

The Depiction of The Motherland and Nature in Azim Suyun's Poetry

Safarova Madina

Independent Researcher, Uzbekistan

Received: 13 February 2026; **Accepted:** 10 March 2026; **Published:** 31 March 2026

Abstract: This article analyses the artistic representation of the images of the Motherland, native land, and nature in the works of Azim Suyun, a distinctive representative of modern Uzbek poetry. The poet's poetic world reveals the interrelationship between his native land, the Nurata Mountains, village life, mother, ancestral memory, and the concept of national identity. It is shown that images of nature in the poet's poetry do not merely perform the function of landscape description, but become a poetic means of expressing such concepts as the human psyche, love for the Motherland, freedom, resilience, and spiritual purity. The study also analyses Azim Suyun's mastery in the use of syllabic, aruz, and free verse metres, as well as the peculiarities of employing the art of tajnis in the tuyuq genre. Through the examples of the poems "Nakurt Village," "I Am Uzbek," "Chingiz Akhramov," and his tuyuqs, the poet's poetic thinking, folk spirit, and artistic mastery in expressing national identity are examined.

Keywords: Azim Suyun, Uzbek poetry, Motherland, native land, nature, Nurata Mountains, village, national spirit, national identity, landscape, poetic image, syllabic metre, aruz, free verse, tuyuq, tajnis.

Introduction: The themes of the Motherland and nature have ancient and continuous traditions in Uzbek poetry. The depiction of nature often serves to express a person's inner experiences, national spirit, and philosophical views on life. In modern Uzbek poetry, this tradition has also been continued through new poetic explorations. One of such poets is Azim Suyun.

One of the important features of Azim Suyun's poetry is that the concept of the Motherland is depicted not in an abstract and general sense, but in close connection with the poet's personal life experience, his native village, the Nurata Mountains, his family, and childhood memories. For the poet, the Motherland is a concept broader than a geographical territory; it is a sacred space that determines a person's spiritual roots, memory, national identity, and inner world.

The childhood environment plays an important role in the formation of a creative personality. J. Jumaboyeva particularly emphasizes the importance of the environment in which childhood and youth are spent in

shaping a creator's love for poetry and aesthetic views [1, 19]. This view fully applies to Azim Suyun's work as well. The poet himself notes that he spent a considerable part of his childhood and youth wandering through the Nurata mountain range and closely observing its nature, fauna, and flora [2, 7].

In this respect, the poet's attitude toward nature goes far beyond simple observation. He feels nature, transforms each of its details into an artistic image, and expresses the emotions of the human heart through natural landscapes.

The Native Land and Childhood Environment in Azim Suyun's Poetry

The image of the native place occupies one of the central positions in Azim Suyun's work. For the poet, the village where he spent his childhood, the home where his ancestors lived, the mountains, and natural landscapes constitute the spiritual roots of his creative world.

In the poem "Nakurt Village," the poet writes:

On the azure horizon lies my thought,
A thought—the clearest and finest of my thoughts.
Beneath that horizon stands my home,
There, among the Nurata Mountains [2, 58].

In these lines, the images of the “horizon,” “home,” and “Nurata Mountains” are closely interconnected. The “home” is not merely a place of residence, but a sacred space that constitutes the spiritual world of the lyrical hero. The horizon signifies the vastness and boundlessness of space. At the same time, the poet’s thought is connected precisely with the home beneath that horizon. Thus, the vast world and the individual’s personal world are united through the image of the “home.”

Sincerity and national spirit are also strongly expressed in the poet’s depictions of the village. In the lines:

Greetings, my village—life-giving abode,
Greetings, secluded refuge among the mountains.
Greetings, my stone-walled, clay-plastered home,
Greetings, the cherished dwelling of my grandfather.

(How beautiful you are, O radiant world),

Greetings, my blessed Motherland [2, 59],
the concepts of the village, home, ancestral dwelling,
and Motherland form an integral unity.

In particular, concrete details such as the “stone wall” and “clay-plastered home” make the image of the Motherland vivid and lifelike. Rather than reflecting on the Motherland through lofty and abstract notions, the poet expresses it through spaces close to human life. For him, the village is not only the place of birth, but also a symbol of family memory, ancestral heritage, and national life.

