

Image of Women and Gender Equality Interpretation in Anbar Otin's Work

Juraeva Dilorom Gaybullaevna

Director of the 38th school in Bukhara, Uzbekistan

Abstract:

The article talks about Anbar Otin's observations about women, their role and importance in social and spiritual life, and the issue of gender equality in society. Her views have not lost their social and artistic-aesthetic relevance even today.

Keywords: Anbar Otin, Dilshodi Barno, poems, poet, the role of women, gender equality, social life.

I. Introduction

Daughter of Farmonkuli Anbar Otin (1870-1915), was born in Kokan in the family of a Bozchi belter. She is the nephew of the famous Uzbek poetess Uvaysi, and graduated from her school as a student of another famous poet Dilshodi Barno. As written in one of her masnavis, her father Farmonquli Margilani and her mother Ashurbibi Koqani made a living by the craft of handicrafts, which consisted mainly of belt making and weaving. Since Noni is more from Mecca, the poetess says about herself, as is said in folk proverbs.

At the age of 14, Anbar Otin was married to Zahidkhoja, a baker from uratepa, and had four children named Mominkhoja, Bibikhan, Usmankhoja, and Ominakhan (who died early). She got the name "Otin" because she was a school teacher.

Her family lives in poverty. Poverty and helplessness also undermine family unity. Anbar and her younger brother will be raised by their stepfather. Anbar is sent to the city of Ko'kan to be married to a man named Zahidkhoja (Anbar Otin writes in one of her poems that she is from the "people of hard work", and in "Debocha" she shows that he "came a barefoot orphan from Oratepa" 'tadi). They had four children: Mominkhoja, Bibikhan, Usmankhoja, Aminakhan (died young). The future poetess studied at Dilshod equestrian school. Dilshod Barno wrote about her: "Anbaroi is wheat-colored, has blond hair, blue eyes, a moon face, good morals and good manners. Despite the fact that she is an eight-year-old girl, she is very interested in learning Hazrat Navoi's ghazals... I hope that her girl will become a great poetess." Anbar Otin wrote in Uzbek and Tajik languages. Uvaysi's influence is noticeable in her poems. After all, in one of her poems she mentions Uvaysi as "mom" and tells her father that Uvaysi is her aunt. He mentions Navoi as the greatest of teachers:

*Agar ustodi adabni izlasang, Anbar Otin,
Sen Navoiy ta'limini doim mutolaa qil.*

Her teacher Dilshodi Barno predicted that she would become a great poet and wrote in the book "Muhojirlar tarixi" ("History of Immigrants").

II. The Main Part

The phrase "Treasure gang" is the name of the creative circle that Anbar Otin was interested in. Also, the works of Muqimi, Furqat, Kami, Zavqi, and Shavqi were interesting for the poetess. (He addressed them in her poems and argued with them). Anbar Otin lived during the occupation of

Central Asia by Tsarist Russia. She sees the first changes in Russian culture, art and literature, especially in the fields of school and education, and gives a positive assessment of them at first:

*Qo'shulub mulki Farg'ona o'rusga bu saro bo'ldi,
O'rus o'zbek elig'a tug'ishgandek ag'o bo'ldi.*

Then she was able to see the dark and ugly sides of their policy ("with a pistol added to the sword"):

*Quvonib ibtidoda o'yladi el: "Zulm ketdi", deb,
Kelib zolim, mulozim birla tezda hampo bo'ldi.*

Anbar Otin also wrote poetic verses about the fact that representatives of the local and Russian authorities joined together to seize their houses, and as a result, a large family was trapped in a small yard. It is important that he was able to see the "two-sided oppression" before many and called on those around him to eliminate it. Although Anbar Otin did not live long, she spent most of her life in bed. But he had a strong will along with a strong talent.

From Anbar Otin to us, the philosophical and journalistic work called "*Qarolar falsafasi*" or "*Risolai falsafai siyohon*" ("Black philosophy") has remained as a great legacy. Their book is recognized as a special work dedicated to the role of women in the herstory of Uzbek literature. It is written about the fate of women and the fate of the country.

It is noteworthy that the interpretation of women's attitude has a special place in the poet's ghazals. In particular, in the poetry of the poetess, the issue of gender equality - the need for women to be seen as equal to men - occupies an important place. In their regard, the poet's ghazal "*o't tushsin*" with *radif* draws special attention. Its second stanza begins with these lines:

*"Ayollar sochi uzun, aqli qisqadur" deganlarg'a,
Tovuqcha aqli yo'q, axlatni titkonlarg'a o't tushsin.
Shu g'azalning to'rtinchi bayti quyidagi misralardan iborat:
"Xotunlar mol qatori sotilur", deb mushtiparlarni,
Zulayho, Layli, Shirin tan olmog'onlarg'a o't tushsin.
Bo'yi xush Anbar kabilar haromxo'rlar uchun
Sudxo'ru foherhaboz, so'zi yolg'onlarg'a o't tushsin.*

One can witness the hatred of the time when women were humiliated and humiliated, the desire to get rid of it, and the creation of separate stanzas and verses in the poet's ghazals. In particular, the fourth stanza of the poet's autobiographical ghazal titled "*Anbar otinman*" consists of the following lines:

*Mendek yotma uyg'ongil, ey zamoni Farg'ona!
Erlardek bel bog'la emdi bo'lib mardona!
Mazkur g'azal quyidagi misralar bilan yakunlanadi:
Anbar bo'yi bo'g'ulmasun, ey gul, ko'ksingda,
Xanda qil gulg'unchalar kulsun zani zamona!*

Anbar Otin wrote *zullisonayn*, that is, in two languages. Her works are written in Persian-Tajik and Uzbek languages. That is why it is sometimes observed that Tajik words are not used in the poet's works written in Uzbek. An example of their is the use of the word "*zan*" instead of the word "woman" in the above verses.

