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ARTISTIC EXPRESSION OF THE IMAGE OF NATURE IN UZBEK AND KARAKALPAK POETRY

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Abstract. This article explores the common imagery in the poetry of beloved Uzbek poet Abdulla Oripov and the star of Karakalpak poetry Ibrayim Yusupov, analyzing the works of these creators from two fraternal peoples. The artistic similarities and unique features in the works of renowned Uzbek and Karakalpak writers are revealed through the example of landscape depiction in literature.

Keywords. Uzbek poetry, Karakalpak literature, lyrics, image, imagery, artistry, nationality, commonality, landscape, lyrical persona.

In modern lyric poetry, the significance of landscape (nature scene) imagery as an artistic device is increasingly growing. It is no longer merely a descriptive element, but is becoming a central component in revealing the inner layers of meaning in poetic texts and expressing the experiences of the lyrical persona. This is particularly evident in the works of Abdulla Oripov. The poet employs landscape not only as a means of creating imagery but also as an artistic semantic construction that reflects the state of mind, harmonized with the inner world.

In A. Oripov's poem "Saraton" (Cancer), the scene of summer's hottest period - the time of cancer - is enriched with highly realistic and symbolic imagery. Through the lines "During the cancer season, there's not a speck of wind, crickets doze in the hollow of mulberry trees," the poet primarily depicts physical heaviness - heat, immobility, pressure, and fatigue. Here, human conditions are imposed on nature's images - through the verb "mudrar" (doze), the crickets are portrayed in a tired, static state, like humans. Such a poetic device - personification of nature, giving it psychological significance - is one of the important principles of figuratively expressing experience.

The poet, as a lyrical hero, does not remain a mere observer. He brings himself into the center of the event:

"Ko'rdimki manglaying ter bilan qotib,
Berahm otashga berganingni tob..."

*Translate: ("I saw your forehead stiff with sweat,
Enduring the merciless fire...")*

These lines express the poet's inner sorrow, affection, and sympathy. The farmer's selflessness, forgetting himself and dedicating himself to the surrounding world - the field - is actually a symbol of human greatness. The image of the sun in the poem is also twofold: on one hand - a natural phenomenon, on the other - a symbol of a merciless trial.

The poet, depicting the peasant's labor, transforms the landscape not only into an aesthetic tool but also into a criterion for moral and aesthetic evaluation. With the lines "the whole world is like a huge cauldron," he generalizes the state of nature and intensifies the process of hard labor. The cauldron is a symbol not only of scorching heat but also of social pressure, life's trials, and relentless struggle.

From a theoretical perspective, the landscape imagery here serves two purposes.

Firstly, through the figurative expression of nature, the inner experiences and spiritual world of the lyrical hero are revealed. The poet succeeds in harmonizing inner spirituality with the external environment. The state of nature reflects the lyrical state - this is called

a "psychological landscape."

Secondly, the details and conditions of nature carry symbolic meaning. For example, the cauldron represents a vessel of labor, but it has transformed into an environment that "boils" its worker. This unveils a paradox of life: the farmer works honestly but doesn't receive adequate rest. Through this, the poet illustrates a life truth: although hardworking people are the pillars of society, they are often undervalued. It is precisely this spiritual contradiction, inner anguish, and inner discontent that are conveyed through poetic imagery. The verses depicting the farmer's parched lips, yet his unceasing work, signify dedication, patience, and a touch of tragedy. The poet evokes sympathy, but this sympathy embodies not just compassion, but also glorification and appreciation.

Delving into the depths of the poem, A. Oripov's life philosophy is revealed - it symbolizes the Uzbek people's attitude towards work, kindness, loyalty, and endurance. He intertwines poetic artistry with life's truth by conveying this spirit through landscape imagery. Consequently, the poem "Saraton" transforms into an epic-lyrical literary document about the Uzbek land and its hardworking children.

