

**Three worlds in Farida Afro'z's triplets:
lines of classical, present and future poetry**

Atabayeva Guljahon Zufarovna

guljahon.atabayeva89@mail.ru

*Under the name of Sharof Rashidov, Samarkand State University, Faculty of Uzbek
Philology, 2nd stage graduate student*

Annotation: *Every aspect of the verse changes, renews and develops over time in harmony with society. Literature is no exception. On the basis of the classical literary genre "musallas", with new formal and spiritual developments, the the genre of "triplets", including "rosary", arose. Genesis of three-line genres in Article, poetics of rosaries by Farida Afroz.*

Key words: "Musallas", "triplets", "rosary", Farida Afroz, poetics of fiction.

*An indomitable creator,
The border is his death - so*

The border is a cemetery for him. (Rosary -5, 18)

In my opinion, the poet Farida Afroz, who entered Uzbek poetry with her folk melodies radiating the light of love for God, describes the uniqueness of the stylistic and formal researches of 21st century poetry with this trio. After all, in the era of high technologies and artificial intelligence, every facet of the time seems to be flowing in a fast stream. Poetry is no exception. Researches in the poetry of the 21st century, whether formal or stylistic, not only give the reader aesthetic pleasure, but also invite the reader to think and deeply observe, because the reader feels aesthetic pleasure not only when reading the poem, but also the inner meaning of the verses. He feels hungry when he hears the lines. If we talk about triads, which have a special place in the poetry of the following years, in fact, every so-called novelty, event, has its roots in modern times. The form of triplets in classical literature is musallas, translated from Arabic, it means "triple", "triplet". Three-line poems can be cited from world literature, including "hokku" in Japanese poetry, "tersena" from Italian literature, and "sicjo" from Korean literature. Musallas are rare not only in Uzbek poetry, but also in the literature of other neighboring nations, where aruz weight is used. The reason for this is that the 3rd verse after the 1st-2nd couplet of the triplet is odd in terms of rhyme (a-a-b). Among the Uzbek poets, only in the work of Uvaysi can you find triads belonging to the musallas genre. It also has the rhyme scheme a-a-a, b-b-b, v-v-v. Master Hotam Umurov defines this poetic form in his collection "Lessons of Triplets for You": "... triplets are referred to as ``uchchanoq" (in reference to a three-pointed cotton bosom) in our poetry today. In it, the image of the poetic world finds its full expression; In today's fast-paced world, there is a miracle capable of showing the intense, unique spiritual worlds of people, full of complex contradictions. It embodies the philosophy and expression of the essence of the inner world, the core of feelings, the most delicate and very compact living image of this expression..."

The "musallas" of classical literature were reformed and polished by modern poets centuries later, giving it a new "taste", a special taste. As an example of these three, we can cite the poems of Farida Afroz from the collection "Tasbeh". In this collection, the poetess clothed the poem with a divine garment, thereby founding the "rosary" genre, which has not yet been found in Uzbek poetry, and this genre appeared as a singer of hidden, divine love in the layers of the human heart. The poet skillfully places the unbridled, passionate feelings of the soul, which do not touch the vast shores, in wonderful triads, so that we understand that the meaning is hidden in these tiny triads, just as the world is reflected in a drop of water. In these triads, the temptations of our fast-paced world and the feelings of the people of this time are mixed with the love of God. The ardent love for the Creator is

