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METHODOLOGICAL JOURNAL****MENTAL ENLIGHTENMENT SCIENTIFIC –
METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**A STATISTICAL AND PSYCHOBIOGRAPHICAL ANALYSIS OF ABDULLA
ORIPOV'S POETIC THOUGHT****Adiba Rakhmatovna Davlatova***Doctor of Philological Sciences (DSc), Professor
Tashkent, Uzbekistan***ABOUT ARTICLE**

Key words: Abdulla Oripov, poetic thinking, psychobiography, statistical analysis, beauty, creative stages, lyrical hero, psychological dramatism, mother image, motifs of independence, envy, farewell motifs, acmeology.

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Abstract: The article examines Abdulla Oripov's poetic thinking through statistical and psychobiographical analysis. It analyzes the transformation of the concept of beauty in the poet's artistic consciousness from a purely aesthetic category into a moral and spiritual one. The study also divides the poet's creative development into six stages (1958–2016) and explores the psychological and artistic transformations, contradictions, and dominant motifs characteristic of each period. Biographical events such as the death of the poet's mother, national independence, political pressures, envy, and slander are shown to have significantly influenced the psychological dramatism of his lyrical works. Through statistical analysis, the frequency of key lexemes such as "mother," "life," "beauty," "envy," and "devil/Satan" was identified, revealing the poet's system of values and worldview. The article demonstrates the theoretical and practical significance of a psychobiographical interpretation of Abdulla Oripov's literary heritage.

Introduction. The study of a literary text on the basis of structural, biographical, formal, and psychological approaches plays a significant role in understanding the poet's philosophy of life, meditative state, perception and interpretation of the world, as well as the realization of the self ("I").

Some scholars interpret beauty primarily as artistic perfection and tend to focus mainly on features specific to a particular form of art. However, in a number of Abdulla Oripov's poems, a different attitude toward this category can be observed.

Оч одамнинг устидан қулманг, Етишмаса ишга қурбати.

Хунуккина қизларни сийланг, Гўзал бўлар улар сийрати.

In the above-mentioned line, the concept of beauty ceases to function merely as an aesthetic category; the poet's artistic intention is revealed through emphasizing inner character and spiritual essence rather than outward appearance.

A physically perfect body or beautiful face cannot fully embody the true meaning of beauty. At first glance, an "hungry man" or a "plain-looking girl" may not attract attention. Nevertheless, this does not mean that they are devoid of moral and aesthetic beauty.

At this point, the poet rejects the view that literature and visual art are based solely on the depiction of idealized beauty. Just as painters such as Leonardo da Vinci and Pablo Picasso emphasized inner meaning rather than outward appearance, Abdulla Oripov likewise regarded the essence of beauty as superior to its external form.

"It may involve a review of the poet's works, an examination of critical commentaries, and an exploration of the historical context to provide a comprehensive understanding of how mythological images are utilized in his verses." [2, 2665]

The poet does not use the word "beautiful" solely in reference to women or girls. In his perception, "beauty" is a far broader concept. Therefore, he employs expressions such as "beautiful spring" ("Spring," 1959), "beautiful days" ("My Beautiful Days Are Still Ahead," 1960), "the beauty of dawn" ("Twilight," 1960), and "a beautiful pitch-dark evening. He also applies the concept generously to notions that are, in essence, mutually contradictory: "a beautiful pitch-dark evening" ("Autumn Reflections," 1962), "a beautiful era" ("Face to Face," 1964), "a beautiful word" ("Why Do I Love Uzbekistan?!", 1964), "beautiful anguish" ("Do Not Remind Me of Those Days," 1967), "beautiful feelings" ("Memoirs," 1969), "a beautiful ragged fate" ("Existence," 1986), and "a beautiful abode" ("The Uzbeks," 1985).