The highest goal of literature is to understand humanity's common pain, historical-cultural and spiritual processes through artistic imagery, and to deeply influence contemporaries. Abdulla Oripov's poem "Nature Reserve" is an example of such artistic and philosophical interpretation, which illuminates man's responsibility towards nature and his moral and spiritual position through profound inner experiences. In the poem, nature is interpreted not simply as a landscape, but as the conscience and moral criterion of society:

Translate:

*Let conscience not be lost, wrap it tightly,
So that shamelessness does not destroy it.
Preserve goodness, for in this world it too
Should not become as rare as a crowned crane.
Protect the consequences, lest they
Meet their demise like a bear somewhere.
Safeguard modesty, let it not burn
Like a fledgling caught in fire.
Protect faith, it is always solitary,
It embodies human aspirations.
So that future generations need not search
For it like some elusive Yeti.*

In the poem, the nature reserve is not a mere geographical location. It is the last bastion of nature, ravaged by man yet still striving to preserve itself. The concentration of rare plants and animals in this area is not a sign of increased attention to them, but rather evidence of the destruction of their natural habitats. Thus, the reserve itself becomes a poetic symbol of ecological catastrophe, its very existence a testament to humanity's moral decline. It is not a miracle - it is a living witness to tragedy.

*Translate: This is kindness and compassion for gentle creatures,
This is the pride that shines in the human heart.
As long as such feelings still exist somewhere.
Nature will not perish so easily.*

It is no coincidence that the poet calls for the preservation of "this unique gift inherited from our ancestors" - faith, conscience, and tender feelings. Because there is no difference between a "selfish and cruel" person and a "bloody-mouthed predator." If a conscientious person treats nature with integrity, considers the consequences of their actions, and if all pure-hearted individuals understand that the Earth is our only shared

home, then the beauty of the world would remain eternal. A. Oripov is a creator who has perceived the subtle aspects of the balance between humans and nature. The poet exclaims that if the noble feelings and virtuous qualities inherent in humans "did not become as rare as a crowned crane" or if the demeanor of stone-hearted people "did not burn like an unworthy example encountering fire," neither the world "wounded by evil" nor the human heart would suffer. His lines:

Translate: If a fire breaks out in the thicket, it will burn completely.

Justice is the sole mother of existence.

Both the world and human hearts today,

Are sanctuaries weary of evil.

are worthy of being evaluated as humanity's duty and responsibility to nature, as faith in the future of the sacred land.

A similar unique depiction of nature can be observed in the poetry of I. Yusupov, the beloved son of the Karakalpak people. In the poem "Tallar jap?raq t?kti, ur?qlar quwrap," the poet portrays the arrival of autumn in nature before the eyes of admirers like an artist. He begins the depiction of autumn with the image of tree leaves drying and falling, and develops his thoughts through the movement of sorrel in the wind and the untimely sound of crows. To further enhance the imagery, the poet emphasizes that clouds occupy the sky, stating "the beauty of the sky fades away."

Translate: The willows shed their leaves, the seeds dried up,

Only the sorrel leaves are gleaming.

Crows are cawing noisily and chaotically,

The sky grows gloomy, its appearance darkens.

In another poem, we can see that the talented creator expressed his wishes through the depiction of nature with wonderful analogies. The lyrical hero, emphasizing that one's fate should be as white and pure as a winter field, wants to portray even stronger purity in the lyrical lines through the image of a fox rolling and playing in the morning's white snow. As a result, just as the harshness of a cold day turns into light, he expresses his opinion that one's heart should be like a child galloping on a foal.

Translate: May your fortune be white like winter fields:

A red fox rolling in the morning snow,

The cold day's fury reflected in light,

Your heart - like a child galloping on a foal.

In the following lines of the poem, the poet again tries to express a wonderful image by referencing natural phenomena. That is, he says let your heart be warm like a summer field, let those around you warm up in its heat.

Translate: May your heart be warm like a summer field:

Like a sea of dreams, shimmering mirage,

The time you long most for water and shade,

Night - bliss. The stars shine brightly.

Human hands should be friends with nature, carefully preserving its delicate beauty, cherishing it like the most precious feelings in the heart, increasing material wealth, and polishing the magnificent monuments created by nature's hands. At the same time, these hands can turn into such a cruel weapon, because the hand of a heartless, base person is capable of destroying the beauty of the world. In recent years, as a result of humanity's extremely crude intervention, these same hands are actually responsible for disrupting the age-old balance in nature.

This approach, in the words of O. Sharafiddinov, creates a state of "aesthetic pain" - that is, the poem not only delights the reader with the beauty of nature but also calls for vigilance by conveying the danger of its loss.

