

THE POETICS OF THE IMAGE OF PETS IN EXPRESSING THE WORLD'S ARTISTIC LANDSCAPE (IN THE EXAMPLE OF MODERN UZBEK POETRY)

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Abstract: The term “artistic landscape of the world” and studies of its theory are actual topics that are in the center of attention of world literary studies. Various linguopoetic means are used to express the artistic landscape of the world. The most active users of these are images, poetic movements and artistic arts. In particular, the role of faunistic images in this regard is incomparable.

In literary studies, soke topics as the theory of poetry, the use of artistic figurative means, the symbol and its manifestations in lyrics, the symbolization of the animal and plant world, the foundations of its origin, and the disclosure of aspects specific to the poetics of poems on this topic are being actual. In particular, the manifestations of the symbol, the dominance of symbolization in poetry, the embodiment of animal images, and the elucidation of its specific features are of great importance. A number of research works related to animalistic literature have been carried out in world literary studies. In particular, the animal world has been studied in various aspects in the studies of K.Vijil, S.Belogurova, I.Lunina, and B.Mirsaidov¹.

Key words: world literature, animal studies, artistic landscape of the world, new Uzbek poetry, symbol, social content, animals, pets, horse, dog, chicken, ox.

I. Introduction

Mahmud Kashgari, in his work “Devonu Lughotit Turk” praised hunting and joy:

Jag'ri berib qushlatu

¹Vigil K.M. Stories in Red and Write: Indian Intellectuals and the American Imagination, 1880-1930. PhD (American Culture). – University of Michigan, 2011; Белогурова С.П. Анимализм как культурологический и художественный феномен в общественной мысли рубежа XIX-XXвв: Дисс. канд. филол. наук. – М., 2011; Лунина И.Е. Художественный мир Джека Лондона: человек – природа – цивилизация: Автореф. дис. докт. филол. наук. – М., 2010; Мирсаидов Б.Т. Художественный образ птиц в мистической поэзии средних веков (XI-XIII вв): Автореф. дисс. канд. филол. наук. – Худжанд, 2004.

Tajg'an izib tishlatu

Tilki, tonuz tashlatu

Erdam bila o'rlalim.

The meaning: We give the children birds of prey to hunt. We let the dog out to hunt deer, boars, and foxes. We hit them with stones to help them. We take pride in virtue².

It is known from the verses that the ancient Turkic peoples were mainly engaged in hunting. They fought for survival: they hunted animals and birds, made a living. They spent their days in joy and happiness, enjoying this work. So, animals have always been companions of people and have served them well.

Alisher Navoi's research, which reflected his attitude towards the particles of nature - the essences of the Absolute Truth, is considered one of the significant spiritual treasures of our classical literature. "The fact that Alisher Navoi, who incorporated the hadith of the Prophet (peace be upon him) "Ash shafqat-u ala khalkillah" ("Be compassionate to Allah's creation") into the content of his life and who often refers to this hadith in his artistic works, did not really look at the profession of birdwatching and hunting with much enthusiasm" proves that the thinker held a high spiritual and moral position. After all, causing excessive harm to the animal and plant world and becoming a slave to the ego is considered spiritual blindness.

II. Materials and Methods

In Uzbek literary criticism and linguistics, the studies of Sh. Ashurova and N. Ochilova on the theme of horses are noteworthy. In modern Uzbek poetry, works dedicated to horses form a unique artistic system and are distinguished by their diversity. These works are especially notable for being created in the national spirit:

Dunyoda hamma xalq qiziqqan –

Gavhardek bebaho ot eding

Hurriyat bo'lganda sen kelding,

Minayin semirgan otga deb,

Og'zingga "mallalar" bir tepdi,

"Ma'rifat haromdir sartga", deb...

Og'zingdan qon keldi, yig'lading,

Ko'zingdan zaharli yosh keldi³.

(All the people in the world are interested –

You were a horse as precious as a pearl

You came when there was freedom,

You said to the fattened horse,

²Махмуд Қошғарий. Туркий сўзлар девони (Девону луғотит турк). Таржимон ва нашрга тайёрловчи С.Муталлибов. III томлик. II том. – Т.: Ўзбекистон ФА нашриёти, 1963. – Б. 396.

³Абдулхамид Чўлпон. Ойдан-да гўзал. Шеърлар. – Т.: Андижон, 1997. – Б. 20.

The “mallahs” kicked you in the mouth,
 “Enlightenment is forbidden to the Sart”...
 Blood came from your mouth, you cried,
 Poisonous tears came from your eyes).

