

**THE ARTISTIC INTERPRETATION OF THE THEME OF LOVE IN  
THE DEPICTION OF THE FEMALE PSYCHE  
(THE EXAMPLE OF GULJAMOL ASKAROVA'S WORKS)**

Otamuratova Muyiba Oktamovna,  
Teacher at the Department of Uzbek Language and  
Literature, Urganch State University

**Abstract**

This article highlights the artistic skill of Guljamol Askarova, a talented representative of modern Uzbek poetry, in illuminating the female psyche through her interpretation of her romantic lyrics.

**Keywords:** Image, psyche, creator, artistry, talent, interpretation, theme.

**Introduction**

The period of independence has enriched Uzbek poetry with works of art that deeply reflect the human psyche and personality. Today, the works of talented female poets, who actively wield the pen in the field of poetry, particularly stand out for this. In this regard, when we turn our attention to the works of the renowned poet Guljamol Askarova, we can see that her poems vividly capture the most delicate emotions of the human heart and the portrayal of the female psyche. In her creative works, when the poet addresses the female personality, she portrays its subtle emotional tremors in harmony with the theme of love. In her poem titled "Taskin" the poet writes:

O'zni sevdirmoqqa uringim kelmas,  
Oyoqlar ostida suringim kelmas.  
Ishqingizda faqat ruhim qolmishdur,  
Ko'rgim keladi-yu, ko'ringim kelmas.

In this stanza, the poet expresses the feelings of the lyrical hero – a passionate woman. The woman's heart is such a mystery that, while she is ready to give her life for her lover at every step, there are times when she prefers to withdraw from places where her worth is trampled. Consumed by the fiery blaze of uncontrolled love, her body burns and only her soul remains intact. Yet, even in this state, she still desires to see her lover but at the same time remains hidden, not longing for love and not expecting her devotion to be reciprocated with affection. She may

burn with love, but the attempt to be loved feels like an insult to her. Therefore, the poet strives to convey the proud nature of the woman's psyche in this poem. "True poetry is always born from pure emotions. Pure emotion is the fruit of clear thinking and bright wonder." [3: 335]. Guljamol Askarova's poetry is also a reflection of pure emotions and a courageous spirit. Her examples directly lead the reader to a place of bright wonder. In the poet's persona, the experiences of a strong woman are clearly visible. This is especially evident in her poem "Olov ayol".

Ro'molimni o'tga tashladim,

Uzugimni otdim daryoga.

Bu qalbimning isyoni edi,

Muhabbatsiz, ishqsiz dunyoga.

In this poem, the poet reveals the rebellion that stirs in a woman's heart. By throwing her headscarf into the fire and casting her ring into the flames, the character represents a beautiful figure who does not wish to step into a new life without love. With this act, she demonstrates her rebellion against the fate imposed upon her. Through these verses, the poet creates a unique sense of realism. As we read the poem, the past of the lyrical hero comes to life before our eyes. This is an event that signals the poet's poetic skill and is highly valued.

"Turning the truth of life into artistic truth requires poetry to reflect the contradictions between society and the individual without ignoring them, capturing the spiritual relationship of the lyrical hero to these contradictions. As a result, the poet's attempt to uncover the roots of the rebellion that awakens in the hero's psyche proves to be fruitful." [4: 326]. In "Olov ayol", the poet follows exactly this path. Through the figure of the lyrical hero, she casts a glance into the hearts of all women.

Barmog'imni siqardi uzuk,

Sirg'alardi boshimdan ro'mol.

Ketar edim, yuragi ochiq,

Va boshi ham ochiq bir ayol.

In the above passage, the poet reveals that a marriage without love is a heavy burden for a woman and this is symbolized through the image of the ring tightening on her finger and the headscarf slipping from her head. As is well known, the headscarf and ring are symbols of marriage and commitment in

Eastern cultures. At the end of the stanza, the poet subtly alludes to this situation. The lyrical hero, facing fate head-on, seems to suggest that if she is not destined to find happiness in love and marriage, she would rather leave this world with an open heart, symbolizing her willingness to depart freely without the chains of an unloving union.