reflected in verses in a simple Uzbek style, and at the same time in a magical and mysterious way typical of the East. The poetess calls her triplets "rosary" and it is not for nothing. It is no wonder that when the poet introduced the term "tasbeh" meaning "purification", "praise" into Uzbek literature, she intended to purify and decorate the heart and consciousness of the reader with the love of God. In this place, Wayne Dyer's "Inspiration.. I found it permissible to quote the following words from I can because I believe I can...": "In order to know inspiration, you must feel the presence of God in your life. Because you are a part of the Spirit, you come from it, and you find inspiration only when you turn to Him, your original source, when you understand, when you reach. As you read Farida Afroz's work "Tasbeh", you will be convinced of how true these words are. The peculiarity of the "Tasbeh" collection is that the poetess introduces the poetic art of 33 rosaries arranged like 99 necklaces, which was a unique novelty in the poetry of the 21st century in terms of form, content and style. When we read these "rosaries", in the layers of meaning of the wonderful trinity, we can see virtues such as gratitude, patience, and humility in every test of God, and the weaknesses of human nature - pride, envy, we see that selfishness, ingratitude, etc., have acquired a very large-scale artistic expression in three short lines.

You're not that bad.
you don't know
Just be happy. (Rosary -5, 17)

In these verses, we seem to see a pale image of an ungrateful servant who does not give thanks for the blessings God has given him, and does not see that he is happy or happy. The human spirit, which is always waiting and searching for something in life... Humanity does not see the priceless blessings that he has, but he sees them, as if these blessings were given for a lifetime, as if they never leave him. lives as it should be. He does not always show gratitude to the earth, which he treads on his bosom and traces on his face, and the blessings of this earth... The world forgets the gratitude of the heart that sees the beauties, the deep mirror of the heart - the eyes, the country - the body and its sultan - the beating heart, the health of the hands and feet. Adam, who was expelled from the Garden of Paradise because he lost his sense of gratitude, will never correct his mistake even if millions of years pass! The poet, as if holding a mirror to a person, shows in it millions of small "happiness" that he did not realize, which is given to every servant of God Almighty.

They live together
They love each other,
Everything but love. (Rosary -4, 17)

In these three verses, I see the limits of the content of epics... An aspect that is not found in any nation - the superiority of the family over everything is something foreign to Western countries. Whether the Uzbek family lives rich, prosperous, mediocre, or poor, or the fire of love that once lit up the nights like the sun goes out, they preserve family ties for their children. Eastern mentality, Uzbek tradition has instilled in our blood the art of not divulging family secrets, pulling the reins of "you" languages...

Every day, every morning
On the other hand,
My daughter sweeps the yard of destiny. (Rosary -3, 26)

In these lines, we feel as if we are watching an oriental picture. We have before our eyes the drunken, delicate imaginations of a child who is not his own, a distracted mother, and a child who sweeps the bride's house.

These trees are without fruit, gloomy
Can not look into the eyes of autumn
Like a mother from her child... (Rosary -4, 31)

It is not surprising that the painful tone of the verses hits the hearts of childless mothers especially. How harmonious are the landscapes of nature and people... In autumn, in front of the crooked trees holding their fruits in baskets, the fruitless trees are looking up at the sky, embarrassed by this upright height, as if (perhaps the snow that burned their flowers killed them)... Uzbeks who are as warm, as simple as they are, have childhood in their hearts from time immemorial, and they consider the meaning of their life to be a child, a child, which remains a legacy from their ancestors and mothers over the centuries. Uzbek's childless mother goes to weddings thinking about luxury, pinching herself and biting the corner of her lip. Envious and embarrassed in front of women with children and full skirts ... This is the Mona Lisa of an Uzbek woman! The skill and talent of the poet is manifested in the fact that the world unfolds layers of meaning in three verses. He can combine the meaning of the verses with the beautiful scenes of nature with great delicacy and sophistication. There is no rhyme in the three. Farida Afro'z is able to give the reader aesthetic pleasure without poetic patterns, leaving aside the rules of poetry. There is only melody in the words "Fall" and "eye" in the trio. The poet did not choose these words by chance. It seems that the poet takes the sad image of a childless woman from the colors of autumn. Autumn is a wonderful season. Autumn is the time to give account of the buds, flowers and fruits that have opened in the spring. A childless woman is a sad example of a tree left under the premature snow... As the delicate triads in "Tasbeh" touch the heartstrings, one can understand that the role of not large-scale, large-scale genres, but also narrow but narrow genres is incomparable to describe the reality of life.

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