

ORNITHONYMIC IMAGERY IN THE POETRY OF SAGINBAY IBRAGIMOV

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Abstract: This article examines the artistic interpretation of the image of birds in the work of the modern Karakalpak poet S. Ibragimov and its artistic function in expressing lyrical experience. The poet reflects on the peculiarities of the creation of the image of birds in his work.

Keywords: Image, lyrical hero, the image of birds, lyrical experience, objective images, folklore, and mythology.

In lyrical poetry, poetic images are often used to express inner experiences. The reason for this is that objective images play a significant role in expressing the psychological state, subjective views, and attitudes toward life of the lyrical hero.

Birds are considered a leading image in the folklore and mythology of world literature. «The image of a bird in literature is multifaceted: the bird represents both death and life» [2.71]. For this reason, the mental and psychological states of people are often represented in the image of birds. The image of birds is widely used in folklore and classical literature, especially in classical works, where we encounter both mythical and real birds. Z. Mamadaliyeva, a Candidate of Philological Sciences, in her article «The Image of Birds in Classical Literature» expresses the following thoughts: «The images of birds in our classical literature are significant symbols, embodying the human spirit, its rapprochement with the divine, and its striving toward it.» In the works of Berdakh, a representative of Karakalpak classical literature, birds are also interpreted as symbolic images. For example, in the poem «Nightingale» he writes:

A nightingale perched in the jungle,
There will be no number like a sparrow.
In the grief of the red rose,
If he sings, he won't have strength.

Black crow cackling,
The cliff lands in search of prey.
Don't go helpless like an owl,
A butterfly has no feathers [1.33].

According to the concept widespread among Eastern peoples, poets are equated to nightingales. In the time when the poet lived, societal inequalities and the difficult social situation of the people tormented the lyrical hero, who compares his homeland to a jungle. The images of the owl and bat, which are the heroes of the legend about the prophet Solomon, as well as the birds common among the people, also artistically express the poet's hatred for the era and the ruling class.

A representative of modern Karakalpak literature, S. Ibragimov, continues the traditions of the master poet and writes:

I can't find it in the garden –
My nightingale, was it you whose voice was broken? [3.20].

Anyone who knows that the nightingale sings in beautiful, blessed places and always lives in a peaceful environment understands the subjective thoughts of the poet. In both poems, along with the image of the nightingale, the metaphor of the garden is also used, which forms a holistic poetic meaning and conveys the lyrical hero's views on life with strong lyricism. In Uzbek literature from the independence period, the nightingale is presented as a symbol of peace, freedom, and happiness. Literary critic H. Karimov, in his book *Literature of the Independence Period*, writes about the image of the nightingale in the poems of poets writing about independence: «The nightingale symbolizes independence, goodness, and beauty. Thus, independence brought freedom, goodness, and beauty to the country» [5.8].

Human imagination is limitless. Therefore, in poetry, human desires and dreams find expression in vivid lines. For example, the poet describes the wish of the lyrical hero, tired of life's contradictions, as follows:

I'm tired of being a human –
I wouldn't have landed if I had become a bird.
I'm tired of speaking in human language,
If only I could forget this language...
Nobody reads in stars
You weave things tirelessly [3.69].

The poet does not depict the enviable life of birds through his poetry. He evaluates them as the most perfect creatures and writes about his own justification for wishing to transform into a bird. The reason lies in the events, contradictions, emotions, and the loss of the need to speak, all of which lead the lyrical hero to an internal decline. The first four lines of the poem are semantically interconnected, focusing on the lyrical hero. However, the third part is addressed to the third person. The words «You constantly weave things that no one reads in the stars» are directed at the main character in the poem—the bird. Even if you reach and fly to the stars, no one will understand you anyway. Thus, the hero finds flaws in his ideal image and tries to prove that he understands that living as a human being is, in fact, happiness. The poet's thoughts are perfect, and within them, signs of modernist views can be seen.

The poet S. Ibragimov also utilizes mythological motifs, portraying the spiritual state of the lyrical hero:

I hurl myself into the blazing fire.
A pinch of ash remains in my place.
From the ashes, a bird rises and soars into the sky...
Where does it go, where does it alight? [4.206].

The poet's chosen bird is the Phoenix. Known as the Phoenix in both Eastern and Western cultures, this bird is one of the most widespread figures in world mythology. This bird has become a symbol of renewal in literature and poetry, serving as a poetic image reflecting the devastation in the lyrical hero's spiritual experiences. Thus, the loneliness in the phoenix's lifestyle, embedded in the poets' lyrical lines, serves as a symbol depicting the subject's spiritual portrait.

In the book *Fundamentals and Criteria of Artistry*, Professor B. Sarimsakov writes about the nature of the lyrical experience that occurs with the lyrical hero: «Characteristic events and phenomena in life attract the attention of the creator, settle in his soul, give him no peace, and disrupt the balance of thinking and reflection in his life and work. The spiritual state that captures the artist's heart and disrupts their peace and tranquility is called the lyrical experience» [7.85]. Thus, the events and subjective thoughts occurring in the poet's personality are absorbed into the psyche of the lyrical heroes he created.

According to a legend widespread among the peoples of the East, the Humo bird is described as a bird that brings happiness to people. «The state bird variant is interpreted as a mythical bird that is launched after the death of the country's king when there is no heir to the throne. Supposedly, the bird selects the rightful heir from the unseen and lands on its owner's head» [6.154].

A snake cannot crawl.
The bird's wings fall.
High above is the nest of the Humo bird.
This creature has never been seen by human eyes.
When you pass by in a shadow,
Can you wear the golden thread... [3.10].

In legends widespread among the Karakalpak people, it is also said that the Kumay bird (Humo bird) lands on the head of good people. Through the image of this legendary bird, the poet advises that wealth is fleeting, and that if the bird of happiness lands on your head, it is not necessary to wear golden headwear. Happiness itself is the greatest wealth. In another poem by the poet, the prideful image of the lyrical hero is depicted as waiting for the bird of happiness to land on his head, not losing hope even if it lands on the heads of others. In life, it is not the will of a person but the will of the Creator:

And my long-awaited bird,
It landed on someone else's head.
But I didn't complain about my fate.
I couldn't become one who doesn't exist [3.16].

In the poems of S. Ibragimov, mythological motifs are used to express the spiritual state of the lyrical hero. For example:

I throw myself into a burning fire.
A handful of ashes will remain in my place.
A bird rises from the ashes and flies to the sky...
Where will he go, where will he land? [3.51].

The bird the poet refers to is the Phoenix. Known as the Phoenix in both Eastern and Western traditions, this bird is one of the most famous figures in world mythology. The Phoenix has become a symbol of renewal in literature and poetry, a poetic image expressing transformations in the spiritual experience of the lyrical hero.

In the work *Mantiq ut-tayr* by the great scholar Fariduddin Attar, the Phoenix is described as follows: «The poor Phoenix lived for a thousand years and uttered a hundred thousand laments.



For years, she was in grief and sorrow, without parents, without a spouse, the only one of the lonely. In the world, she had no connection — no partner, no child. In the end, death came and took her soul, scattering her ashes to the sky» [8.86].

Thus, the loneliness of the Phoenix bird's lifestyle falls on the poets' lines and serves as a symbol depicting their psychological state.

In Ibragimov's work, the image of birds serves as an artistic means of expressing the experiences of the lyrical hero. The poet, by drawing on interpretations of the image of birds in classical literature and folklore, was able to express his creative views and give a new poetic gloss to the image of birds.

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