

Symbolic (Emblematic) Images Characteristic Of Makhtymkuly's Lyrics In I. Yusupov's Poetry

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Received: 31 July 2025; **Accepted:** 28 August 2025; **Published:** 30 September 2025

Abstract: In I. Yusupov's lyrical poems, symbolic images and symbolic (emblematic) descriptive techniques are found. Symbolic depiction has become a tradition in Eastern poetry. The article analyzes the harmony of these symbolic images in the poet's lyrical works with Makhtymkuly's poetic traditions.

Keywords: Makhtymkuly's traditions, poetic tradition, symbolism, symbolic imagery, symbolic depiction methods, symbolic imagery characteristic of Eastern poetry, and the lyrics of I. Yusupov.

Introduction: If we consider a literary work, especially lyrical works, as a unified aesthetic world, studying poetic language - the primary tool for enhancing the artistic and aesthetic impact of its content - is of great importance. The context conveyed through the poem's language, therefore, necessitates the study of artistic depiction methods, symbolic and allegorical depiction methods, and tools within that context.

One of the phenomena characteristic of Eastern poetry is the use of symbolic and allegorical imagery techniques. These methods of depiction have been known since ancient times, originating in folklore works and developing in Eastern classical literature. Symbolic and allegorical images and depiction techniques were effectively used in the works of great poets such as Navoi, Abdurahman Jami, Ferdowsi, Omar Khayyam, Fuzuli, Fariduddin Attar, Makhtumkuli, and others.

LITERATURE ANALYSIS AND METHODS (MATERIALS AND METHODS).

The concept of symbol and its symbolic meaning have been studied in depth in all humanities, especially in literary studies. Looking back at historical origins, the study of the term "symbol" dates back to ancient times, with opinions about this term expressed in the works of thinkers such as Plato, Aristotle, Pythagoras, and Democritus.

Artistic symbols are frequently used in poetic texts. Particularly in Eastern poetry, including Karakalpak lyric poetry, we study the methods of using these symbolic images and details, and their artistic mastery. One of

the researchers of symbolism, A. F. Losev, referred to the surrounding world as the "kingdom of symbols." According to their application, symbols are divided into several types: scientific, philosophical, artistic, mythological, ideological, religious, natural, and external technical symbols. [3, p. 186]

The encyclopedia of literary studies states: "A symbol is a general aesthetic category in art, revealed through comparison, on the one hand, with related categories of artistic expression, and on the other hand, through signs and allegory. In a broad sense, a symbol can be described as a representation taken in its aspect of uncertainty, and it is a sign possessing all the organic and inexhaustible multiple meanings of that representation" [4, p. 976]. According to one of the researchers of symbols, the German scholar F. Schlegel, all poetic works are realized through symbols. As a result of various studies, different classifications have emerged based on the scope of use of the term "symbol" in literary texts. Many literary scholars categorize symbols into the following types:

1. Ethnic symbols. This type of symbol is used only among a specific ethnic group.
2. Cultural symbols - a type of symbol used in a particular cultural environment or during a specific historical period.
3. Special symbols - a term used for a specific purpose or in special events.

In general, scholars who have studied symbols classify them according to various concepts. Thus, the symbols

we divided into three categories above can be further subdivided. For example, ethnic symbols include ancient Scandinavian symbols, Egyptian symbols, and others, while cultural symbols encompass historical symbols and symbols in contemporary literary processes. It is appropriate to mention that special symbols include astrological symbols, numbers (7, 8, 9, 17, 40, 100), colors (color motifs), and geometric symbols. [5, p. 26]

"A symbol is a figurative device used in a literary work with implied meaning in a conditional form... Through such symbolic depiction, writers and poets convey the realities of life to their readers in an expressive and figurative manner." [1, p. 190] Symbolic descriptions in lyrics, while influencing the expansion of word meanings and the artistic emergence of imagery, also serve to a certain extent the poetry of each era.

In works related to literary studies, the word "symbol" is used in various meanings. According to V. M. Zhirmunsky, "a symbol is a special type of metaphor in poetry used based on the similarities of an object or action in the external world to denote phenomena in our spiritual or emotional world" [6, p. 217]. L.I. Timofeev considers allegory as a particular manifestation of a symbol. "He notes that certain qualities are conventionally and permanently assigned to specific animals (for example: greed to a wolf, cunning to a fox, cowardice to a hare, naivety and foolishness to a donkey) and that this constitutes an allegory. If an allegory loses such permanence and becomes variable, he calls it a symbol, evaluating it as a slightly modified form." [7, pp. 220-221] M. Osmanov writes, "A symbol is a metaphor, an abbreviated metaphor, or a substantivized epithet" [8, p. 183]. "Symbol" is a Greek word meaning a sign or mark. It originated from the conventional signs adopted by ancient Greeks for certain social groups or secret organizations. [9.454] Thus, a symbol in literature is a concise concept, term, or method of depicting an object, event, phenomenon, or person.

