

## LINGUOPOETIC FEATURES OF THE DEPICTION OF NATURAL LANDSCAPES IN UZBEK AND ENGLISH ROMANTIC POETRY

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**Abstract:** This article highlights the fact that each nation's poetry and literature have their own unique characteristics and the reasons for these characteristics, as well as a scientific analysis of their linguistic and poetic similarities and differences.

**Keywords:** Romanticism, linguopoetic methods, Anthropomorphization, intuition, rhythm, Muslim Sublimeness.

### INTRODUCTION

Romanticism in both literatures considers nature not only as a background, but also as a means of expressing human emotions and even national identity, and gives it special importance. A bright example of romanticism in Uzbek literature, Cholpon, and the genius of English romanticism, George Gordon Byron, created rare works using the image of nature in their own unique way, using linguopoetic methods in a purposeful manner. This article is aimed at deeply studying the linguopoetic differences and similarities of the cultures and literary traditions of the two peoples on the example of Cholpon's poem "Spring" and Byron's work "A Thunderstorm in the Alps". Another main goal of the article is to show the image of nature as an artistic image, or rather as a unique combination of national-cultural and linguistic features.

### The role of nature in romantic literature and the importance of linguopoetic analysis

The Romantic movement's approach to nature is based on its connection to the human psyche. In this, nature serves as a symbol for the inner world of man, an expression of divine power, and a natural ideal set against the corruption of industrial society. At the same time, each national Romantic tradition interprets these general ideas in its own cultural, geographical, and linguistic context

### Linguopoetic features of nature in Chulpan's poem "Bahor"

Chulpon's poem "Spring" exemplifies the way Uzbek romantic poetry views nature as a unique, living, and delicate world. The poet's linguopoetic technique allows the spring landscape to come alive before the viewer's eyes, as well as to be heard, smelled, and evoked by an emotional response.

### Anthropomorphization and harmony with the lyrical hero

In his poems, Cholpon brings nature and the human spirit to life by adapting them to each verse. Such as:

"Ko'kalamlar, atirgullar, lolar ochildi, Har bir barg, har bir gul, bir dilkash ko'zga chashildi. Bulbul ham she'r aytadi shu gullar bag'rida, Yomg'ir yig'lar, shamol kuylar bu bog'ida."

"Bulbul ham she'r aytadi shu bog'lar bag'rida, / yomg'ir yig'lar, shamol kuylar bu bog'da" - through the verses, the nightingale becomes a poet who recites poetry, the rain becomes a cryer, and the wind becomes a musician who plays music. Anthropomorphization is a linguopoetic technique that emphasizes the profound harmony between nature and man by erasing the distinction between the two. The lyrical hero uses nature to convey his emotions and views himself as a part of it.

#### **A vocabulary rich in intuition and variety**

The depiction of nature in Cholpon's poetry demonstrates his remarkable linguistic skills. Through flowers such as "atirgul" and "IoIa", he conveys not only their appearance but also their fragrance, taking the image beyond the reach of the eye and engaging the sense of smell. Phrases such as "Yarn-yashil daraxtlar" express the vibrancy of colors. He also reflects the pleasant effect of nature on the human heart with the help of compound words such as "dilkash" and "ko'ngiIchan".

Thus, Cholpon, through his wealth of vocabulary, gives the poem both a beautiful image and a deep emotional.

#### **A subtle dimple of repetition and rhythm.**

Repetitions in the poem, such as "har bir gul, har bir barg," serve to convey the beauty and uplifting spirit of the poem to the reader, conveying the idea that nature has spread its beauty everywhere and that every moment of it has its own unique charm and splendor.

#### **Expressing national spirit and spirituality through nature**

In Cholpon's interpretation, spring is not only a season, but also an example of awakening, renewal, and the national spirit. The image of spring in the poem is closely connected with the dreams, hopes, and aspirations of the Uzbek people. The power of nature and linguopoetic expression in George Gordon Byron's poem "A Thunderstorm in the Alps".