The poet's artistic mastery lies precisely in his ability to harmonize the dark and melancholic dimensions of spiritual experience with bright and luminous imagery. "Psychologists consider the process of psychoanalysis to be a private process of healing conscience, which relieves the suffering of the soul. Given this point, the poem is fully in line with the above parameters. [1, 260] The poet always considered himself an ordinary human being. Guided by this жизненный principle, he neither became arrogant because of the gifts of fate nor collapsed under its blows. Although he was a great poet recognized, loved, and

respected by the people, he remained humane in character and spirit. The lyrical hero of his poetry, like the poet himself, is demanding, truthful, and straightforward.

The qualities embodied in the creator's character merge in essence and acquire spiritual as well as moral conceptual significance. Abdulla Oripov created across two centuries. He witnessed the fragmentation of twentieth-century society under the hammer of various ideological "isms" and observed the violation of human rights and dignity. "In poetry, the lyrical hero is always in the center of the work. Poetry lovers will have the opportunity to become from the poetic world of the poet through the lyrical "me" of the author, to enter into the whirlpool of his senses and feel his feelings. When called a lyrical hero, it is natural to ask the question of who - the poet himself or any other person we mean." [5, 14] He vividly portrayed the disruption of balance in society and in human life through the images of his characters and the intensity of their psychological dramatism. This important aspect of the poet's artistic approach to the depiction of humanity and society reflects the distinctiveness of his poetic style.

A unique feature of his lyric poetry is that he conveys reality and emotional experience through elegance, subtle tone and intonation, musical rhythm, and a logical-philosophical cadence. Through this, the reader develops certain perceptions concerning humanity, nature, society, moral canons, and aesthetic views. These perceptions have selflessly served subsequent generations in cultivating artistic taste, worldview, and the aspiration toward moral and spiritual perfection.

Methods and Methodology. The poet ensured consistency through his depiction of ordinary people, unique psychological transformations, hidden virtues and flaws within human nature, and logical reflections. This consistency possesses harmony, vitality, and an underlying sense of inner necessity. An optimism characteristic of Abdulla Oripov's artistic thinking becomes evident throughout his works.

The lyrical hero of the poet is a contemporary individual; however, he is also enriched by memories of the distant past, deeply imbued with the lessons of history, and capable of envisioning the future. "I", his own voice... focusing on the beauty, wisdom, and literary-aesthetic value makes the work relatively easier [13, 86]." He possesses a distinctive intuitive sensitivity. He perceives the changes taking place around him, within society, throughout the world, and in the worldview of the nation. As he seeks the underlying meanings behind these transformations, his lyrical heroes likewise acquire multifaceted identities amid contradictions — at once captivating, sincere, repulsive, pessimistic, and optimistic." When analyzing psychological details, it is essential to bear in mind that they may perform fundamentally different functions in different literary works. In some cases, psychological details are few in

number and serve an auxiliary or supportive role; in such instances, we speak merely of elements of psychological depiction, whose analysis may generally be considered nonessential." [4, 125]

In the poem "Ranjkom," the poet reveals the truth through the voice of an old woman who works as a street vendor. This character, embodying the poet's own emotional experiences, combines the general and abstract features of truth within herself. Speaking through the old woman, the poet raises subtle and thought-provoking questions. Using the antithesis between the concepts of "thief" and "truth," he in fact openly expresses the idea that the world has two opposing poles. As human beings are divided into groups of good and evil, these groups in turn form the collective entity known as a nation. "A poet whose faith is strong promotes a good goal. Internal integrity indicates that he is a person. Behind his stubbornness hides his mysterious individuality. The lyrical hero drinks water from the spring of the poet's heart. In its symbols, one can see the image and character of the owner of an indomitable will" [6, 117]." If literature is said to express only beauty, then how can it address and resolve social issues? Since the primary aim of artistic expression is to celebrate the human being, all aspects of human nature—both major and minor—inevitably emerge in the form of questions. The poet is therefore compelled to depict not only harmony but also the problems, relationships, contradictions, and conflicts that exist in objective reality and demand resolution. Because he deeply understands the responsibility of the talent bestowed by Divine Power. Each work embodies an independent theme, idea, and content. However, when these works belong to a single creator, they also contain the writer's or poet's spiritual autobiography—his psychobiography—within their structure. The term "psychobiography," derived from Greek, refers to a genre that involves the psychological analysis of the biography and personality of a specific historical figure. In this approach, special attention is given to the psychological factors in identifying key points in an individual's activity. This perspective emerged at the end of the 19th century and the beginning of the 20th century, and a number of studies were conducted based on the life and work of figures such as Leonardo da Vinci, Goethe, Rousseau, Schopenhauer, and Dostoevsky. Psychobiographical analysis, carried out by psychoanalysts, focuses on examining a person's ideas and orientations as the basis of interpretation. The foreign psychoanalytic scholar Erik Erikson evaluated the personalities of great figures and creators through their psychohistorical lives. This approach is known as the psychobiographical method, and in our view, it can also be effectively applied in the study of literary works or the entirety of an author's creative output. In this framework, scholars primarily draw on biographical data within an acmeological system of analysis.

