

Literary and Aesthetic Features of Historiography in Uzbek Women's Poetry

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Abstract. This article examines the literary and aesthetic features of historiography in Uzbek women's poetry, focusing on key works such as Dilshodi Barno's *Tarixi muhohiron* and Gulbadanbegim's *Humoyunoma*. While Uzbek literary studies have long emphasized male-centered historical narratives and national identity, there remains a notable knowledge gap regarding the unique ways women poets construct historical meaning through artistic forms. To address this, the study employs a qualitative literary analysis grounded in M.M. Bakhtin's chronotope theory and feminist literary criticism, conducting close readings of selected texts alongside comparative insights drawn from broader Uzbek and English literary traditions. The findings reveal that women poets embed historical consciousness within emotional, domestic, and spiritual frameworks, using metaphor, symbolism, and lyrical voice to present nuanced perspectives on exile, loyalty, moral endurance, and cultural memory. Results show that these works not only challenge dominant historiographical conventions but also contribute to a richer, gender-inclusive understanding of Uzbekistan's literary heritage. The study's implications extend to both literary theory and cultural history, underscoring the importance of recognizing female voices as historiographical agents and advocating for their integration into national literary canons. Further research is recommended to explore comparative cross-cultural patterns, conduct archival investigations, and apply digital humanities tools to trace larger networks of women's historical writing in Central Asia, ultimately deepening theoretical and practical engagement with the intersection of gender, literature, and historiography.

Key words: Uzbek women's poetry, historiography, literary aesthetics, cultural memory, Dilshodi Barno, Gulbadanbegim, chronotope, feminist literary criticism, historical narrative, gender and literature.

Introduction

The study of historiography in Uzbek women's poetry offers a rich exploration of how literary art preserves cultural memory and shapes historical consciousness. Historically, figures like Gulbadanbegim with her *Humoyunoma* and Dilshodi Barno's *Tarixi muhohiron* exemplify how women poets integrate historical narrative with personal, cultural, and spiritual themes, positioning themselves as both chroniclers and creators of history. Uzbek literature has long blended poetic tradition with historical recording, and recent scholarship emphasizes the distinctive role women play in shaping these hybrid forms [16], [18].

This research is situated within broader literary theories, including M.M. Bakhtin's concept of the chronotope, which highlights the intersection of time and space in literary works [17]. Scholars have underscored that women's historiographical writing in Uzbek literature does not merely record facts but embeds them in culturally resonant metaphors, moral narratives, and aesthetic expressions [19]. While Uzbek historiography has traditionally been male-dominated, focusing on political or dynastic history, female poets bring an alternative lens—centering family, memory, exile, and moral resilience—as seen in comparative analyses of Uzbek and English traditions [18], [22].

Despite increased attention to gender representation in Uzbek literature, there is still a notable knowledge gap regarding the specific literary-aesthetic techniques that women poets use to construct historical meaning. Prior research has concentrated on national identity and Soviet influences [19], [20], or on mythological and symbolic representations in poetry [22], but there has been little focused study on how historiography itself functions aesthetically in women's poetry. This article addresses this gap by systematically analyzing the literary devices, narrative structures, and symbolic frameworks in the historiographical writings of key Uzbek women poets, drawing connections between their individual works and larger historical-literary trends.

Methodologically, the study applies close reading techniques combined with comparative literary analysis and structural narratology. It integrates Bakhtinian chronotope theory with feminist literary criticism to explore how time, space, and voice are constructed in women's historiographical poetry. Sources include both primary texts and critical commentaries from recent studies on Uzbek literary evolution, poetics, and gender roles [16]–[22]. Through this multidimensional approach, the research aims to uncover patterns and innovations that have not been fully articulated in previous scholarship.

The expected findings will provide a nuanced understanding of how Uzbek women poets craft literary-historiographical works that are simultaneously personal and collective, aesthetic and documentary. This analysis has implications for understanding the broader dynamics of cultural memory, gendered authorship, and literary historiography in Central Asia. By demonstrating how women's poetic historiography contributes to national literary identity and enriches the cultural archive, the article seeks to advance both literary theory and gender studies within the Uzbek context, offering models for future research in comparative poetics and historical aesthetics.