This poem, written by Chulpon, is called “Uzbegim”. It embodies the lyrical hero - the poet's feelings of pity for the nation, concern for its future. It is not difficult to notice that the poem is a product of the colonial era, which we mentioned above, and the ideas of calling the people to fight for freedom, independence, and protecting the country from foreigners were leading. In the poem, the Uzbek nation is compared to **“a precious horse, which all people in the world are interested in - a jewel-like horse”**. The “Mallalar”'s disparaging of the Uzbek nation, saying “Enlightenment is forbidden to the sart” sounds like a very serious insult to the poet. Therefore, he tries to awaken the nation with influential words. The poem is significant in that it highlights the current **social** issues of the time.

The image of a horse is also used symbolically in the work of Usman Nasir.

Chu, **qora toychog'im!** Chu, **qora yo'rg'am!**
 Murodga qasd qilib yugurgan yetur.
 Bo'ronni sevmasa, dil nechun tepur?
 Tiriklik ne kerak bemehnat, beg'am?!⁴
(Chu, my black mare! Chu, my black blanket!
 He ran after Murad.
 If he doesn't love the storm, why does his heart beat?
 What is the need for life without work, my dear?!)

First of all, the question arises why mare and foal are not horses. As is known, a mare is a foal of a horse. The name foal is used in relation to a horse that walks with small steps. In this case, foal and mare can be used in two meanings: 1. The poet himself (He is still young, he needs a free environment to develop like a horse). 2. The lyrical hero's desire to see the country free, and his goals on this path. The symbolism of color is also prominent in the poem. Black color is usually interpreted in a negative sense. That is, it represents grief and emptiness, along with concepts such as death, fear, mystery, and darkness. How far can a young mare or a horse that walks slowly run? In addition, **the black mare and the black horse point to the dark fate of the lyrical hero, his empty future, and his sad purpose**. So, in this poem, Usman Nasir lamented the future of the country and the fate of the nation. The faunistic images used in it acquired a **social meaning**.

The development of artistic and aesthetic thinking largely depends on the figurative imagination. In this regard, the poems of Rauf Parfi are noteworthy. Rauf Parfi, who was able to clearly demonstrate his identity in the entire field of Turkic literature, won the love of readers with

⁴Usmon Nosir. She'rlar, doston va tarjimalar/nashrga tayyorlovchi va so'zboshi muallifi Nodira Rashidova. – T.: Zabarjad Media, 2022. – B. 131.

his new, unspoiled, unconventional figurative images, and his poems, as works of high pathos built on the basis of symbolic imagery, were able to create bright pages in new Uzbek literature. There are a number of his poems that reflect animal images. In the poet's poem "Arava tortayotgan otga" (To the Horse Pulling the Cart), human features are transferred to animals. L. Mirzohidova, who studied figurative imagery in Turkic literature, expresses this opinion about it: "Symbol, allegory, metaphor, metonymy, "istiora", are words and word combinations that are similar or slightly different in terms of their formation, but are the same in terms of their essence and function, that is, words and word combinations used in a figurative sense other than their own meaning. Therefore, in fiction, the use of words and word combinations, things and phenomena in a sense other than their own meaning is called metaphor"⁵. So, drawing a conclusion from the above points, it is worth noting that the image of a horse often expresses a figurative meaning.

One of the poetically beautiful poems reflecting the suffering of **a horse** belongs to the work of Azim Suyun. His poem "Sirk otlari" (Circus Horses) was written in such a spirit. The verses expressing deep sorrow involuntarily move the human flesh. They force us to think again about the relationship between man and animal.

The incident that occurred in the circus wounds the heart of the lyrical hero. Usually, various performances are shown in the circus with animals. Only trained, specially cared for, selected animals are taken out. To an ordinary viewer, this situation does not seem like a feat. However, for people who look at this world with the eyes of their hearts, it is a great tragedy:

Tag'in qamchi qarsillaydi zalni titratib,
Qizlar yanglig' bir xiromon yurish boshlar, oh.
Keyingi zarb o'tganida havoni titib,
Qullar kabi tiz cho'kishdi... Hayhot, banogoh -
Ko'zlaridan sachrab ketdi,
Dard-u alam uchqunlari!...⁶

(The whip crackles again, shaking the hall,
The girls begin to walk in a new, graceful manner, oh.
When the next blow passes, they tremble in the air,
They kneel like slaves... Suddenly -
Sparks of pain and anguish flash from their eyes!..)

