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THE LINGUOPOETIC INTERPRETATION OF THE FEMALE IMAGE IN THE POETRY OF KHOREZM FEMALE POETS

(BASED ON THE WORKS OF GAVHAR IBODULLAYEVA, GOZALBEGIM, AND SAYYORA SAMANDAR)

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ABSTRACT

This article analyzes the issue of the linguopoetic interpretation of the female image in the poetry of female poets creating within the Khorezm literary milieu. The research is conducted on the basis of the works of Gavhar Ibodullayeva, Gozalbegim, and Sayyora Samandar, identifying how female subjectivity is expressed in poetic texts through linguistic units, symbols, and images. Based on a linguopoetic approach, the emotional-semantic field of the female image, its symbolic structures, and its connection with national and cultural memory are revealed. The article provides a scholarly interpretation of indirect expression, the poetics of silence, metaphorical thinking, and the functional load of symbols characteristic of female lyric poetry. The research findings demonstrate that in the poetry of Khorezm female poets, the female image represents an important linguopoetic unit that expresses not only individual emotional experience but also regional poetic thinking and national identity.

KEYWORDS: *Female Image, Linguopoetics, Khorezm Female Poets, Female Lyric Poetry, System Of Symbols, Emotional-Semantic Field, Poetic Image, Female Subjectivity, National Poetic Thinking, Analysis Of Literary Text.*

In the development of modern Uzbek poetry, the role of regional literary environments has been steadily increasing, particularly through the synthesis of regional poetic thinking, national-cultural memory, and individual creative style. One such literary space is the Khorezm literary milieu, which is distinguished by its unique poetic traditions, symbolic thinking, and deep layers of artistic language structure. In the poetry of female poets creating within this milieu, the female image is formed not only as a lyrical subject but also as a complex linguopoetic construction, a socio-cultural identity, and an artistic model of spiritual and intellectual experience.

The poetic interpretation of the female image is regarded in contemporary literary studies as a multifaceted scholarly problem and is examined through aesthetic, semantic, cognitive, and linguocultural approaches. In particular, in female lyric poetry, systems of images, symbols, metaphorical structures, and emotional-semantic fields function as the main linguopoetic mechanisms for expressing female subjectivity. As noted, “the female image in poetry appears not only as an object of aesthetic depiction but also as an artistic form of expressing inner spiritual processes” [2, p. 45]. From this perspective, a comparative linguopoetic analysis of the works of Khorezm female poets makes it possible to determine how the female image is formed, what semantic load it carries, and which cultural-cognitive layers it is based on.

This article examines the linguopoetic interpretation of the female image through a generalizing approach based on the poetry of Gavhar Ibodullayeva, Gozalbegim, and Sayyora Samandar, providing a scholarly explanation of how female subjectivity is modeled through linguistic units in their poetic texts. This is because “in female lyric poetry, subjective experiences are not expressed openly but are often conveyed through symbolic and metaphorical structures” [5, p. 61].

Linguopoetics is a field of study focused on examining the aesthetic, semantic, and pragmatic functions of linguistic units in literary texts, analyzing the mechanisms of poetic image formation within the unity of language and thought. From a linguopoetic perspective, the female image is interpreted not merely as a person or social role, but as a complex semantic model, a conceptual structure, and an emotional field. In female lyric poetry, this image is often expressed indirectly through symbols, metaphors, poetic syntax, and cultural codes rather than through direct description.

In the poetry of Khorezm female poets, the female image frequently appears enriched with semantic components such as inner experience, silence, memory, patience, endurance, and spiritual resistance. This tendency reflects a preference for symbolic and connotative expression over explicit narration of female subjectivity. As a result, the female image functions as a semantic center in the poetic text, uniting the entire system of images around itself.

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In modern poetry, the female image is manifested not merely as an expression of a social role or biological gender, but as a complex spiritual and psychological phenomenon. From a linguopoetic perspective, female subjectivity is expressed in poetic texts through the deliberate selection of linguistic units, metaphorical systems, and emotional-semantic fields.

In female lyric poetry, inner monologue, silence, stillness, and indirect means of expression are actively employed. This can be explained by the poet's inclination to convey experiences through symbols and images rather than direct exposition. As a result, the poetic text acquires a multilayered semantic structure.

Linguopoetic analysis demonstrates that in the poetic interpretation of the female image, emotion and cognition are closely interconnected. Linguistic units function not only as carriers of meaning but also as aesthetic devices reflecting psychological states.

The emotional-semantic field is considered a crucial linguopoetic category in female lyric poetry. This field serves to express the inner state of the lyrical subject, emotional fluctuations, and affective contradictions. It is often formed through opposing elements such as silence and sound, light and darkness, closeness and alienation.

