

**THE INTERPRETATION OF THE IMAGE OF OSIMA IN THE WORKS OF
ABDUVALI QUTBIDDIN**

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ANNOTATION

In this article, the cycle of poems “Osima” by Abduvali Qutbiddin, a mature representative of contemporary literature, is subjected to analysis. The artistic-poetic, philosophical, and Sufi interpretations of the image of Osima are revealed. In addition, reflections are presented on the place and function of the image of Osima in the poet’s poetry.

Keywords: Osima, path, beloved, lover, truth, irfan, and Sufism.

Introduction

Abduvali Qutbiddin is regarded in contemporary poetry as a poet possessing his own distinctive style. In his poems, traditional themes and ideas are harmonized with modern form. This is clearly manifested in the poet’s cycles of poems. In particular, such poetic cycles as “Osima”, “Tasavvur lahzalari”, “Barokko”, “Onchaki”, “Nazmdagi nasr”, “Erkin aruz”, and “Illyustratsiya” prove the emergence of a distinctive postmodern direction in modern poetry. Especially, the figure of Osima, which has risen to the level of a protagonist in contemporary poetry, not only exerts an aesthetic influence on the reader but also compels them to reflect. The poet briefly touches upon this image, saying: “The Osima cycle appeared suddenly. It is an expression of my rebellious emotions from the ages of 19–20.”

The poems of the “Osima” cycle by the poet can be analyzed from a Sufi-philosophical perspective. In poems such as “Tongdan uzib keldim seni, Osima”, “Sen baxtli quldorsan, Osima”, “Ko’zimdan o’pib qo’y, Osima!”, “Sendan ko’rgan kunim, Osima”, “Osima! Bizga yot tevarak- chovut”, “Ichikdim, sog’indim seni shekilli”, “Sendan qafas hidi ufurar nechun?”, “Ushmundoq”, “So’z”, and “Xabar”, the image of Osima is embodied. In Abduvali Qutbiddin’s poetry, mystery is strongly present, and the image of Osima also remains mysterious to this day. Literary scholar Ibrohim G‘ofurov, reflecting on this image, states: “In a series of poems addressed to a woman named Osima, who is dear and precious to the poet himself, the mysterious tones burn and provoke thought like the scorching heat rising from the glowing embers of a fire that has already burned out. The reader cannot know who Osima is. Is she a salvational fairy like Pushkin’s Natalya, Usmon Nosir’s Nasima, or Nekrasov’s Zina, or is she the goddess of love of a mad world?” While reflecting on this matter, the scholar further emphasizes: “When the poet feels the need for self-awareness and reevaluation, he turns to Osima.” [Taken from Internet sources] Indeed, in almost all of his poems, Abduvali Qutbiddin depicts the torments of his inner spiritual world. In expressing the rebellion within his heart against himself, he directly addresses Osima. “Osima” is not merely the image of a woman, but rather the source of divine love, spiritual purity, and dreams living within the poet’s psyche.

Perhaps there was someone named Osima in the poet's life, but this image has been so idealized that it is no longer a person but has turned into a poetic symbol. This is because Osima is not depicted anywhere through external features, biographical details, or real events. She is expressed almost entirely through metaphors existing in nature, the sky, and the imaginary world. In the poem "Xabar", the main theme is expressed through the motives of love, devotion, and destiny. As the lyrical hero addresses Osima, he speaks of love, but this is not an ordinary feeling between two people; rather, it essentially acquires a divine nature and spiritual thirst. The poet sets out toward a mysterious space toward which the soul strives, and Osima, in a symbolic sense, is regarded as a companion and a symbol of the path.

Osima

Laylaklar elchi – u yerdan,
Huv ana mezonlar, xabar olaylik.
Pag'a-pag'a yolqin, tomchi-tomchi rang,
Yog'ar bir o'lka bor, boraqolaylik.[1;256]

At the center of the poem stands the image of Osima, which can be analyzed from a Sufi-philosophical perspective. Osima may be interpreted as a companion setting out with the poet toward a mysterious destination. When the poet mentions Osima, he considers her a spiritual companion and strives together with her toward one destination, yet reaching that place remains doubtful. The poet's vision does not suffice to reach the mysterious destination.

The stork is a symbolic image that brings news from that mysterious destination; in Sufism, the image of a bird signifies the soul, a message, or a divine sign. This is a simile characteristic of classical literature, and in such works as "Mantiq ut-tayr" and "Lison ut-tayr", the image of the bird also performs an important philosophical-poetic function.

Laylaklar elchi u yerdan
Huv ana mezonlar, xabar olaylik.

The stork is a migratory bird that traverses long distances, arriving in spring and departing in autumn, and here it appears as an intermediary between spiritual truth and the human heart. The lyrical hero also loads significant meaning onto the phrase "xabar olaylik" ("let us receive news"). That is, the lyrical hero has not yet reached the truth, does not fully know it, and only senses its signs, yet inwardly desires it intensely.

In the subsequent lines, the poet, saying "pag'a-pag'a yolqin, tomchi-tomchi rang", alludes to the concept of tajalli in Sufi doctrine. The manifestation of divine truth can be felt by humans through the entirety of existence. The phrase "tomchi-tomchi" ("drop by drop") signifies the limited nature of human cognition, indicating that divine knowledge descends into the heart like a single drop.