The plight of the horses, unable to withstand the whip of the bridle, is very pitifully depicted. At first, the horses, who had been playing with delicate steps, were forced to kneel like slaves after a while. The pain and suffering of this brief moment turned into great anger, reflected in the horses' eyes. The lyrical hero, who felt this deeply, became spiritually moved by this animal pain:

⁵Мирзохидова Л.Б. XI-XII асрлар туркий адабиётида мажозий тасвир бадиияти. Фил. фан. бўйича фалс. докт. дисс. – Самарканд, 2018. – Б. 11-12.

⁶Азим Суюн. Жавзо. Шеърлар. – Т.: Ф.Фулом номидаги Адабиёт ва санъат нашриёти, 1987. – Б. 75.

Birov sezar, birov sezmas,
 Tomosha tugab
 Uyga qaytdim, uxlab qolib bir tush ko'ribman:
 Cheksiz yaylov... Yaydoq otlar... Sag'ri yaltirab –
 Erkin uchib yurar emish...
 qarab turibman...⁷
 (Some people notice, some don't,
 After the show,
 I went home, fell asleep and had a dream:
 Endless pasture... Horses galloping... With their tails shining –
 They seem to be flying freely...
 I'm looking at them).

After all, even for the lyrical hero, nothing is enough to be free in life, to breathe freely. At first glance, the situation expressed in the verses can be understood in this sense. However, if we pay attention to the year the poem was written (the poem was written in 1978), we can assume that the poet raised an urgent social issue in this. This is a question of national freedom. **The horses, which are the main images in the poem, have been a symbol of a nation dependent on the invaders.** Like the horses, they are constantly afraid of the blows of the poisonous whip, kneeling, and living like slaves. They want to get rid of the swamp of slavery as soon as possible, sometimes they are filled with anger and burn, but they do not dare to raise their heads, frightened by the blows from above. Through this poem, the poet promotes the ideas of freedom and liberation. After all, the dream of the lyrical hero also hints at this. That is, he predicts that one day the light of freedom will shine for our people, and, of course, he sincerely believes that such days will come. In the poem, the endless pastures represent the vast land, the galloping horses represent the representatives of the free nation, and their shiny hooves represent feelings of satisfaction and boundless gratitude.

The poem "Tungi manzara" (Night View) by the poet Shavkat Rahmon attracts attention as a logical continuation of the poems of Chulpon and Usman Nasir. Here, we also see that the dark colors of colonial policy have left their mark:

Otim o'lgan, qilichim singan,
 majaqlangan sovut, qalqonim,
 kim tashladi meni bu chohga,
 qayda qoldi yorug' osmonim!⁸
 (My horse is dead, my sword is broken,
 my armor and shield are broken,

⁷Азим Суюн. Жавзо. Шеърлар. – Т.: Ф.Ғулом номидаги Адабиёт ва санъат нашриёти, 1987. – Б. 75.

⁸Шавкат Раҳмон. Сайланма. – Т.: Шарқ, 1997. – Б. 26.

who threw me into this pit,
where is my bright sky?)

As is known, the companion of a warrior who goes to war is a horse. The weapons of war are a sword, armor, and shield. The poem is filled with symbolism in bold colors. The warrior is a lyrical hero. He is a person with a clear conscience who sets out to defend his homeland and considers himself responsible for this path. The bright sky is a country with its own people. The pit is a colonial country, a dark place from which there is no escape. Those who threw the warrior into the pit are his enemies, the leaders of the Soviet ideology. The dead horse, the broken sword, the crushed armor, and the shield are the embodiment of the lyrical hero's plans, goals, and dreams for the defense of his homeland. So, they have all been destroyed. The lyrical hero has no hope for a bright future. At the end of the poem, there is a mention of a hole, and the comment is made that someone will always cover it. The hole is also used symbolically, indicating that the lyrical "I" hopes for something, that there is a desire to get out of the deep well, at least in some way. The word "night" in the title of the poem also combines the meanings of darkness, gloom, and abstraction. The conclusion is that the poem depicts a sad and gloomy picture of a colonized country. The courage of a warrior is not enough to fight for its freedom. Therefore, the formation and unification of the masses as a people is important for this goal. The poet's emphasis on this brings the social content to the center. Halima Khudoyberdiyeva is known for her poems with high pathos that reflect the image of the nation. Her poem "Enamning aytganlari" (What my mother said) attracts attention for its reflection of social issues. The lyrical hero's grandmother, the nanny, tells the story of a difficult life of a girl with a "speaks sweetly" compared to the conditions of the present day:

Hayot, qiyin hayot edi, o' bolama,
onang tili novvot edi, o' bolama.
Tiriklikning bor yuklari yelkasida,
onang ayol, ham ot edi, o' bolama...
Qushmidi-yey, yashirdiya uchganini,
ko'chib ketdi, ko'rsatmasdan ko'chganini.
Kuyib ketdim eshitganda, o'zi bilmay
o'qariqdan dorili suv ichganini...⁹
(Life was a hard life, my child,
your mother's speaking was sweet, my child.
All the burdens of life were on her shoulders,
your mother was a woman and a horse, my child...
She hid, she flew away, she moved away without showing.
I was burned when I heard that
she drank medicinal water from a bottle without knowing it).

