



THE ARTISTIC INTERPRETATION OF HISTORICAL FEMALE IMAGES IN ABDULLA ORIPOV'S POETRY

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ABSTRACT

This article examines the interpretation of historical female figures in the works of the renowned poet Abdulla Oripov. The paper also explores the role of historical women's imagery in modern literature, the poet's ideological aims, and the aesthetic functions of these poems. It analyzes the significance of historical female characters in Uzbek literature, such as Bibikhanim, Tomyris, Barchinoy, Nurkhon, and Tursunoy, in Uzbek poetry, as well as their distinctive features in contemporary poetry.

KEYWORDS

Mother, woman, historical figure, national spirit, Tomyris, Barchinoy, Bibikhanim, artistic interpretation.

INTRODUCTION

Since the emergence of literature, the image of a woman has remained its inseparable part, constantly changing and manifesting itself in various forms. Looking at the history of world literature, and particularly Uzbek literature, we witness the creation of numerous works in which women are depicted as leading characters. In these works, women appear in diverse roles: a loving mother, a beloved companion, a kind and caring sister, a loyal friend, a wicked old witch, a cunning enchantress who captivates with her magic, and wives distinguished by either their virtues or their flaws.

In Uzbek literary studies, the problem of creating the female image began to be studied in the 1940s–1950s. However, in the research of that period, female characters were mostly considered as part of a system of collective images and were approached ideologically. In reality, the female image is a complex psychological component, serving as a primary criterion that reflects the spirit of a particular people or nation. From this perspective, the image of a woman occupies one of the key aesthetic categories in the works of the poet Abdulla Oripov.

When creating female images, the poet prefers to “act by returning to the past.” In portraying modern women as reflections of national spirit, values, and identity, he skillfully employs the images of historical women as parallel artistic intentions. The images of legendary figures such as Tomyris and Oybarchin, as well as historical personalities like Bibixonim, Nodira, Uvaysiy, Nurkhon, Sora, and Tursunoy, hold an important place in Oripov's poetry. When the poet turns to the past, he does not focus on the minor details or minutiae of historical reality. Instead, through past events, he alludes to contemporary social, political, and moral-ethical issues, seeking solutions to present-day problems.

“A poem is not written without necessity,” says the poet. “Therefore, history is not invoked without reason either. The poet's reason for turning to history must be revealed in some line of

the work.” For example, the reason for including the image of Tursunoy in his poem “The Uzbek Mother” is explained in the line “You withered like cotton.” In the image of Tursunoy, the poet vividly portrays the boundless hardships endured by Uzbek women in the fields, from early spring to the frosty days of winter — their “bodies like cotton stalks struck by the frozen fields.” Among Oripov’s poetic images, Tomyris holds special significance. The poet compares Uzbek women, both as women and as mothers, to Tomyris. “I once praised you, calling you Tomyris,” he writes, and in another poem, “You rode forth like Tomyris, angelic woman of the Uzbeks,” he raises women to the skies. Similarly, in his drama “Sohibqiron” (The Conqueror), Amir Temur recalls telling his son Mironshoh Mirza a legend about Tomyris in the past.

Unutibsan,

Senga bir vaqt aytib bergandim.

To‘maris deb atalguvchi yovqur momomiz

Turon zamin erki uchun maydonga chiqib,

Eron shoh kallasini qonga bo‘ktirgan.

U ham axir ayol bo‘lgan,

Bilib qo‘y, o‘g‘lim .

It is well known that in Uzbek folk epics, great respect is shown toward the image of women. In these works, women are not depicted as prisoners of four walls, helpless, grieving, or sorrowful beings, but more often as wise, resourceful, strong-willed, and courageous individuals who can shape their own destiny, fight for their own happiness, defend justice and truth with weapons in hand, and in no respect fall behind men. In the poet’s verses as well, the image of Barchinoy is equated with Alpomish as a symbol of bravery, courage, determination, and valor: “By Alpomish’s side, you became Oybarchin; before Farhod, you flourished as Shirin.”

