



THE DESCRIPTION OF NATURE IN UZBEK POETRY

Abdikhamidova Sevinch Obidjon kizi

2nd grade, Faculty of English philology and translation studies

Samarkand State Institute of Foreign Languages

Samarkand/Uzbekistan

<https://www.doi.org/10.5281/zenodo.10404887>

ARTICLE INFO

Received: 12th December 2023

Accepted: 18th December 2023

Online: 19th December 2023

KEY WORDS

Nature, Romanticism,
Muhammad Reza Ogahi, Zakirjan
Furkat, Abdulhamid Chulpon,
Abdulla Oripov.

ABSTRACT

The images of nature used in literature is one of the most important factors in revealing writer's own writing style, his attitude to the chosen topic, and his socio-economic values. For this reason, both writers and poets use them a lot. In this article the literary value of the word "Nature" is discovered. It also studies how and for what purpose literal sceneries have been used in Uzbek poetry for centuries by analyzing the works of famous Uzbek poets who lived at different times. The main purpose of this article is to highlight the spirit of these times through the analysis of their poems and gazelles.

INTRODUCTION

Since ancient times, people have been fascinated by not only the nature itself but also, its harmony with other things. That's why the word "Nature" has several meanings and is used in different contexts, e.g. creation, human character, property, surroundings and so on.

Nature as our surroundings, is so rich in intriguing mysteries and incredible wonders; thus, it touches people's hearts and immediately encourages them to write, and express their feelings. These melodies, whether in prose or poetry, move from writers' hearts to a piece of paper like falling leaves from a tree. There is no writer in this world who is not inspired by nature. In fact, every writer, while shaking his pen cannot complete his work without including the beauties of it.

Nature and literature are two things which are so related to each other and cannot be imagined without each other. In the world of literature writers often use natural scenes to fully embody the story in the eyes of readers, to express their warm relationship to their Motherland, or natural environment, and to reveal the true self of the hero or heroine of their story. This helps readers to get the whole impression of the story and to easily remember characters participating in it. In addition to this nature plays a huge role in setting the mood of the story. Talented and creative writers can use it as a special tool for revealing both tragic and comic aspects of human life.

THEORETICAL BASIS



If we examine the characteristics of European literature, we will discover that nature writing especially in the movement of Romanticism was of great importance. Romanticism (which is also known as Romantic era) is the mixture of both intellectual and artistic movements that started at the end of the 18th century in Europe. For Romantics, nature became a living force and a persistent subject of poetry. They viewed it in two ways as both a source of healing comfort and creation and a force of terrible cruelty and scaring power. According to Bowra (1961), "In nature, all the Romantic poets found their initial inspiration. It was not everything to them, but they would have been nothing without it; for through it they found those exalting moments when they passed from sight to vision and pierced, as they thought, to the secrets of the universe."

When it comes to Uzbek literature, nature is used not only to increase the effectiveness of literary works, or to unfold the mysteries of universe, but also to promote a certain idea or goal. This is especially evident in Uzbek poetry. One of the extraordinary aspects of literature is its ability to take the readers outside of their ordinary life and bring them into the writer's world. We, as readers, can go back in time to experience various cultures or backgrounds and to make sure what societies had been like or what people were feeling at that time. In this article we will travel back in three different centuries by analyzing images of nature that are used in the masterpieces of the writers of those times.

DISCUSSION AND RESULTS

1) 19th century Uzbek poetry

If we look at the ghazals and other lyrical works of Uzbek writers in the 19th century, we can see lots of beautiful examples of natural scenes. For instance, let's take the ghazals of **Muhammad Reza Ogahi**, a poet, translator, historian, state and public figure. The poet turned to this genre many times. In his ghazals "*Baland aylab quyoshga poya Navro'z*", "*Bahor ayyomi bo'lmish go'yoki bog'i Eram sahro*", "*Ilohim har kuning Navro'z bo'lsin*", the freshness and incomparable tenderness of the beautiful spring season are described:

Baland aylab quyoshga poya navro'z,
Ko'tardi yer yuzidin soya navro'z.