Cholpon and Byron approach the theme of nature from contrasting perspectives. For Cholpon, nature is a loving and living environment in harmony with man, while in Byron's poem "A Thunderstorm in the Alps" it represents a powerful, wild and somewhat frightening

grandeur. This fundamental difference also affects the language they use in their poems: Cholpon's lyrical and delicate language contrasts with Byron's strong and dramatic language.

### **The concept and power words of the Sublime (Muslim Sublimeness).**

Byron's poetry focuses on describing the "sublime" - that is, the terrible, majestic, and awe-inspiring aspect of nature. The sky is changed! and such a change! Oh night, And storm, and darkness, ye are wondrous strong, Yet lovely in your strength, as is the light of a dark eye in woman! Far along, from peak to peak, the rattling crags among Leaps the live thunder!"

He emphasizes the changing, powerful, and dark image of nature in the lines "The sky is changed! and such a change! Oh night, / And storm, and darkness, ye are wondrous strong." Here, words expressing power and terror, such as "storm"(bo'ron), "darkness"(zuImat), "strong"(kuchli), form the main semantic framework. The grandeur is manifested not only in beauty, but also in a mixture of fear and wonder.

### **Syntactic dynamics and phonetic noise**

Byron skillfully used syntax and phonetics to convey the fury and power of nature. In the line "From peak to peak, the rattling crags among / Leaps the living thunder!" the inversion and short, sharp deviations convey the speed and force of the thunder's leap. The phrase "live thunder" suggests that nature is not only alive, but also aggressive and dangerous.

### **Expressing complexity through similes.**

Byron describes the dual nature of nature in parallel. He describes the forces of nature as "Yet lovely in your strength, as is the light / Of a dark eye in woman!" Through these two comparisons, the poet shows that nature is both attractive and terrifying at the same time.

### **A sense of spaciousness and cosmic scale**

While Cholpon's poem shows a specific place and space, Byron's work, on the contrary, allows us to feel the breadth, height and majesty of the expanding alpine landscapes "peak to peak". Through this, it becomes clear that nature is much stronger and more powerful than humans.

### **Comparative analysis of the depiction of nature in the works of Chulpan and Byron**

Based on the above analysis, we can compare the depiction of nature in the works of Cholpon and Byron as follows. This allows us to examine the poverty in their two works, perhaps the characteristics of the romantic worldviews of two different nations and peoples.

### **The main character of nature and its symbolic meaning.**

Cholpon: Nature is kind, life-giving, a source of peace and beauty. It is a symbol of renewal, hope and spiritual revival. Through spring, the people express their faith in a new day.

Byron: Nature is a wild, powerful, majestic force, a force that surpasses the will of man. It is a means of expressing man's limitations and his smallness before the power of nature. The storm is a manifestation of instability, turbulence, and metaphysical forces.

Differences in the main linguopoetic methods. Lexical selection: Cholpon: "flower", "leaf", "night", "rain", "wind", "perfume" - words expressing sensation and tenderness. Byron: "storm", "night", "darkness", "thunder", "crag", "peak" - words expressing power, darkness and horror. Grammatical and syntactic style:

Cholpon: More simple, smooth and less inflected sentence structures. This is consistent with the depiction of calm, balanced nature.

Byron: Complex syntax, rich in inversions, sharp inflections and exclamations. This reflects the turbulent, dynamic and distorted nature of nature.

Phonetics and Rhythm:

Cholpon: A rhythmic, melodic rhythm. The repetition of sounds creates a subtle and musical effect. Byron: A sharp, difficult, "noisy" rhythm. Alliterations (e.g. "rattling crags") simulate the noise of a tabla

### **The lyrical hero's attitude to nature.**

In Cholpon's work, the lyrical hero is in harmony with nature, is a part of it, and is ruled by love and peace. In Byron's work, the lyrical hero is mainly an observer, a mere opponent of the forces of nature. The hero feels small and helpless in front of these forces.

### **CONCLUSION**

The images of nature in the works of Cholpon and Byron are different expressions of the romantic worldview. The linguopoetic images they created were formed based on their own cultural, philosophical, and geographical contexts. While Cholpon, relying on the subtleties and lyrical traditions of the Uzbek language, combines nature with human emotions, Byron reflects the terrible and majestic power of nature through the strong dramatic aspects and philosophical depth of the English language.

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