In particular, in I. Yusupov's poem "This land will still be great," we see a unique poetic interpretation of the image of nature-homeland.

*Translate: If your drinking water is salty,
It will become the salt you're used to.
Asking "Is there any water?" repeatedly,
A camel's neck grows long...
Salt below, salt above
Is the land where we live.
Don't complain it's bitter,
The sweat of our brow.
"Taste the salt!" they say
It can't be said without cost.
When speaking, your words
If salty, won't be bad...*

This poem is a philosophical work written in deeply meaningful and folk language, a unique celebration of love for the Motherland. Despite the fact that the land in which we live is "Salt below, salt above," the author perceives it as his own land - his own salt. The reason is as clear as day: "But nothing compares to your own land, No matter how bad they say it is. Even if they built you a cottage In the very heart of paradise." The sweat that flows from our foreheads through labor and hardship is also salty, for that sweat also comes from ourselves. Because, "Growing and thriving here, We became a black household. Accepting hard work, We've worked to the point of sweating black."

In these verses, created by the author with national tones, not only love for the homeland and accepting it as it is are expressed, but also human qualities - patience, diligence, and the most painful problem of our century, the weakest point of humanity - the problem of ecology.

*Translate: After getting full and jumping, however,
We must have gone too far.
To this sacred soil
We must have done great harm.
Through the mirror of reconstruction
If we look at ourselves,
Searching for stars near the moon,
May has clouded our eyes.*

Our planet is humanity's only dwelling place. There is only one Earth. There are many planets in the universe, but Earth is the only place where not only humans but all living organisms (from plants to animals) can live and exist. If we lose our home, we build a new one; if we lose our friends, we find new ones; if we lose our parents, we continue to live, even if it's hard. But what if we lose the Earth!? Can we survive, can life continue? Where and how would we live? After all, there isn't a single inch of land in the universe where we can set foot! That is why the author says: "Though the sea may flee from us, we won't flee from our home." Because Mother Earth is sacred above all else, Mother Earth is unique for humans.

*Translate: To some, it's as tall as a mountain
Even if they gave mountains, they didn't give land.
Deer bleating, white deer
Running as if not giving desert.
Some places have pleasant nature,
Like a pheasant's wings.
But it has no sweet fruit*

Like my rose apple, narrow candy.

I. Yusupov is so enamored with his native land, so captivated by it, that he harbors an unparalleled love even for the waterless, saline lands. He doesn't envy the high and majestic mountains, for they haven't given him "a bleating maral, a white deer, a barren desert." For the author, this desert is a symbol of homeland, with a great devotion in his heart as vast as the desert's expanses, and a passionate love as intense as the desert's fiery heat. He expresses his pride in his homeland by saying, "Even the richest lands need, The rich roots and gas-filled mines." While some boast of their skyscrapers, others of their waterfalls reaching the heavens, the Karakalpak's pure-hearted poet takes pride in his "rich roots and gas-filled mines." The love in his heart, like the soil of his homeland, is boundless and humble, salty yet healing....

Translate: You and I have settled here

There is everything in this soil.

If you plant a crop, it stands tall,

There are medicines in its herbs.

In conclusion, AbdullaAripov and Ibrayim Yusupov are major representatives of modern Uzbek and Karakalpak poetry, and in the works of both poets, images of nature perform an important artistic and aesthetic function. However, these images are interpreted by each poet with different purposes and content. In general, they depict nature not simply as a landscape, but as an artistic symbol directly related to human destiny, a sense of homeland, spiritual growth, and social responsibility.

For AbdullaAripov, nature is embodied as a divine order, a harmony of living beings, and a sacred source of human life. He perceives nature as a manifestation of the Creator's power, beauty, and a wellspring of life's wisdom. In A.Aripov's poetry, images of nature often carry philosophical and religious-aesthetic meanings, through which human perfection, the essence of life, and spiritual maturity are interpreted.

Ibrayim Yusupov, on the other hand, portrays nature primarily in a socio-psychological and ecological context. In his works, nature is depicted as a witness and victim of humanity's mistakes, indifference, and spiritual decline. Through images such as the Aral Sea, saline land, and dried-up rivers, I. Yusupov raises the issue of responsibility in the relationship between humans and nature. His portrayals of nature are imbued with a sense of life's drama and alertness, compelling the reader to seriously contemplate environmental issues.

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