

Reflection of The Lyrical Hero's Personality in Abdulla Oripov's Poems on The Theme of Mother

Uljon Boboqulova Suvonovna

PhD student Alisher Navo'i Tashkent State University of Uzbek Language and Literature, Uzbekistan

Received: 18 March 2025; **Accepted:** 14 April 2025; **Published:** 16 May 2025

Abstract: This article analyzes the poet's poems that reflect his prolonged state of depression and melancholy. The tragic event that occurred in the poet's life found its artistic expression in the poems "Mother Dear" and "On My Mother's Death." In these poems, the poet and the poetic image achieve harmony, as real events are transformed into artistic reality. The truth of life is elevated to the level of poetic truth. Along with the image of the mother, the article also examines the nature of the lyrical hero.

Keywords: Mother's image, psychobiographical analysis, poet's personality, lyrical tragedy, death, regret, longing.

Introduction: In poetry, themes are not chosen or sought after. They are born. And when born, they come with such pain that one must write about them. Their father is inspiration, their mother is the heart, their midwife is the pen, and their cradle is white paper. The poet gently takes this newborn, searches for a name for its nameless pain, whispers a divine word in its ear, sometimes... True lyricism is born in this way and experiences its own destiny. Indeed, as poet Abdulla Oripov put it: "Inspiration is both anguish and tragedy. What stirs the soul can be called both anguish and tragedy; it cuts through a person's soul and throws them off balance." [1] One of the works born as a result of such inspiration and sealed for eternity is Abdulla Oripov's poem "Mother."

Literature review

"When can the sky of poetry shine? Only after a thunderstorm, after a sharp conflict" [2], says Johannes Becher. In 1742, the wife and adopted daughter of Edward Young, a representative of English sentimental literature, passed away. After this, he fell into a completely despondent mood. Naturally, this mood began to be reflected in his work. The poem "Night Thoughts on Life, Death, and Immortality," written by the poet between 1742 and 1745, is a product of this very mood. Similarly, Dante Alighieri, the founder of European Renaissance literature, after the death of his pure love Beatrice, immersed himself entirely in

philosophy, and this state is reflected in his later works. A similar phenomenon can be observed in the work of Josef Schilling: after the death of his beautiful beloved Augusta Beler from an infectious disease, Schilling, deeply grieved by this loss, channeled all his pain into creativity and produced his famous research. In the article "Interpretations of Regret" by Professor Uzoq Jurakulov on this topic, the poem "Mother" was studied from the point of view of the analysis of the motifs of longing and regret (2005). The scholar Adiba Davlatova presented her scientific views on this topic in her dissertation "The Evolution of Poetic Thinking in Abdulla Oripov's Poetry," prepared for the degree of Doctor of Philological Sciences (DSc) (2021).

METHODOLOGY

The article analyzes poet Abdulla Oripov's poems "Mother" and "On mother's death" in connection with the poet's personality. The nature of the lyrical hero and the image of the mother are examined from psychobiographical and linguistic perspectives. The poet's biography is studied as a means of revealing the key characteristics of the mother figure portrayed in the poems.

RESULTS

The poem "Mother" by Abdulla Oripov, which we are analyzing, was also born, in Becher's words, after such a powerful "thunderstorm," and perhaps it would not be an exaggeration to say it emerged from "traces left

by the thunderstorm. "The poem was first published in the 7th issue of "Saodat" magazine in 1968, at the initiative of Zulfiyakhonum (Appendix 1). The story behind the creation of the poet's "Mother" poem involuntarily reminds us of the tragic circumstances that led to the writing of Rasul Hamzatov's poem "Protect the mothers" "I wrote this (the poem 'Mother') over a long period. I don't need to describe my emotional state on that day. Unfortunately, no household is immune to such misfortune. Of course, in time, such an event will happen with either the father or mother of every person. Therefore, one should not think that this grief is unique to oneself"[3], Abdulla Oripov said in one of his conversations. Indeed, the grief of death affects everyone equally. The grief of death became a source of spiritual anguish and inspiration for poets. In our opinion, this poem can be called an elegy. As Ozod Sharafiddinov acknowledged, the elegy ranks among Mozart's "Requiem" in terms of its power to influence the human psyche and consciousness. Elegies dedicated to mothers are even more elevated - mixed with divine longing.

You are nowhere to be found, where shall I search
for you now?

To whom shall I express my lament, to whom shall I
speak of you?

I once cried out in mourning for others,

For you, oh my forlorn one, I shall weep from the
depths of my soul.[4]

In the above quatrain, the profound anguish of a young man who has lost his mother flows through the stream of consciousness. The word "unfortunate" in the "Explanatory Dictionary of the Uzbek Language"[5] is defined as helpless, lonely, traveler, poor, unattractive, and so on. In the "Encyclopedic Dictionary of Religious Studies"[6], it is given as a type of verse or hadith, meaning "far from those close to you." A hadith states, "One day, the Messenger of Allah placed his blessed hands on Ibn Umar's (r.a.) shoulder and said: 'Live in this world either as a stranger or as a traveler'"[7]. In this hadith, it is also used to mean being far from loved ones - a traveler. The poet's skill is evident in how he addresses his deceased mother with the epithet "my stranger," implying she is now far from her loved ones. When the word "bo'zlamog" - meaning "to cry loudly, wail, lament, weep bitterly" - is used in the first person "I," it reflects the intensely agonizing and tragic state of the lyrical hero in a specific reality.