⁹Xudoyberdiyeva H. Yillar nafasi. Yangi she'rlar. – T.: Sharq, 2016. – B. 44-45.

Indeed, the fortitude, patience, endurance, loyalty, and devotion of an Uzbek woman - an Uzbek mother - are worthy of imitation. She is a miraculous creature who can face all the worries of her family without any regrets. In the poem, such a spirit of the Uzbek woman, her courage to face the burden of life is compared to a horse. Since ancient times, the main function of a horse has been to transport goods. Nomadic peoples loaded their caravans on horses and relied on their help. It is noteworthy that the content and essence of the poem, starting from the second stanza becomes socialized. In this, Halima Khudoyberdiyeva proves that, in addition to the hardships of life of an Uzbek woman, the oppression inflicted on her by the political system was excessive with the death of the lyrical hero's mother. The cause of her mother's death was that she drank medicinal water from a poisoned ditch. Although cotton was thought to be fatal during the dictatorship, fields were sprayed with insecticide to increase cotton production. In the verse, the death of a mother is compared to a bird that has flown away. In this poem, which is based on folk melodies, the poet discusses the painful points of the Uzbek woman - her pain and suffering, her difficult life. She looks at her with pity. She is heartbroken by the neglect of women by society.

The poets of the time do not deviate from tradition in using metaphors based on symbols, but work on the basis of patterns formed in poetics. It is natural that they do not affect them formally in creating symbolic metaphors, but discover new spiritual aspects.

The structure of symbols in poetry and their appearance in different places with different meanings can be fully understood by analyzing them from the point of view of metaphor. Each symbol embodies a certain poetic expression and a certain element that underlies this expression. The poet's mental state is considered to be an element that provides the basis for the symbolic meaning of the use of images. Through this, a series of symbolic images that do not repeat each other, do not deny and close to each other, but have significant differences in the poem. In this regard, the poem "Zebijon" written by the nation's poet of Uzbekistan Muhammad Yusuf, written in a purely national spirit. The verses, breathing the breath of the folk style, involuntarily recall folk songs. After all, we have read or listened to songs with a similar meaning somewhere. The beloved daughter of the lyrical hero - Zebijon, is taken away by a rich boy. The lover, who bought a horse from his wealth, relies only on him:

Otim bilan gaplashardim odamdayin,
Men bir qashshoq o'g'ilman, u – otamdayin,
Yig'lar edim yollarini silab mayin,
Zebijonni suyar edim, Zebijonni...¹⁰

(I would talk to my horse like a human,
I am a poor boy, he is like my father,
I would cry and stroke his legs gently,
I would care Zebijon, Zebijon...)

¹⁰Муҳаммад Юсуф. Сайланма: Шеърлар. Достонлар. Хотиралар. – Т.: Шарқ, 2007. – Б. 102.

It is clear that there is a living creature in the painful world of the lyrical hero. You can feel its warm breath in the verses. This is a horse. The humanization of this symbol, that is, the attribution of such qualities as their ability to distinguish between good and bad days like humans, and the ability to feel that a difficult task has fallen on their owner, shows how significant the burden placed on the image is. The young man in the poem has such qualities. He was able to share the pain and suffering that came after the poverty and loneliness of his breadwinner. In this case, the poet personifies the horse not only as a companion to the lyrical hero, but also as his sympathizer.

We witness the active use of the image of a **dog** in the system of other animal images in literary works. The dog is included in the group of mammals, along with camels, horses, donkeys, sheep, goats, mules, elephants, cows, calves, wolves, lions, pigs, and monkeys, among the animals mentioned in the Holy Quran¹¹. At the same time, we can find this domestic animal used as an image in all kinds of genres. Dogs appear in works as man's best friend, the most reliable guardian of the home, the winter and summer companion of shepherds, and a bright memory from a happy childhood, expressing various symbolic meanings.

