



# Important Dates in The Life of Zulfiya Khanom

Khurramova Durdona Ibodullaevna

Tashkent Medical Academy, Student of the Faculty of Medical Pedagogy,  
Uzbekistan

## OPEN ACCESS

SUBMITTED 07 December 2024

ACCEPTED 09 January 2025

PUBLISHED 11 February 2025

VOLUME Vol.05 Issue02 2025

## COPYRIGHT

© 2025 Original content from this work may be used under the terms of the creative commons attributes 4.0 License.

**Abstract:** The article highlights the life, work and activities of the great Uzbek poet Zulfiya, examines in detail his role in Uzbek literature. Such concepts as humanity, love and fidelity are revealed in Zulfiya's poems.

**Keywords:** Zulfiya, Hamid Olimjon, poetry, law, literature, love, fidelity, melancholy.

**Introduction:** The Degrez and Oqchi neighborhoods in Tashkent can be called the cradle of blacksmiths. For almost a hundred years, they have been casting steel, melting cast iron, and making various household tools here. Everything from tin trumpets to lead pistols, from swords and shields to cauldrons and plows was made here. Muslim Degrez, who lived in this neighborhood, was known and respected by all the people of Tashkent. Muslim Degrez had a large furnace in his yard, where every two weeks steel or cast iron was melted, poured into various shapes, then, taking the shape of a cauldron or plow, he would go to another house. The day when steel and cast iron were melted was a joyous occasion, like a holiday.

On such days, Muslim Degrez was accompanied by his five sons. His children also took up their father's profession and devoted themselves to the craft of degrez. One of Muslim Degrez's five children was Israil Degrez. Israil Degrez had seven children and named his youngest Zulfiya. Zulfiya's childhood was spent in this working environment, in a house where steel was a common thing. To her, her father was such a skilled metalworker that it seemed to her that he could even cast dolls out of steel. She would follow her father around the stove and plead, "Dad, make me a doll!" Her thin, black-skinned father, who made various tools and implements by scattering sparks from molten steel, seemed to her like a hero from a folk tale.

Every profession has its own character. Degrez are usually taciturn, iron-willed, and resilient people. In

addition to these qualities, Israil Degrez had a number of other qualities. He was a person who was devoted to his craft, had a kind heart, a clear vision, and a progressive outlook. He raised his children to be honest, hardworking, and people who lived in the interests of the people. His eldest son Ismail studied at the University of the Eastern Peoples in Moscow and worked in responsible positions. Kadir also became one of the organizers. He continued his father's profession until his retirement, working in a factory-foundry. Normat Israilov was a major statesman of the 1930s. Zulfiya received her first life lessons from her parents and brothers.

On winter evenings, the whole family would gather around the fireplace, and Aunt Khadicha would read poems. She knew so many poems by heart, and she recited them with a wonderful recitation and excitement. "I first heard the poems of Navoi, Bedil, and Fuzuli from her," said Sister Zulfiya. "I still know many of their lines thanks to my mother. My mother especially loved Fuzuli's epic poem "Layli and Majnun." This love was inherited from my mother. But I am sure that my mother, an ordinary woman who never went out on the street, instilled in me a sense of magic for words that can create miracles, open the world to the eyes, and lead a person to beauty... For my father, no task was too big or too small. She had powerful golden hands and a generous heart. I still dream of being like my father, but, no way, getting into a person's heart is more difficult than working with iron; not everyone can ignite a heart like lightning." Soon after, Zulfiya graduated from school and in 1935 entered the postgraduate course of the Institute of Language and Literature under the Committee of Sciences of Uzbekistan. Here she improved her theoretical knowledge. During these years, Hamid Olimjon also served at the Institute of Language and Literature. Whenever he met Zulfiya, he was interested in her work and gave her various advice. Each meeting brought them closer and began to sow the seeds of love in each other's hearts.