In the poem "*Kelib Khushnud Avlodim...*" the poetess writes with great confidence that the "happy generation" will come, they will improve the property, and build cities in the waste land:

*Kelib xushnud avlodim, mani mulkim qilur obod,
Vay vayrona diyorimda shaharlar aylagay bunyod.
Dabistoni ulumni sar-basar ochib har el ichra,
Kengaytib tahsilini, navjuvonlar aylagaylar yod...
Qorong'u uyda ingrab o'ltururmi men kabi xotun,
Hama ash'orini ovoz ila o'qib, qilur ijod...
Kelur vaqteki, xeshovand jamojam kun ko'rar xursand,
Zamonni(ng) xotini avlodini ruhi ko'rar dilshod.*

Ther dream and prediction of Anbar Otin came true in the years of independence. As the poet intended, great opportunities were created for women to learn, engage in science and art.

The poetess encourages creative women to gather often, share ideas and talk. Ther opinion can be confirmed by a ghazal titled "*Shoir ersang...*":

*Shoir ersang, vaqti-vaqti birla mushoira qil,
Ul Haziniy to'dasig'a kiribon munozara qil.*

Also, in ther ghazal, the poetess again calls upon women artists to do meritorious deeds, to defend themselves, to serve God in the dream of heaven, to think in fear of hell, to be in impartial service for the people, to be in the sorrow of the people. to follow others, and if her master is looking for descendants, she invites him to read Navoi and learn from him.

Anbar Atin, who lived at the end of the 19th century and the beginning of the 20th century, when the tyranny of both the conquerors and the local rulers increased, in her work entitled "Philosophy of Blacks" or "Risolai falsafsai siyohan" emphasized the sufferings of Uzbeks from two-sided oppression. The name of ther book has a symbolic meaning. When the poet said "blacks", she meant the happy women of her time. It is fully confirmed by the line at the beginning of the second season of the work: "Ther season, I will bring the fate of black people to the account." The poet used the word "*farq*" ("difference") in two senses as a safe word and created the art of tajnis. Commenting on it, the poet writes: "*Avvalo farq iborasi uldurki, ayollar boshini ikki qismga ajrari, peshonasidin, ya'ni, burni ustidin ayriliq yo'l tushar, shul yo'lini farq deyurlar, ma'nisi ulki o'ng taraf va chap tarafni farq qilmoq uchun zarurdir. Ma'lum bo'ldiki, farq ayol boshidagi chiziqni nom olduk. Bas, farq ayol boshida bo'lsa, ul farq qay xilda bo'lmog'ini ham bilmoqni taqazo qilur. Ayol sochini farqi har ikki tarafg'a barobar taralg'on bo'lub, nihoyat silliq bo'lg'onidan yaroqqos jilosi bo'lur, ul jilog'a nazar solub, bu ayol taqdirini nelar bilan o'turini muoyini tafakkur ko'zi ila ko'rib bo'lur*".

Meaning: "First of all, the phrase difference means that women divide their heads into two parts, a parting path goes down from the forehead, that is, above the nose, and ther path is called difference, which means that it is necessary to distinguish between the right side and the left side. It turned out that the difference is the line on the woman's head. So, if the difference is in the woman's head, she needs to know what kind of difference it will be. A woman's hair will be equally combed on both sides, and finally it will be seen smooth and shiny".

After these sentences, Anbar Atin praises the owner of ther difference - women as "human mothers" and describes them as "nurses of every wise man". She remembers that the mother was skillful and wise, gave birth to and raised great breeds. Based on ther, the poet invites the people of the world to glorify women.

*Muhabbat birla sevgil, sen hama farqi qarolarni,
Ayol deb yerga urma, xo'rlama farqi qarolarni.
Chin idrok bo'lsa sanda, ul ono, singil erur sanga,*

*Qilib nomusini poymol, urma farqi qarolarni.
Qaro sochida har tori tilar sanga mudom oq yo'l,
Qoaro niyat ila hech zo'rlama farqi qarolarni.
Xotin-qizni maishatga yaratgon deb lainona,
Yomon nafsing tomonig'a burma farqi qarolarni.
Sen ham odam, ul ham ey ablah, kofir nechuk jonsan,
Ki, yirtqich bo'ridek o'ldurma farqi qarolarni.*

III. Conclusion

So, Anbar pointed out that women are beautiful as owners of black hair, dark eyes, black hair, tulip face, muted lips, and pearly teeth, and according to their beauty, they have a beautiful mind, insight, diligence, and enthusiasm, also acknowledges that he has the qualities of service and work. It shows the need to preserve and value them. The work of "Black philosophy" provides rich information about Anbar Otin's worldview and imagination. It is known that she is a connoisseur of herstory, philosophy, morality and the herstory of our culture. It shows that the colors on the human body do not have any social significance, that they can have different aspects depending on their attitude to the world and people, not where they live and what language they speak. Explaining the different meanings of the word black, the poet emphasizes social life and its inequality. It interprets the role and importance of social justice in the life of society in its own way. Anbar Otin's observations about women, their role and importance in social and spiritual life have not lost their social and artistic-aesthetic relevance even today.

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