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The Depiction of Symbolic Images in The Representation of Women's Psychology (On the Example of Zebo Mirzo's Creative Work)

Otamuratova Muyiba Uktamovna

Lecturer at the Department of Uzbek Language and Literature, Faculty of Philology and Art, Urgench State University named after Abu Rayhan Beruni, Uzbekistan

Abstract: This article analyzes the symbolic imagery in the works of the talented poetess Zebo Mirzo. It highlights the poetess's mastery in expressing the inner world of women through various symbolic representations. The uniqueness and essence of the symbolic images frequently encountered in her poetry are interpreted, and the artistic-aesthetic features of her literary works are reflected.

Keywords: Symbolism, imagery, psychology, depiction, interpretation, analysis.

Introduction: Modern Uzbek poetry is a type of literature that not only conveys emotional states through aesthetic imagery but also deeply explores societal changes and socio-ethical issues, particularly the inner world and psychological experiences of women. In depicting a woman's psyche, symbolic imagery performs an important artistic function. The analysis below focuses on the main points related to this subject. "Today, the subject of literature is not just about topics, but about people; thus, universal themes are gradually being replaced by human-centered imagery. As a result, various distinct directions in figurative expression are emerging, contributing to the advancement of national literature." [9: 348]

In contemporary poetry, the image of a woman is no longer merely a symbol of love but is also represented as a figure of motherhood, compassion, loneliness,

inner conflicts, and resistance to social pressures. These psychological states are deeply expressed through symbolic imagery. Portraying a woman's pain not directly but through conditional images is a distinctive feature of modern poetics.

METHOD

The depiction of symbolic images allows for the indirect yet more profound and emotionally resonant expression of a woman's psychological experiences through figurative thinking. This approach enhances the aesthetic value of poetry, universalizes the female image, and evokes reflection and empathy in the reader. The characteristics of symbolic and metaphorical imagery in today's poetry are deeply embodied in the works of the skillful poetess Zebo Mirzo. These representations serve as a powerful means of illuminating the poetess's inner experiences and the emotional world of women.

DISCUSSION AND RESULTS

In the poetic works of Zebo Mirzo, various symbolic images are extensively used to depict a woman's psyche. The images of trees, birds, flowers, and wine frequently appear in her poetry. The poetess effectively utilizes these symbols to express the inner emotional experiences of women.

Ko'klamda qurigan
Daraxtday nochor...
Men sevaman, ey mangu azob,
Qonimga tashna-yu,
Jonimga huzur.
O'tkir hislarini ko'ksimga tirab
Yuragimni kesib o'tayotgan nur! [4: 26]

Yuqoridagi she'rda ijodkor har bir daraxtning ko'klamda gullashi ayonligiga ishora qilib, mangu ishq iztirobiga oshno bo'lgan ayolni ayni bahorda qurigan nochor daraxtga qiyoslaydi. Uning yuragini kesib o'tayotgan nur esa bu ishqdir. Shoirana shu tuyg'u ta'sirida chekayotgan dardlarini gullagan daraxtlar orasida muhtarib qolgan qurib borayotgan daraxtning armonlariga mengzaydi. Uning ijodida daraxt timsoli ko'pincha quriyotgan holatda ifodalanadi. Bu jarayon esa shoiraning olamni anglashdagi o'ziga xos qirralarini ko'rsatib beradi.

...Ketib borar, mendan qadamlar,
U Ishq edi!
Asta ilg'adim.
Quriyotgan daraxt poyiga
Yuzlarimni bosib yig'ladim... [4: 39]

In this poem as well, the poet vividly portrays the

image of a woman weeping at the foot of a withering tree, likening the woman to herself. That is, with all the emotions in her heart left unanswered and her dreams and hopes unfulfilled, the woman's soul, much like the drying tree, is slowly withering in sorrow. Pressing her face against the trunk, she cries out in despair beneath the tree that shares her anguish. The poem vividly brings to life the lyrical heroine's dramatic emotional state before the reader's eyes.

Men shu yurtga to'kilgan bir baxt,
Mayli, izlang, ildizim Ko'kda.
Men – chaqmoqlar urgan bir daraxt,
Tik o'saman qorong'ulikda!.. [4: 81]

In these lines, the poet, at one moment, compares herself to happiness descended from the sky, implying that her roots are in the heavens, while at another moment, she likens herself to a lightning-struck tree growing upright in the darkness. Such depiction of the tree symbol reveals a new interpretation of symbolism in Zebo Mirzo's poetry.

Renowned poet Khurshid Davron writes the following about Zebo Mirzo's poetic style: "You hear a melody, read a poem, or gaze at a scene—and for a long time, you remain a captive of the emotions that were born in your heart at that moment. I am convinced that a reader who immerses themselves in Zebo's poems will not forget her easily, and the journey of love awakened in their soul will continue for a long time" [4: 6]. Reading these lines, one becomes certain of the truth in the master poet's words. Indeed, Zebo Mirzo's works—like the landscapes of her soul and inner world—are vivid, crystal-clear, and as alive and heartfelt as life itself. O'Imaganman, balki hali ham,

Kutayapti Ilohiy ruhlar.
Balki hanuz ulkan Qushdirman,
Tosh otadi qanoti yo'qlar... [4: 91]

The image of a bird frequently appears in the poetess's works. She perceives the bird as a symbol of freedom and power. Comparing herself to a mighty bird, she describes how those without wings—those who cannot reach her level—throw stones at her. Yet, despite this, the bird does not abandon its soaring flight, for she implies that divine spirits watch over its path. Perhaps it is precisely for this reason that she remains alive and resilient to this day.

Through her spiritually dramatic poem "Wandering Souls", the reader is able to deeply enter the poetess's emotions, inner world, and personality.

Ruh nadir?
U qushdir, ilohiy bir qush

Ikkiti yurakka birdan in qurgan.

Goh ikki o't ichra ko'ringan sarxush,

Goh yolg'iz bir dilda chirqillab turgan. [4: 105]

The poetess compares the soul to a divine bird, stating that its nesting in the hearts of two lovers at once signifies bliss. However, she also emphasizes that sometimes this bird, intoxicated amidst the flames of passion, cries out from within a single heart. This conveys the image of a person tormented by unrequited love, deeply etched into the lines of her poetry.

As noted in one source, "Independent thinking manifests itself when a person does not rely on others' opinions regarding surrounding events and phenomena, but instead expresses their own standpoint. In essence, independent thought is a well-grounded conclusion drawn from the analysis of specific events." [10: 4] Indeed, the emergence of new poetic expressions and the discovery of piercing lines in poetry indicate each author's unique style and literary identity.

CONCLUSION

Zebo Mirzo's poetry, in essence, echoes the creative spirit of renowned Russian poet Marina Tsvetaeva. Both of their works display deep spiritual, philosophical, and aesthetic harmony. They express themes such as the female soul, love, devotion, and inner anguish with profound artistic depth. The pain and courage conveyed in their writings reveal a spiritual kinship between the two poetesses.

In both cases, the lyrical hero is sensitive and approaches life with a deep philosophical perspective, striving for self-awareness through suffering. The most significant aspect of the harmony in their works lies in the pursuit of inner freedom, which serves as the foundation for finding a personal poetic voice. Similarities can also be observed in their use of symbolic imagery. In the works of both poetesses, the interpretation of the female psyche is closely intertwined with their personal "I".

The symbolic images created by Zebo Mirzo often encapsulate universal concepts such as the feminine heart, the search for self, and selfless love. Their artistic portrayal in poetry stands as a testament to the poetess's poetic mastery.

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