1935 entered their lives as a happy date. On July 23 of the same year, fate tied the life ties of the two poets together for life. At that time, Hamid Olimjon was a 26-year-old young man, the author of five books of poems and stories, a famous poet, a diligent scholar, and a mentor for young poets. He became not only a husband and friend for Zulfiya, but also a figure of unparalleled importance in her creative destiny. 1936. Outside, a thick white carpet of snow lay. Hamid Olimjon, seized by childhood, invited Zulfiya to the street, to go sledding. The lack of a sled could not change the poet's mind. He grabbed Zulfiya by the whole length of his coat and dragged her along the

white street, shouting and shouting.

During those happy years spent with the poet, Zulfiyakhanim saw that any talent should be sharpened by constant work, and a true artist should have great work discipline. Hamid Olimjon would work at home from 6 to 11 o'clock in any conditions, then read his work aloud, the ink of which had not yet dried, and check how it sounded. Zulfiya would review each of her poems with her eyes, but Hamid Olimjon would not just write these poems, but would show and explain the strong and weak lines in them. A great poet, a possessor of rare human qualities, Hamid Olimjon became an example for Zulfiya in everything. She learned from the great poet how to think, work and write poetry, how to be kind to friends and cruel to enemies, and she was educated in his creative school. In this sense, Hamid Olimjon became a harmonious companion and sensitive advisor to Zulfiya's heart.

All happy people are similar to each other. A happy person pours out the crystal feelings of his soul to a sincere lover or mistress. Both Zulfiya and Hamid Olimjon did not spare the heart's heart, the taste of love, for each other in those bright years. This was a union of two poets based on mutual respect and love. During this period, Zulfiya's work was a small stream emerging from the snowy peaks of spring. As days, months, and years passed, it was inevitable that this stream would turn into a huge river.

Sunday was a truly relaxing and restful day for Hamid Olimjon and his family. On this day, the poet did not take up a pen, and the women did not engage in heavy household chores. Usually, he would get up early and go to the market with Zulfiya, carefully select and buy the necessary products for his daily life. Then he would go out into the street, get on the first tram that came, and go out of town. Such Hamidon walks would not pass without Zulfiyakhanim. One of such trips that Hamid Olimjon and Zulfiya took to the "embrace of nature" was a tulip walk in the spring of 1936. A year later, Hamid Olimjon, remembering the seconds of that walk, wrote one of his gentle poems:

In the most blooming youth of my life,  
You opened up in my heart's garden.  
Then my eyes saw spring,  
Then my heart recognized the dawn.  
Birds are flying, they are connected to my soul,  
I am drunk with the height of love,  
I stayed in the field with the day,  
I got lost in the tulip fields.  
I picked flowers in my arms  
And brought them and gave them to you

I still remember them like yesterday  
I remember every second, every moment.  
Since then, shoot them on my tongue,  
Since then, shoot them on my tongue.  
In the most blooming youth  
You opened up in the garden of my heart.

Hamid Olimjon spent the fall of 1936 on the shores of the Black Sea. This was his first trip without Zulfiya after the wedding. That is why he often remembers his beloved wife, who remained in the sunny country with their unborn child, misses her, and writes poems dedicated to her.

Zulfiya, who was unable to share her feelings with her beloved for the first time, dreams of strange events. In her dream, Hamid Olimjon abandoned his promise, found another lover, and turned his back on her.

In response to Zulfiya's letter describing this dream, the poet writes the poem "Nights Will Pass in Your Dreams":

This is a dream, a vain dream,  
After all, it seems like a deceiver.  
Is it possible that your beloved  
Has broken his promise?!  
And let this truth burn in the fire,  
Let grief fall on the head like rain.  
The world I live in is a lie,  
I swore: I am not a man.

These words of Hamid Olimjon erupted from the deep layers of the poet's soul. Indeed, he lived on the shores of the Black Sea with the thought of his beloved.

