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THE IMAGE OF THE MOTHER IN THE POETRY OF SIROJIDDIN SAYYID: THE EXAMPLE OF THE POEM "ONAMNING KALISHLARI" (MY MOTHER'S HOUSE SHOES)

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For writers there exist traditional, time-honored themes that remain constant, that never lose their relevance, and that are interpreted artistically again and again across various historical and cultural epochs. Such themes are not confined by the boundaries of genre, era, or place; rather, they manifest themselves in close connection with the universal spiritual and moral values of humanity. The image of the Motherland and the mother belongs precisely to this category of traditional themes. In the creative work of Sirojiddin Sayyid as well, the artistic interpretation of the themes of the Motherland and the mother occupies a special place. Like everyone else, the poet glorifies the Motherland and bows his head before the mother who nursed him with her pure milk. However, the poet's work is somewhat distinctive in this regard. Although the poet's appeals to the theme of the mother are shaped within the sphere of traditional content, their poetic interpretation stands out for its individual artistic characteristics. In creating the image of the mother, Sirojiddin Sayyid does not rely excessively on traditional poetic patterns, lofty expressions, or ready-made descriptive devices. On the contrary, through minute details characteristic of everyday life, natural psychological states, and simple yet semantically laden images, he reveals the inner world of the mother's image. In the poet's artistic depiction, a detail that appears externally ordinary fulfills a specific poetic function, serving to express poetically such feelings as longing, anguish, filial duty, and spiritual indebtedness to the mother that reside in the hero's emotional experience.

In poetry, the artist, working with words, strives to select the most refined, delicate, sonorous, and aesthetically effective units. However, in the poetics of Sirojiddin Sayyid, the artistic-aesthetic burden rests not only on words that are “poetic” in the traditional sense, but also on details that exist in everyday life and that, at first glance, seem ordinary and unremarkable. It is precisely such domestic details that the poet brings into the poetic context, expanding their semantic possibilities and investing them with great spiritual and moral content.

In the poem “Onamning Kalishlari” (My Mother's House Shoes), the image of the mother is not depicted directly. Nevertheless, the mother's life path, her emotional experiences, and the love and spiritual bonds between mother and child are revealed indirectly through the single detail of the “house shoes” (kalish). At this point, the kalish acquires not only its initial meaning as an ordinary domestic object but also a symbolic-poetic meaning: it becomes the material expression of the traces of a laborious life's journey, of the deficiencies in life and feeling, of the wounds in the heart, and of the trials a person undergoes. The poem begins with the following lines:

Buncha ham qattiq ekan qismatning bolishlari,
Ko'z oldimdan ketmas hech onamning kalishlari.
Ular ostonasida turar bir juft abgorday,
Ko'zimga butun dunyo ko'rinadi aybdorday.

(How cruel can the turns of fate be, / My mother's house shoes never leave my sight. / They stand at her threshold like a wretched pair, / And to my eyes the whole world appears guilty.)

The functioning of the poetic detail in this way is also connected with the specific laws of the human psyche. A person often does not strive to express his experiences and emotions directly or to pay sufficient attention to them. Yet feelings that have not been comprehended or that have been pushed aside do not disappear entirely; under certain circumstances and conditions, and sometimes under the influence of an unexpected detail or gesture, they resurface and even produce outpourings. The pair of house shoes alone stirs and agitates the feelings that the lyrical hero has buried deep within himself.

The poet uses the word “ostonasida” (“at her threshold”). Why “her threshold” and not “our threshold”? After all, this house, this threshold, also belongs to the lyrical hero. From this expression we may understand that the lyrical hero somehow feels like a stranger at this threshold, that he considers himself unworthy of speaking of it with the possessive suffix of ownership. Another trait characteristic of human beings is not seeking the blame within oneself. Blaming someone else allows one to appear somewhat blameless before one's conscience — it gives a person spiritual relief. “I wanted to come, but the road was too long; I wished to see my mother, but the cares of life did not permit it...” Such words seem to exonerate a person somewhat, to soothe his conscience. But the heart knows everything. The poem uses the word “abgor” (a word borrowed from Persian-Tajik, meaning wretched, tormented, ruined). Through this epithet, it conveys not only the external appearance of the shoes but also the fact that the mother's past was not easy and that her spirit has grown somewhat weary in longing for her child.