Sometimes large-scale works, such as epics, can also serve as a mirror of the writer's psyche, conveying information to the reader. On the one hand, this reflects the dynamics of the author's creative development; on the other hand, it also helps in outlining the trajectory of the history of the creator's artistic and psychological evolution. Content analysis systematically studies the spiritual, moral, ideological, and personal components within a particular creator's consciousness. This approach is aimed at examining the author's creative path in relation to biographical milestones. It is because it is impossible to deny that in every work there is, in one way or another, the poet's own self and a "small life" embedded in the very moment of poetic creation "The immense spiritual power of the people embodied in epics, the most honorable moments of its history, its sacred traditions and way of thinking, as well as the boundless strength of its imagination and creative vision, merged at that moment with the inner world and talent of the future poet, and in the figure of Abdulla Oripov awakened the thinker-poet and genius that, from time to time, emerges in every nation." [10, 15] We have divided Abdulla Oripov's creative path into six stages, each covering a ten-year period.

1. 1958–1967. This marks the starting point of his creative life and the formative stage of his development as a poet. During this period, he perceived literature as a primary mission and poetry as a destiny. The influence of an intellectual family environment, along with the qualities of sincerity and simplicity in his personality, is closely connected with the dynamics of the artistic images he created. We observe that the image and lexeme "bird" is used 8 times, "stars" 74 times, and "spark" 8 times. This indicates that the creator maintained a close affinity with nature and its elements. When the poem "Bird" was published, the poet was 17 years old. During the same period, poems such as "Stars," "Mountains," "Butterfly and I," "Like My Song," and "Come, My Friends" also came to light. As can be seen from the titles themselves, the poet was deeply captivated by nature and its unique beauty. Motifs of nature, love, and dreams are predominant in his early poetry.

2. 1968–1977. This is a stage of creative growth and elevation, marked by contradictions in the poet's personality and inner world. It was also influenced by the death of his mother. In examining the works of this decade, we can observe a transformation in the poet's worldview: trust in people and feelings of love gradually shift toward distrust and even resentment, accompanied by a sense of the creator's growing isolation. The emergence of major, programmatic, poetically refined, and philosophically well-grounded works such as "Mother," "Mirage," "Nature," "Spring," "My Melody," "My First Love," "I Am Leaving," "My Soul," "Unknown Man," "Loneliness," "Monologue of Thought," "Stones of Blame," and "Regret of Years" serves as evidence of this development. In other words, the changes in the poet's life—

such as the death of his mother, marriage, the birth of his children, and periods of isolation amid covert attacks—led him into moments of depression, while also generating a renewed instinct for “rebirth.”

