

# Landscape – A Representation of The Spiritual World

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**Abstract:** The role of psychological and spiritual imagery in poetry is very large. The concept of psychological and spiritual imagery includes the art of depicting the spiritual world, inner world, dreams and thoughts, lyrical experiences, moods and aspirations of a lyrical hero on the basis of high artistry. This article analyzes the combination of psychological and spiritual imagery with landscape imagery in the poetry of Bakhtiyor Genjamurod through his poems on the theme of the Motherland.

**Keywords:** Spirit, creativity, artistry, landscape, homeland, lyrical hero, inner experience, thought.

**Introduction:** Landscape is one of the important artistic means expressing the aesthetic views, spiritual experiences and philosophical outlook of the poet. There are several opinions about landscape, such as: "The image of nature in a work of art is called landscape (landscape). The image of nature is one of the components of the plot and increases the ideological and aesthetic power of the work" [3:116:]. Another researcher writes: "The image of nature in a work of art is as important as it is in expressing the ideological and aesthetic purpose of the creator and poetic content, as it is in revealing the facets of the spiritual world" [4:55]. Since man is a part of nature, he describes the changes and fluctuations in nature in his inner feelings and psyche. The poet often expresses the suffering, longing, hope and faith in the human soul through natural phenomena. For example, autumn landscapes are interpreted as a symbol of the transience of life and the transience of time, and spring as a symbol of renewal, hope, and purification. Mountains symbolize constancy and endurance, roads are life's trials, and wind and rain are internal struggles in the human soul. In this regard, the poetry of Bakhtiyor Genjamurod deserves special attention. The poet does not limit himself to simply describing natural landscapes, but interprets them inextricably linked with the human soul, the spirit of the times, and the philosophy of life. In his poems, the landscape becomes a living, feeling, and artistic space

that communicates with man. "Every state of nature is transient. But only a truly creative person has the opportunity to seal a momentary transient state into eternity. Sometimes such transient states leave indelible traces in moving images" [5:29]. The poet expressed this very beautifully.

Qanqızıl jigildikke qırawlar tústi,  
páshek gúller aq tallarğa shırmalar.  
Jiydeli Baysında jiydeler pisti;  
uzatılğan qızday sırsır tırnalar.

The poem depicts the beauty, unique appearance and national spirit of the Motherland through the landscape of nature. Lyrical images create a lively, aesthetically and spiritually rich landscape of the nature of the Motherland. Landscape elements are not just decorative tools, but are manifested as a central element that reveals the ideological content. For example, small details such as a thorn, a thorn, a flower, a willow, a crane express love and longing for the Motherland. The image becomes more concrete through the name of a specific geographical place - Jiydeli Baysun. The use of a toponym gives the poem a national color and historicity. This image takes the concept of the Motherland from generality to the level of a specific place. Cranes are a symbol of longing, loyalty and hope. Their depiction in the style of a "girlish scythe" enhances aesthetic subtlety through

metaphor. Here, nature is combined with human feelings. The elements of nature, combined with the inner feelings of the lyrical hero, reveal the image of the Motherland on a spiritual and aesthetic level.

Uyqıdan uyalıp oyandı quyash –  
bunsha qızarmaqtır sebebi neden?..  
Júzińdi jasırdı moyıl – qara shash;  
bultlar seni mennen qızgánbedi...

Qattıaǵar sıymas kenarlarına,  
men ózime sıymay ózimnen kettim.  
Bul dunyada, janım, seniń barińa  
hám ózim barıma men shúkir ettim

Extremely simple, natural and free expression. The words in the verses flow into our language like a musical melody. In this passage, the spiritual and moral connection between the lyrical hero and the Motherland is deeply expressed. The poem is built on internal experience rather than external images. The poem expresses a broader concept in symbolic terms. Elements of nature such as the sun, clouds, shore, and expanse are beautifully used in the poem. At first glance, they seem to be used to enhance the beauty of the homeland and the inner experience of the lover. However, if you pay close attention, you will be convinced that the landscape of the Motherland is clearly expressed. In this poem, the image of the Motherland is depicted through the symbol of the homeland. The elements of the landscape further enrich this attractiveness.

Ógiz dáryanıń shaqında,  
Jeti qaraqshıday jańǵan jurıt,  
awzı bir – altaw, tórtew – túwel  
altı aǵa, tort ini,  
“Qutadǵu bilig” qonǵan jurıt.

In this passage, we see that the image of the homeland is drawn through landscape and historical symbols. A specific geographical space is mentioned, and the Ogiz (Oguz) River represents a historical region associated with the ancient Turkic space. The image of the river: a source of life, a cradle of civilization, a symbol of the continuity of history. So, the landscape here shows the roots of the history of the homeland. By comparing it

to the “seven pirates” (constellation of stars), the homeland is described as: as vast as the sky, luminous and guiding, possessing eternal value. This, of course, expresses the greatness and survival of the homeland. In the next line, “Six brothers, four brothers” symbolically means brotherhood, clan-tribe unity, the cohesion and unity of the people. “Kutadgu bilig” is a blood-blooded jurıt. The mention of this work in the poem means: The Motherland has ancient culture, spiritual wealth, science and state traditions. In this poem, the landscape is not a simple image of nature, but creates an image of the Motherland through historical space, national unity, and spiritual heritage. The Motherland is interpreted as a place with ancient roots, as great as the sky, a united people, a cradle of science and wisdom.

Sahranıń ómiri –  
jantaq tamırnıń ushınan baslanar,  
qırıq qulash tereńlikti  
qasarısıp boylaǵan.  
Qushaǵı keń dalada – tentek sahrada  
xalıqlar jaylaǵan  
bir waqlar el boldı kóp,  
sháhár boldı kóp.  
Qırıq ásir kómip ketken  
Qırıq ásir tereńlikke...

The following free verse has a very deep philosophical and historical spirit. It depicts the fate of the Motherland, the historical layer and national memory through the landscape. The image of the desert and the thornbush. The desert is not an ordinary desert here, but a place of history. The thornbush is a plant that can survive even in drought. So, it is a symbol of the people's endurance, viability, and adaptation to difficult conditions. A very strong metaphor is used in the third stanza. “the depth of forty falls” is the depth of history. The poet measures time by spatial depth. Here the landscape merges with history. The expanse is a symbol of freedom. “The foolish desert” is a characteristic, unique, unbridled space. Peoples lived in this desert, there were peoples, cities rose. So, the desert is not empty, it is the cradle of civilization. The desert is a place of transition from nomadism to statehood. Here the landscape creates the background of national development. The next line, “Forty

Captives,” is a symbol of eternity and antiquity. History is “buried” in the depths of the earth, but not lost, is the idea of national memory, roots and continuity. In this passage, the lyrical hero expresses the depth of the history of the Motherland, the endurance of the people, the traces of civilization, the continuity of centuries through the landscape. In conclusion, it is worth saying that Bakhtiyor Genjamurad’s work, the poetic image in it, in particular, the image of the Motherland: a specific landscape, a picture of the natural landscape, is drawn and, accordingly, depicted through the facets of the spiritual world. Through the image of the natural landscapes, the poet manages to vividly express the unique spiritual world, the sensitive soul of the lyrical hero. The poet manages to simultaneously describe both the general and specific points of the natural landscape. At the same time, he creates his love for the Motherland along with the holistic, general view of nature. Most importantly, it expresses the unique emotions of the lyrical hero in a way that is consistent with his or her spiritual experience at that moment.

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