You were in my mind for a long time,  
I went to the shore in search of you.  
On a night when the hungry waves were boiling  
I begged the moon to find me...

This tone, this feeling of longing resounds in the poems written by the poet at that time. Hamid Olimjon lives not only with the love of his lonely soul, but also with the love of his unborn child. In his dream, he becomes the father of a son as sweet as a mare. His liver, like a winged mare, flies over the boiling waves and disappears from his sight. No matter how much the poet runs in her footsteps and enters the hungry waves, she does not give him a catch.

The poet Zulfiya, who lived an exemplary life during the years of independence and carried out extensive social activities, was highly respected and honored for her unique talent, love for the Motherland, noble human qualities, and services in raising the spirituality of our

people. The government of Uzbekistan, recognizing the great services of the outstanding poetess to the development of our culture, established the State Prize named after Zulfiya in 1999. The 100th anniversary of the birth of the honored poetess was widely celebrated by the decree of the President of the Republic of Uzbekistan on October 31, 2014 (2015), turning into a true literary holiday.

## REFERENCES

- Sultonova M., Ijod sahifalari, Toshkent, 1975.
- Naim Karimov. m. G. Gulyama, 1983.
- Qayumov L. Shoiri Zulfiya. Toshkent, O'zadabiynashr, 1965.
- Mirvaliev S. O'zbek adiblari. Toshkent: „Yozuvchi“, 2000.
- Tanlangan asarlar (3 jildli), Toshkent, 1985.
- Z.A.TURSONOVA A.N.ASKAROVA. ZULFIYAXONIM – SADOQAT VA MATONAT TIMSOLI. USLUBIY QO'LLANMA. XINDISTON. ISBN: 978-93-25942-45-8.
- Tursunova Zebunniso Avazbek qizi, & Askarova Nargiza Abdivalyevna. (2023). ZULFIYAKHANIM IS THE SYMBOL OF A STRONG AND INTELLIGENT UZBEK WOMAN. British Journal of Global Ecology and Sustainable Development, 12, 126–129.
- Shavkatova Ismigul Sharif qizi, & Askarova Nargiza Abdivalyevna. (2023). ZULFIYAXONIM HAYOTI VA IJODIGA BIR NAZAR. E Global Congress, (1), 73–77.
- Boymurodova Xolisa, & Askarova Nargiza Abdivalyevna. (2023). ZULFIYAXONIM – BAXT VA XAYOT KUYCHISI. E Global Congress, (1), 68–72.
- Abdivalyevna, A. N., & Farmonova, E. (2024). CHARACTERISTICS OF THE DEVELOPMENT OF COGNITIVE PROCESSES IN PRIMARY SCHOOL STUDENTS. International Journal of Advance Scientific Research, 4(03), 35-39.
- Abdivalyevna, A. N. (2022). Age Features of Aggressive Behavior. Eurasian Medical Research Periodical, 15, 16-20.
- Abdivalyevna, A. N., & Azim, O. (2024). PSYCHOLOGICAL CHARACTERISTICS OF ANXIETY IN STUDENTS. International Journal of Advance Scientific Research, 4(03), 25-29.
- Abdivalyevna, A. N. (2022). Psychological features of adaptation of students abroad. Innovative Society: Problems, Analysis and Development Prospects (Spain), 117-120.
- Abdivalyevna, A. N. (2023). Psychoprophylaxis Of Depressive Situations In Crisis Situations. Eurasian Journal of Learning and Academic Teaching, 21, 1-4.
- Abdivalyevna, A. N. (2023). Special Psycho-Correction of Learning Processes in School Readiness in Children with

Deficiency and Hyperactivity.

Mirzayeva Umida Bosit qizi. INSON ORGANIZMIDA  
STRESS OQIBATIDA YUZAGA KELADIGAN KASALLIKLAR  
VA ULARNING OLDINI OLISH. International Journal of  
Education, Social Science & Humanities.