Marjonlarni tasbehdek sitdim,  
Men kiymadim nikoh ko'ylagin.  
Bu qop-qora dunyoda lekin,  
Oppoq edi, oppoq yuragim.

Love, a timeless theme in poetry, appears in the works of many poets, yet each author portrays it through the lens of their own heart and worldview. In the lyrics of Guljamol Askarova, the love of a woman is depicted with clear and deep lines. In the above passage, the poet portrays a woman who, despite not having the fortune to wear a wedding dress and wear pearls like a rosary, lives in a world filled with darkness that tarnishes pure human dreams. Yet, just like the purity of a wedding gown, this woman lives with a heart as white as her gown, embodying innocence and sincerity in the face of a world that often defies her dreams.

Ko'kdan kelgan sadolar sasi,  
Xolos etdi bir og'ir yukdan.  
Ranjimasin, yorga aytinglar,  
Tushmagandi nikohim ko'kdan.

As emphasized in the poem, the lyrical hero's heart is in tune with love, and melodies echoing from the heavens align with her spirit. In this moment, she wishes that her beloved would not be hurt by her feelings. For, as she believes, her marriage is not fated or decreed by the heavens. The poet highlights the inner conflict of the hero—her yearning for love is intense, but the realization that her union is not ordained by fate leads her to wish for no harm to come from her desires. The purity of her feelings is clear, yet she remains conscious of the boundaries set by destiny.

Uzugimni otdim daryoga,  
Ro'molimni o'tga tashladim.  
Va men endi olov shaklida,  
Yashay boshladim.

In the conclusion, the poet describes how the lyrical hero, through divine emotions, has transformed into fire and is now burning like it. In fact, all these emotions have been reawakened in the poet's own spirit. Because poetry is not simply written, it is felt. Sometimes, these emotions do not fully make it to paper, but at other times, as in this case, the imagination is able to reflect them deeply in the mirror of life. This poem is significant for demonstrating the poet's art of creating new poetic expressions.

In the poet's collection titled "Aljirashlar turkumidan" (From the Series of Sufferings), such lines can be found:

Erkakmas, men Erkning haloli,  
Yo'q ishqdan boshqa bir malolim,  
Baxtli bir ayol yasa, ey Kulolim,  
Harorat istarman, harorat.

Indeed, the poet's heart desires freedom, a feeling shared by all creative individuals. In her world, there is no greater longing than love. Therefore, she implores her Creator, Allah, to shape her into a happy woman. She compares herself to clay, which is molded by the hands of fate and prays to be reshaped into a truly happy woman from that clay. Just as a sculptor shapes clay in the fire, she wishes to be tempered in the fire, perhaps in the fire of love. More precisely, she desires warmth, the heat of transformation.

In her work, Guljamol Askarova relies heavily on symbolism to illuminate the essence of artistic imagery. What she writes not only reflects the poet's spiritual and moral world but also deeply conveys her views and relationships with the world as a woman. In this context, Guljamol Askarova's love lyrics hold particular significance. The poet's works serve as an essential source in portraying the female character. Her creative pieces resonate as an echo of the female psyche, radiating with profound insights into womanhood.

## REFERENCES

1. Karim, Bahodir. The Alphabet of the Psyche. Tashkent: Gafur Gulom Publishing House, 2018. 364 pages.
2. Askarova, Guljamol. The Privilege of Being Spoiled. Tashkent: Gafur Gulom Publishing House, 2012. 380 pages.
3. Askarova, Guljamol. The Tumor of Lovers. Tashkent: Gafur Gulom Publishing House, 2012. 84 pages.

4. Jumaboyeva, J. The Art of Psychological Depiction in 20th Century Uzbek Poetry. Tashkent: "Fan", 2004. 334 pages.
5. Yoʻldoshev, Kozoqboy. Opening Words. Tashkent: "Tafakkur", 2019. 688 pages.