In Oybek's poem "Mayli...", a symbolic **portrait of envious people** who constantly annoy and interfere in the lives of those around them is drawn in the form of a dog:

Nima desa desin odamlar!
It huradi – o'tadi karvon.
 Vijdon bilan qimmatdir damlar!
 Har vaqt eshdir qalbimga vijdon!¹²
 (No matter what people say!
 The dog barks - the caravan passes.
 With conscience, moments are precious!
 My conscience always hurts!)

The title of the poem itself attracts attention. The three dots after the affirmative word "Mayli" (Let it be) appeared as a result of the poet's experiences in life. It reveals life conclusions. Behind the silence of the lyrical hero, there is a sign of consent with fate, gratitude to fate. After all, the presence of conscience in the heart leads to such peace of mind. The vices of life, such as blindness, gossip, and oppression, have tormented the lyrical hero for years, and finally made him ignore them. He made acting only with a clear conscience the meaning of his life. Those who opposed him, those who tried to hurt his heart, and break his heart in various ways, are compared to a dog that barks and annoys.

The results of our above observations show that in modern Uzbek poetry, the artistic landscape of the world is expressed from various angles. The importance of images and the poetic

¹¹Куръони Карим (маъноларининг таржима ва тафсири). Таржима ва тафсир муаллифи: Абдулазиз Мансур. – Т.: Тошкент Ислом университети нашриёт матбаа бирлашмаси, 2004. – Б. 626.

¹²Ойбек. Созим. Шерлар. – Т.: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1980. – Б. 49.

movement and artistic arts that serve as the basis for them is great. In particular, it is necessary to emphasize that the depiction of domestic animals and their various meanings serve as one of the main tools for the reader to discover the artistic landscapes of the world. At the same time, in new Uzbek poetry, images such as horses, dogs, cows, oxen, and roosters were actively used, continuing the traditions of folk lyrics and classical literature, and this served to express the image of the existing system and the feelings of the lyrical hero. The artistic expression of socio-philosophical content through symbolic and figurative images has become a leading trend in new Uzbek poetry.

The meanings of the image of PETS

Table 1

Nº	Nomi	The meaning in modern uzbek poetry	Author	Name of the poem
1.	Horse	1. Uzbek nation 2. Black scythe - dark fate 3. A person who has his own way 4. "Biqiq" environment 5. A person who is exhausted from the worries of the world 5. A nation without a will 6. Aim 7. True friend 8. Uzbek woman	1. Chulpon 2. U.Nosir 3. E.Vohidov 4. R.Parfi 5. R.Parfi 5. A.Suyun 6. Sh.Rahmon 7. a)U.Azim b)M.Yusuf 8.H.Khudoyberdiyeva	1. "O'zbeginim" (My Uzbek nation) 2. "Yo'lchi" (Walker) 3. "Bo'ri chaqirgan majlis va beodob ot haqida latifa" (A joke about a meeting called by a wolf and a rude horse) 4. "Arava tortayotgan otga" (To the horse pulling the cart) 5. "Chingiz Aytmatov" 5. "Sirk otlari" (Circus horses) 6. "Tungi manzara" (Night view) 7. a) "Chavandoz uloqdan qaytdi piyoda" (The rider returned from the carriage on foot.) b) "Zebijon" 8. "Enamning aytganlari" (Mother's sayings)
2.	Dog	1. Jealous 2. Someone who has lost their identity 3. Loyalty 4. Someone who has not been appreciated 5. Enemy of the nation 6. Friend	1. Oybek 2. A.Oripov 3. R.Parfi 4. R.Parfi 5. H.Xudoyberdiyeva 6. S.Sayyid	1. "Mayli" (Let it be) 2. "Daydi it" (Wanderer dog) 3. "Ostonamda yotar do'stimning iti" (My friend's dog is lying on my doorstep) 4. "Mana shunday kechar kunlarim" (These are my last days.) 5. "Kuning kulsin" (May your day smile) 6. "Bolaligimda itotarlar otib ketgan to'rt oyoqli do'stlarim xotirasiga" (In memory of my four-legged friends who were shot by stray dogs when I was a child)
4.	Ox	1. Laganbardorlik 2. Thinker, scholar	1. A.Oripov 2. A.Oripov	1. "Ho'kizning bo'yniga..." (On the neck of the ox) 2. "Ox horn"
5.	Sheep	Bo'ysunuvchi xalq	Sh.Rahmon	"Wolves"
6.	Rooster	1. Uyg'oqlikka da'vat	1. Oybek	1. "Navoi"

	2.O'ta talabchan rahbar	2.O.Matjon	2. "Sad rooster"
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