Yashaydirman garchi qo'l, yuzlarini sog'inib,
Kalishlari dahlizda turaverar og'rinib.

(Though I live longing for her hands, her face, / Her house shoes stand in the corridor, aching.)

Days and distances have cast a shadow between mother and child. The son longs for his mother's comforting, soothing hands, for her innocent face radiant with love, yet certain known and unknown reasons, the cares of life, keep pushing back the longed-for moments of reunion. Through the art of animation, the poet “employs” the image of the house shoes to express the human psyche — more precisely, the mother's emotional experiences.

Dardimni yashirgayman onam holim so'rganda,
Kalishlari valekin barin bilib turganday.
Garchi tilsiz, zabonsiz, xomush, beozordaylar,
Bor dardu hijronimdan ular xabardordaylar.

(“When my mother asks after my condition, I hide my pain, / Yet her house shoes seem to know everything. / Though they are speechless, voiceless, silent, seemingly powerless, / They are aware of all my grief and separation.”)

The popular saying “Every pain concealed from one's parents carries its own reward” reveals one of the important aspects of the lyrical hero's psyche. In particular, in our national character, a man's not revealing his pain, keeping his anguish and suffering within his inner world without telling others, manifests itself as a specific spiritual-moral criterion. For this reason, the lyrical hero strives to hide his pain even from the person closest to him — his mother. Yet while pain may

be kept secret, hiding it entirely is not easy. A person's tongue may conceal the truth, but the anguish in the eyes and the suffering in the heart seem to expose everything.

As the lyrical hero tries to hide his pains from his mother, it seems to him that the whole world knows everything and is reproaching him — even the house shoes drooping dejectedly in the corner. At this point, the house shoes are interpreted not as an ordinary domestic object, but as a symbolic expression of the long-standing spiritual closeness between mother and child.

Indeed, to deeply understand a person's pain, one must live together with them for a long time and share their life and inner world. The house shoes' "understanding" of the mother's pain is also an allusion to precisely such long-standing closeness. They have become the ordinary yet constant companions of the mother's life. In this respect, through the image of the house shoes, the mother's way of life, her daily cares, and her love for her child are expressed indirectly.

Onamning ko'zyoshidan bo'lsa bolishlari nam,
Nazarimda kechalar yig'lar kalishlari ham.

> *(If her pillow grows wet from my mother's tears, / At night, it seems to me, her house shoes weep as well.)*

Just as the child does not reveal his pain to his mother, so too parents do not disclose every pain to their children. As a rule, they present everything as if it is proceeding in its proper course. Only the pillows and the four walls know of the mother's pains. The lyrical hero, however, grieves that he cannot be a remedy for his mother's pain. From her pillows to her house shoes, he can share her grief and weep along with her. Yet the child has not come home for quite some time now; only standing and gazing at his mother's footwear does he come to understand all of this.

The poet employs the pillow and the house shoes in harmony. The pillow concerns the head, the house shoes the feet. Thus, it is they alone who can feel and comprehend the storms in the human heart from head to toe. If the pillow of the suffering mother grows wet with her tears, then her house shoes weep for the same reason.[1]

Ular ham go'yo meni o'rtanib o'ylagaylar,
Baxtu baxtsizligimdan qissalar so'ylagaylar.
Sog'inchning devorlari yomg'irlarda yemrilgan,
Ular ham onam kabi yo'llarimga termulgan.