Among Abdulla Oripov’s portrayals of historical female figures, his depiction of Bibixonim can be observed as being rendered with profound affection and pride. In his article “The Intellect of Poetry”, Oripov writes: “An artist may not pay attention to the minor details of a historical figure’s life. In my view, when an artist turns to a historical figure, first, he must know that person, and second, he must know the reason why he gives attention to her.” Indeed, in Oripov’s poetry, Bibixonim appears as a woman unparalleled in wisdom, exemplary in beauty and grace, and admirable in intelligence and insight — a nurturing and caring mother figure.

It is known that Sahibqiron Amir Temur entrusted the upbringing of his grandsons Khalil Sultan, Muhammad Sultan, Mirzo Ulug‘bek, and others to the intelligent Bibixonim. In his drama “Sohibqiron”, the poet skillfully and masterfully depicts these aspects, as shown in the lines: “The princes, the grandsons, all of them grow, have grown with your love,” clearly revealing Temur’s trust in Bibixonim. Moreover, Abdulla Oripov passionately describes Bibixonim as Sahibqiron’s most beloved wife in terms of beauty and grace. The following words of Amir Temur confirm this view:

Saltanatni oltin uzuk desam men agar,

Uning oliy bezagi – Siz,

Yoqut ko‘zi – Siz.

Eslaysizmi, ne deb yozmish eronlik Hofiz,

– Agar o‘nglimni shod etsa o‘sha Sheroy jononi

Qaro xoliga baxsh etgum Samarqand-u Buxoroni.

Shoir bilmas, allaqachon bu ikki shahar



Hadya bo'lgan Bibixonning qaro xoliga .

In the poet's view, the image of Bibixonim is revealed not only as Amir Temur's beloved wife and companion but also as his advisor and a steadfast supporter in matters of state and society. The conversation between Sahibqiron and Bibixonim before his death, along with the meaning it conveys, is portrayed in the poetic drama with great emotional power and with convincing historical authenticity. "According to the writer's understanding, the social status of historical figures in their own era, their role in the life of society, is preserved without distortion and depicted truthfully in accordance with historical reality."

Entrusting the future fate of the empire to Bibixonim — as a mother, grandmother, and wise stateswoman — demonstrates Amir Temur's boundless trust in her. This is confirmed in the lines: "Be a mother even after me, to the Empire, to the Children, to the Grandchildren..." Furthermore, Abdulla Oripov explains Amir Temur's profound respect and reverence toward women, especially mothers, with the lines: "Even the Prophets were born of a woman."

In Oripov's poetry, the tragic fate of Uzbek poetesses such as Nodira and Uvaysiy is depicted with sincerity. As symbols of the Uzbek woman, they embody the bloody traces of history and are portrayed with deep anguish as eternal wounds of the past. Nodira — one of the founders of the Kokand literary environment, a patron of knowledge and enlightenment, a beloved companion, and a woman of refined taste and high artistry — is described as "Nodirayi zor" (Nodira the afflicted), a victim of throne, crown, and ignorance. In the following lines, through a supreme example of poetic imagery, the poet creates a metaphorical figure, expressing the sorrowful fate of the Uzbek woman within the framework of artistic standards:

Gohida anordek ezilding,

Uvaysiy qalbiday bag'ring qon.

The talented poetess Jahon Otin Uvaysiy, who sent her son off to war and was consumed by the fire of longing, is portrayed as a "bleeding-hearted" typical representative of Uzbek mothers.

During a period when the Jadids were paying serious attention to and promoting fields such as enlightenment, science, and theater, the tragic fate of Nurkhon — one of the first among Uzbek women to devote herself to the art of theater — does not leave the poet indifferent. Brutally murdered by her own brothers, Nurkhon's courage plays a crucial role in the "awakening" of the nation's women, in shaping their future destiny, and in their struggle for a respected place in society.

Sen Nurxon, sen Sora, turibsan shoyon,

Ulug' O'zbekiston sardaftarida.

In conclusion, it can be said that in Abdulla Oripov's poetry, historical figures — particularly women — appear as symbols of both the painful visage of the past and of unparalleled courage. At the same time, these female images serve as artistic means to reveal the qualities of Uzbek women. In a certain sense, history awakens in the poet feelings of pride and honor, while on the other hand, it fosters a sense of gratitude toward the present.

O'zimni moziyning bag'riga urdim

Va shu on shukrona aytib qaytdim men.

Kimdir ko'rmay ketgan baxtni men ko'rdim,

Kimdir aytmay ketgan so'zni aytdim men.

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