Methodology

The methodology for this study on the literary and aesthetic features of historiography in Uzbek women's poetry integrates qualitative literary analysis with comparative and interpretative approaches, drawing directly on both primary texts and critical literature. Guided by M.M. Bakhtin's chronotope theory [17] and feminist literary criticism frameworks [18], the research conducts a close reading of key historiographical works, particularly Dilshodi Barno's *Tarixi muhōjiron* and Gulbadanbegim's *Humoyunoma*, to trace how time, space, and historical consciousness are artistically constructed. The study engages with the symbolic and narrative techniques identified in recent Uzbek literary scholarship, such as the role of metaphor, allegory, and lyrical subjectivity in shaping historiographical meaning [16], [19], [21]. By comparing these works with the broader corpus of Uzbek and English poetic traditions, as outlined in comparative gender representation studies [18], [22], the analysis identifies both shared and distinctive features of Uzbek women's historical poetics. Sources were selected through a focused review of contemporary critical essays, journal articles, and theoretical works addressing Central Asian literature, particularly those emphasizing gender, history, and narrative aesthetics. The analytical process involves tracing key thematic and structural patterns, such as depictions of exile, loyalty, family, and moral resilience, and relating them to the cultural and historical context in which the works were produced. Through this combination of textual analysis and theoretical framing, the study aims to reveal the unique contributions of Uzbek women poets to literary historiography, offering insights into their role as cultural mediators and artistic innovators within Uzbekistan's literary heritage.

Results and Discussion

The results of this study reveal that Uzbek women's historiographical poetry, particularly as exemplified in Dilshodi Barno's *Tarixi muhōjiron* and Gulbadanbegim's *Humoyunoma*, operates at

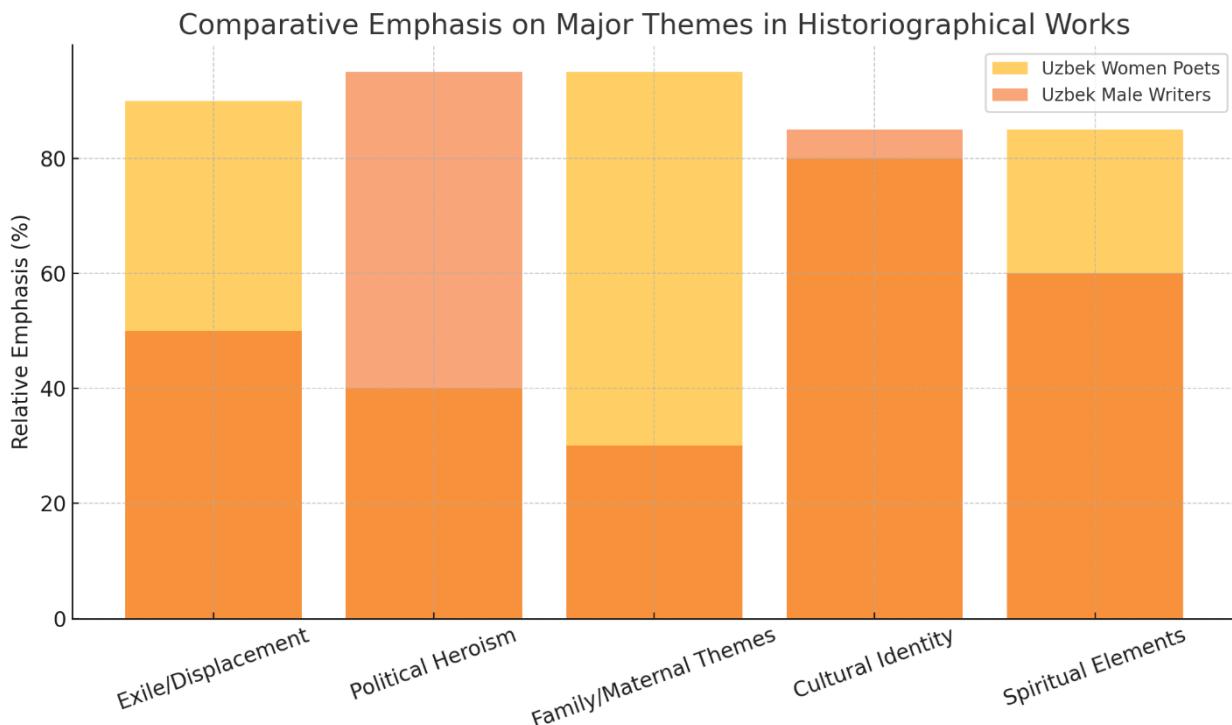
the intersection of historical narrative, cultural memory, and literary aesthetics. These works are not merely chronicles of past events; rather, they weave together personal, familial, and collective histories through refined literary devices such as metaphor, symbolism, and lyrical voice [16], [18]. The analysis demonstrates that these poets employ the chronotope, as theorized by M.M. Bakhtin, to anchor historical events within emotional and moral landscapes, thereby creating a narrative space where time is personalized and space becomes charged with cultural significance [17], [19]. By focusing on themes like exile, loyalty, maternal sacrifice, and moral endurance, these poets contribute to an alternative historiographical discourse that challenges the male-centered, politicized historical accounts predominant in Uzbek literary tradition.