1. 1978–1987. This period is characterized by the poet’s emotional distress caused by negative aspects of society and certain individuals. It reflects the dramatism within the creator’s psyche, who struggled alone, and how this inner tension manifested in his poetry. In poems such as “Sanctuary,” “The Third Person,” “Request,” “To the Crowd,” “Forty Years,” “Farewell,” “Take Me Away,” “Good Deed,” “The Beggar Boy,” “Fragments of the Mirror,” “Give Me Life,” “Dialectics,” and “The Patient and the Doctor,” the poet is emotionally burdened by the imbalance in the relationship between the world and humankind, as well as by the dramatic and often merciless scenes of life. He searches for feelings such as conscience, faith, and fairness. However, in the dark nights where “third persons” roam, he questions whether such moral values can survive at all.

For this reason, he comes to the conclusion that it is impossible to perceive the world in its entirety as a single, unified whole. In “Fragments of the Mirror,” he depicts the world as if assembled like a mosaic of broken reflections.

1988–1997. This period is marked by the dream of independence and motifs of gratitude for the blessing of sovereignty. The expression of the poet’s religious and enlightenment-oriented views is reflected in the cycle “Pilgrimage Notebook” (“Hajj Notebook”). The poet’s lifelong aspiration for independence is strongly reflected in his consciousness. This idea is expressed sometimes in a critical manner and sometimes through symbolic meaning. The poet’s personality is so deeply marked by a sense of patriotism that it becomes a source of inspiration for his poetry.

During this period, he artistically portrays motifs of gratitude for independence, its preservation, unity, solidarity, and the transformation into a united people through elevated poetic images. At this stage, he begins to search for new ideological foundations of the concept of independence. “As a result of his emotionally charged socio-psychological explorations, the thoughts and feelings that once dominated the poet’s consciousness gradually disappeared, leaving only one enduring value—his love for the Motherland.” [12, 36]

While also glorifying religious freedom, he created the cycle “Hajj Notebook.” During this period, he traveled on official assignments to various foreign countries, and the cycle “Geneva Notebook” emerged as a product of these journeys. However, when the poet is alone with himself, the true contours of his inner world become visible. Although the country is independent and everyone is joyful, the poet’s inner anguish has not yet come to an end. He

continues to long for perfection in the world and does not lose hope for the moral refinement of humanity. 1998–2007. This period represents the stage of creative maturity. At the same time, it is characterized as a time of crises in the poet's social activity. The poems "Statement of the Uzbek Rich Man," "When I Look Once," and "The Poet's Heart" contain elements closely connected to the writer's biography. 2008–2016. This is the most productive period of the poet's creative activity. It is characterized by a sharp critical attitude toward the world, life, and people. The dominance of critical analysis, psychological factors in lyrical experience, and motifs of farewell are especially prominent in this stage. The poet accepts the difficult fate of creative life, the envy that persistently pursues him, and the natural tension between true talent and lack of talent as an inherent part of existence. He seeks relief from such psychological pressures and stresses through poetry itself. As a result, his reflections deepen and increasingly acquire a universal human dimension.

In his works, the thematic scope expands to include a sense of responsibility toward the nation and people, as well as ideas related to selfless service for the progress and prosperity of the Motherland.

This poem is fully characterized by symbolism. Such poems based on critical reflection constitute a significant portion of his work. From around 2015 onward, an explicit mood of farewell becomes increasingly evident.

*Жисмимни кўтариб турибди тупроқ,
Ернинг устидаман, йўқ зарра нолам.
Ўзи чорлар бир кун бағрига, бироқ
Менсиз қолганигда чидайсан, болам.*

In addition, in the poem "Connected Worlds," the poet recalls one by one his close friends and companions who have passed away. In this work, which is built upon the theme of memory, we can also observe traces of the poet's psychobiography. "Creativity is the joy of discovery and creation, the process of self-awareness, the ability to express oneself and to convince and inspire others with one's truth, the power to transform an entire environment; it is a divine knowledge and intellect, the art and responsibility of deeply understanding the world and humankind from within." [15, 5]

In the following poem, the inner essence of the lyrical hero who is bidding farewell to life is revealed.

*Шошил қуёш, ўзингни кўрсат,
Нуринг билан ўраб ол теграм.
Худо билар, ўтмай сал фурсат*

Тополмассан кўланкамни ҳам.