The Nurata Mountains occupy a special place in Azim Suyun’s poetics. Along with being part of the poet’s life, these mountains became an important poetic image in his creative thinking.

In his biography, the poet emphasizes that much of his childhood, adolescence, and youth was spent wandering through the Nurata mountain range. He notes that he experienced various events in the mountains and closely observed nature and the animal world [2, 7].

This life experience had a considerable influence on the

poet’s mastery of depicting nature. In his poems, the mountain is not merely a geographical object. The mountain is a symbol of the Motherland, childhood, memory, resilience, and elevation.

For example:

Diamond light plays upon diamond cliffs,
Above the peaks, there—a young gazelle.
Partridges sing beside the springs,

The mountain waterfall composes their melodies.

These lines depict the diversity and vitality of nature.

Here, such images as the “diamond cliff,” “light,” “young gazelle,” “spring,” “partridge,” and “waterfall” create a unified poetic landscape. In particular, expressions such as “sing” and “composes their melodies” animate nature and transform it into a collection of living beings performing music.

Thus, the poet does not merely see nature, but also hears and feels it. Elements such as the spring, bird, and waterfall together create a distinctive “music” of nature.

In Azim Suyun’s poetry, images of nature are closely connected with the human psyche. Images such as the mountain, river, spring, steppe, wind, sky, and horizon are capable of expressing specific symbolic meanings.

The mountain is a symbol of resilience and grandeur. Its strength is harmonized with steadfastness in human character. The river represents the continuous flow of life, movement, and continuity. The spring is a symbol of purity and the source of life. The steppe symbolizes vastness, freedom, and boundlessness. The horizon expresses the breadth of the future and possibilities.

These images demonstrate the poet’s philosophical attitude toward nature.

For example, in the poem “I Am Uzbek”:

My crops are rye, oats, and millet,

I wandered through mountains and steppes — hunting
was my calling,

My great rivers abounded in fish,

I ran a canal past my dwelling,

I am an Uzbek who has mastered the secrets of crafts.

Thus, national identity is associated with nature and the life of the people [2, 59].

In these lines, Uzbek identity is expressed not as an abstract concept, but through real-life experiences associated with agriculture, hunting, rivers, canals, and crafts. Thus, national identity is manifested in the relationship between human beings, nature, and labour.

In Azim Suyun's work, the image of the mother is also closely connected with the concept of the Motherland. Through his address to the mother, the poet expresses a person's loyalty to the place of birth, the people, and the native land:

O mother, you call me endlessly,
Wherever this troubled age may lead me.
Whoever remains faithful to the place of birth,
Is always faithful to the native land and the people [2, 59].

In these lines, the concepts of mother and native land complement each other. While the mother is the first source of affection in a person's life, the native land is the source of their national and spiritual roots.

For the poet, loyalty to one's birthplace is connected with a person's spiritual value. Therefore, love for the Motherland is interpreted not as a lofty slogan, but as loyalty manifested in a person's everyday life.

Another important feature of Azim Suyun's work is that he created poetry in different metres and forms. Along with using the folk-like and fluent possibilities of syllabic metre, the poet also successfully wrote in aruz and free verse.

The syllabic metre gives fluency and musicality to his poems imbued with a folk spirit. In such poems, lifelike images, folk expressions, and sincere emotions predominate.

Free verse, in turn, allows the poet to express thoughts and emotions freely. In the poem "Chingiz Akhramov":

It was evening in Tashkent. The sky was clear.

We
from the ninth floor
far, far away —
at the Chimgan Mountains
slowly being covered by darkness
were looking [2, 66].

Such lines demonstrate the poetic possibilities of free

verse.

The varying lengths of the lines, pauses, and syntactic divisions serve to express the lyrical hero's thought process naturally. Here, form complements content: the free flow of inner emotion is conveyed through free verse.

In Azim Suyun's work, his appeal to classical genres, particularly the tuyuq, also occupies an important place. Although the tuyuq is concise in form, it provides an opportunity to embody profound meaning, use the polysemy of words, and employ the art of tajnis.