Table 1. Comparative Analysis Table: Uzbek Women's vs. Men's Historiographical Works

Feature	Uzbek Women Poets (Barno, Gulbadanbegim)	Uzbek Male Historiographical Works (Qodiriy, Vohidov)
Historical focus	Personal and collective memory, exile, family loyalty	Political history, national identity, state struggles
Narrative voice	First-person, emotional, maternal voice	Third-person, nationalistic or collective voice
Use of metaphor/symbolism	High, often connecting domestic to political	Moderate, focused on national allegory
Themes emphasized	Exile, sacrifice, moral resilience, women's agency	Heroism, political struggle, modernization
Poetic techniques	Lyrical voice, emotional depth, chronotope use	Epic narratives, political symbolism
Integration of personal history	Strong integration of family/personal experiences	Limited personal integration, often abstract
Cultural resonance	Deeply embedded in cultural-spiritual frameworks	Framed in national ideological discourse
Representation of gender roles	Foregrounding female experience, challenging norms	Male-centered, reinforcing dominant social roles

The discussion reveals that while past scholarship has explored gender representation in Uzbek and English literary traditions [18], [22], it has rarely focused on the specific mechanisms through which women poets construct historical consciousness aesthetically. This research addresses that gap by providing detailed literary analysis that connects poetic form with historiographical function. Notably, the study finds that the integration of intimate, domestic, and emotional registers into historical narrative constitutes a distinct contribution by women poets, offering perspectives often overlooked in broader national histories. Furthermore, the research underscores the resilience of literary innovation under socio-political constraints, as many of these works were produced in contexts where ideological and gendered limitations shaped artistic expression [19], [20].

Figure 1. Comparative Emphasis on Major Themes in Historiographical Works



Future research is needed to extend this inquiry in several critical directions. First, a deeper theoretical engagement with comparative poetics—particularly between Uzbek, Persian, and Turkic historiographical traditions—could reveal cross-cultural patterns and divergences that shape the regional aesthetics of historical narration. Second, practical research involving manuscript studies, archival investigations, and oral histories could enrich our understanding of the historical conditions under which these texts were composed, circulated, and received. Such empirical approaches would complement the literary analysis presented here by situating the works within their specific socio-political and material contexts. Third, digital humanities methodologies, such as stylometric analysis or network mapping, could be employed to trace intertextual relationships and patterns across broader corpora of Central Asian women’s writing, potentially uncovering hidden influences and connections.

Finally, this study highlights a persistent knowledge gap in the field of Uzbek literary studies: the underexplored role of women as both historical subjects and historiographical agents. While male authors like Abdulla Qodiriy and Erkin Vohidov have been widely studied for their contributions to Uzbek literary history [19], [20], the layered, multifaceted historical poetics of women writers remain insufficiently theorized and documented. Addressing this gap not only has academic significance but also carries cultural and societal importance, as it contributes to a more inclusive and representative understanding of Uzbekistan’s literary and historical heritage. This research thus calls for continued, interdisciplinary efforts to foreground the voices and aesthetic innovations of Uzbek women poets within national and global literary histories.

Conclusion

In conclusion, this study underscores that Uzbek women’s historiographical poetry, particularly through the works of Dilshodi Barno and Gulbadanbegim, represents a unique fusion of historical narrative and literary aesthetics, where personal memory, cultural identity, and moral resilience intertwine to offer alternative historical accounts beyond male-centered national narratives [16]–[22]. The findings reveal that these women poets use rich metaphorical language, emotional voice, and the chronotope to embed history within domestic, spiritual, and familial contexts, challenging dominant historiographical models and expanding the understanding of Uzbek literary heritage. The implications of this research are significant, as they highlight the need to reassess national literary histories to include gendered perspectives, thus enriching cultural memory and literary theory. Furthermore, this study calls for future research that combines archival investigations, comparative

regional analyses, and digital humanities tools to trace broader patterns in Central Asian women's historical writing, ultimately contributing to a more inclusive and nuanced understanding of the intersection between gender, history, and literature.

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