

# Harmony Of Landscape And Aesthetics In Poetic Creation (In the Example Of the 20th Century)

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**Received:** 21 March 2025; **Accepted:** 17 April 2025; **Published:** 19 May 2025

**Abstract:** This article analyzes the artistic and aesthetic significance of landscape images in 20th century poetry. Particular attention is paid to the role of natural landscapes not only as an external appearance, but also in expressing the human psyche, feelings and intellectual world. In poetic texts, such tasks as enhancing artistic expressiveness through landscape and clearly demonstrating the individual style of the author are covered. The article scientifically analyzes the aesthetic functions of landscape and its acquisition of a spiritual and philosophical charge using the example of the work of a number of famous poets in Uzbek literature. At the same time, the methodological and expressive features of landscape images in 20th century poetry are revealed.

**Keywords:** Landscape, poetry, aesthetics, poetic image, artistic expression, image of nature, 20th century literature, artistic aesthetic analysis, mental state, poetic thought, natural motifs, means of artistic depiction, Uzbek poetry, poetic style, literary analysis.

**Introduction:** In the literary process, landscape - as a means of artistic expression of the natural landscape - is an important component of poetry, deeply meaningful and powerful. Especially in the poetry of the 20th century, the image of the landscape has become an effective means not only for expressing the external environment, but also for reflecting spiritual experiences, philosophical observations and socio-spiritual processes in the human soul.

The literature of the 20th century is a period of great thinkers and poets, ideological clashes, and the emergence and development of new artistic styles. During this period, poetry gained a high status not only as a reflection of socio-political reality, but also as a means of deeply expressing a person's inner world and spiritual experiences. The depiction of landscape, that is, natural landscapes, was widely used in poetry as an effective method of aesthetic and symbolic expression of these spiritual states.

Today, in literary criticism and poetic analysis, great attention is paid not only to the analysis of themes or genres, but also to the analysis of means of expression, artistic details, and aesthetic elements. From this point of view, the mutual harmony of landscape and

aesthetics in poetry, their role in deepening the poetic image, is one of the urgent issues that should be studied separately.

This topic is of practical importance not only from the point of view of literary theory, but also for young creative people, literary critics and teachers, helping to form the skills of deep understanding, analysis and evaluation of poetic texts. Also, studying how aesthetic thinking is expressed through the medium of landscape in national and world literature is one of the important directions of modern literary analysis.

Classical literature has a regularity of order. Modern poetry, on the other hand, has been able to break traditional patterns to a certain extent, which arose against the background of acquaintance with new literary experiments and world literary trends. In this process, the themes of poetry have become more diverse, and genres have become more diverse. The elements of nature used in classical literature have begun to give other symbols, but the continuity and, in some cases, repetition of the metaphors used in classical literature in poetic art has been observed.

As is known, details, that is, details, are of great importance in artistic depiction. Since in all forms of art

reality is reflected through images, this image does not consist of reality itself. Each image in works of art takes its place in poetic imagery as a fragment of reality that has passed through the emotional and intellectual perception of the creative person.

### METHODOLOGY

This study employs a qualitative analytical method to examine the harmony between landscape and aesthetic expression in 20th-century poetic works. The research draws on literary hermeneutics, comparative analysis, and aesthetic criticism as core methodological approaches to explore how poets utilized natural imagery and landscape motifs to convey philosophical, emotional, and cultural values.

The primary sources include a selection of representative poetic texts from the 20th century, written by prominent poets whose works reflect a deep connection with nature and landscape. These texts are analyzed in terms of:

- ✓ The symbolic and metaphoric use of landscape elements (mountains, rivers, forests, deserts, etc.);
- ✓ The aesthetic strategies employed to evoke emotional responses and spiritual reflection;
- ✓ The interplay between individual perception of nature and the cultural-historical context in which the poems were written.