Abdulla Oripov's poem "Onajon" (Dear Mother), written under the influence of such a tragic situation, is considered a complete compositional poem with separate plot lines, consisting of three sections (each section composed of ten stanzas). In each section, the

biographical, psychological, and everyday situations of the lyrical hero and the image of the mother in a specific reality are distinct from each other while simultaneously achieving a higher unity. In the first stanzas of all sections, the poet's tragic memories and regrets of the past (a recent dream-like event and the state of his mother's illness before her death) are fully described, while the subsequent stanzas relate to the poet's sweet memories and dreams of the future. The first part begins as follows:

For days I've had no peace

I cannot come to my senses.

My dear mother, at night

Comes and goes in my dreams

In the dream motif, "white fan," "moonlight," "cradle," and "coffin" serve as the main symbolic details. Artistic elements such as the "white fan" and "moonlight" act as harbingers of paradise and possess symbolic characteristics. White symbolizes purity and clean dreams, while the fan represents a means of protection. The moon, from a mythological perspective, symbolizes a virgin girl[8], whereas in modern literature, it serves as a symbol of women.

Dreams are an inherited phenomenon from Adam (peace be upon him). When Eve was being created, Adam (peace be upon him) was asleep, and this is considered the first instance of dreaming. Allah bestowed upon Yusuf (peace be upon him) the ability to correctly interpret dreams. When Yusuf (peace be upon him) recounted his dreams to his father Ya'qub (peace be upon him), his father replied: "Just as (you saw in your dream), your Lord will choose you and teach you the interpretation of narratives (dreams or divine scriptures)..." [Surah Yusuf, verse 6]. In our opinion, the true essence of his mother bringing a cradle in his dream is the manifestation of the unfulfilled wishes and desires of a mother who has departed from the eternal realm to this mortal world.

Regarding the coffin, there are certain events related to the poet's biography that seem impossible not to mention. Rukhsora Oripova, the daughter of poet Abdulla Oripov, recalls: "After hearing about my grandmother's (his mother's) illness, my father (Abdulla Oripov) took a two-day leave and went to the village. After spending two days with his sick mother, he had to return to Tashkent due to unavoidable work commitments. On his way back to Tashkent, he had a dream on the train: in his dream, my grandmother (his mother) was sailing away somewhere on a ship. Remarkably, as soon as my father got off the train, news arrived that his mother had passed away. After this, he immediately returned to Kashkadarya - to the

village. When he arrived, everything was prepared; they were just waiting for father: they wanted him to say his final goodbyes. After that, my late grandmother was suddenly placed in the coffin"[9]. Critic Adiba Davlatova, analyzing the poem "Remembrance of the Departed," writes: "A ship is essentially a means of transport from one destination to another. However, the scholar emphasizes, "When the poet openly writes that its waves leap not to the shore, but to the blue sky, he alludes to it being a ship of death"[10]. The lines "The coffin is handed to my arms" can be explained by that event.

CONCLUSION

In summary, it can be said that the painful events that occurred in the poet's life, which have not yet been forgotten, continue to wander in his consciousness and are not yet ready to retreat to the subconscious. This difficult mental state manifests itself repeatedly in various forms through both conscious and unconscious experiences, as well as in dreams that blur the line between sleep and wakefulness. We can assert that this has caused the poet's suffering to intensify further. Indeed, since "Lyric poetry is a verbal expression of a person's inner world," the poet depicts his specific state and spiritual image at a particular moment in time in each of his poems. If we say that a person's life path consists of a collection of countless points, then a poem is the linguistic seal of a single point. That's why many poets, when writing their biographies, conclude by saying, "You'll find the rest in my poems." After all, the poet's true biography is in his poems"[11].

REFERENCES

- Oripov A. Adolat ko'zgusi. Beshinchi jild. – T.: Adabiyot va san'at, 2000. -B. 303.
- Bexer I. Lyubov moya, poeziya. M., Xud.literatura, 1965. -C. 343.
- Oripov A. Quyosh bekati. Oltinchi jild. -T.: Sharq, 2010. -B. 245.
- Oripov A. Tanlangan asarlar. Birinchi jild. – T.: Adabiyot va san'at, 2000. -B. 104.
- O'zbek tilining izohli lug'ati. A.Madvaliev tahriri ostida. – T.: O'zbekiston, – B. 437.
- Najmiddinov J. Karimov J. Turdiyeva D. Dinshunoslik. Qomusiy lug'at. Imom Buxoriy xalqaro markazi nashriyoti, 2017. – B. 321.
- Ibrohim H. "O'zbekiston Adabiyoti va san'ati" gazetasi, 2010. son 33
- Bu haqda qarang. <https://oyina.uz/uz/article/3569>.
- Abdulla Oripovning rafiqasi Xanifa aya va qizi Ruxsora Oripova bilan bo'lgan suhbatimizdan olingan.
- Davlatova A. Abdulla Oripov she'riyatida poetik

tafakkur tadriji. Fil,f,dok.(DSc) ilmiy darajasini olish uchun tayyorlagan diss. -T.; 2021, B-118.

Suvon Meli. So'zu so'z. -T.: Sharq, 2020. -B.45.