In this verse, poet praised the days of Navruz holiday by using the art of "*tashxis*". The meaning of this verse: (Navruz holiday raised the value of the Sun and thereby removed the shadow from the earth). If we examine it in a metaphorical sense, it removed sadness and sorrow from the earth.

Kiyib ahli g'ino yuz rang xil'at,
To'lo boshdin ayoq peroya navro'z.

In this verse, he touches on the social theme through the depiction of nature. The meaning of this verse: (Rich people wear a hundred colors of clothing which will lead to the days of Navruz holiday to be decorated from head to toe).

Let's we examine Ogahi's ghazal called "*Qish*"(winter) which can be another beautiful example of nature lyrics. In this ghazal nature images are used in a very skillful way that cruel and cold winter will appear in front of your eyes:

Qotig'roq kelmadi hargiz jahong'a ushbu qishdin qish,
Ki aql-u hisg'a yaksar mone' o'ldi borcha ishdin qish.



In the next verse, the depiction of nature moved to the social issue like the above-mentioned ghazal:

Manga mushkuldurur topmoq ilojinkim, g'ino ahli

Iloj aylar sovuqqa qoqim-u sinjob-u kishdin qish. (Yo'ldoshev & Qodirov & Yo'ldoshbekov, 2019, 100-bet)

Some poets intent to refer to the certain stratum of people by expressing themselves as lyrical heroes in many Eastern ghazals. In this verse, Ogahi also refers to the poor, ordinary, and humble working population. According to him, while rich people spend their winter wearing different kind of skin furs, poor people strive to survive in this season.

Another great Uzbek poet who lived in the 19th century, **Furkat, the son of Zakirjan Khalmuhammad**, also used wonderful examples of nature in his works. For example, in his ghazal named "**Fasli navbahor o'ldi, ketibon zimistonlar**" the changes occurring in nature with the arrival of spring are described in a very beautiful tone:

Fasli navbahor o'ldi ketibon zimistonlar,

Do'stlar, g'animatdur, sayr eting gulistonlar.

Subhidam tushib shabnam, bo'ldi sabzalar xurram,

Gul uza tomib kam-kam, yog'di abri naysonlar.

In the next verse, lovely spring days are described through the depiction of nature:

Bulbul o'qug'och yig'lab subhidam xazon faslin,

G'uncha qon yutub, yuz chok etti gul giribonlar. (Furqat, 2021, 29-bet)

The meaning of this verse is: (when the nightingale cries at dawn and calls out for the autumn, the rose on which the nightingale landed is affected by this and swallows blood, tears from the face, and as a results opens). In this verse Furkat uses the art of "**husni ta'lil**" (giving a beautiful reason which is unrelated to the event).

2) 20th century Uzbek poetry

In general, the 19th century's poets had a very beautiful approach to the using natural scenery; however, if we examine the works of the 20th century's writers, we will witness a more unique approach. In their works, natural scenes have acquired figurative significance. In other words, they intended to promote their main ideas and goals through the images of nature. For instance, **Abdulhamid Chulpon**, a bright representative of the movement "**Jadidchilik**", tried to expose the cruel actions and terrible deeds of the Russian invaders by describing seasons in his poems. Let's examine his one of the poems which is named "**Bahorni sog'indim**" (I miss the spring).

Bahorni sog'indim, bahorni...

Ko'rganda yerlar, olamlar to'la qorni.

Qor... qor –

Zaharli ninalar kabi

Ko'zlarga qarab oqar...

Qaydasiz, qaydasiz

Latif siynalar kabi

Dalalarga singgan bahor?

Tala-tuz, Ekin-tikin...