Repetition, parallelism, and syntactic pauses play an important role in shaping the emotional-semantic field within poetic texts. These devices determine the rhythmic structure of the text and enhance its emotional impact. As a result, the reader perceives not only the content of the text but also its emotional dimension. As emphasized, "in the poetic interpretation of the female image, the emotional-semantic field occupies a central position and determines the overall meaning of the text" [4, p. 74].

Symbols occupy a central place in the linguopoetic interpretation of the female image. Through symbols, female poets generalize their inner experiences and situate them within a broader spiritual and cultural context. Images such as heart, road, door, night, and silence often acquire symbolic meaning in female lyric poetry. These symbols rely not only on individual experience but also on layers of collective memory and national thinking. Consequently, the female image transcends personal experience and is interpreted as a broader cultural phenomenon.

The poetic thinking characteristic of the Khorezm literary milieu plays an important role in shaping the female image. In the poetry of this region, the female image is often depicted in close connection with the categories of space and time. Spatial images such as old courtyard, threshold, platform, gate, and road become symbolic markers of female life, destiny, and memory. Through these images, the female subject harmonizes personal experiences with historical and cultural memory. As noted, "in modern female poetry, the female image reflects not only personal experiences but also social consciousness and historical experience" [1, p. 103].

Moreover, in the poetry of Khorezm female poets, the female image often appears as a calm yet internally strong poetic type. This image is based more on inner reflection, spiritual analysis, and emotional perception than on external activity. As a result, the female image is interpreted not as passive but as a symbol of inner resistance and moral stability.

The Female Image in the Poetry of Gavhar Ibodullayeva

In the works of Gavhar Ibodullayeva, the female image is primarily formed as a linguopoetic model connected with memory and inner perception. In her poems, the female subject often engages in dialogue with the past, comprehends herself through memory, and evaluates her present state. The poet avoids explicit description of the female image, expressing it symbolically through space and objects. Images such as platform, threshold, and old courtyard function as linguocultural signs representing different stages of a woman's life.

These images embody not only the woman's personal experiences but also generational memory, family values, and national mentality. As a result, in Ibodullayeva's poetry, the female image is interpreted as a complex poetic construction formed at the intersection of individual and collective memory.

The Female Image in the Poetry of Gozalbegim

In Gozalbegim's poetry, the female image is closely associated with inner silence, spiritual suffering, and introspective thinking. In her poetic texts, the female subject is often depicted in a state of silence; however, this silence does not signify passivity but rather serves as a space for inner dialogue and spiritual analysis. The poet elevates silence to a poetic unit more powerful than sound.

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The female psyche is expressed through images of nature: rain becomes a symbol of tears, wind represents instability, and night symbolizes inner loneliness. These images ensure that female experiences are conveyed indirectly yet within a deep semantic layer. Consequently, in Gozalbegim's poetry, the female image functions as an emotional-intellectual center that governs the poetic text.

The Female Image in the Poetry of Sayyora Samandar

In the works of Sayyora Samandar, the female image is enriched with socio-historical content. In her poetry, the female subject confronts not only personal experiences but also society, history, and moral issues. The female image is interpreted as a symbol of patience, endurance, and spiritual resistance. As noted, "in Sayyora Samandar's lyric poetry, the emotional experiences of the female soul are interpreted in harmony with national-cultural archetypes" [3].

Images such as Maryam, the mother, and the praying woman are formed not as individual characters but as generalized spiritual ideals. Symbols such as prison, chains, and road express the complexity of female destiny while emphasizing spiritual resilience. Thus, in Samandar's poetry, the female image becomes a poetic model embodying social and moral responsibility.

A comparative analysis of the works of the three poets demonstrates that in all cases, the female image functions as a linguopoetic center, although its functional orientation differs. Gavhar Ibodullayeva models the female image through memory and inner perception; Gozalbegim expresses it through the poetics of silence and spiritual suffering; and Sayyora Samandar enriches the female image with socio-historical meaning. Nevertheless, in all cases, the female image appears as a symbolic, multilayered, and conceptual structure.

In conclusion, the female image in the poetry of Khorezm female poets is formed as a complex and multilayered artistic model from a linguopoetic perspective. This image represents a synthesis of individual experience, national-cultural memory, regional poetic thinking, and modern aesthetic views. Expressed through symbols, metaphors, poetic syntax, and emotional-semantic fields, the female image constitutes the semantic core of the poetic text. This study contributes to a deeper understanding of the linguopoetic features of female lyric poetry in the Khorezm literary milieu and provides a broader scholarly context for evaluating the artistic interpretation of female subjectivity in modern Uzbek poetry.

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