

LIRIK SHE'RIYATDA QORAQALPOG'ISTON TABIATINING TASVIRLANISHI

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Berdaq nomidagi Qoraqalpoq davlat universiteti qozoq tili va adabiyoti kafedrası o'qıtuvchısı
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Annotatsiya. Maqolada qozoq shoirlari lirikasida Qoraqalpog'iston tabiatining tasvirlanishi tadqiq etiladi, bunda Orol dengizi va uning ekologik tanazzuliga alohida e'tibor qaratiladi. To'legen Aybergenov, Murat Bekey, Aytuar Sabirov va Bazarbay Iman asarlarini sinchiklab tahlil qilish orqali manzara obrazlari, ona yurtga mehr, jamoaviy xotira va ekologik iztirob masalalari o'rganiladi. Tahlil dengiz, dasht va tarixiy joylarning she'riy tasvirlari qozoq va qoraqalpoq xalqlari o'rtasidagi madaniy aloqalarni ham, Orol inqirozining ekologik oqibatlari borasidagi tashvishni ham ifodalashini ko'rsatadi.

Kalit so'zlar: qozoq she'riyati, lirik she'riyat, manzara, tabiat, ekologik inqiroz, ona yurt, Qoraqalpog'iston, Kegeyli, Orol dengizi.

ИЗОБРАЖЕНИЕ ПРИРОДЫ КАРАКАЛПАКСТАНА В ЛИРИЧЕСКОЙ ПОЭЗИИ

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Аннотация. В статье рассматривается изображение природы Каракалпакстана в лирической поэзии казахских поэтов; особое внимание уделяется Аральскому морю и его экологической деградации. На основе

пристального прочтения произведений Тулегена Айбергенова, Мурата Бекея, Айтуара Сабырова и Базарбая Имана исследуются пейзажные образы, привязанность к родной земле, коллективная память и экологическая скорбь. Анализ показывает, что поэтические образы моря, степи и исторических мест выражают как культурные связи казахского и каракалпакского народов, так и тревогу за экологические последствия Аральского кризиса.

Ключевые слова: казахская поэзия, лирическая поэзия, пейзаж, природа, экологический кризис, родина, Каракалпакстан, Кегейли, Аральское море.

THE REPRESENTATION OF KARAKALPAKSTAN'S NATURE IN LYRIC POETRY

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Abstract. This article examines representations of Karakalpakstan's natural environment in the lyric poetry of Kazakh poets, with particular attention to the Aral Sea and its ecological decline. Through close readings of works by Tolegen Aibergenov, Murat Bekey, Aituar Sabyrov and Bazarbay Iman, it explores landscape imagery, attachment to the homeland, collective memory and environmental grief. The analysis shows how poetic depictions of the sea, steppe and historic places express both the cultural ties between the Kazakh and

Karakalpak peoples and concern for the ecological consequences of the Aral Sea crisis.

Keywords: Kazakh poetry, lyric poetry, landscape, nature, ecological crisis, homeland, Karakalpakstan, Kegeyli, Aral Sea.

INTRODUCTION. A focused scholarly examination of Karakalpakstan as a theme in contemporary Kazakh poetry is one of the pressing tasks of literary studies today. During literary, cultural, political, economic and academic visits to Karakalpakstan, Kazakh writers have frequently composed poems and dedications about the region, its natural environment and the hospitality of the Karakalpak people. The historical kinship of the two peoples, the similarities of their traditions and customs, their generosity and the diversity of the landscape have inspired Kazakh poets. These issues have been discussed in studies by S. Toishybaeva, K. Orazymbetov, K. Zhumazhanov, K. Allambergenov, K. Aralbaev, T. Tortkulbaeva and Sh. Smamutova [1; 2].

In recent years, Kazakh poets from the region have addressed Karakalpakstan with renewed emotional intensity and a richer artistic palette. The works of Bazarbay Iman of Shomanay, Murat Bekey of Beruniy, Rakhmet Ayapbergenov of Khojeyli, Bauyrzhan Babazhanuly of Kongyrat, and Akhmet Omirzak, Mendibay Abilov and Meirambek Abdikhalykov of Takhtakupyr express deep love for their birthplace and an enduring sense of longing for their native land [3].

Poems by Kazakh authors about Karakalpakstan evoke its distinctive historical towns, sacred and pilgrimage sites, mountains, lakes, woodlands, rivers and sea. Landscape poetry occupies a special position in the development of world

literature. The treatment of nature in lyric poetry also reflects the artistic maturity and cultural heritage of a people [4].

