

**IMAGERY IN THE LYRICS OF NATURE
(USING THE EXAMPLE OF THE WORKS OF A. AJINIYAZOV AND T.
SARSENBAEV)**

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The poetry of nature occupied a special place in the works of poets. Karakalpak poetry turns to lyricism with vivid natural phenomena even in the works of talented poets A. Ajiniyazov and T. Sarsenbaev. In particular, “Báhár sezimleri” (Feelings of spring), “Hár jaña jil-tórt álem” (Every new year - four worlds), “Sálem Nawrız-báhár bayramı” (Hello, Navruz is a spring holiday), “Suwlar aǵar salmadan” (Water pours from the ditch), “Qızlar paxta atızında” (Girls in the cotton field), “Gúz” (Autumn), “Zúráát bayramı-tolı diyxannıń” (Zuraat holiday - for Farmers) and a number of other works by A. Ajiniyazov reflect the changes in each season of the year, the different appearance of spring, the events of life in autumn, the beauty of nature in each season and artistically worldly changes, etc.

The poet vividly connects with autumn and talks to her. The song sings with deep harmony “white gold”, “red caravans”, “the good news of an agricultural holiday that will surprise the world”, “nature is our mother” and the uniqueness of a beautiful image of well-being. “Achieving such an artistic and aesthetic result through the colors of nature is due to the genre differences characteristic of landscape poetry” [5; 299]. In the second part of the work “Guz/Spring”, environmental problems are mentioned. It is sung that the Aral is flooded from lack of water in the autumn, that the reeds bend from the frost, that Ami Daria is restrained, “like the last girl from the wedding,” and that the “yellow flame” has been consumed by the river and needs water.

“Water is the source of life.” In his work about water entitled “Water from the Ditch,” the poet depicted the beauty of a water stream flowing like a girl’s, the pattern of a water circle in the form of “the hand of a kerege, the shape of a bauyrsak” in the form of a divine song and a divine image driven away by the sunlight of the water, changing He describes his views like a picture painted by an artist using artistic words. Our people have a saying: “Water is the father of all

crops." Of course, Jhaikhun Darya is a source of water from the canal and ditch. The poet concludes that the Amu Darya has its own character in the flow of ditches and canals of our country. In the work, the names of the national patterns of the Karakalpak people, for example, uruk, kerege, baskur, etc., are mentioned and used appropriately to describe the beauty and national character of the water stream.

Professor K. Orazimbetov in one of his arguments about the artistic mastery of the artist J. Izbaskanov writes the following in the image of natural paintings: "The poet communicates with every organism and part of nature with the help of artistic words, turning them into the object of his creativity. In this the poet wants to see the beauty of nature, the world of birds and animals" [6; 113]. We see that in the poetry of T. Sarsenbaev, which is the subject of the work, various feelings arose, such as communication with nature and the living world, communication and inspiration with them. For example, in the works «Qırǵawıl shaqırdı» (The pheasant called), «Jaqınlap kiyatır báhár ayları...» (Spring months are approaching...), «Jasın haqqında qosıq» (poem about thunder), «Barmısañ, báhárim?» (Are you coming, my spring?) «Assalawma aleykum alıs awılım» (Assalaum alaikum far village), «Tırnalarǵa» (To cranes), «Báhár» (Spring), «Gúzdiñ súwreti» (Picture of a spring), «Dala» (Field) are reflected in the form of natural phenomena. Of course, each season has its own characteristics. In «Gúzdiñ súwreti» (Picture of a spring), the arrival of the moon and the flight of cranes to warmer climes, concern for forty-day differences in the entire living world and animals, some of them decorate the grass, ants stand nearby, craning their necks, a rooster calls under a willow, people are made of concrete, vultures build houses and nests from reeds are illustrated by the poet in artistic words. Animals, birds and other animals occupy a large place in the poet's poetry. "Imagery - includes the content of a literary work, magical qualities: a literary hero, artistic language, nature, objects, bodies, things, the animal world and many others [3; 41]. The poet T. Sarsenbaev in the poem "Búrkitler..." (Eagles) described the strongest and most vigilant eagle in the world. Like the black hero of the mountain, it is depicted that no one, not even a bird or a deer, will survive the attack of an eagle, which selectively eats its prey. It depicts the sad behavior of a deer who managed to escape from an eagle's prey, withered, thinking only of himself and ran away without even looking at his kid. Along with this robe, a whirlwind shook the field, lightning struck, and the world was illuminated with the feeling of being surrounded by an eagle. For example:

Sol waqıtları dún'yanıñ,
Búrkit ózin búrgendey,
Buwırqanar bir zaman,

Bota joytqan ingendey! («Shabıwıl», 1989, 24-b.).

In the literary works, special attention is paid to the appearance of the animal world. The image of an animal, like a landscape, serves to reveal one or another side of a person's character..[3; 35] The poem "About the Sheep" says that "even if we don't throw a single blade of grass at the sheep, it will move, it will follow the goat and adapt to everything, which is why there is a common saying among our people, "don't take grass from the sheep's mouth," and believers are described as good sheep, in general the characteristics of sheep are clearly described.

The song "About a Horse" beautifully depicts a horse racing with a flying bird, leading a herd and turning on a peg.

"When creating the image of a lyrical hero in landscape poetry, the picture of nature serves to reveal the inner world of the lyrical hero" [4; 120]. According to the Russian scientist V. G. Belinsky, in all types of art nature is deified, especially in modern Indian poetry, plants, snakes, birds, deer, elephants and other animals are shown in the first place. Man is subordinate to nature as a force [3; 32]. Thus, in the poetry of A. Ajiniyazov and T. Sarsenbaev one can see that Mother Nature and her beliefs, various changes in nature, life and other phenomena are clearly reflected by the power of the artistic word. Every plant, grass, animal, animal world in nature, its characteristic changes in four seasons of the year are highlighted in the works of poets and deeply reflected. In this regard, it is appropriate to mention works that reflect changes in nature and improve the environmental problem in our country. The works of talented poets A. Ajiniyazov and T. Sarsenbaev are clearly reflected in stories about the Aral crisis and the consequences of the drought of the 1960-1980s.

In general, environmental problems in the works of T. Sarsenbaev and A. Ajiniyazov are reflected in the journalistic spirit. In particular, in the poetry of A. Ajiniyazov the Aral crisis is more often mentioned, and in the poetry of T. Sarsenbaev those who harm the nature of our country are criticized. At the same time, the promise of our clean environment to people who hope for the unimpeded flow of Amu Darya spring water is sung with deep pathos.

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