> *(They too seem to think of me with burning longing, / To tell tales of my fortune and misfortune. / The walls of longing have been eroded by rains, / They too, like my mother, yearn for my return.)*

Only great sorrows can become tales. It is difficult to find a sorrow greater than the mother's longing, the anguish connected with her thoughts of her children. Yet the child's sufferings are no less than the mother's pain. However, the anguish in the mother's heart is so dense and profound that it makes not only the mother herself but even her pillows and house shoes partners in her grief.

Through the phrase "the walls of longing," the poet creates a beautiful example of the art of metonymy. Longing, as one of the eternal and everlasting themes of poetry, offers the possibility of expressing the most delicate layers of the human psyche. In the line "The walls of longing have been eroded by rains," longing is materialized and transferred into the image of a wall. The rain here is not an ordinary natural phenomenon but emerges as a poetic detail alluding to tears. The erosion of longing's walls signifies that separation has reached its final stage, that the barrier to

reunion is steadily weakening: once the walls of longing have eroded, the road leading to reunion has also begun to open.

Mol yig'madim men, ammo suv so'rganga soy berdim,
Bir ko'nglim bor edi, lek men uni ham boy berdim.

> *("I did not accumulate wealth, but I gave shade to one who fetched water; / I had but one heart, yet I gave it away as well.")*

Human nature has a tendency toward the ego. However, only a personality formed on the basis of proper upbringing and lofty spiritual values can restrain these inclinations and place humanity above material gain. From the lines above, one understands that the lyrical hero is a person who does not covet wealth and possessions, who is ready to share what he has with others, generous of heart and hand. For this reason, he follows not the transient world but pure feelings and emotions. This trait, this generosity of giving shade to one who fetches water, is the mark of parental upbringing. Yet people with pure hearts, who consider others as sincere as themselves, often encounter spiritual trials in life. They open the doors of their hearts even to those who do not deserve their trust and bestow upon them their most precious feelings. As a result, their hearts are broken and they give away their most priceless treasures — sincerity and trust. In this respect, the line "I had but one heart, yet I gave it away as well" is a powerful poetic conclusion embodying the inner anguish of the lyrical hero.

Bu dunyoda nihoyat bir hikmatni ilg'adim,
Kalishlarni yuzimga bosib kelar yig'lagim.

> *("In this world I have finally grasped one wisdom: / My tears come pressing my mother's house shoes to my face.")*

The lyrical hero emphasizes that as a result of the experience he has gained and what he has seen and endured on the road of life, he has comprehended a certain truth. However, he does not directly explain the "wisdom" he has grasped. The connection of the image in the following line with the figure of the mother clarifies the content of this wisdom. There is no friend like the mother. Only the mother can keep our heart, our soul, and our feelings pure and undefiled. The moments spent at the mother's feet — that is, in her service — are the golden opportunities of a lifetime: both worship and felicity.

Onamning kalishlari... bir umrlik qarzimday,
Pataklarin ko'zimga surtib o'lsam arzigay.

> *("My mother's house shoes... like a lifelong debt to me, / Were I to die pressing their worn soles to my eyes, it would be worth it.")*

The poet wishes to lay his head at his mother's feet, to press the worn soles of her shoes to his eyes; he holds them sacred. What is the reason for this? These house shoes were companions to his mother more than her son was; they "witnessed" her good and bad days, her moments of reunion and longing. As she walked, unwilling to accept the distances from her child, they breathed in unison with the earth, with the soil of Surkhan. Moreover, there is a wisdom that says Paradise lies beneath the feet of mothers. The poet wishes to press them to his eyes in order to feel the fragrance of paradise and earth.

In conclusion, I would like to quote the observations of the great literary scholar, my teacher Nurboy Jabborov, regarding this poem: "'Onamning kalishlari' is an incomparable artistic work. This poem testifies that even a word like 'house shoe' (kalish), which has itself been considered an

example of intimate craftsmanship, can adorn a poem. The great poet of our era, Sirojiddin Sayyid, through symbols that no one could have imagined, using the image of the mother's house shoes, has given lofty artistic expression to the philosophy of life and pure human feelings."[2]

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