DISCUSSION

In depicting the artistic manifestations of phenomena in I. Yusupov's spiritual world, symbolic images are used. These descriptive techniques were present in the works of the great wordsmiths of Eastern literature, and particularly in the work of Magtymguly. Magtymguly was a spiritual and poetic mentor to Karakalpak poets of the 19th and 20th centuries. Notably, in Eastern classical literature and in the works of Magtymguly, symbolic images such as the nightingale, wine, the fleeting world, the horse, the beauty, the virtuous woman, the Truth (Allah), the Sky (Heaven), and others are embodied through symbolic

depiction methods and imagery.

Many such symbolic depiction techniques and imagery can be found in the lyrics of I. Yusupov:

For example:

If everyone were alive on earth,

How would the state of the world fare?

Even in the five days of life we live,

We're turning the world upside down... [11,p.19]

Well-mannered, more modest than each other,

Oh, the beauties of Malaysia! [11, p.33]

Keeping my heart's nightingale always hungry,

Making it sing until it loses its mind.

Intoxicated by the wine of love,

Burned by the fires of separation. [11, p.489]

Through the market of mortal servitude,

I brought one of your servants. [11, p.45]

The cart is not moving right, the horse is not running,

The world is in turmoil, and water is not flowing. [11, p.51]

In these lines of I. Yusupov's poem, symbolic imagery is employed, such as "five days of life," "beauties," "nightingale," "wine," and "horse." Such descriptive techniques are also found in Maktumquli's poems. We understand that "Five Days of Life" and "The Five-Day World" are phrases that imbue the brevity of human life with artistic, symbolic, and figurative meaning. However, it must have stemmed from the realization that life is not exactly five days, but rather fleeting, and that life passes with the pleasures, worries, and struggles of the world. These phrases "five-day life" and "five-day world" have become established symbols. In Maktumquli's work, there is also a symbolic depiction of the five days of life. For example:

"A hundred years of preparation for a five-day life,

Think, what kind of affair is this, friends!" (Magtymguly. Selected Works. Two Volumes II. - Ashgabat: Turkmenistan, 1983. p.15.)

Thus, in I. Yusupov's poems, the term "Sanam" is used as a symbol of faithful beautiful girls. The image of Sanam is used in love epics, the works of Magtymguly, and the works of Karakalpak poets such as Ajiniyaz and others.

In I. Yusupov's works, the "Nightingale" is utilized as a symbolic image. The image of the nightingale has evolved from ancient times to the present day, establishing itself as a sophisticated method of artistic imagery. The nightingale image is frequently employed as a symbolic representation of "love," "charm,"

"happiness," and "melodiousness." In lyrical works, the nightingale image, often paired with the flower motif, is one of the most commonly referenced images used to portray lovers' separation, longing, and the impact of each other's beauty. This long-established method of creating imagery in literature continues to be used traditionally to this day. [1]

RESULTS

In Magtymguly's works, symbolic images such as "The airy gardens where nightingales dwell, The nightingale will leave you, time will not linger" [10 (Page numbers will be shown in subsequent examples)], "Precious goods have dispersed from my bazaar" [page 15], "He sent you for a five-day trial. Where are the beloved ones who passed before you?" [page 18], "Since Fate gave me the wine of sorrow, Since I learned to accept the will of Truth" [page 21], "I later realized it was false and narrow" [page 21], "The beauties have gone for a stroll" [page 23], "Deceitful world, don't rejoice!" [page 22], "If no taste falls from the sky, the earth will not bloom" [page 23], "The hungry stomach begging for something from Truth" [page 25], "It is precious to live for five days" [page 29] have become a poetic tradition in the works of 19th-century Karakalpak poets such as Kunkhoja, Ajiniyaz, Berdaq, Otesh, and other folk poets. We understand that this tradition was also present in the works of 20th-century poets, including the renowned poet I. Yusupov.

CONCLUSION

It was previously mentioned that symbolic-metaphorical and allegorical methods of conveying thoughts figuratively in lyric poetry were widely and productively used in early literary monuments, as well as in folklore and examples of Eastern literature. Indeed, this technique was employed in Magtymguly's poems.

I. Yusupov's poetry, reflecting the realities of the time and its ideological precision, mastered the sound imagery of the Karakalpak language, stylistic richness, and especially various forms of artistic expression. In the poet's works, the means and methods of depiction, which are conditions of artistry, play a special role in ensuring the imagery of thought and the emotional impact of the content.

In conclusion, we have observed in I. Yusupov's work one of Magtymguly's poetic traditions - the poetic harmony of phenomena and events occurring in the human world through symbolic images. The lyrical hero's spiritual experiences, reflections, and feelings, expressed through symbolic imagery and figurative thinking, along with the poetic innovation in the use of word combinations, not only exist but also vividly reflect their psychological experiences at that moment.

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