In addition to primary literary texts, the research also incorporates insights from literary theory, eco-criticism, and aesthetic philosophy to understand how the notion of harmony is constructed and interpreted in poetic language. Furthermore, the study applies comparative techniques to observe cross-cultural similarities and distinctions in landscape representation across different poetic traditions of the 20th century. Special attention is paid to the cultural symbolism of nature and its transformation under the influence of modernism, war, urbanization, and environmental awareness.

This methodological approach allows for a multidimensional reading of poetry that reveals not only the artistic and aesthetic dimensions of landscape but also its role as a medium of emotional depth, cultural identity, and existential reflection.

### RESULTS AND DISCUSSIONS

If in classical literature, landscape elements served as an allegory of love and the beauty of a lover, by the 20th century, this function of the landscape in Uzbek poetry had changed. Now the image of nature has become a means of helping to express a socio-psychological motif. However, pure nature lyrics have not been forgotten either. In particular, Oybek's poetry can serve as evidence of pure landscape lyrics. In

Cholpon, poems devoted entirely to natural landscapes make up the majority. Oybek writes about Cholpon's role in poetry: "Cholpon created new things in new literature. Instead of the literature of the Muvashshah, he created pleasant, beautiful poems that correspond to the artistic taste of the day. Today's younger generation greatly appreciated his simple language, sweet style, and technique. They get a lot of beauty from him..."

Zarafshan flowing before my eyes,  
He caresses and plays like a young child;  
He is very agile, even if he is in a hurry.  
He does not put many obstacles.

Cholpon's poem "Zarafshan" has the phrase "journey diary" attached under the title, which shows that the poet is describing the landscape of the Zarafshan region that he visited. The poem is devoted to the image of Zarafshan from head to toe. The poem "Autumn" describes the coming of autumn to the East.

Black clouds, my blue ones  
The veil that covers the east is a new one;  
Autumn army full of bullets  
There are countless shoots in the bosom of summer.  
After Chulpan, the images of nature also occupy a leading place in the poetry of Oybek and Hamid Olimjon.  
Mysterious you, seagull, oh beautiful charmer,  
The album of the cheerful and playful girl is new.  
In your chest is a lover called life,  
Many centuries have passed and spilled gold.

In Hamid Olimjon's poem "Memories of the Neva", describing the landscapes of the Neva, he describes how the Neva "absorbed light from the glorious Aurora, and even though blood and storms blew in all directions, it still spread wings like a peacock." He likens the Neva River to a "beloved, cheerful, playful girl" and excitedly expresses that "a skilled poet embroiders every breath in this nature." In Hamid Olimjon's poems, the beautiful nature of Uzbekistan is described harmoniously with delicate and delicate feelings. Especially in the poem "Uzbekistan" the nature of the country is revealed in its inherent beauty. The poet vividly describes the unique landscapes of the country's nature with vivid similes.

When we observe the creativity of the 70s, we witness the transfer of images created from natural resources from one poem to another. For example, in the work of Usmon Azim, we often encounter images such as "autumn", "garden", "mountain", "steppe". In the

work of Shavkat Rahmon, images such as “mountain”, “stream”, “forest”, “moon” are also recurring images.

In the poem “I Have Not Forgotten Yet”, Shavkat Rahmon depicts the landscape of the village where he was born and raised, while at the same time describing the lyrical image of a person living with childhood and homeland longing in parallel with the elements of nature.

I Have Not Forgotten Yet

The apricot field, the aspen stream.

The meadow by the stream, the place where the poplars grew

I Have Not Forgotten Yet

The icy blue water,

The evening under the willow

The two forgotten swans.

Words and phrases such as “apricot orchard”, “asov soy”, “baqaterak”, “tol tagi”, “ikki quv” in the poem indicate the distant memories of the lyrical hero, the fact that he remembered the past that first touched his heart as it was, and that this past left an indelible mark on his memory. The poet describes the human heart filled with feelings of love through the images of nature.