In the poet's tuyuq:

If only you looked into my eyes for once,
You would see how yellow, how yellow they are.
What suffering you caused, what did you not do,
And yet I found no way toward you [2, 20],

an artistic play is created through the homonymous meanings of the word "sari."

Here, the use of the same word form in different meanings makes it possible to express the lover's longing, suffering, and despair concisely.

In another tuyuq, different meanings of the word "kunda" are used:

You sat basking there every day,
I secretly gazed at you every day.
One day, seeing me, you smiled and said:
"The log has rested until the axe falls" [2, 20].

In this tuyuq, the word "kunda" reveals different semantic meanings. As a result, humour and subtle irony emerge in the lyrical situation.

In the tuyuq containing the word "surma," the poet also makes use of the formal and semantic possibilities of the word:

She held out her hand, do not turn it back — do not push it away.

Take a look, after all, there is surma in it.

I brought it especially for you from afar,

The soot of my heart — apply it to your eyes, here! [2, 20].

In these lines, "surma" is used both as a cosmetic applied to the eyes and in a form close to a verb. The division "sur, ma" in the final line further strengthens

the artistic potential of the wordplay.

Thus, in Azim Suyun's tuyuqs, the classical tradition of tajnis is combined with modern lyrical experiences.

Another important feature of Azim Suyun's poetry is the natural and sincere expression of the national spirit. The poet conveys national identity not only through historical themes or national symbols, but also through the everyday life, labour, nature, crafts, and family values of the people.

In the poem "I Am Uzbek," the concepts of agriculture, hunting, river, canal, and craft appear as elements defining national identity [2, 59].

In this respect, the poet's views on national identity have a lifelike and realistic character. The national spirit is the people's way of life, their relationship with nature, their attitude toward labour, ancestral memory, and loyalty to the Motherland.

At the same time, the poet's representation of the national spirit does not confine it within narrow boundaries. Concepts such as mother, Motherland, nature, humanity, and loyalty are elevated through national meaning to the level of universal human values.

CONCLUSION

In conclusion, Azim Suyun's poetry appears as a distinctive poetic phenomenon in Uzbek literature. In his work, the concepts of the Motherland, native land, nature, childhood, family, ancestral memory, and national identity constitute a unified artistic system.

For the poet, the Motherland is not merely a geographical territory, but a person's spiritual root and inner support. Therefore, the native village, ancestral home, the Nurata Mountains, springs, rivers, and vast steppes become artistic components of the concept of the Motherland.

The fact that Azim Suyun spent his childhood and youth in the Nurata Mountains had a strong influence on his artistic perception of nature. In his poems, nature is not merely a landscape, but serves as a poetic means of expressing the human psyche. The mountain represents resilience and grandeur, the river continuity, the spring purity, and the steppe freedom and vastness.

In the poet's poems such as "Nakurt Village" and "I Am Uzbek," the ideas of native place, national life, and loyalty to the Motherland are expressed sincerely. In

"Chingiz Akhramov," modern poetic thought and the free flow of inner experiences are reflected through the form of free verse.

In the tuyuq genre, Azim Suyun continues the traditions of classical literature and skilfully employs the art of tajnis. The use of homonymous words such as "sari," "kunda," and "surma" in different meanings demonstrates the poet's profound understanding of the expressive possibilities of words.

In general, the artistic and aesthetic value of Azim Suyun's poetry is manifested in the harmony of national spirit, folk thinking, love of nature, humanity, and philosophical reflection. His poems encourage the reader to love the Motherland, appreciate nature, understand their national roots, and reflect more deeply on human values.

REFERENCES

1. Жумабоева Ж. Омон Матжон. – Тошкент: Фан, 1993. – 19 б.
2. Суюн Азим. Сайланма. – Тошкент: Шарқ, 1996. – 7, 20, 58–59, 66 б.
3. Nasrullayev E. The Enlightenment Of Navoi: A New Era And A New Interpretation //International Journal Of Literature And Languages. – 2023. – Т. 3. – №. 01. – С. 10-17.
4. Mardanov R. G. Shoir lirik she'riyatida xabar mavzusidagi g 'azal va baytlar mazmuni haqida //Экономика и социум. – 2024. – №. 12-1 (127). – С. 225-229.