MAIN PART (DISCUSSION AND RESULTS). A gifted poet embodies the spirit of a nation. The distinctive nostalgia and natural character of the homeland are interwoven with the poet's verses, which retain their national coloring regardless of the language in which they are written. Kazakh poetry unites the vastness of the steppe, the purity of nature and popular wisdom. Tolegen Aibergenov is one of its outstanding representatives. Literary scholars and critics have examined his poetic contribution, innovations and artistic explorations [5]. His poems about the land of his birth, including its natural world, history, culture, past and present, mountains, salt flats and sea, reveal a sensitive lyric poet who gives voice and life to nature. Works such as "Karauymbet," "Barsakelmes," "Kegeyli," "To Kongyrat," "The Sea," "The Lake," "A Song of Goodness" and "On the Ustyurt Plateau" portray Karakalpakstan in vivid colors [6]. Its harsh winds, sand, saxaul and wormwood taught him resilience, courage and determination. Few poets have made the desert vegetation speak with comparable expressiveness.

*After ten days of raging wind,
The saxaul trees will not bend.
After ten days of pouring rain,
No dew will cling to your feet.
When the wind blows, they play a melody in your ear,
The saxaul trees, like a fair maiden's arms.*

As one critic observes, Tolegen's verse transforms human emotions, aspirations and hopes into beauty rather than relying primarily on abstract

reasoning. His ardent lyrical temperament is particularly evident in poems dedicated to his birthplace, where nostalgia is conveyed with such intensity that the reader experiences both admiration and sorrow [5].

*My Kegeyli, darling of the earth,
My youthful soul is stirred.
The land beloved by Berdakh,
Were you the song sung by Ajiniyaz?
The pledge of these heroic people
Is written upon your face.
The beauty of those raised through labor
Is reflected upon your face.
A rain-song washing over the world
Is reflected upon your face.
The keen thought that makes the steppe bloom
Is reflected upon your face.*

These lines skillfully depict the nature and history of Kegeyli and the industrious character of its people. The poet connects the natural world with human intellect: the “melody of rain” signifies the fertility of the land, while “keen thought” represents the intellectual and creative abilities of its inhabitants. Kegeyli thus appears not only as a beautiful landscape but also as a center of thought and creativity. The poet’s passionate attachment to his homeland is likewise expressed in a poem addressed to a Karakalpak girl:

*At the sight of you, even the darkest night brightens,
A steadfast hunter might lay down his gun.
I shall show you Alatau,*

*Come to me with forty girls beside you.
How could dreams not carry me away,
After hearing the geese calling in the sky?
Yet I must return to my Almaty,
Or you will consume me with your burning love.*

Kazakh poetry has produced many gifted writers whose artistic significance cannot be measured simply by the passing of time. Each generation lives through the joys, griefs and contradictions of its era and seeks answers to unresolved questions in emotionally resonant lyric verse. Tolegen Aibergenov belongs among those poets whose work continues to live beyond its historical moment.

Fate endowed him with a poetic heart and inspiration. Although his life was short, he established a distinctive place in poetry. His individual voice is immediately recognizable. Above all, his lyrical works convey boundless affection for his homeland and its people. Love for the land of one's birth and its natural beauty is a central source of poetic expression.

Aibergenov wrote extensively about the customs, hospitality and landscapes of the closely related Kazakh, Karakalpak, Uzbek and Turkmen peoples. His cycles "From the Turkestan Notebook," "To the Waves of the Aral," "Karakalpak Songs," "Songs of the Amu Darya" and "From the Kegeyli Notebook" celebrate friendship among the peoples of Turkestan and recall the lives of communities when the Aral Sea was full of water [6].

The Karauymbet salt deposits, Ustyurt and Karatau are now associated with the region's valuable natural resources, a development that lends a prophetic quality to the poet's descriptions. The name "Barsakelmes" occurs in both Karakalpakstan and Kazakhstan and evokes a mysterious, forbidding place.

Barsakelmes Island in the Aral Sea, near the border between Uzbekistan and Kazakhstan, became a protected area known for rare animals, including saiga antelopes. As the sea receded, however, the island's former landscape and the character of its reserve were profoundly altered.

Today, exploration and drilling for natural gas, oil and other underground resources are being carried out in the area. In his poem "Barsakelmes," Aibergenov writes:

*Your name, "Barsakelmes," inspires dread,
And countless visions rise before my eyes.
Whatever trials may press upon us,
Human hope and longing never die.
What kind of name has frightened the people?
Is it the name of some blind fear?
I used to look toward you and wonder,
As though through my own eyes,
While oil surged there in restless waves.
How could I remain still without surging?
I have seen no other light like this.
Radiance pours from that vast dome,
Upon the rich steppe where I was born.
Since childhood it has troubled my thoughts:
"Barsakelmes" has stirred my soul.
I rejoice today for that very steppe,
A place visitors never wish to leave.*

The central idea of this poem about the traditionally frightening and mysterious Barsakelmes is the inseparable relationship between human destiny and the natural environment. The poet juxtaposes the unsettling name with hope and attachment to the native land. Behind the seemingly ominous designation lies the persistence of human aspirations. Barsakelmes is represented not merely as a frightening place but as a landscape where faith in a better future survives. The poem therefore constitutes both a description of nature and an ecological reflection: the sorrow of the past is balanced by confidence in the future, and the poet dreams of a radiant place to which people will long to return.

