



# THE SYSTEM OF SYMBOLS IN THE POETRY OF KHOREZM FEMALE POETS

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## ABSTRACT

*This article investigates the linguopoetic features of the system of symbols in the poetry of contemporary female poets creating within the Khorezm literary milieu. In the course of the study, the works of Gavhar Ibodullayeva, Gozal Begim, and Sayyora Samandar are examined through a comparative-analytical approach, identifying the mechanisms of symbol formation, their semantic layers, and functional load in poetic texts. The article highlights the role of symbols in expressing personal emotions, national and cultural memory, regional poetic thinking, and female subjectivity based on the principles of linguopoetic theory. In addition, the interaction of symbols with emotional-semantic fields, poetic syntax, and cultural codes is analyzed, and the aesthetic and cognitive significance of symbolic imagery in the poetry of Khorezm female poets is substantiated on a scholarly basis.*

**KEYWORDS:** *Linguopoetics, System of Symbols, Female Lyric Poetry, Poetic Image, National Poetic Thinking, Emotional-Semantic Field, Individual Style.*

The Khorezm literary environment occupies a distinctive place in Uzbek poetry due to the harmonious integration of regional poetic thinking, national memory, and linguocultural codes. In particular, in the poetry of female poets creating in this region, the system of symbols functions not merely as an artistic and aesthetic ornament but as a central semantic mechanism that expresses inner emotional states, social positions, and cultural identity. This is because “a symbol in artistic thinking is broader than an image, as it expresses not a specific phenomenon but a generalized spiritual and emotional state” [1, p. 127]. A comparative linguopoetic analysis of the works of Gavhar Ibodullayeva, Gozal Begim, and Sayyora Samandar makes it possible to determine how symbols are formed in their poetry, what functional roles they assume, and which cultural-cognitive layers they rely upon.

In modern linguopoetic studies, the concept of the symbol is interpreted not only as a means of figurative expression but also as a cognitive model of artistic thinking. In this sense, a symbol in a poetic text is considered a unit that generalizes subjective experiences, elevates emotional states to a conceptual level, and creates a multilayered semantic space in the reader’s consciousness. In the poetry of Khorezm female poets, this process becomes even more complex, as symbols are closely connected with folk thinking, national traditions, regional objects, and historical memory. This very feature distinguishes their system of symbols from general literary poetics.

The formation of the system of symbols in the poetry of Khorezm female poets is not limited to individual creative experience but manifests itself as a process intrinsically linked to the historical,

cultural, and social layers of regional poetic consciousness. In these poetic texts, symbols constitute a secondary layer of artistic language, activating hidden, connotative, and associative meanings rather than explicit semantic content. Especially in female lyric poetry, the intensive use of symbols can be explained by the poet’s tendency to express inner experiences through artistic mediation rather than direct narration. This phenomenon is evaluated in contemporary linguopoetic research as a poetic expression of female subjectivity. As noted, “in female lyric poetry, emotionality, inner experience, and symbolic expression are manifested more intensively than in male lyric poetry” [3, p. 89].

In the poetry of Khorezm female poets, the semantic load of symbols is often formed in connection with the categories of space and time. The simultaneous presence of the past and the present moment in a poetic text is realized through symbols. For example, images such as “old courtyard,” “ancient gate,” and “dusty road” do not merely denote concrete spaces but symbolically express the transience of time, the layering of memory, and the intersection of personal experience with historical consciousness. Such symbols create retrospective semantics in the poetic text, leading the reader from individual memory to collective memory. As a result, the poem transcends the sphere of personal experience and turns into a discourse of cultural memory.

Another important aspect of symbols is their direct connection with the emotional-semantic field. In the poetry of Khorezm female poets, many symbols serve to express specific emotional states. For instance, the image of silence often represents not



peace but inner conflict, unspoken words, and suppressed emotions. Silence becomes an active semantic unit in the poetic text, exerting an emotional impact stronger than sound itself. In this respect, symbols function as linguopoetic devices that intensify the emotional charge of the text.

Another characteristic feature of female lyric poetry is that symbols are frequently expressed through images associated with the body, sensory organs, and emotional perception. Units such as heart, breath, eyes, hands, and trembling do not reflect physiological states directly but symbolically represent psychological processes. In the poetry of Khorezm female poets, these images may be interpreted as linguopoetic expressions of female subjectivity. This leads to the fusion of physical and spiritual states within the poetic text, granting symbols a multilayered semantic structure.

Furthermore, “in poetry, memory transcends individual experience and acquires social and cultural significance” [4, p. 63]. In the poetry of Gavhar Ibodullayeva, the system of symbols is mainly formed on the basis of concepts related to memory, spiritual observation, and inner perception. Units such as “platform,” “threshold,” “old courtyard,” and “the scent of childhood” appearing in her poems function not as simple object names but as linguocultural symbols that evoke collective and personal memory. Through these images, the poet eliminates temporal and spatial boundaries, uniting the past and the present within artistic consciousness. Such symbols activate not only individual experiences but also the collective cultural memory of the reader. Thus, in Gavhar Ibodullayeva’s works, symbols acquire retrospective semantics and transform the poetic text into a discourse of memory.

In Gozal Begim’s poetry, the system of symbols is closely connected with inner silence, psychological suffering, and natural phenomena. In her collection *Echoes of Silence*, symbols acquire a paradoxical character: silence turns into sound, stillness into internal dialogue, and calm landscapes into intense emotional explosions. The poet employs images of rain, wind, night, and soil as conceptual metaphors for psychological states, expressing the experiences of the lyrical subject indirectly yet with deep semantic resonance. For example, the image of rain often symbolizes tears and inner weeping, while wind represents instability and the transience of time. This system of symbols enriches the poet’s discourse psychologically and transforms the text into a field of introspective thinking.

In the works of Sayyora Samandar, the system of symbols is imbued with socio-historical content, where themes of female destiny, historical memory, and moral resistance occupy a central position. In works such as *Resolute Maryam*, the image of Maryam is transformed not into an individual character but into a symbol of endurance, patience, and social justice. Here, symbols extend beyond personal experience and function as artistic means that generalize socio-historical reality. Images such as prison,

chains, road, and prayer become symbolic units expressing the semantics of historical oppression and spiritual resistance.

Comparative analysis shows that although the system of symbols in all three poets is nourished by a common cultural source, their functional orientations differ. Gavhar Ibodullayeva directs symbols toward the expression of memory and inner perception; Gozal Begim foregrounds psychological states and the poetics of silence; while Sayyora Samandar enriches symbols with socio-historical meaning. Nevertheless, in all cases, symbols perform the function of a linguopoetic center, forming the semantic core of the artistic text.

In conclusion, the system of symbols in the poetry of Khorezm female poets serves as an important indicator of regional poetic thinking, integrating national-cultural memory, female subjectivity, and modern linguopoetic tendencies. As noted, “regional literary thinking introduces distinctive color and semantic layers into the general literary process” [2, p. 88]. Through these symbols, the poets transform individual experiences into generalized artistic concepts, demonstrating the regional diversity and semantic richness of Uzbek poetry. The results of this study may serve as a significant scholarly foundation for the linguopoetic investigation of the Khorezm literary environment, as well as for an in-depth analysis of the symbolic structure of female lyric poetry.

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