Ko'ngil sabosida faryod havosi,
Armonlar to'sibdi tig' baxtimizni.
Qush yo'q rabotlarda kimning soyasi,
Eshitdi mungragan suhbatimizni.[1;256]

In the following stanza, the opposition between unrealized dreams and happiness, as well as the conflict between the ego (nafs) and the spirit, is depicted. According to Sufi understanding, happiness is considered the attainment of spiritual perfection by the seeker. Regret, on the other

hand, represents the desires of the ego, and the poet emphasizes that the desires of the ego hinder the attainment of spiritual bliss.

A rabot is a temporary stop where travelers embarking on a journey come and go. In the poem, it is used in the sense of the world, and the poet points to the spiritual disconnection of people in today's world, who are absorbed only in outward forms and have distanced themselves from essence.

Sen yulduz parisi to'fon burjida,

Men qora tuynukda uloqqan balki.

Ummonday og'riqdan singan gurziday

Osmonday kenglikka sig'maydi shaklim.[1;256]

In this stanza, the poet depicts himself in a black hole and Osima in the constellation of a star fairy, thus forming a distinctive poetic antithesis. This stanza represents the climax of the poem, where the star fairy symbolizes light, while the black hole symbolizes darkness and loss. According to Sufi interpretation, this expresses the difference between lover and beloved, spirit and body, truth and transience.

O'qishni bilsang gar taqdir kitobin

Bilib ber ishq bormi o'lmasdan burun.

So'rab ber sevgining manzil turobin

Joy bormi yo'l olsak, ikkimiz uchun.[1;256]

In Sufism, love is regarded as the highest path to reaching God. The poet addresses Osima with a question: does love exist before death, or only after annihilation? This question traces back to the idea of eternal love found in the teachings of Jaloliddin Rumi and Ibn Arabi.

Osima-

Laylaklar qaytdilar ortga,

Adirlar qatiga yashrindi bahor.

Tinmay yog'ayapti biz yo'q o'lkada,

Pag'a-pag'a yomg'ir, tomchi- tomchi qor.[1;256]

In the final stanza, the return of the storks signifies the interruption of the message and the closing of the divine sign. "Biz yo'q o'lkada" ("the land where we are not") expresses the Sufi idea that truth exists, but the human being is not in a state compatible with it. Rain and snow symbolize divine mercy, yet they fall in a place the lyrical hero has not reached.

The image of Osima rises to the level of an important symbol in Abduvali Qutbiddin's poetry, such that the reader imaginatively considers the addresses of the lyrical hero in the poet's other poems as also being directed to Osima.

In Eastern classical poetry, poets often expressed their mystical-divine feelings through a generalized female image. For example, the images of Layli, Shirin, Dilorom, Zulayho, Tarso qiz, and Ma'shuqa functioned as symbols of attaining divine love. In a certain sense, Abduvali Qutbiddin's "Osima" resembles a modern manifestation of those symbols. She can be interpreted not as a human being, but as beauty itself. The poet likens her to a fairy, a star, light, the sun, a mallow flower, spring, and similar images. For the poet, Osima is an unattainable image existing beyond time and space. She always stands above the poet, and the poet expresses his lyrical experiences through Osima. These lyrical experiences are not directed toward

outward emotions, but toward inner thirst, need, and spiritual tremors. This spiritual state can be analyzed from a Sufi perspective. For instance, in Sufi literature, the lover sets out toward the beloved but cannot reach the goal. Such depictions are also found in the poet's work: Sen yulduz parisi to'fon burjida,
Men qora tuynukda uloqqan balki.[1;256]

Tal'ating ko'rligim yoritsin shoyon
Ishqni soyabonday tutay qo'limga.[1;253]

Ichikdim, sog'indim seni, shekilli,[1;178]

In depicting Osima's external beauty, the poet does not follow traditional harmony but instead uses innovative poetic imagery. For example, comparisons such as golden teeth, flaming lips, emerald hair, and lapis-lazuli fingers and hands idealize beauty. In some places, realistic depiction appears [yuzingga yopishmasdi qor, qonagan tovon, "Osima, sen kimning qizi"]. The poet emphasizes inner beauty rather than external beauty. In Sufi poetry, the lover seeks their own truth through the beloved. For Abduvali Qutbiddin as well, Osima represents the path to self-discovery and self-awareness. The image of Osima can conditionally be called a mystical-gnostic symbol. This is because Abduvali Qutbiddin is considered a descendant of sheikhs belonging to the Naqshbandi order. In a certain sense, it is close to the truth that a thirst for divine love lived within his inner being. The poet embarks on an inner journey, and the destination he seeks is connected to divine light. On this journey, he is alone; his companion is the path itself, which the poet names Osima. This path becomes his confidant and a means of reaching the destination.

In conclusion, it can be stated that the image of Osima in the works of Abduvali Qutbiddin acquires a Sufi-philosophical meaning. The poet imbues classical traditions with a new, modern spirit. He philosophically reveals such Sufi concepts as love, annihilation (fana), enlightenment, and truth. In the "Osima" cycle of poems, a harmony is clearly observed between modernist form and classical Sufi ideas in content.

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