The Aral Sea, which has become a symbol of loss for Karakalpakstan, occupies a prominent place in Aibergenov's poetry. His sensitivity to the sea suggests the profound influence of his birthplace on his poetic imagination. The following lines from the cycle "Songs of the Aral" illustrate his depiction of the sea:

*Look at this sea before you,
The eye cannot take it all in.
It seems as though they have merged,
The sky and the earth between them.
Here there is no guilt or hatred,
Here there are no borders or bounds.
A thousand joys are budding here,
A thousand dreams are coming to life.
Sorrow and suffering are alien to it;
It speaks of courage and wisdom.
To understand the sea as sea*

Is itself a great achievement.

These lines inevitably evoke a painful contrast with the present. The boundless blue sea, where sky and earth appeared to merge and where countless hopes flourished, has now largely disappeared. One cannot help wondering how the poet would have reacted to the stranded ships and the exposed, desiccated seabed. For a writer whose heart was so deeply attached to his native land, the ecological catastrophe would have been profoundly distressing. Another passage addresses the sea directly:

*Shake me until I nearly fall,
Strike me with your waves.
Send me away ablaze,
Kindle a flame within my chest.
I am a child born by your shores,
Do not withhold your strength from me.
Let me hear the dreams of my steppe,
And draw every sound from you.
Rock the boats of these joyful souls,
O sea, and understand:
These people love life as it sways,
And cherish it with all their hearts.*

Here the poet draws strength from the sea, hears the aspirations of the steppe and transforms them into poetic sound. The sea becomes a powerful source of lyrical inspiration. In “Barsakelmes,” too, he discovers happiness beneath his feet in a place whose name once inspired fear:

I loved you as the place of my birth,

Your salty soil became sweet as sugar.

Though I lived beside you, did I know

How many treasures lay within your embrace?

Murat Bekey is another Kazakh poet who has devoted many works to Karakalpakstan. His poems include “Karakalpakstan,” “In Memory of Tolegen Aibergenov,” “Deliver It,” “Kiyat” and “On the Shore of Kyzketken” from the cycle “Karakalpak Notebook,” as well as “A Prayer to Mother Aral,” “Intention,” dedicated to the Karakalpak poet Ibrayim Yusupov, and “Epitaphs” inspired by Yusupov.

Bekey’s lyrical works embrace Mother Aral, Karakalpakstan’s historic towns, its distinctive landscapes, history and culture, its past and present, and the poet’s sincere affection for the region. In “Kiyat,” he describes the ancient Khorezmian city associated with the present-day Beruniy area and the birthplace of Abu Rayhan al-Biruni through lyrical recollection and expressive comparisons:

Like my mother, you give light to my eyes,

Kiyat, my city, you dwell in my heart.

Like a beacon on the banks of the Jayhun,

You are dearer to me than an ancient fortress.

The poet Aituar Sabyrov, who left a lasting mark on Kazakh literature, also incorporated Karakalpakstan into his poetic world. He depicts the generosity and hospitality of its people, its springtime beauty, whistling sands, fierce winds and demanding natural conditions.

Longing for beautiful Kyzketken, the poet returns to its shores and dedicates “The Deity of Poetry” to Tolegen, whose inspiration was nourished by the flowing Amu Darya. In “Kyzketken,” Sabyrov writes:

*Caressing me with a kiss,
Kissing my face,
Greetings, beautiful Kyzketken!
I stand again upon your shore;
The cheerful summer is gone,
And autumn too has passed.
How foolish we were
Not to recognize our happiness!*

In these regretful lines, the poet prompts readers to reflect on their failure to recognize and appreciate such profound emotions and natural beauty.

In the poetry of Bazarbay Iman, a Kazakh poet from Karakalpakstan, love for the natural environment of the homeland is intertwined with elegiac sorrow over the disappearance of the Aral Sea, once among the world's largest inland seas. His poems "If the Aral Does Not Surge and the Amu Does Not Flow" and "To the Aral Sea" express the grief of a people deprived of the sea and the Amu Darya. In "To the Aral Sea," the poet asks:

*Can I ever atone for my guilt toward you?
Can I conceal it from the people?
My Aral, like a human destiny,
You are vanishing even from the map.
We gathered wealth and chased status,
Yet lived by the nourishment of your waves.
Where are you now, life-giving Aral?
I return longing to roll upon your sands.
If Aral salt tramples our land,*

*If clouds of doubt gather overhead,
How can I walk the earth as a human being,
If the Aral does not surge and the Amu does not flow?*

CONCLUSION. In conclusion, the lyric poems of Kazakh poets from Karakalpakstan function as tributes to their native land. Their compositions are generally concise, their ideas clearly articulated and their emotional focus sustained. Through representations of natural landscapes, the poets reveal the spiritual identity and distinctive character of their homeland. Their poems combine deep attachment to ancestral land, philosophical reflection and lived experience, inviting readers to seek the true value of their birthplace not merely in its outward appearance but in its deeper meaning.

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