

ARTISTIC SPACE AS A STIMULUS AFFECTING THE POET'S SENSIBILITY

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In the poems of Sh. Seyitov, it is possible to observe the influence of external space (the Kegeyli area) on internal space (the lyrical hero's inner world). This artistic technique is also employed in his poems "Late Happiness or a Poem about the Word," "Friends," and "There Is No Return – the Arrow Has Been Shot." In these poems, external spatial locations such as Kókózek, Tarnawlı say, Kókjiyek boyı, and Samanbay toǵayı are used to influence the lyrical hero's internal space, with the purpose of evoking memories of childhood joys, youth, and the years of separation in love, as well as expressing feelings of longing:

Samanbay toǵayı, basıwda buwday,
Sıńsıǵan jubayın joǵaltqan quwday!.
Qáytıp, qaydan terip júrsiz nesiye,
Kókózekte oynap ósken joralar!. [2]

In the poet's lyrics, the presentation of external space through an epigraph occurs as an independent compositional device in the poems "The Old Drummer and His Stormy, Rainy Journey," "A Few Words about the Poet Berdakh and His Monument," and "The Second Marriage." For example, external space is presented in the epigraph to the poet's poem "Sariatawda sulap atır torańıl!" as follows:

"Ásirimizdiń basında «Saǵal toǵayınan», «Grachyovkanıń» ústi menen Nókis awılındaǵı Kókózek boylarına sawılıp kelip, «Sariataw» atañǵan dút toǵaydıń usı tustaǵı japadan jalǵız yadıǵarlıǵı ediń, Bayterek. ...Búgin endi, mine, sen sulap atırsań!... Lekin, sen, «Aqquwdıń qosıǵın» ayta almay kettiń, seniń ushın men aytıp beremen..."

In the poem, the space of Sariataw has an influence on the poet's emotions and inner spiritual world. The things that affect a poet's sensibility are considered one of the most interesting and noteworthy topics in literary studies. This issue has been discussed in Karakalpak literary scholarship in the works of prominent scholars K. Xudaybergenov, Dáwir hám parız (1987), and Q. Orazımbetov, Házirgi qaraqalpaq lirikasında kórkem izleniwshilik (80-jıllar) (1992). In Russian literary scholarship, the works of L. Ginzburg and Yu. N. Tynyanov state the following concerning this issue: "Thus, the thing that affects the poet's sensibility is something that provides a stimulus and serves as a cause of significance: not the impetus itself, but its objectification: a fact, an object, a thought, a thing, an entity, a word."

The torańıl tree growing in Sariataw has affected the poet's sensibility and has been elevated to the level of a symbolic image. It becomes a symbol of human life, while the inner space is deeply imbued with the poet's emotions through the symbolic image of the torańıl tree:

«Sariatawda» búr jarıptı torańıl, –
«Báhár qaytıp kelmeydi!» dep kim aytar?!
Kókózekte qozı baqqan joram,
Bul –
«Balalıǵın qaytpaydı!...» der, –

A.Dosimbetova, a scholar who has specifically studied the lyrics of Sh. Seyitov, expresses the following opinion on this matter: “The content of the poem is multilayered. Here, the lyrical hero’s feelings of compassion for the present state of nature and his philosophical reflections on human life are harmoniously combined in an imperceptible manner. The poet depicts the fate of the torańıl tree, which has remained alone from the once flourishing grove and is now withering, by relating it to human destiny. In this work, the phenomena of the torańıl tree—budding, leafing, turning yellow, and becoming covered with snow within a single year—are psychologically paralleled with the periods of human life: childhood, youth, adulthood, and old age. He encompasses an entire human life within the short period from the torańıl’s budding in spring to its withering in winter, thereby reflecting humanistic ideas such as glorifying and valuing human beings.” [1]

The poem of the same title included in Sh. U.Pirjanov’s collection *Gúzgi japıraqlar* (1983) is also spiritually consonant with the poem analyzed above. It likewise depicts spring buds, summer leaves with a pleasant scent “resembling the smell of a newborn,” autumn leaves that have withered, and bare winter trees; thus, typological similarities can be observed.

In the poems cited above, while the lyrical hero’s heart and soul function as internal space for expressing his experiences, spiritual reflections, and psychological state, external spaces (the Kegeyli area and Sariataw) influence this internal space and serve as a stimulus for the feelings contained within it to emerge.

However, the relationship between spaces in the lyrics of the poet B. Genjemuratov is somewhat more complex and therefore deserves our attention. For example:

Juwındırıp atır báhár jańbırı
mramor sawıtlı imaratlardı,
tört qatar gáp yańlı panel jaylardı,
aeroporttı –

reaktiv temir qanatlardı,*

muńlı Tallardı...[2]

In the poem “Nókis juwınıp atır...,” the external space of Nukus simultaneously contains smaller spaces within itself (buildings, residential areas, and the airport). At first glance, this arrangement may appear to the reader as merely a sequence of ordinary objects. However, if we visualize the spatial elements presented in the poem, it becomes possible to perceive that they have been skillfully “selected” by the poet in order to convey a specific artistic idea in accordance with his creative intention.

The prominent scholar D.S. Likhachev, in the section entitled “The Poetics of Artistic Space” in his work devoted to the poetics of Old Russian literature, points out that everything in space is interconnected; these elements are connected not only physically but also emotionally (through feelings).

In the stanza cited above, the first and final lines—the spring rain washing nature and the sorrowful willows—constitute emotional elements that affect the poet’s sensibility; that is, the intensity of emotion can be felt in them. Meanwhile, the spatial images of the building, residential area, and airport in lines 2, 3, and 4 are used to convey the poet’s artistic idea.

Through descriptions such as “marble-armored” and “like a four-line poem,” it is possible to see that the lyrical hero is restless, unable to fit within a closed and narrow space, while the feelings confined within his heart and the flow of thoughts that remain unspoken and buried are attempting to break through the enclosed space, which is compared to marble armor and a four-line poem.

Why, do you think, does the poet use the word “reactive” when depicting the metal-winged aircraft? The reason is that a jet-powered metal-winged aircraft is considered one of the fastest-

moving mechanisms in the world. However, in the lines of the poem, the poet depicts not the flight of such fast-moving metal-winged aircraft through the vast expanse of the sky, but rather their “confined” state within the airport. Having understood, at least to some extent, the artistic idea the poet seeks to convey, let us turn our attention to our everyday lives and our surroundings: are the inner experiences of people in society—who are unable to move beyond the space of their thoughts and feelings, who remain confined within four walls, who are afraid to express what they have understood and felt, and, interestingly, who regard this state as their own “comfort zone”—not consonant with the reflections of the lyrical hero described above?

These reflections are further developed through the following lines:

Ruwxım aspanı alağada bult:
nawriz shaqmağında gúñirenedi ol:
demikken keñlikti azada qılıp
muqaddes ot penen tebirenedi ol. [2]

Here, “nawriz shaqmağı” signifies spiritual renewal and purification. Thus, the anxiety in the poet’s heart is associated with renewal, and the lyrical hero wishes to cleanse and purify the suffocating, narrow space with fire.

As we can see, the poet has skillfully revealed the harmony between emotion and thought through spatial images. In the poem, the relationship between external and internal space is complex, and each image in the spatial structure carries significant poetic meaning. From this, we understand that the lyrical hero of the poet B. Genjemuratov, while reflecting the experiences of his heart (his inner space), simultaneously moves from a closed space toward an open space.

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