G'amgin-g'amgin



So'la boshladi.
Sarg'aygan yaproq,
Bo'yanib tuproq
O'la boshladi, o'la boshladi...
Yo'q... o'lim yo'qdir!
Yolg'iz bir o'chib, bir so'nish bordir.
Bir o'chib, so'nib... yana yonish bor.
Yana bahorlar,
Yana lolalar,
Yana siz, ey... erkin tilaklar!.. (Cho'lpon, 2007, 44-bet)

In this poem he is exclaiming: "I miss the spring", when it is autumn. In this case, both seasons have its own metaphorical meanings: autumn is the period of colonialism, and spring represents the feeling of independence. So, the writer is missing freedom and independence of his country...

3) 21st century Uzbek poetry

In the years of the *Independence of Uzbekistan (1991)*, new poets and writers, who brought a unique freshness to Uzbek literature, were discovered. Among them, the works of *E. Vohidov, A. Oripov, Sh. Rahmon, H. Khudoyberdiyeva, and O. Matjon* stand out for their full of natural scenes. As an example, we can take *Abdulla Oripov's* poem called "*Yurtim shamoli*" (The wind of my Motherland). This poem is a clear example of landscape genre, and the main character in it is the wind which blows in his Motherland. In this poem, all the characteristics of wind are described to reveal different truths. For example, he emphasized its mildness and freshness, sometimes its intensity like a hurricane, and sometimes its dustiness like a whirlwind. The main idea of this poem is given at the last stanza:

Bu gulshan vodiya men ham bir shamol,
Shamol kabi keldim, shunday keturman.
Lekin Abdullaning boqiy kamoli –
O, yurtim shamoli, yurtim shamoli. (Oripov, 1987, 214-bet)

In this stanza, the coming of people into the world and their dying processes are described. The brevity of the process of dying is compared to the speed of the wind (it means time flies very fast). But, the poet is not upset by this incident at all, and he gives two reasons for this: the first is that he finally can attain God's grace in the afterworld, and the second is that the winds of the country will continue to blow after his death (it means after his death the coming of good people in the world will continue). To be more specific, in this stanza A. Oripov hoped that people would always remember him with a good name after passing away.

Through an analysis of the poems of these writers, we had witnessed that they did not use natural scenes for only describing the beauties of nature, but also to expressing their philosophical and social views, and to put forward the current problem of their time, and the events happening in the world. In particular, in the poetry of the 19th century, the social theme was often touched upon by describing the beautiful images of nature. In contrast, the poetry of the 20th century was highly influenced by the colonial policy that occurred in that period of time. For example, they often described beautiful Turkestan which is in decline, the sufferings inflicted on the people by illuminating through the depiction of the natural phenomena. When



it comes to the poetry of 21st century, it became clear that it completely differs from other century's works. In the poems of this century poets often used nature to praise the years of independence, glorify love for their Motherland, and express their perspectives and attitudes to the world.

In conclusion, it should be noted that, as M. Gorky said, "The writer should know the reality as if he had created it". That's why no matter how much the writer has mastered his subject, no matter how wonderful and fluent his way of writing and the art of using words is, if he cannot enjoy and truly feel the natural phenomena, he will not be able to delight the reader either.

References:

1. C. M. Bowra. (1961). *The Romantic Imagination*. (338 p). New York: Oxford university press.
2. Yo'ldoshev, Q, Qodirov, V, Yo'ldoshbekov, J. (2019). *9-sinflar uchun adabiyot fanidan darslik*. (368 p). Toshkent: "O'zbekiston" NMIU.
3. Cho'lpon, A. (2007). *Buloqlar quchog'ida*. (48 p). Tashkent: Cho'lpon nomidagi nashriyot-matbaa ijodiy uyi.
4. Furqat, Z. (2021). *Ishqingda kuyib jono...* (124 p). Tashkent: "Adabiyot" nashriyoti.
5. Oripov, A. (1987). *Yillar armoni*. (592 p). Tashkent: G'afur G'ulom nomidagi adabiyot va san'at nashriyoti.