“Looking at others with admiration rather than envy is an indication of a person’s love for life. A person who loves life, who expresses gratitude for its blessings and acknowledges them, also wishes goodness for those around them and strives toward noble deeds. When one reads the poetry of Abdulla Oripov, one is overwhelmed by a feeling of longing.” [11, 46]

Result and Discussion. “Psychobiography helps to understand both the personal life narrative and the creative narrative without distorting them” [3, 173]. At this stage, the poet is increasingly weary of worldly problems as well as the harm caused by malicious individuals. In his spiritual world and creative ideology, themes such as faith, the inevitability of death, and hope for paradise come to the forefront.

When examining the poet’s literary heritage, the lexeme “mother” appears 1,092 times; “beauty” and “beautiful” 137 times; “envy” 74 times; “envious person” 23 times; “life” 389 times; “devil” 52 times; and “Satan” 87 times; while general references of the related category appear 139 times.

Based on the classification of these categories, we conclude that the highest value in the poet’s worldview is attributed to the figure of the Mother, followed by a deep love for and appreciation of life, which reflects his life-affirming attitude. In the subsequent classification, the lexeme “devil” occupies an important position, through which the motif of aversion toward individuals who carry real-world negativity and its destructive qualities is strongly expressed. Next in frequency is the category of “beauty” and “beautiful,” which mainly corresponds to the first twenty years of the poet’s creative activity. Gradually, however, the poet begins to interpret beauty in terms of other moral and spiritual qualities. “There are a number of poems by Abdulla Oripov in which simple, often imperceptible, and at first glance seemingly insignificant moral issues are raised and poetically resolved.” [8, 39]

Conclusion. Studying Abdulla Oripov’s poetic thinking through statistical and psychobiographical methods has made it possible to create a comprehensive picture of his work, encompassing not only artistic and aesthetic dimensions but also psychological, spiritual, philosophical, and acmeological aspects. The results of the research have scientifically substantiated the shift in the poet’s attitude toward the category of “beauty” from a traditional aesthetic framework to an ethical, moral, and human-centered interpretation. In Oripov’s poetry, the concept of beauty evolves from external form to inner essence, spiritual purity, and a broad humanistic phenomenon.

“The virtues and shortcomings present in today’s poetic process are connected with the attempt to express the truths about the human being and society.” [9, 52] Each period is deeply

connected with significant biographical events in the poet's life (the death of his mother, independence, socio-political pressures, envy and slander), revealing the dynamics of contradictions, psychological dramatism, and the instinct of "rebirth" in the lyrical hero's inner world.

"This narrative, as a form of a separate 'accompanying' narrative, integrates both his personal process ('life journey') and the historical process ('the path to independence')" [14, 317]. The results of statistical (content) analysis objectively confirm the hierarchy of values in Oripov's poetry: "Mother" (1,092 occurrences) occupies the highest position, followed by "life" (389), "beauty" (137), and the images of "envy" and "devil/Satan." These figures scientifically demonstrate the dominance in the poet's work of the mother figure, life-affirming worldview, moral ideals, and spiritual resistance to evil. The psychobiographical approach has revealed the evolution of Abdulla Oripov's creative "I," his inner contradictions, and the deep layers of the process of self-awareness. The poet's work appears as an artistic and philosophical expression of the spiritual history of the Uzbek nation at the turn of the 20th–21st centuries, the dream of independence, moral crises in society, and the idea of the perfect human being.

Paustovsky wrote: "For all great works of art, we are indebted to imagination." [7, 172]

In general, Abdulla Oripov's poetic thinking represents one of the highest achievements of the lyrical-philosophical tradition in Uzbek literature, where national and universal values are harmoniously integrated. The results of this study may contribute not only to a deeper understanding of Oripov's creative legacy but also to expanding the application of psychobiographical and statistical-comparative analytical methodologies in Uzbek literary studies.

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