblis lashkar" can slander a pure and innocent person, smear him with "mud", and consider these barbarities as justice and get away with their work. The lyrical hero, who "becomes a spectator" among such demonic people and sees his friends turning against an innocent and helpless oppressed person, who is corrupting everywhere, cannot bear this injustice, this cruelty. From this day on, he considers these evil and bad people as his rivals and turns away from them.

Mag'lub edim!

Bu alam, iqrar



Yovuzlik dastiga kuch berdi  
tag'in.

Maxsus bir toifa bezrayib  
beor

O'zni bildi bedahl.  
Va behad haddin.  
Hanuz ichmoqdalar zafar  
bodasin.

Tugarmi, tugarmi razolat  
bazmi?

Tinarmi zo'rlikning manfur  
nafasi?

Tugarmi haqsizlik, xo'rlik  
bayrami?

Tugamas.

On that day, the rivals came with a high hand, no matter how bitter and painful this defeat was, the lyrical hero acknowledged their victory. The adversaries, who were not appeased by so much suffering, continued to increase the evil to extremes. It is sad that the lyrical hero sees himself in "A Special Category" in "A Special Category" where he is bored among the evil audience rivals. And the sentence "Hanuz ichmoqdalar zafar bodasin" means that despite the passage of time, the opponent is still shouting victory. So, the lyrical hero is still oppressed by evil people, continues to "totish" the pain of pleasure and violence. Tired of these days of pain and suffering, the lyrical hero asks the question whether this hateful breath of pride and oppression, this holiday of injustice and humiliation will end, and he gives up hope that there is a way to get rid of the tyranny of these oppressors.

The following dedicatory poem by Nodira Afokova, under the title "Iblis ruhi" written "...ga", talks about the opponent from the beginning to the end. Since the poem is addressed to an unknown, nameless person, it can be assumed that this dedication is dedicated to a rival whom the poet hates and does not even want to mention his name:

Mening huzurimda so'zlamang undan,

U – Iblis ruhidan to'ralgan mal'un.

U – Mening yo'limda uzalgan

kishan,

U – Ruh gulzorini qaqshatgich

qyun.

Badbo'y botqoqlardan uzilgan bulut  
Ortimizdan suzar to'lishgan, chirkin.  
Mangu ta'qib etar, bo'lmasmi unut  
Ibtido lahzasi bo'lgan u kin?  
Ayribosh, ilontil do'stlar falajdil –  
Jilmayib boqarlar gezargan yuzga  
Ta'matalab, ayanch, mute va haqir...  
Nahot shular mening do'stlarim

bo'lsa?

The lyrical hero does not want to hear the name of his rival, to be talked about in his presence. In the psyche of the lyrical hero, there is a feeling of unsatisfied revenge against his opponent, strong sadness, anger and hatred. As soon as he hears her name, he loses his balance, cannot hide his hatred and starts insulting her. But his insults are not just insults, but a figurative expression of his opponent's nature, behavior and actions.

The poet effectively uses allusions to describe the vices and wickedness of the opponent. Using an allusion in each line increases the aesthetic



appeal of the poem and the negative image of the opponent. There is such strong enmity and hatred between the lyricist and the opponent's image, the rival lyricist has inflicted too much abuse and oppression on "I", and in his opinion, the human race cannot commit to this level of vileness. Because of his opponent's diabolical plots, he insults him as "blis ruhidan to'ralgan mal'un". The opponent creates obstacles and obstacles on the path of the lyrical hero, which he calls "Mening yo'limda uzalgan kishan." The opponent will give him endless spiritual and spiritual blows, so that his soul will be shaken by anguish and pain, and will be out of balance. For this reason, he calls his opponent the "Ruh gulzorini qaqshatgich quyun".

The opponent is so ugly and evil that the poet compares the image of the opponent to a "qora bulut" that casts a shadow over people's lives, but creates an allegory with a more negative connotation, calling it "badbo'y botqoqdanlardan uzilgan bulut". With this allusion, he imposes the adjective "chirkin, botqoq (muhit)dan chiqqan" on the opponent and says, "Ortimizdan suzar to'lishgan, chirkin", and he also describes with metaphorical images that he has the vice of following the lyrical hero and being secretive.

In the next lines, the lyrical hero remembers about his hypocrite friends who saw conspiracy and oppression, painful and painful days, pretended to be friends, but were among his enemies on that fateful day: "Ayribosh, ilontil do'stlar falajdil – Jilmayib boqarlar gezargan yuzga." For the sake of the lyric "I" that day, everyone stood on the side of the opponent and revealed that they were

enemies. Such people are described by the poet as "Ayribosh, ilontil", "Falajdil". The lyrical hero regrets that he has been friends with dumb, poor and pitiful people until now, and laments, "Nahot shular mening do'stlarim bo'lsa?"

Odam Ato haqqi, cho'zmangiz menga

Unga salom bergan qo'llaringizni.

Hidoyat, zalolat! Aro yo'l yo'qdir,

Chalg'imang, aniqalang yo'llaringizni.

U yurgan yo'llarda unadir qullik,

U tutgan qo'llarning ko'zlari so'qir.

Gul, deya tutgani – shumlik,

g'ayurlik,

Manglaydan o'par-u, ko'zlarni

cho'qir.

Nomin tilga olmang. Aytsangiz shu

zum

Paydo bo'lar dildosh qiyofasida.

The lyrical hero tries to dissuade his friends from hypocrisy by saying "Odam Ato haqqi, cho'zmangiz menga" to his friends. Because any person close to his opponent is suspicious and unreliable in his eyes. He does not want to keep such people close to him, there is no place for them in his heart palace. He knows well that his enemy's friend is not his friend. For this reason, to the "bilingual" people who are in contact with both sides, "Hidoyat, zalolat! Aro yo'l yo'qdir" says there is no way. That is, if he considers himself to be on the path of guidance, he considers his opponent to be on the path of error and advises those around him to choose one of the two paths. In this place, the lyrical hero gives a sign about who his opponent really is, his way of life and nature, and warns his friends. The adversary is so



engrossed in mirth and cynicism that a person who sees him immediately realizes his devilish feelings - his vices. The one who reaches out to him and becomes a friend without realizing it, this person's eyes are blind in front of the lyrical "I". Whoever he takes by the hand, he will definitely lead a person to happiness on the way to his evil goals. If he pretends to be gentle and innocent, sympathizes and sympathizes with others, and shows them a favor by "gul tutib", let him know that behind this kindness there is an unkindness and evil that calls for destruction. , warns. The rival of the lyrical "I" is so masterful, so cunning, that he kisses his friends on the forehead and "ko'zlarini cho'qiydi ". The lyrical hero considers the person who mentions this hateful opponent next to him to be a dildo with his demonic opponent: "Paydo bo'lar dildosh qiyofasida."

In the works of Nodira Afokova, one can find many ugly, most evil, demonic images of the opponent's image, as the poet said. Also, the opponent's image is clearly visible. He appears as the most despicable and hateful person with evil intentions. The poet embodies the image of the opponent with clear signs - adjectives, often in the form of friends.

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