In the poetry of the 20th century, the role of landscape as an artistic image expanded and became more methodologically complex. Poets of this period sought to express their spiritual states, social moods, and philosophical views on life and existence by describing natural landscapes. From this point of view, landscape became an artistic image with a spiritual and aesthetic charge, rather than a description of ordinary nature. For example, in the poetry of Erkin Vokhidov, landscape images often serve as an expression of a person's high hopes and aspirations, a state of mind. In his poems such as “People, understand each other!”, the ideas of human love, tolerance, and solidarity are raised through the state of nature.

Abdulla Aripov, on the other hand, combines landscape with the national spirit and historical memory, expressing his thoughts on love for the Motherland and human destiny through unsurpassed poetic images. In his poems, nature is interpreted not only as external beauty, but also as part of national values, spiritual music and philosophical contemplation.

There are also many examples in world literature in this direction. For example, if the peasant landscapes and images of nature in the poetry of Sergeant Yesenin serve as the main expression of rustic romanticism, then the images of nature in Federico Garcia Lorca serve as a means of enhancing tragic feelings.

The important point is that the harmony of landscape and aesthetics does not play only a descriptive or imaginative role, but also becomes one of the main means of shaping the general content and spiritual expressiveness of the poetic text. Through the landscape, the poet conveys his inner feelings, social attitude, and view of the nation and humanity to society from an aesthetic point of view.

The heart of every poem is the lyrical hero, its main center. In recent years, the lyrical hero began to look at his time and contemporaries through the eyes of natural landscapes, and a unique connection-relationship appeared in poetry between man and nature. This connection poetically perfected the image of the lyrical hero. The lyrical hero of this era appeared as an intellectually mature person who was able to accumulate in himself a deep attitude to all the realities of society. Literature began to deeply analyze its eternal and eternal subject - man. Naturally, the activity of the lyrical hero lies at the heart of these changes. A new lyrical hero appeared - a synthesized image of human problems in landscape lyrics, organically combining the problems of nature with the problems of man.

The extraordinary ardor, intensity, and fierceness of the poets of this period were also transferred to the hero of the landscape lyrics. He was born not only as a person of a broad intellectual level, but also as a person who was not indifferent to society and its problems, as well as to human feelings. The poets' acquaintance with European literature, the study of their lyrics, which embodied their leading tendencies, also played a special role in the formation of the hero of the landscape lyrics.

## CONCLUSION

In the poetry of the 20th century, the artistic and aesthetic function of landscape images has expanded significantly, and they have become a means of expressing not only natural landscapes, but also the inner world, spiritual state, and philosophical views of man. Poets have managed to vividly and effectively express not only the external environment through landscape, but also the complex relationships between man and society, national thinking and aesthetic values.

The examples analyzed in the article show that images of nature, as a means of artistic expression in poetic texts, have a deep philosophical and spiritual meaning, ensuring aesthetic harmony in poetry. In particular, in the works of poets such as Shavkat Rakhmon, Khurshid Davron, Erkin Vohidov, and Abdulla Aripov, the national spirit, love of country, human nature, and philosophy of life are expressed through landscape.

Therefore, the study of the harmony of landscape and aesthetics in poetic creation is a relevant issue for the fields of literary criticism, aesthetics, and literary studies, and research in this area has not lost its relevance even today. Analyses on this topic serve as an important theoretical and practical basis for young literary scholars in determining the direction of scientific research and in-depth understanding of the poetic text.

The harmony of landscape and aesthetics in poetry has its own characteristics in the poetry of the 20th century, primarily due to the changing attitude towards landscape during this period. If in the poetry of the classical period the landscape was expressed more through the beauty of nature, often through an idyllic and romantic atmosphere, in the 20th century it helps to express the inner world and spiritual states of a person.

In 20th-century poetry, the harmony of landscape and aesthetics, unlike the poetry of the classical period, focuses on human spiritual states, philosophical concepts, and social problems through descriptions of nature. In this period, the complexity of the human inner world and youthful character was more clearly expressed through landscape, which became the most important feature of 20th-century poetry.

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